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Krautrock Scores in the Films of the New German Cinema

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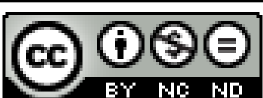

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(*Kr*)*Autorenfilm*: Krautrock scores in the films of the New German Cinema

Hugo Fagandini

Thesis submitted for the degree of Doctor of Philosophy,
Department of German Studies, King's College London

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Abstract

This thesis is in one sense about Krautrock *in* the New German Cinema. Namely, it considers certain West German auteurist films of the late 1960s and early 1970s and their use of music – moreover, of specially commissioned musical scores – by musicians from the contemporaneous West German experimental rock scene later ascribed the moniker "Krautrock". In another sense, however, it concerns itself as well with Krautrock *and* the New German Cinema as broadly coterminous cultural phenomena. More dynamic and fluid "scenes" than stylistically cohesive "genres" or ideologically coordinated "movements", the two not only frequently overlapped with one another, but moreover displayed numerous shared traits and characteristics. For one thing, they were marked equally by the transnational currents of the "Global Sixties" and by the localised forms these currents assumed within post-war West Germany. In particular, and in part to address urgent domestic issues of history, politics and culture, both scenes drew upon influences from far outside a purely (West) German cultural sphere, a facet frequently overlooked in their subsequent interpretation as uniquely "German" cultural responses that broke decisively from previous moulds, traditions and methods. This wilful appropriation and purposeful adaptation from a wide range of ostensibly heterogeneous elements exhibits many hallmarks and qualities of *bricolage*: spontaneous, improvised and dilettantish, yet responding pragmatically to immediate concerns of culture and identity.

The present study – adopting an interdisciplinary perspective combining musicology, film studies and film music studies – will explore this idea through three distinct approaches taken by New German filmmakers towards the music, sound and politics of Krautrock, and furthermore through the contrasting outputs of three of its most emblematic bands. The first, "affirmative-insider" approach considers the already heavily *bricolagist* music of Cologne's Can and its use in four films, by Roger Fritz, Thomas Schamoni, Wim Wenders and Roland Klick. Namely, Can's music emphasises how these films engage in contrasting ways with the cultural politics of openness, diversity and liberation as heralded more broadly by the "Global Sixties", and especially as embraced through contemporary youth, popular and counterculture. A second approach, by contrast, views these same milieus, cultures and politics from an opposing "critical-outsider" perspective presenting this same freedom of

bricolage as a recipe for confusion, incoherence and social-political stagnation. This is explored in two films, by Hans-Jürgen Syberberg and Rainer Werner Fassbinder, which both make specific and pointed use of music by the archetypal communal-countercultural band Amon Düül II. A third and final approach revisits and considers in a fresh light the "idiosyncratic-personal" use by Werner Herzog of music by his frequent collaborators Popol Vuh. Above all, it examines more closely how Herzog's own *bricolagist* adaptation of filmic influences and elements (not least music) shapes the audience response he wishes to cultivate towards his films, narratives and characters.

“(*Kr*)*Autorenfilm*”*:* Krautrock scores in the films of the New German Cinema

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Introduction: "(*Kr*)*Autorenfilm*"

Ulrich Adelt opens his 2016 monograph *Krautrock: German Music in the Seventies* with the observation that Krautrock, when "viewed as a [musical] genre[,] seemingly points to a specific national identity [even as it] continually transgresses spatial borders and defies rigid classifications".[1] This same observation could just as easily be applied to the films of the New German Cinema, furthermore for markedly similar reasons. Despite both phenomena assuming forms that were frequently cross-generic, international and indeed transnational in nature, they continue to be regarded in terms of particular recurring themes and sensibilities which appear to confer upon them a specifically "German" identity.

This has much to do in both cases with a perceived distance from the commercial mainstream of their respective industries – in some instances ideologically self-imposed, in others symbolic of a struggle for audiences – which has gone hand in hand in subsequent critical reception with especial notions of creative autonomy and individual artistic expression. This is particularly true of the New German Cinema, whose reception has been heavily influenced by the attendant concepts quickly attached to it of the *Autorenfilm*, uniquely personal in form, narrative and style, and of the *Filmautor* individually responsible for it. While such assertions are far from untrue or inaccurate, neither are they as clear-cut or all-encompassing as this reception has made seem. Instead, both Krautrock and the New German Cinema entailed far more complex responses to their cultural and social environments, engaging with dominant, often foreign sources and inspirations in ways that were by turns critical, affirmative, and more frequently somewhere in between.

The distinct commonalities between Krautrock and the New German Cinema – as broadly coterminous cultural phenomena marked equally by cultural, social and historical factors at both national and international level – have been frequently mooted in scholarly discourse, yet thus far only in tantalisingly brief form. Wolfgang Seidel, for example, suggests Krautrock's natural suitability to film given its preference for "offene Formen gegenüber dem in sich geschlossenen Songformat".[2] Alexander Simmeth, meanwhile, identifies "[eine] zentrale Rolle des Mystischen und des Romantischen, die den Neuen

---

[1] Ulrich Adelt, *Krautrock: German Music in the Seventies* (Ann Arbor, MI: University of Michigan Press, 2016), 10.

[2] Wolfgang Seidel, *Wir müssen hier raus! Krautrock, Free Beat, Reeducation* (Mainz: Ventil Verlag, 2016), 87.

Deutschen Film mit Krautrock auch *konzeptuell* [und nicht nur ästhetisch] verband" in a shared exploration of worlds far beyond their immediate cultural experience.[3] David Stubbs diagnoses shared "concerns" between Krautrock musicians and West German filmmakers of "what it meant to 'be' German, how one identified oneself as such, other than by a stigma".[4] In particular, Stubbs sees parallels between Krautrock's seemingly urgent need to break cleanly from (German) aesthetic traditions and the act as well as wording of the 1962 Oberhausen Manifesto ("Der alte Film ist tot. Wir glauben an den neuen") later mythologised as the dawning of the New German Cinema. It is K. J. Donnelly, however, approaching Krautrock from more of a film (music) studies perspective, who comes closest to touching on the concerns of this thesis. In describing Krautrock as "the pop/rock music equivalent" of the New German Cinema, Donnelly sees in the former an "attempt to create a localised form of the dominant British-American forms of popular music" just as the latter engaged with American, French and other, equally "dominant" national cinemas.[5] This assertion raises questions that prove instructive for the present discussion. Were these "localised forms" of popular music and cinema as fully conscious or deliberate as Donnelly's use of the word "attempt" appears to imply? Or were they more the inevitable product of increasingly transnational processes of cultural transfer and exchange?

A potential answer to these questions lies in the historical and historiographical backdrop to this thesis – and to the films, music and film scores it discusses – of the "Global Sixties" as simultaneously a "world-historic conjuncture" and a series of "global/local intersections".[6] In other words, as well as the global mediation of political events and cultural currents ensuring a certain *inter*national resonance, these also acquired a distinctly *trans*national significance in unfolding simultaneously or in sequence across multiple national arenas. These events and currents furthermore not only involved the transfer of ideas across borders or their cross-pollination with equally informative regional factors; rather, these transfers, far from being merely the passive and uncritical absorption of

[3] Alexander Simmeth, *Krautrock transnational: Die Neuerfindung der Popmusik in der BRD, 1968-1978* (Bielefeld: transcript Verlag, 2016), 77; emphasis added.
[4] David Stubbs, *Future Days: Krautrock and the Building of Modern Germany* (London: Faber and Faber, 2014), 54ff.
[5] K. J. Donnelly, "Angel of the Air: Popol Vuh's Music and Werner Herzog's Films", in Miguel Mera and David Burnand (eds.), *European Film Music* (Aldershot: Ashgate, 2006), 118.
[6] Timothy Scott Brown, *West Germany and the Global Sixties: The Antiauthoritarian Revolt, 1962-1978* (Cambridge: Cambridge University Press, 2013), 3-5.

foreign influences, entailed a more active engagement in which “local actors employ[ed] globalised culture” as a means of both personal and collective empowerment. Furthermore, besides merely appropriating and adapting certain elements and modifying or discarding others to suit their immediate needs, these “local actors” reflected these elements back outwards again as they sought, in turn, “[to] imagin[e] themselves across and outside the boundaries of the nation-state”.[7] In the contemporaneous music of Krautrock and films of the New German Cinema, one thus sees an approach oscillating between the active and the passive. While they and their practitioners made no secret of their openness to the influence, allure and appropriation of foreign cultural forms, they also distinguished themselves through exploiting these available means to craft for themselves models of music, cinema and identity that could be considered reflections of their unique cultural-historical position. Indeed, as Simmeth writes, the reception and processing of these influences at local level entailed an almost inevitable “Nationalisierung” and (re)imbuing with ostensibly “German” or “national” characteristics.[8]

The primary argument at the heart of this study can therefore be divided into two parts, which it will attempt to consider equally. The first, as expressed in the title (*Kr*)*Autorenfilm*, is that the use of Krautrock by certain New German Cinema films and filmmakers in the intermedial form of musical scores illuminates the broader presence within both phenomena of global, transnational and markedly foreign *exogenous* factors alongside purely national or local *endogenous* ones. The second is that exogenous and endogenous factors alike combined to play equally important roles in shaping both Krautrock and the New German Cinema as appropriate, moreover authentic cultural responses to prevailing conditions in contemporary West Germany.

<u>Terms, definitions and boundaries</u>

The overlap between Krautrock and the New German Cinema that this thesis will come to demonstrate was considerable in purely quantitative as well as qualitative terms, with artists as diverse as Tangerine Dream, Xhol Caravan, Guru Guru, Ash Ra Tempel and Klaus Schulze all making the transition from purely studio-based or live performance into film

[7] Scott Brown, *West Germany and the Global Sixties*, 5-7.
[8] Simmeth, *Krautrock transnational*, 30.

scoring. Even the two chapters here on Can, perhaps the most prolific Krautrock group in this regard, consider only a fraction of their overall output for film.

This, on the one hand, makes all the more astonishing the almost total absence of this overlap within scholarly discourse either on Krautrock or on the New German Cinema, as discussed in section 1.1. At the same time, this thesis will not serve as an encyclopaedic overview of the uses and appearances of Krautrock, or even of original scores by Krautrock groups, within the New German Cinema. Rather, it is intended as an exploration of the topic via the (comparatively) extensive film outputs of three of its best-known and most emblematic groups, through which it may thus reveal broader considerations and open up new perspectives. Any meaningful discussion that is to follow therefore requires further elaboration and more precise definition of the terms and delimitations laid out in the subtitle of this thesis: namely of Krautrock and the New German Cinema as cultural phenomena, but also of the specific nature of film *scores* (as opposed to "soundtracks") and of the particular historical period on which it will focus.

Krautrock

Krautrock, as both a music and a concept, has proved notoriously difficult to define, and the task of defining it a daunting one even for the most seasoned aficionados, as David Stubbs suggests with reference to some of its better-known groups:

> How could a single word encapsulate both the spacey, ambient extremes of Ash Ra Tempel and the heavily industrial collage of Faust? The faux-bourgeois placidity of Kraftwerk and the angry, messy agitation of Amon Düül II? The ecclesiastical heights of Popol Vuh and the sacrilegious depths of Can? The extreme, maximal, suffocating noise of Kluster and the spare, horticultural, ambient beauty of Cluster?[9]

Indeed, the informative "stylistic origins" and resulting "derivative forms" listed in Krautrock's Wikipedia entry offer some indication as to the complexity of this task:

> **Stylistic origins:** experimental rock · electronic · avant-garde · psychedelia · acid rock · minimalism · funk · musique concrete · free jazz · drone · tape music

[9] Stubbs, *Future Days*, 7.

> […]
>
> **Derivative forms:** ambient · ambient pop · electronic dance music · indie · electronic · new-age · post-punk · post-progressive · post-rock · techno[10]

What complicates and frustrates such attempts at definition, however, is not merely the sheer number or range of these influences or of the diverse stylistic approaches in which they ultimately bore fruit. Rather, it is the pronounced, indeed defiant sense of "uncategorisability" with which Krautrock groups sampled and referenced numerous musical genres and forms without ever fully *belonging* to them. While the elements that musicians liberally borrowed from various sources often left conspicuous and tantalising traces of their national as well as stylistic provenance, it was at the same time as if their own music steadfastly refused to conform to any one of these pre-existing generic models, or even to settle into one of its own. John Littlejohn's tentative "working definition" of Krautrock as "a rock-based experimental music which emerged in late 1960s West Germany"[11] is thus a useful summary in itself of the various approaches, difficulties and compromises involved in providing an authoritative characterisation of what Simon Reynolds justifiably dubs "the ultimate music".[12]

To examine the suitability of Littlejohn's "working definition", it is necessary to disassemble and examine its three primary claims. Firstly, and as discussed in further detail below with regard to the New German Cinema, the fact of Krautrock's "emergence" against the particular backdrop of 1960s and 1970s West Germany was far from merely incidental. Much as their American and British counterparts were influenced by the hybridisation of heterogeneous international factors with homogeneous local ones, Krautrock emerged in the first instance as a response both to transnational cultural currents and to the unique set of social, political, cultural and historical circumstances in the post-war *Bundesrepublik*. While thus retaining a character that in many cases was strongly transnational rather than purely national, it is also clear that this character would have been very different had the music that subsequently became known as "Krautrock" emerged elsewhere.

[10] "Krautrock", *Wikipedia*, 19th November 2021 (last edit), https://en.wikipedia.org/wiki/Krautrock (accessed 1st December 2021).
[11] John Littlejohn, "Krautrock – The Birth of a Movement", in Uwe Schütte (ed.), *German Pop Music: A Companion* (Berlin: De Gruyter, 2017), 66.
[12] "David Stubbs: *Future Days*", *Faber*, 7th June 2018, https://www.faber.co.uk/product/9780571346639-future-days/ (accessed 1st December 2021).

Secondly, the idea of Krautrock as a "rock-based music" as per Littlejohn's definition may at first appear both unnecessarily restrictive and palpably inaccurate not least given the electronic music that was equally pivotal in its international success, most notably of Kraftwerk, of the (West) "Berlin School" that included Tangerine Dream and Klaus Schulze, and of the *kosmische Musik* subgenre with which Krautrock continues to be confused.[13] On the other hand, the descriptor "rock-*based*" is thoroughly apt given the driving and repetitive *Motorik* rhythms (emblematised in the "motoric" drumming of Neu!'s Klaus Dinger) that underpinned much of Krautrock and became one of its defining musical features. While these rhythms were often filtered via such alternative avenues as the Velvet Underground and James Brown who utilised their inherent repetitiveness to varying ends, their particular role and presence within Krautrock is indebted nonetheless to the emphasis on repetition and groove central to Anglo-American rock music. Indeed, as much as the prefix "Kraut-" may still provoke conflicted reactions from those involved in the Krautrock scene for its pejorative, jingoistic and chauvinistic connotations, musicians appear to have been equally chagrined by the perfunctory addition of the suffix "-rock", wedding their own music more closely in style and derivation to the Anglo-American influences from which many endeavoured to diverge.[14]

Thirdly, although Krautrock was doubtless "experimental" opposite the numerous, now mostly forgotten West German outfits who imitated Anglo-American styles far more assiduously, this facet is perhaps better qualified, as per Ulrich Adelt, as an "embrace of the dilettante".[15] To be sure, this "imperative to invent" (as David Stubbs puts it)[16] rarely extended to a more codified "experimental" aesthetic as seen, for example, in contemporary art music. Nonetheless, Krautrock entailed a *willingness* to experiment in order to deviate from previous musical forms and sounds, indeed to the extent that many groups' approaches were "more daring and radical" than those of even their most adventurous Anglophone contemporaries.[17] This was certainly the case in comparison with other emergent West German stylistic directions whose more conscious

[13] For further discussion of *kosmische Musik*, see Adelt, chapter 3.
[14] For a demonstrative recent overview of both, see Christoph Dallach, *Future Sounds: Wie ein paar Krautrocker die Popwelt revolutionierten* (Berlin: Suhrkamp Verlag, 2021), 11-17.
[15] Adelt, *Krautrock*, 13.
[16] Stubbs, *Future Days*, 25.
[17] Adelt, *Krautrock*, 13.

"reterritorialisation", primarily in their foregrounding of German-language lyrics,[18] belied their far closer adherence to borrowed, often Anglo-American musical idioms. Ton Steine Scherben and others of the West Berlin *Agit*- and *Politrock* scenes, for instance, whose confrontational tenor and open sense of political engagement contrasted with Krautrock's general disinclination towards political activism or politics in general, nonetheless tended musically towards conventional song structures even as these were used for subversive and protest purposes. The assertion, meanwhile, in the so-called *Deutschrock* of the mid-1970s of a more affirmatively German identity while still drawing on predominantly Anglophone musical language was similarly at odds with Krautrock's attempts both to conceal its own sense of Germanness and to obscure its position relative to other global musical cultures. Indeed, this clear and enforced ambiguity was a significant factor in Krautrock's enduring popularity outside of West Germany, sufficiently inter- or transnational to appeal to a wide and diverse audience while also (German-)"national" enough to foreign ears to be traceable to a particular national or local identity.

The New German Cinema

While the New German Cinema is familiar and established enough within popular as well as critical discourse to require little introduction, further elaboration is necessary to delineate its usage more accurately as a term within this thesis. This will be on two distinct but interrelated counts: how the "New German Cinema" has come to be defined, and accordingly what it has since come to represent as an ostensibly "national" cinema.

The first of these counts revolves above all around the persistent narrative of the 1962 Oberhausen Manifesto, its declaration and signing as something of a "Gründungsmythos" in which the New German Cinema was supposedly called into being by sheer force of will, or at least which predetermined its eventual emergence.[19] On the one hand, the urgent demands to which the Manifesto gave voice were undoubtedly instrumental in the subsequent establishment of a West German film culture more along the lines of those seen in France and Italy. Perhaps most importantly, it catalysed the creation of a structural support system through bodies such as the *Kuratorium junger*

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[18] Adelt, *Krautrock*, 70.

[19] Norbert Grob, Hans Helmut Prinzler and Eric Rentschler, "Einleitung: Dokumente der Zeit, Visionen des Aufbruchs" in Grob/Prinzler/Rentschler (eds.), *Neuer Deutscher Film* (Stuttgart: Philipp Reclam, 2012), 14.

deutscher Film which laid the ground first for the Young German Film and thus, in turn, for the New German Cinema that followed it. On the other hand, not only did the "neuer Film" heralded in the Manifesto in fact take years to fully materialise, but the document's strident rhetoric and self-presentation as a "manifesto" arguably overstated the concerted programme and united front that it and its signatories claimed to present.[20] Above all, it belied the diffuse approaches of various other, still younger West German filmmakers whose own visions similarly for a "young" or "new" German cinema relevant to their own cultural-historical position did not align with those envisaged by the Oberhauseners.

The second count on which this thesis will engage with the New German Cinema is as a term attached from without to a core canon of films and directors. Indeed, both term and canon have since come to be regarded as clearly distinct in style and sensibility from the New German Cinema's predecessor of the Young German Film while also incorporating the latter under its banner as part of an overarching history of "new" post-war West German film.[21] To be sure, the efforts of numerous scholars have broadened this scope to include filmmakers overlooked through its initial calibration in the work of a select handful of primarily male directors. It is only more recently, however, that commentators have begun to consider as well filmmakers excluded even from these expanded studies whose more open concerns for audience engagement and commercial viability were at odds both with the artistic autonomy perceived as a defining characteristic of the New German Cinema and, as a 2016 documentary provocatively suggests, with the intellectualist narrative subsequently inscribed into it.[22] This is perhaps most prominently the case with the so-called *Neue Münchner Gruppe* of directors and actors coalescing around Klaus Lemke and Rudolf Thome, whose aesthetics – furthermore, in often open antithesis to the Young German Film – very much defined themselves through more open appreciation and admiration for the cinemas of Hollywood and the French *nouvelle vague*, not to mention for contemporary trends in both pop and film music.[23]

[20] See Jan Dawson, "A Labyrinth of Subsidies: The Origins of the New German Cinema", in *Sight and Sound* 50/1 (Winter 1980), 14-20.
[21] See, for example, Grob/Prinzler/Rentschler (eds.), *Neuer deutscher Film*, the subjects of whose collected essays extend from pre-Oberhausen "Vorläufer" of the early 1960s to the mid-1980s.
[22] Dominik Graf and Johannes Sievert (dirs.), *Verfluchte Liebe deutscher Film*, 2016.
[23] See, for example, the muscular Henry Mancini-esque score by the Orchestra Roland Kovac for Lemke's Godard- and Howard Hawks-inspired *48 Stunden bis Acapulco* (1967).

In this spirit, this thesis will consider – alongside the more firmly canonical Rainer Werner Fassbinder, Werner Herzog, Wim Wenders and Hans-Jürgen Syberberg – films from directors marginalised from earlier histories of the New German Cinema and whose status is now beginning to undergo welcome re-examination. Of these, Roland Klick (chapter 3) remains perhaps the best known, acquiring a cult and maverick reputation in equal part for a career fraught with professional travails, a tenacious pursuit of financial and artistic independence, and a film style whose often idiosyncratic engagement with core principles of American genre cinema triggered unfair accusations of commercialism and derivativeness. Roger Fritz (section 2.3), meanwhile, known also for his side careers as an actor and prominent lifestyle photographer, was frequently taken to task for his films' unabashed commercial sensibility and (in one critic's words) "erschreckende Oberflächlichkeit",[24] yet was also a founding member of the *Arbeitsgemeinschaft neuer deutscher Spielfilmproduzenten* alongside Oberhauseners Peter Schamoni, Haro Senft and others. Finally, Schamoni's younger brother Thomas (section 2.4), whose own directorial career was prematurely curtailed by major financial misfortunes, remains better known as a producer of other directors' films, but also as the co-founder and ideological father of the *Filmverlag der Autoren*, even allowing the organisation to use his Munich flat as its base of operations in its early years.[25]

Film scores

In order to address the specific role and function of Krautrock in these films, a further distinction is required between a film's musical "score" and its accompanying musical "soundtrack", in part for the two terms' frequent conflation in popular parlance.[26] This distinction takes as a starting point the differentiation by Jonathan Godsall between original film music (such as one would most commonly associate with a film score) as being "composed for" a film, and "pre-existing" or otherwise non-original music (as one would respectively associate with a soundtrack) as being "appropriated" by it.[27] For clarity's sake,

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[24] "lz.", "*Mädchen, Mädchen*", in *Film-Dienst* 20/4 (25th January 1967), 7.
[25] Dominik Wessely and Laurens Straub (dirs.), *Gegenschuss – Aufbruch der Filmemacher*, 2008.
[26] One thinks, for example, of the various "original soundtrack" albums produced to accompany a film's commercial release, yet which may variously contain portions of the film's score, pre-existing music used within it, or other original music (either used or unused) written with some connection to the film in mind.
[27] Jonathan Godsall, *Reeled In: Pre-Existing Music in Narrative Film* (Abingdon/New York: Routledge, 2018), iii.

therefore, a musical *soundtrack* will be considered here as the musical portion of the filmic soundtrack otherwise encompassing dialogue, sound design and other aural elements: in other words, as comprising *all* music heard within a film, whether diegetic or non-diegetic and whether original (if any) or pre-existing. In contrast, the music in the films discussed here will be considered in terms of its utilisation, function and indeed specific commissioning in the form of film *scores*, namely as bodies of music specially composed, if not to accompany a particular film project, then in response to it and to its particular exigencies.

Time period

Finally, the reason behind the limitation here to the years 1968 through 1974 is twofold. On one level, the comparable lengths of both Krautrock and the New German Cinema as stylistic periods spanning roughly from the late 1960s to the early 1980s – not to mention the comparably vast variety of approaches observed within them – arguably prohibits the pairing of more comprehensive overview with equally detailed analysis, certainly within the bounds of the present discussion. The smaller scope adopted here, in contrast, allows both for a broad cross-sectional crop of West German film projects furnished with Krautrock scores *and* for more granular examination of the interactions between their musical, visual and narrative elements.

On another level, far from Krautrock and the New German Cinema merely coinciding with and coexisting alongside one another for similar lengths of time, one observes striking parallels in their development, indeed very much along the lines of the three-part model that Alexander Simmeth proposes for Krautrock. According to this model, both phenomena, following an initial period of "Konstituierung" in the late 1960s, underwent a phase first of "Professionalisierung" through the early 1970s, and latterly of "Verstetigung" in the late 1970s and early 1980s in which they gradually became more firmly established as both transnational and distinctly German phenomena.[28] Of these, it is this first "Konstituierungsphase" that is of greatest interest here. On the one hand, and as explored in chapters 2 through 4, it encompasses the frenetic activity and feverish experimentation through which Krautrock and the New German Cinema first achieved some form of

[28] Simmeth, *Krautrock transnational*, 17-18.

"constitution", indeed only to then break apart and undergo further transformation: if nothing else, fully in keeping with the political turmoil of 1968 and the surrounding cultural currents of the "Global Sixties". On the other hand, it suggests also the gradual settling and consolidation of this aesthetic (as explored further in chapter 5) into a more stable and mature "constitutive" form, coinciding with the increasing attention that bands, films and filmmakers were beginning to attract particularly from abroad, yet preceding the incremental outward expansion of the later "Professionalisierung" phase.

Wider considerations and justifications

While the above sections outline the more immediate aims of this thesis, other questions come into play which, although addressed more discursively, shed valuable light on the particular case studies explored here, and which these in turn illuminate more forcefully.

In the first instance, the research undertaken here can claim continued relevance owing to the undimmed popular reception and critical examination afforded both of its main topic areas. More than sixty years after Oberhausen, the films of the New German Cinema continue to provoke discussion and debate as films, directors and stylistic subcurrents are rediscovered and incorporated into the canon, and established ones are re-examined from increasingly diverse critical perspectives. Similarly, the particular fascination of Krautrock endures among musicians and listeners alike as both a high-water mark for pop-musical sophistication and an appreciative byword for stylistic non-categorisability. Above all, Krautrock's periodic rediscovery by new generations of listeners, coupled with the enigmatic sheen of newness and modernity afforded by its distinct sonic complexity, ensures that academic and critical interest in the music is constantly renewed; a *Cambridge Companion* volume, for example, is due for publication in late 2022.[29]

Besides thus filling a crucial gap within the existing literature in exploring film scores as contact points between the two areas, this study will touch on and tap into two broader developments in the field of arts and humanities research. The first of these is the "transnational turn" identified most recently by Benedict Schofield and James Hodkinson across the humanities and social sciences more broadly, but particularly within the German

[29] Uwe Schütte (ed.), *The Cambridge Companion to Krautrock* (Cambridge: Cambridge University Press, 2022).

studies field.[30] This turn examines "how German culture has [both] migrated geographically and culturally [and] transformed, adapted, and responded to the world in differing locations" while also considering "the particularities of German studies as a field of critical cultural discourse within a globalised public sphere".[31] To be sure, the focus of the transnational turn "on literatures of diaspora [and] on migration and exile" would not appear to apply straightforwardly to either Krautrock or the New German Cinema as areas populated predominantly by white middle-class German males. Its additional focus on "questions of hybridity and cultural transfer",[32] however, is key to both scenes' wider study and reception. Above all, both they and their various products exuded a transnational quality in their appropriation of stylistic elements from sources that were simultaneously foreign-national and global-transnational in character, able to assert a distinct national identity while also appealing to appreciative audiences across national borders and cultural backgrounds.

The second of these developments concerns this study's combined interdisciplinary focus on popular music, film and film music. For one, it complements recent academic in-roads into the steady increase of popular music's "function", as Anthony Hogg argues, in assuming the role traditionally occupied by a film composer and symphony orchestra.[33] Moreover, it extends the focus of these previous studies, hitherto largely on Anglo-American popular music and its use in American or British cinema, to consider both German-language film and popular music. In addition, it will attempt to redress a marked tendency within Krautrock criticism to view groups' (in some cases considerable) output for film far less favourably against the studio and live repertoire that largely defines Krautrock's canon. In particular, it will address the concomitant view that this film music output is somehow less authentic as music commissioned by outside forces – indeed, often as part of openly commercial enterprises – and thus emerging in response to external rather than purely musical or creative stimuli. On one level, besides the inconceivability of such arguments being levelled against the numerous twentieth-century art music composers to

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[30] James Hodkinson and Benedict Schofield, "Introduction: German in its Worlds", in James Hodkinson and Benedict Schofield (eds.), *German in the World: The Transnational and Global Contexts of German Studies* (Rochester, NY: Camden House, 2020), 3.
[31] Hodkinson/Schofield, "Introduction", 2, 8.
[32] Hodkinson/Schofield, "Introduction", 4-5.
[33] See Anthony Hogg, *The Development of Popular Music Function in Film: From the Birth of Rock 'n' Roll to the Death of Disco* (Basingstoke: Palgrave Macmillan, 2019).

have written for the screen as well as the concert hall (Shostakovich, Takemitsu, Vaughan Williams and more), such purism arguably conflicts with Krautrock's avowed spirit of openness and all-inclusiveness. On another, it fundamentally overlooks the material realities that often compelled bands to take on extra engagements such as film scoring as much-needed sources of income.[34] It is therefore the hope that this study may contribute to a more well-rounded understanding of Krautrock more broadly in considering groups' work for film as merely a different *modality* for their music and celebrated musical approaches, to be viewed as standing alongside rather than merely in contradistinction to their better-known studio and live recordings.

As well as examining the impact of Krautrock more specifically *in film* (as opposed to on record or in live performance), this interdisciplinary focus will consider too the specific significance of *Krautrock* in film as opposed to other music, popular or otherwise, with which contemporary West German directors could just as readily have furnished their films. As paradoxical as it may seem given the music's own distinct unconventionality, the ways in which it is used within the films discussed here are of considerable interest precisely for their overall largely conventional nature, indeed often following the classic model and manner of Hollywood narrative film music as identified by Claudia Gorbman in complementing or enhancing the on-screen images and action,[35] rather than producing conflict or tension as per Theodor Adorno and Hanns Eisler.[36] This is emphatically not, however, to suggest that the relationships thus forged in these films between narrative, visuals and music are in any way simple or simplistic. Rather, the varied methods seen here, albeit broadly "parallel" rather than "contrapuntal", typify the multiplicity of approaches within film music that for Gorbman has long served to render a straightforward dichotomy between the two terms as both "curiously primitive" and self-defeatingly reductive.[37] Moreover, far from being limited to the conventional "after-the-fact" method of tailoring musical accompaniment to the visual, narrative and dramaturgical needs of a finished film, the apparent parallelism of the scores examined here is in many cases wholly coincidental, as the musicians themselves did not see their respective films either before or at any point

[34] Seidel, *Wir müssen hier raus!*, 87.
[35] See Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London: BFI Publishing, 1988).
[36] See Theodor W. Adorno and Hanns Eisler, *Composing for the Films* (New York: Oxford University Press, 1947).
[37] Gorbman, *Unheard Melodies*, 15.

during the composition process. What results is thus a far more multifaceted response and relationship between image and music encompassing both external stimulus and independent conceptualisation.

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Such questions lead back to the overlaps and commonalities suggested above between Krautrock and the New German Cinema as contemporaneous and deeply kindred cultural phenomena, not least the shared role played in their development by the particular social, political and cultural environment of post-war West Germany.

While contrasts and disparities naturally emerge as well, these are in themselves informative to the present discussion. Perhaps most pertinent in this regard is the two scenes' respective structural make-up and their status as cultural enterprises within the apparatus of the West German state. On the one hand, the filmmakers of the Young German Film and New German Cinema, frequently locked in battles for cultural recognition and legitimacy, doubtless showed impressive initiative in establishing cooperative bodies such as the *Kuratorium junger deutscher Film* and the *Filmverlag der Autoren* to ensure their members at least a modicum of financial and creative independence. The New German Cinema in particular, however, also enjoyed (and, to an extent, relied upon) opportunities for funding, exhibition and distribution from federal and public sources such as television. Krautrock, in contrast – perhaps by dint of the enhanced financial support it was perceived to receive as pop music via the market logic of the commercial music industry, and despite enjoying certain levels of televisual promotion through programmes such as *Beat Club*[38] – by and large did not experience this on the same scale. In this regard, the part-sponsoring by Essen city council of the seminal 1968 *Internationale Essener Songtage* festival thus proves the exception rather than the rule.[39] Similarly, the status that the New German Cinema gradually acquired as something of an officially sanctioned and beneficed *Kulturgut* advertising West German cultural legitimacy, vitality and permissiveness abroad (and against which many filmmakers, most vocally Werner Schroeter, openly rebelled)[40] was seldom if ever extended to Krautrock. Again, tours by Embryo and Agitation Free sponsored

[38] Simmeth, *Krautrock transnational*, 120.
[39] Adelt, *Krautrock*, 8-9.
[40] Caryl Flinn, *The New German Cinema: Music, History and the Matter of Style* (Berkeley, CA: University of California Press, 2004), 232-33.

by the *Goethe-Institut* proved rare instances in which bands were granted similar levels of state support.[41]

Other similarities serve to wed the two phenomena more closely to one another than has been suggested thus far. Both Krautrock and its musicians, for example, exhibited an overall and distinct lack of political awareness, much less of political engagement, with bands rarely addressing political or social causes either in or outside their music. This was very much echoed in the reluctance of some New German filmmakers to grapple more directly with contemporary issues: unlike their more activist contemporaries at West Berlin's *Deutsche Film- und Fernsehakademie Berlin* (*dffb*),[42] largely doing so (if at all) in "highly abstruse and allegorical" forms that otherwise avoided explicit discussion or thematization.[43] In terms of sensibility, too, however, there are notable similarities between the "melancholic" approach to and articulation of German history that Caryl Flinn identifies within the New German Cinema, and the prevalence in Krautrock of repetition variously as a conscious compositional approach (see chapters 2 and 5), a natural by-product of groups' dilettantish musical approaches (chapter 4) or a combination of both. As Flinn argues, the New German Cinema's "representational strategy" of melancholia,[44] working against the linear and normalising processes of mourning, did not merely reflect a psychological inability or refusal to (re)integrate the shattered fragments of a traumatic recent past into a progressive narrative of healing. Rather, it instrumentalised it as a means both to process this past and historical rupture in its own fashion and to resist attempts at a more integrative and homogeneous historical vision "that would otherwise pass itself off as seamless".[45]

David Pattie, while never deploying the term "melancholic" quite as explicitly as Flinn, nonetheless suggests equally melancholic tendencies in his analysis of the distinctive *Motorik* music of Kraftwerk and Neu!.[46] Above all, this melancholia as a comparable

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[41] Simmeth, *Krautrock transnational*, 152-55.
[42] Eric Rentschler, "'There Are Many Ways to Fight a Battle': Young Fassbinder and the Myths of 1968", in Brigitte Peucker (ed.), *A Companion to Rainer Werner Fassbinder* (Malden, MA: Wiley-Blackwell, 2012), 424-5.
[43] Thomas Elsaesser, *Fassbinder's Germany: History, Identity, Subject* (Amsterdam: University of Amsterdam Press, 1996), 272.
[44] See Flinn, *The New German Cinema*, chapter 1.
[45] Flinn, *New German Cinema*, 4.
[46] David Pattie, "Blurring the Modern: Neu!, Kraftwerk, Gerhard Richter and *Motorik*", in Uwe Schütte (ed.), *German Pop Music in Literary and Transmedial Perspectives* (Oxford/New York: Peter Lang, 2021), chapter 1. I am indebted to Dr Pattie for making a draft version of his chapter available to me in advance of its (very recent) publication.

"representational strategy" suggests itself in Pattie's assertion that these two groups' repetitive music – and, by extension, the repetitive rhythms and grooves that defined Krautrock at large – reflected the psychological profile of a West German state simultaneously accelerating away from its recent past whilst unable to fully escape it. In addition, while this acceleration is enabled in large part through the imported rhythms of Anglo-American rock music, this manifests in Krautrock as "a series of rhythmic units […] map[ping] on to each other" and which thus ultimately lead nowhere other than back to their own starting point.[47] Such heavy use of and reliance upon repetition – by its very nature "challeng[ing] linear, developmental, and more goal-oriented forms of musical expression"[48] – more than resembles the "elaborate apparatus" of melancholia as mourning work within the New German Cinema that Flinn outlines above,[49] whose compulsive, "exhibitionist", even hysterical aspects frustrate and thus "refus[e] the illusion of completion".[50] Moreover, besides suggesting a loop between regression and transcendence in which musicians subsequently became stuck, such repetition as heard throughout the Krautrock canon implies as well a means of enabling the forward motion that might one day land its practitioners at a dreamed-of, if somewhat uncertain future. This notion of allowing for at least the possibility of progress through "melancholic" repetition will be returned to at various points throughout this thesis, with music and films responding in ways ranging from the anarchic to the stunted, and on occasion touching on the balanced middle ground of the disciplined.

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A further side concern of this thesis will be to address and contextualise both Krautrock's and the New German Cinema's continuing characterisation variously as artistic avant-gardes defiantly breaking new ground from previous traditions; as "Stunde Null" or "Nullpunkt" moments at which everything began anew; in line with historical narratives frequently ascribed to post-war West Germany and its restructuring efforts following Nazi rule and military defeat; and, combining the two, as assertions of a new German identity that sought to establish itself in contradistinction to more homogeneous and monolithic notions both

[47] Pattie, "Blurring the Modern".
[48] Flinn, *New German Cinema*, 37.
[49] Flinn, *New German Cinema*, 66.
[50] Flinn, *New German Cinema*, 57 & 59.

historical and contemporary.[51] To be sure, such claims are far from wholly untrue, with the cultural products and identities articulated by both scenes doubtless a response in part to the post-war twin pincers of problematic German history and perceived Allied cultural imperialism. In their tendency towards oversimplification, however, these claims also risk distorting a picture that in reality was both far more complex and far more intriguing.

Both phenomena, after all, can be seen in part as the intuition by primarily foreign commentators of a distinct and coherent identity within (or, for some, its projection or imposition onto) a wide and diverse body of activity. This contrived to turn into "movements" what in fact were loosely defined and fluctuating "scenes" in which musicians and filmmakers endeavoured to create artistic products that spoke to their cultural experiences as post-war West Germans. "Krautrock", for instance, as is now commonly accepted (albeit far from incontrovertibly established), emerged within the British music press and record industry as a ready descriptor for the new wave of experimental rock music emerging from the then Federal Republic. To say nothing of the term's own jingoistic crudeness (see above), reviewers' frequent use of adjectives such as "Germanic" or "Teutonic" invested the music itself with a problematically, indeed exaggeratedly (*Ur*-) German identity that many musicians found far less agreeable.[52] Similarly, while the phrase "neuer deutscher Film" can be observed in West German film criticism as far back as 1967,[53] Thomas Elsaesser describes the "New German Cinema"'s "crystallisation",[54] and Eric Rentschler its codification and "making" ("to a great extent"),[55] as primarily the result of its reception by foreign, particularly American critics and cineastes throughout the 1970s. This designation furthermore coalesced largely around a selected few directors whose work was simultaneously distinctive and accessible enough to transcend and thus appeal across national and cultural boundaries, to the exclusion of others (Herbert Achternbusch, for

[51] See, for instance, the suggestion as recently as 2020 that both Kraftwerk and Fassbinder shared the same "artistic goals of forging a new German identity": far from unqualified in the former's case, and all but misrepresentative in the latter's. See Lucca, "Fassbinder and Kraftwerk: A Marriage Made in a New Germany", *Criterion*, 15th October 2020, https://www.criterion.com/current/posts/7143-fassbinder-and-kraftwerk-a-marriage-made-in-a-new-germany (accessed 26th October 2021).
[52] Simmeth, *Krautrock transnational*, 231ff.
[53] See Grob/Prinzler/Rentschler, "Einleitung", 54ff.
[54] Thomas Elsaesser, *New German Cinema: A History* (Basingstoke: Palgrave Macmillan, 1989), 291.
[55] Eric Rentschler, *West German Film in the Course of Time: Reflections on the Twenty Years since Oberhausen* (New York: Redgrave, 1984), 64.

example) whose films – ironically, for their more obvious rooting in their German cultural backgrounds – were consequently deemed not to make this same grade.[56]

Indeed, it is arguably both scenes' *transnational* as well as distinctively *German* appeal that appears to have been the greatest factor in their wider success, appealing to international audiences that in many ways compensated for the relative lack of attention and enthusiasm they experienced at home. If nothing else, arguments of a "new German identity" as outlined above overlook the considerable extent to which both Krautrock and the New German Cinema – not to mention the "new identity" to which they supposedly gave rise – informed themselves through looking abroad to foreign rather than exclusively German cultural notions, and through appropriating various stylistic elements from their respective cultural products. Krautrock, for instance, even as "[der] erste innovative Beitrag [der Popmusik] von außerhalb der angloamerikanischen Sphäre",[57] is nonetheless inconceivable without the influx and influence of American and British music as a framework of reference provoking reactions and responses from West German musicians: some affirmative (if not imitative or derivative), some critical, and with many others operating in between. Similarly, New German filmmakers, meanwhile, distinguished themselves from their Young German predecessors precisely through their more enthusiastic embrace of the cinematic language and style of foreign cinemas (Hollywood in particular), even as they displayed a marked and open ambivalence towards them as a means of expression fully suited to their own cultural-historical positions.

In a sense, then, a key aim of this thesis will be to pull back and rebalance the focus placed on both Krautrock and the New German Cinema as specifically and characteristically "German" departures from their multinational influences. Instead, it will consider them as responses oscillating between the twin poles of attraction and repulsion, and attempting to manage their various pulls constructively. This is not, however, to discount entirely the particular importance of post-war West Germany and the unique cultural, social and political factors within it as both a formative and informative backdrop against which these processes took shape. As outlined above, the "local terrain" of the Federal Republic formed one of numerous worldwide "global/local intersections" in which both overarching "global

[56] See Rentschler, *West German Film*, chapter 3.
[57] Simmeth, *Krautrock transnational*, 245.

vectors" and particularised local ones intersected and cross-pollinated with one another.[58] Indeed, an indication as to the extent of this importance can be seen in the subsequent conceptualisations by Ulrich Adelt and Thomas Elsaesser of Krautrock and the New German Cinema as respectively a "field" and "mode" of cultural production: the former encompassing "discourse" as a "space in which various objects emerge and are continuously transformed"; [59] and the latter navigating conflicting, yet equally relevant issues of audience expectations and state patronage alongside those of artistic autonomy.[60]

What is witnessed instead – and what the film scores examined here will explore – is both the result and process less of enthusiastic embrace or of firm rejection exclusively than of their ambiguous and ambivalent synthesis. This manifested firstly in the outward projection of a sensibility, style or approach that was subsequently identified and reflected back on its originators as characteristically "German", and secondly as a series of reactions to this "German" characterisation varying from the affirmative to the self-parodic. To this end, the first chapter, following a literature review establishing the present study within the wider existing discourse on Krautrock and the New German Cinema, will consider the various qualities characterising both phenomena – in terms of approach, method and final product – as *bricolages* encompassing the gathering and assemblage of available, markedly heterogeneous materials: in the present cases, stylistic elements appropriated from foreign musical and cinematic sources before being integrated and synthesised into a new cultural product.

<u>Methodologies</u>

Following on from this opening section, chapters 2 through 5 will explore the concerns outlined above through detailed examination of eight film scores in both their specific (intra-)filmic and wider pro-filmic and socio-cultural contexts. What emerges from this analysis are what can be viewed as three loose but mutually distinct approaches (among many others that a broader study would surely reveal), drawn from and explored here through the very different musical sounds and contrasting film-musical methods of three paradigmatic Krautrock bands. As the aforementioned *bricolage* model suggests, the

[58] Scott Brown, *West Germany and the Global Sixties*, 4-5.
[59] Adelt, *Krautrock*, 3.
[60] Elsaesser, *New German Cinema*, 3.

appropriation and adaptation of stylistic aspects, elements and influences extends almost inevitably to the varying ways in which these groups approached their respective assignments, but also in which their music, its particular character and sound are subsequently integrated into the filmic whole.

The first of these approaches, and the subject of both chapters 2 and 3, can be termed a broadly sympathetic "affirmative-insider" approach explored through the heavily *bricolagist* music of the Cologne-based group Can, encompassing influences and stylistic elements from a host of global ethnic folk as well as Anglophone popular musics. Chapter 2 explores the particular suitability of Can's music in films reflecting the general sense of cultural openness ushered in by the "Global Sixties", responding in part to the post-war breakdown of established older values and the only partial or gradual formation of new ones in their place. The three films considered in this chapter – Roger Fritz's *Mädchen mit Gewalt*, Thomas Schamoni's *Ein großer graublauer Vogel* (both 1970) and Wim Wenders's *Alice in den Städten* (1974) – each engage with these issues in occasionally dialectical but otherwise broadly affirmative fashion, and largely from the "insider" perspective of the youth and countercultural milieus at their centre. They also, however, offer contrasting responses in terms of narrative, visual, stylistic and directorial approach not only that Can's music serves to thread together, but which its particular sound and deployment within each film reflects and enhances to different ends.

Chapter 3 will then extend this more condensed case study approach to a full-length discussion of Roland Klick's *Deadlock* (1970): as it will argue, a "Germano-Italo-Western" presenting a logical next step and further development on the narratives and visual iconography of the Italo-Westerns popularised above all by Sergio Leone. The first half of this chapter will consider the effect and function of Can's accompanying score as background ("mood") and thematic music both in its own right and as part of the partly recognisable, partly idiosyncratic generic framework that *Deadlock* presents as a response to that of the Italo-Western. Its latter half, in contrast, will examine the nature and selection of their song "Tango Whiskyman" as a veritable "theme song" for its main character, one he furthermore plays within the film's diegesis to announce his physical presence. This section will argue that the song's lyrics and composition articulate in musical form and bolster the narrative importance of the consummate "*bricoleur*-ship" with which he is able not only to survive the film's diegetic world, but also to win the day as its putative hero.

In contrast to these "insider" examples broadly in tune (if not always in step) with the youthful and countercultural milieus with whom they express sympathy and resonance, chapter 4 will focus on what might be termed two "critical-outsider" responses to these same milieus from more of a carefully observed distance, and by filmmakers with a less active or more qualified involvement in their various activities. Not only, furthermore, do both films (and directors) use music by the emblematic Munich countercultural band Amon Düül II as part of their investigations, but this music furthermore becomes synonymous with a lack of grounding and direction endemic to the counterculture itself. Hans-Jürgen Syberberg's *San Domingo* (1970) combines elements of fiction and *cinéma-vérité* realism to present a cross-sectional portrait of these contemporary milieus, yet in which the counterculture's insistent utopianism masks a palpable sense of disunity and disorganisation, not to mention an inhibiting dependency on foreign cultural forms. Moreover, as well as impeding the counterculture's professed aims of revolutionary social change, these factors threaten to turn these aims in on themselves to manifest instead in frustration, aggression and violence. Rainer Werner Fassbinder's *Niklashauser Fart* (1970), meanwhile, addresses both more directly and more allegorically the political action surrounding 1968 and the purported "revolution" it heralded which subsequently never came to pass. While assembling texts of various kinds and provenances into a sarcastic collage of global revolutionary movements, Fassbinder's film sets out less to lampoon these movements *per se* than to satirise and lament the 1968ers' naivety in effectively cutting-and-pasting together their own political programme from aspects of others they admired, romanticised and emulated.

These two approaches partially combine in chapter 5 into a final "idiosyncratic-personal" approach as demonstrated by Werner Herzog towards the music of his long-time collaborators Florian Fricke and Popol Vuh. Herzog namely responds neither fully affirmatively nor fully critically to the immediate and wider-reaching concerns of Popol Vuh's music, instead deploying and instrumentalising it in the exclusive service and for the particular needs of his own films. Furthermore, the two case studies included here – the feature *Aguirre, der Zorn Gottes* (1972) and the documentary *Die große Ekstase des Bildschnitzers Steiner* (1974) – will seek to go beyond the lines of enquiry pursued in the many previous critical readings that consider both films' use of Popol Vuh's music in primarily affective terms, corresponding with the visually arresting and sensorily hypnotic

nature of Herzog's images. Rather, they will discuss how Popol Vuh's deeply spiritual *bricolage* of transnational musical and transdenominational religious influences is used to reflect and enhance the narratives Herzog sets out to construct around his respective protagonists. While on the one hand courting sympathy and identification for his heroes' extreme endeavours, this usage also involves the viewer more directly in their experiences, leading them in the process towards the same "ecstatic" truths as he, his films and his characters seek to realise.

Finally, the conclusion will bring together the observations and various approaches profiled in this thesis – musical, cinematic, cultural and artistic – to consider again how these particular interactions and intermedial encounters can reflect more broadly on the deeply heterogeneous and transnational natures of both Krautrock and the New German Cinema. Moreover, it will consider how these phenomena in turn, as surface-level impressions (to borrow Siegfied Kracauer's expression) of a post-war West German society perhaps clearer on its future goals than on its present sense of self, can aid in better understanding not only their specific period, but the subsequent developments in identity and artistic expression that they very much helped to inform and drive.

1) Establishing the thesis

1.1. Literature reviews

In order to situate this thesis and the arguments it will seek to make within broader academic discourses, a review is necessary of the existing literature firstly on Krautrock, which in recent years has experienced a welcome boom; and secondly on the New German Cinema, which, given the large number of academic studies on the subject, will limit itself here to its use of music.

1.1.1. Krautrock

In the introduction to his *Krautrock: German Music in the Seventies* (2016), Ulrich Adelt outlines the relative dearth of academic studies on Krautrock compared with other contemporaneous cultural phenomena, including literature and particularly including the New German Cinema.[1] While this was indeed still somewhat limited at the time, Adelt's study now forms but one in a recent burst of critical interest and academic volumes following on from Julian Cope's seminal *Krautrocksampler* (1996),[2] the first such study dedicated to the music and its history and a backbone for many others to come. Besides Nikolaos Kotsopoulos's edited volume *Krautrock: Cosmic Rock and its Legacy* (2009),[3] this includes monographs by Henning Dedekind (2008),[4] David Stubbs (2014),[5] Christoph Wagner (2015),[6] Alexander Simmeth (2016)[7] and Wolfgang Seidel (2016),[8] since augmented further by Jan Reetze's study-*cum*-journalistic memoir *Times and Sounds* (2020)[9] and Christoph Dallach's oral history *Future Sounds* (2021).[10] This has been the case audio-visually

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[1] Ulrich Adelt, *Krautrock: German Music in the Seventies* (Ann Arbor: University of Michigan Press, 2016), 2.

[2] Julian Cope, *Krautrocksampler: One Head's Guide to the Great Kosmische Musik, 1968 Onwards* (Yatesbury: Head Heritage, 1996).

[3] Nikolaos Kotsopoulos (ed.), *Krautrock: Cosmic Rock and its Legacy* (London: Black Dog, 2009).

[4] Henning Dedekind, *Krautrock – Underground, LSD und kosmische Kuriere* (Höfen: Koch, 2008).

[5] David Stubbs, *Future Days: Krautrock and the Building of Modern Germany* (London: Faber and Faber, 2014).

[6] Christoph Wagner, *Der Klang der Revolte: Die magischen Jahre des westdeutschen Musik-Underground* (Mainz: Schott Music, 2015).

[7] Alexander Simmeth, *Krautrock transnational: Die Neuerfindung der Popmusik in der BRD 1968-1978* (Bielefeld: transcript, 2016).

[8] Wolfgang Seidel, *Wir müssen hier raus! Krautrock, Free Beat, Reeducation* (Mainz: Ventil Verlag, 2016).

[9] Jan Reetze, *Times & Sounds: Germany's Journey from Jazz and Pop to Krautrock and Beyond* (Bremen: Halvmall Verlag, 2020).

[10] Christoph Dallach, *Future Sounds: Wie ein paar Krautrocker die Popwelt revolutionierten* (Berlin: Suhrkamp, 2021).

as well, with Stefan Morawietz's documentary series *Kraut und Rüben* (2006) exploring Krautrock alongside various contemporary currents and later offshoots,[11] and Ben Whalley's BBC documentary Krautrock*: The Rebirth of Germany* (2009) coinciding with the fortieth anniversaries of many of the genre's first celebrated releases (for example Can's *Monster Movie* and Amon Düül II's *Phallus Dei*, both 1969).[12] Additionally, alongside a special issue of *Popular Music and Society* given over to discussions on the legacy and political contexts as well as the particular sound of Krautrock,[13] a host of publications dedicated to individual bands has both informed the above monographs and contributed to a deeper understanding of these artists' music. Perhaps best represented among these groups are Can, with volumes by Pascal Bussy and Andy Hall (1986),[14] Elmar Siepen (1993)[15] and Robert von Zahn (2006),[16] along with a curated collection of essays and interviews to mark the band's thirtieth anniversary (1999)[17] and a full biography by Rob Young (2018, with Can co-founder Irmin Schmidt) to commemorate their fiftieth;[18] and Kraftwerk, with books by Pascal Bussy (1993),[19] David Buckley (2012) and,[20] most recently, both a volume of essays and a dedicated monograph respectively edited (2018)[21] and written (2020) by Uwe Schütte.[22]

Although almost all authors (German- and English-speaking alike) refer to the music itself by the much-debated, in Stubbs' words "absurdly catch-all",[23] moniker of "Krautrock", all also take great pains to distance Krautrock as a cultural phenomenon from its continued (mis)perception as a musical "genre" implying shared musical, artistic and stylistic traits. Simmeth, for example, describes how the music's reception overseas, particularly in the United States and the United Kingdom, as a so-called "German Sound" both belied and

[11] Stefan Morawietz (dir.), *Kraut und Rüben: Über die Anfänge deutscher Rockmusik*, 6 episodes, Westdeutscher Rundfunk, 3rd February to 17th March 2006.
[12] Ben Whalley (dir.), *Krautrock: The Rebirth of Germany*, 2009.
[13] *Popular Music and Society* 32/5 (2009).
[14] Pascal Bussy and Andy Hall, *The Can Book* (Paris: Tago Mago, 1986).
[15] Elmar Siepen, *Untersuchungen zur Geschichte der Rockmusik in Deutschland: die Gruppe "Can"* (Frankfurt-am-Main: Peter Lang, 1994).
[16] Robert von Zahn, *Czukay, Liebezeit, Schmidt: CAN* (Cologne: DuMont, 2006).
[17] Hildegard Schmidt and Wolf Kampmann (eds.), *Can Box: Book* (Münster: Medium Music Books, 1998).
[18] Rob Young and Irmin Schmidt, *All Gates Open: The Story of Can* (London: Faber and Faber, 2018).
[19] Pascal Bussy, *Kraftwerk: Man, Machine and Music* (London: SAF Publishing, 1993).
[20] David Buckley, *Kraftwerk Publikation: A Biography* (London: Omnibus Press, 2012).
[21] Uwe Schütte (ed.), *Mensch – Maschinen – Musik: Das Gesamtkunstwerk Kraftwerk* (Düsseldorf: C. W. Leske Verlag, 2018), expanded edition published 2021.
[22] Uwe Schütte, *Kraftwerk: Future Music from Germany* (London: Penguin, 2020).
[23] Stubbs, *Future Days*, 5.

neatly evaded the difficulty in summarising and hence categorising its various diffuse proponents, with an ostensibly "klanglich außerordentlich heterogenes Phänomen" coming to be perceived somewhat paradoxically as "[ein] einheitliches Phänomen".[24] Stubbs similarly opts for the description "a cultural and historical phenomenon, rather than a mode of playing",[25] while Adelt (see Introduction) prefers the term "field of cultural production".[26] The general impression, then, is that while the moniker's all-encompassing nature makes it somewhat misleading as a musical term, it need not present barriers for understanding the scene to which it refers, for which acknowledgement of its stylistic pluralism and fundamental avoidance of categorisation is nonetheless something of a *sine qua non*. This appropriately invites varying approaches encompassing different categories of scholarship.

A key element of Cope's and Stubbs's efforts, for example, is a passion and enthusiasm for the music itself stemming from deeply personal experiences, and which furthermore has had something of a defining effect on their respective backgrounds: Stubbs as a music journalist with a particular focus on modern music, and Cope as a successful musician in his own right with a distinct, highly informed, if somewhat idiosyncratic approach to musicology. This enthusiasm is borne out in what, in both cases, effectively comprises a series of in-depth case studies of individual bands: an approach which, while more difficult to align in terms of overarching historical context, is also arguably more suited to the Krautrock scene's heterogeneous sound and development. Almost inevitably, there are areas where the two overlap and closely resemble one another. Both, for example, feature dedicated chapters on such particular heavyweights as Can, Neu!, Kraftwerk and Faust, and open with broad but well-proportioned portraits of the cultural and political contexts of post-war West Germany. In this regard, it may be said that Cope's opening reads perhaps more discursively, in the vein of a storyteller setting the scene for their listenership, and Stubbs's (if only by comparison) more like an academic argument.

Adelt, however, cites Cope's volume (along with Kotsopoulos's, described as a "coffee-table tome" presumably for its Taschen-style layout) as an example of the lack of "in-depth analysis" in the existing literature surrounding Krautrock, evidently finding its "highly subjective" tone somewhat problematic as a contribution to a field of serious

[24] Simmeth, *Krautrock transnational*, 45.
[25] Stubbs, *Future Days*, 8.
[26] Adelt, *Krautrock*, 3.

study.[27] There is some justification for this not so much in *Krautrocksampler*'s less than academic language as in the fact that its authority as a source text boils down largely to Cope's own personal taste, his "One Head's Guide" to Krautrock's importance and effect seemingly coalescing purely around his own preferred recordings and musicians. For his part, Adelt adapts Cope's and Stubbs's case studies into a more thematic approach, examining broader stylistic similarities between different bands, for example the role of communes in the music of Amon Düül (I and II), Faust and Ton Steine Scherben. Adelt's points are well made and lucidly argued, and provide a useful alternative framework for understanding the development of the Krautrock scene to the previous two authors' more vertical approach. His aim, however, of redressing the perceived lack of in-depth analysis in the existing literature is often hampered by rarely going into more pertinent detail regarding the music itself, even with regard to specific tracks or albums that might back up his point. In contrast, whereas Cope's and Stubbs's focus is less acutely analytical, both compensate with a wealth of musical (if not *musicological*) detail that is otherwise noticeably absent from the more scholarly studies discussed here.

Simmeth's method, as perhaps befits a doctoral thesis, is more cultural-historical, with his three main chapters looking respectively at the periods 1965-70, 1970-75 and 1975 onwards. As with Adelt's study, this gives Simmeth the advantage of being able to examine the broader developments taking place alongside those of and within the music itself, for instance the changing political landscape, the establishment of a dedicated market for Krautrock, and the changing modes of reception both in Germany and in the West. Indeed, Simmeth loosely characterises the three phases of Krautrock's evolution, outlined in each of his chapters, as stages respectively of "Konstituierung", in which the Krautrock "Phänomen" first began to take shape; "Professionalisierung", in which an infrastructure of distribution was gradually established enabling it to gain a firmer commercial footing and to penetrate further into foreign as well as domestic markets; and finally "Verstetigung", in which it transcended even the successes of the previous years in terms of production quality and global market reach.[28] In contrast to the other authors, a large part of Simmeth's research is conducted with plentiful reference to archive and contemporary published material, thus

[27] Adelt, *Krautrock*, 2.
[28] Simmeth, *Krautrock transnational*, 17-18.

affording conspicuous insight into the reception of Krautrock at the time as well as in retrospect.

Seidel, meanwhile, turns this historical eye to the events and developments *within* the Krautrock scene, providing vital insight as an active participant (as a founding member of Ton Steine Scherben) and duly offering arguably the greatest sense of authenticity of the authors examined here. Seidel is more expansive than other authors on the role of free jazz and experimental music in Krautrock's development, seeing the progressive degrees of freedom that this music offered from conventional notions of harmony, structure, rhythm and temporality as key to the burgeoning new scene's development – so much so, he argues, that it became known in some circles as "Free Beat".[29] Indeed, his book's insider perspective offers some takes on what one might call the cultural imperative behind the Krautrock scene's development – in other words, why musicians felt compelled to make the music they made – that seem designed to debunk some of the "mythisch aufgeladen[en]" qualities that the music has since acquired through its enthusiastic reception outside of Germany.[30]

A common factor that continually resurfaces throughout this discourse is the manner in which Krautrock reflected and touched on questions of identity which, if not the primary focus of this thesis, are nonetheless pertinent to its main concerns. Seidel, for one – the tone of whose book maintains the distinct anti-authoritarian outlook of much of Ton Steine Scherben's music – views "[das] spät erwachte deutsche Interesse an Krautrock" as its instrumentalisation into a broader nationalist project attempting to read a specifically German identity into (or project this onto) the music *ex post facto*.[31] This problem is exacerbated for Seidel through Krautrock's characterisation by foreign, particularly British commentators as a distinctively "German" rebellion against established musical and cultural norms and (as Stubbs proposes) as a "re-establishment of cultural identity",[32] imposing a "Germanness" on the music itself from which its practitioners in fact actively sought to distance themselves.[33] This Germanness or supposedly German identity is a main focal point particularly for Adelt, who divines in Krautrock the attempt by various musicians to

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[29] Seidel, *Wir müssen hier raus!*, 29.
[30] Simmeth, *Krautrock transnational*, 53.
[31] Seidel, *Wir müssen hier raus!*, 123.
[32] Stubbs, *Future Days*, 26.
[33] Seidel, *Wir müssen hier raus!*, 118, 123.

articulate notions of German identity left shattered and fragmented by the multiple traumas of military defeat, devastation, occupation and partition following World War II: whether in the form of Can's tongue-in-cheek embrace of ethnic folk music, Kraftwerk's of technology and electronic instruments, or Popol Vuh's holistic bringing together of transnational religious as well as musical cultures. The subsequent post-war "negation of the nation-state as a stable identifying force", Adelt continues, provided ideal opportunity for West German musicians and artists to dismantle previous and discredited homogeneous notions of identity and reconstruct them by freely borrowing and adapting aspects from all across the globe. What resulted was "an international or cosmic non-German Germanness" – or in some cases, ironised versions of "older, seemingly stable forms of Germanness" – that international audiences then took up and received precisely as "German".[34]

The analyses of chapters 2 through 5 will concern themselves somewhat less than Adelt does with concepts of identity, focussing instead on the transnational nature and specific application of bands' various influences. Nevertheless, there is much to be said for the notion of a complex and heterogeneous notion of identity asserting itself both through an affirmative recourse to international and ostensibly "foreign" cultural materials *and* through a drive to repurpose these materials into forms more relevant to the immediate needs of their German creators: in other words, an identity that might be understood as simultaneously international *and* (West) German.

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From analysing this corpus, commonalities also emerge in terms of what these various studies omit or overlook as well as of what they cover. Much of the existing analysis of Krautrock, for example, has been almost exclusively verbal in nature, by and large lacking the notated or transcribed musical examples otherwise common to analytical studies even of popular music. While far from an issue in and of itself, this verbal bent rarely ventures beyond the merely descriptive – in particular, the biographical-historiographical and anecdotal tendencies contributing to a better understanding of Krautrock's development and to an enhancement of its mythos – to encompass more in-depth musical analysis. Besides Adelt's monograph and the various parallels that Cope and Stubbs draw with concurrent musical styles, artists and recordings, a rare exception in this regard is provided

[34] Adelt, *Krautrock*, 4.

by Christian Börsing, whose "Analytische Betrachtung" considers Can's "Peking O" (from *Tago Mago*, 1971) in the same formal and structural manner as a classical composition.[35]To be sure, such musicological endeavours are undoubtedly complicated by much of the music's intensively spontaneous and improvisational nature – and for this reason, some may argue, antithetical to the spirit of Krautrock itself. Efforts to do so as undertaken here, however, deliver considerable benefits towards understanding its composition as well as its effect. Notated musical figures, for example, in effectively capturing elements that would otherwise blur past the listener's ear, allow for these to be examined both forensically and musicologically. This then aids in analysing, say, the precise (inter)national nature of musical material and thus its significance within the context of the whole, or the basis on repetition that has consistently been one of the music's defining characteristics by isolating and analysing repeating *ostinato* figures.

Another common factor, of critical importance to the concerns laid out here, is the lack of coverage of the extent to which Krautrock crossed over with other contemporaneous cultural or countercultural currents. This, indeed, comes despite the widely known and avowed influence on its distinctly heterogeneous sound of Fluxus and other contemporary art movements. At the time of writing, and particularly given the recent increase in scholarly attention on Krautrock itself, this omission remains particularly glaring with regard to film, even as abundant evidence exists (see Introduction) of collaborations between Krautrock musicians and West German filmmakers both within and outside what later became known as the New German Cinema. Beyond the almost obligatory discussion of Werner Herzog's numerous collaborations with Popol Vuh, to which Adelt and Stubbs both dedicate chapters and to which the present discussion will return in chapter 5, mentions of such collaborations are otherwise few and far between, and even then, largely cursory or perfunctory in nature. Simmeth's volume perhaps comes closest in this regard, at the very least mentioning filmic engagements by, among others, Can and Amon Düül II that are otherwise all but overlooked in other publications.[36]

Almost nowhere, however, is there an attempt within this literature to analyse the effect and role of Krautrock musical scores in terms of both their broader social-cultural contexts *and* their clear narrative and dramaturgical function within the films concerned, as

[35] Christian Börsing, "Analytische Betrachtung von 'Peking O'", in Schmidt/Kampmann, *Can Box: Book*, 436-53.
[36] Simmeth, *Krautrock transnational*, 142-7.

in recent studies of popular music in film by K. J. Donnelly (2015),[37] David E. James (2016)[38] and Anthony Hogg (2019).[39] This is often the case even in monographs or other publications devoted to Krautrock bands heavily active in film scoring, limited more to reviews of albums featuring material written *for* film – Can's *Soundtracks* (1970; see chapter 2), for instance, or Tangerine Dream's numerous soundtrack releases (*Sorcerer*, 1977; *Thief*, 1981)[40] – than discussions of its use and effect *within* the films themselves. This lack of discussion has done little to allay the unwanted (and unwarranted) impression outlined in the Introduction of Krautrock groups' film outputs, ostensibly as music commissioned for or otherwise adapted to already existing film projects, being somehow less representative, authentic or deserving of attention than the studio and live repertoire for which they are more frequently celebrated. One immediate upshot of this thesis, then, will be not merely to provide long overdue redress to this imbalance. Rather, it will show and argue the ways in which this intermeshing of contemporaneous musical and cinematic currents – and thus of aural and visual media – created products and self-contained environments in which the two phenomena of contemporary music and film could both complement and enrich each other.

1.1.2. Music in the New German Cinema

The continual additions to the already considerable wealth of literature on the New German Cinema, whether on broader concerns or on individual directors,[41] show that scholarship on the subject is by no means exhausted. As Eric Rentschler outlines in a 2012 article, however, it is also necessary, indeed essential to diversify this scholarship and "to open up the films of this period to a more expansive range of intertexts beyond the once dominant discourses of anti-Americanism and post-war German guilt". Suggesting as a hypothetical springboard the usefulness in further exploring these films' "aural dimension" alongside their celebrated

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[37] K.J. Donnelly, *Magical Musical Tour: Rock and Pop in Film Soundtracks* (New York/London: Bloomsbury, 2015).
[38] David E. James, *Rock 'n' Film: Cinema's Dance with Popular Music* (Oxford/New York: Oxford University Press, 2016).
[39] Anthony Hogg, *The Development of Popular Music Function in Film: From the Birth of Rock 'n' Roll to the Death of Disco* (Basingstoke: Palgrave Macmillan, 2019).
[40] On the latter, see Paul Stump, *Digital Gothic: A Critical Discography of Tangerine Dream* (London: SAF Publishing, 1997).
[41] See respectively Thomas Elsaesser, *German Cinema – Terror and Trauma: Cultural Memory Since 1945* (London: Routledge, 2014); and Laurie Ruth Johnson, *Forgotten Dreams: Revisiting Romanticism in the Films of Werner Herzog* (London: Camden House, 2016).

visual and narrative aspects, Rentschler cites the "convincing" arguments made by Caryl Flinn and Roger Hillman (see below) for the importance of music to both their contemporary and modern-day reception.[42] As indicated by the presence solely of these two names, this area remains both comparatively and conspicuously underexplored.

Although Flinn's *The New German Cinema: Music, History and the Matter of Style* (2004) appears to beat Hillman's *Unsettling Scores: German Music, Film and Ideology* (2005) slightly to the punch, both authors' focus differs significantly. Whereas Hillman concentrates on the use and resonance of German classical music in the New German Cinema (see below), Flinn's key argument, as her title implies, regards the importance, effectiveness, and above all appropriateness of style and stylisation within the *Trauerarbeit* narrative often ascribed to the films of the New German Cinema. Both taking up and addressing the approach previously pursued by Anton Kaes, Eric Santner and others,[43] Flinn posits as an opening argument (her chapter 1) the passive *state* of melancholia as opposed to the active *process* of mourning – as per Freud, respectively "neurotic" and "normal […] responses to loss"[44] – as a characteristic aspect of the New German Cinema's approach to history. In resisting the integrative and redemptory mechanisms of mourning in favour of a stubbornly fragmented and unassimilable, thus "melancholic" presentation of trauma, this approach thus seeks in contrast "to complicate a history that would [otherwise] pass itself off as seamless", furthermore through a distinct musical as well as narrative or visual aesthetic of "constant interruption, fragmentation and distortion".[45] Flinn first explores this via Peer Raben's scores for Fassbinder (her chapter 2), which deploy a wide range of approaches designed to play with and repudiate "conventional associations of film music with emotional expressivity".[46] While perhaps most immediate in the limitation or complete withholding of accompanying music from dramatic scenes which would appear to demand it, Raben's own concept of "Musik-Shock" is the most enduringly successful and effective in this regard,[47]

[42] Eric Rentschler, "Reconsidering New German Cinema", in Lucy Fischer and Patrice Petro (eds.), *Teaching Film* (New York: The Modern Language Association of America, 2012), 122.
[43] See Anton Kaes, *From Hitler to Heimat: The Return of History as Film* (Cambridge, MA: Harvard University Press, 1989); and Eric Santner, *Stranded Objects: Mourning, Memory, and Film in Postwar Germany* (Ithaca, NY: Cornell University Press, 1990).
[44] Caryl Flinn, *The New German Cinema: Music, History and the Matter of Style* (Los Angeles: University of California Press, 2004), 9.
[45] Flinn, *The New German Cinema*, 4.
[46] Flinn, *The New German Cinema*, 39.
[47] Flinn, *The New German Cinema*, 71.

breaking the suggestion of realism (and taking a cue from Hanns Eisler's film music and theory) by confronting the audience with music that jars or conflicts with the accompanying images rather than underscoring them. As well as wilfully manipulating or distorting popular and well-known tunes, for example the titular song of *Lili Marleen* (1981), Raben, seemingly taking equal inspiration from Kurt Weill, achieves this effect in many cases through the pairing of unabashedly enjoyable or "pretty" music with decidedly *un*-"pretty" narrative events or else as a means of social and critical commentary.

Flinn's third and fourth chapters consider the use of music in two films by Alexander Kluge as part of the director's theory and conception of films as "construction sites".[48] In particular, this use mirrors the manner in which Kluge's narrative and visual techniques "tear apart diegetic settings and narrative structures",[49] akin for Flinn to Benjamin's concept in *Über den Begriff der Geschichte* of "das Kontinuum der Geschichte aufzusprengen".[50] These thus present the viewer less with an authoritative cinematic vision than a collection or, alternatively, constellation of raw materials with which they might assemble, structure and interpret this vision for themselves. In this vein, the finale of Beethoven's Ninth Symphony – loaded with decades of political and ideological baggage, in no small part through its instrumentalisation by the National Socialists – is heard throughout *Die Patriotin* (1979) in numerous guises that deconstruct and deauraticise "the Ninth" as a cultural institution, for example on a badly damaged vinyl record. Similarly, in *Die Macht der Gefühle* (1983), Kluge takes Benjamin's dynamite to the institutions both of opera and of the opera house. As well as dismantling more literally the behind-the-scenes mechanisms that enable the latter's seemingly effortless production and projection of fantasies, his film figuratively blasts apart the reliance within opera itself on "narratives and histories governed by inexorability and fate",[51] furthermore as a means of "large-scale emotional manipulation" both concealing and serving broader conditions of power, exchange and control.[52] Rather than merely consign these musical traditions to history for their corrupted and corrupting nature, however, Kluge's approach in both cases is more nuanced, presenting the shards of

[48] Flinn, *The New German Cinema*, 110.
[49] Flinn, *The New German Cinema*, 107.
[50] See Walter Benjamin, *Gesammelte Schriften* (Frankfurt-am-Main: Suhrkamp, 1980), vol. I/2, 691-704.
[51] Flinn, *The New German Cinema*, 147.
[52] Flinn, *The New German Cinema*, 141.

these "explosions" as possible foundations for new engagements that weigh up dialectically their chequered historical contexts alongside their unquestionable aesthetic value.

Flinn's final two chapters discuss the use as equally effective remembrance strategies of camp and kitsch, approaches commonly dismissed as "degraded, superficial or inappropriate" yet which repudiate notions of cultural and historical as well as sexual homogeneity in their contrasting emphasis on heterogeneity, impurity and excess.[53] Indeed, Flinn sees in the work of Ulrike Ottinger, Monika Treut and Rosa von Praunheim a "queering" of established,[54] what might be read as "heterosexual" conventions in the form of an extravagant eclecticism freely mixing elements of (supposedly mutually exclusive) high- and low-brow musical styles in ways that hark back to historical German musical cultures, above all those of the Weimar Republic.[55] Her final chapter explores this in particular relation to Werner Schroeter's *Der Bomberpilot* (1970), whose conscious deployment of kitsch tactics takes this eclecticism to even greater extremes. As well as wilfully abandoning all sense of propriety in a celebration of culture both high and low, Schroeter's film "exposes the deleterious aspects of Nazi kitsch"[56] precisely through overemphasising them via "a provocative grab bag" of musical selections ranging from Johann Strauss II's politically charged "Wiener Blut" waltz to Elvis Presley and *West Side Story*.[57]

While Hillman covers some of the same ground as Flinn in *Unsettling Scores*, his analysis examines much more the use of classical music as both "cultural markers" and "cultural baggage" deployed throughout the films of the New German Cinema.[58] For one thing, he argues, the pre-existing nature of this music (as a "profilmic acoustic event")[59] helps not so much to disrupt the illusion of the diegetic world as to hint at the existence of the far larger real world beyond it. For another, the use in particular of the great Austro-German classical canon, previously integral to nineteenth-century (self-)conceptions of Germany as a *Kulturnation*, simultaneously evokes multiple "reception histories" which,[60] in

[53] Flinn, *The New German Cinema*, 4.
[54] Flinn, *The New German Cinema*, 193.
[55] Flinn, *The New German Cinema*, 213.
[56] Flinn, *The New German Cinema*, 234.
[57] Flinn, *The New German Cinema*, 250.
[58] Hillman, *Unsettling Scores*, 4.
[59] Hillman, *Unsettling Scores*, 8.
[60] Hillman, *Unsettling Scores*, 9.

a post-war context, cannot fail to include the problematic associations of this same music's enthusiastic endorsement and instrumentalisation by the National Socialists. At the same time, the frequent divorce and estrangement of this music from its original contexts also provides a prism through which to engage with as well as critique the traumatic recent past. One might well compare this with the lengths to which Krautrock bands went in order to distance themselves as much as possible not only from notions of "Germanness" placed on them by outside observers, but also from musical notions of wholeness and organicity that were heavily and auratically attached to the German classical canon as a cultural institution.

As Flinn also covers in her study, Hillman demonstrates that Beethoven's Ninth Symphony, in particular its choral finale, is a popular touchstone for directors keen to engage with these issues, and a prime example in itself of the stylistic pluralism and disparity at play within the New German Cinema. He divines, for instance (as Flinn does), the attempt in Kluge's *Die Patriotin* "to reinvest the aura of music [the Ninth] that was subsequently ideologised" by deconstructing and (partially) reassembling it.[61] He also, however, identifies how the Ninth's promised sense of unity – both in its symphonic completeness and in the utopian message of the Schiller ode it sets to music – is exposed as fallacious and illusionary when juxtaposed against images of obvious political and social division as in Helke Sander's *Die allseitig reduzierte Persönlichkeit – Redupers* (1977). Similarly, in Fassbinder's *Die Ehe der Maria Braun* (1979) (his chapter 6 – also covered briefly by Flinn), its association with the destructive legacy of Nazism is made obvious and concrete by its opening entry during a World War II bombing raid.

Beethoven is not the only composer whose spirit looms large in Hillman's analysis, as he shows how various directors have grappled with other Austro-German musical figures whose legacies were similarly complicated through their utilisation by the National Socialists as "good German art". In his chapter on Hans-Jürgen Syberberg's *Hitler – Ein Film aus Deutschland* (1977), he detects in the director's treatment primarily of Wagner, but also of Liszt, Mozart and Haydn an attempt to separate the composer(s)'s work from the context of its subsequent reception and cheapening by the Nazis. Flinn, for her part, views this approach as "decidedly backward-looking, an ironically tinged nostalgia for [a] phantasmatic, unified national culture",[62] charges which Syberberg's film does not entirely

[61] Hillman, *Unsettling Scores*, 109.
[62] Flinn, *The New German Cinema*, 15.

evade or even refute. Hillman, on the other hand, sees at work a much more nuanced treatment aimed less at restoration than rehabilitation, in that the problematic connotations or past "crimes by association" of the various composers and pieces heard must necessarily be acknowledged in order for this process to begin in earnest. Furthermore, rather than purporting by these means "[to] exorcise [the] continuing aftereffects" of the Third Reich,[63] Syberberg, Hillman argues, presents his film merely as the groundwork to enable this process: if not at the time of the film's production, then at a suitable point in the future.

Kluge, as Hillman explores in a further chapter, also turns his attention to Haydn both in *Die Patriotin* and in the collaborative film *Deutschland im Herbst* (1978), specifically to the chequered history of the "Kaiserhymne" that Haydn composed for the Holy Roman Emperor Francis II (and later used in his "Emperor" string quartet, Op. 76 No. 3) whose "vision of a united Germany" as the melody for the *Deutschlandlied* would soon be co-opted by Nazism as the "national anthem for a nationalism run amok".[64] Werner Herzog, in contrast, presents something of an anomaly in Hillman's study (chapter 7) in that his films' liberal use of both European and German classical music serves more purely aesthetic rather than political purposes. These, furthermore, are defined along markedly idiosyncratic and personal lines. Not only does "[Herzog's] own perception of mood [seem] the sole criterion for musical choices",[65] but his almost blithe willingness to divorce any music used from its specific national or cultural contexts, while doubtless serving to enhance the films discussed or even to pass commentary on their narratives, for Hillman runs a similar risk as the director's "wonderful images" of "obscur[ing] political reality […] for apolitical purposes".[66]

The last significant contribution (certainly in terms of scale; see below) to this scholarly corpus on music in the New German Cinema comes in musicologist and film composer Norbert Jürgen ("Enjott") Schneider's *Handbuch Filmmusik: Musikdramaturgie im Neuen Deutschen Film* (1986; subsequently reprinted in 1990 and 2018),[67] an expansive and hugely influential text (on which both Flinn and Hillman often draw) encompassing

[63] Hillman, *Unsettling Scores*, 88.
[64] Hillman, *Unsettling Scores*, 93-94.
[65] Hillman, *Unsettling Scores*, 138.
[66] Hillman, *Unsettling Scores*, 150.
[67] Norbert Jürgen Schneider, *Handbuch Filmmusik, Band 1: Musikdramaturgie im Neuen Deutschen Film* (Munich: Ölschläger, 1986).

observations of more than 400 film scores ranging roughly from 1965 to 1985. Besides featuring enlightening interviews with important musical figureheads within the New German Cinema and with some of its more prominent directors, Schneider also includes brief rundowns of various filmmakers' approaches, styles and focusses concerning music. His remit, however, as implied in his book's subtitle, limits itself chiefly to how these musical scores and choices contribute to the structure and effect of a film's underlying "Dramaturgie". Indeed, a large portion of his book serves more as a primer for budding film composers – including sections on the psychology of film music and how it can be used to achieve or complement the ongoing narrative drama – that takes the films of the New German Cinema as its point of reference. Additionally, Schneider's comprehensive analysis also reserves laudable attention for the "Rock-/Musikgruppen" who also contributed scores to New German films. A crucial deficiency of his study, however, and particularly in the context of this thesis, is the tendency to present these as more the work of a singular band member as the "Komponist [und] Ansprechpartner für die Filmautoren"[68] – a Florian Fricke or Irmin Schmidt, for example – which would then subsequently be played or interpreted by the other members. This sentiment, albeit certainly unintentional, arguably does a disservice to the sense of collective performance and composition that was not only a prominent stylistic hallmark of numerous Krautrock groups, but also a personal philosophy in which they invested a great deal of pride and seriousness.

This is to say nothing, of course, of the numerous chapters in larger volumes or more expansive studies devoted in some cases to music and music practices within the New German Cinema, and in others to more in-depth analyses of individual films and scores. Examples of the former include Ulrike Sieglohr's chapter (2006) on opera and "the operatic" in the New German Cinema, considering films by Syberberg and Schroeter,[69] and Larson Powell's chapter within his own *The Differentiation of Modernism* (2013) on Jean-Marie Straub and Danièle Huillet's "Music Films" *Die Chronik der Anna Magdalena Bach* (1968), *Moses und Aron* (1975) and *Von heute auf morgen* (1996), the latter two both based on operas by Schoenberg.[70] Examples of the latter approach, meanwhile, include Flinn's

[68] Schneider, *Handbuch Filmmusik*, 55.
[69] Ulrike Sieglohr, "The Operatic in New German Cinema", in Ian Conrich and Estella Tincknell (eds.), *Film's Musical Moments* (Edinburgh: Edinburgh University Press, 2006), 56-68.
[70] Larson Powell, *The Differentiation of Modernism: Postwar German Media Arts* (Rochester, NY: Camden House, 2013), chapter 7.

analysis of Raben's music for Fassbinder's *Querelle* (1982) in a Wiley-Blackman *Companion* anthology on the director (2012) from which discussion of music is otherwise largely absent,[71] and Annette Davison's (2016) of Hans Werner Henze's score for *Die verlorene Ehre der Katharina Blum* (dir. Volker Schlöndorff and Margarethe von Trotta, 1975) as an examination of modernist approaches to both the composition and deployment of film music.[72]

Perhaps the earliest and most complete overview of its kind at the time of its publication, Rudolf Hohlweg's far earlier chapter on music in the films of Herzog, Kluge and Straub-Huillet (1976)[73] combines both approaches in considering particular examples of each director's (then-)recent work in detail, and distinguishing between them a common strategy in which "[der] Klang [selbst] der Partner ist [und] nicht ein bestellter Komponist".[74] The "Musikaufbau", for example, seen equally in Herzog's *Aguirre, der Zorn Gottes* (1972; see section 5.3) and *Jeder für sich und Gott gegen alle* (1974) constitutes for Hohlweg a form of musical encirclement akin to the classical *rondo* in its constant return to a central theme or motif (or, in this case, piece of music), effectively trapping the protagonists in a musical maze from which "jede Anstrengung darüber hinaus vergeblich [ist]".[75] In Kluge's case, Hohlweg pre-empts both Flinn and Hillman in identifying the director's predilection for "Nichtfilm-" or "Gebraucht-Musik" (as opposed, perhaps, to *Gebrauchsmusik*), assembling soundtracks from readily recognisable musical snippets across all types and genres into "eine Collage von musikalischem Material […] das von Assoziationen besetzt ist".[76] Straub and Huillet, meanwhile – to greatest effect, Hohlweg argues, in *Moses und Aron* – go further than both Herzog and Kluge in entirely reversing the conventional polarity between film music and film image, subordinating the flow of visuals and narrative to that of music to the extent that the latter now far less accompanies the former than indeed leads it.[77]

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[71] Caryl Flinn, "Declined Invitations: Repetition in Fassbinder's Queer 'Monomusical'", in Brigitte Peucker (ed.), *A Companion to Rainer Werner Fassbinder* (Chichester: Wiley-Blackwell, 2012), chapter 16.
[72] Annette Davison, "Hans Werner Henze and *The Lost Honour of Katharina Blum*", in Mervyn Cooke and Fiona Ford (eds.), *The Cambridge Companion to Film Music* (Cambridge: Cambridge University Press, 2016), chapter 19.
[73] Rudolf Hohlweg, "Musik für Film – Film für Musik: Annäherung an Herzog, Kluge, Straub", in Peter W. Jansen and Wolfram Schütte (eds.), *Herzog, Kluge, Straub* (Munich: Carl Hanser Verlag, 1976), 45-68.
[74] Hohlweg, "Musik für Film", 68.
[75] Hohlweg, "Musik für Film", 48.
[76] Hohlweg, "Musik für Film", 52-3.
[77] Hohlweg, "Musik für Film", 61. It is perhaps an unfortunate sign of the period in which it was written that Hohlweg's piece significantly neglects Huillet's contributions.

However, as with the lack of discussion outlined above relating to Krautrock's use in film, there is an equally conspicuous absence within this discourse of comparably analytical approaches to New German films deploying either pop(ular) music soundtracks or accompanying scores by pop(ular) musicians, not to mention those hailing from the contemporaneous and thoroughly kindred Krautrock scene. This thesis, then, will aim in part to do exactly this in applying combined interdisciplinary principles of musicology, film studies and film music studies to a select remit of film scores, furthermore with two broader aims in mind. Firstly, it will allow for a vertical, that is, synchronic examination of the particular effect lent to these individual films by the involvement of Krautrock groups in the role of film composers. Secondly, it will provide, or at least set out in introductory form, a more horizontal and diachronic overview of how such involvement took shape across the broader context of the New German Cinema.

1.2. Approaching *bricolage*

Having established in the previous section the various gaps in the academic literature which this thesis aims to address, the discussion that follows will introduce the definition of *bricolage* that will be used throughout as a term of reference. Above all, following a more precise outline of what this will and will not encompass, it aims to present both Krautrock and the New German Cinema in terms of the "*bricolage* qualities" they exhibit in their liberal looks to and borrowings from the stylistic toolkits of various contemporary, internationally appreciated, yet in their own ways nationally inflected musics and cinemas.

1.2.1. "Abbruch und Aufbruch"?

Narratives of cultural as well as physical renewal, regeneration and rebuilding abound in popular histories of Krautrock. In stark contrast, furthermore, to the moniker's own contested and controversial history and its application to the Krautrock scene from without,[78] these narratives are proffered with equal alacrity and enthusiasm by both outside commentators and musicians. Can's Irmin Schmidt, for instance, speaks evocatively of the "ruins" in which German "culture [and] minds" could be found along with the country's cities following the military devastation of World War II;[79] Kraftwerk's Ralf Hütter, meanwhile, describes a prevailing vacuum of cultural identity in amongst the physical and economic rebuilding of the post-war years, and which he believed it fell to his generation and peers to re-establish.[80] Others, in contrast, sought seemingly to leave these ruins behind, or else to view the "how"s and "why"s of their rebuilding from more distant, yet equally divergent perspectives as Adelt observes:[81] some "postnational, cosmic and future-oriented" as in Tangerine Dream's synthesiser-driven outer-space odysseys (*Alpha Centauri*, 1971; *Zeit*, 1972) or Ash Ra Tempel's more rock-driven explorations of the "inner space" of expanded human consciousness (*Schwingungen*, 1972); others "nationalistic, classical and past-oriented" as in Klaus Schulze's more open embrace of pre-war forms of German identity (*Timewind*, 1975; *X*, 1978), or in the more obvious looks by groups such as Novalis and Wallenstein to the poets and literature of German Romanticism.

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[78] For a potted history of the origins of the term "Krautrock" as both an internally and externally applied "Sammelbegriff" and "Herkunftsbezeichnung", see Simmeth, *Krautrock transnational*, 53ff.
[79] Quoted in Stubbs, *Future Days*, 24.
[80] Adelt, *Krautrock*, 25.
[81] Adelt, *Krautrock*, 88.

Such narratives, however, are equally prevalent within the New German Cinema. The 1962 Oberhausen Manifesto was, after all, a response by a younger generation of filmmakers as much to questions of a problematic historical legacy and a creatively bankrupt West German film industry as to the genuinely dire position in which this industry found itself in the early 1960s, with both viewer and production numbers plummeting year on year.[82] Indeed, many films and filmmakers thematised the act as well as necessity of rebuilding in response to the caesura of the recent past, albeit in manners that left viewers under little illusion as to the scale and complexity of the task at hand. Some prioritised and foregrounded dialogue, for example Alexander Kluge's envisioning of films as building sites whose materials the viewer was thus encouraged to assemble; others challenged their audiences through the presentation of popular genres as false semblances of wholeness that consciously denied the expected sense of resolution and closure. Others still (as with the Krautrock examples above) looked further back into the past to bypass the aporias of the Third Reich and post-war years by re-establishing connections with previous German cultural traditions: Werner Herzog, for instance, with the "legitimate" cinema of the Weimar period,[83] and Hans-Jürgen Syberberg with nineteenth-century late Romanticism as embodied particularly by Wagner.

Such varied and heterogeneous approaches recall Olaf Möller's comments that the "Kernmythos [des] deutschen Films [als] ständig Abbruch und Aufbruch [mit] keinen Kontinuitäten [...] totalen Blödsinn [ist]".[84] As outlined above, Möller's remarks are equally applicable to Krautrock in that both phenomena involved looking *back to* previous traditions and models as much as beyond them. Even from these heavily contrasting responses, however, one nonetheless detects an apparent common or shared need to reconstruct new frameworks through which to understand one's sense of self in cultural as well as socio-political and historical terms. This has given rise to notions both of Krautrock and of the New German Cinema as assertions of a new German identity which in fact were the product far less of those involved in either scene than of the intuition of largely foreign commentators,

[82] Norbert Grob, Hans Helmut Prinzler and Eric Rentschler, "Einleitung: Dokumente der Zeit, Visionen des Aufbruchs" in Grob/Prinzler/Rentschler (eds.), *Neuer Deutscher Film* (Stuttgart: Philipp Reclam, 2012), 11-13.
[83] Paul Cronin (ed.), *Werner Herzog – A Guide for the Perplexed: Conversations with Paul Cronin* (London: Faber and Faber, 2014), 166.
[84] Quoted in Dominik Graf and Johannes Sievert (dirs.), *Verfluchte Liebe deutscher Film*, 2016.

critics and audiences.[85] Indeed, besides such identities being less than entirely "new", their engagement with cultural and historical notions of Germanness was considerably more nuanced and complex than this somewhat simplistic picture would suggest. Instead, they operated within a field or continuum of tension between more affirmative notions making some attempt to embrace or reconcile with German cultural identity (however problematic, complex or contradictory) and more negative ones seeking in contrast to disavow this altogether, or else to distance themselves from it as greatly as possible. As Ulrich Adelt's comprehensive study observes (see section 1.1), Krautrock's various interpretations and articulations of German national identity ran a veritable gamut in both musical and personal terms. Between the hypothetical extremes of Faust's aggressively "reterritorialized form" and Amon Düül II's "deterritorialized […] cosmopolitanism",[86] for example, one saw the broadly affirmative responses of Can, Kraftwerk and Neu! which nonetheless incorporated evident layers of (self-)ironic distance and critique.[87] Inga Scharf, meanwhile, sees many New German filmmakers' fraught, uneasy or alienated relationships with their home country and its cultural-political establishment as reflected in a recurring motif of a "homelessness at home", with the Federal Republic appearing as "an identificatory void in which characters in search of 'home' remain fundamentally out of place".[88]

The combined variety, heterogeneity and vehemence of these responses therefore suggest the sense of a national or cultural identity not merely compensating for the breakdown and fragmentation of previous, more coherent models, but rather embracing this fragmentariness and instability as a key component. Moreover, in an increasingly internationalised post-war age where the "nation-state" was no longer "the [sole] mediator between the local and the global", what emerges instead is more a flexible and (in Adelt's words) "porous" national identity unconstrained by the pre-existing "consistent paradigms" of national cultures and borders.[89] Such responses reveal how Krautrock musicians and New German filmmakers, rather than beginning their aesthetics completely anew or forging their

[85] David Stubbs, for example, describes the former as "a new struggle for national and cultural identity", and the latter as an attempt "in terms of both form and content […] to forge a new sense of German identity". See Stubbs, *Future Days*, 214, 55.
[86] Adelt, *Krautrock*, 59, 54.
[87] See Adelt, *Krautrock*, chapter 1.
[88] Inga Scharf, *Nation and Identity in the New German Cinema: Homeless at Home* (Abingdon/New York: Routledge, 2008), 201.
[89] Adelt, *Krautrock*, 4.

identities fully from scratch, instead frequently borrowed from and appropriated for their own ends the styles, forms, traditions and cultural products of others, encompassing processes of hybridisation in which these means were processed and adapted to suit their users' particular purposes and needs. This suggests immediately the notion of *bricolage* as both "an assemblage improvised from materials ready to hand" and "the practice of transforming 'found' materials by incorporating them into a new work",[90] combining pragmatism with improvisation, appropriation with self-sufficiency, happenstance with intentionality, "making do" with "making work", settled forms with continually variable frameworks, and above all the *de*contextualisation of disparate elements from their original forms with their *re*contextualisation into new ones. This *bricolage* notion – as a product, process, method and mindset – can furthermore be observed at large across both Krautrock and the New German Cinema, illuminated to particular extent and with particular effectiveness in the eight film scores examined in this thesis.

1.2.2. From "savage thought" to "pragmatic montage": defining *bricolage*

Bricolage as a term and technique has previously been applied in various interrelated, yet subtly distinct ways across numerous academic disciplines, some overlapping to a certain extent with the concerns of this thesis. The present section will therefore attempt to formulate a suitable working definition of *bricolage* (as opposed to an overarching theoretical model or framework) for considering the music and films discussed.

It is commonly accepted that the concept of *bricolage*, or at least its identification and definition as such, was first introduced by Claude Lévi-Strauss in his 1962 study *La Pensée sauvage* (published in English as *The Savage Mind*, 1966).[91] Drawing on the connotations of "extraneous movement: a ball rebounding, a dog straying or a horse swerving" as expressed historically in the French verb *bricoler*, Lévi-Strauss defines *bricolage* as drawing from and making use only of whatever tools and materials its practitioner the *bricoleur* has to hand. Rather than gathering these together for a specialised or predetermined purpose, the *bricoleur* instead works solely within a self-imposed "closed

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[90] Chris Baldick, *The Concise Oxford Dictionary of Literary Terms* (Oxford: Oxford University Press, 2008), 3rd edition, 42.
[91] See Claude Lévi-Strauss, *The Savage Mind* (London: Weidenfeld and Nicholson, 1966), English translation, 16-22.

universe", with the various tools in their "instrumental set" each "specialised up to a point […] but not enough […] to have only one definite and determinate use". While this toolset may thus be limited to what is available at any one time, the applications to which its various components may be put are potentially limitless in that they do not depend on their prior function or purposes, but are instead "collected or retained on the principle that 'they may always come in handy'".[92] In this sense, *bricolage* thus functions for Lévi-Strauss as a "science of the concrete" enabling a "speculative organisation and exploitation of the sensible world in [the] sensible terms" of what the *bricoleur* is able to see, perceive or access,[93] "build[ing] up structured sets [through] the remains and debris of [past] events".[94] To be sure, Lévi-Strauss's ethnological focus, structuralist models (long supplanted by their poststructuralist critiques) and central concept of "savage thought" are perhaps limited in terms of their application to the West Germany of the 1960s. Nonetheless, they present intriguing parallels with the efforts of Krautrock musicians and New German filmmakers similarly to interpret and make sense of the "sensible world[s]" around them precisely through the second-hand take-up and *bricolagist* application of available "repertoires" of stylistic elements from contemporaneous foreign sources. Moreover, the constant influx of foreign influences, first through Allied military occupation and latterly through the globalised currents of the "Global Sixties" (see Introduction), provided a ready means for their *bricoleur*'s "stock" of available tools to be constantly replenished and "enrich[ed]".[95]

Similar caution must be exercised when considering the subsequent take-up and use of Lévi-Strauss's term in the visual arts. On the one hand, and applied more retroactively, it can refer to the improvised assemblages of mixed media from the early twentieth century onwards that often foregrounded their stylistic impurity in drawing on thrown-away items or otherwise unconventional or non-traditional artistic materials. One thinks, for example, of Kurt Schwitters's early "Merz" collages of newspaper clippings, train tickets and other everyday detritus characteristic of urban living. On the other hand, *bricolage* as an artform and concept functioned in more contemporaneous art movements, particularly the Italian *arte povera* of the 1960s, as a trenchant critique of consumerism and commercialism in

[92] Lévi-Strauss, *The Savage Mind*, 17-18.
[93] Lévi-Strauss, *The Savage Mind*, 16-18.
[94] Lévi-Strauss, *The Savage Mind*, 21.
[95] Lévi-Strauss, *The Savage Mind*, 17.

making provocative use of society's discarded rubbish, often alongside traditional or classical artistic techniques. Michelangelo Pistoletto's *Venus of the Rags* (1967/1974), for instance, surrounds a classical Greco-Roman-style statue with an enormous pile of worn or used clothes. To be sure, both Krautrock and the New German Cinema frequently suggested a similarly conscious devaluation of the art object in their performative departures from or distortions of the foreign musics and cinemas they absorbed, indeed extending in many cases to critiques of consumer capitalism and cultural imperialism. They cannot, however, necessarily be described as similarly critical or confrontational as the examples outlined above. If nothing else, besides operating largely within the commercial mainstream industries from which this artistic avant-garde sought firmly to distance itself, their respective *bricolages* differ markedly in their conspicuous lack of a similarly partisan political stance, reflecting the general avoidance of more active political engagement that was a characteristic hallmark of both scenes (see Introduction). What is seen instead is a marked ambivalence towards their respective "art objects" which did not restrict itself to either pure reverence or rejection, with the cannibalisation of their various components indeed serving as much an identificatory as a critical purpose.

This latter idea of appropriation, particularly in oppositional response to a perceived dominant, mainstream or establishment culture, contrasts similarly with *bricolage* as the "self-consciously subversive"[96] and provocative reutilisation – or, in a Debordian sense, *detournement* (in that a "turning […] aside from [their] normal course or purpose")[97] – of commodity items and "conventional insignia" that Dick Hebdige sees as central to the formation of subcultural styles and identities.[98] Certainly there is some overlap with Hebdige's given examples of the appropriation by 1950s "teddy boys" and 1960s "mods" of the respective fashions of respectable society, or by 1970s punks of both the symbols and cultural detritus of a consumerist middle class such as safety pins and lavatory chains. Both Krautrock and the New German Cinema, after all, broadly entailed a similar "theft and transformation"[99] of the musical, cinematic and stylistic language symbolic for many of a specifically American cultural and political hegemony. Indeed, given the strongly expressed

[96] Dick Hebdige, *Subculture: The Meaning of Style* (London/New York: Routledge, 1979), 123.
[97] Ken Knabb (ed.), *Situationist International Anthology* (Berkeley, CA: Bureau of Public Secrets, 2006), 4th edition, 480.
[98] Hebdige, *Subculture*, 102-106.
[99] Hebdige, *Subculture*, 104.

attitudes within the West German establishment towards American popular and mass culture as vulgar, superficial and inherently anathema to true "German" values, the very appropriation of its insignia – not to mention its juxtaposition alongside and cross-combination with those of other cultures – would likely have served as a provocation in itself. What can be more clearly observed here, however, is a sense of this appropriation as more experimentation and adaptation than outright antithesis or opposition. Rather than the "symbolic ensemble[s]" into which these "commodities" were rearranged serving "to erase or subvert their original straight meanings" as per Hebdige's examples above,[100] they instead provided a usable model through which their actors and adopters might define and understand their particular cultural-historical position.

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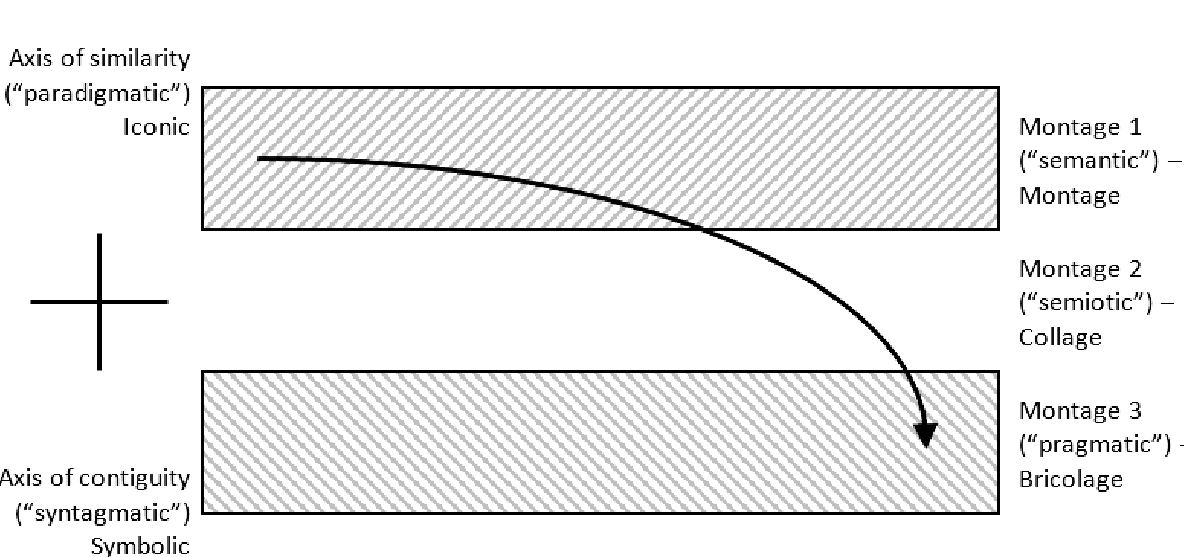

Fig. 1.1. Montage, collage and *bricolage* rendered on Décio Pignatari's axes of "similarity" and "contiguity".[101]

Above all, it serves here to distinguish between *bricolage* and its close relations collage and montage as practices not only incorporating the use of conspicuously heterogeneous elements, media or materials, but moreover defined to similar extent (but to contrasting purposes) by these elements' initial decontextualisation and subsequent *re*contextualisation within new forms. To this end, Décio Pignatari considers all three as subtly differing "instances" of montage in which otherwise diffuse component parts are reassembled or re-

[100] Hebdige, *Subculture*, 104.
[101] Adapted from Décio Pignatari, "Semiótica de montagem", in *Através* 1 (1983), 170.

"mounted", all defined as "paratactic" owing to their elements' fragmentary juxtaposition *within* the whole rather than their harmonious ("hypotactic") integration *into* it.[102] As shown above in Fig. 1.1, these three forms tend progressively away from a coordinating and hierarchising "axis of similarity" towards an "axis of contiguity" that accordingly emphasises the juxtaposition of or dissonance between their component parts. In the process, Pignatari argues, these structural frameworks also come to function as distinct semiotic "universes" in which signs are variously arranged in order to confer meaning. The greater the divergence from the "axis of similarity" towards the "axis of contiguity", the more the relationship between signifier and signified shifts accordingly from the "iconic" (denotative) to the "symbolic" (arbitrary), and the interrelationship between whole and parts from the "paradigmatic" (why X *as opposed to* Y or Z) to the "syntagmatic" (why X *in combination with* Y or Z). A necessarily broad example, indeed as Pignatari offers, would be the history of melody within Western art music, initially free to tend towards the "axis of contiguity" before being yoked to the "axis of similarity" provided by harmony and tonality, and subsequently liberated once again through the twelve-tone system of Arnold Schoenberg.

Montage (or "montage proper"), as the closest of the three to the axis of similarity and its hierarchising influence, is thus characterised as "syntactic montage" in which meaning is conferred through elements' particular (re)structuring and (re)ordering into new forms so as to indicate a clear new meaning. Collage, meanwhile, is a constellation-like "semantic montage" in which it is far more for the viewer to infer from the available signs what this meaning may be. In contrast, Pignatari's designation of *bricolage* as "pragmatic montage" suggests a montage in which meaning is communicated primarily through context: in other words, via a framework of reference through which utterances can be properly understood and interpreted. To be sure, the contexts implied in Pignatari's examples of *bricolage* – Duchamp's deconstructions of art and "non-art", or their musical parallels in the equally subversive work of Erik Satie and John Cage – are discernibly of the closed variety, self-created worlds-unto-themselves sealed off from external conventions and thus giving rise to highly eccentric, "no-holds-barred" outcomes indeed carrying connotations of the parodic and kitsch.[103] At the same time, as well as establishing their

[102] Décio Pignatari, "Montage, Collage, Bricolage, or: Mixture is the Spirit", in *Dispositio* 6/17-18 (1981), transl. Kevin Marc Bunson Mundy, 41-44. See also Pignatari, "Semiótica da montagem", 168-72.
[103] Pignatari, "Montage, Collage, Bricolage", 44.

own rules, these contexts also establish their own parameters, creating a self-contained "closed universe" within which the artist works in much the same manner as Lévi-Strauss's *bricoleur* (see above). Even if, as Pignatari writes, the paradigms (or elements) of *bricolage* "simply join up to form the syntagm" (whole) rather than in a way that reflects or projects its overall form as with montage,[104] it is the fact that these parts come together at all – and that the space or "context" is created for them to do so – that ultimately connotes their meaning.

Certainly, the present examples (and various others from elsewhere in the Krautrock and New German Cinema canons) display something of this freewheeling nature of *bricolage* in their evident departures from nationally codified musical or cinematic conventions. It cannot necessarily be said, however, that they operate entirely of their own accord or according to their own rulebook. For one, the recognisable, indeed conspicuous presence of exogenous stylistic influences would thus appear to immediately undermine the idea of a hermetically sealed universe such as Pignatari's *bricolage* examples suggest, instead engaging with these influences in a manner simultaneously encompassing both adherence and divergence. Key to the particular definition of *bricolage* proposed here, however, is that the "closed contexts" this thesis analyses – those of the individual films and scores analysed, and of Krautrock and the New German Cinema more broadly – necessarily involve crucial exogenous as well as endogenous factors, and thus assume external as well as internal dimensions. On the one hand, the notion of a closed space then free to fill as the artist sees fit parallels closely with the evident eagerness and sense of liberty with which filmmakers and musicians alike could reconstruct, to their own specifications, the West German cultural identities to which they felt they did not (fully) belong. On the other, the "pragmatic montage" in which they subsequently engaged can also be understood in the sense of a matter-of-fact pragmatism: while certainly towards the specific contingency of their immediate situation, equally towards the various "tools and materials" made available to hand via the combined cultural influx of Western military presence, increasing mass market commercialism and the globalising currents of the "Global Sixties".

It thus becomes clearer to see how even the informal term (rather than rigid theoretical model) of *bricolage* provides an appropriate means of examining not only the

[104] Pignatari, "Montage, Collage, Bricolage", 44.

examples analysed in this thesis, but also the larger phenomena of Krautrock and the New German Cinema. Besides demanding high levels of spontaneity, responsiveness and creativity, its constitution as “pragmatic” montage becomes twofold when considering the role of context(s) in interpreting their meaning. On the one hand, this context comprises the self-defined internal parameters within which the work subsequently remains, and the chance combination of motley materials found therein; on the other, it represents the contingent external circumstances that both provided and determined the range of these materials subsequently available for use.

To minimise confusion with the stricter *bricolage* models outlined above, one must take care to avoid overstating these examples as entirely sealed-off, self-contained and *sui generis* “closed contexts” representing radical and fundamental *dis*continuities from previous cultural currents, where these new forms and innovations in fact presented a great deal of continuity. As such, one may speak instead more of “*bricolage* qualities”, describing appropriately the spontaneous, heterogeneous and pragmatic *bricolage* aesthetic common to both Krautrock and the New German Cinema, yet without inferring existing models either erroneous or unsuited to the present discussion. Equally, there may similarly be observed among the musicians and filmmakers whose work is explored here a sense or spirit of “*bricoleur*-ship” in their eager recourse to ostensibly foreign, indeed markedly “un-German” musical and cinematic genres. While rarely if ever adhering to the stricter artistic programmes of *bricolage* outlined above, or indeed demonstrating any kind of political engagement or utility, these “*bricolage* qualities” and this spirit of “*bricoleur*-ship” nonetheless displayed a conscious stylistic engagement with their reference material, furthermore which was often far from uncritical.

1.2.3. *Bricolage* qualities in Krautrock

If nothing else, to insist on viewing Krautrock, its sound and development as a unique cultural phenomenon unparalleled before or since (as has been the tendency in certain critical circles) is arguably to rob it of precisely this facet, in that it obscures the broader context against which these uniquities and particularities still prominently stand out. For one thing, the *bricolage* qualities and *bricoleur* mindsets discussed in this chapter are far from unique to or characteristic solely of Krautrock. Indeed, as Lorenz Durrer writes, besides being an increasing presence in rock and pop music throughout the 1960s as it steadily

absorbed a broader range of international influences, these qualities became a key ingredient of this music's particular appeal, enabling musicians and listeners alike to adopt these influences' various "Werthaltungen [und] Ideologien" as well as their styles and sounds as a means of rebellion against cultural homogeneity.[105] More generally, they are present too in what Alison Stone describes as the inherently "contingent" nature of popular music, allowing for individual elements or materials simply to be placed alongside one another at will within a musical form, and thus for these forms to be generated out of them rather than determining their precise nature, ordering or function.[106] The especial *extent*, however, to which Krautrock expressed the transnational "Transfers von Ideen, Praktiken, Symbolen, Personen und Objekten"[107] witnessed both in this contemporary music and throughout the "Global Sixties" more broadly is key to its particular impact "als erster innovativer Beitrag von außerhalb der angloamerikanischen Sphäre der Popmusik".[108] This, is turn, can be attributed in great part to the particular cultural, political and historical circumstances of the then Federal Republic, and the challenges these presented to which musicians various rose or reacted.

An overview (necessarily brief) of Krautrock's *bricolage* qualities can begin quite naturally with the various "materials" of which its musicians subsequently made use, above all with the Anglo-American rock music that arguably provided its key stylistic blueprint and whose subsequent prevalence is thus scarcely surprising. On the one hand, rock music's widespread popularity among young West Germans is more than conceivable particularly as an exciting and youthful alternative to the homegrown *Schlager* and *volkstümliche Musik* whose sound and sentiments communicated a Germanness of a profoundly old-fashioned and (for younger audiences) embarrassing kind. More fundamentally, however, it presented a provocative riposte to prevailing social and cultural codes, indeed making for almost inevitable backlash from conservative circles even into the 1960s – furthermore, frequently phrased in language and sentiments distinctly echoing the racial as well as cultural

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[105] Lorenz Durrer, "Born to be wild: Rockmusik und Protestkultur in den 1960er Jahren", in Martin Klimke and Joachim Scharloth (eds.), *Handbuch 1968: Zur Kultur- und Mediengeschichte der Studentenbewegung* (Stuttgart/Weimar: J. B. Metzler, 2007), 166.
[106] Alison Stone, *The Value of Popular Music: An Approach from Post-Kantian Aesthetics* (London: Palgrave Macmillan, 2016), chapter 3.
[107] Simmeth, *Krautrock transnational*, 29.
[108] Simmeth, *Krautrock transnational*, 245.

chauvinism of the National Socialists[109] – as antithetical, if not anathema to true "German" cultural traditions. Above all, rock-and-roll's distinct democratic and (at least as seen from abroad) egalitarian appeal, combining popular with mass culture and musics from both white and African-American traditions, presented an attractive contrast and open challenge both to these cultural traditions and to the "überkommenen gesellschaftlichen Konventionen und Machtverhältnissen" they served to represent and preserve.[110]

In due course, as this scene diversified through the 1960s to take in and encompass a progressively growing range of different sounds and influences, Krautrock's own scope duly expanded to include music such as psychedelic rock carrying close association with the American counterculture. Indeed, concerts by iconic groups and musicians including Jimi Hendrix, Pink Floyd, Frank Zappa and the Fugs (the latter two at the seminal 1968 *Internationale Essener Songtage* festival) drew large audiences and provided an avowed inspiration to various later Krautrock musicians in attendance. This extended beyond the largely white Anglophone rock scene to incorporate as well music more deeply rooted in African-American musical traditions: jazz, in particular the free jazz scene from which emerged musicians such as Can's Jaki Liebezeit (see chapter 2); soul, as with Xhol Caravan's earlier incarnation (as Soul Caravan) covering contemporary Motown hits at American air force bases;[111] and funk, with the gradual departure by Sly Stone, James Brown and others away from conventional song structures towards extended and open-ended grooves doubtless providing an inspiration for the prevalence of repetition subsequently seen in Krautrock. Equally, and in what was a clear indication of musicians' willingness and keenness to look both abroad and beyond America for musical, cultural and identificatory inspiration, this extended too to music and musical traditions drawn from global ethnic folk cultures. While groups including Can and Popol Vuh endeavoured to synthesise the music of these cultures in some way with their own German cultural identities, others, such as jazz-rock ensemble Embryo, utilised a more global array of influences to pursue instead a more obviously post-national approach that left this German identity behind.

[109] Uwe Schütte, "Introduction: Pop Music as the Soundtrack of German Post-War History", in Uwe Schütte (ed.), *German Pop Music: A Companion* (Berlin: De Gruyter, 2017), 9.
[110] Simmeth, *Krautrock transnational*, 34.
[111] Stubbs, *Future Days*, 313-4.

In contrast, Krautrock's connections to the contemporary art and avant-garde music scenes have been somewhat overstated, thanks largely to the tutelage of Can's Holger Czukay and Irmin Schmidt under Karlheinz Stockhausen (see chapter 2). This, however, should not diminish the palpable influence that this scene exerted on Krautrock's sound and approach,[112] which, while not always as consistently or avowedly experimental, nonetheless adapted to great extent its principles of enhancing the possibilities of musical expression. Tangerine Dream's double LP *Zeit* (1972), for example, signals its art music sensibilities and credentials not only in its length and use of structure (in the telling subtitle "Largo in Four Movements", each between seventeen and twenty minutes long), but also through its combination of acoustic with electric or electronic instruments that owed much to the avant-garde compositions of Stockhausen, Iannis Xenakis and others. Wolfgang Seidel, for his part, argues the far stronger influence of the American avant-garde and minimalist schools that included Steve Reich, La Monte Young, Terry Riley and Philip Glass.[113] In the comparative simplicity and yet subtle, steadily deepening complexity of their compositions – drawn in part from an emphasis on repetition, and in Reich's case from the intersecting rhythms of African drumming – these schools naturally presented an attractive alternative to the austere asceticism of the European scene. Of course, this adoption of the avant-garde's methods and techniques would fail for some to equate to the latter's supposedly requisite seriousness, and thus to elevate Krautrock from its perceived lower status of "U[nterhaltungs]-Musik" to that of the "E[rnste]-Musik" towards which it seemingly aspired.[114] In drawing inspiration from the avant-garde alongside other musical sources, however, Krautrock musicians not only followed the example of earlier Anglophone groups including the Beatles and the Beach Boys, but furthermore mirrored the blurring of distinctions between such "high" and "low" cultures as heard in the work of Stockhausen, Ligeti and other art music composers.

Equally important to Krautrock's *bricolage* qualities as the range and heterogeneity of materials within its "instrumental set" was the subsequent extent to which these materials were adapted by its musicians as suited their purposes. This indeed contrasted with other contemporary West German groups either who were more content to mimic the

[112] See Seidel, *Wir müssen hier raus!*, 44.
[113] Seidel, *Wir müssen hier raus!*, 45.
[114] Simmeth, *Krautrock transnational*, 38.

sounds of popular genres or who settled more naturally into already established stylistic idioms. The influence of the avant-garde, for example, can be seen in the establishment of a more truly collective dynamic over the shifting focus of attention between singers and soloists, or in the eschewal of conventional verse-chorus structures and pre-composed songs for extended and open-ended compositions. Equally, however, this development suggests also the adoption of what George E. Lewis terms "Afrological" forms (vertical, "improvisative" and group-based) over established "Eurological" ones (horizontal, teleological and externally coordinated).[115] In particular, the key element of repetition as both a performance practice and compositional device – as explored in various forms across the next four chapters – arose as much as a reaction to the strictures previously placed upon it by the supposedly free forms of both Western art music and free jazz as a taking to the next level of the rhythmic impulse and cyclical centrality of beat and groove to Anglophone rock music.

1.2.4. *Bricolage* qualities in the New German Cinema

Joe Hembus's and Robert Fischer's, at first glance somewhat facetious quip that "Um sich das Altern zu ersparen, nennt sich der Junge Deutsche Film seit der Zeit seiner Reife der Neue Deutsche Film" touches on two key ways in which the New German Cinema,[116] despite its overlaps and occasional conflation with the Young German Film (see Introduction), nonetheless distinguished itself from its predecessor. On the one hand, the idea of "sich das Altern zu ersparen" speaks to the immediate concerns particularly of younger filmmakers such as Klaus Lemke and Rudolf Thome that the considerable age difference between themselves and the Oberhausen signatories came across too in a cinematic style and approach that was no longer representative (if indeed it ever had been) of a truly "young" German film.[117]

On the other hand, the observation on maturity speaks equally to a stronger acknowledgement among New German filmmakers – in contrast to the perceived impenetrability and self-indulgence of their Young German predecessors – of both a need

[115] See George E. Lewis, "Improvised Music after 1950: Afrological and Eurological Perspectives", in *Black Music Research Journal* 16/1 (Spring 1996), 91-122.
[116] Robert Fischer and Joe Hembus, *Der neue deutsche Film, 1960-1980* (Munich: Goldmann Verlag, 1981), 10.
[117] Fischer/Hembus, *Der neue deutsche Film*, 14.

for and, in Thomas Elsaesser's words, "continuing anxiety about audiences"[118] that duly informed their films and filmic methods. As Eric Rentschler argues, the influence of foreign cinemas on the Young German Film was practically unavoidable owing to the relative dearth of film culture in West Germany and the poor standing of film as an artform within the domestic cultural landscape.[119] The New German Cinema's more pronounced recourse to the styles and approaches of others, however, was more than merely a reaction to the Young German Film's pronounced asceticism and latent "cinephobia".[120] Rather, it also constituted a range of conscious and differently realised "strategies" through which a "quest for alternative images" could be continued not merely despite the increased presence of "conventional [alongside] subversive elements",[121] but precisely through their subsequent synthesis into one combined product. Indeed, as Rentschler outlines, this extended as much to German film history as to outside models of cinema:[122] from Lang, Murnau and others of the so-called "grandparents' generation" who for various reasons left Europe for America, to earlier German genres like the *Arbeiterfilm*, unfashionable post-war fare such as the *Heimatfilm* (see the "Anti-*Heimatfilme*" of the early 1970s)[123] and even, in Fassbinder's *Lili Marleen* (1981), to the "bankrupt aesthetics" of the Nazi-era *Revuefilm*.[124]

A key look elsewhere was to France, where the ground-breaking developments in film theory and criticism at journals such as *Cahiers du cinéma* provided a basis for a film culture such as had not yet emerged in post-war West Germany. This was reflected, too, in the work of numerous critics-turned-filmmakers – Jean-Luc Godard, François Truffaut, Éric Rohmer, Claude Chabrol and others – whose veneration and elevation into *auteurs* of Hitchcock, Hawks, Welles and other American(-based) filmmakers went hand in hand with an equally deep-seated awareness of the powerful allure and yet limited usefulness of Hollywood's stylistic and cinematic language. This latter facet of critical reflection can be seen in the Young German Film's often self-consciously detached black-and-white style, not to mention in the methodological approach of the *auteur* which, adapted into that of the

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[118] Thomas Elsaesser, *New German Cinema: A History* (Basingstoke: Palgrave Macmillan, 1989), 41-42.
[119] Eric Rentschler, *West German Film in the Course of Time: Reflections on the Twenty Years since Oberhausen* (New York: Redgrave, 1984), 38.
[120] Elsaesser, *New German Cinema*, 25.
[121] Rentschler, *West German Film*, 47.
[122] Rentschler, *West German Film*, 47.
[123] Rentschler, *West German Film*, chapter 4.
[124] Rentschler, *West German Film*, 82.

(*Film*)*Autor*, gave German filmmakers their desired control (albeit heavily caveated) over their work and product. The New German Cinema, however, much more openly counterbalanced this with the former facet of admiration particularly for American filmmakers, indeed to the extent that the *nouvelle vague*'s true influence on the New German Cinema has been said to be as a gateway to the films, methods and signature styles of Hollywood directors.[125] Elsaesser, for example (and "simplifying a little"), detects a reprise within the New German Cinema of "two distinct attitudes" displayed by *nouvelle vague* filmmakers towards Hollywood and other American cinema. One, like Godard, used this cinema as "a language for 'making strange' the all too familiar present of Gaullist France", a mantle subsequently taken up in West Germany by Fassbinder. Another, as represented by Jean-Pierre Melville, used it as a means of translating and re-rendering "macho image[s]" and "ego-ideals of honour and value" already embedded in French cultural history, later observed in modified form in the films of the *Neue Münchner Gruppe.*[126]

Similarly, the ambivalent "double perspective" and conflicted love-hate relationship that Timothy Corrigan identifies within the New German Cinema towards Hollywood and American film at large – as a symbol simultaneously of identificatory longing, unparalleled technical proficiency and creeping cultural imperialism[127] – diversifies significantly among individual filmmakers, and furthermore among the two directors most often cited in this regard. Wenders's films, on the one hand, evince an avowed appreciation for American cinema: as discussed in section 2.5, paralleled in an equally affirmed fascination for Anglo-American pop music. This appreciation, however, is frequently tempered by a seemingly inherent distrust variously of this cinema's subordination of image to story or,[128] as Corrigan argues, of the "ideological censorship of the *vraisemblable* [or "filmic plausible"]" that it exercised through its domination of the post-war German and European markets.[129] Fassbinder, on the other hand, seemingly partook of various popular American genres in

[125] Hans Günther Pflaum and Hans Helmut Prinzler, *Film in der Bundesrepublik Deutschland: Der neue deutsche Film von den Anfängen bis zur Gegenwart* (Bonn: Hanser, 1992), 17ff.
[126] Thomas Elsaesser, *Fassbinder's Germany: History, Identity, Subject* (Amsterdam: University of Amsterdam Press, 1996), 48.
[127] Timothy Corrigan, *New German Film: The Displaced Image* (Austin: University of Texas Press, 1983), 3ff.
[128] See Alexander Graf: *The Cinema of Wim Wenders: The Celluloid Highway* (London: Wallflower Press, 2002), chapter 2.
[129] Corrigan, *New German Film*, 8-9.

order to deconstruct them and redirect their frameworks towards probing questions and urgent social agendas. At the same time, however, both he and his films nonetheless professed an earnest and sincere affection for these same genres and their attendant aesthetics that had never intended them as objects of irony, parody or caricature ("[obwohl] ich diese Auffassung [aber] akzeptieren [muss]"). Indeed, such was this admiration that Fassbinder even expressed an aspiration to the simplicity and "Naivität" of American cinema and the strong connections this helped to build with the viewer, unencumbered by the "Reflektiertheit" he felt was innate to him as a European filmmaker.[130]

Wenders's later use particularly of the road movie genre in *Alice in den Städten* (1974; see section 2.5) and beyond presents a shining example of how filmmakers used and modified the "materials" to hand of pre-existing (foreign) cinematic models, tropes and conventions for their own needs. For the purposes of this thesis, however, it is Fassbinder's early films that provide a far stronger backlight, illuminating the often far subtler expression of these qualities in the examples to follow. Later described by the director in markedly *bricolagist* terms as "Filme […] zum Wegwerfen […] die man in einer bestimmten Situation zu einer bestimmten Sache macht",[131] these early films exemplify the *bricolage* qualities discussed in this section not least for their broad encompassing of cinematic genres and approaches: from Hollywood and its subsequent renderings in French and Italian cinema to the more personal and Brechtian films of Godard. Further to this, their *bricolage* character comes through in the idiosyncratic, moreover deeply personal manner in which Fassbinder adapts his predecessors' language and iconography as "eine Chiffre, die seinem Weltverständnis Ausdruck verlieh",[132] indeed such that he would later describe these earlier films as "zu elitär und […] privat" in a way that he wished not to continue in his new work.[133]

This is perhaps clearest in his trilogy of so-called "Gangsterfilm[e] der dritten Art"[134] – after the *bona fide* exemplars of 1930s and 1940s Hollywood and their subsequent second-hand treatment in the films of the *nouvelle vague* – and, following the earlier

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[130] Michael Töteberg (ed.), *Die Anarchie der Phantasie: Gespräche und Interviews* (Frankfurt-am-Main: Fischer Taschenbuch Verlag, 1986), 39-40.
[131] Peter W. Jansen and Wolfram Schütte (eds.), *Rainer Werner Fassbinder* (Munich: Carl Hanser Verlag, 1974), 81.
[132] Michael Töteberg, *Rainer Werner Fassbinder* (Reinbek bei Hamburg: Rowohlt, 2002), 52.
[133] Töteberg (ed.), *Die Anarchie der Phantasie*, 65.
[134] Norbert Grob, "Sechziger Jahre", in Wolfgang Jacobsen, Anton Kaes and Hans Helmut Prinzler (eds.), *Geschichte des deutschen Films* (Stuttgart/Weimar: J.B. Metzler, 1993), 245-6.

instalments *Liebe ist kälter als der Tod* (1969) and *Götter der Pest* (1970), clearer still in the third and final film, *Der amerikanische Soldat* (also 1970). Besides being the most overtly referential of the three films (even alluding to its two predecessors),[135] it presents for Christian Braad Thomsen the "most perfect" of Fassbinder's gangster films for "master[ing] the balancing act between pastiche and parody",[136] expressing at once a deep fondness for its forebears' stylistic language while also aware both of its alluring power and of its inadequacy as a source, in Elsaesser's words, of "false self-images expressing real emotions".[137] To this end, the film is replete on the one hand with recognisable tropes, references and plot conventions both from Hollywood gangster and *films noirs* – significant parallels exist, for example, with Irving Lerner's 1958 *Murder by Contract* – and from their subsequent reinterpretation by Godard, Melville and other *nouvelle vague* filmmakers. On the other hand, not only do these reference points in fact serve in *Der amerikanische Soldat* to *dis*orientate the viewer and to undermine the apparent security of the generic framework, but this "decentring", as Elsaesser argues, is the product of "the gaping sense of emptiness that awaits the spectator afterwards, out in the street". Characters, for instance, maintain a distinct, what may be termed "ill-at-ease-ness" from their respective roles, yet nonetheless "gladly accept the simple coherence of […] a gangster film" even as they are cast as its helpless victims.[138] Moreover, it is less that the filmic fiction fails to transform its stolidly familiar suburban Munich setting into a thrilling "city on film" than it is inevitably overwhelmed by the latter's undesirable reality, as crooked cops transform into corrupt *Polizeibeamte* and the film's titular hitman into an outsize and emotionally repressed stereotype. Indeed, the opening superimposition of the simple yet stark white-on-black subtitle "MÜNCHEN" (Fig. 1.2) even before the film's establishing shot (Fig. 1.3) – the latter, for Thomsen, a take-off of John Huston's *The Asphalt Jungle* (1950)[139] – arguably makes this a foregone conclusion in imprinting the city's pernicious influence on its narrative and style before it has even begun.

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[135] Jansen/Schütte (eds.), *Rainer Werner Fassbinder*, 115.
[136] Christian Braad Thomsen, *Fassbinder: The Life and Work of a Provocative Genius* (London: Faber and Faber, 1997), transl. Martin Chalmers, 71.
[137] Elsaesser, *Fassbinder's Germany*, 48-9.
[138] Thomas Elsaesser, "A Cinema of Vicious Circles", in Tony Rayns (ed.), *Fassbinder* (London: British Film Institute, 1980), 29.
[139] Thomsen, *Fassbinder*, 73.

Fig. 1.2. Fassbinder, *Der amerikanische Soldat* (DVD, 2007, Arrow Films): Fassbinder's Munich setting…

Fig. 1.3. …reveals the true nature of his "crooked cops".

1.2.5. All just *bric*(k)s in the wall…?

In thus making use of the "old" film language of Hollywood and of previous cinematic models "but in a way which makes clear that this is no longer enough",[140] *Der amerikanische Soldat*'s allusive aesthetic displays the sense both of pragmatics (rendered meaningful by virtue of internal and external contexts) and of pragmatism (responding to a particular prevailing set of circumstances exclusively with the means at one's disposal) central to the informal definition of *bricolage* outlined in section 1.2.2. While Fassbinder's approach is ostensibly much stronger and more trenchant than the other examples analysed here, it nonetheless highlights the comparative subtlety with which the following case studies – indeed, in much the same manner as their Krautrock composers with others' music and musical cultures – similarly consider, appraise, borrow, modify and utilise the stylistic language of other films and cinemas. Moreover, not only does this attest to the breadth of contrasting, nonetheless comparable responses to a common dilemma as this chapter has outlined, but it reveals how these responses, while more softly expressed, could be no less searching, personal or subversive than in Fassbinder's case.

In the process, the films explored here will address two considerations at the core of the argument pursued over the course of this thesis. Firstly, if the *bricolage* nature of 1960s and 1970s pop music provided a key asset in articulating notions of identity that were breaking away from old forms yet not fully established or set in their new ones, the especial

[140] Thomsen, *Fassbinder*, 74.

bricolage character of Krautrock as outlined above thus proves doubly apposite for West German films in which similar concerns of identity, and of how to approach and express it, form an equally key issue. Secondly, as well as the use of Krautrock scores helping to bring out the *bricolage* and transnational qualities within the New German Cinema at large – present, after all, within all cinema owing to the thoroughly transnational nature of the film industry and *bricolagist* character of the medium itself – it furthermore highlights how such qualities were a response equally to questions of identity especially pertinent to the then Federal Republic.

2) "Sound/tracks": three Can film scores

2.1. A Can-do attitude: a brief introduction

For an opening exploration, certainly within the Krautrock scene, of the concerns outlined in chapter 1 of *bricolage* as both a plurality and especial application of borrowed stylistic elements, there is scarcely a more fitting exemplar than Cologne's Can. While revolving for the majority of the group's lifespan around the core West German quartet of keyboardist Irmin Schmidt (b. 1937), bassist and recording technician Holger Czukay (1938-2017), guitarist Michael Karoli (1948-2001) and drummer Jaki Liebezeit (1938-2017), Can's line-up very much reflected Krautrock's affirmed transnational identity in its frequent additional recruitment of non-German members. Besides the front-and-centre internationalism of their erstwhile vocalists, the African-American Malcolm Mooney (b. 1948) and Kenji "Damo" Suzuki from Japan (b. 1950), the group's initial formation in 1968 included the American avant-garde flautist and composer David C. Johnson (also sometime assistant to Karlheinz Stockhausen), before expanding in later years to incorporate Jamaican bassist Rosko Gee and Ghanaian percussionist Reebop Kwaku Baah.

Musically, too, however, Can exemplified Krautrock's affirmed transnationality to an especial degree in the diversity of the musical influences that they absorbed, running a veritable gamut from contemporary Anglo-American rock and pop to global ethnic folk music and the European and American avant-gardes. This was testament on the one hand to its members' own highly varied musical backgrounds: Schmidt and Czukay from art music, both attendees of Stockhausen's *Kurse für neue Musik* at Cologne's *Rheinische Musikhochschule*; Liebezeit from the free jazz scene, previously highly active with Manfred Schoof; Karoli initially as a guitar pupil of Czukay's, yet whose rock and blues playing soon easily surpassed his teacher's; and Mooney and Suzuki with no musical training to speak of whatsoever. Equally informative, on the other hand, was an all-inclusive "no rules" approach that consciously blurred the distinctions not only between different musics, practices and cultures, but between music and other sonic phenomena such as speech and noise. The result was a free and varied combination of sounds, influences and applications that thrived equally off the tension as well as harmonious interplay between its heterogeneous component parts. This key facet was especially audible during their first half-

decade and on the highly acclaimed albums *Monster Movie* (1969, with Mooney on vocals), *Tago Mago* (1971), *Ege Bamyası* (1972) and *Future Days* (1973, all with Suzuki).

Such stylistic breadth and versatility not only made Can's music and compositional methods well suited to the general nature of film scoring, but led to their involvement on a wide variety of projects encompassing a broad range of cinematic genres, scenarios and styles: from 1960s underground (*Agilok & Blubbo*, dir. Peter F. Schneider, 1968) and dystopian science-fiction (*Die letzten Tage von Gomorrha*, dir. Helma Sanders-Brahms, 1973) to domestic police procedurals (*Das Messer*, dir. Rolf von Sydow, 1971) and even titillatory sex comedies (*Cream – Schwabing-Report*, dir. Leonidas Kapitanos, 1971). This diverse and prolific output also provides a particular touchpoint for the qualitative dichotomy drawn by various Krautrock commentators (see Introduction) between groups' recorded or live output and the film work that many undertook as often vital additional sources of income, in that Can themselves saw little if any distinction between the two in terms of either method or approach.[1] This was aided in large part by the group's "half-blind" technique of film composing in which Schmidt, already highly experienced and well established as a film composer, acted as their sole mediator with respective directors in determining the ultimate sound, form and placement of their music. What's more, Schmidt was the only member actually to see the films themselves, subsequently relaying their plot, images and dramaturgy to the other band members as "Märchen [bzw.] Geschichten, die in den Köpfen ein gemeinsames Bild ergaben, so dass die Musik wirklich *nur als Musik* gespielt wurde und nicht als *Musik zum Film*".[2]

This evident ease in shifting between the modalities of composing for their own studio albums and for other people's films – or, indeed, of the extent to which they saw both as interrelated musical practices – can be seen in the group's second album *Soundtracks* (1970). A collection of excerpts from their already considerable back catalogue of film projects "die [auch] am ehesten einen Song-Charakter hatten",[3] the album emphasised its intermediality and synergisation of music with film in its striking cover design, featuring mocked-up film strips from these various projects whirring past as if behind the eye of a film projector or camera. In one sense, then, the four Can scores

[1] Hildegard Schmidt and Wolf Kampmann (eds.), *Can Box: Book* (Münster: Medium Music, 1998), 318.
[2] Schmidt/Kampmann (eds.), *Can Box: Book*, 78; emphasis added.
[3] Schmidt/Kampmann (eds.), *Can Box: Book*, 72.

analysed in the following two chapters provide an immediate interface between their studio recordings and film music output, with three featuring on *Soundtracks* – Roger Fritz's *Mädchen mit Gewalt* (see section 2.3), Thomas Schamoni's *Ein großer graublauer Vogel* (as *Bottom*; section 2.4) and Roland Klick's *Deadlock* (chapter 3), all released in 1970 – and a fourth, for Wim Wenders's later *Alice in den Städten* (1974; section 2.5), issued on the 2012 compilation *The Lost Tapes*. Indeed, even within this somewhat narrow selection, it is still possible to see in microcosm the versatility as well as sheer range that distinguished Can and their film work from that of their Krautrock contemporaries. In much the same way as their own compositions encompassed and navigated a broad continuum ranging from mainstream pop and rock to experimental art music, so too do these four films oscillate freely and in their own distinct manner between the commercial and the avant-garde.

In another sense, however, just as Can liberally *availed* themselves of various distinct musical genres without ever *being* fully of them (as explored in the next section), these four films merit particular attention and justify their inclusion in this thesis for their multifaceted and varied engagements *beyond* as well as *with* genre. Namely, they adapt various generic forms and stylistic languages to a broad range of thematic concerns and narrative scenarios ranging from contemporary social trends to free-radical explorations of the possibilities of cinema and deeply personal questions of self and identity. As the next section will explore, it is in this regard that Can's music is both especially suited to these films' cinematic narratives, and singularly effective in bolstering on a musical and soundtrack level their broader socio-cultural as well as purely diegetic concerns.

2.2. "Forgery heißt […] auch Schmiedekunst":[4] Can's "affirmed distanciation" and "distanced affirmation"

While for Ulrich Adelt perhaps less so than the later Kraftwerk and Neu! whose detached engagements with their German cultural identities manifested far more strongly in a conscious strategy of self-presentation,[5] Can's output is nonetheless deeply run through with ironic distance and distanciation, furthermore pertaining as much to their music in and of itself as to the identities – German or otherwise – they expressed or articulated with it.

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[4] Irmin Schmidt, in Schmidt/Kampmann (eds.), *Can Box: Book*, 90.

[5] See Ulrich Adelt, *Krautrock: German Music in the Seventies* (Ann Arbor, MI: University of Michigan Press, 2016), 24-44.

In this sense, the tag of "affirmative-insider" attached in this thesis to their music and to its use in film (see Introduction) requires further elaboration and qualification. Their music both within and outside the films covered in the next two chapters can be considered as "affirmative" and "insider" insofar as its overall tone, outlook and philosophy broadly accord with the cultural and social politics of the countercultural, furthermore predominantly youthful milieus with which these films – if not as direct products, or their creators as immediate members – nonetheless openly engage in their narrative form and visual style. This is not, however, to suggest Can themselves as an archetypal "countercultural band" in the manner of their contemporaries Amon Düül II and Popol Vuh (see respectively chapters 4 and 5), whose own music-making went hand in hand with a lived communal-collective philosophy and lifestyle. Indeed, despite their own affirmed and strictly collective ensemble approach to composition (including the rigorously egalitarian distribution of royalties and songwriting credits), Can went to some lengths to remain apart from the "Vergesellschaften des Musikmachens" frequently attempted at their early concerts, seeing as more of a nuisance or disturbance the efforts by their countercultural patrons either to insinuate themselves into their music-making as fellow performers or to subordinate it to a wider political programme.[6] On the other hand, far from the band being merely happy to be considered part of this scene or even to identify more personally with its attendant values, their music's own all-inclusive philosophy aligned and resonated naturally with the counterculture's characteristic openness in drawing on global cultural and musical currents and providing connection points for these to cross-pollinate at a localised level.

Besides this notion of both distanced affirmation and affirmed distanciation being a crucial, moreover constant facet of Can's music-making, their knowing *bricolages* of ostensibly heterogeneous materials, styles and elements, furthermore frequently drawn from evidently non-German sources, provide a thoroughly suitable analogy for the appropriative adaptation within the films discussed here of stylistic components from foreign cinemas. This manifested on one level – driven primarily by Czukay following his

[6] Holger Czukay, in Robert von Zahn, *Czukay, Liebezeit, Schmidt: CAN* (Cologne: DuMont, 2006), 63.

pupillage with Stockhausen[7] – in the band's affirmed use of tape editing. This revealed the apparent organicity and effortless musicianship of their preferred method of "spontanes [bzw.] kollektives Komponieren"[8] in the studio as a product equally of its assembly after the fact from fragments of recorded material, and to whose own heterogeneous construction it furthermore drew clear and copious attention. The nearly twenty-minute-long "Halleluwah" from *Tago Mago*, for instance, while giving the impression of a fully realised group improvisation comprising only one or otherwise very few takes, in fact consists entirely (as Czukay recalls) of "Rhythmus-Samples [die] wir […] zwar eingespielt [haben], aber letzten Endes haben wir nur noch Teile von Rhythmen montiert und daraus die ganze Gestalt des Stückes geschnitten".[9]

This manifested too on a more immediate musical and performance level in members' pronounced non-adherence to the established tenets of their respective disciplines. Schmidt, Czukay and Liebezeit all strained variously against the strictures in art music and free jazz particularly regarding the avoidance of repetition;[10] Karoli, conversely, sought to expand the musical vocabulary of rock and pop precisely through the more avowedly experimental tendencies of the avant-garde.[11] This gradually evolved into the broader group philosophy that Czukay later termed that of "de[s] universalen Dilettanten", superior to and "siegreich über alle Experten" in remaining aloof – and thus free – from the unspoken conventions and rules to which one became progressively limited through increasing technical proficiency.[12] While initially a redeeming virtue stemming from the necessity of making do with substandard equipment that frequently malfunctioned during performances, this later become a conscious, cultivated and disciplined approach among the band's members that aimed, even as their musical abilities and recording capabilities improved, to retain the sense of contingency and abandon that informed their early music-making.[13]

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[7] See, for example, Czukay's early solo album *Canaxis 5* (1969, with Rolf Dammers), blending European medieval and south-east Asian folk music with contemporary tape editing practices in a manner more than recalling Stockhausen's *Telemusik* (1966).

[8] Stefan Morawietz (dir.), *Kraut und Rüben: Über die Anfänge der deutschen Rockmusik*, "Ab ins Unbekannte", episode 3, Westdeutscher Rundfunk, 16th February 2006.

[9] Schmidt/Kampmann (eds.), *Can Box: Book*, 156.

[10] Schmidt/Kampmann (eds.), *Can Box: Book*, 298.

[11] Schmidt/Kampmann (eds.), *Can Box: Book*, 208ff.

[12] Zahn, *CAN*, 51.

[13] Schmidt/Kampmann (eds.), *Can Box: Book*, 146.

Besides enabling Can to maintain their financial and creative independence from the mainstream music industry, such distance with regard to the perceived nationality and authenticity of their music combined in what serve for Adelt as thoroughly appropriate responses to post-war notions of German identity as outlined in chapter 1. While these notions were damaged and fragmented following military defeat and partition, they were also "unfinished" and highly "unstable" in their embryonic new forms,[14] looking increasingly for guidance and orientation to foreign influences and models yet whose alienness was nonetheless difficult to reconcile against an indispensably, indeed unbendingly German cultural background. In particular, Can's recourse to global ethnic folk musics alongside Anglo-American rock and Western art music demonstrated as well an engagement with notions of national and cultural as well as musical identity that was at once (in Czukay's words) "nie besonders deutsch, sondern [...] stets am internationalen Musikgeschehen orientiert"[15] while also acknowledging that denying their German cultural heritage and adopting instead the vestments, practices and mannerisms of others would have been both fraudulent and ludicrous. As Schmidt summarised years later, "es lag nahe, deutsche Musik zu machen" – in other words, music befitting their particular cultural-historical position as post-war West German musicians – "und nicht irgendeine andere nachzumachen".[16]

This showed through most prominently in the collection of short, often quirky compositions recorded and released throughout the band's lifespan that acquired the knowingly humorous collective title of the "Ethnologische Fälschungsserie" or "Ethnological Forgery Series" ("E.F.S"). These emphasised simultaneously the group's collective interest in ethnic folk music *and* the sense of "Abstand [und] Bekenntnis zum Unverständnis" that informed their appropriation of these cultures' musical elements, indeed such that they became less compositions in themselves than sonic documents of the band "[als] wir etwas Außereuropäisches besonders deutlich verarbeiteten".[17] "E.F.S. No. 10" from 1969, for example,[18] evokes an instantly recognisable yet patently false and stereotypical notion of a "universal" African folk music inattentive to the considerable variation between different regional cultures. While the heavily repetitive percussion figures, use of instruments such as

[14] Adelt, *Krautrock*, 17.
[15] Schmidt/Kampmann (eds.), *Can Box: Book*, 132.
[16] Zahn, *CAN*, 76.
[17] Schmidt/Kampmann (eds.), *Can Box: Book*, 90.
[18] Can, *Unlimited Edition* (LP, Harvest 1C14829653/54, 1976), disc 2, side 1, track 5.

kalimba thumb piano and distinct three-over-two cross-rhythms suggest the drum circles and percussion-centric cultures of the sub-Saharan regions, the reedy sound of the *shehnai* – in reality, improvised in true *bricoleur* fashion from a clarinet reed and a broken flute[19] – suggests contrastingly the particular timbres and traditions of the Arabic Maghreb. As Schmidt stresses, however, this musical approach and mission statement, merely literalised further in the name "Ethnological Forgery Series", was "keine Persiflage" but rather an ironic game.[20] While their "ethno(musico)logical" focus worked on the one hand to forge comparative connections and thus establish greater closeness with other global musical cultures, it also worked counter to traditional ethnological principles in seeking as well to maintain a certain distance from them, and indeed to increase this where possible through conscious acknowledgement of their own cultural outsiderdom.

As can be heard from the more audibly "American"-sounding *Monster Movie*, such "ethnological forgery" as both the imitation of authentic cultural realities and an alchemical "Schmiedekunst" for manufacturing new ones (see section title) also extended in Can's music to Anglo-American rock and pop, enthusiastically absorbing its musical and stylistic elements while expressing too the conscious awareness that the cultural backgrounds behind them could never convincingly substitute for their own. Such stances of knowing dilettantism, affectionate distanciation and ironic *bricolage* of musical elements prove especially relevant to *Soundtracks* and to the three of its featured film scores (and one later addition) discussed in this thesis. On one level, they address the same quandaries as do these films of squaring the evident allure and instructional guidance of foreign and genre cinema (from America, Europe and elsewhere) with the desire to articulate through them a response that could be considered authentic to their directors' individual cultural positions as West German filmmakers – and, by extension, to those of their viewers as West German audiences. On another, such stances suggest not only a potential way forward as a means of negotiating these quandaries, but also the freedom to be experienced in approaching these influences in similarly dilettantish fashion, maintaining a respectful outsider's distance from the "insider" cultural contexts they expressed while also making use of their stylistic elements unbeholden to their particular criteria and application. As the three case studies of this chapter and that of chapter 3 will show, Can's musical versatility and highly versatile

[19] Rob Young and Irmin Schmidt, *All Gates Open: The Story of Can* (London: Faber and Faber, 2018), 79.
[20] Schmidt/Kampmann (eds.), *Can Box: Book*, 90.

music highlight the informatively varying degrees to which this freedom could be exercised, and to which its accompanying potential could thus be realised.

2.3. "Soul Deserts" and *Seelenwüsten*: Roger Fritz's *Mädchen mit Gewalt* (1970)

Fig. 2.1. Fritz, *Mädchen mit Gewalt* (DVD, 2016, Subkultur Entertainment): opening title.

Fig. 2.2. *Mädchen mit Gewalt*: (The) Can's opening musical credit.

Recorded in December 1969,[21] under their initial moniker of "The Can" (Fig. 2.2) and only months after the first independent release of their debut album *Monster Movie*, Can's score for *Mädchen mit Gewalt* is intriguing within this thesis for its emergence at a time when the band were, as director Fritz (1936-2021) recalls, "überhaupt nicht [bekannt]".[22] Besides merely contrasting with the significantly higher profile they enjoyed for later efforts, its earliness in their repertoire belies less its precocity than its marked confidence and assurance. Certainly, this is attributable in part to the band's already considerable experience of playing and writing together, including on numerous film score commissions.[23] Another factor, however, is that their music for Fritz's film – particularly opposite the wider panoply of global musical styles explored in later projects – plays things comparatively safe in tending largely in one stylistic direction, namely towards the Anglo-American rock-and-roll which had greatly informed *Monster Movie*'s sound and composition. Yet just as *Mädchen mit Gewalt* alludes to various generic frameworks while simultaneously evading simple categorisation, so too does the *bricolage* effect of Can's score result from the particular presentation (as opposed to range; see section 2.4) of

[21] Pascal Bussy and Andy Hall, *The Can Book* (Paris: Tago Mago, 1989), 24.
[22] Roger Fritz (dir.), *Mädchen mit Gewalt* (DVD, Subkultur Entertainment, 2016), director's commentary.
[23] Zahn, *CAN*, 35.

recognisable musical elements, both complementing the film's sense of familiar contemporaneity and offsetting and distorting it in often subtle, occasionally disturbing ways.

2.3.1. Plot summary

Mike (Arthur Brauss) and Werner (Klaus Löwitsch) – unassuming office workers by day, rapacious sexual predators by night – befriend young student Alice (Helga Anders) at a go-kart track. After successfully luring her away from her friends for a night-time swim at a nearby gravel pit, a psychological cat-and-mouse game ensues resulting in Alice's rape by Werner. The tensions the following morning push the trio to breaking point; Mike successfully dissuades Alice from reporting him and Werner to the police, but Werner's conflicting emotions spark a series of vicious hand-to-hand brawls between the two men that have as much to do with their own interdependent relationship.

2.3.2. (Re)positioning *Mädchen mit Gewalt*

Notwithstanding *Mädchen mit Gewalt*'s hard-hitting and controversial themes of physical, psychological and sexual violence[24] (arousing critics' ire less in themselves than for their supposedly superficial, gratuitous, even speculative treatment),[25] both it and others of Fritz's films, despite increasing recognition and critical reappraisal certainly in Germany,[26] continue to invite scepticism in part for their undeniable, furthermore unabashed commercial sensibility. Indeed, as Rainer Knepperges and other advocates have argued, they remain in some circles as an unflattering outlier amid the more auteurist currents that came to define post-war West German cinema abroad in first foreign and subsequently German eyes.[27] Far from being purely or nakedly commercialist as his detractors would have it, however, Fritz himself viewed this sensibility more as the necessity not only of guaranteeing or appealing to an audience in order to recoup investment (particularly as a self-financed filmmaker), but of engaging seriously with their tastes and expectations. It is

[24] The film's original title was the far more provocative *Mädchen…nur mit Gewalt*.
[25] See Leo Schönecker, "*Mädchen – mit Gewalt*", in *Film-Dienst* 23/9 (3rd March 1970), 7.
[26] This includes a 2006 exhibition at the *Deutsches Filminstitut Frankfurt* on Fritz's on- and off-screen partnership with Anders (his erstwhile wife), a special tribute award at the 2011 Oldenburg Film Festival and a 2018 retrospective at the *Filmmuseum Düsseldorf*.
[27] Dominik Graf and Johannes Sievert (dirs.), *Verfluchte Liebe deutscher Film*, 2016.

almost certainly with the Young German Film and its austere intellectualism in mind, for example, that he proclaimed shortly before the release of his debut feature *Mädchen, Mädchen* (1966) that “[i]ch drehe lieber einen mittelmäßigen Film, der sich verkaufen lässt, als einen avantgardistischen, den niemand sehen will”.[28]

In comparison certainly with the plethora of cinematic genres overtly mined and referenced in the later *Ein großer graublauer Vogel*, Fritz’s apparent *bricolage* of visual and narrative elements from contemporary, furthermore avowedly popular currents of American and European cinema is ostensibly less to open up dialogues or critical engagement than simply to furnish his own film with an aesthetic more palatable to a mainstream audience, yet never to such a degree as to suggest imitation or pastiche. While Fritz had doubtless gathered filmmaking experience in Italy as an assistant to Luchino Visconti, it is to more vernacular Italian cinema such as the *giallo* and *poliziottesco* thriller that *Mädchen mit Gewalt* perhaps looks most strongly in its vivid use of colour, melodramatic intensity, visceral fight scenes and quick-fire editing.[29] In particular, while availing itself of its distinctive visual iconography to far lesser extent than Roland Klick’s later *Deadlock* (1970; see chapter 3), the influence of the Italo- or “spaghetti” Western nonetheless looms large in *Mädchen mit Gewalt*’s often pithy and laconic dialogue, and above all in the closed-off, broken-down and desert-like *mise-en-scéne* of the gravel quarry in which the film’s final three-quarters takes place (see section 2.3.4).[30] Closer to home, the first act’s various candid snapshots of “Swinging Munich” look both to the concerns with contemporary fashions and superficial cinematic glamour characteristic of the *Neue Münchner Gruppe* (with whom Fritz was loosely associated) and to the frivolity of the 1970s *Sexwelle* of erotic comedies into which his films were subsequently (Knepperges argues, unfairly)[31] pigeonholed for their candid thematisation of sex and unconventional relationships.

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[28] Quoted in Angela Leifeld, “Roger Fritz”, in Hans-Michael Bock (ed.), *Cinegraph: Lexikon zum deutschen Film* (Munich: edition text + kritik, 2015), Lieferung 55, D1.
[29] This also includes the film’s conspicuous use of post-synchronisation, both an Italian film industry standard and a stipulation by Cinerama to ensure international distribution; *Mädchen mit Gewalt* director’s commentary.
[30] The gravel pit as narrative setting and shooting location may stem in part from Fritz’s prior acquaintanceship with the locale and the construction industry in general as an apprentice “Baustoff-Großhandelskaufmann”; *Mädchen mit Gewalt* director’s commentary.
[31] Graf/Sievert (dirs.), *Verfluchte Liebe deutscher Film*.

For Christoph Draxtra, furthermore, the manner in which *Mädchen mit Gewalt* partakes only sparingly and selectively of various contemporary genres lends it not only a relative timelessness and maturity uncommon to other period German "Genrefilme", but furthermore a consummately American sensibility allowing for greater focus on and steady development of its story and characters.[32] At the risk of drawing excessive attention to its combination of modish popular culture with a titillating melange of sex, nudity and hand-to-hand violence, this can be compared with the mid-1960s exploitation films of Russ Meyer; indeed, the go-kart race in which Fritz's three protagonists first meet suggests a playful parody of the high-octane game of "chicken" that opens Meyer's *Faster, Pussycat! Kill! Kill!* (1965). Knepperges, meanwhile, is far from wrong to suggest *Mädchen mit Gewalt* as something of a dream collaboration between Sam Peckinpah and Robert Aldrich,[33] combining the former's "ungeheuerliche Ehrlichkeit"[34] and preoccupations with human society's violent hidden undercurrents – explored predominantly through increasingly bloody takes on the Western, but taking especially controversial form (indeed, inspired partly by Fritz's film)[35] in *Straw Dogs* (1971) – with the psychological horror and melodrama of the latter's *Whatever Happened to Baby Jane?* (1962) and *Hush…Hush, Sweet Charlotte* (1964).

2.3.3. Can's score (I): establishing closeness and distance

Just as it is not these American or foreign qualities in themselves that characterise *Mädchen mit Gewalt* as a whole, but rather their integration *into* it alongside various other considerations, the *bricolage* effect of Can's score relates less to a plurality of heterogeneous elements than to the specific, targeted ways in which selected elements are deployed and adapted.

Quite apart from befitting the surroundings later witnessed in the gravel pit, the distinctly harsh quality ("so düster und so bitter und so böse")[36] that Schmidt later ascribed to Can's score is also much of a piece with the progressive reduction and coarsening of

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[32] *Mädchen mit Gewalt* director's commentary.
[33] Audience Q&A with Roger Fritz, 21st April 2018, *Filmmuseum Düsseldorf*. I am grateful to the *Filmmuseum*'s Matthias Knop for making available to me a video recording of this session.
[34] Graf/Sievert (dirs.), *Verfluchte Liebe deutscher Film*.
[35] *Mädchen mit Gewalt* director's commentary.
[36] Quoted in Dominik Graf and Johannes Sievert (dirs.), *Offene Wunde deutscher Film*, 2017.

aesthetic that Danny Gronmaier and Regina Brückner observe throughout Fritz's "Mädchen-Trilogie",[37] concluding with *Mädchen mit Gewalt* following the earlier *Mädchen, Mädchen* and *Häschen in der Grube* (1968). From its predecessors' more playful (if provocative) suggestiveness, one witnesses in the later *Mädchen mit Gewalt* a "Konkretheit" which is "schockierend" less for any explicit content *per se* than instead for its own blunt, indeed brutal directness. The dynamics of "sexuelle[r] Gewalt- und Machtausübung", for example, are here depicted far more unequivocally on-screen – not least in the form of Alice's rape – instead of through allusion via editing or dialogue.[38] In this sense, David Llywellyn's earlier score for *Mädchen, Mädchen*, derived almost entirely from the then-recent Four Tops hit "Reach Out (I'll Be There)" (1966),[39] offers a fitting comparison. On one level, the song's use and thematic development throughout the earlier film carries an inescapably ironic undertone in that Anders's Andrea – at the centre of a love triangle with a middle-aged industrialist and his son, and ultimately abandoned by both – is thus afforded none of the protection and "love that will shelter you" promised in its lyrics. On another level, its indubitable contemporaneity (not to mention suitably authentic treatment throughout by Munich-based beat combo The Joint) speaks not only to Fritz's commercial sensibility in courting a more youthful audience, but also to the sense within *Mädchen, Mädchen* of "Jugendlichkeit als Bewegung um der Bewegung willen" through which Fritz thus encourages identification with his young protagonists.[40]

In contrast, Can's music in *Mädchen mit Gewalt* emphasises further the extent to which this freedom and leeway is significantly curtailed on Alice's part in favour of Mike and Werner, and indeed to which their chauvinistic worldview becomes, however uncomfortably, the lens through which the film's events are depicted. In contrast, for example, with the repeating forms yet discernible harmonic progression of "Reach Out" that subsequently inform Llywellyn's score in *Mädchen, Mädchen*, Can's *Mädchen mit Gewalt* music is marked instead by heavily, indeed insistently repetitive ostinati which, rather than giving even the semblance of direction, serve only to cycle back around to their own starting

[37] Danny Gronmaier and Regina Brückner, "Mädchen in der Grube: Bewegungsdynamiken zwischen Spiel und entfesselter Gewalt in Roger Fritz' 'Mädchen-Trilogie'", in Hermann Kappelhoff, Christine Lötscher, and Daniel Illger (eds.), *Filmische Seitenblicke: Cinepoetische Exkursionen ins Kino von 1968* (Berlin: De Gruyter, 2019), 339-366.
[38] Gronmaier/Brückner, "Mädchen in der Grube", 366.
[39] Graf/ Sievert (dirs.), *Offene Wunde deutscher Film*.
[40] Gronmaier/Brückner, "Mädchen in der Grube", 343.

point. In one sense, of course, such stubborn, moreover pathological musical obsessiveness provides an effective psychological profile of the two men as fixated, impulsive, even primitive *Triebmenschen* whose primary motivation, as Gronmaier and Brückner argue, is less the act in itself of sexual conquest than the sheer thrill of the chase.[41] In doing so, it thus renders in appropriate musical form the frequent visual use of shot-reverse shot to establish an unequivocal eyeline between the two men and the objects of their lascivious advances – such as both opens the film and marks their first encounter with Alice (Figs. 2-3-2.6) – and thus to draw the viewer further into Mike and Werner's voyeuristic "male gaze" as the film's dominant means of seeing. Indeed, the appearance of Can's opening credit as the unnamed brunette with whom the men are first seen gradually recedes in their rear-view mirror after being escorted home (Fig. 2.2) highlights the extent to which this musical point-of-view and its close connection with both a visual and narrative perspective are similarly established from the very beginning of the film.

Figs. 2.3-2.6. *Mädchen mit Gewalt*: male gazes and female "to-be-looked-at-ness".

[41] Gronmaier/Brückner, "Mädchen in der Grube", 361.

In another sense, however, the inherent repetitiveness of their score aids in better situating Mike and Werner within the various social milieus through which they drift, seen in closest proximity during the bar scene at the go-kart track. On the one hand, their put-on youthfulness – regressing, almost, from cruising around Munich in their Fiat to "boy racers" in their go-karts – leaves them almost comically out of place against the genuine youth of Alice and her student friends, coming across instead as arrested development that merely invites the latter's contempt: a good reason, perhaps, for Alice's subsequent and constant reproach of the two men as "kindisch". On the other hand, they contrast too with the more open antagonism that Henry van Lyck's ostensibly older bar patron displays towards Rolf Zacher's debonair student, caricaturing in a single exchange the late-1960s antipathy towards the latter in conservative popular opinion simultaneously as feckless "Penner" and violent thugs. Moreover, Werner's equally impulsive rush to conflict, while ostensibly a gesture of defence and solidarity, reveals the commonalities with the mainstream society from which (and from whose conservative sexual mores) he and Mike opportunistically distance themselves, not least a propensity towards aggression and violence furthermore foreshadowing the speed with which they first gain and subsequently break Alice's trust.

In aligning with the two men, or at least in emphasising their point of view however much to the viewer's discomfort, Can's score thus mirrors the film in depicting the sexual liberalisation of the "Swinging Sixties" as coming under attack from hostile, specifically *petit bourgeois* outside elements, furthermore whose dark and repressed desires it unwittingly helps to unleash. As well as contrasting with the audibly "young" up-tempo beat music to which the trio dance in the bar, its tone presents accordingly a corrupted, perverted, even bastardised form of the contemporary pop music which, with its associations of youthful free-spiritedness, very much provided the backdrop to the period. The lyrics of "Your Friendly Neighbourhood Whore",[42] for instance, tell of "a local friendly girl" who "works all night / With her cash-register box" ("the way / Her rent gets paid"), yet when heard over the opening sequence (Fig. 2.7) and then later as Werner and Mike drive with Alice to the gravel pit (Fig. 2.8) also introduce the notion of misogynistically distorted views outlined above from the very off. What's more, the juxtaposition of Mooney's attention-grabbing words with the innocuously modish accompaniment, featuring syncopated riff-like modal

[42] Can, *The Lost Tapes* (CD, Spoon Records CDSPOON55, 2012), disc 2, track 1.

figures in the guitar, bass and percussion (Fig. 2.9), acts as a deceptive accomplice to the camera's voyeuristic gaze, projecting further onto the viewer's perception the "Madonna-whore" image that the men evidently perceive in the two girls.

Figs. 2.7 and 2.8. *Mädchen mit Gewalt*: visual parallelism across two iterations of "Your Friendly Neighbourhood Whore".

Fig. 2.9. Reduction of "Your Friendly Neighbourhood Whore" to the core riffs and ostinati heard throughout.

2.3.4. Can's score (II): inside the "soul desert"

Fig. 2.10. *Mädchen mit Gewalt*: Alice is restricted through *mise-en-scéne*…

Fig. 2.11. …and camera movement.

Following the seven scene changes inside the film's first twenty minutes, the limitation of its remaining seventy exclusively to the gravel pit significantly reinforces the notion of Alice's

freedom of movement being further curtailed both psychologically and physically, illustrated cinematographically in the use of *mise-en-scéne* (Fig. 2.10) and close-ups (Fig. 2.11) that progressively diminish her space within the frame. Accordingly, the no less repetitive, but nonetheless distinctly up-tempo sound of “Your Friendly Neighbourhood Whore” gives way to the gruelling, austere and stripped-back timbre of what would later be released on *Soundtracks* as “Soul Desert”,[43] appearing in numerous forms and variations throughout the latter half of the film. In purely musical terms, Rob Young is more than correct to liken “Soul Desert”’s grinding pace and monotonous sound – especial even for Can and the centrality of repetition to their creative process – to a chain gang or penal colony.[44] Indeed, with its plodding yet remorseless forward motion, repeating two-bar chord progression, repetitive musical ostinati and vocal refrains (not to mention the frequent addition of struck anvils), the composition very much suggests a prison work song both accompanying and driving hard labour, and which fully befits the attendant notions of entrapment and enforced isolation in the film’s later acts. Its empty and harsh textures attest similarly to the arid, unforgiving surroundings of the gravel pit itself, with Schmidt’s keyboards all but absent and Czukay and Karoli playing mostly single and repeated notes (compare the repeating but far more fluid riffs even of “Your Friendly Neighbourhood Whore”). Liebezeit’s drums are equally stripped to “skeletal” levels,[45] driven largely by the bass drum’s incessant tom-tom-like quaver pulse to which the crotchet cymbal and snare drum strokes provide unerring on-beat reinforcement (see Fig. 2.13).

[43] Can, *Soundtracks* (CD, Spoon Records CDSPOON5, 2007), track 5.
[44] Young/Schmidt, *All Gates Open*, 111.
[45] Young/Schmidt, *All Gates Open*, 111.

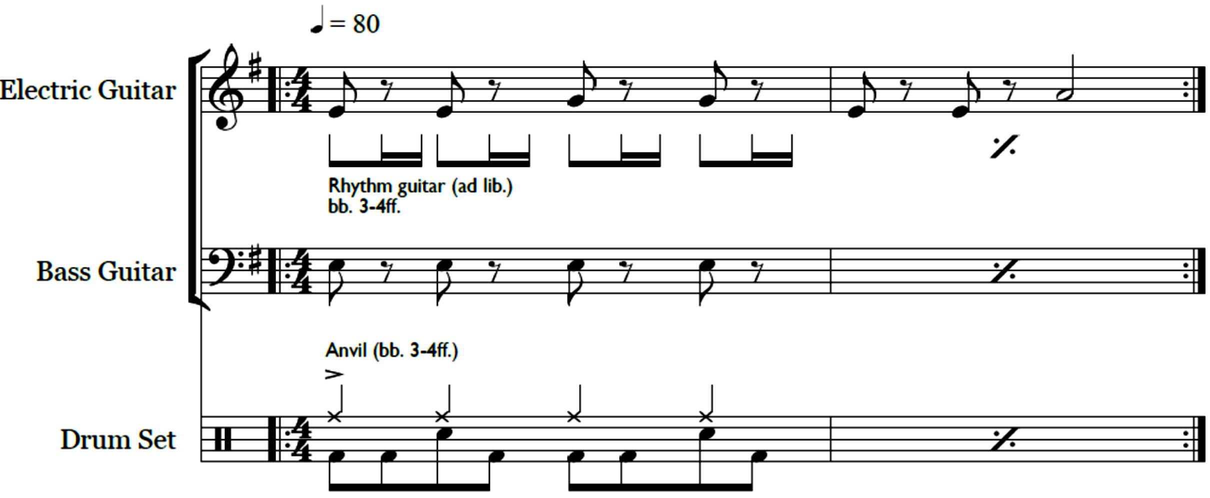

Fig. 2.12. "Soul Desert" (*Soundtracks* version), bars 1-4.

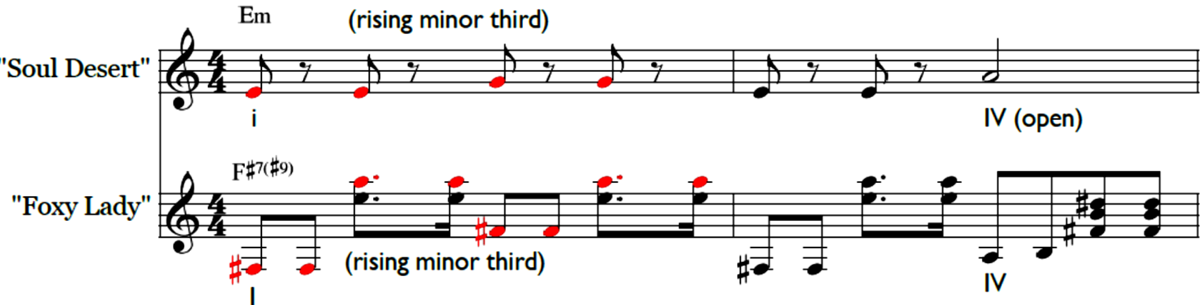

Fig. 2.13. Parallel melodic analysis of "Soul Desert" and "Foxy Lady", 0:09-0:15;[46] note particularly the shared rising minor third (in red).

More broadly, "Soul Desert"'s combined timbral harshness and textural emptiness on the one hand typifies simultaneously Mike and Werner's toxic masculinity and the hollowness of their continuous sexual pursuits. While the heaviness particularly of Liebezeit's drums recalls the then-nascent Black Sabbath or Led Zeppelin – indeed, Karoli's guitar riff bears some distinct melodic and harmonic similarity with Jimi Hendrix's "Foxy Lady" (1967; see Fig. 2.13) – the composition as a whole lacks the muscularity that lent these earlier examples their particularly virile allure. Its contrastingly crude, profane sound thus provides both a sarcastic indictment and a fitting anthem for the two as middle-aged, middle-class, distinctly West German men exhibiting an unhealthy sexual appetite, yet who, as Alice caustically implies, "nur mit Gewalt [können]" owing to their psychosexual infantilism. On the other hand, this same combination also captures effectively the almost

[46] Jimi Hendrix Experience, *Are You Experienced* (LP, Track Record 612001, 1967), track 1.

methodical brutalisation and psychological hollowing-out that Werner and Mike mete out first to Alice, and subsequently to each other. In this regard, the titular “soul desert” to which Mooney’s lyrics constantly refer parallels the landscape of the gravel pit in connoting the emotional emptiness and desiccation both that underpins the men’s crass callousness and with which Alice is left as a result of her experiences. Indeed, the accompanying *a capella* variation of “Soul Desert” that appears at daybreak the next morning mirrors as much the stark revelation of the gravel pit’s true appearance (Figs. 2.14 and 2.15) as the harrowed psychological state in which Alice (and, to a lesser extent, the remorseful Werner) are now left. Just as the previous evening’s bright sonorities and textures are stripped away merely to Mooney’s distant, reverb-drenched and disembodied-sounding vocals, the cold light of day similarly exposes the pit’s emptiness and the trio’s physical insignificance and entrapment within it where the surrounding darkness previously provided an intimate, if somewhat intrusive closeness.

Fig. 2.14. *Mädchen mit Gewalt*: use as enclosure of shot…

Fig. 2.15. …and reverse shot.

In this sense, the emergence of “Soul Desert” as the film’s dominant musical motif testifies not only to the establishment of the gravel pit as a private, primitive “Parallelwelt” in which Mike and Werner have complete advantage and control, but moreover to the effect with which this world – indeed, anticipating the supernatural powers of the Amazonian rainforest in Herzog’s *Aguirre, der Zorn Gottes* (see section 5.3) – imposes its own abiding metaphysics of repetition and entrapment on the film’s formal as well as dramatic aspects, including on Can’s score. This effect is particularly stark when contrasted with the preceding “Your Friendly Neighbourhood Whore” as a connotation (if merely in hindsight) of the comparative freedom of the world outside which, as shown above, is subsequently and conclusively sealed off. The drastic drop in tempo, for one, suggests both

an elongation of time and an atavistic regression in line with Mike and Werner's own lumbering brutishness. The closed space and literal *Ausweglosigkeit* of the gravel pit, meanwhile, only enhances and intensifies further the musical repetition heard earlier in their score, its various musical and vocal ostinati forced in "Soul Desert" into a Sisyphean cycle of repetition which suitably parallels Alice's futile attempts to escape. In Mooney's lyrics, too, not only does the discernible lyrical development of "Your Friendly Neighbourhood Whore" give way in "Soul Desert" to repeated refrains of "you're from the soul desert" and "you might think you know something", but their insistent, indeed manic repetition seems to push Mooney himself to audible breaking point, his already strangled delivery eventually evaporating with exhaustion.

The song's placement throughout the film, however, also emphasises how the quarry, as well as impeding or disabling agency, also functions as a performative arena *en*abling the fulfilment of fantasies, if exclusively male ones. For Werner in particular, the more brash and impulsive of the two yet also the more conscientious and socially awkward, this effect is twofold. As well as indulging his more immediate sexual urges, the crucible of the gravel pit compresses and heats to boiling point his conflicting feelings of remorse, sympathy, affection and jealousy towards Alice, inspiring him in turn to strike back viciously against the cold, calculating Mike as the dominant, domineering alpha male. Indeed, further iterations of the cue serve to paint Werner's character in a more multifaceted, if no less unsympathetic light, emphasising at one point his self-stylisation as a laconic *Yojimbo*-esque *rōnin* (complete with "katana"; Fig. 2.16) defending Alice's honour from Mike's dangerous designs, and at another his immaturity and childishness as he tosses tyres onto the group's fire in a petulant fit of pique (Fig. 2.17). The emptiness inherent in the repeated image and sound of the "soul desert" in Mooney's lyrics thus attests to the similar emptiness both of Werner's fantasies and, ultimately, of his resolve, as his and Mike's submissive-dominant relationship is firmly re-established at the film's close.

Fig. 2.16. *Mädchen mit Gewalt*: Werner as knight-errant…

Fig. 2.17. …and man-child.

Perhaps most insidiously of all, however, the constant repetition and inherent repetitiveness of "Soul Desert" serve by the concluding sequence to parallel the notion of circularity that Knepperges identifies as a recurring motif and formal device within the films of Fritz's "Mädchen-Trilogie". With their narrative open-endedness and lack of resolution, indeed often ending as they began, all three films suggest not only the propensity of their stories and of the endemic social issues that underpin them to further repeat and perpetuate themselves if left unchecked – in particular, the emotional and sexual (ab)use of women by men – but furthermore the "überraschende Selbstverständlichkeit" with which they do so even in the course of the same film.[47] In *Mädchen mit Gewalt*'s case, the closing visual parallelism with the opening sequence (see Fig. 2.7) as the trio depart the quarry, with Mike once more in the driving seat and the mute, passive Alice in between them, leaves the viewer with the disconcerting impression of having seen her story unfold twice rather than merely once. Moreover, the closing instance of "Soul Desert" as the group prepare to cross back over from the self-contained world of the gravel pit to the wider one outside emphasises further how the former, far from being truly closed-off, instead becomes a microcosm of the latter which furthermore magnifies and amplifies its equally iniquitous dynamics. While intimated previously in the ten-minute "show trial" sequence in which Mike intimidates Alice with a disturbingly thorough outline of the further mistreatment and trauma that likely await her at the hands of the criminal justice system, these dynamics also surface in the eventual arrival of the police in the film's closing minutes

[47] Rainer Knepperges, "Die Filme von Roger Fritz", in Rainer Knepperges and Stefan Ertl (eds.), *Gdinetmaõ – Abweichungen vom deutschen Film* (Berlin: Maas Verlag, 2000), 19-20.

("als man sie nicht mehr braucht").[48] Not only is Mike and Werner's sole punishment for their actions a derisory 5 DM fine "wegen unbefügten Feuermachens auf Privatgelände" (which Mike promptly expiates with a single coin), but Alice pointedly spurns the officers' ineffectual if earnest offers of assistance, choosing instead the brutal yet familiar rough justice of the gravel pit. As implied in the cycling ostinati of "Soul Desert" that end the film, no sooner closing one circle than opening another, the "soul desert" – whether of the two men's construction, of Mooney's lyrics, or of Can's score – once entered, seemingly offers no escape.

2.4. "Reality being too thorny for my great character…":[49] Thomas Schamoni's *Ein großer graublauer Vogel* (1970)

Fig. 2.18. Schamoni, *Ein großer graublauer Vogel* (DVD, 2011, Zweitausendeins): title card.

Fig. 2.19. "The Can"'s (and Irmin Schmidt's) musical credits.

The barely penetrable, indeed absurdly convoluted plot of *Ein großer graublauer Vogel* (of which a condensed summary is attempted below) would appear on the one hand to attest to the inevitable incoherence arising from the conflicting involvement and sensibilities of its four scriptwriters: along with director Schamoni (1936-2014), Hans Noever and Uwe Brandner, fellow members of Schamoni's brainchild the *Filmverlag der Autoren* at the forefront of the then-embryonic New German Cinema; and Max Zihlmann, instrumental alongside directors Klaus Lemke and Rudolf Thome in defining the look and style of the *Neue Münchner Gruppe*. Certainly, the riotous plethora of cinematic methods and tropes in

48 *Mädchen mit Gewalt* director's commentary.
49 Arthur Rimbaud, "Bottom", *Collected Poems* (Oxford: Oxford University Press, 2001), transl. Martin Sorrell, 305.

which the film's story plays out (see section 2.4.2) would appear at first glance to confirm this impression, simultaneously appealing to the frameworks of numerous recognisable contemporary film genres without cohering meaningfully into any particular one. Upon closer examination, however, such apparent confusion in fact serves a more thorough interrogation of cinema itself as a true (re)presentation of both subjective "Realität" and objective "Wirklichkeit".[50]

Consequently, just as Can's *Mädchen mit Gewalt* score previously reflected the consciously stripped-down style and austere aesthetic of Fritz's film, their far broader range of stylistic influences for Schamoni's "Krimi-Kuriosität"[51] parallels equally the dizzying abandon that the latter in turn exhibits towards its various cinematic components, and how its attempts at evading all outside coordination ultimately manifest in self-delusion, self-disorientation and self-destruction.

2.4.1. Plot summary

Dissolute Munich poet Tom-X (Klaus Lemke) is picked up by investigative journalist "G.O.G.I.O" (Thomas Braut) and his team: soundman Bill (Marquard Bohm), cameraman Knokke (Bernd Fiedler) and getaway driver Luba (Sylvie Winter). G.O.G.I.O's interest in Tom lies in the latter's chance encounter with Belotti (Walter Ladengast), allegedly one of five German scientists who stumbled upon a formula for manipulating the space-time continuum. To keep their discovery safe, the scientists encrypted it within a poem – Arthur Rimbaud's "Bottom" (see section title),[52] whose appropriateness for the film's story becomes increasingly apparent – of which each then took fragments before erasing their memories. With the revelation that the remaining scientists are secretly meeting in Switzerland, the team set off in pursuit, encountering Tom's old flame Diana (Olivera Vučo) before entering into uneasy partnership with similarly disparate forces allied, to various and shifting degrees, with the mysterious wheelchair-bound kingpin "Cinque" (Lukas Ammann): quantum scientist Morelli (Umberto Orsini), henchman Herbert (Mario Novelli) and sinister enforcer Lunette (Rolf Becker). As the different factions relentlessly surveil and spy on one

[50] Wolf Donner, "Die Bäume hängen voller Banditen", in *Die Zeit*, 18th June 1971, 24.
[51] "Kampf ums Kino", in *Der Spiegel*, 27th July 1970, 126.
[52] The film indeed first premiered under the, perhaps more giveaway title *Bottom* (as which it is accredited on Can's *Soundtracks* album) before reverting to the more enigmatic *Ein großer graublauer Vogel* for wider cinematic release in 1971.

another in their race to unlock the formula – as Wolf Donner observes, guns and film cameras become interchangeable as "shooting" weapons connoting power and leverage[53] – loyalties criss-cross and ulterior motives are revealed, culminating in a pyrotechnic "Schlußgemetzel"[54] of car chases, gun battles and fireball explosions.

2.4.2. *Ein großer graublauer Vogel* and genre

Rob Young describes Schamoni's film as the one (certainly of those featured on *Soundtracks*) that "embodies Can's particular essence".[55] In one, far broader sense, their music for *Ein großer graublauer Vogel*, notwithstanding its actual recording in early 1970,[56] aids significantly in anchoring the film's setting and production (in summer 1969) at the height of the "Global Sixties", reflecting in abundant fashion the latter's spirit of liberalisation, permissiveness (Figs. 2.20 and 2.21) or else of previously sealed boundaries opening up and becoming increasingly porous.

Fig. 2.20. *Ein großer graublauer Vogel:* period Sixties countercultural fashion…

Fig. 2.21. …and libertinism.

This comes through in the film, and is bolstered through Can's music, in two primary ways. Firstly, as mentioned above, a key and immediate aspect of *Ein großer graublauer Vogel* is its recourse to a broad array of visual and narrative tropes from contemporary genre cinema. While this recourse is chiefly to the spy thriller, not least the recently

[53] Donner, "Die Bäume…", 24.
[54] "Kampf ums Kino", 126.
[55] Young/Schmidt, *All Gates Open*, 107.
[56] Bussy/Hall, *The Can Book*, 25. Portions of the group's score were later edited into the extended suite "Graublau", released on *The Lost Tapes* (disc 1, track 5).

launched and (in West Germany, too)[57] highly popular James Bond franchise,[58] it also encompasses elements variously of action, science-fiction, underground and countercultural cinema as well as documentary and reportage. Similar *bricolage* effects can be seen, furthermore, both in the film's casting – a veritable cross-section of diverse continental European and German film schools, moreover extending back to the 1920s in the fleeting cameo by Robert Siodmak – and in its often disorientating alternation between 35, 16 and 8mm film stock, suggesting a clash of aesthetics and practices between more established and underground cinemas in purely visual as well as narrative terms. On one level, this *bricolage* effect appeals naturally to the stylistic diversity that had already strongly informed and characterised Can's music, given further room to expand by vocalist Malcolm Mooney's departure in late 1969 following their work on *Mädchen mit Gewalt* and the band's brief continuation thereafter as an instrumental quartet.

Fig. 2.22. *Ein großer graublauer Vogel*: on the run – Belotti…

Fig. 2.23. …and Knokke.

On another level, however, it gives their trademark versatility further licence to proliferate and intensify in their subsequent score, combining elements chiefly of contemporary rock-and-roll in the vein of the Rolling Stones, but also of underground and psychedelic music, early progressive rock and, to an extent rarely seen in their film work, avant-garde art music (see below). Indeed, just as the film's plethora of cinematic borrowings comprises less references to specific films than allusions to broader genre tropes, so too does Can's score serve at numerous points to suggest or feign a sense of sufficiently plausible generic verisimilitude, furthermore embellishing this connotative purpose with a distinctly contemporary sound. The tension, for example, between high

[57] See Tim Bergfelder, *International Adventures: German Popular Cinema and European Co-Productions in the 1960s* (New York/Oxford: Berghahn, 2005), 59ff.
[58] "Kampf ums Kino", 126.

sustained organ notes, insistent quaver pulse in the synth and bass, and irregular percussion interpunctions heard as various characters attempt to evade kidnapping or capture (Figs. 2.22 and 2.23) serves on the one hand as highly effective, suspenseful chase music in the manner of a conventional spy thriller. On the other hand, this same combination of timbres also recalls the roughly contemporaneous (and, for the British underground scene, highly emblematic) psychedelic music of Pink Floyd under Syd Barrett's helmsmanship: for example, the driving jams (moreover layered with audio effects and samples) of "Astronomy Domine" and "Interstellar Overdrive" (1967) or the more dissonant experimentation of "A Saucerful of Secrets" (1968). The cue heard as the team race towards the final denouement with Cinque furthermore reveals how this similar ratcheting up and pushing of influences to extremes as seen in the film's visual aesthetic extends to the group's own music, its combination of frenetic pace, insistent drumming, harmonic fixity, heavy guitar distortion and ascending chromatic riffs resembling an intensified revisiting of their earlier "Father Cannot Yell" from *Monster Movie* (1969).

The second way in which the porousness of the "Global Sixties" manifests in the film is that, besides the external boundaries between genres increasingly dissolving and allowing their various decontextualised elements to intermingle freely alongside one another on screen, the rules implicitly governing their frameworks on an internal level seemingly no longer apply. While this is, of course, witnessed visually in that the film's sheer multitude of tropes reduces these to empty ciphers which then fail or refuse to function as expected, Can's accompanying score applies similar treatment to the various musical genres whose elements it appropriates. Their use throughout, for example, of shortwave radio sounds not merely as additional sonic effects, but rather as the basis for a collaborative compositional process in which the band played in response to sound collages devised primarily by Schmidt,[59] suggests the influence of Stockhausen's *Kurzwellen* (1968), whose Cologne premiere Czukay (the composer's erstwhile pupil) is furthermore said to have attended.[60] Balancing elements of performance, improvisation, premeditation and chance in its composition for assorted acoustic instruments, electronic manipulation devices and shortwave radio receivers, *Kurzwellen*'s evocation in Can's score speaks in one sense to the manner in which both the band's all-inclusive musical philosophy (see section 2.1) and the

[59] See Schmidt/Kampmann (eds.), *Can Box: Book*, 74-6.
[60] Zahn, *CAN*, 28-29.

film's visual aesthetic reflect and affirm the breakdown of barriers between aesthetic genres and practices. Far, however, from engendering a similarly collaborative working relationship as Stockhausen's piece envisions, with the performers required to "aim for a balance" between "imitating" and "transforming" musically the "shortwave […] events" they hear,[61] one witnesses instead its inverted, adversarial opposite as the various parties instead use the advanced communications technology at their disposal to intimidate and incriminate each other. Indeed, while Can's score reflects Stockhausen's intentions at numerous points in its own aimed-for intermeshing (as Schmidt recalls) of their music "[mit der] realen Klangwelt des Films", its own use of shortwave signals further externalises the diegetic sounds of audio interference as the protagonists are relentlessly bugged and spied upon, something Schmidt only makes more explicit in later acknowledging the inspiration of the film's themes of surveillance.[62]

2.4.3. *Ein großer graublauer Vogel* and film

Rather than merely to critique the limitations of genre cinema, however, Schamoni's film instead uses the mutual incoherence of its various generic borrowings as only the most visible means of interrogating the nature and capabilities of its own medium, in the process drawing attention both to the equally disparate *bricolages* of film aesthetics, methods and techniques outlined above and to their similar inefficacy – either separately or collectively – in holding the film and its story together. Above all, it raises fundamental questions of whether a medium as heavily subjective as film – capable like the scientists' formula of manipulating the structure and perception of space-time, furthermore at the filmmaker's will – can represent with truly objective faithfulness a reality which is ultimately unknowable save from the individual's fragmentary and subjective point-of-view. Lemke's Tom-X, referred to by various characters as "unser Autor" and whose poetic imagination initially provides the sole or driving force for the events they experience, ultimately loses control of his "Fiktion" as his "private poetische Einfälle" gradually gain an agency of their own (see next section). Similarly, the film's own "Autor" Schamoni ("Tom-S") foregrounds on one level how, even with a full arsenal of cinematic tropes, tricks and approaches at his disposal, true reality nonetheless continues to withhold itself from him as the filmmaker. The

[61] Jonathan Cott, *Stockhausen: Conversations with the Composer* (London: Pan Books, 1974), 32.
[62] Schmidt/Kampmann (eds.), *Can Box: Book*, 74-6.

exponentially increasing number of movie cameras and television screens with which characters respectively capture and view footage, for instance, serves far less to deliver greater insight than to further confuse the picture in distorting a clear sense of temporality.

On another level, however, Schamoni's film emphasises how his own efforts through it to subject reality to his control via increasingly numerous means succeed only in expediting their own inevitable failure and fiery destruction. In this sense, the choice of Rimbaud's "Bottom" both by Belotti and by the film's scriptwriters as the means to encrypt the formula becomes all the more apposite. Above all, its themes of metamorphosis (named as it is for the hapless weaver in Shakespeare's *A Midsummer Night's Dream*) as involuntary and uncontrollable transformation on the part of its unfortunate narrator – "I found *myself* ["je *me* trouvai"] a big grey-blue bird", "I was [suddenly] a huge bear", "I ran into the fields, an ass"[63] – indicate for Martin Sorrell the poet's own frustrations in harnessing a "new poetry" otherwise glimpsed only in visions, and in yoking its shifting forms to the organising processes of his "creative imagination".[64]

2.4.4. "Magic mushrooms out of things": Can's "She Brings the Rain"

As such, while Can's score bolsters musically the visual effect that Donner describes in the film of a dream-like "Phantasmagorie"[65] through its own frenetic and shifting array of styles, it is its most subtle and innocuous number, the comparatively balladic "She Brings the Rain",[66] that most effectively captures the sense of events slipping away from any notion of logical control in terms of both its sound and placement. Recorded in November 1969 prior to Mooney's departure,[67] and easily the top candidate for the film's "main theme", heard seven times in all and for nearly 20% of its running time (see Table 2.1), the song serves a similar purpose as the various visual allusions in suggesting ostensibly familiar generic elements and interpretive frameworks before departing from them, albeit subtly, in unexpected directions. Its clearest musical leaning, for example, is towards jazz, with Czukay's plodding walking bass, Karoli's lilting triplet swing and Mooney's "croon[ing]"

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[63] Rimbaud, *Collected Poems*, 305; emphasis added.
[64] Rimbaud, *Collected Poems*, xxiii-xxiv.
[65] Donner, "Die Bäume…", 24.
[66] Can, *Soundtracks*, track 7.
[67] Bussy/Hall, *The Can Book*, 24-25. An alternate version of the repeating coda, ostensibly captured during the later recording sessions for the film and featuring an audibly different guitar tone and modified bass line, is also heard at numerous points in the film; see Table 2.1.

vocals – for Young seemingly channelling the softly expressive 1940s singing style of Frank Sinatra and Bing Crosby,[68] but with shades also of Billie Holliday and Nat King Cole – combining to create a suitably relaxed, even lazy atmosphere recalling the Mamas and the Papas' "Dream a Little Dream of Me" (1968). Karoli's guitar adds further credence to this impression in its clean tone, plentiful use of recognisable jazz harmonies (flattened fifths, minor sixths and sevenths, and sharpened ninths) and short improvised "licks" in parallel octaves mimicking the characteristic technique of Wes Montgomery.

Upon closer inspection, however, such surface-level stylisations reveal a more nuanced engagement with unwritten rules of stylistic correctness. For example, while Karoli and Czukay perform the respective duties of the chordal and rhythm instruments integral to a standard jazz ensemble, the more obvious functionaries in this regard – namely piano and drums – are noticeably absent, a conscious musical contribution on the part of Schmidt and Liebezeit.[69] Moreover, the freedom (albeit harmonically determined) afforded performers through the repeating forms common to many jazz standards is reduced in "She Brings the Rain" to just two bars and four chords, whose root notes Czukay, in contrast to the relative fluidity of a jazz walking bass, accordingly plays in simple ascending crotchets (Fig. 2.24). While recalling earlier jazz recordings and compositions structured similarly around recurring bass riffs – for example the Bobcats' "Big Noise from Winnetka" (1939), whose similarly ascending melodic shape it distinctly resembles (Fig. 2.25) – such extreme melodic and harmonic fixity suggests equally the compositional nature of much contemporary pop music, in particular the repeating riffs and chord progressions of Motown, soul and funk records.

Fig. 2.24. "She Brings the Rain", bars 3-6, bass guitar.

Fig. 2.25. Bob Haggart and Ray Bauduc (The Bobcats), "The Big Noise from Winnetka",[70] 0:25 and following, bass.

[68] Young/Schmidt, *All Gates Open*, 109.
[69] Young/Schmidt, *All Gates Open*, 443.
[70] The Bobcats, "Honky Tonk Train Blues"/"The Big Noise from Winnetka" (single, Decca 91518, 1938), side B.

This same repetitiveness furthermore reflects the continuing influence (certainly in Europe) of psychedelic rock. Karoli's overdubbed lead guitar line, for example, entering first as a countermelody in the fifth verse with a distorted and sustained string-like tone, transforms into a bluesy solo in the manner of Cream-era Eric Clapton that the repeating chord sequence underneath furthermore serves not to restrain, but instead as a centrifuge to propel increasingly further away from the overall composition's relaxed tone and sound. Mooney's lyrics, too, replete with imagery of magic mushrooms and silvery dawns, appropriately connote a similar sense as the film of altered states and phantasmagorical flux, the titular "she" whose presence seemingly heralds mysterious changes in the weather and seasons indeed suggesting parallels with the "my lady" of Rimbaud's poem. Musically, however, the later double-tracking of Mooney's vocals between the left and right channel – a popular and effective studio means of replicating the perception-expanding effects of psychoactive drugs – presents in "She Brings the Rain" a faintly unsettling stylistic departure from the opening's laid-back jazz idiom, aurally transforming Mooney (as with Rimbaud's narrator) into a hallucinatory Janus-like figure. The lyrics, too, are reduced from their previously sedate calm ("Don't care about nothing") to the insistent, almost incantational refrain "She brings the rain, it feels like spring", whose urgent repetitions suggest variously a shamanic invocation of the song's subject or, simply, both the psychic and somatic effects of a bad trip.

1	0:03:36- 0:07:03 *(*Soundtracks *version [SV])* **(207 seconds)**		Bill and G.O.G.I.O help Tom evade the police and escape with Luba.
2	0:12:02- 0:13:44 *(film version [FV])* **(90 secs)***		G.O.G.I.O outlines the situation to Tom.
3	0:24:59- 0:28:43 *(SV)* 0:28:53- 0:29:59 *(FV)* **(194 secs)***		Morelli arrives. Tom *et al* cross Lago Maggiore by boat; views of Ascona and the lakeside; Tom and Diana reunited at the group's lodgings.
4	0:45:37- 0:46:50 *(FV)* **(73 secs)**		Tom, Bill and Knokke reflect on the group's situation in the hotel lobby.
5	0:48:12- 0:51:42 *(FV)* **(86 secs)***		Morelli attempts to coax more information from Tom.

6	0:54:14- 0:58:14 *(SV)* **(240 secs)**		Knokke is encircled by Herbert's henchmen and chased to his death; Lunette flies G.O.G.I.O towards Munich.
7	1:24:14- 1:26:38 *(SV)* **(144 secs)** **TOTAL** ***1,043 secs/ 17m 23s***		Cinque's guards pursue Tom and Morelli through the forest. Lunette arrives by helicopter and massacres the remaining survivors.

Table 2.1. Appearances of "She Brings the Rain" in *Ein großer graublauer Vogel*.[71] * indicates non-continuous excerpts where the editing frequently cuts away to other scenes.

"She Brings the Rain"'s outwardly conventional, yet subtly shifting and diversifying musical topography thus provides an appropriate musical metaphor for the off-kilter nature of *Ein großer graublauer Vogel*'s various cinematic borrowings. In addition, its placement and repetition throughout the film come first to underpin Tom-X's apparent powers of fantastical story creation before fatefully revealing them – and with it, those of the film itself for which they metaphorically stand (see section 2.4.3) – to be an illusion. Its first appearance, for example, begins over a slow zoom-out of Tom in a spread-eagled Christ-like pose suggesting both his messianic abilities and eventual death (Table 2.1, **1**). Besides underscoring (indeed, through its own laid-back sound) the casual, almost improbable ease with which events conspire to effect Tom's escape from the Munich police as if at his command, this can itself be read as something of a satire on the similarly artificial tension-building contrivances by now a staple of the action and thriller genres. As if in response, however, to Tom's later précis that "Es geht alles nach Plan – aber jetzt weiß ich nicht mehr, warum", "She Brings the Rain"'s subsequent appearances underscore how this previously

[71] Timings as per Thomas Schamoni (dir.), *Ein großer graublauer Vogel* (DVD, Zweitausendeins Edition, 2011).

unshakeable creative agency gradually begins to unravel and disintegrate: whether as a result of Rimbaud's "thorny reality" threatening to creep through, or of Tom's creation gaining the upper hand over its creator. These noticeably darker connotations begin to take hold more fully as Knokke, having previously stumbled upon and refused to join Lunette's parallel operation, is encircled and trapped by Herbert and his henchmen (**6**). On one level, the song's interpolation at this point – the sole instance, furthermore, in which it is heard in complete and uninterrupted form – continues to uphold the conceit and make-believe of both Tom's and the film's story, as he, Luba, Morelli and Diana blithely enjoy its illusory luxuries (Fig. 2.27) and a plane carrying Lunette and G.O.G.I.O confidently performs mid-air somersaults.

Fig. 2.26. *Ein großer graublauer Vogel*: Knokke is surrounded…

Fig. 2.27. …as the others continue unawares.

Fig. 2.28. Herbert fires…

Fig. 2.29. …and seemingly strikes the film itself.

On another level, however, its appearance also highlights the point at which this make-believe converges fatefully with reality, or else where the film's concoction of various ingredients truly begins to destabilise. In particular, the metonymical relationship outlined previously between guns and cameras now becomes dangerously blurred as Knokke is first surrounded and "outgunned" in a Western-style stand-off of raised film cameras (Fig. 2.26),

symbolically disarmed in being forced to hand over his own equipment, and then fired upon with live ammunition in a gesture he realises only too late is not part of the act. His eventual dispatchment by Herbert (Fig. 2.28) furthermore not only destabilises Tom's story as an unforeseen and unintended outside intervention, but indeed seems to deliver a sucker punch to the film itself as both a material and diegetic construct. Not only, in the very next cut, does Lunette and G.O.G.I.O's plane now suddenly nosedive towards the ground (Fig. 2.29, circled), but the accompanying whir of the propeller warbles wildly in pitch as if reeling from the impact, giving the impression of the soundtrack itself threatening to spiral out of control. With the association between "She Brings the Rain" and the maintenance of Tom-X's fiction thus not only fatally compromised, but also inverted to signify instead the threat of its instability and impending collapse, it follows that the next and last point at which the song is heard should be at the film's close as Tom, Morelli and the other surviving characters flee from Cinque's henchmen through a dense forest, only to be mown down by Lunette in a hail of machine-gun fire (Table 2.1, **7**). In this sense, the song's own structure and development can be read as mirroring in microcosm, or indeed foreshadowing the film's own eventual trajectory, beginning likewise over a seemingly recognisable and stable generic framework from whose control its elements progressively diverge until both ultimately exhaust themselves: if not in a similarly "spektakulären Kinotod" as the film's protagonists,[72] then passing out of existence with comparable abruptness.

2.4.5. "All became dark and burning aquarium":[73] conclusions

Such themes of events evading the (attempted) control of an organising imagination, as witnessed on both formal and narrative levels in *Ein großer graublauer Vogel*, would ultimately prove prophetic for Schamoni. Following the sudden bankruptcy of his Italian co-producer, his project transformed into an "Autorenfilm" ("und das eben mit den Mitteln eines großen Action-Films") out of sheer necessity as he was subsequently forced to adopt the self-sufficiency tactics of the Young German *Autorenfilmer* to ensure its completion and distribution,[74] subsequently delaying the latter by several months. In this sense, as well as

[72] Wolfgang Ruf, "Ironisches Spiel mit der Realität", in *Fernsehen und Film* 8/7 (July 1970), 10.
[73] Rimbaud, *Collected Poems*, 305.
[74] Schamoni, quoted in Dominik Wessely and Laurens Straub (dirs.), *Gegenschuss – Aufbruch der Filmemacher*, 2006.

reflecting the film's own array of stylistic and generic leanings, Can's accompanying score – in particular, the sound and placement of "She Brings the Rain" – reinforces musically the similar manner in which these leanings not only work to lull the viewer into a uneasy and false sense of security in variously appealing to and contradicting learned genre expectations, but furthermore do so with such persuasiveness that their falseness and inability to contain the film's story are only exposed when well past the point of no return. If nothing else, the heavy repetition and resulting forward impetus of Can's score – further distilling the already heavily riff-based music of the Rolling Stones and other contemporary groups to one- or two-chord sequences that are then repeated for prolonged periods – functions as a musical proxy for the film itself. Whereas in *Mädchen mit Gewalt* it mimics the lumbering brutishness of the two male protagonists, it provides in *Ein großer graublauer Vogel* both an exoskeleton holding its various components together and a conveyor belt propelling the on-screen action and freneticism, continuously and frantically staggering forwards until finally overwhelmed by the enormity of its task.

It should be added, however, that Schamoni's scepticism towards film as an alchemical formula for transmuting Rimbaud's "thorny reality" – one all too likely, to invoke Lévi-Strauss (see section 1.2), to "*bricoler*" or deviate in unexpected directions[75] – into something more knowable is not only to acknowledge its nonetheless irrefutable allure, nor even to argue that such attempts are far from meritless, but moreover to show how such impossible tasks are the self-chosen lot of the filmmaker. Besides holding this up for the viewer both in the tantalising form of the scientists' formula (whose secrets are never revealed) and in the death of his in-film proxy Tom-X at the hands of his own creation, Schamoni further (and humorously) thematises this hopeless position in the predicament left facing his sole surviving character, Lunette. In seizing possession of Tom's discoveries, Lunette thus assumes the mantle not only of Tom and the scientists in unravelling the formula's power, but also, in reading to himself the poem in which its secrets are contained, that of Rimbaud's "I"-narrator, thereby attaching himself to the same chain of inevitable failure that furthermore began with Rimbaud himself (see section 2.4.3). His softly maniacal laughter that closes the film, drawing on one last popular Hollywood trope, thus hints on the one hand at his misplaced belief in cracking (or having cracked) the formula where

[75] Claude Lévi-Strauss, *The Savage Mind* (London: Weidenfeld and Nicolson, 1966), English translation, 16.

others had failed, but on the other at the acknowledgement of his absurdly futile position in that, even with its full text and instructions, "[er] damit noch gar nichts anzufangen weiß",[76] indeed as the wreckage of previous attempts burns and smoulders in the undergrowth behind him.

2.5. "Colours for Alice": Wim Wenders's *Alice in den Städten* (1974)

Fig. 2.30. Wenders, *Alice in den Städten* (DVD, 2008, Axiom Film): opening title card.

Fig. 2.31. *Alice in den Städten*: Can's closing musical credit.

2.5.1. On the road again: predicaments and upheavals

Following the unsettling tension-and-release of Fritz's *Mädchen mit Gewalt* and the polystylistic freneticism of Schamoni's *Ein großer graublauer Vogel* – both significantly enhanced through the addition of Can's music – the band's strikingly sedate, melancholy and economical accompanying score for the decade-younger Wenders (b. 1945) presents an instructive contrast not least as a further marker of their versatility and near-constant musical evolution: one which furthermore, as a vital contribution to one of Wenders's best known and most written-on films, remains critically underexplored.

Above all else, *Alice in den Städten* – in which listless writer Philip Winter (Rüdiger Vogler) is left looking after the titular Alice (Yella Rottländer) by her mother Lisa (Lisa Kreuzer), accompanying her from New York and across the *Ruhrgebiet* to reunite her with her family – presents both a further side of Can's music-making and a snapshot of the band

[76] "Kampf ums Kino", 126.

themselves in yet another state of personal flux. Besides the film's shooting schedule roughly coinciding with the recording and release of the group's fifth album *Future Days* in summer 1973, Wenders's eventual (and eventful – see below) invitation to the band to provide its music in early 1974 came only months after the departure of singer Damo Suzuki, reducing them once more to the instrumental outfit as which they had recorded for *Ein großer graublauer Vogel*. Similarly, too, as with the latter film's "She Brings the Rain", their *Alice in den Städten* score sees their already diminished line-up seemingly shrink even further in terms of sound, featuring primarily Karoli on guitar with additional piano and synthesiser textures from Schmidt, occasional percussive contributions from Liebezeit, and Czukay manning the recording console.[77] In addition, just as their music for *Alice in den Städten* reflects the lightness of touch achieved on *Future Days* relative to the melting pots of the previous *Monster Movie* and *Tago Mago*, so too does Wenders's film itself contrast within this thesis – certainly opposite those of Fritz, Schamoni and Klick (see chapter 3), all from 1969-1970 – as an example of a later, "mid-period" New German Cinema, its aesthetic more "mature" (in that more settled) than the febrile experimentation of its early years. Such philosophical sedateness is not, admittedly, immediately apparent from the somewhat fraught circumstances in which their score was initially commissioned, with Wenders, having belatedly realised that he and editor Peter Przygodda were due to begin mixing the film with no accompanying music, embarking on a cross-country dash to the band's Weilerswist studio. The subsequent recording session supposedly lasted all of ten minutes;[78] in a further extension of the "half-blind" approach Can had adopted for previous film projects (see section 2.1), time was allegedly so tight it was not even possible to screen the film for the band members in advance.[79]

The result – to all intents and purposes, a single composition ("Alice")[80] subsequently heard sixteen times in all, and in various guises and orchestrations (see Table 2.2 below) – thus not only stands regardless as an exemplar of contingency well in keeping with the concerns of this thesis, but furthermore plays an immediate, vital, moreover uniquely

[77] Young/Schmidt, *All Gates Open*, 221.
[78] Marc Cousins, "Interview with Wim Wenders" (2008), included on Wim Wenders (dir.), *Alice in the Cities* (DVD, Axiom Film, 2008).
[79] Young/Schmidt, *All Gates Open*, 221.
[80] Can, *The Lost Tapes*, disc 3, track 9.

appropriate role both within *Alice in den Städten*'s narrative and in the autobiographical significance that its production carried for Wenders as a filmmaker.

1	0:00:50- 0:01:58 **(68 seconds)**		Guitar only. *Motifs **A** and **B*** (see Fig. 2.32)**.**	*Queens, New York*. Establishing shot of aeroplane taking off; slow pan left to reveal sign for "B[each] 67th Street". Cut to boardwalk at Rockaway Beach; pan down to reveal Philip beneath it.
2	0:10:48- 0:11:18 **(30 secs)**		Guitar only. *Motif **C**.*	*North Carolina*. Philip drives on after leaving the Skyway motel, stopping to refuel at a petrol station.
3	0:21:34- 0:22:08 **(34 secs)**		Guitar only. *Motif **C**.*	*New York*. Philip, Lisa and Alice take a taxi to their hotel; Lisa outlines her desire to return to Germany following a break-up.
4	0:22:57- 0:23:11 **(14 secs)**		With occasional piano strings and crotales. *Motifs **A** and **C**.*	Philip looks out over New York from Angela's flat.
5	0:33:08- 0:34:37 **(89 secs)**		With crotales and synthesised strings ("Alice" theme). *Motifs **B** and **A**.*	Lisa leaves unannounced, leaving a note for Philip and Alice.

6	0:34:56- 0:36:17 **(81 secs)**		With crotales and synthesised strings (“Alice” theme). *Motif **C**.*	Philip and Alice look through viewfinders at the Empire State Building. Philip sees Lisa return to the hotel.
7	0:36:34- 0:37:04 **(30 secs)**		With crotales, synthesised strings and piano strings. *Motif **A**.*	Philip and Alice return to hotel, but Lisa is already gone, leaving another note asking Philip to accompany Alice back to Europe.
8	0:44:37- 0:45:22 **(45 secs)**		Guitar only. *Motif **A**.*	Philip and Alice fly to and touch down in Amsterdam.
9	1:03:12- 1:03:33 **(21 secs)**		Guitar only. *Motifs **B** and **A**.*	*Wuppertal*. Philip and Alice walk from *Schwebebahn* to hotel.
10	1:06:46- 1:07:08 **(22 secs)**		Guitar only. *Motif **A**.*	Philip tells Alice a story, sees that she has fallen asleep and draws the curtains.
11	1:10:14- 1:11:02 **(48 secs)**		With piano strings and synthesised strings (“Alice” theme). *Motif **A**.*	Philip and Alice drive around Wuppertal searching for Alice’s grandmother’s house.
12	1:24:01- 1:24:18 **(17 secs)**		Guitar only. *Motif **A**.*	*Ruhrgebiet.* Philip flips through Alice’s photos, including one of Lisa.

13	1:26:23- 1:27:15 **(52 secs)**		With crotales and piano. *Motif **C**.*	*Ruhrgebiet*. Alice muses sadly on the "Häusergräber" of missing houses.
14	1:28:36- 1:29:16 **(40 secs)**		With piano strings and percussion. *Motif **A**.*	Philip and Alice drive towards Oberhausen; a tracking shot shows a young boy cycling alongside the car.
15	1:36:34- 1:37:09 **(35 secs)**		With crotales. *Motifs **B** and **A**.*	*Gelsenkirchen*. Alice looks over a photo strip of her and Philip.
16	1:43:58- 1:46:38 **(160 secs)** **TOTAL** ***786 secs/ 13m 06s***		With synthesised strings ("Alice" theme), piano, crotales and extra guitar. *Motifs **C** and **A**.*	*Train, Duisburg to Munich.* Philip reads John Ford's obituary in *Süddeutsche Zeitung*. He and Alice peer out of the train window; cut to aerial shot and gradual zoom-out. Fade to credits.

Table 2.2. Iterations of "Alice" in *Alice in den Städten*.[81]

2.5.2. "Wenn man durch Amerika fährt…": Can's "Alice" as travel

> [Meine Figuren] gehen nirgendwo hin: ich möchte sagen, daß es für sie nicht wichtig ist, irgendwo anzukommen. Es ist [eher] wichtig, die richtige 'Einstellung' zu haben, auf dem Weg zu sein.[82]

Both bookended and replete throughout with images of transport and transit, *Alice in den Städten* emphasises to especial extent in Wenders's filmmaking (both before and since) the

[81] Timings as per Wim Wenders (dir.), *Alice in the Cities* (DVD, Axiom Film, 2008).
[82] Wim Wenders, *Die Logik der Bilder: Essays und Gespräche* (Frankfurt am Main: Verlag der Autoren, 1993), 2nd edition, 49.

themes not merely of travel as a virtue as the director’s remarks above indicate, but also, for Robert Kolker and Peter Beicken, of the “affirmation” of travelling as both a continuous and continuously unfolding act.[83] In this sense, notwithstanding the eleventh-hour nature of their call-up to compose the film’s score, Can’s music proves immediately appropriate in its heavy sense and conscious use of repetition as the groundwork for new musical composition indeed much in the manner of a rolling film or camera, spooling out before Philip and keeping him moving on a clearly definable path. Even beyond the “Alice” theme’s continuous recurrence throughout the film and the narrative function it gradually assumes (see below) – respectively paralleling and contrasting with the similarly recurring “Mood Music” composition applied “Pi mal Daumen […] direkt auf die Tonspur” in Wenders’s earlier *Silver City Revisited* (1968/1969)[84] – this is perceptible too in its own inherent musical repetitiveness, stark even in comparison to the other examples discussed in this chapter. Indeed, notwithstanding minimal melodic variations, Karoli’s central guitar line, operating almost as a Baroque ground bass, can be reduced to three alternating motifs (see Table 2.2) consisting in themselves of minimally varied arpeggiations of the same chord shape (here **A**, **B** and **C**; Fig. 2.32). Furthermore, instead of threading into each other or into other musical material, these figurations function primarily as one-bar cells that simply cycle round and round, the raised fifth (F-natural) above the tonic of A-natural thus creating an implied suspension whose resolution, namely to the perfect fifth (E-natural), is thus constantly deferred.

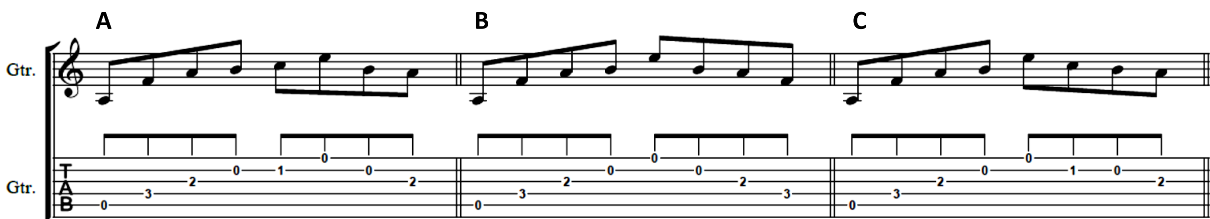

Fig. 2.32. Can, “Alice”, motifs *A*, *B* and *C* (see Table 2.2). Note the largely unchanging chord shape as indicated in the lower guitar tablature staff.

Given the continuing tension between these motifs’ *perpetuum mobile* quaver figurations and their relative melodic and harmonic stasis, it is difficult at first to dissociate

[83] Robert Philip Kolker and Peter Beicken, *The Films of Wim Wenders: Cinema as Vision and Desire* (Cambridge: Cambridge University Press, 1993), 161.
[84] Wim Wenders, “Silver City Revisited”, *Wim Wenders Stiftung*, https://wimwendersstiftung.de/film/silver-city/ (accessed 25th June 2021).

“Alice” from the anomie and listlessness that define Philip’s character, its first entry roughly twenty seconds in (Table 2.2, **1**) indeed petering out shortly after he is introduced peering out uncertainly into the surf at New York’s Rockaway Beach. Moreover, its heavily fragmented and irregular as well as insistently repetitive appearances, in lengths ranging from less than fifteen seconds to over two-and-a-half minutes, lends further credence to Eric Rentschler’s argument that Can’s non-diegetic score not only accompanies, but “echo[es]” Philip’s equally atomised diegetic experience of an America he knows only through its popular music and culture.[85] As songs are curtailed by incessant radio chatter, and John Ford’s *Young Mr. Lincoln* (1939) “[so] zerstückelt” by television commercials as Philip remarks “[dass] es selbst zur Reklame wird” indistinguishable in length, form or content, his own obsessive Polaroid-taking represents the continuously futile attempt similarly to fragment and render into single images a country his imagination has built up into one of almost mythical vastness. In both senses, then, while suggesting initially a *Leitmotiv* following Philip through the film, such especially stubborn repetitiveness and resulting lack of onward development befit far more an *idée fixe* signifying both the continual frustration that he experiences in navigating his malaise and his own fixated behaviours that exacerbate it.

As his ex-girlfriend Angela (Edda Köchl) reminds him, however, it is not Philip’s experience of America that is (solely) responsible for his alienation, but rather the other way around, with the loss of his sense of self severing a critical connection to his powers of perception. If Karoli’s repeating guitar motif, largely unaccompanied in its first four iterations, can thus be said to represent Philip and his initial aimlessness, the introduction of Schmidt’s string countermelody (Fig. 2.33) when Lisa first leaves Alice in Philip’s care (Table 2.2, **5**) can be seen equally as a corresponding motif for Alice herself, appropriately heralding the fateful, disruptive, moreover transformative role she is to play both in his life and in his way of engaging with the world. Indeed, this motif, more obviously melodic in character and reminiscent of a children’s rhyme or lullaby in its simple stepwise motion and restricted range (a fifth, compared with the contouring octave-and-a-half of Philip’s guitar), can be seen as the true melody of the “Alice” theme to which his quaver motif subsequently provides accompaniment.

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[85] Eric Rentschler, “How American Is It: The U.S. as Image and Imaginary in German Film”, in *The German Quarterly* 57/4 (Autumn 1984), 612.

Fig. 2.33. “Philip” (guitar) and “Alice” motifs (synthesiser), “Alice”, 0:21 onwards.

In one, rather more immediate sense, then, the “Alice” theme’s constant repetition soundtracks how Alice’s sudden presence in Philip’s life and his newfound, if initially reluctant responsibility towards her thus keep him constantly on the move, playing as the pair variously cross streets (Table 2.2, **7** and **9**), fly to Amsterdam (**8**) and cruise around the *Ruhr* (**11** and **14**). In a purely musical sense, however, the relative simplicity of Alice’s string motif, suggesting forward progress and development as Philip’s guitar remains mired in repetition and stasis, speaks also to the “simplicity of vision” both definitive of her childlike worldview as Alexander Graf argues,[86] and through which Philip is thus able to regain, reclaim and “recover” his own.[87] The theme’s reappearance as the two look through viewfinders atop the Empire State Building (**6**) is a case in point. Philip’s gaze, as applied thus far to the “real America” he previously sought to capture through his Polaroids, is teleological, inevitably returning to their hotel and deducing their next move upon spying Lisa getting into a taxi. Alice’s, on the other hand, is “pure contemplation for its own sake” in alighting on and following a passing seagull,[88] the unbroken *legato* quality of her string motif paralleling the liberation of vision metaphorised in the bird’s smooth, unhurried flight. At the same time, whereas the emptiness of his Polaroids signifies for Philip only absence and incompleteness (but for Alice’s innocent vision a simple if austere beauty), her own photographs (**12**) – of various memories, family members and, crucially, her mother – demonstrates the necessity of a “relationship between images, stories and real experience” through which her otherwise decontextualised images regain meaning and coherence.[89] Moreover, it shows as well the relative ease with which such relationships can form if one

[86] Alexander Graf, *The Cinema of Wim Wenders: The Celluloid Highway* (London: Wallflower Press, 2002), 86.
[87] Graf, *The Cinema of Wim Wenders*, 81.
[88] Graf, *The Cinema of Wim Wenders*, 82.
[89] Graf, *The Cinema of Wim* Wenders, 89.

allows the subjects and events thus captured simply to be as they are. Indeed, Alice later shows this process in action as she fondly regards hers and Philip's souvenir photo booth strip (**15**), attaching lived memories to images furthermore produced under similarly instantaneous and mass technological conditions as Philip's Polaroids.

TOTAL RUNNING TIME (RT) – 107 minutes		
	American "act" (RA)	**European "act" (RE)**
Running time	*44 minutes*	*63 minutes*
"Alice" theme total (A) – 13.1 minutes (786 seconds) ≈ *12.2% of RT*		
Running time	*5.8 minutes (348 seconds)*	*7.33 minutes (440 seconds)*
As proportion of A	*≈ 44%*	*≈ 56%*
As proportion of RA/RE	*≈ 13%*	*≈ 11.6%*

Table 2.3. Can's "Alice" as a proportion of "act" and film running times.

As these latter two instances of Can's "Alice" theme suggest, it is thus more through this applied knowledge, and less through his return to the familiar landscapes of the *Heimat*, that Philip is seemingly "made whole" again in reconstituting the sense of identity that previously eluded him in America. Indeed, as well as the theme continuing through the film's second, European "act", this continuation unfolds in remarkably similar proportion both as in the preceding "American" act and within the film as a whole (see Table 2.3 above). Accordingly, its final iteration (Table 2.2, **16**) over the closing shot and end credits suggests on the one hand a climax or resolution in its fuller instrumentation and in the higher register of Alice's string theme, in line with the panoramic splendour of the Rhineland to which the camera, soaring aloft like Alice's seagull, gradually ascends. On the other, its own failure to reach a corresponding musical resolution (for example from the minor into the major) – instead petering out and fading abruptly into silence – reveals too its own status as merely a facsimile or simulacrum of previous instances (**5**, **6**, **11**) in which it is heard in exactly the same form, far less concluding than further prolonging Philip's emotional journey.

Through their own attachment to and signification of important waypoints in Philip's story and development, however, the recurring iterations of Can's theme thus cohere

throughout the film into an unfolding *Musikdramaturgie* (to borrow Enjott Schneider's term)[90] that not only accompanies and traces the narrative framework that Philip recovers and reconstructs for himself, but which furthermore externalises on a musical level how this framework and its constituent relationships are gradually rebuilt: rather than merely privileging connection over fragmentation, instead fashioning connection *out of* fragmentation. In this sense, this concluding instance bolsters the imagery of the river Rhine flowing implacably through the landscape of the film's final shot – at once ever-changing and ever-constant – in signifying simultaneously the necessarily continuing nature of Philip's (and Alice's) journey and the equal importance of incorporating into his own biographical framework both the indelible etching of his Germanness on his identity and the role of his "homecoming" in putting his past and recent experiences into perspective. Additionally, with their score's musical framework having taken full shape by the film's close even as Philip's story has not, it signifies too how he, now armed with this new insight and the framework through which he can orientate it, is now ready both to tackle the story whose composition has plagued him throughout the film and to pursue further "stories" and connections with other people. What's more, while the "Alice" theme's closing iteration merely reaffirms the transformative role played by the titular Alice that it first revealed nearly an hour previously (**5**) – and with which the film and narrative furthermore only fully catch up in their final moments – the enduring presence of her string motif alongside Philip's (continuingly) nomadic guitar, mirroring their shared and wondrous gaze from the train window, suggests touchingly how their own stories may yet continue to be intertwined.

2.5.3. "…dann passiert da etwas mit einem": Can's "Alice" as adaptation

In its recurring, non-resolving and inherently repetitive nature, and in its function both accompanying and driving forward the travel that allows Philip to regain his understanding of his identity, Can's "Alice" theme thus creates a similar conveyor belt effect as previously seen (and enacted through their music) in Schamoni's *Ein großer graublauer Vogel*. In contrast, however, to the latter's furiously frantic tempo, actively preventing its characters from keeping up and its component parts from cohering together, "Alice"'s contrastingly

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[90] See Enjott Schneider, *Handbuch Filmmusik, Bd. 1: Musikdramaturgie im Neuen Deutschen Film* (Munich: Ölschläger, 1986).

sedate pace, besides better enabling this coherence to begin with, allows itself greater freedom to illustrate the nature and basis of this understanding in processes of adaptation, synthesis and *bricolage*, whose consequences furthermore resonate far beyond the film's diegesis.

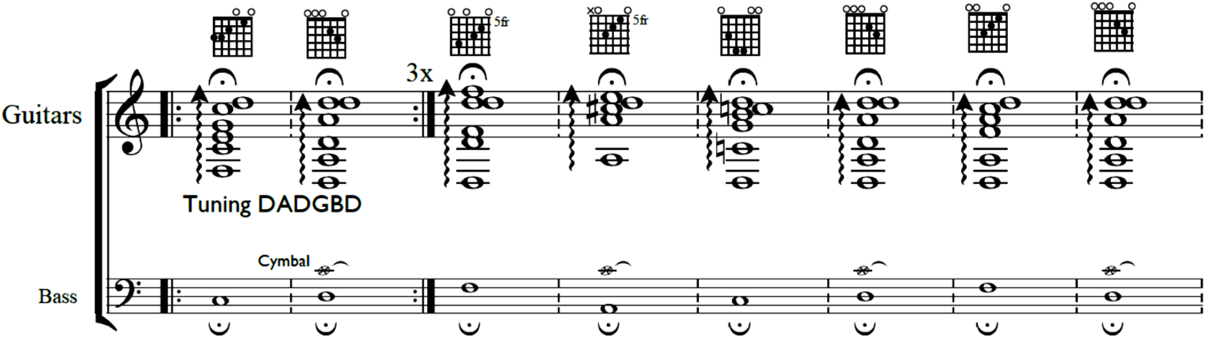

Fig. 2.34. Country Joe and the Fish, "Colors for Susan", 0:00-1:02;[91] cf. Fig. 2.32.

Fig. 2.35. "Colors for Susan", 3:07 onwards.

Alice in den Städten revisits a singularly vexed issue throughout Wenders's filmmaking in that, despite being fully financed by the *Filmverlag der Autoren*, its budget did not extend to the musical rights for the particular piece Wenders had initially intended ("something very simple") for the role and function ultimately performed by Can's "Alice" theme, namely Country Joe and the Fish's "Colors for Susan" (1967).[92] Whereas in previous films, for example *Summer in the City* (1970) and *Die Angst des Tormanns beim Elfmeter* (1971), this issue had presented considerable, indeed ongoing copyright problems affecting

[91] Country Joe and the Fish, *I-Feel-Like-I'm-Fixin'-To-Die* (LP, Vanguard VRS9266, 1967), track 10.

[92] Cousins, "Interview". Wenders's later *Paris, Texas* (1984), in many senses a companion piece to *Alice in den Städten*, offers a strong impression of how the latter might have looked had Wenders's initial intentions been realised, with Ry Cooder's country- and blues-based soundtrack at times heavily reminiscent of "Colors for Susan"'s textural sparsity and melodic guitar work.

their wider distribution,[93] Wenders's and Can's compensation strategies for "Alice" instead exemplify the perseverance and ingenuity informing Décio Pignatari's definition of *bricolage* as "pragmatic montage" (see section 1.2), not least in their theme's whistle-stop procuration and creation as outlined above. Karoli, for one, is said to have listened to "Colors" before recording on "Alice" commenced,[94] and certainly there are parallels with the earlier "Colors"'s equally minimalistic sound and stripped-down instrumentation for electric and acoustic guitars, bass and sparse percussion (Fig. 2.34). Its third section in particular – following the strummed chords of the first two and whose slow, meditative pace one hears reflected in "Alice"'s melancholy ambience – transitions to a more clearly defined quaver rhythm and repeating melodic ostinato backed by a descending glockenspiel arpeggio (Fig. 2.35) whose echoes are clearly heard in the similar tempo and continuous quaver figurations of Karoli's guitar line, likewise augmented by Liebezeit on crotales (see Table 2.2).

Rather, then, than merely providing an affordable knock-off to skirt around copyright issues, Can's "Alice" theme, taking a song by a band highly emblematic of the San Francisco psychedelic scene as the basis for a new composition, thus presents an adaptation and synthesis of American music with their own European sensibilities much in line with their output thus far. Moreover, given the tight time conditions and lack of prior preparation, it presents a more immediate and spontaneous response to this same task contrasting with their own preferred methods of extensive jamming and editing (see section 2.2). This has significant consequences in the first instance for Philip, a central cause of whose initial anomie, as Kathe Geist writes, is the fundamental dilemma he experiences as an "Americanised German [who] confuses [his] Americanisation with America".[95] While Philip's vision of America, informed and expressed primarily through its popular culture, doubtless provides him with a source of deep fascination and identification, it ultimately proves insufficient for navigating the disillusioning reality with which he is confronted. Indeed, while *Alice in den Städten* retains much of the personal significance and formal "primacy" of

[93] See in particular the latter's 2014 restoration, for which it proved far more economical to re-record large portions of the musical soundtrack, in the process nullifying their own jukebox *bricolage* effect, than to pay for the rights to the originals. See "Digitalisierung", *Wim Wenders Stiftung*, http://wimwendersstiftung.de/digitalisierung/ (accessed 17th June 2021).
[94] Young/Schmidt, *All Gates Open*, 221.
[95] Kathe Geist, *The Cinema of Wim Wenders: From Paris, France to Paris, Texas* (Ann Arbor, MI/London: UMI Research Press, 1988), 36-38.

Anglo-American pop music (in "suggesting narrative action beyond dialogue and visuals") seen in Wenders's earlier films,[96] it also foregrounds more emphatically the double bind this music previously presented for his protagonists, its musical as well as linguistic foreignness offering a means to conceptualise a world outside of a dull, stifling *Bundesrepublik* while simultaneously underscoring their own alienation and inability to harness this potential for themselves.

Similarly, with American popular culture and music having previously liberated Philip's West German imagination and thus provided a vital first step in his sense of rebellion against the old and towards the new, even his first appearance and lines – singing the Drifters' "Under the Boardwalk" and "testing an impression of America […] against reality"[97] in photographing the corresponding scene "down by the sea" – find him at the limit of how far these can sustain him and his personal journey in and of themselves. While his return to Germany is thus not restorative in itself of his disconnected sense of identity (see above), indeed having likely contributed to it to begin with, it nonetheless allows him to reconcile and "accept the contradictions in his background" that hitherto prevented him from being fully at home in either Germany or America.[98] Above all, it reveals the role of both his cultural heritage and subsequent Americanisation in defining a hybrid identity he now feels ready to fully embrace. Geist's proffered example of the Chuck Berry concert that Philip attends is thus thoroughly appropriate, documenting this moment of acceptance while itself a synthesis, indeed *bricolage* of two different Berry performances – of the song "Memphis, Tennessee" central to Wenders's initial concept[99] – furthermore filmed on opposite sides of the Atlantic: one in Frankfurt during the film's shooting but for which, true to form, the appropriate rights could not be obtained; and another in Toronto in 1969 by D.A. Pennebaker, subsequently incorporated with the latter's blessing.[100]

As with the theme and importance of travel discussed in the previous section, Can's score beats the narrative to the punch by some distance. Besides the combination in their "Alice" theme of "Colors for Susan"'s American sound with their own (internationally

[96] Kolker/Beicken, *The Films of Wim Wenders*, 22.
[97] Graf, *The Cinema of Wim Wenders*, 72.
[98] Geist, *The Cinema of Wim Wenders*, 38.
[99] Wenders, *Die Logik der Bilder*, 115.
[100] Hillary Weston, "Wim Wenders", in *BOMB Magazine*, 2nd September 2015, https://bombmagazine.org/articles/wim-wenders/ (accessed 16th June 2021).

informed) West German sensibilities, the synthesis early on (Table 2.2, **5**) of Alice's European classical string motif with Philip's American folk-pop guitar[101] provides both a wholly apt musical metaphor and a narrative signpost for the hybridisation similarly of national and cultural identities on the one hand that Alice exemplifies, having lived in multiple cities and countries, and on the other that Philip realises he has undergone. This hybridity is equally, if not more significant when considering *Alice in den Städten* not only as an autobiographical exorcism of Wenders's own conflicted feelings towards and experience of America, but as the make-or-break effort with which he would realise his own directorial "Handschrift" – in terms both of a signature style and of a "handwriting" with which to author his films – having felt his earlier ones to be too indebted to other, largely American filmmakers.[102] Indeed, and building on Geist's observations of both Philip and Wenders as "Americanised Germans", Kolker and Beicken duly diagnose in Wenders's cinema "a continual quest for cinematic identity [and] patrimony",[103] the apparent absence of usable images and narratives from a problematic German past coming forth above all in the sense and "state of exile" instilled in his protagonists.[104] In particular, this quest looks to America – moreover, to filmmakers whose individuality marked them out from mainstream Hollywood cinema – for the cinematic validity and "models of emotional continuity and pervasive cultural grounding" seemingly unavailable at home.[105] Rather than serving merely as touchstones or templates for this "cinematic identity", however, these "models" function too as touching-off points from which to adapt, synthesise and construct new usable ones appropriate to both his and his characters' needs. The stable generic security and closure of John Ford, for example, is thus counteracted with the "restlessness [and] dissatisfaction with place" characteristic of Nicholas Ray,[106] witnessed in *Alice in den Städten* respectively in the television broadcast of the former's *Young Mr. Lincoln* and in Philip's characteristic anomie and rootlessness. Neither is Wenders's "quest" limited purely to American filmmakers, with *Alice in den Städten*'s relaxed pace and observational gaze equally owing

[101] This is doubly appropriate given that, following the rock and pop Philip hears in America, the first music played when back in Europe is the orchestral overture to Verdi's *La traviata* on the hotel radio at Amsterdam airport.
[102] Wenders, *Die Logik der Bilder*, 114-6.
[103] Kolker/Beicken, *The Films of Wim Wenders*, 5.
[104] Kolker/Beicken, *The Films of Wim Wenders*, 33-35.
[105] Kolker/Beicken, *The Films of Wim Wenders*, 28.
[106] Kolker/Beicken, *The Films of Wim Wenders*, 38.

much, as Wenders himself has readily acknowledged, to Yasujiro Ozu (*Tokyo Story*, 1953) and Michelangelo Antonioni (*La notte*, 1961), in both of whose work he saw validated his firm conviction in telling film stories without sacrificing the integrity of images to narrative.[107]

Can's own musical *bricolage* of international cultures and stylistic elements thus provides in itself an immediate parallel means of forging new "models of […] continuity [and] cultural grounding" from existing foreign ones. Of far greater significance to their "Alice" theme and its use within *Alice in den Städten*, however, is the way in which it prepares for, announces and almost pinpoints the moment in Wenders's filmmaking thus far in which this synthesis is at last realised, or else suggested, for the first time. In particular, besides thematising both Ford's physical passing during filming (Fig. 2.36) and the symbolic "death by television" of the characteristically American openness of vision that Ford's cinema emblematised, Wenders symbolises in *Alice*'s final shot not his taking up the mantle of Ford's cinematic vision, but rather its synthesis with his own awareness that he, like Philip, must both acknowledge and work beyond it as part of his own filmic coming-of-age. The gradual zoom-out from the interior of Philip and Alice's train carriage to the closing wide-angle shot of the Rhineland, then (Fig. 2.37), symbolises the full unfurling of Philip's and Wenders's vision alike not only into a classic Fordian panorama, but moreover into a vision informed by Ford's through which both can now view and thus integrate their home country with fresh eyes. The accompanying final appearance of Can's "Alice" theme – bringing together Philip's "American" and Alice's "European" motifs, and the band's own *bricolage* of American with European musical approaches – therefore suggests a climax of sorts even as its own unchanged instrumentation and unelevated dynamics (see previous section) do not, signifying both the ways and means through which Wenders and his protagonists can – and do – find their "redemption […] in the act of moving on".[108]

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[107] Wenders, *Die Logik der Bilder*, 46.
[108] Kolker/Beicken, *The Films of Wim Wenders*, 161.

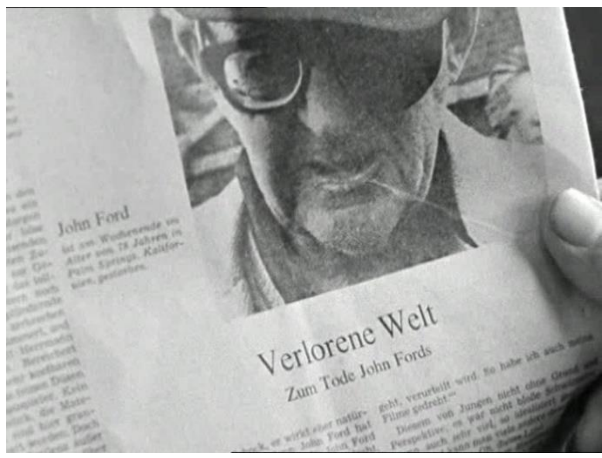

Fig. 2.36. *Alice in den Städten*: a world "lost"… Fig. 2.37. …and reclaimed.

2.6. Can-clusions

As suggested in section 2.1, one immediate upshot of the analysis in this chapter both of the musical content of Can's three scores and of their musico-dramaturgical effect within their respective films is to see proof in miniature of their stylistic versatility and its seemingly effortless application to three very different film stories and directorial approaches. While Fritz keeps one eye equally on commercial and artistic considerations, and Schamoni offers a distinctly avant-gardist, proto-postmodernist, yet also strikingly modish take on contemporary genre cinema, Wenders operates in between the two with a deeply personal meditation on the possibilities of self-discovery both through physical travel and through the imaginary travel enabled by music and film.

More than merely bridging the gaps between these films, however, Can's scores – with their sense of "affirmative distanciation" and knowing *bricolagist* adaptation of stylistic elements from foreign musical cultures – highlight the comparable, if not strikingly similar ways in which all three films make liberal and enthusiastic use of influences from other cinematic models, themselves often inflected with specific national or cultural characteristics, in order to inform and develop their own. Their *Alice in den Städten* score, on the one hand, provides the commensurate and convincing "homegrown [musical] equivalent" that Roger Hillman argues is conspicuously lacking elsewhere in Wenders's work "where a [typically American] genre like the road movie is [likewise] transplanted to German

soil".[109] Like the film itself, it reflects both the virtue and matter-of-fact necessity in acknowledging one's background – less *where* than *what* one has come from – in order to perceive and understand where one is going. On the other hand, not only do their scores for *Mädchen mit Gewalt* and *Ein großer graublauer Vogel* likewise present musical "homegrown equivalents" to the cinematic genres, models and approaches on which Fritz's and Schamoni's films respectively draw, but furthermore highlight their own efforts – as much so as in Wenders's – to negotiate, synthesise, and even forge from these models (see section 2.2) a "homegrown equivalent" of their own in accordance with their directors' individual-personal and collective-cultural, if not collective-national sensibilities.

Can's broad outlook and *bricolagist* recourse particularly to global musical cultures, however, both articulated and furthermore affirmed a notion of post-war German identity yet which was inherently "unfinished [and] unstable".[110] Similarly, all three films analysed here, and their varying appropriations of recognisable elements from contemporary foreign and genre cinema, offer up both film narratives and cinematic identities that are in themselves equally unfinished and inconclusive, serving less to conclude one iteration than to set up further ones to come. *Mädchen mit Gewalt*'s opening and closing visual parallelism, for instance, underlines the seriality of Alice's traumatic experiences within the cycle of sexual predation and violence as perpetrated by Mike and Werner, with hers indeed repeating in full the story of the unnamed brunette which the film's opening likewise concludes. *Ein großer graublauer Vogel*'s explosive ending, meanwhile, leaves the viewer none the wiser as to either the true nature, effect and significance of the scientists' formula or to whether Lunette, as the sole survivor and now latest possessor of its knowledge and power – and furthermore as a surrogate for Schamoni himself – is subsequently able to do anything with it. Finally, the conclusion of *Alice in den Städten* emphasises how, far from his sense of self and identity being reaffirmed through returning to his German homeland, Philip – and by extension Wenders – is instead now equipped through his experiences with both the wherewithal and knowledge to respectively seek and discover this for himself. The

[109] Roger Hillman, *Unsettling Scores: German Film, Music and Ideology* (Bloomington, IN: University of Indiana Press, 2005), 137. Compare, for example, the distinctively American sound of Axel Linstädt and Improved Sound Limited's score for Wenders's later *Im Lauf der Zeit* (1976).
[110] Adelt, *Krautrock*, 17.

train, after all, that speeds him and Alice towards Munich, as well as signalling the end of one journey, also implies the start of many potential others.

The different ways in which this open-endedness is realised or reached can furthermore be seen from the contrasting degrees of agency that all three films, as ably reflected and bolstered through Can's accompanying scores, correspondingly afford both themselves and their protagonists. In turn, they underline the distinct yet comparable ways in which their various approaches – *bricolagist* in style, "affirmative-insider" in tone – engage and resonate variously with the immediate and longer-term cultural politics of the "Global Sixties". In Fritz's *Mädchen mit Gewalt*, Can's score reflects on one level the reduction of the main action to the gravel pit as a crucible-like microcosm amplifying the dynamics and iniquities of wider society, and the restriction with it of Alice's movements and agency to the caprices of her male captors. On another, their "*bricolage* as distortion" particularly of Anglo-American rock influences serves accordingly as the perversion of the music both preferred by and symbolic of the sympathetic insider milieus that Alice embodies as its liberated values are variously hijacked, exploited and attacked by hostile outside forces for their own ends. Conversely, the group's far broader stylistic gamut in *Ein großer graublauer Vogel* in one sense parallels the film's own plethora of generic tropes and stylistic elements while remaining rooted primarily in contemporary rock and pop as a musical signifier of its youthful protagonists. In another sense, however, it highlights the contrasting "*bricolage* as absolution" with which Schamoni's film takes this agency to absurd, almost parodic, in any case unsustainable extremes, reflecting as much its macrocosmic consideration of the true nature of cinema and of reality itself as its growing instability and impending collapse under the weight of its own auteurist undertaking.

In this regard, the hybrid "micromacrocosmic" approach subsequently seen in Wenders's later *Alice in den Städten* – concerning Philip's understanding equally of his inner sense of self, his place in the wider world as an "Americanised German" and the necessary interrelationship between the two – presents a synthesis of (rather than blunt contrast to) these earlier approaches in enabling the movement curtailed in Fritz's film while evading the hypermobility and overreach of Schamoni's. Moreover, it provides a middle way through which older but "usable models" of identity and identification, both German and non-German, can be drawn upon to inform and construct new ones, exhibiting simultaneously the stability to provide direction and the flexibility to enable change and

adaptation. Regardless of ultimate outcomes or overall results, however, what arguably informs all three films' (and scores') explorations and assertions of contemporary politics, culture and identity is the sense outlined in section 2.2 – enshrined in Can's philosophy of "universaler Dilettantismus" – of the freedom to choose from cultural materials without excessive adherence or deference to their particular conventions. Coupled, crucially, with the conscious awareness and discipline required to adapt these materials effectively to the indisputable fact of one's own cultural background, such freedoms thus provide recourse and access to a veritable *bricoleur*'s treasure trove from which they are then free to pick, choose and adapt to suit their respective means.

Whether in isolation from one another or in broader context as this conclusion has suggested, the three films and film scores analysed in this chapter justify interest and closer consideration in their own right: not only as demonstrations of the suitability and consummate effectiveness of Can's music within a cinematic context, but also as filmic, musical and film-musical responses to the immediate cultural currents of the late 1960s and early 1970s. For the purposes of this thesis, however, they prove additionally useful in introducing the various aesthetic and filmic strategies of which the subject of chapter 3 – Roland Klick's *Deadlock* – can be said in turn to be a synthesis. As well as recapitulating themes from the older two films (whose production had already long wrapped up by the time *Deadlock*'s began in early 1970), Klick presages themes later taken up again in *Alice in den Städten*, not least regarding the virtue, strength and, in this case, life-or-death importance of the adaptability enshrined in *bricolage* as a means towards self-understanding and thus towards potential salvation.

3) “Im (Italo-)Western nichts Neues”? Can’s music for Roland Klick’s *Deadlock* (1970)

“Ich mache keine amerikanischen Filme,
sondern die Amerikaner machen Filme richtig […].
Ich habe deutsche Filme gemacht,
und ich habe sie offenbar richtig gemacht,
denn plötzlich sahen sie amerikanisch aus”[1]

Roland Klick

Fig. 3.1. Klick, *Deadlock* (DVD, 2009, Filmgalerie 451): title card.

Fig. 3.2. (The) Can’s opening musical credit.

Sandra Prechtel’s 2013 docu-portrait *The Heart is a Hungry Hunter*, on the life, work and legacy of director Roland Klick (b. 1939), opens with a brief scene from Klick’s “psychedelische[n] Hippie-Western”[2] *Deadlock* in which a dishevelled and harried man (played by Mario Adorf) attempts to make a getaway aboard a passing train, only to be prised off by a railroader deaf to his desperate pleas of “Es geht um mein Leben!”. Given the somewhat barbed appraisal Klick offers above of his own filmmaking approach and of the false dichotomy forcibly read into it by non-like-minded critics, it is not difficult to read the opening interpolation of this scene in Prechtel’s film as a wry encapsulation both of the professional travails that have as much burnished Klick’s maverick reputation as blighted his filmmaking career,[3] and of the critical indifference, if not open hostility to his work and style

[1] Quoted in Ulrich von Berg, *Das Kino des Roland Klick* (Essen: Edition Filmwerkstatt, 1993), 42.
[2] Detlef Kuhlbrodt, “Psychedelischer Hippie-Western: *Deadlock* von Roland Klick im Sputnik Südstern”, in *taz. die tageszeitung*, 11th October 1991, 26.
[3] One might consider the disagreements with producer Bernd Eichinger that saw Klick ousted as initial director of *Christiane F. – Wir Kinder vom Bahnhof Zoo* (dir. Uli Edel, 1981), or the attempts to coax a performance out of a cocaine-addled Dennis Hopper for *White Star* (1983).

that has served to stunt his reception and sideline him amongst his contemporaries.[4] In this light, the hapless Adorf character comes to represent Klick himself: dirty, sweating and clinging for dear life to the departing train either of filmmaking in general from which he is subsequently dislodged by a cruel blow of fate, or of the Young German Film and New German Cinema whose censorious and intellectualist guardians ("Das [hier] ist ein Güterzug und kein Personenzug!") actively prevent him from boarding; and in both cases left floundering helplessly in the dust (Figs. 3.3-3.6).

Fig. 3.3. *Deadlock*: "Es geht um mein Leben!"

Fig. 3.4. "Das ist ein Güterzug…"

Fig. 3.5. "…und kein Personenzug!"

Fig. 3.6. "Warte…!"

As Klick's above comments may indicate, the nature of his approach, embracing the same transnational *bricolagist* spirit as his colleagues in chapter 2, appeared for many to run counter to officially or unofficially declared conceptions of what "German" films should resemble. His adherence, for example, to "altgewohnte Standards" of functional and straightforward storytelling as epitomised by Hollywood,[5] while winning him acclaim and numerous admirers, was seen by others as hewing too closely to this older American model

[4] This state of affairs has happily been addressed since Klick's effective retirement from filmmaking in the early 1990s, above all with retrospectives of his work in 1992, 2013 and more recently in 2019 to mark his eightieth birthday.

[5] Norbert Grob, "Umsonst ist nur der Tod. Gesehenes, Gelesenes, Gedachtes: Die Filme des Roland Klick", in *epd-Film* 10/84 (October 1984), 15-16.

and lacking the original, personal or critical take on them that might otherwise have distinguished his handiwork as that of a truly "German" filmmaker.[6] At the same time, the manner in which this "German" individuality duly emerged – chiefly in a fondness equally for narrative and dramatic ambiguity (drawn particularly from Michelangelo Antonioni)[7] that refused to analyse characters' actions either psychologically or sociologically as per the Young German Film – similarly fell foul of what Klick himself later diagnosed as a characteristically German *horror vacui* of "das Risiko des Unbekannten [und] des Ungeklärten […] nicht eingehen [zu] wollen".[8]

These tensions both within and surrounding his films would indeed come to the fore in the farrago that followed *Deadlock*'s release, and for which the aforementioned excerpt would prove eerily prophetic. Having been selected as West Germany's entry for the 1971 Cannes Film Festival, this decision was subsequently rescinded "unter Einflussnahme der 'Jungen Deutschen Filmregisseure'" who, as Klick continues to allege, felt its particular recourse to foreign genre cinema to be unrepresentative of the country's contemporary filmmaking scene.[9] Far, however, from being nakedly derivative or commercialist as his detractors claimed, Klick's *bricolage* of stylistic and visual elements from genres especially marked in both national and transnational terms provides not only Klick himself with a means of crafting and realising a uniquely personal cinematic vision, but also his youthful protagonist Kid with a model, method and advantage for negotiating a hostile diegetic world in which *bricolagist* adaptation and improvisation are key to his survival and superiority. In this light, while Prechtel's use of Klick's *Deadlock* excerpt serves undoubtedly to draw out the biographical correlations that in turn neatly establish her own film's premise and focus, it suggests also the extent to which *Deadlock* itself can be read as Klick's autobiographical reflection on his own personal and surrounding cultural circumstances, particularly as an independent and self-producing filmmaker equally dependent on his wits and quick thinking to survive.

This affirmational perspective is both echoed and bolstered on a musical and soundtrack level through Can's accompanying score, whose *bricolage* aesthetic similarly

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[6] See, for example, Thomas Elsaesser's less than flattering comparisons of Klick with Fassbinder in *Fassbinder's Germany: History, Identity, Subject* (Amsterdam: University of Amsterdam Press, 1996).
[7] Prechtel (dir.), *The Heart is a Hungry Hunter*.
[8] Quoted in Frieder Schlaich (dir.), *Das Kino des Roland Klick*, 1997.
[9] Director's commentary to *Deadlock* (DVD, Filmgalerie 451, 2009).

amounts to far more than merely the sum of its respective parts. For one, Klick's directorial approach and vision can be seen as less a composite than a transformative synthesis of those discussed in chapter 2, combining Fritz's appreciation of commercial viability with Schamoni's experimental avant-garde tendencies and Wenders's exploration of cinema as a means of artistic self-actualisation. Similarly, Can's music for *Deadlock* amalgamates and enhances various elements of the three scores explored thus far: *Mädchen mit Gewalt*'s distorted *Zeitgeist* feel, *Ein großer graublauer Vogel*'s plays on generic convention, and the reflections on musical and cultural hybridity heard in *Alice in den Städten*. Given this, therefore pivotal role in mediating the film's message(s), the present chapter will aim in part to redress the curiously meagre critical attention devoted to Can's *Deadlock* score despite its evident popularity in comprising three of the seven songs included on their *Soundtracks* album (see section 2.1). As well as in studies of the band themselves, to which Rob Young's *All Gates Open* offers a welcome, albeit belated and partial exception,[10] this is the case in reviews and analyses of the film itself, their music meriting just a single mention (for their "stämpfenden und hämmernden Sound") even in Ulrich von Berg's otherwise comprehensive monograph on Klick's work.[11]

In order to analyse this role appropriately, it will first be necessary to define briefly the multifaceted, ambiguous, if not ambivalent relationship that *Deadlock* exhibits towards the genres partially responsible for its distinctive look and enduring legacy.

3.1. Plot summary

Young gangster Kid (*Ein großer graublauer Vogel*'s Marquard Bohm) flees into the searing heat of the Mexican Sierra following a bank robbery. Wounded, dehydrated and close to death, he is soon found by Charles Dump (Adorf), the shabby and ineffectual custodian of the nearby all-but-abandoned mining town of Deadlock.[12] Dump, eager to use the gangster's haul to escape his dead-end existence yet lacking the fortitude to kill Kid himself, recovers him to Deadlock to keep him alive, at least for long enough that he succumbs naturally to his injuries. As well as from the attentions of the police and of local pedlar-cum-

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[10] Rob Young and Irmin Schmidt, *All Gates Open: The Story of Can* (London: Faber and Faber, 2018), 133-36.
[11] Berg, *Das Kino des Roland Klick*, 94.
[12] For clarity, this chapter will aim to distinguish between Deadlock the fictional town, *Deadlock* the film and "Deadlock" the musical cue discussed in sections 3.3, 3.4 and 3.8.

snoop Enzo (Sigurd Fitzek), Dump must also keep Kid – and thus the money – concealed from his fellow "townspeople": Corinna (Betty Segal), a former saloon singer, dancer and implied prostitute; and her mute, naïve daughter Jessie (Mascha Elm-Rabben in her first major film role). The rendezvous with Kid's older accomplice Sunshine (Anthony Dawson) initiates a tense three-way battle of wits as he, Kid and Dump each attempt to avoid being out-duped by the others. After killing Dump, who tries to escape with the money, Sunshine duly double-crosses Kid and makes off with the full bounty himself, only to discover that Kid has beaten him to it. His desperation and failure back in Deadlock to extract its whereabouts from Kid trigger a violent outburst in which Corinna and Jessie, too, are killed. Kid relieves the now mentally shattered Sunshine of his weapon and shoots him dead before wandering back into the desert.

Fig. 3.7. Kid.

Fig. 3.8. Sunshine.

Fig. 3.9. Dump.

Fig. 3.10. Jessie.

Fig. 3.11. Corinna.

Fig. 3.12. Enzo.

3.2. “Once Upon a Time in the Negev”: *Deadlock* and the Italo-Western

Fig. 3.13. *Deadlock*: deserts of sand.

Fig. 3.14. Klick, *Ludwig* (DVD, 2009, Filmgalerie 451): deserts of *Heimat*.

Klick argues with some justification that *Deadlock*’s searing desert setting (Fig. 3.13) and tale of intrigue and greed merely transports “[weiter] in einen Kinoraum hinein” the realistic basis, dynamics, characters and even recognisable West German locales of his previous films,[13] for example the expansive Franconian hinterlands of his earlier short film *Ludwig* (1964; Fig. 3.14) or the bleak isolation of the Hamburg suburbs in his feature-length debut *Bübchen* (1968). A significant departure, however, also exists in *Deadlock*’s more pronounced turn towards genre cinema, combining (to borrow Rick Altman’s terminology)[14] “syntactic” elements from the gangster film – the central bank heist plot, the turncoat partner-in-crime trope, not to mention Kid’s strikingly sharp suit – with “semantic” elements less from the Western than its Italian offshoot the Italo- or “spaghetti Western”. Indeed, while ample traces exist in *Deadlock* of other treatments of Hollywood genres by European filmmakers, in particular Henri-Georges Clouzot (*The Wages of Fear*, 1953) and Jean-Pierre Melville (*Le Doulos*, 1962), reviewers were especially keenly attuned to the Italo-Western’s evident visual and stylistic presence.[15] Following its commonly acknowledged inauguration with Sergio Leone’s *A Fistful of Dollars* (1964), the genre was at the time arguably at the apex of its European popularity, having proliferated through the work of Leone, Sergio Corbucci, Damiano Damiani and many others. Certainly, the characterisation and mutually duplicitous dynamic between *Deadlock*’s central trio of Kid, Sunshine and Dump closely resembles that between Clint Eastwood, Lee van Cleef and Eli Wallach in Leone’s later *The Good, the Bad and the Ugly* (1966). Klick’s conclusion, meanwhile, combines the pacing of

[13] Berg, *Das Kino des Roland Klick*, 68.
[14] See Rick Altman, *Film/Genre* (London: BFI Publishing, 1999).
[15] See, for example, Leo Schönecker, “*Deadlock*”, in *Film-Dienst* 23/40 (3rd November 1970), 5; or Volker Baer, “Brütend heiße Tage: Roland Klicks Film *Deadlock*”, in *Der Tagesspiegel*, 22nd October 1970, 4.

the climactic showdown between Henry Fonda's Frank and Charles Bronson's "Harmonica" in Leone's *Once Upon a Time in the West* (1968) with the violent catharsis at the close of Sam Peckinpah's *The Wild Bunch* (1969).

While the present discussion does not accommodate a more in-depth overview of the Italo-Western and of the various, often strikingly nuanced approaches that developed within it,[16] it will suffice to touch on two of its defining characteristics of key importance not only to this chapter's focus on Klick's film and Can's accompanying music, but to that of this thesis on Krautrock and contemporary European and West German cinema more broadly. The first of these is the inherently transnational nature and aesthetic that the Italo-Westerns exuded even in the sheer realities of their production, mirroring the international line-ups as well as internationally informed sound of numerous Krautrock bands that had previously included Can and now, with the recent recruitment on vocals of Damo Suzuki (see section 3.6), did so once again. Besides being shot on Spanish sets by Italian crews, the Italo-Westerns regularly featured multinational casts and stars delivering lines in their own languages before these were dubbed into English or Italian. These indeed included numerous West German actors – among them Sieghardt Rupp (later cast in *Bübchen*), Marianne Koch, Klaus Kinski and, more pertinently, Mario Adorf – for whom the dearth of domestic film production in the early 1960s made working opportunities at home difficult and scarce. In this sense, Klick's *Deadlock* works as much to push this distinctive aesthetic to extremes as to suggest or reproduce it: on the one hand filming in English,[17] presumably to accommodate its own international contingent of Dawson and Segal, before overdubbing into both English and German;[18] and on the other spurning the constructed sets of Almería in which the Italo-Westerns recreated their American border town settings for a long-abandoned salt refining camp in the arid sands of Israel's Negev desert.[19]

Secondly, other parallels with Krautrock – as informative as they are unfortunate – emerge in these films' liberal recourse to and borrowing of semantic (visual) and syntactic (narrative) elements from the Hollywood Western that earned the genre the pejorative

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[16] See for this purpose Christopher Frayling, *Spaghetti Westerns: Cowboys and Europeans from Karl May to Sergio Leone* (London/New York: I.B. Tauris, 2006), 3rd edition.
[17] Berg, *Das Kino des Roland Klick*, 189.
[18] Both dubs are available on *Deadlock*'s DVD release (DVD, Filmgalerie 451, 2009).
[19] Berg, *Das Kino des Roland Klick*, 82. One might compare this with Fassbinder's *Whity* (1970), filmed shortly after *Deadlock*, whose own torrid production was nonetheless filmed in the relative comfort of the Almería outdoor sets.

byword "spaghetti Western" for its supposed derivativeness and cheap artistic and financial quality. Besides both monikers becoming so embedded in popular culture and usage as to be irreplaceable by other, more neutral alternatives,[20] both the term "spaghetti Western" and its particular coining mirrored those of "Krautrock" in implying the same nationally informed and chauvinistic value judgements of the supposed incongruity, even folly of European imitators attempting to recreate what were viewed as quintessentially American genres. In contrast, the moniker "Italo-Western" which will be used here suggests much more objectively the manner in which these influences – as actually was the case with Krautrock – were first combined with numerous others before being filtered through a noticeably European, if not uniquely Italian sensibility: above all, incorporating elements of exuberance, flamboyance and excess (particularly with regard to gun violence) that departed significantly from their American forebears. Indeed, while many lesser films betrayed their prioritisation of profit over quality, the genre's better-known and most highly regarded exemplars arguably remain so for their critical engagement not only with their predecessors' aesthetics and narratives, but also their attendant myths and values. This occurred most notably in the transformation of the clear sense of honour, ethics and morality as seen in the Hollywood Western into far more desperate and Hobbesian survivals-of-the-fittest, with the heroes that once embodied these values replaced in turn with more ambiguous anti-hero figures as typified by Clint Eastwood's iconic "Man With No Name". This transnational pool of influences furthermore looked both further afield than merely to American cinema – as highlighted by the legal case brought against Leone's *A Fistful of Dollars* effectively as an unauthorised remake of Akira Kurosawa's *Yojimbo* (1961) – and closer to home, with Christopher Frayling seeing both the East and West German takes on the Western in the early 1960s as hugely informative in the Italo-Western's later development.[21]

While thus appearing on a surface level to draw from both the genre's distinctive visual iconography and its characteristic sense of tension, atmosphere and style, Klick's *Deadlock* sets out neither to ape this aesthetic for commercial purposes (as even some

[20] For discussion of the development and use of the term "spaghetti Western", see Frayling, *Spaghetti Westerns*, xixff.
[21] Frayling, *Spaghetti Westerns*, 103ff.

more receptive reviewers remarked)[22] nor to intend itself as a homage of sorts as per Peter W. Jansen's suggestion.[23] Instead, as Michael Radtke writes, it presents not only a similar engagement with the "Vorformulierungen" of the Italo-Western as these in turn once did with the American model, but furthermore a "Rekapitulierung" of the entire genre,[24] reiterating and further distilling these various "Formulierungen" before bringing them back together in a final closing flourish, indeed with a theatricality and aplomb more than befitting Leone's own approach in *A Fistful of Dollars* and beyond. In particular, Radtke identifies in *Deadlock* a core "konsequentes Vorgehen" of "totale[r] Reduktion [und ständiger] Akkumulation", with Klick distilling even further the Italo-Western's already austere aesthetic before ratcheting up the remnants to almost intolerably tense degrees.[25] This comes through most clearly in the "Latenz" resulting,[26] as von Berg describes, from the reinsertion of long periods of calm and of "irritierende[r], oft surreal verfremdeter Interludien" which delay the characteristic, thus expected flashpoints of action and violence associated with the Italo-Western,[27] indeed making these all the more shocking through the contrast provided by their prolonged absence. Such "Latenz" furthermore forms part of what Radtke instead terms an "Enttäuschungsdramaturgie" built around "[die] Nichterfüllung von Erwartungen" that prevents the plot (often actively) from unfolding as the viewer expects,[28] instead becoming mired in the stasis and logjam of *Deadlock*'s title before eventually shifting with explosive force. Compared, for example, with the violent deaths that nonetheless serve even in the most bloodthirsty Italo-Westerns to punctuate their uneasy calm, the various intrigues that Dump, Sunshine and Kid plot against each other mask the fact that each wastes or forgoes numerous attempts to eliminate his competitors, contributing in the process to a steadily rising tension whose eventual resolution is thus swift, brutal and cathartic.

Ironically enough, such particular and skilful engagement with genre – open and self-conscious, yet never so much so as to draw attention to itself – may partly explain

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[22] See Helene Schreiber, "Nur ein Reißer? Roland Klicks neuer Film *Deadlock*", in *Rheinischer Merkur*, 23rd October 1970, 19.
[23] Peter W. Jansen, "Roland Klick" (1984), included on *Deadlock* as "Klick-Portrait von Peter W. Jansen".
[24] Michael Radtke, "*Deadlock* oder Spätstil im Trivialfilm. Überlegungen anlässlich des neuen Films von Roland Klick", in *Fernsehen und Film* 12 (December 1970), 12.
[25] Radtke, "*Deadlock*", 12-14.
[26] Berg, *Das Kino des Roland Klick*, 34.
[27] Berg, *Das Kino des Roland Klick*, 88.
[28] Radtke, "*Deadlock*", 13.

Deadlock's lukewarm critical and public reception: simultaneously too overt to pass for what aficionados might have dubbed a genuine Italo-Western,[29] and too subtle or couched in its subject matter compared to the more obviously dialectical or ambivalent approaches of Fassbinder (see section 1.2.4 on *Der amerikanische Soldat*), Wenders (*Same Player Shoots Again*, 1968)[30] or Rudolf Thome (*Detektive*, 1968).[31] While thus allowing neither Klick's own directorial authority nor the generic authority of his material to make too great a stamp on the film, the former is nonetheless far from absent, with Klick – indeed, despite his appreciable knowledge and affection for Westerns and Italo-Westerns alike[32] – interested much less in disassembling or reconstructing the Italo-Western than in using it as a lens through which to realise his own cinematic vision. To Jansen's suggestion, for example, that *Deadlock*'s "Einstellungsfolge", particularly the "heftige Opposition" between long shots and close-ups, frequently mirrors the characteristic visual rhythm particularly of Leone's films, Klick responds that this was merely happy coincidence and that the genre's recognisably stylised aesthetic instead provided a similarly analogous means of "eine allgemeine menschlische Eigenschaft […] an[zu]zapfen" as he had previously sought in his own work.[33] In other words, rather than seeking simply to tell an Italo-Western story of the kind with which audiences were likely already highly familiar, Klick seeks instead to use the genre's endoskeleton to tell his own, exhibiting both a similar fondness for its conventions as Leone in turn had expressed for the Hollywood Western while similarly prepared to expose and turn these conventions on their heads.

In thus upholding the genre's already heavily *bricolagist* aesthetic to a certain degree while also, if not critiquing, then adapting and augmenting it with further stylistic and visual elements including from other contemporaneous cinemas, *Deadlock* presents far less a "German Italo-Western" than instead a *Germano-Italo-Western*, a further turn of the wheel (as with Fassbinder's "Gangsterfilm[e] der dritten Art";[34] see section 1.2.4) incorporating the

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[29] *Variety*, for example, dubbed it "a high-minded attempt missing its mark". See "Jok.", "*Deadlock*", in *Variety*, 21st October 1970, 22.
[30] See Robert Philip Kolker and Peter Beicken, *The Films of Wim Wenders: Cinema as Vision and Desire* (Cambridge: Cambridge University Press, 1993), 20ff.
[31] See Johannes von Moltke, *Beyond Authenticity: Experience, Identity and Performance in the New German Cinema* (PhD thesis, Duke University, 1998), chapter 3. Available at www.proquest.com/docview/304428987.
[32] Berg, *Das Kino des Roland Klick*, 77.
[33] Jansen, "Roland Klick".
[34] Norbert Grob, "Sechziger Jahre", in Wolfgang Jacobsen, Anton Kaes and Hans Helmut Prinzler (eds.), *Geschichte des deutschen Films* (Stuttgart/Weimar: J.B. Metzler, 1993), 245.

same processes of conscious coupling to and distanciation from earlier films as marked its Italian predecessors. While therefore hugely informative for the accompanying score that Can were subsequently to produce in response, their music also assists indispensably in emphasising and foregrounding both the film's own, distinctively *bricolagist* aesthetic and its look to others in order to inform it.

3.3. "Die Musik […] ist auch kein Zufall": Can's "Deadlock" as "mood" music

Besides representing the endpoint of a feverishly intense period of film-scoring work, Can's *Deadlock* score – recorded, in appropriate fashion for both the film's plot and production, over a gruelling few days in August 1970[35] – also presents a natural highpoint in their musical growth at which they could reasonably claim to be at their most accomplished and confident. A climbdown from the stylistic freneticism of their *Ein großer graublauer Vogel* score from earlier that year, it demonstrates a similar maturity as Klick's film in balancing moments of tension and release, its distinctly popular musical sound (as exploited to equal effect in *Mädchen mit Gewalt*) bolstered by a symphonic dimension presenting a marked progression from their previous work. This is perhaps surprising when considering, as Irmin Schmidt recalls, that theirs was a somewhat last-minute addition to the film, and Klick a sometimes less than accommodating collaborator:

> Mit Klick war es schwierig, weil er für *Deadlock* selber eine Musik komponiert hat, bei der ihm wirklich jeder sagte, dass die dem Film nicht gut tut. Erst kurz vor der Mischung hat er eingesehen, dass er richtige Filmmusik braucht. Dann hat er uns gefragt, wollte uns aber erklären, wie das alles so geht – das hat die Sache so lange aufgehalten, bis alles sehr knapp wurde.[36]

Far from disqualifying their score on this basis, the *Musikdramaturgie* resulting from both theirs and Klick's back-and-forth input – Schmidt in particular kept an especially punishing schedule flying between mixing the film in Berlin by day and recording new music with Can in Cologne by night[37] – effectively reflects and captures the processes of stylistic *bricolage* and the filtering of influences through West German sensibilities as went separately into the production both of Klick's film and of their accompanying music.

[35] Young/Schmidt, *All Gates Open*, 134.
[36] Tobias Kessler, "'Dann wurde alles sehr knapp'", in *Saarbrücker Zeitung*, 17th October 2009, B4 (Kultur).
[37] Kessler, "Dann wurde alles sehr knapp", B4.

Particularly considering the Italo-Western's popularity at the time of *Deadlock*'s release (and since), Can's music perhaps inevitably draws comparison with the musical scores that did as much to characterise the genre as its distinctive visual imagery. In particular, their similarly bravura and multistylistic combinations of elements from classical, folk and contemporary popular music (including drums and electric guitars) served to blur the temporal boundaries otherwise suggested by their films' predominantly nineteenth-century settings. Quite apart from the resulting appropriateness to the genre of Can's equally eclectic music and compositional process, both the Italo-Western's abiding "cultural" and "cinematic musical codes" (to borrow Claudia Gorbman's terms)[38] play a vital role in interpreting the band's music as a constituent part of Klick's film, itself a *bricolage* both incorporating and toying with established genre conventions. Most immediately – partly for the emblematic extent to which his scores first established this broad aesthetic, and partly for his uniquely imposing musical presence within the genre (Christopher Frayling counts more than thirty scores)[39] – one is reminded of the work of Ennio Morricone, to which Schmidt indeed positively encourages interpretations of Can's *Deadlock* score as a homage.[40] Thus, just as Klick's film enters into dialogue with the visual and narrative dimensions of the Italo-Western, and indeed just as Morricone's music itself reflected and enhanced the Italo-Westerns' own dialogue with prior Hollywood conventions, Can's own *bricolage* of national musical styles engages both affectionately and idiosyncratically with the sound and composition of Morricone's scores while assuming too their role and function in leading the viewer through the film's story.

While denotative properties appear above all in the recurring song "Tango Whiskyman" that comes to be associated with Kid (see section 3.6), the emphasis in Can's score (as in many of Morricone's) is primarily on the connotative, with the main "Deadlock" theme heard at the opening coming through its placement and recurrence in various guises throughout the film to be associated with the microcosmic world and forbidding desert environment seen on screen.[41] The sustained, slightly warbling high A on synthesised strings

[38] Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London: BFI Publishing, 1987), 13.
[39] Frayling, *Spaghetti Westerns*, 265.
[40] Young/Schmidt, *All Gates Open*, 134-5.
[41] Can, *Soundtracks* (Liberty LBS83437I, 1970), track 3.

heard at the very opening of the film,[42] for example, growing in intensity for almost a full ninety seconds as Kid trudges towards the camera (Fig. 3.15), immediately externalises the intense and hazy desert heat, culminating in the (in Julian Cope's words) "huge Cecil B. DeMille organ and drums tour de force link-piece"[43] of the "Deadlock" theme itself as the camera suddenly cuts to the blazing sun that indeed appears to burn through the film's title card (Fig. 3.16). Cope's effusive description (not to mention the dramatic sound and entry of the cue itself) offers a first indication as to how both it and Can's score in general, despite Schmidt's claims above, arguably head in an opposite or else different direction from Morricone. For one, certainly among the latter's best-known Italo-Western scores, it is only *Once Upon a Time in the West* that truly exhibits anything of the "funereal bombast" that Rob Young nonetheless posits as a characteristic quality of his film music.[44] On the contrary, rather than using inflated orchestral sounds and textures, Morricone, seemingly following the budgetary economy that marked the early Italo-Westerns, instead tackled the unusual necessity of making *A Fistful of Dollars* "appear to be much more than it really was" by exploiting the limited instrumental forces at his disposal,[45] foregrounding highly unusual instrumental techniques and timbres such as whistles, whip cracks and ocarinas.

Fig. 3.15. *Deadlock*.

Fig. 3.16.

[42] All transcriptions and pitch designations are at recorded pitch, with the excerpts released on *Soundtracks* roughly a semi-tone lower than as heard on *Deadlock*'s soundtrack.
[43] Julian Cope, Krautrock*sampler: One Head's Guide to the Great Kosmische Musik* (London: Head Heritage, 1996), 105.
[44] Young/Schmidt, *All Gates Open*, 134.
[45] Ennio Morricone and Sergio Miceli, *Composing for the Cinema: The Theory and Praxis of Music in Film*, transl. Gillian B. Anderson (Lanham, MD/Plymouth: The Scarecrow Press, 2013), 167.

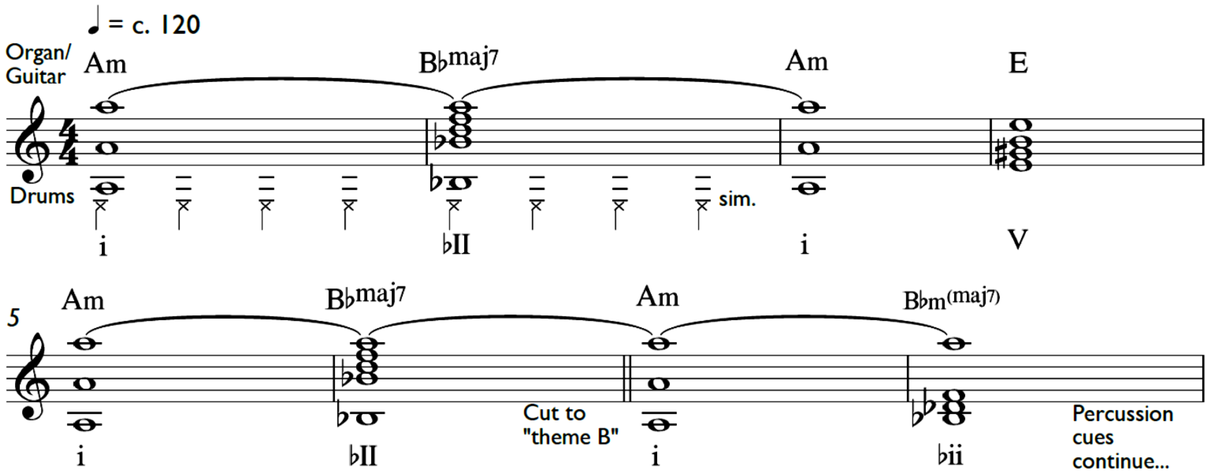

Fig. 3.17. “Deadlock”, bars 1-8 (“section A”; see Table 3.1), reduced transcription.

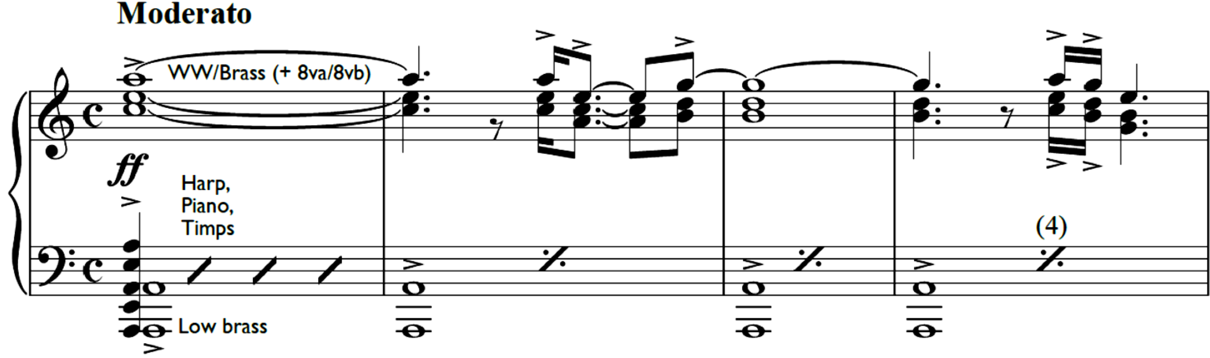

Fig. 3.18. Max Steiner, “Main Title” from *The Searchers*, bars 1-4, reduction.[46]

In contrast, Can’s “Deadlock” theme arguably reinstates the sense of bombast that Young erroneously attributes to Morricone. For one, its pounding tom-toms and suitably dramatic organ chords – including the addition of a “Neapolitan” flattened supertonic chord (B-flat major) to an otherwise conventional tonic-dominant progression (A minor-E major; see Fig. 3.17) – not only give Kid’s slow progress the quality (apropos of Cope’s observations) of an epic Biblical march in the manner of DeMille’s *The Ten Commandments* (1956), but furthermore recall the drama with which the latter is imbued through Elmer Bernstein’s powerful orchestral score. Indeed, besides recalling too Max Steiner’s equally stirring opening title for *The Searchers* (dir. John Ford, 1956; see Fig. 3.18) in its incisive percussive pulse, a comparison may be drawn as well in pure musical and combined audio-visual terms between Kid’s pained introduction and the gruelling death march to which

[46] Thanks go to Ben Harry and the L. Tom Perry Special Collections at Brigham Young University for providing soft facsimile copies of the handwritten scores and cue sheets by Steiner which this example was produced.

Wallach's Tuco subjects Eastwood's Blondie in Leone's *The Good, the Bad and the Ugly* (Figs. 3.19 and 3.20).

Fig. 3.19. *Deadlock*.

Fig. 3.20. Sergio Leone, *The Good, the Bad and the Ugly* (DVD, 2007, Twentieth Century Fox Home Entertainment).

Other factors, as well as contributing to the sense of drama, mark out Can's score as a personal "take" on, or application of their own musical approach *to* the Italo-Western. In contrast to Morricone's music, quirky and idiosyncratic yet unmistakeably designed for the films, Can's comes as if directly from the underground and countercultural fringes of which they served as emblematic musical representatives, as heard previously in *Ein großer graublauer Vogel* (see section 2.4) and recalling the unmistakeably contemporary rock soundtrack to *Easy Rider* (dir. Dennis Hopper, 1969), featuring selections from the Band, the Byrds, Jimi Hendrix and Steppenwolf. In particular, the Krautrock scene mirrored in many ways the encouragement within the psychedelic movement in both Britain and the United States of exploring the inner reaches of the human mind through the recourse to (among others) Eastern spiritualism and mind-expanding drugs (as discussed in later chapters with regard to Can's contemporaries Amon Düül II and Popol Vuh). With the combination in their "Deadlock" theme alone of Karoli's distorted and portamento-heavy guitar, Schmidt's prominent Farfisa organ and Liebezeit's insistent percussive pulse – recalling the characteristic sounds respectively of Hendrix, the Nice and the Velvet Underground – it is perhaps no surprise that the apparent startling and "nervenaufreibende"[47] heaviness of Can's music both underscored and enhanced for many German reviewers the film's "nahezu psychedelische Ästhetik",[48] which indeed features numerous explicit visual bridges with the

[47] Norbert Jochum, "Eine Hoffnung mehr: Ein Porträt des Filmregisseurs Roland Klick ", in *Die Zeit*, 14th May 1982, 44.

[48] "*Deadlock*", *Film-Dienst*, https://www.filmdienst.de/film/details/22862/deadlock (accessed 26th October 2021).

contemporary underground and psychedelic film scenes. Most overt of these is Kid's early fever dream, combining harsh and over-exposed lighting with an image almost paradigmatic of contemporary counterculture as Jessie, the barefoot "flower power" girl with cigarette in hand and hair and diaphanous dress billowing in the desert wind, stands defiantly silhouetted against the sun (Fig. 3.21). A more general sense of mind expansion is enacted as well in the film's constant distortion of space and visual perception through Jane Seitz's editing and Robert van Ackeren's continuously shifting camera angles and perspectives, effectively illustrating, as von Berg outlines, "[den] Prozess allmählicher Bewusstseins-veränderung" effected by its extreme environment and illusory heat haze (Fig. 3.22).[49]

Fig. 3.21. *Deadlock*.

Fig. 3.22.

Rather than Can's score serving merely to enhance *Deadlock*'s late-1960s period flavour, however, one might be reminded of "[den] Mut" that von Berg argues Klick's films and particularly *Deadlock* demonstrate in "zu sich und [ihrer] Zeit zu stehen",[50] reflecting their prevailing cultural climate in ways more subliminal than intentional. The London beat and rock scene with which Klick was apparently very familiar, for example, and to which he supposedly travelled in search of suitable musical collaborators before bringing Can on board,[51] would certainly have had the short-term success of anchoring his film more unmistakeably to its immediate historical context. One might think in this regard of Antonioni's later *Blow-Up* (1966) featuring a cameo performance by the Yardbirds, or *Zabriskie Point* (1970) with its score by Pink Floyd. In contrast, Can's *bricolage* of musical styles of varying national and historical provenances not only provides a better fit for

[49] Berg, *Das Kino des Roland Klick*, 94. It is thus perhaps unsurprising that Alejandro Jodorowsky later cited *Deadlock* as a particular inspiration for his own "acid Western" *El Topo* (1971).
[50] Berg, *Das Kino des Roland Klick*, 82.
[51] Schlaich (dir.), *Das Kino des Roland Klick*.

Deadlock's deliberately vague setting and timeframe, but also helps the film (not to mention itself) to avoid the obsolescence into which whatever is "of the moment" inevitably falls once the "moment" itself has passed. Thus, while their *Deadlock* score is frequently sufficiently psychedelic for the purposes outlined above – to a greater extent, in fact, than much of their recorded output – it becomes but one element of the musical character it creates in response to Klick's multi-faceted visual atmosphere.

One example, indeed imbuing for Young an almost theatrical "Teutonic heaviness", is the supposed harmonic basis of the "Deadlock" cue in J. S. Bach's *Matthäus-Passion* (BWV 244, 1727),[52] whose narrative of physical and spiritual suffering provides an appropriately hyperbolic parallel to what Robert von Zahn describes as *Deadlock*'s "existenzialistisch angehaucht" tone.[53] In an exemplary display of material as well as musical *bricolage*, a score of the *Passion* – itself something of a *bricolage* interspersed throughout with chorale harmonisations of well-known Lutheran hymns, and combining original libretto with selected Biblical passages – happened to be to hand during recording, and was subsequently utilised for sheer expediency.[54] Although Schmidt does not specify which sections of Bach's (nearly three-hour-long) work provided ultimate inspiration for "Deadlock",[55] its opening chorus ("Kommt, ihr Töchter, helft mir klagen"; Fig. 3.23) in which "die Töchter Zion" and "die gläubigen Seelen" lament Christ's impending crucifixion is a highly plausible candidate. For one thing, the *Passion*'s opening image, evoked by the watching chorus, of Jesus "aus Lieb und Huld/Holz zum Kreuze selber tragen[d]" is realised to a certain, if also exaggerated and even parodic extent at *Deadlock*'s opening in Kid's gruelling trek through the desert. Indeed, the magazine of his machine gun transforms the latter into a half-crucifix shape (Figs. 3.24 and 3.25), symbolising visually as well as symbolically both the spiritual death he will likewise undergo in Deadlock and the burden of sin he will carry away with him as well as in.

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[52] Young/Schmidt, *All Gates Open*, 135.

[53] Robert von Zahn, *Czukay, Liebezeit, Schmidt: CAN* (Cologne: DuMont, 2006), 27. See similarly section 5.4 on Herzog's *Die große Ekstase des Bildschnitzers Steiner* (1974).

[54] Irmin Schmidt, in conversation with Rob Young and Frances Morgan, Café Oto, London, 4th May 2018.

[55] The A minor *Allegretto* second movement of Beethoven's Symphony No. 7 (1811-12), for example, provides a more immediate harmonic match.

Fig. 3.23. J. S. Bach, *Matthäus-Passion*, BMW 244 (1727), No. 1, “Kommt, Töchter, helft mir klagen”, bars 1-5, piano reduction; cf. Fig. 3.17.

Fig. 3.24. *Deadlock*: signs of the Cross at both opening… Fig. 3.25. …and close.

In this sense, Can’s “Deadlock” theme presents a thoroughly suitable period update of sorts, doing much to both capture and amplify the lugubrious, anguished tone of Bach’s opening. As with Steiner’s *The Searchers* theme (see above), Liebezeit’s pulsating on-beat drums mirror the insistent triplet rhythm in the bass instruments (not to mention the five-bar uninterrupted tonic pedal) in the *Passion*’s opening bars (Fig. 3.23); equally, the slow yet constantly moving melodic lines in the strings and woodwinds come through in the similarly conjunct, indeed largely scalic motion of Karoli’s searing guitar theme. To be sure, such a reintroduction of elements and themes from the great German classical canon should not automatically be construed as the (re)assertion of a specifically German musical identity (as, for instance, with Syberberg’s use of Wagner; see section 1.1). The allusion to Bach, after all, is more in terms of sensibility and mood than anything more explicit, and counterbalanced in any case by the equally prominent overtones of Morricone and psychedelia outlined above. Nonetheless, it succeeds in adding a further audible, indeed homegrown national

component to the panoply of influences from which Can constantly drew inspiration, as will be explored further in the next sections. Furthermore, given *Deadlock*'s recapitulatory treatment of established genre conventions (see previous section), this reinsertion of specifically European or German elements may be regarded similarly as a recapitulation of previous events, effectively returning full circle to the European Romantic traditions – imported and adapted by emigre composers including Steiner and Erich Korngold – that informed the Hollywood conventions to which Morricone's scores were in turn a response.

3.4. To live and die in Deadlock: Can's score as thematic music

Fig. 3.26. *Deadlock*.

Fig. 3.27.

Fig. 3.28.

Fig. 3.29.

Far from being limited to purely atmospheric effect in *Deadlock*'s opening minutes, the truly connotative function of Can's "Deadlock" theme lies as well in its scattered distribution throughout the film. In particular, and indeed much like the distinctive coyote howl of Morricone's *The Good, the Bad and the Ugly* score, it comes to be associated with the gradual assembly of the film's central trio, and hence with the inexorably approaching conflict as Dump and Sunshine are also drawn into the picture. The sustained A-natural and organ/percussion motifs that previously heralded Kid's arrival (Fig. 3.17), for instance, reappear later on similarly to announce Sunshine's first on-screen appearance. Moreover,

this reinforces the visual use of mirrored composition to suggest simultaneously his and Kid's supposed, yet ultimately fraudulent kinship; as well as the editing reprising the opening sequence's frequent cuts away to an out-of-focus shot into the desert sun (Figs. 3.27 and 3.29), Sunshine is shown from the back rather than from the front, and walking away from rather than towards the camera (Figs. 3.26 and 3.28).

Not only, furthermore, do both gangsters' introductions conclude with a cut to the third combatant, Dump (Figs. 3.30 and 3.31), but the music further underscores this visual entwinement by choreographing each of these moments to the final bars of the "Deadlock" theme (Fig. 3.17, bar 8): a held chord of B-flat-minor with the continuing A in the synthesised strings adding a dissonant major seventh, over which Jaki Liebezeit's triplet tom-tom figures (Fig. 3.32) instantly recall the "Prologue" from Leonard Bernstein's *West Side Story* (1957; Fig. 3.33). Nor is this theme required to be complete to function as signification, as this closing chord is heard twice in swift succession and in brief, quickly faded-out form as the trio, following a series of double-crosses, run-arounds and near misses, finally assembles on screen for the first time (Fig. 3.34), with Kid (complete with briefcase) first rendezvousing with Sunshine before Dump arrives to complete the formation in a neatly telescoped miniature of *The Good, the Bad and the Ugly*'s climactic three-way duel (Fig. 3.36). Similarly, after Sunshine has double-crossed his erstwhile partner and made off with the loot himself, the re-entry (in slightly modified form) of the sustained strings, percussion figures and organ chords heard at the film's opening prefigure the showdown that still awaits him back in Deadlock once he discovers that he has himself been hoodwinked by Kid, correspondingly heading back to town to settle the score (Fig. 3.35).

Fig. 3.30. *Deadlock*: the "Deadlock" theme signifies Dump's connection to the trio, first as he comes across the unconscious Kid…

Fig. 3.31. … and as he is scoped out by Sunshine at the mining pit.

Fig. 3.32. “Deadlock (Instrumental)”, 1:26-end, percussion.

Fig. 3.33. Leonard Bernstein, *West Side Story* (1957), “Prologue”, bars 43^{6}-56, percussion.

Fig. 3.34. *Deadlock*.

Fig. 3.35.

Fig. 3.36. The closing “Triello” in *The Good, the Bad and the Ugly*.

Section	***Timing***		***Description***
	in *Deadlock*[56]	on *Soundtracks*	
Introduction	0:00:00-0:01:39	N/A	Sustained high-register A (synthesised strings) – crescendo. Treated "crash" effects enter at 1:16 – crescendo until sudden cut out at 1:25.
Section A_0	0:01:39-0:01:45	N/A	Held organ chords over crotchet (quarter-beat) percussion figures ("theme A"). At 4 bars, an edited/truncated version of section A_1.
Section B_0	0:01:45-0:02:46	0:12-1:09	Electric guitar plays main "Deadlock" theme ("theme B") in two 16-bar phrases (Figs. 3.38 and 3.39). Percussion figures continue underneath – occasional fills.
Section A_1	0:02:46-0:02:56	0:00-0:12	Repeat of section A_0 with two extra bars.
Section B_1	0:02:56-0:03:22	N/A	First 16 bars of section B repeated.
Section A_2 + coda	0:03:22-c. 0:03:45	1:10-1:40	Full section A, as in Fig. 3.17. Improvised tom-tom figures until fade-out.

Table 3.1. Musical structure of "Deadlock (Instrumental)".

This sense of fragmentation bears considerable resemblance in itself to what Christiane Hausmann identifies as the heavily segmented composition of Morricone's themes for *A Fistful of Dollars* and beyond, designed to work as much in fragmented isolation as interconnected parts of an integral melodic line.[57] Thus, the recurring organ and percussion motif discussed above can be seen as the "section" or "theme A" of a similar structure spliced together in the studio – both for the film, and in slightly altered and truncated form for *Soundtracks* (see Table 3.1 above) – with what might hence be called a "section" or "theme B" approximately 20 beats per minute faster. This latter theme's equally insistent recurrence duly reinforces the sense of ineluctability that Volker Baer divines in Deadlock (the word, town and film) as standing "für tödliche Auswegslosigkeit, für

[56] Timings as per *Deadlock*, DVD, Filmgalerie 451, 2009.
[57] Christiane Hausmann, *Zwischen Avantgarde und Kommerz: Die Kompositionen Ennio Morricones* (Hofheim: Wolke Verlag, 2008), 81ff.

eine Tür, die endgültig ins Schloss gefallen ist”.[58] Introduced in electric, 32-bar form during Kid’s opening trudge through the desert (Table 3.2, **1**), the theme bears considerable comparison with Morricone’s theme for *Once Upon a Time in the West*’s sadistic hired killer Frank (Fig. 3.37). Besides both sharing similar chord sequences and a home key of A minor, their individual melodic phrases can be reduced – for Hausmann, another typical feature of Morricone’s Italo-Western themes – to a small handful of pitch classes.[59] Indeed, the first phrase of Morricone’s theme comprises only four separate pitches, extending in the second to almost a full octave scale. “Deadlock”’s “B theme”, in contrast, in accordance with the film’s visual “Reduktion [und] Akkumulation” identified by Radtke in section 3.2, pares this down even further, its second eight-bar melodic phrase (Fig. 3.38, [ii]) and entire last sixteen bars (Fig. 3.39) reducible (barring frequent pitch bends) to five pitches, and its first eight bars (Fig. 3.38, [i]) to just three.

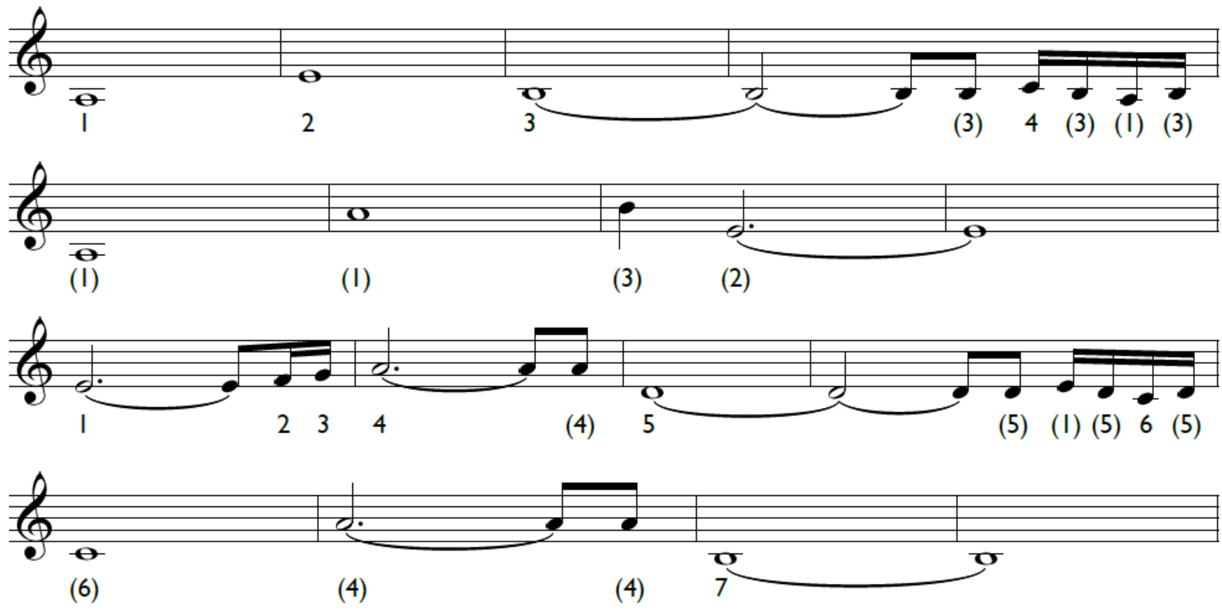

Fig. 3.37. Ennio Morricone, “Man with a Harmonica”, 1:04-1:53,[60] electric guitar (“Frank’s Theme” motif); repeated pitches bracketed.

[58] Baer, “Brütend heiße Tage”.
[59] Hausmann, *Zwischen Avantgarde und Kommerz*, 81.
[60] Ennio Morricone, *Once Upon a Time in the West* (RCA Victor LSP 4736, 1969), side 2, track 1.

1	1:45-2:46 2:56-3:22 **(87 seconds)**		"Deadlock", electric version.	Kid trudges through desert.
2	12:32-12:51 **(19 seconds)**		"Theme B", variation 1 (B_1) (G minor).	Jessie in doorway.
3	26:42-29:45 **(183 seconds)**		Variation B_2 (A minor; see Fig. 3.40).	Dump tells Kid of the "wunderbares Stückchen Erde" that Deadlock once was.
4	1:00:20-1:01:57 **(97 seconds)**		Variation B_3 (A minor).	Dump awakens hungover, fleeing on foot after his truck fails to start.
5	1:13:52-1:14:55 **(63 seconds)**		Variation B_1.	Kid and Jessie have a romantic encounter.

6	1:27:16-1:28:13 **(57 seconds)**		"Deadlock", vocal version.	Kid wanders into the distance as the film abruptly cuts to black.

Table 3.2. Appearances of "Deadlock"'s "theme B" and variations.

Fig. 3.38. "Deadlock (Instrumental)", "theme B", bars 1-16, with melodic phrases (i, bars 1-8) and (ii, bars 9-16) and counter-melody (iii, bar 1, piano).

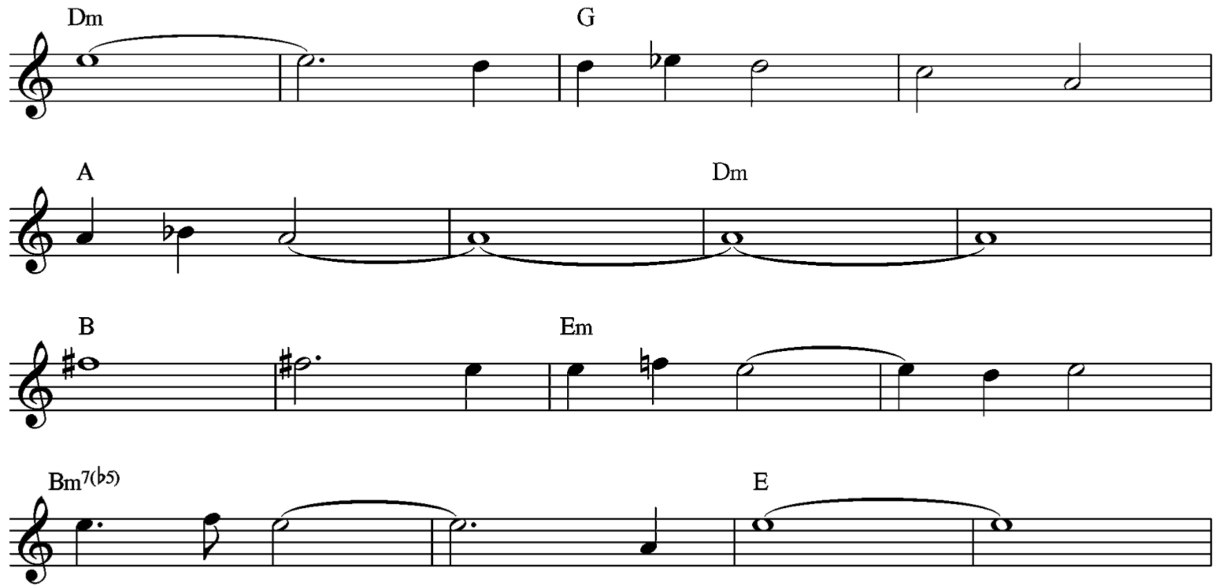

Fig. 3.39. “Deadlock”, “theme B”, bars 17-32 (melody and chords reduction).

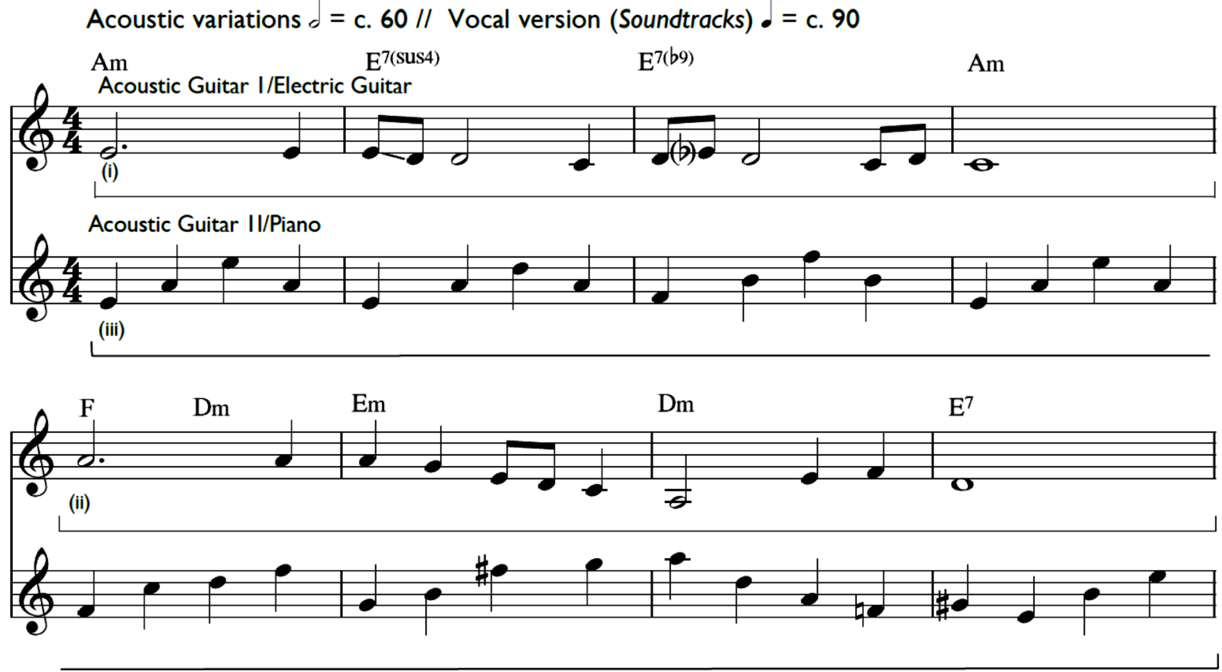

Fig. 3.40. “Deadlock”, acoustic and vocal versions (see Table 3.2), melody and accompaniment reduction.

“Theme B” subsequently returns in a series of simple acoustic variations in a pronounced country-and-western vein varying only in terms of tempo and instrumentation, and which indeed recall the solo guitar score that Klick himself had previously both composed and performed for *Bübchen*. The countermelody, for instance, that underpins this theme in the manner of a *cantus firmus* (Fig. 3.38, [iii]) remains almost entirely unchanged between the opening instrumental version of “Deadlock” (Table 3.2, **1**), the acoustic variations in which it later appears (**2** through **5**; Fig. 3.40), and the closing full vocal version (**6**). The second of these three variations (B_2; **3**) provides a suitably wistful air of nostalgia as Dump reminisces to Kid on the town’s bygone heyday before its lapse into its present-day dilapidation, of which his failed, corrupt and parodically impotent “Autoritätsperson” is but one manifestation.[61] Yet not only is the “wunderbares Stückchen Erde” that Dump describes conspicuous by its absence, but its legacy is that of a latter-day Sodom or Gomorrah whose faded glory as a mining town lay in its regular stream of alcohol, prostitutes and popular entertainment, chief among them cinema. Besides the elegiac quality of this piece thus suggesting something of a pall over an irretrievable past, it also casts the town itself as an insidious force both inviting and perpetuating moral decay. Its apparent continuing penchant for sexual exploitation, for example, claims as its victims both Corinna, whose former, moreover continuing status as a prostitute is heavily implied, and the mute, feral Jessie, the subject (again, heavily implied) of unwanted sexual advances by both Dump and Enzo. Even the growing attraction between Kid and Jessie (Table 3.2, **5**) acquires an air of being engineered by larger forces when accompanied by a soft country-inflected finger-picked variation on the “Deadlock” theme (variation B_1), their nakedly erotic attraction (Fig. 3.41) riffing on the time-honoured Western trope of the romantic frissons aroused by the arrival in town of the archetypal “mysterious stranger”, and thus drawing attention to their actions as a machination of an overarching generic framework.

[61] *Deadlock*, director’s commentary.

Fig. 3.41. *Deadlock*: “real” love…

Fig. 3.42. …and real death.

This manifestation of the town’s miasma of isolation and desperation as a slow-acting poison that incapacitates both inhabitants and passers-through is seen first-hand in the figure of Dump, whose miserable lot emphasises how life and survival outside of Deadlock, however dreamed-of or within reach, ultimately become impossible without entailing huge personal sacrifice, as all six characters indeed soon experience for themselves. In Dump’s case, his self-consolation that “ich tue hier meine Pflicht” is soon exposed as a characteristic “winselnde Feigheit” which,[62] even with the heist money in his hands, leaves him unable even to entertain, let alone enact meaningful dreams of escape. To this end, a third variation on the “Deadlock” theme (B_3; see Table 3.2, **4**), combining the arpeggio guitar figures heard previously with a heavily minor bass melody and soft sustained organ chords redolent of a church funeral service, makes for an instantly lugubrious mood as Dump, having been tormented by Sunshine the previous evening, awakens in a drunken stupor (Fig. 3.42), the surrounding *mise-en-scéne* of desert sand and dilapidated buildings both reinforcing the ambience of decay and presaging his own imminent death.

[62] Berg, *Das Kino des Roland Klick*, 90.

3.5. “A Fistful of Vinyl”: the *bricoleur* and musical appropriation

Fig. 3.43. Kid’s record as both prelude…

Fig. 3.44. …and accompaniment to further action.

As this discussion has outlined predominantly in terms of comparison against the Italo-Western genre conventions with whose influence the film engages both affirmatively and dialectically, *Deadlock*’s characters and story reflect Klick’s general filmmaking approach in that they are not freighted with arbitrary meaning or symbolism, but are instead allowed the freedom to stand for and represent little else other than themselves. This, however, is never at the cost of separating them hermetically from any relation to the world beyond the film’s diegesis, a significant fact in more than purely generic terms when considering *Deadlock* as, in von Berg’s words, “ein vollkommener Ausdruck jugendlicher Überlegenheit”.[63] In this respect, Mascha Elm-Rabben, a personal discovery of Klick’s,[64] provides a palpable connection through her links to Hamburg’s countercultural and communal scenes (including being “beste Freundin-Feindin” with Amon Düül’s Uschi Obermaier;[65] see chapter 4), later exploited in more provocative fashion in her subsequent role in Werner Schroeter’s *Der Bomberpilot* (1970).[66] As the undoubted main character, however, it is Marquard Bohm’s Kid – his characterisation furthermore drawing on the central Italo-Western archetype of the “anti-hero” – who is positioned most unequivocally as an “Identifikationsfigur” for a younger post-war generation beginning to find their confidence and voice following the social upheaval of the late 1960s.[67] Moreover, far from merely cynically positioning a recognisable avatar of this youthful demographic as the

[63] Berg, *Das Kino des Roland Klick*, 82.
[64] *Deadlock*, director’s commentary.
[65] Schlaich (dir.), *Das Kino des Roland Klick*.
[66] For discussion of Schroeter’s film, also starring countercultural icons Magdalena Montezuma and Carla Aulaulu, see Caryl Flinn, *The New German Cinema: Music, History and the Matter of Style* (Berkeley/Los Angeles: University of California Press, 2004), chapter 6.
[67] Berg, *Das Kino des Roland Klick*, 80.

obvious “hero” of the piece, *Deadlock* instead invests Kid’s character with all the ambiguity and even contradictions that in fact defined this milieu, indeed utilising it as a veritable and potent strength.

Fig. 3.45. *Deadlock*.

Fig. 3.46. Nicholas Roeg/Donald Cammell, *Performance* (DVD, 2007, Warner Bros. Home Entertainment).

Bohm’s living embodiment for many reviewers of “der sanfte Gammlertyp” or “der Schwabinger Urtyp” demonstrates the extent to which both he and his character were seen as unifying certainly the cultural if not political aspects of this milieu.[68] Indeed, his unusually long-haired countenance in *Deadlock* bears striking resemblance to Mick Jagger as recently seen on screen alongside the other Rolling Stones in Jean-Luc Godard’s *One Plus One* (1968), and solo in *Ned Kelly* (dir. Tony Richardson, 1970) and *Performance* (dirs. Nicholas Roeg and Donald Cammell, 1968/1970; Fig. 3.42). These particular epithets in one sense signify Bohm’s up-and-coming status particularly opposite Adorf as a *de facto* representative of an older school of cinema (see Adorf’s breakout role in Robert Siodmak’s *Nachts, wenn der Teufel kam*, 1957),[69] attaching to Bohm the distinctively dilettantish connotations of the Schwabing-based *Neue Münchner Schule* of which he was a prominent associate. In another sense, however, they also encapsulate the idiosyncratic laconism – in Rolf Aurich’s words, “[der] latente Zweifel an dem, was er gerade sagt und tut”[70] – which, as Johannes von Moltke analyses in detail,[71] had become a hallmark of Bohm’s prior appearances in Rudolf Thome’s offhand engagements with genre cinema in *Detektive* (1968) and *Rote Sonne* (1970): less playing against type, or actively undermining or standing apart from his own

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[68] “rth”, “Sechs Menschen, fünf Morde”, in *Frankfurter Allgemeine Zeitung*, 26th October 1970, 2; Ingeborg Weber, “Begegnung ohne Ausweg”, in *Der Tagesspiegel*, 4th October 1970, 46.

[69] Radtke observes how “augenscheinlich ältere [Zuschauer]” evidently did not extend their enthusiasm for Adorf’s performance to the decade-younger Klick’s “Scheiß-Film”; see Radtke, “*Deadlock*”, 10.

[70] Rolf Aurich, “No role, just character”, in *Filmwärts* 8 (September 1987), 7.

[71] See Moltke, *Beyond Authenticity*, chapter 3.

performances, than displaying a marked, almost apathetic nonchalance as to their dramatic conviction.[72] As opposed to the imperturbable, often icy *sang-froid* of Clint Eastwood's "Man with No Name", the method acting of Marlon Brando or James Dean, or even the Gallic cool of Jean-Paul Belmondo or Alain Delon, Bohm's approach to his role in *Deadlock* simultaneously incorporates elements variously of all three character types (and all five actors) while also exercising a characteristically self-conscious distance from any kind of deeper identification with his role – this, indeed, from an actor who later described his own relationship to acting somewhat prosaically as a "Beruf" rather than a "Berufung".[73] His behaviour as Kid towards Jessie, for example, while far less openly antagonistic or exploitative than his older male peers, also contrasts somewhat with the demonstrably peaceable, respectful, even gruffly tender treatment that Leone's and Corbucci's anti-heroes,[74] for all their cold-blooded ruthlessness on the draw, nonetheless show towards women and children. Instead, his particular aloofness is defined by nonchalant passivity and disengagement; as Aurich notes, "es ist ja unmöglich, wie [Bohm] noch mit einer Frau [Jessie] im Arm seine langen zotteligen Haare zurechtschüttelt".[75]

Fig. 3.47. *Deadlock*: striking up a tune.

Fig. 3.48. Sergio Leone, *Once Upon a Time in the West* (DVD, 2005, Paramount Home Entertainment).

This air of uncertain distanciation, however, not only defines Kid within *Deadlock*'s diegetic world, but also (particularly apropos of Eastwood) marks out both Kid's character

[72] Curiously, the distinctive Hamburg drawl that was equally central to Bohm's laconic image is absent from *Deadlock*'s German dub (provided instead by Jürgen Clausen), in contrast both to Adorf, who voices his own part, and to Bohm's previous performances in Thome's films or indeed as Bill in *Ein großer graublauer Vogel* (section 2.4) where his voice is much more recognisably his own.
[73] Theo Matthies and Rolf Aurich, "'Die ganze Geschichte ist halt blöd gelaufen'. Eine Begegnung mit Marquard Bohm", in *Filmwärts* 8, 12.
[74] See, for example, Eastwood's "Joe" in *A Fistful of Dollars*, or the titular protagonists of Corbucci's *Django* (1966) and *Il grande silenzio* (1968).
[75] Aurich, "No role", 7.

and Klick's film against the genre cinema towards which it was accused of being too deferential. Indisputable evidence, for example, for the parallels that critics were quick to note with Leone's *Once Upon a Time in the West* (see above) lies in the fact that Kid, like Charles Bronson's "Harmonica" (Fig. 3.48), is given a musical *leitmotif* which, rather than merely signalling him for the viewer on the non-diegetic soundtrack, he instead plays "live" within the film's diegesis. While the two furthermore also share intentions for doing so – namely to remind the intended recipient of a shared past as well as make them aware of their physical presence – whereas "Harmonica" seeks revenge for a traumatic incident from his youth, using his tune as an aural harbinger of his impending visitation, Kid's motivations in *Deadlock* (see below) are altogether more ambiguous. A further divergence from Leone's film is that whereas "Harmonica" plays, or rather performs his distinctive theme (such as Morricone composed for him, at least) on his titular instrument, Kid "plays" his theme music very differently in that he instead puts on a 45rpm vinyl single using the town's (mysteriously) fully functioning jukebox (Fig. 3.47). While thus depicting Kid as a figure more explicitly informed by contemporary trends of popular music and mass commercial entertainment, and in this sense more unambiguously representative of a contemporary youth culture in which these played a major role, his pointed use of a record also demonstrates a certain resourcefulness inherent not only within his character, but also as a promised asset of this new technology. Besides Kid clearly appropriating someone else's musical creation as his own "theme music", the advent of the jukebox – whose abilities to stimulate and transport the imagination Wenders had previously thematised in his early films, and would do again in *Alice in den Städten* (see section 2.5) – also presented more broadly the possibility for (pre-)recorded music to impart meaning either serendipitously, coinciding neatly with an ongoing event, or purposefully, presenting the operator with a ready library of available music with which to effectively "soundtrack" or choreograph their own lives.

1	30:30-31:15 **(45 seconds)**		Dump attempts to escape with the money, but is ambushed by Kid, who drives off in his truck.
2	42:05-45:45 **(220 secs)**		Kid plays record and attempts to tease Sunshine from his hiding place.
3	48:55-50:25 **(90 secs)**		Dump makes arrangements to flee town with the money, and serves whiskey to Sunshine and Kid.
4	1:18:54-1:21:44 **(40 secs)**		Camera cuts between Sunshine making his way back to town and Kid waiting there for him.
5	1:22:02-1:25:44 **(220 secs)**		Kid and Sunshine face off in Deadlock. The record sticks continuously from 1:23:10 onwards.

Table 3.3. Appearances of "Tango Whiskyman" in *Deadlock*.

Fig. 3.49. *Deadlock*: Kid's record in the briefcase… Fig. 3.50. …and later conspicuously missing.

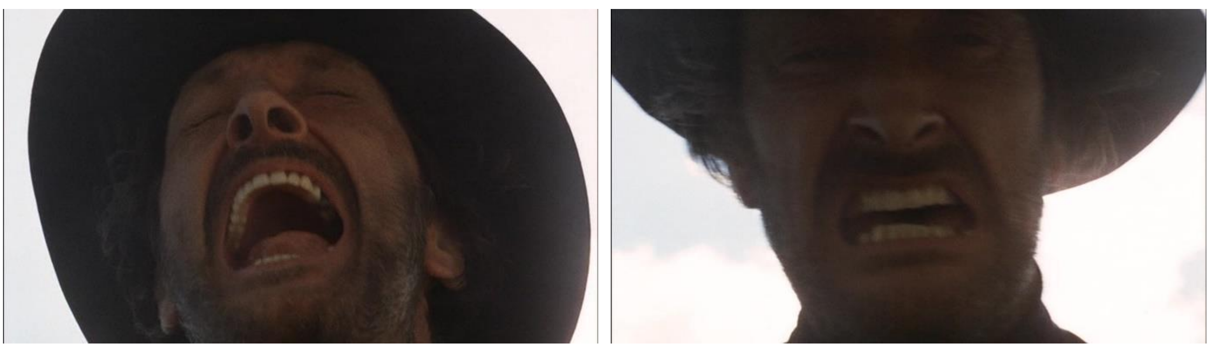
Although this record's first appearance – complete with realistic-looking sleeve and clearly visible atop the piles of cash when Dump first finds the suitcase (Fig. 3.49) – gives the viewer the impression of a readily recognisable or else real-life song, what is heard is in fact the Can composition "Tango Whiskyman", written especially for the film and whose denotative qualities are discussed in the next section. Heard five times in all and for over ten minutes of screen time (see Table 3.3), Kid's repeated use of the record is predominantly to play psychological games with his older rivals Dump and Sunshine. When Dump, for instance, returns shortly afterwards to check the hiding place where he has since stashed the money (Fig. 3.50), the record's very conspicuous visual absence from the sleeve and equally conspicuous aural presence on the film's diegetic soundtrack communicates to both him and the viewer that Kid is not only wise to his tricks, but crucially – as revealed in the next scene – is also one step ahead.

Similarly, once Kid detects Sunshine's presence (Table 3.3, **2**), this becomes an attempt to appeal (like Bronson's "Harmonica") to a shared moment in their past, even saying at one point that "das ist doch die Platte, die Lili mal gespielt hat. Erinnerst du dich?" (**3**). While, in typical Klick fashion, no further details are forthcoming save for Sunshine's response that the Lili in question "eine gute alte Schlampe [war]", the leading nature of Kid's question becomes apparent in the form of indirect implication. The more the viewer (along with Kid) puts the pieces together, the more it becomes clear that the gunshot wound with which he is introduced, rather than being sustained during the bank heist that precedes the film, is the result instead of a subsequent double-cross by Sunshine, a suspicion he is able to confirm when he matches the bullet removed from his arm to those in Sunshine's magazine (**4**). In their final showdown, furthermore, Kid's preparation by once

again putting on his record (**5**) – allegedly Schmidt's idea[76] – on the one hand serves a similar purpose as "Harmonica"'s theme as an aural reminder of the retribution ("Abrechnung") that Kid waits the entire film to deliver. On the other hand, this gesture can also be interpreted, indeed as Klick argues, as one of attempted reconciliation or rapprochement ("Verständigung") with his former partner "um [ihn] an die alte Freundschaft zu erinnern": not only to further sweeten his revenge, but to head off the possibility of conflict.[77]

Besides thus aligning Kid more explicitly within the context of the "Kampf 'Jung gegen Alt'" that von Berg discerns throughout the film,[78] and from which Kid furthermore emerges victorious, this act of improvised appropriation not only provides him with the means to toy psychologically with the older Dump and Sunshine, but also marks out a core attribute of the *bricoleur* that ultimately gives him the edge over his rivals, namely the ability to improvise in undefined and ever-changing circumstances. While the materiality revealed by the obvious scratch that makes Kid's record skip continuously – appropriately enough, on the word "why" that begins the chorus (see section 3.7) – exposes its artificiality as a physical piece of music utilised within the film (by Kid for self-assertive purposes, and by the film itself effectively as mood music), he is nonetheless capable of making even this obvious defect work to his advantage. Besides creating an unsettling atmosphere for the viewer through its fragmentation and seemingly endless repetition, indeed such that "[es] nicht mehr als 'Musik' identifiziert werden kann",[79] this atmosphere is realised to great and lethal effect during the final showdown with Sunshine, where the record's seemingly incessant skipping (for almost two-and-a-half minutes; see Table 3.3, **5**) plays its own part in terminally breaking down his rival's psychological resistance (Figs. 3.51 and 3.52).

[76] Jon Dieringer, "An Interview with CAN's Irmin Schmidt", *Screenslate*, 6th June 2011, https://www.screenslate.com/articles/1, accessed 30th October 2021.
[77] *Deadlock*, director's commentary.
[78] Ulrich von Berg, in *Deadlock*, director's commentary.
[79] Radtke, "Spätstil", 13.



Figs. 3.51 and 3.52. *Deadlock*: Kid's skipping record drives Sunshine to distraction.

3.6. "Anthem for Adaptable Youth": "Tango Whiskyman"

As touched on in previous sections, Can's score contributes to *Deadlock*'s characteristic sense of "jugendlicher Überlegenheit" in its own purely musical form as well as via the materiality of Kid's record, yet at the same time without compromising its own message through excessive deference to clichés or contemporary trends. Morricone, for instance, used the sound of the heavily distorted electric guitar in *Once Upon a Time in the West* "to wound the audience's ears like a blade" and attest musically to the ruthlessness of Fonda's killer Frank (see Fig. 3.37 above).[80] By contrast, the even more distorted tone of Karoli's guitar in Can's "Deadlock" theme serves through its association with Kid to further designate him as both part and representative of a younger audience milieu, but furthermore to impart to him some of the character traits previously observed in Fonda's villain: if nefarious, then also ruggedly assertive. In contrast, too, however, to the use of such appropriately representative music as the Rolling Stones' "Paint It Black" (1966) to signify the radical youth milieu at the centre of Klaus Lemke's contemporaneous *Brandstifter* (1969; also starring Bohm) – or even to "Harmonica"'s angular and unnerving theme song in *Once Upon a Time in the West* – Can's "Tango Whiskyman", while comparatively understated, is extremely effective as a main theme particular to Kid's character for precisely this reason: indeed, all the more so as a *bricolage* in itself of various and contrasting musical styles.

[80] Alessandro de Rosa (ed.), *Ennio Morricone: In His Own Words* (New York: Oxford University Press, 2019), transl. Maurizio Corbella, 59. The similar association of this timbre with Van Cleef's Angel Eyes in *The Good, the Bad and the Ugly* serves as a prelude in this regard.

Fig. 3.53. *Deadlock*: “Ich zeig’ dir was Schönes…” Fig. 3.54. Sunshine “leads” Dump.

Contrary to Rob Young’s claim that the piece takes its title from a scene in which “Dump is force-fed whiskey and made to dance as bullets explode around his feet”,[81] the use specifically of a tango was in fact written into *Deadlock*’s script, with Klick having failed thus far to find a pre-existing recording that would have adequately served his purpose.[82] This is borne out in various scenes (indeed, in which “Tango Whiskyman” can later be heard) of characters dancing with one another to an obvious diegetic musical source, for instance as Corinna attempts to seduce Kid (Fig. 3.53) and later as Sunshine “leads” a visibly uncomfortable Dump to emphasise his psychological and physical dominance (Fig. 3.54). This effective commission from Can thus provides an ideal basis for a *bricolage* of musical styles owing not only to the tango’s national associations with Spain and Latin America, but also, as John Charles Chasteen writes, as a highly hybridised dance form incorporating Latin American, European and African elements.[83] Holger Czukay’s bass line, for example, retains much of the distinctive dotted rhythm and broken-chord shape of the Cuban-derived *habanera* as popularised for European audiences through Georges Bizet’s *Carmen* (1875; Fig. 3.56). On the other hand, many of “Tango Whiskyman”’s other, more distinctively “tango” elements are ones also found within the various European folk dances – such as the polka, czardas, polonaise and flamenco – of which the tango can be considered a localised hybrid. Examples of this even in the song’s first sixteen bars include the uncomplicated chord structure consisting primarily of tonic (D) minor, subdominant (G) minor and dominant (A) major, the prominence of the flattened sixth (B-flat), and the emphatic on-beat tonic-dominant-tonic progression that rounds out the verse (Fig. 3.55, bar 10).

[81] Young/Schmidt, *All Gates Open*, 134.
[82] *Deadlock*, director’s commentary.
[83] John Charles Chasteen, *National Rhythms, African Roots: The Deep History of Latin American Popular Dance* (Albuquerque, NM: University of New Mexico Press, 2004), 1-15.

Fig. 3.55. “Tango Whiskyman”, bars 1-16 (verse 1).

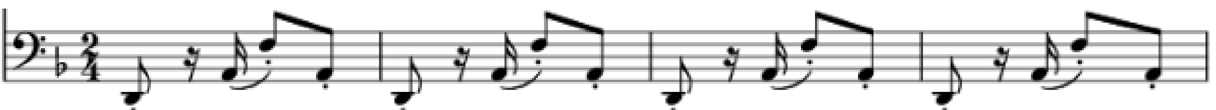


Fig. 3.56. Georges Bizet, *Carmen* (1875), "L'amour est un oiseau rebelle" ("Habanera"), bars 1-4, cello/double bass.

The next verse, also sixteen bars, introduces further elements both more and less typical to the tango, the latter most noticeably in Jaki Liebezeit's trademark insistent backbeat whose heavily syncopated rhythm and unwavering *perpetuum mobile* nature recall the roughly contemporaneous work for James Brown of funk drummers Clyde Stubblefield and John "Jabo" Starks.[84] Michael Karoli's guitar line from the first verse, meanwhile, is joined by a sinuous countermelody played either on a second guitar or by Schmidt on a synthesiser (Fig. 3.57), its simple scalic shape emphasising its minor quality and occasional turn ornamentation strongly reminiscent of Mexican *mariachi* brass music, or indeed of Morricone's similarly strident use of solo trumpet at the conclusion of *The Good, the Bad and the Ugly* (Fig. 3.58). Singer Damo Suzuki's vocal line, as included above in Fig. 3.55, by and large follows in characteristic parallel with Karoli's guitar, but also provides a stark contrast with, say, Jagger's strutting bravado or Paul McCartney's elegant and clear-throated delivery, his "lautes Geflüster" instead blending with the tone of Karoli's instrument in a mark of the "Raffinesse in der Harmoniebeziehung zwischen Gitarre und Stimme" of which Karoli was avowedly fond.[85]

Fig. 3.57. "Tango Whiskyman", keyboard countermelody, bars 17-20.

Fig. 3.58. Ennio Morricone, "Il triello", *The Good, the Bad and the Ugly* (United Artists Records SULP1197, 1968), 3:54-4:03, trumpet; "turn" ornamentation underlined (cf. Fig. 3.57).

[84] Young/Schmidt, *All Gates Open*, 148. Other examples include "Mushroom" and "Hallelluwah" from *Tago Mago* (1971) and "Vitamin C" from *Ege Bamyası* (1972).
[85] Hildegard Schmidt and Wolf Kampmann (eds.), *Can Box: Book* (Münster: Medium Music, 1998), 216.

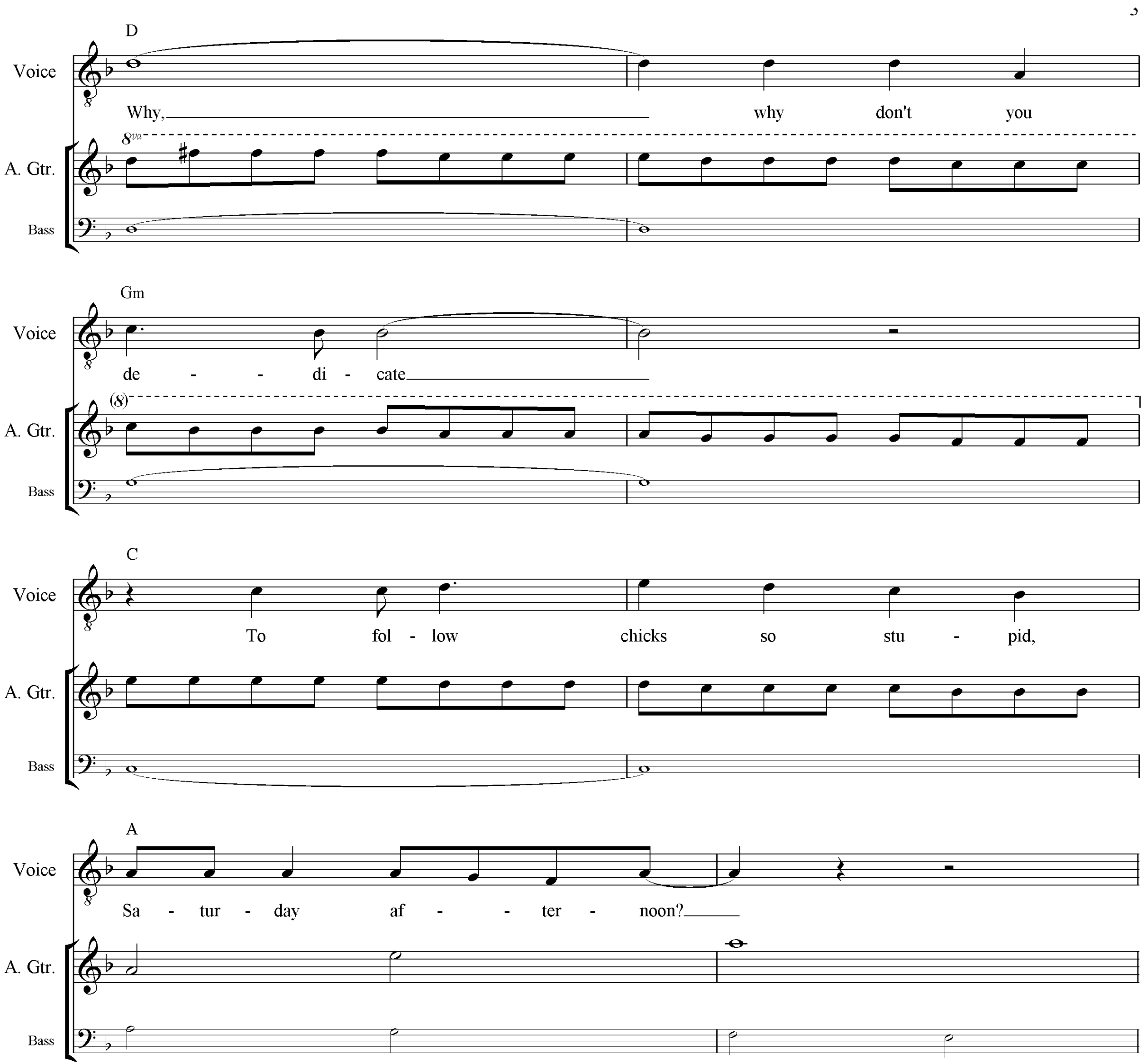


Fig. 3.59. “Tango Whiskyman”, bars 33-40 (chorus 1).

The chorus reached at bar 33, meanwhile (Fig. 3.59), appears to play with the function of anthemic refrain it would otherwise fulfil in a conventional pop song, at first suggesting this quite naturally in its modulation (as in Bizet’s “Habanera”) to the tonic major and in the high register into which Karoli’s guitar now ascends. However, the repeated crotchet beats to which Liebezeit’s percussion gives way, coupled with Czukay’s reversion to long, sustained notes from the more kinetic patterns heard in the verses, give the converse impression not of an arrival, but rather of a further build-up to a climax that is in turn never quite attained, culminating instead in two restrained held chords that simply lead into the next section. Suzuki, too, rather than reaching for new heights as might be expected, stays within a comfortable baritone range, indeed continuing largely to follow the guitar’s constant descending motion. Similarly, the instrumental section that follows – deliberately

omitted from the version heard in *Deadlock* for reasons discussed further below – unfolds not as the time-honoured virtuoso solo section that the listener might be given to expect. Instead, and perhaps owing to Karoli's self-confessed distaste for soloing,[86] it presents itself as a restrained collaborative backing section reintroducing elements heard in the previous sections and with even heavier emphasis on repetitive *ostinato* patterns, indeed functioning more as an extended dominant preparation in A serving to lead back to the home key of D. In contrast, for example, to the reprise in Liebezeit's tom-toms of the verse's rapid and constant semi-quaver patterns, Czukay's bass largely continues its harmonic pedal function from the chorus, this time in insistent crotchets instead of long sustained notes. Karoli, meanwhile, multi-tracks three different, quietly improvising guitar lines, with occasional keening portamento figures evoking the windblown melancholy of country rock, over a repeating two-bar chord sequence that Schmidt also accompanies with soft, sustained organ chords, combining in the process audible elements of folk and psychedelic rock.

"Tango Whiskyman", then, presents an act (or multiple acts) of appropriation thoroughly appropriate as Kid's musical theme and signifier: on one level, complementing his own instrumentalisation and weaponisation both of a jukebox and of a record seemingly chosen at random; and on another, combining and hybridising stylistic elements of various popular and folk musics in a manner that obscures as much as suggests their precise national provenance. Furthermore, rather than articulating in the process a distinct but, in the end, palpably inauthentic national identity – commensurate in its own way with *Deadlock*'s nebulously Mexican-American border setting ("wenn es überhaupt an einem konkret benennbaren Ort […] spielen [sollte]")[87] – Can's *bricolage* of national styles instead emphasises the authenticity of the whole in its avowed national non-specificity, a flexible "mass ornament" in which individual components can be exchanged and their overall configuration and constitution rearranged at will to suit its purposes.

3.7. Da(da)mo Suzuki and text in "Tango Whiskyman"

A further barrier or, alternatively, means to understanding "Tango Whiskyman"'s effect – both in *Deadlock* and in its own right – lies in the lyrics "contributed" by singer Damo Suzuki,

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[86] Schmidt/Kampmann (eds.), *Can Box: Book*, 212.
[87] Klick, quoted in Berg, *Das Kino des Roland Klick*, 82-83.

at once cryptic and elliptical while offering occasional flashes of intelligibility. Besides through his non-German, moreover non-Western cultural background, Suzuki broadened the transnational nature of Can's music not only in the improvisational and free-reactive lyrical style that continues to inform his music-making, but also in what Ben Smith describes as "an amalgam of Japanese, German, English and words culled from the very fringes of language",[88] a highly instinctive and unconscious translinguistic combination of snippets and fragments gleaned on his extensive travels through Europe.[89] Such combinations would be on most prominent display at so-called "Godzilla" moments during the band's live performances at which the insistent accumulation of their collective musicmaking reached a frenzy or, in Schmidt's words, "a mad orgy of sound"[90] for which Ishirō Honda's movie monster, if not a playful reference to Suzuki's Japanese heritage, was nonetheless a more than apt description.

Arguably the more significant element of these lyrics, however – certainly when considering Can's equally defining aesthetics of *bricolage* and of dilettantism towards their various musical influences – is that Suzuki's decidedly unidiomatic, nonetheless demonstrable grasp of his non-native languages (Jaki Liebezeit's blunt assessment is somewhat harsh that "[Damo] sprach ja kein richtiges Englisch")[91] instead became an affirmed *non*-mastery representing both a virtue and a significant asset. While the breadth of languages described above is less apparent in Suzuki's lyrics either for "Tango Whiskyman" (whose title suggests the NATO phonetic alphabet) or for the vocal version of the "Deadlock" theme heard at the film's close (see next section), these nonetheless provide effective and representative examples of how such translingualism, as under Suzuki's predecessor Malcolm Mooney (see chapter 2), both befitted Can's all-inclusive musical philosophy and became one of its prominent emblems. One aspect of this can be seen immediately in the apparent disconnect between semiotics and semantics with which the reader or listener is greeted even in the first lines of "Tango Whiskyman":

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[88] Ben Smith, "Can", in Peter Buckley (ed.), *The Rough Guide to Rock* (London: Rough Guides, 2003), 3rd edition, 167.
[89] Irmin Schmidt in conversation, 4th May 2018.
[90] Young/Schmidt, *All Gates Open*, 186.
[91] Schmidt/Kampmann, *Can Box: Book*, 310.

To leave the boy with the long hair
Are you singing, rhyme coming?
Here come a naturally chosen
Call him number one to sleep for
He sings another grip and still 5
Momma, papa, no one knows him
The one way they look at me
I don't lease in the morning crowd stay

He'll get a drink to his head
Everyone gets to know he's the next to fight 10
As victory don't get him
When he wins a cup, camouflage
When I talk to you
You just sing we're right, the way back
Can you hear me, my friend? 15
Don't break room, wish me luck[92]

In contrast with the moderately unidiomatic, nonetheless comprehensible English lyrics that Klick penned himself for the "theme songs" of his other films,[93] Suzuki's apparent disregard for semantics and syntax renders it difficult to follow any perceivable narrative thread for more than one or two lines at a time, with new ideas seeming to conclude or disappear as quickly as they emerge. Insofar as song lyrics can be considered autonomously as poetry to begin with, ultimately subject to the demands of melody and form, this approach in Can's music – not unlike the contemporary "cut-up" and "automatic writing" of William S. Burroughs – more than merits comparison with the various approaches to poetry outlined within Dada that advocated, among other things, "die Betonung des Primats des Worts vor der Syntax [und] seines inneren Klangs und des durch ihn evozierten Rhythmus' noch vor [der] Bedeutung":[94] in other words, the liberation of meaning and communication from codified linguistic frameworks. Schmidt has indeed explicitly likened Suzuki's lyrics to "a Dada mixture of totally meaningless syllables and some words and phrases that came to his mind",[95] and certainly in appearance, if not in practice or design, they can be compared to

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[92] "Can – 'Tango Whiskyman'", *Genius*, https://genius.com/Can-tango-Whiskyman-lyrics, accessed 30th October 2021.
[93] See, for example, *Jimmy Orpheus* (1966): "This is Jimmy Orpheus/He's got no course to run/Working just for a way to escape/Livin' just for fun"; or "Celebration" from *Supermarkt* (1974): "It's not my destination here, so babe don't cry/Land of grace will soon be found".
[94] Eckhard Philipp, *Dadaismus: Einfuhrung in den literarischen Dadaismus und die Wortkunst des "Sturm"-Kreises* (Munich: Wilhelm Fink Verlag, 1980), 13.
[95] Young/Schmidt, *All Gates Open*, 169.

Tristan Tzara's advocation in the *Dada Manifesto on Feeble Love and Bitter Love* (1920) of poetry made from cut-up newspaper articles, seemingly destroying "die Aura ihrer Hervorbringung" (as Benjamin later wrote of the Dadaists)[96] through their almost flippant avoidance of clear meaning.

In terms more appropriate, however, to Suzuki's use of an idiosyncratic, indeed idiolectic "own special language" (in which "I don't have any meaning because text is not really so important"),[97] one might think instead of particular members of the Zurich Dada circle who sought to incorporate this method into a more purely artistic praxis, as opposed to the more political intentions behind the later Berlin Dada scene. Parallels may be drawn, for example, between the playful use of wordplay and morphological variation in the verse of Hans Arp – mirroring, as Eckhard Philipp argues, the processes by which children learn to use language[98] – and the free-associative half-suggestion or fusing together in "Tango Whiskyman" of potentially autonomous and integral syntactic units, for example "You just sing we're right, the way back" (line 14 above):

You just sing ¦
                        we're right
                                    the way back [home? to you?]
                        we're right   back [where we started?]
                              right the way   [up? down? along? back?]

Another comparison can be found between the transcendental spiritualism that Suzuki claims to explore through his "special language"[99] and the *Lautgedichte* of Hugo Ball, whose exploitation of fragmented, ostensibly nonsensical phonetic sounds, for example in his landmark "Karawane" (1917; Fig. 3.60), resulted in an incantatory and devotional *Ursprache* professing a direct line to the mystical, ineffable and divine.[100] Furthermore, in drawing on various folkloric and even shamanistic traditions, Ball's poetry engaged in what Erdmute Wenzel White describes as "the transformation of the material world into pure sound" and

[96] Walter Benjamin, "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit, in Rolf Tiedemann (ed.), *Gesammelte Schriften: Band 1-2* (Frankfurt am Main: Suhrkamp, 1980), 502.
[97] Quoted in Young/Schmidt, *All Gates Open*, 186.
[98] Philipp, *Dadaismus*, 219.
[99] Young/Schmidt, *All Gates Open*, 187.
[100] Philipp, *Dadaismus*, 194.

"a return to the origins of all art: pure energy and magic".[101] Certainly, Suzuki's lyrics in *Deadlock* do not reach quite these extremes, of which the "Godzilla" moments mentioned above provide better examples. An even more relevant similarity, however, may be found in the dense web of associations that Ball's "Karawane", ostensibly *despite* its apparent nonsense, nonetheless suggests *through* it, freely crossing linguistic and temporal boundaries in its vague allusions to words from languages both living and dead.[102] Besides appealing to the Dadaists' intellectual and polyglot constitution, this very much presents a textual parallel for Can's own blending of multinational musical influences described in the previous section.

KARAWANE
jolifanto bambla ô falli bambla
grossiga m'pfa habla horem
égiga goramen
higo bloiko russula huju
hollaka hollala
anlogo bung
blago bung
blago bung
bosso fataka
ü üü ü
schampa wulla wussa ólobo
hej tatta gôrem
eschige zunbada
wulubu ssubudu uluw ssubudu
tumba ba- umf
kusagauma
ba - umf

Fig. 3.60. Hugo Ball, "Karawane" (1917).

Similarly, individual words or fragments of Suzuki's lyrics to "Tango Whiskyman" – indeed, seemingly in spite of themselves – suggest meanings of some sort and even coded references to *Deadlock* itself, to which Suzuki (having, like the other band members apart from Schmidt, not seen the film; see section 2.1) would nonetheless have had an indirect connection through Schmidt's descriptions of the story. The "boy with the long hair" referred to in the first line, for instance, instantly suggests the figure of Kid, while "Here come a naturally chosen", "Momma, papa, no one knows him" and "I don't lease in the

[101] Erdmute Wenzel White, *The Magic Bishop: Hugo Ball, Dada Poet* (Columbia, SC: Camden House, 1998), 103, 112.
[102] See Phillip, *Dadaismus*, 192ff.

morning crowd stay" hint cryptically at the stoic solitude characteristic both of Kid and of the archetypal Western hero (or Italo-Western anti-hero) for which he acts as a surrogate. The lines in the second stanza "When I talk to you/You just sing we're right, the way back/Can you hear me, my friend?" seem almost to mirror his repeated uses of the record, familiar to both him and Sunshine, to remind his former partner of their past friendship and, where possible, to seek reconciliation (see above). The later lines "He'll get a drink to his head/Everyone get to know he's the next to fight", meanwhile – suggesting the inference in the song's title of whiskey as a prominent visual motif – conjure images either of a pugnacious brawler with a hair-trigger temper which one might associate with Dump or Sunshine, or of one who waits to be "the next to fight" as Kid does, anticipating and waiting for his opponent's move before making his own.

Additionally, while obscure lyrical imagery and an emphasis on improvisation were equally core characteristics of Mooney's tenure with the band, one marked difference is that Mooney, whose delivery in his native tongue ensured an inherent syntactic logic, also possessed a clear diction that rendered even his most spontaneous lyrics eminently intelligible to the listener. In stark contrast, Suzuki's unidiomatic pronunciation and noticeably softer vocal delivery – often so well blended into the overall sound as to render him barely intelligible – complements in its own manner the band's philosophy that their singers, as opposed to the conventional rock-and-roll frontman, were instead incorporated as fellow instrumentalists into the band's collective and collaborative meld. The group's lyrics, in true Dada fashion as Schmidt describes, thus "never had this sense of transporting any kind of message",[103] but were rather instantaneous reactions to the music that in turn also formed one of its primary component parts.

Indeed, as writer and frequent Can collaborator Duncan Fallowell explains, even the "*Urtext*" versions now available of Suzuki's lyrics (which in most cases were "actually just sound […] not language") were prepared at the behest of music publishers for copyright purposes rather than the band's, and were in fact Fallowell's own transcriptions of what he believed Suzuki to be singing, effectively imposing or, in his words, "invent[ing] lyrics that approximated to the sound".[104] That Suzuki's lyrics in *Deadlock* are thus broadly similar between studio and live performances – for example, between the vocal version of

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[103] Young/Schmidt, *All Gates Open*, 169.
[104] Young/Schmidt, *All Gates Open*, 142.

"Deadlock" released on *Soundtracks* and that performed live in Soest a few months later[105] – owes less to their initial conception as text than to their subsequent codification as such. Indeed, when following the recording of "Tango Whiskyman" with lyrics such as from the source above, the written words often do not match up with those heard on the recording, with numerous sounds or syllables omitted for which evidently no equivalent transliteration could be found. Besides Suzuki's lyrics thereby opening themselves up to multiple possible hearings, the absence of a reliable *Urtext* through which to compare different interpretations effectively renders no one version any more or less accurate than another. The line above of "Call him number one to sleep for" (line 4), for instance, is given in other versions as "Call him number one, two, three, four", immediately suggesting different connotations yet which do not detract in any significant way from a meaning or connection to the film which is, in any case, completely open to begin with.

As well as thus complementing Kid's *bricoleur* qualities and the *bricolage* of global musical styles his "theme song" presents, the addition of Suzuki's improvised lyrics both to "Tango Whiskyman" and to the concluding vocal version of "Deadlock" (see next section), far from unwittingly obfuscating their meaning and importance in terms of reading the film, instead works to the considerable advantage of song and film alike. In their abandonment of conventional notions of semantics and hence of obvious sources of meaning, they enable access (as Philipp writes of Dada) to "geheime Kanäle" of potentially untrammelled expressive possibilities allowing for "das Erwecken von Assoziationen, die nur ich-bedingt sind" not only for the poet or performer, but also for the recipient in that they "das ihrige auch [ihm] gegenüber leisten".[106] On one level, then, besides presenting Suzuki's own unfiltered stream-of-consciousness response both to the scenario and to the task at hand of scoring the film, the dense obscurantism of Suzuki's lyrics thus allows too for multiple different interpretations from the listener. On another, Fallowell's "contributions" in particular demonstrate how, rather than serving as an authoritative statement, they can instead be viewed as a palimpsest on whose initial iterations subsequent versions are then superimposed: an especially crucial factor considering Klick's directorial aesthetic of

[105] This concert, which also featured the debut live performance of Kraftwerk, was part of the "Karussel für die Jugend" series organised as a local youth initiative, and broadcast on WDR. See https://www.youtube.com/watch?v=e_51JhbqgjU (accessed 28th September 2021).
[106] Philipp, *Dadaismus*, 13-14.

communication, open spaces and narrative open-endedness. In this sense, then, it is indicative that none of "Tango Whiskyman"'s various appearances within the film include the central instrumental section described above, consisting instead merely of repeated verse and chorus figures. Although the words are thus continually repeated, as if to constantly incite the viewer to follow and decode them, their idiosyncratic construction and delivery, coupled with their frequent low placing in the overall sound mix, not only complicates but furthermore actively obstructs attempts to do so, not least for the non-native English speakers that would have predominantly comprised the film's initial audiences.

3.8. The end of the road…? Conclusions

To draw together the analysis particularly of the preceding three sections, but also of this chapter thus far, such ambiguity as explored through the music and lyrics of Can's "Tango Whiskyman" (not to mention in their overall score) is thus key to interpreting the events and significance both of *Deadlock* as a film and of the individual role within it of Bohm's Kid.

As Norbert Grob writes, Kid, while the film's "triumphierender Held" (albeit more as the last man standing), is simultaneously "der größte aller Verlierer",[107] in the end leaving Deadlock without the money that has thus far been the main driver of the film's plot. In heading off into the sunset at the film's close (Fig. 3.62) – as Klick describes, "wie im klassischen Western"[108] – he does not forgo the promise of potential domestic contentment in favour of continuing his nomadic existence (as per his Western and Italo-Western predecessors) so much as instead recognise its impossibility, certainly in the "verlassenen, im Staub erstickten" Deadlock.[109] His partnership with Sunshine, after all, is irrevocably broken owing to the latter's treachery, and the only two others with whom he had forged any meaningful new connection, namely Dump and Jessie, are now both dead at Sunshine's hand. Furthermore, as suggested above, Kid's "hero" status within the film, much as with Eastwood's "Man with No Name", is less inherent or integral to his character than relative to Dump's conspicuously less heroic traits and Sunshine's more overtly villainous ones, with

[107] Grob, "Umsonst ist nur der Tod", 16.
[108] *Deadlock*, director's commentary. See, for example, Gary Cooper's Will Kane in *High Noon* (dir. Fred Zinnemann, 1952) or John Wayne's Ethan Edwards in *The Searchers*.
[109] Schönecker, "*Deadlock*".

Kid similarly content or prepared as his partner to use force and threats as well as cunning in order to assert himself within the film's Hobbesian diegetic world. Klick himself moreover identifies a (deliberately) fundamental flaw in Kid's character in that, in his final face-off with Sunshine, he has the opportunity to save Jessie by revealing the money's whereabouts as Sunshine demands, and yet does not: "er sagt, 'Tu das nicht, Sunshine', aber nicht, 'ich gebe dir das Geld' […] Er könnte [Jessie] retten, aber er kann aus der Konfrontation nicht heraus".[110] In his own adherence to, or else inability to deviate from both generic and social conventions of brinkmanship and "ritualisierter Überlegenheitsdemonstrationen",[111] Kid's actions ultimately result in the deaths of those around him, a further burden he must then carry on his shoulders.

Fig. 3.61. Sergio Corbucci, *Django* (DVD, 2008, Argent Films).

Fig. 3.62. *Deadlock*: the hero staggers into the sunset.

As with the ambiguous sound and use of "Tango Whiskyman", the re-entry over *Deadlock*'s closing minutes of Can's opening "Deadlock" theme (Table 3.2, **6**) – featuring the same resonant guitar sound as in the earlier instrumental version, but with added lyrics and an audibly more fleshed-out backing instrumentation – ostensibly serves a recapitulatory and redemptory purpose in signifying the transformation that Kid has supposedly undergone within the film, yet in fact leaves the viewer in no less doubt as to how to interpret his far-from-certain future. Contemporary aficionados, for instance, could not have overlooked the distinct parallels of this closing sequence with that of Corbucci's *Django* (1966; Fig. 3.61), whose protagonist is likewise seen staggering away from camera (and from a massacre) towards the horizon – furthermore through a cemetery such as Deadlock the town comes to resemble writ large through its atmosphere of death and decay

[110] *Deadlock*, director's commentary.
[111] Berg, *Das Kino des Roland Klick*, 90.

– and accompanied by an audibly "pop" combination of singer and backing band. However, whereas Luis Bacalov's end title for *Django* features a polished and full-sounding arrangement complete with backing choir and strings, Can's closing "Deadlock" theme showcases the far more rough-and-ready method that defined both their studio and film repertoire, with Suzuki's strained tenor contrasting similarly against Rocky Roberts's virile baritone in Bacalov's theme.

Similarly, the lyrics to "Django"' quite clearly perform the function that Gorbman identifies in classical narrative cinema of a Greek chorus commenting on events,[112] promising Franco Nero's protagonist that happiness will prevail despite the horrific physical disfigurement he suffers in the film ("After the showers, the sun will be shining […] You must go on"). Suzuki's rather less straightforward lyrics for "Deadlock", in contrast, at first appear more to compound the inconclusiveness of *Deadlock*'s ending than offer a means of interpreting it, instead leading the viewer towards a proliferating number of potential avenues:

> *When we fool didn't know how build the new room*
> *You could choose too along the sunshine*
> *But then the smile and then the reefs just for chess and me*
> *Now you fools stand happy in the pan*[113]

As with "Tango Whiskyman" (see above), there are numerous, albeit cryptic inferences that one could make to the immediate events of the diegesis. The "new room", for example, that "we fool didn't know how [to] build" could well represent the life of largesse that Sunshine and Kid previously attempted to construct for themselves through their bank robbery. Far more, however, it suggests the daunting task now facing Kid in determining which path he must subsequently take, seemingly likened to a strategic game of single-player chess ("just for chess and me") and hinting in any case at some escape from "the pan" (a possible mispronunciation of "pain") of Deadlock in which the "fools" Dump, Corinna and Jessie "now stand happy" in death. Similarly, the line "You could choose too along the sunshine", ostensibly namechecking Kid's former partner-in-crime, appears in this sense to refer to the path he previously walked alongside Sunshine and from which he has now seemingly diverged, albeit with far from a clean break as he is indeed the one to dispatch Sunshine by

[112] Gorbman, *Unheard Melodies*, 19.
[113] "Can – 'Deadlock'", *Genius*, https://genius.com/Can-deadlock-lyrics, accessed 30th October 2021.

equally violent means, less besting his psychologically shattered opponent in combat than delivering the *coup de grâce*.

Precisely this ambiguity leads back to Klick's dual emphasis as a filmmaker firstly on involving his audience as active participants in a "Kommunikation", and secondly on basing his characters and scenarios in the "innere Wahrheiten" of his actors and locations rather than in any preconceived ideas.[114] Kid himself, after all, far from being merely a one-dimensional *Demonstrationsfigur*, is instead both fleshed and rounded out as a combination of positive and negative traits: a *bricolage* as well as *bricoleur*. Likewise, his narrative, and by extension that of the post-war generation of whom he is emblematic, is given an open-ended pause at its conclusion rather than a facile or convenient "happy", "tragic" or even redemptory ending. As Rolf Aurich writes, the fact that Kid, when Sunshine asks what he plans to do with his share of the money, responds that he has not yet thought so far ahead ("ich bin ja noch keiner [Millionär]") is a veritable strength; by merely keeping his eyes on the present, he holds all the cards, whereas thinking even one step too far ahead is potentially tempting fate, "denn dazu könnte es auf lustvolle Weise sowieso kaum mehr kommen".[115]

In this sense, Ulrich von Berg's assertion that Kid "konsequent nach vorn [blickt]" can be taken equally to mean the forward planning that ensures him the step up on his rivals,[116] as demonstrated through his constant playing of the "Tango Whiskyman" record, but also an instinctive *bricoleur*'s reactiveness to his immediate situation and surroundings. Both Dump's and Sunshine's actions, after all, are marked by a combination of desperation, past glories and an ingrained set of psychologically compulsive behaviours, respectively a characteristic "winselnde Feigheit" and "hinhaltender Sadismus".[117] Kid, in contrast, "ist cool, kann abwarten, aber auch im richtigen Augenblick entschlossen handeln".[118] In both a diegetic and generic "world on film" characterised by actions and behaviours not only outdated, but by and large tied to predetermined archetypes, his strength therefore lies precisely in the fact that he possesses the confidence, ability and will to be adaptable. In this sense, and to return briefly to the discussions of chapter 2, *Deadlock*'s close and the

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[114] Schlaich (dir.), *Das Kino des Roland Klick*.
[115] Aurich, "No role", 7.
[116] Berg, *Das Kino des Roland Klick*, 90.
[117] Berg, *Das Kino des Roland Klick*, 92.
[118] Berg, *Das Kino des Roland Klick*, 90.

ambiguous future that Kid now faces present not merely a synthesis, but a progression on the (similarly Can-scored) conclusions to Fritz's *Mädchen mit Gewalt* and Schamoni's *Ein großer graublauer Vogel*, combining the former's ending as it began and the latter's loud and fiery carnage with the knowledge of self that Philip Winter is granted in Wenders's *Alice in den Städten* – indeed, preceding this by some four years – and which enables him to break the repetitive cycle in which he is previously caught.

In this sense, a more explicit parallel can thus be drawn between *Deadlock*'s "kaputte Menschen in einer kaputten Welt"[119] now unnavigable via established means and the real-life breakdown of values faced in West Germany and around the world throughout the "Global Sixties" and brought to a head in the 1968 protests (on which more in chapter 4). Moreover, in contrast to *Mädchen mit Gewalt*'s shrug-of-the-shoulder cynicism or *Ein großer graublauer Vogel*'s nihilistic abandon, Klick's film combines their more overt looks to contemporary genre cinema both with *Alice in den Städten*'s optimism in working one's way through (and thus out of) deeply entrenched problems, and with its allusiveness in less marking a natural endpoint for its protagonist's journey than suggesting a new beginning that they are now better able to negotiate through their experiences. Similarly, rather than proffering a roadmap or blueprint by which its intended youthful audience might similarly find their way through the malaise and uncertainty of the period, the overall style and effect of Klick's *Deadlock* not only mirrors the vaguely implied plot in inviting the viewer to put the pieces together, but demonstrates how these pieces – and others like them – can be used as tools and materials with which to plot their own next steps in the manner of Kid's *bricoleur*-hero. In this sense, in Klick's ostensibly rose-tinted recollection of the period in which *Deadlock* was filmed as "halt die Zeit, in der man dachte, die Kids werden schon wissen, was sie machen",[120] it is perhaps less a younger generation *in toto* to whom he refers than the "Kid" types among them – the Kids of this world – most capable of adopting his philosophy in real life.

As well as providing an effectively atmospheric score, Can's soundtrack bolsters this idea and its centrality within Klick's film in two main ways. Firstly, as a *bricolage* of musical styles and materials scavenged from various sources, it embodies the adaptability that equips Kid, the consummate *bricoleur*, with the means to survive and thrive in such

[119] Berg, *Das Kino des Roland Klick*, 20.
[120] Berg, *Das Kino des Roland Klick*, 92.

uncertain times and environments as *Deadlock* depicts. At the same time, however, if we are to see Kid as a visual projection, and hence Can's music as an aural signifier of a younger generation considering where to go next, the lyrical open-endedness and musical heterogeneity of "Tango Whiskyman" and "Deadlock" are almost defiantly unforthcoming. Rather, they mirror the film's underrunning aesthetic of suggestion and ambiguity as if to further dispute any notion of the answers this generation seeks – or anyone identifying with Kid, for that matter – being found or realised vicariously through a film story. Indeed, one could easily interpret *Deadlock* as simply another such story into which Kid wanders at the beginning and which, with events having not turned out to his satisfaction, he promptly departs at the end as if leaving a film set. Instead, as uncertain and fraught with potential missteps as Kid's own path may be (whether to salvation, enlightenment or otherwise), his inbuilt *bricoleur*'s ability to adapt and think on his feet promises at least the possibility of endurance, and with it of progress and success: in other words, a way out of the deadlock of a broken world.

4) Carnival in Babylon: Amon Düül II's music in two counterexamples

4.1. "Counterexamples": counter to what?

In contrast to the "affirmative-insider" and "personal-idiosyncratic" approaches respectively of the previous and subsequent chapters, the discussion here will correspondingly set out what can broadly be termed a "critical-outsider" approach. This more distanced perspective – "outsider-looking-in" as opposed to "insider-looking-out" – observes and comments on events in terms variously critical, sceptical, yet not entirely unsympathetic, moreover combining aspects of the soberly objective with the highly subjective.

The two "counterexamples" in question – Hans Jürgen Syberberg's *San Domingo* (section 4.3) and Rainer Werner Fassbinder's *Niklashauser Fart* (section 4.4), released within weeks of one another in late 1970 – bear considerable comparison in and of themselves. For one, both films either round off or appear towards the end of their directors' respective "early" periods, with subsequent productions announcing new phases and directions: Fassbinder, with *Händler der vier Jahreszeiten* (1971), a hybridisation of popular genre forms with subversive content; and Syberberg, with *Ludwig – Requiem für einen jungfräulichen König* (1972), a new cinematic model "analog den universellen Gesetzen der Musik".[1] So too do both films' respective distribution strategies indicate the approaches their directors would later take: *Niklashauser Fart*, part-financed by and premiered on *Westdeutscher Rundfunk*, the fruitful opportunities that Fassbinder perceived and encountered through television funding; and *San Domingo*, for whose exhibition Syberberg bypassed distributors and approached cinemas directly,[2] his increasingly oppositional distance from the mainstream film industry.

Both films, however – in large part through their use of Krautrock – illuminate and conversely gain further illumination from their broader social, political and cultural contexts in three primary aspects. Firstly, the particular timing of their production – Fassbinder's film in May 1970, Syberberg's later that summer – serves to present both films not only as comparative responses to the cultural tumults of the "Global Sixties" as explored in previous chapters, but moreover as more immediate responses to the political events and

[1] Hans-Jürgen Syberberg, *Syberbergs Filmbuch* (Munich: Nymphenburger Verlag, 1976), 11.
[2] Syberberg, *Filmbuch*, 102ff.

revolutionary currents both leading up to May 1968 and in its failed aftermath. What's more, the manner in which both films thematise these events typifies broader patterns observed within the Young German Film and New German Cinema with regard to political issues, and furthermore how these contrasted with other currents of West German filmmaking. Thomas Elsaesser, for instance, includes both in an interrelated series of "cautionary, highly abstruse and allegorical [West German] films" whose approach to political events reflected far more the "resolve" of Young German and New German filmmakers "not to make 'political' films".[3] Similarly, Eric Rentschler contrasts this broader reticence with the approaches both of Helke Sander, Harun Farocki and others at the *Deutsche Film- und Fernsehakademie Berlin* who engaged far more explicitly with these events, and with other continental filmmakers such as Godard and Antonioni who sought to render them in a distinctive filmic "iconography".[4]

Secondly, both films accordingly examine broader contemporary issues through their shared focus (albeit to differing degrees and ends) on the contemporary West German counterculture as a political, even revolutionary as well as cultural response to the events of 1968: this, furthermore, despite the counterculture's own apparent lack of interest and involvement in more direct political engagement. In the first instance, these political positions doubtless functioned as such in their affirmed, furthermore lived-out opposition to bourgeois mainstream society, a first shock to the post-war capitalist system and "primäre Ablehnung [bzw.] Verweigerung" of its dynamics which crucially laid the groundwork for others to follow.[5] The fact, however, that these "rejections" or "refusals" amounted principally to disengagement from the social establishment without further ambition towards revolutionising it – above all in the renewed espousal of the communal model (see next section) – also limited their broader reach and longer-term effectiveness, not least in the ideological disagreements that prevented subcultural and political currents from collaborating and agitating alongside one another. While neither Syberberg's nor Fassbinder's films thus constitute a negation or repudiation of the global or West German

[3] Thomas Elsaesser, *Fassbinder's Germany: History, Identity, Subject* (Amsterdam: University of Amsterdam Press, 1996), 272.
[4] Eric Rentschler, "'There Are Many Ways to Fight a Battle': Young Fassbinder and the Myths of 1968", in Brigitte Peucker (ed.), *A Companion to Rainer Werner Fassbinder* (Malden, MA: Wiley-Blackwell, 2012), 424-5.
[5] For discussion of this term's application and relevance to the 1960s West German counterculture, see Sara Bangert, "Müßiggang ist aller Laster Anfang? Literarische und filmische Typen der Verweigerung im Milieu der deutschen Gegenkultur der 1960er/70er Jahre", in *German Life and Letters* 74/1 (January 2021), 109-29.

countercultures *per se*, both nonetheless take a markedly critical view (certainly opposite the more affirmative stances of the previous chapters) of these milieus' selective political (non-)positioning, focussing particularly on the confused and contradictory notions of "revolution" that result and which actively impede their efforts.

Thirdly, such observations underline the importance of Syberberg's and Fassbinder's shared use not only of Krautrock more generally, but more specifically of a band whose music and lifestyle were considered highly emblematic of the communal-countercultural scene at which their films look somewhat askance. This is namely Munich's Amon Düül II, who appear in *Niklashauser Fart* for an extended five-minute cameo performance, and in *San Domingo* contribute a full accompanying non-diegetic score. While recent studies have redressed somewhat these films' comparatively under-researched status within their directors' respective *oeuvres*, there remains little if any discussion of the vital intra- and profilmic roles played by the group's music, and in *Niklashauser Fart* by their on-screen appearance. Rentschler's analysis of the latter film, for example, approaches Amon Düül II's cameo more from a film studies than a musicological perspective,[6] while Seán Allan's otherwise excellent and valuable examination of *San Domingo* curiously omits any mention whatsoever of the band's score.[7] Above all, in terms of the utilisation and perceived "use value" of Krautrock as film music as this thesis explores, the uses of Amon Düül II's sound as discussed in this chapter provide an instructive comparison both to the collaborative approach that Can enjoyed with numerous directors (see chapters 2 and 3) and to the more symbiotic working relationship between Werner Herzog and Popol Vuh (chapter 5). While both Syberberg and Fassbinder, by contrast, exert all but total control in this regard, inviting little further involvement from Amon Düül II beyond the composition, recording and/or performance of their music, this is counterbalanced – or, alternatively, complemented – by the band's own apparent indifference as to how their music was ultimately used.

The next section will therefore offer a brief introduction to the particular aspects of the band's music and biography not only that tie together the underrunning themes outlined above, but which thus make theirs a suitable case in point for both directors' contrasting analyses and critiques of the contemporary counterculture.

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[6] Rentschler, "'There Are Many Ways…'", 429, 435.

[7] Seán Allan, "Revolutionary Aesthetics? Kleist, 1968 and the New German Cinema", in *German Life and Letters* 64/3 (July 2011), 472-87.

4.2. "Race from Here to Your Ears": Amon Düül II's "political" music and musical "politics"

Formed in 1968 with continuing core members Chris Karrer (violin), John Weinzierl (guitar), Renate Knaup (vocals), Falk Rogner (keyboards) and Peter Leopold (drums), Amon Düül II remain one of the best-known and most enduringly representative members of the Krautrock pantheon, their debut album *Phallus Dei* (1969) indeed one of its first major success stories both in and outside West Germany.[8] In addition, they serve in the two films discussed here as instantly recognisable exemplars of the contemporary West German communal-countercultural scene, yet whose music and musical *bricolage* espoused notions of political and cultural identity which were both highly particular (if not self-contradictory) and deeply intertwined.

In the former (political) regard, while eschewing the more confrontational tenor and direct political engagement of West Berlin's *Agit*- and *Politrock* scenes (see Introduction), Amon Düül II's music – as specifically a *commune* band – could nonetheless be considered "political" in that it reflected its members' commitment to the communal as a workable countermodel to that of contemporary mainstream society, moreover proselytising this model's virtues and transformative benefits for society at large through its sheer sound and effect. Besides being highly ambiguous in terms of broader-scale engagement, however, this politics brought with it further complications for the group themselves. For one, the appendment to their name of the numeral 'II' implied as much a continuation of this model from the infamous anarcho-politico-musical Amon Düül commune in which its members first met as a departure from the latter's more extreme Situationist elements and increasingly stringent, indeed aggressively enforced ideology. This was reflected to great extent in the ensuing confusion and animosity as the commune's earlier, formerly combined musical offshoot continued to record and perform sporadically as Amon Düül or Amon Düül I. While Amon Düül II's subsequent uncoupling thus freed its members from their predecessors' "declared ethos of amateur incompetence" subordinating musical virtuosity and technical progression to the egalitarian dynamics of the collective,[9] their newly liberated musical ambitions nonetheless conflicted with their continued adherence to the

[8] The album was one of the earliest Krautrock records to secure an international release, on Liberty Records. See Stubbs, *Future Days*, 99.
[9] Stubbs, *Future Days*, 94.

collective-communal model and its abiding philosophy of "absolute [musical] democracy".[10] Such strong antiauthoritarian impulses persevered in a deep-seated suspicion and disavowal of leader figures, yet which resulted simultaneously in a progressive sense of professional indiscipline and individual egotism that pulled the band in proliferating musical directions.[11] At the same time, their increasing later recruitment of more seasoned musicians (for example bassist Lothar Meid, who appears in both films discussed here), while further bolstering their professional sheen, served to dilute the impact their music had once possessed as an expression of communal-countercultural collectivity.

This had a noticeable effect, too, on the cultural identity and "politics" that the group – as simply a *band* – endeavoured to assert in their music, both maintaining and enhancing their predecessors' pronounced antithetical distance to their West German upbringing and Western cultural heritage (for example, deriving the name "Amon Düül" from those of ancient Egyptian and Turkish deities).[12] The initial Amon Düül, on the one hand, made in their largely percussive set-up and obligatory collective participation as if to re-establish this identity from scratch by returning to music's prehistoric, even primeval beginnings. Amon Düül II, in contrast, combined this with an increased look to other global musical cultures in their pursuit of a more internationalised sound and musical identity which, when not regarding their Germanness from a scornful or self-parodic remove, effaced all obvious traces of it in favour instead, as Karrer put it, of a truly global and multicultural "Weltmusik".[13] This "deterritorialised musical hybrid [that] challeng[ed] essentialised Germanness through its cosmopolitanism"[14] was realised perhaps to greatest effect on their *Phallus Dei* album, whose evocation of a folkloric, indeed ritualistic pre-national past went hand in hand with a *bricolage* combination of multilingual lyrics and recognisable elements from a panoply of global musical cultures into a heterogeneous whole that defied easy musical or national categorisation.

[10] Stubbs, *Future Days*, 106.
[11] Ingeborg Schober, *Amon Düül – Tanz der Lemminge: Anfänge deutscher Rockmusik in der Protestbewegung der 60er- und 70er-Jahre* (Augsburg: Sonnentanz-Verlag, 1994), 2nd ed., 51.
[12] Schober, *Tanz der Lemminge*, 29.
[13] Christoph Wagner, *Der Klang der Revolte: Die magischen Jahre des westdeutschen Musik-Underground* (Mainz: Schott Music, 2015), 161.
[14] Ulrich Adelt, *Krautrock: German Music in the Seventies* (Ann Arbor, MI: University of Michigan Press, 2016), 54.

This professed and outward-looking "Weltmusik", however, belied an inability on the one hand to reconcile this with the West German identities the band sought to abandon, and on the other to sufficiently assert and define their sound independently of the various musical influences they absorbed. This was particularly true of the Anglo-American rock that had informed their music from its earliest beginnings, yet came increasingly to shape its character on subsequent albums – the double albums *Yeti* (1970) and *Tanz der Lemminge* (1971), *Carnival in Babylon* and *Wolf City* (both 1972) – even as the musicians themselves voiced their desire to transcend its musical idioms and their resistance to the cultural imperialism its professional standards and market dominance represented.[15] *Phallus Dei*'s twenty-minute, side-long title track is thus a case in point in both regards, its eery and steadily building opening section recalling avant-garde art music combined with the contemporary psychedelia of Pink Floyd and the Doors, and with the more discernible groove into which this resolves incorporating elements variously of bluegrass, medieval minstrelsy and Carnatic vocal music. Particularly its later sections, however, exhibit equally audible and tell-tale strains of the Velvet Underground, Frank Zappa, the Beatles and even, in Christian "Shrat" Thierfelder's idiolectic English vocals, an exaggeratedly parodic Jimi Hendrix or Bob Dylan.

While such contradictions entailed longer-term consequences explored further in the following sections, the tensions they both reflected and produced nonetheless connoted (as early fan Wim Wenders recalls) a sense of searching that resonated distinctly with a younger post-war generation,[16] moreover with up-and-coming filmmakers looking similarly to emancipate themselves from homegrown cultural traditions. Rüdiger Nüchtern's concert film of the song "Phallus Dei", for instance (*Phallus Dei*, 1969 – featuring Wenders on camera duties), metaphorises the group's music and its perceived radical newness into a breaking audio-visual dawn through parallel editing of the band's psychedelically backlit studio performance (Fig. 4.2) with real-time location footage of a rural sunrise (Fig. 4.1). For Syberberg and Fassbinder, however, each in their own way further removed from the counterculture's attendant social and cultural politics and thus regarding events with a far

[15] Adelt, *Krautrock*, 55.

[16] Schober, *Tanz der Lemminge*, 31. "Shrat" Thierfelder later appeared in Wenders's *Alabama – 2000 Light Years* (1969) and *Summer in the City* (1970).

more "unverklärte[n] Blick",[17] these same contradictions offer a means to critique and comment on the countercultural scene at large, as surface-level manifestations of a prevailing social and cultural malaise whose own broader presence is thus further revealed and amplified.

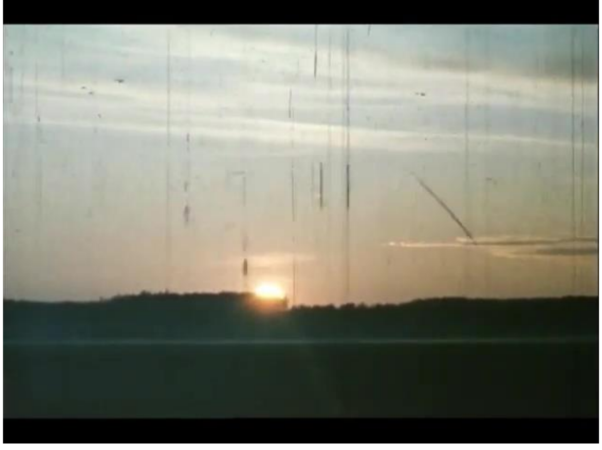

Fig. 4.1. Rüdiger Nüchtern, *Phallus Dei* (1969, Rüdiger Nüchtern München): location…

Fig. 4.2. …and studio footage.

[17] Michael Kienzl, "*San Domingo*", *Critic*, 4th June 2008, https://www.critic.de/film/san-domingo-1318/ (accessed 14th June 2021).

4.3. "Wir wollen eine andere Revolution!": Hans-Jürgen Syberberg's *San Domingo* (1970)

Fig. 4.3. Syberberg, *San Domingo* (DVD, 2008, Syberberg-Filmproduktion): title card.

Fig. 4.4. Amon Düül II's musical credit.

4.3.1. Introduction

Given the striking integration in Syberberg's later films of both the music and musical-dramaturgical strategies of Wagnerian opera,[18] it is thus surprising to encounter Amon Düül II's music in his earlier *San Domingo*, moreover in the form of a full-length score (Fig. 4.4). While such decisions are in fact much of a piece with other of Syberberg's early films whose musical soundtracks are similarly predominated, if not necessarily by "pop", then by more identifiably *popular* music,[19] they moreover present considerable similarities as well as fruitful contrasts with the later work mentioned above: this, indeed, despite their use of music with which Syberberg himself professes far less of an affinity.[20]

Syberberg (b. 1935) appears for *San Domingo* to have been drawn certainly to the "ganz seltsam [und] exotisch" quality of Amon Düül II's music, but more so to the authenticity they projected in their apparent defiance of the culture industry: "sie waren eben ganz besonders, nicht so vermarktet und exakt".[21] Accordingly, one hears in their subsequent score the results of Syberberg's efforts both to capture the authenticity of their music and lifestyle and to do so authentically, chiefly in recording "möglichst [ihren] Lebensgewohnheiten entsprechend" at their Kronwinkl commune in Lower Bavaria

[18] For further discussion, see Roger Hillman, *Unsettling Scores: German Film, Music and Ideology* (Bloomington, IN: Indiana University Press, 2005), chapter 4.
[19] See, for instance, the jazz selections peppered throughout the documentary *Romy: Porträt eines Gesichts* (1966) or Eugen Thomass's jazz-funk-infused score for *Scarabea – Wieviel Erde braucht der Mensch?* (1968).
[20] Syberberg, *Filmbuch*, 307.
[21] Schober, *Tanz der Lemminge*, 109-10.

throughout July 1970.[22] This parallels immediately the equally striven-for visual and narrative authenticity respectively of *San Domingo*'s underground aesthetic (in its use of original sound and 16mm black-and-white) and of the documentarily captured motorcycle ride-outs, fistfights and drug parties the film deploys as unmediated "Formen der Kommunikation".[23] Furthermore, Syberberg appears to have encouraged from Amon Düül II a comparable approach as undertaken by Can towards their various film projects (see section 2.1) in requesting "keine auf den Film gestoppte Musik, sondern eher etwas Allgemeines zum Thema", with the band themselves – whether through indifference or Syberberg's own instigation – similarly having "kein bisschen von dem Film gesehen, nichts".[24] However, whereas Irmin Schmidt's close involvement on final editing and mixing nonetheless ensured Can a final say in how their music was used, Amon Düül II seem in contrast (as Syberberg recalls) to have shown markedly little interest in what happened to their music beyond its initial production and recording. That its subsequent positioning, structure and usage was instead left entirely to Syberberg's discretion thus works undoubtedly to his advantage, enabling him to arrange their "Rohmaterial" into a narrative framework of his own design and according exclusively to his perceptions of effect, mood and suitability.[25]

It should be stressed that it is not the intention here to consider Amon Düül II's score in a similar light as the scathing reviews that accused *San Domingo* variously of exploiting, manipulating or even fabricating its supposedly documentary events.[26] In the absence, however, of any obvious deeper sensitivity towards their music on Syberberg's part – or, for that matter, of any further knowledge, involvement or input on the band's that might otherwise have informed its sound, placement and usage – his resulting "Musikaufstellung", while at points reflecting the prevailing sounds and atmosphere of the period in a more objective and documentary spirit, comes at others to privilege his own, often highly subjective take on events. The authenticity outlined above with which he renders the group's sound, and with it the *bricolage* quality of their music that it so faithfully captures,

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[22] Schober, *Tanz der Lemminge*, 108.
[23] Syberberg, *Filmbuch*, 53.
[24] Schober, *Tanz der Lemminge*, 110.
[25] Schober, *Tanz der Lemminge*, 109-10.
[26] See respectively Siegfried Schober, "Nachwort zu einem 'Erfolgsfilm'", in *Süddeutsche Zeitung*, 16th December 1970, 14; (Hans) G(ünther) Pflaum, "*San Domingo*", in *Film-Dienst* 23/42 (1st December 1970), 6; and Wolf-Eckart Bühler, "Film-Tagebuch", in *Filmkritik* 15/1 (January 1971), 46.

thus serves his film in two primary ways: firstly, to bolster the sympathy and identification it evidently encourages with the youth milieus at its centre (see next section); secondly, and not without justification, to critique their approaches towards the various, often conflicting notions of social change they wish to realise.

4.3.2. Plot summary

San Domingo provides a cross-sectional *cinéma-vérité* portrait of various contemporary counter- and subcultural milieus and their respective predicaments following 1968: motorcycle-riding *Rocker* from Munich's Am Harras district; the rural hippie communards with whom they cohabitate; Schwabing hipsters and drug aficionados orbiting around the charismatic Georgi (poet and narcotics advocate Hans-Georg Behr); and Marxist-Leninist *Rote Zellen* student activists from the Ludwig-Maximilians-Universität. In its central story, loosely adapted from Heinrich von Kleist's novella "Die Verlobung in St. Domingo" (1811; see below), "spießig-sehnsüchtiges Bürgersöhnchen" Michi (Michael König),[27] seeking to abandon his affluent bourgeois upbringing, flees the family homestead with dreams of travelling to Africa. Instead, he falls in with the Rockers, who in turn task their African-American-Austrian fellow commune member Alice (Alice Ottawa) with using her feminine charms to captivate Michi long enough to extort a ransom from his wealthy parents (Carla Aulaulu and Peter Moland, both frequent collaborators of Fassbinder's). While, as in Kleist's novella, a genuine love gradually develops between them, the revelation of the Rockers' plot – and of Alice's involvement – so enrages Michi that he stabs first Alice and then, realising his tragic mistake, himself.

4.3.3. Haitian divorce: from "St. Domingo" to *San Domingo*

Syberberg's later remarks that Kleist's story "brutal […] in die Gegenwart geholt [wurde]"[28] attest as much to his original intentions for *San Domingo* as to the final form his film assumed, in that it far less adapts "Die Verlobung" in the conventional sense, or even updates it for the period, than instead uses it as a lens or prism through which to view or refract latter-day social issues. While such strategies were far from uncommon among the

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[27] Syberberg, *Filmbuch*, 52.
[28] Hans-Jürgen Syberberg, "Nossendorf-Tagebuch", *Syberberg.de*, 3rd July 2011, http://www.syberberg.de/Syberberg4_2011/3_Juli.html (accessed 5th February 2021).

filmmakers of the New German Cinema, for whom Kleist indeed became something of a "patron saint" for his espoused "metaphysics of private revolt",[29] Syberberg's treatment extends this metaphysics to his considerably more radical treatment of his source material, not least in combining fictionalised scenes with more documentary sequences, and experienced professionals with non-professional actors. Indeed, in part through its relocation (financially necessitated) from "[den] ehemaligen deutschen Kolonien" to the Upper Bavarian village of Happerg,[30] Syberberg's film enables an exploration of the continued resonance within contemporary West German society of what Seán Allan identifies as two key themes of Kleist's story:[31] the dissolution, amidst the upheaval of the established social order, of complex racial and class identities into "irreducible opposition[s]",[32] explored primarily through Michi (see next section); and, more immediately, the latent propensity towards violence as "a natural response to years of brutal repression",[33] explored primarily through the Am Harras Rockers. Accordingly, *San Domingo* inverts the relationship between "Die Verlobung"'s central love story and its setting amidst the 1791-1804 Haitian uprising to foreground instead the similarly febrile, here *pre*-revolutionary atmosphere and potential for violent retaliation – in Kleist's novella, an ever-present but largely nebulous background threat – that Syberberg evidently glimpses in his young subjects' alienation from a socially conservative capitalist *Leistungsgesellschaft*.

While critics found the "Überstülpen" of Kleist's story an unnecessary distraction from *San Domingo*'s more worthwhile documentary endeavours,[34] it also highlights the personal significance to Syberberg less of "Die Verlobung" specifically than of Kleist's work in general, indeed extending to something of a personal kinship as artists equally at odds with the enlightened conventions of surrounding society.[35] On one level, *San Domingo* thus anticipates the later adaptations of *Penthesilea* (1988) and *Die Marquise von O…* (1989), delivered (by actor Edith Clever) as monologues into which Syberberg distils both his source material and his meditations on Kleist's legacy as part, Martin Brady argues, of a personal

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[29] Thomas Elsaesser, *New German Cinema: A History* (Basingstoke: Macmillan, 1989), 87-89.
[30] Syberberg, *Filmbuch*, 52.
[31] See Seán Allan, *The Stories of Heinrich von Kleist: Fictions of Security* (Rochester, NY: Camden House, 2001), chapter 6.
[32] Allan, *Fictions of Security*, 140.
[33] Allan, *Fictions of Security*, 132.
[34] Wolfgang Ruf, "Hans-Jürgen Syberberg: *San Domingo*", in *Fernsehen und Film* 9/1 (January 1971), 30.
[35] Syberberg, "Nossendorf-Tagebuch", 3rd July 2011.

Trauerarbeit for the Prussia central to his own upbringing and identity.[36] On another, however, in casting the Rockers as Kleist's Haitian rebels, Syberberg not only emphasises their parallel experiences of marginalisation in *San Domingo*, privileging their voice as easily the most dominant within the film's heteroglossia. Moreover, he does so in the conviction that their self-definition in antithesis to a hostile mainstream society speaks to an "Einsamkeit" both symbolic of Kleist's other literary creations and, furthermore, in keeping with the figure of Kleist himself.[37]

Notwithstanding the real-life lack of overlap between the predominantly working-class *Rocker* subculture and the largely middle-class make-up both of Amon Düül II and of the communal counterculture with which they were heavily associated, the band's solicitation for *San Domingo*'s music suggests as well the equally Kleistian qualities that Syberberg appears to have seen in their own rejection of bourgeois and capitalist conventions (see above).[38] Yet just as his evident sympathy or admiration even for the Rockers' cause is far from unqualified, so too does the band's accompanying score come – in true Kleistian fashion – to underline the shortcomings as well as strengths of their "private revolt".

4.3.4. Welcome to the jungle: Amon Düül II's music as identification

Even if Syberberg's comparative seniority (at thirty-four) prevents him from identifying more fully with his far younger subjects, there is nonetheless much about *San Domingo* to suggest that their way of life arouses much more than merely his curiosity or sympathy. If nothing else, the film's 2,655 seconds of music ("also ein Musikfilm"),[39] of which 2,261 can be readily attributed to Amon Düül II – accounting, at almost 38 minutes, for nearly 30% of its running time – attest to the central role in *San Domingo* both of the group's sound and of the countercultural scene with which it carried ready association. Indeed, the links thus forged with the counterculture and the particular extent to which it typified the opening-up of boundaries heralded by the "Global Sixties" (see chapter 2) emphasise at once its

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[36] Martin Brady, "'Man kann bei einem Autor kein Wort verändern': The *Marquise von O…* adaptations of Eric Rohmér and Hans-Jürgen Syberberg", in Helen Hughes and Martin Brady (eds.), *Deutschland im Spiegel seiner Filme* (London: CILT, 2000), 46ff.
[37] Syberberg, "Nossendorf-Tagebuch", 3rd July 2011.
[38] Schober, *Tanz der Lemminge*, 110.
[39] Syberberg, "Nossendorf-Tagebuch", 4th July 2011, *Syberberg.de*, http://www.syberberg.de/Syberberg4_2011/4_Juli-direkt.html (accessed 5th February 2021).

liberatory, even revolutionary possibilities as a way out of stifling bourgeois existence and conformism, in large part through the all-welcoming embrace and *bricolage* of exogenous spiritual and cultural influences furthermore showcased musically in Amon Düül II's score.

Far from merely connoting the narrative centrality of *San Domingo*'s various youth milieus and their respective problems, the band's music frequently assumes their more critical point of view particularly towards the older generations and upper classes who benefit at their expense from the mainstream society from which they themselves feel excluded. In particular, it bolsters musically the stark visual and dramatic stratification that *Variety*'s reviewer describes between the "stern realism" of the "lower depths" seen in its predominant documentary sequences and the "surrealistic angle" and Brechtian remove from which these upper echelons are presented.[40] This is seen most forcefully in the various cutaway scenes involving Michi's wealthy parents, whose stilted interactions and dialogue merely heighten their obvious disregard for their son's wellbeing and general divorce from the broader social conditions driving both his and his peers' malaise. Their introductory scene firmly sets this tone as they waltz mechanically through an empty chateau whose evident physical decrepitude further externalises their class's characteristic air of corruption and decay (Fig. 4.5). Furthermore, besides jarring with the vibrancy and simmering tensions of the aforementioned "lower depths", their situation in the visible shadow of Schloss Neuschwanstein (Fig. 4.6) also holds up their distinctly twentieth-century decadence against the nineteenth-century grandeur and imaginative (as well as merely material) excesses typified in the Romantic figure of Ludwig II, furthermore as Syberberg would explore in his next film (see section 4.1).

[40] "Jok.", "*San Domingo*", in *Variety*, 9th December 1970, 22.

Fig. 4.5. *San Domingo*: “Wo ist denn der Schwan?” Fig. 4.6. “Ich zeig’ ihn dir gleich!”

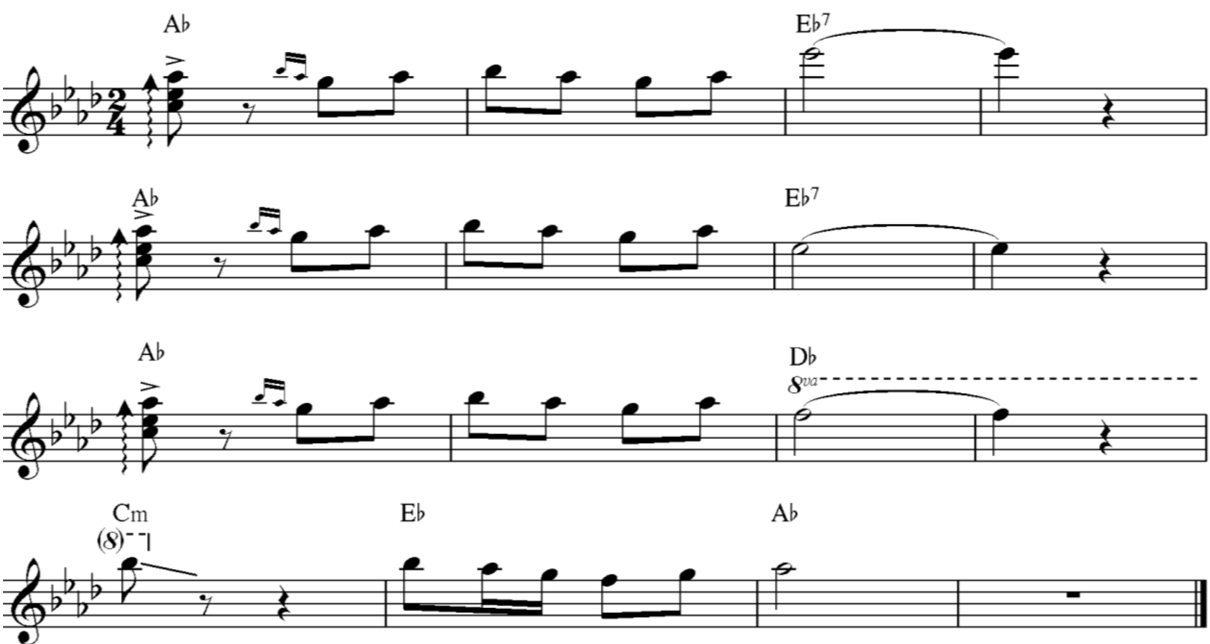

Fig. 4.7. “Salon theme”, violin and chords reduction.

In perhaps the most overt instance in this thesis of *bricolage* as parody and devaluation of the art-object (see section 1.2.2), two cues add to the pair’s obvious remove from social reality in jarring audibly against the more contemporary sounds heard elsewhere in the score, recalling both the character of traditional folk dances – one a lively duple-time *Schottische* (Fig. 4.7), the other a sedate minor-modal *Ländler* – and the raucous *élan* of a rural village band in their performance and scoring for violin, guitar and string bass. Equally, this combination of musical styles and forces (not least in the effect requested from Chris

Karrer of "eine[r] überschnappten Kaffeehausgeige")[41] suggests the amateur music-making of middle-class salons and non-professional in-house orchestras that populated nineteenth-century European coffee houses. The parodic intent behind these cues, however, is not towards these musicians' own dilettantish spirit – not far removed, after all, from Amon Düül II's – but rather towards the superficial, intellectually lightweight bourgeois sensibilities to which the *Salonmusik* they performed frequently catered. Often featuring arrangements similarly of classical pieces and folk songs that were respectively heavily simplified in terms of complexity or sanitised of their earthier elements for middle-class consumption and entertainment,[42] such music presents a suitable parallel in *San Domingo* for the *Schlager* and other easy listening genres that had dominated West Germany's post-war popular music output. As well as Amon Düül II's music thus serving in these scenes to pillory the comically outdated tastes of a disapproving older generation, both the position and role of the *Salonorchester* in providing this generation's musical cues are moreover usurped by a contemporary rock band whose communal philosophy and musical sound positioned themselves in pronounced and provocative opposition to its values.

This critical effect extends further outwards from these scenes when considering Michi's role, like his Kleistian counterpart Gustav, as the outsider through whose "sheer naivety" the viewer/reader nonetheless experiences the diegetic world and the "process[es] of revolution" unfolding within it.[43] Indeed, while *San Domingo*, as a film, naturally aids the viewer in presenting visually the moral contradictions and blackspots through which Kleist fosters a scepticism towards his own narrator as Allan argues, the satirical emphasis of Amon Düül II's score provides the viewer similarly with a ready means to critique Michi's (as with Gustav's) "often suspect […] value judgements".[44] Unable either to realise the change he seeks through domestic struggle rather than escape abroad or even to effect this escape in real life, Michi instead achieves both imaginarily in projecting onto his new counter-cultural surroundings (and the individuals he encounters therein) his sentimentalised, post-colonial bourgeois fantasies of a "wahnsinnig schön[es]" Africa of wild landscapes, friendly natives and "fröhliche Tiere", fantasies later projected indicatively onto the commune wall

[41] Syberberg, quoted in Schober, *Tanz der Lemminge*, 109.
[42] Margareta Saary, "Salonmusik", in *Österreichisches Musiklexikon*, 6th May 2001, https://www.musiklexikon.ac.at/ml/musik_S/Salonorchester.xml (accessed 27th January 2021).
[43] Allan, "Revolutionary Aesthetics?", 481.
[44] Allan, *Fictions of Security*, 130.

as a slideshow of Boer-period illustrations (Fig. 4.10). This is most immediately apparent, of course, in terms of race, and specifically from his relationship and solipsistic interactions with Alice. Consequently, a "love theme" that ostensibly follows their growing affections in the classic Hollywood vein – a soft, comparatively balladic composition for guitar and minimal percussion – comes too to underscore Michi's pronounced inability either to perceive the intersectional discrimination that Alice suffers as a mixed-race woman or indeed, as Allan writes, to see Alice herself as anything more than a "fantasy image of the black Other".[45] The scene following Alice's awkward and abortive shoot with a laughably amateur pornographer (played by Sigi Graue) is a case in point, with Michi's evident bewilderment and disgust directed less at the market forces which fetishise Alice's body and take advantage of her socio-economic deprivation than towards Alice herself for acquiescing to them, indeed striking her seemingly as punishment for compromising and betraying his "fantasy image" (Fig. 4.8). The cue's reappearance as Michi subsequently comforts Alice (Fig. 4.9), besides marking their evident reconciliation, thus mockingly re-establishes and reiterates this *status quo*, with Michi as the "white saviour" absolving Alice of her apparent transgression.

Fig. 4.8. *San Domingo*: Michi strikes Alice…

Fig. 4.9. …before comforting her.

[45] Allan, "Revolutionary Aesthetics?", 484-86.

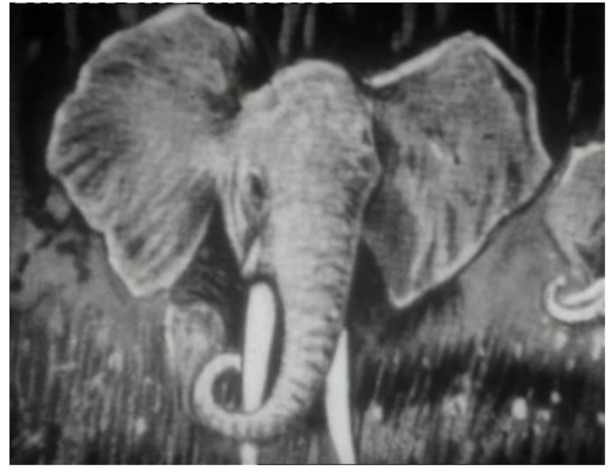

Fig. 4.10. *San Domingo*: elephant illustration at 01:48:27…

Fig. 4.11. …and at 0:00:04.[46]

In contrast to Gustav, however, Michi's racial naivety is compounded in terms of class,[47] his bourgeois imagination (or paucity thereof) similarly precluding a fuller understanding of the liberatory potential offered by his new countercultural surroundings through their more open-minded embrace of external cultural influences. Indeed, the pre-echo effect in the opening appearance as the film's "establishing shot" of two of the slideshow illustrations mentioned above (Fig. 4.11) acts effectively as a filter that proceeds to render what follows almost entirely in terms of Michi's exoticised fantasies. As Amon Düül II's score duly emphasises, it is thus his own imagination that is marked out as, in fact, the most truly "primitive". The palpable falseness of the "jungle" that he is first seen supposedly exploring, for instance (Fig. 4.12) – in reality his day job at Munich's *Neuer Botanischer Garten* near Schloss Nymphenburg (Fig. 4.13) – is signalled instantly in the evidently overlaid sound effects of trumpeting elephants, chirruping frogs and chattering kookaburras, all popular sonic signifiers in Hollywood productions for the alien strangeness of the primordial forest. Accordingly, Amon Düül II's non-diegetic music creates a soundscape of suitably effective, equally stereotypical "jungle music" featuring cross-rhythmic hand drum figures, strained vocal grunts, electrically treated violin glissandi mimicking the cries of exotic birds and, briefly, a pounding, syncopated low tom-tom ostinato very much suggesting the insistent rhythms of African drumming circles.

[46] Timings as per Hans-Jürgen Syberberg (dir.), *San Domingo* (DVD, Syberberg Filmproduktion, 2008).
[47] Allan, "Revolutionary Aesthetics?", 481.

Fig. 4.12. *San Domingo*: Michi in the "jungle"…

Fig. 4.13. …and on the job.

Fig. 4.14. Embarkation…

Fig. 4.15. …and predation.

Far from Michi's being an isolated perspective, however, and to an extent bearing in mind the youthful "Schwabinger Publikum" at whom *San Domingo* was primarily aimed,[48] this parodically distorted view becomes something of a proxy for broader public misconceptions and fears (readily fuelled by right-wing politicians and print media) of the counterculture and its denizens as inherently wild and dangerous. The significance is thus twofold of the re-entry towards the film's close – as Michi, shunned and scorned by the Rockers who wish simply to cash in their ransom, hides from his pursuers in some roadside undergrowth (Fig. 4.15) – both of the opening "jungle music" described above and of the discordant, more groove-driven instrumental jam heard shortly afterwards as he catches a taxi on the *Menzingerstraße* to first head out into the "wild" countryside (Fig. 4.14). On one level, it leads the viewer's memory back to the palpably artificial greenhouse paradise of the

[48] Syberberg, *Filmbuch*, 104.

opening sequence and contrasts its “sanitised concept” of the jungle (“from which everything […] unpleasant or dangerous has been expunged”)[49] with the figurative, yet considerably more realistic and genuinely threatening one in which he now finds himself hopelessly stranded. On another level, however, while Michi’s own naïve fantasies and misconceptions are shattered – in that the complex dynamics of *San Domingo*’s world and the multifaceted identities of the “natives” (chiefly Alice and the Rockers) onto which he projects them prove too resistant to his simplistic categorisations – the equally ill-informed prejudices of the bourgeois middle-classes that he represents are sarcastically confirmed, in that the hostile forces to whom he entrusts himself inevitably turn on him and bring about his downfall and destruction. Both this and the film’s closing sequence (see section 4.3.6) thus bring to full fruition the gradual transformation that Amon Düül II’s score effects throughout *San Domingo* in estranging the otherwise familiar imagery of the bucolic Bavarian countryside to evoke instead the uncanny, semi-lawless countercultural hinterland of the public’s fearful imagination: a “San Domingo”, furthermore on its own doorstep, which “[nicht nur] dünstet [und] wuchert, [sondern] beißt [und] verschlingt”.[50]

4.3.5. Talkin’ loud and sayin’ nothing: Amon Düül II’s music as critique

For all *San Domingo*’s sympathy towards its youthful protagonists, however – encouraged in no small part through Amon Düül II’s score – the impression is nonetheless equally inescapable, as Michael Kienzl writes, of a youth that yearns for change, yet in reality “völlig unfähig ist, sich für eine Revolution zu organisieren”,[51] its conceptions of and approaches to it too disparate, diffuse and uncoordinated to translate into necessary revolutionary action. Indeed, alongside both Michi’s and the Rockers’, *San Domingo* presents not only four other contrasting perspectives on the surrounding malaise, but furthermore responses to it which, unlike the Rockers’ (see below), remain largely “confined to the realm of the imagination”:[52] the *Rote Zellen* student activists’ largely theoretical Marxist-Leninist programme, held up for ridicule against the Rockers’ unfocused yet impassioned will to action; the Happerg communards’ conceptualisation of their lives in wilful opposition to mainstream society, yet

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[49] Allan, “Revolutionary Aesthetics?”, 485.
[50] Rainer Fabian, “Kleist im Underground”, *Die Welt*, 15th January 1971, 21.
[51] Kienzl, “*San Domingo*”.
[52] Allan, “Revolutionary Aesthetics?”, 483.

which does not extend to revolutionising society itself; Georgi and his "Schwabinger Drogentypen"'s drug-taking, itself revolutionary more (or only) as a provocative riposte to censorious social mores; and, finally, actor Michael König, who briefly breaks character to distance himself from Michi's political non-engagement, yet unwittingly reveals his own naivety in his idealisation of drugs as a gateway to the "menschliche Substanz" required "[um] den Bürgerkrieg [zu] entfesseln [und damit] den Kapitalismus zu zerschlagen".

On the one hand, the *bricolage* of intermingling stylistic influences in Amon Düül II's score – encompassing rock, psychedelia, ethnic folk and even avant-garde – compliments in musical form the heteroglossia of competing voices seen and heard on screen. On the other, it connotes too a certain indiscipline mirroring the teeming confusion and mutual unintelligibility of their conflicting perspectives, indeed much in the same manner as Syberberg's own free yet disorientating combination of stylistic and narrative elements. This Babel is realised quite literally under one roof in the central, half-hour-long "Haschparty" sequence, in which Michi and Alice join Rockers, communards and Schwabing hipsters alike in drinking, smoking hashish and arguing politics. In both its atmosphere of intoxication and overall intoxicating effect, this sequence demonstrates for Kienzl the ease with which the "revolutionärer Geist" evoked throughout the film, without the will or wherewithal to translate it into revolutionary action, instead evaporates and "in Lethargie umschlägt"[53] or is otherwise diverted into illusory avenues of temporary or individual liberation, expended as quickly as a puff of hash smoke.

In this sense, the pervasive musical *bricolage* of the Amon Düül II composition that plays and repeats throughout this sequence, underscoring nearly two-thirds of it – referred to here as the "San Domingo theme" – is instrumental in tying together the over-the-top parodic combination of countercultural tropes with which the viewer is confronted. Above all, of course, it effectively captures the giddy thrills of countercultural mind expansion (as much through non-Western spiritualism and philosophy as through narcotics consumption) in its push-and-pull between respectively more Western and Eastern groove-driven and non-metrical *rubato* sections. In doing so, however, it also combines to particular effect the bacchanalian evocation of cross-cultural influences described above with the image outlined previously of *San Domingo*'s various youth subcultures as the "natives" of Michi's imagined

[53] Kienzl, "*San Domingo*".

Africa, creating the impression (albeit exaggerated) of a gathered tribal congress whose unified resolve appears regardless to extend little further than mutual intoxication. Indeed, notwithstanding the link with drugs forged early on in entering as Georgi prepares a round of his speciality "Haschtee", the first "Part A" of this "San Domingo" theme establishes a suitably intensificatory mood reminiscent of a drumming circle. On top of a driving cowbell crotchet pulse, off-beat tom-tom quavers, additional *afuche* shaker (Fig. 4.16) and ululating violin figures resembling whooping vocal chants, the extra addition of reverb and echo effects contributes suitably to the sense of a psychedelic altering of consciousness. This mood furthermore intensifies in line with the attendees' progressive inebriation, with Peter Leopold's crashing drums coming increasingly to the fore as this composition builds into a rockier-sounding syncopated groove ("Part B"; see below) and then further into a more frenetic double-time feel ("Part C", Fig. 4.17), both revisited in more detail below.

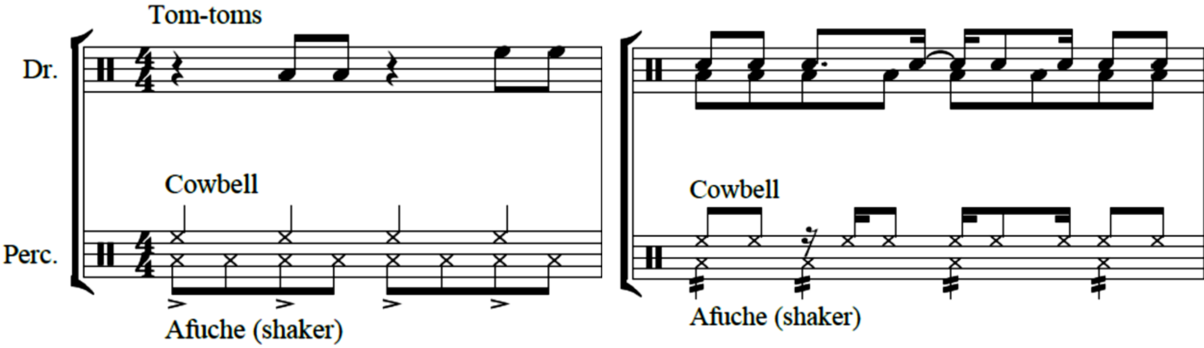

Fig. 4.16. "San Domingo" theme, "Part A", percussion. Fig. 4.17. "San Domingo" theme, "Part C", percussion.

Fig. 4.18. *San Domingo*: Amon Düül II's "San Domingo" theme contrasts "Lethargie"… Fig. 4.19. …with "Revolution".

In the first instance, then, the cross-cutting towards the end of this sequence between the "Haschparty"'s narcotically induced lethargy (Fig. 4.18) and the Rockers thundering *en masse* through the countryside (Fig. 4.19) contrasts the former's lotus-eating inward retreat with the latter's outward assertion of defiance and strength. The "San Domingo theme"'s continuation across these various edits, however, not only presents these conflicting perspectives as two contrasting sides of the same overarching issue (see Kienzl's comments above). Rather, it illustrates how the Rockers' surly machismo belies a similar misdirection of their revolutionary potential – and thus a similarly crucial flaw – as afflicts their drug-taking counterparts, an unintended kinship furthermore emphasised in Rockers Hasi and Ente's perfectly comfortable and unremarked-upon presence at the "Haschparty". This harks back immediately to the discussion in section 4.3.3 of Syberberg's characterisation of the Rockers not only as the obvious proxies for Kleist's Haitian rebels, but furthermore as typically Kleistian figures in themselves. On the one hand, of course, and certainly in contrast to the *Roten Zellen*'s comparatively impotent theoretical programme, their "willingness to resort to violence [and] awareness that they have little to lose by rebelling"[54] – expressed in guerrilla warfare iconography of machine guns and bandoliers – represents a positive force in providing a necessary jolt out of the otherwise abiding lethargy and malaise. On the other hand, and in a point that Syberberg perhaps concedes to the Rockers' *Rote Zellen* interlocutors, their contrasting lack of a clear political programme means that the war they declare on the establishment, consisting primarily of revenge fantasies against its enforcement agents the police, must necessarily fail not only in its isolated and thus individualistic scope, but also in the increasingly oppressive reprisals it invites in response.

[54] Allan, "Revolutionary Aesthetics?", 483.

Fig. 4.20. *San Domingo*: riding out.

Fig. 4.21. Richard Rush, *Hells Angels on Wheels* (DVD, 2001, Castle Hill Productions).

This, for Syberberg, is exacerbated by the Rockers' uncritical embrace of Anglo-American "outlaw" biker culture, indeed evidenced at various points by the recreation, however coincidental (Fig 4.20), of scenes from American "bikesploitation" films that sought to capitalise on audiences' fears and misconceptions of motorcycle gangs particularly such as the Hells Angels (for example, *The Wild Angels*, dir. Roger Corman, 1966; and *Hells Angels on Wheels*, dir. Richard Rush, 1967; Fig. 4.21). Crucially, as well as providing a platform for the Rockers to process and articulate their alienation, this embrace also becomes an emotional crutch on whose support they become reliant instead of developing their own cultural responses to their situation, one furthermore couched in the cannibalised and commodified vestments of previous subcultures. Not only do the Rockers, as Allan writes, thus buy into the spurious "promise of individual freedom" offered by post-war capitalism only for it to ultimately let them down (see below).[55] Moreover, their particular anomie results from their evident internalisation of what Robert K. Merton terms the dominant "cultural goals" of capitalist society – namely in their accrual of selected accoutrements particularly such as expensive motorcycles – even as they reject its "institutionalised means" of achieving them,[56] instead financing these acquisitions largely through robberies and break-ins rather than more socially acceptable routes indeed such as Hasi attempts through apprenticing.

[55] Allan, "Revolutionary Aesthetics?", 483.
[56] See Robert K. Merton, "Social Structure and Anomie", in *American Sociological Review* 3/5 (October 1938), 672-82.

While Amon Düül II's overtly "youthful" music thus serves in one sense – above all through its *bricolage* of various stylistic influences – to delineate the Rockers' ideological distanciation from the establishment, both its placement throughout *San Domingo* and its own audible musical leanings on other musical cultures come in another to reflect the similarly detrimental dependence that complicates their otherwise rebellious and (anti-) heroic portrayal. On one level, of course, the "San Domingo" theme's overriding American quality foreshadows the band's own inability to break sufficiently from their American influences that would frustrate their future endeavours (see section 4.2). On another, however, it contrasts hugely with the considerable strength and democratising potential that rock-and-roll first presented precisely in its hybridisation of African-American music (chiefly blues and other derived styles) with white American popular styles, connoting instead the inability in *San Domingo* either of the group's music or of the milieus it represents similarly to combine their individual strengths into an effective united front. Following the theme's more avant-garde opening, recalling those of the group's own extended title tracks for both *Phallus Dei* and *Yeti*, the guitar riff that introduces the more energetic jam of "Part B" (Fig. 4.22) suggests rhythmically the characteristic cross-rhythmic figure popularised by R&B singer Bo Diddley, and melodically Jimi Hendrix's "Manic Depression" (1967; Fig. 4.23) in its heavy use of the blues flattened seventh. Similarly, the riff driving the double-time feel of "Part C" (Fig. 4.24) distinctly resembles the characteristic ascending and descending dominant seventh arpeggio with an added sixth common to numerous rock-and-roll bass lines, and moreover bears an uncanny resemblance to the Beatles' "Birthday" (1968; Fig. 4.25), itself a tribute to the seminal rock-and-roll "jukebox musical" *The Girl Can't Help It* (dir. Frank Tashlin, 1956).[57]

[57] Ian MacDonald, *Revolution in the Head: The Beatles' Records and the Sixties* (London: Vintage Books, 2008), 2nd edition, 316. I am grateful to David Stubbs for drawing my attention to this remarkable coincidence.

Fig. 4.22. “San Domingo” theme, “Part B”, guitar (cf. Fig. 4.23).

Fig. 4.23. Jimi Hendrix, “Manic Depression”, guitar, 0:09-0:17.[58]

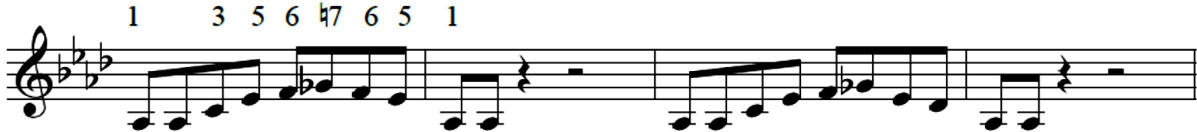

Fig. 4.24. “San Domingo” theme, “Part C”, guitar.

Fig. 4.25. The Beatles, “Birthday”, guitar, 0:02-0:09.[59]

Fig. 4.26. “San Domingo” theme, “Part C” (re-entry of “salon” theme), violin and guitar reduction.

[58] Jimi Hendrix Experience, *Are You Experienced* (LP, Track Record 612001, 1967), track 2.
[59] The Beatles, *The Beatles* (LP, Apple Records PMC7067/8, 1968), disc 2, track 1.

As well as these "American" sounds thus connoting the inevitable transformation of the Rockers' purported revolution into an abortive private rebellion, the re-entry over boogie-woogie-derived "eight-to-the-bar" backing figures in John Weinzierl's guitar (Fig. 4.26) of Karrer's violin melody from the "salon theme" first heard accompanying Michi's parents (Fig. 4.7) adds a further layer of complexity. Besides disturbing the piece's comfortably established rock-and-roll idiom, in harking back as well to the Königs' oblivious waltzing (see above), it marks the performative ritual of the Rockers' motorcycle ride-outs as a similar quasi-reflex response signifying their own divorce from reality, their show of muscle as equally ineffective as the former's effete decadence. This, furthermore, was a conscious decision on Syberberg's part, with Karrer's violin re-entry, rather than occurring spontaneously during recording, instead strategically overlaid on top during editing "[genau] da wo ich es haben wollte".[60] This seemingly deliberate association foreshadows significantly the remarks the director would make decades later that his film's more ambiguous, "nicht so heroisierend" appraisal of the Rockers' culture, lifestyle and worldview "wesentlich als Verrat [und Denunziation] empfunden wurde" by left-leaning intellectuals and film fans,[61] in large part for contradicting their own favoured, as Hans Schifferle writes equally naïve depictions of the Rockers as "lederne Working-Class-Heroes" and identificatory symbols of their own anti-establishment rebellion.[62]

4.3.6. Motorcycle emptiness: conclusions

> [Die Filmmusik zu *San Domingo*] war genau das, was wir wollten […] Es sollte die Musik sein zu einem Film über einen Jungen, *der weg will und dann hängenbleibt* […] Und zu dieser seltsamer Mischung aus Drogen, Politik, Rockern, Schwabing, Bayern und Pretorien passte das sehr gut.[63]

These reflections of Syberberg's merely underline more explicitly what the discussions of the previous section already reveal regarding the often ambiguous role of Amon Düül II's score in reading *San Domingo*. In formal terms, the placement of their music within the film reveals how its central milieus (including the band's own) exhibit writ large the same

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[60] Schober, *Tanz der Lemminge*, 109.
[61] Syberberg, in Markus Metz and Georg Seeßlen, "Das Leiden gehört dazu: der Inszenierungskünstler Hans-Jürgen Syberberg", *Bayerisches Feuilleton*, Bayern 2, 27th April 2013.
[62] Hans Schifferle, "*Rocker*: Die Ferne im Hintergrund", in Brigitte Werneburg (ed.), *Inside Lemke: Ein Klaus Lemke Lesebuch* (Cologne: Schnitt, 2006), 90.
[63] Schober, *Tanz der Lemminge*, 109-10; emphasis added.

"Wegwollen [und] Hängenbleiben" associated primarily with Michi. In terms, furthermore, of its content and sound, their music externalises at soundtrack level how these milieus' various means of "weg[zu]kommen" ultimately constitute more sidesteps around the need for change than viable paths towards achieving it. For one thing, the band's own drawing of inspiration from exogenous cultural influences distinctly mirrors the extensive uptake seen elsewhere in the film of the iconography and habitus of foreign political, mass and largely Anglo-American popular cultures, of which the Rockers' is only the most demonstrative example. While manifesting variously as a means of restructuring mainstream society (the *Roten Zellen*'s Marxist-Leninist politics) or of defining oneself in antithesis to it (the communards' hippie subculture), this uptake functions elsewhere more simply as the appropriation of a "cultural syntax" (to borrow David E. James's term) through which to articulate individual frustrations, desires and worldviews.[64] As Syberberg's film argues, however, not only do these various accoutrements fail their adopters as the outlets of expression for which they were initially sought, but serve in the process to compound their alienation in stymying this expression further. Similarly, Amon Düül II's musical "wanting away" fails to transcend the Anglo-American vestments through which it first attempts to enable and assert itself, likewise "getting stuck" in familiar but borrowed musical idioms and resolving merely into seemingly aimless repetition and stasis.

In this sense, even the closing quotation of Black Panther leader Eldridge Cleaver – "Wir werden Menschen sein. Wir werden es sein, oder wir werden die Welt dem Erdboden gleichmachen bei dem Versuch, es zu werden"[65] – becomes decidedly ambivalent. On the one hand, it very much serves Syberberg's purposes as a conscious, indeed earnest and "fanatische[r] Aufruf […] diese Jugend nicht zu vergessen oder zu unterschätzen und zu verachten".[66] As well as encapsulating the fears the director presents throughout the film over the potential for this malaise to erupt in violent criminal activity, indeed which he later saw justified by the campaigns of the *Rote Armee Fraktion*, it prefigures for Eric Santner the "probe into the psychic roots of terrorism in recent German history" that would occupy

[64] David E. James, *Rock 'n' Film: Cinema's Dance with Popular Music* (New York: Oxford University Press, 2016), 10.
[65] "We shall have our manhood. We shall have it or the earth will be levelled by our attempts to gain it." See Eldridge Cleaver, *Soul on Ice* (New York: Dell Publishing, 1999), 84.
[66] Syberberg, *Filmbuch*, 52.

Syberberg intensely in his later work.[67] On the other hand, however, its own evidently borrowed nature, namely from Cleaver's 1965 essay on the assassination of Malcolm X,[68] acutely thematises the film's equally pressing issues of how to adequately articulate this malaise through cultural forms either unsuitable or unsuitably adapted for the purpose, thus diluting its effect and exacerbating the very situation to which it arises in response. If nothing else, Cleaver's calls for the restitution of "manhood" as a basic humanity to an oppressed African-American underclass come across in *San Domingo* as bitterly, if not ludicrously ironic. Quite apart from the predominantly white make-up of the representative *Gegengesellschaft* the film depicts, Cleaver's words come over the closing ride-out sequence to be especially closely associated with the Rockers, who display noticeably few qualms in exploiting Alice, the only black main character, for their own personal gain.

Fig. 4.27. *San Domingo*: Michi approaches Alice with a knife…

Fig. 4.28. …before stabbing her.

Syberberg's film thus effectively illustrates the thematic concern that Allan identifies within Kleist's "Die Verlobung" (see above) of the inevitability of violence in the face of sustained oppression, while emphasising too the distinct ways in which its latter-day victims compound their own misery through their choice of response. What's more, this state of affairs is lent additional and ominous weight in its palpable lack of resolution compared even with Kleist's far from unambiguous ending. While the deaths of Kleist's Toni and Gustav are undoubtedly, in places shockingly violent and graphic ("das in seinem Blut sich wälzende Mädchen", "des Ärmsten Schädel war ganz zerschmettert und hing […] zum Teil

[67] Eric Santner, *Stranded Objects: Mourning, Memory, and Film in Postwar Germany* (Ithaca, NY: Cornell University Press, 1990), 110.
[68] See Cleaver, *Soul on Ice*, 72-84.

an den Wänden umher"),[69] they nonetheless provide catharsis and release from the preceding mounting drama. *San Domingo*'s bloodless, curiously dispassionate denouement, on the other hand, withholds this from the viewer (Figs. 4.27 and 4.28), its stiff archness indeed recalling the surreal remove of earlier scenes featuring Michi's parents. More broadly, Kleist's violent backdrop, as "a situation where all the usual, reasonably dependable regularities of the past have broken down and nothing has yet taken their place",[70] thus also suggests a *terrain vague* in which new possibilities can emerge in terms of political, national and personal identity. The ending to *San Domingo*, however, presents the viewer not only with a gaping void without this accompanying prospect of renewal, but one in which the violence and chaos that it augurs, in contrast to that already unfolding in "Die Verlobung", is yet to be fully unleashed.

Fig 4.29. *San Domingo*: "Wegwollen"…

Fig. 4.30. …and "Hängenbleiben".

These themes of an already inchoate rage against a distant and uncaring establishment, subsequently further blocked through the adoption of ill-fitting cultural accoutrements, experience a fitting recapitulation in the concluding sequence. The Rockers perform a "motorisierte Ehrenrunde" supposedly for the dead Alice and Michi (Fig. 4.29),[71] but which carries a portentous undertone in leader Blues's wrathful promise that, following the prison sentences they will inevitably receive (as "Vorbestraft[e]") for the two lovers' deaths, they will launch their retaliatory strike and "alle nieder[machen], alle". On one level, therefore, the returning, unfamiliar, as such vaguely threatening sound of Amon Düül II's

[69] Heinrich von Kleist, *Sämtliche Werke und Briefe* (Munich: Hanser Verlag, 1984), ed. Hubert Sembner, vol. 2, 193-4.
[70] Allan, *Fictions of Security*, 131.
[71] Syberberg, *Filmbuch*, 52.

“San Domingo theme” – combined with the ominous diegetic roar of the Rockers’ motorcycles – might thus suggest in isolation a final assertion of defiance or even a rousing call to arms, to which Christian Blackwood’s pillion-riding camera furthermore provides the viewer with a direct passenger’s-eye view. The knowledge of its previous appearances in the film, however – less a malleable motif than a stubbornly repeating *idée fixe* resisting musical transformation and development – fundamentally weakens and alters this impression, paralleling instead the inevitability with which the reverse motion and constant looks backward seen in the Rockers’ side-view mirrors (Fig. 4.30) neutralise their forward thrust into stasis. Firstly, it conjures unavoidable associations with the earlier “Haschparty” sequence in which it is previously heard (twice; see previous section). Secondly, it reiterates the theme’s “American” sounds as the musical representation of the emotional cul-de-sacs into which, seemingly like the band themselves, the Rockers have been led through their uncritical adoption of foreign cultural models. As the film’s last discernible musical statement, then, the interpolation once more in “San Domingo”’s “Part C” of Karrer’s “salon” violin theme (Fig. 4.26) therefore presents a final and double twist of the knife. On the one hand, it emphasises the individualistic, hence quasi-bourgeois retreat to which the Rockers’ rebellion, like Michi’s *Fernweh* and his parents’ dancing, is thus implicitly fated to amount. On the other, it thus leaves open the extent to which the cut to black that abruptly ends the film (Fig. 4.32) presents either a springboard from which to launch their violent rampage out of the film’s diegetic world and into the real one (Fig. 4.31), or alternatively a brick wall into which they inexorably run at full pelt.

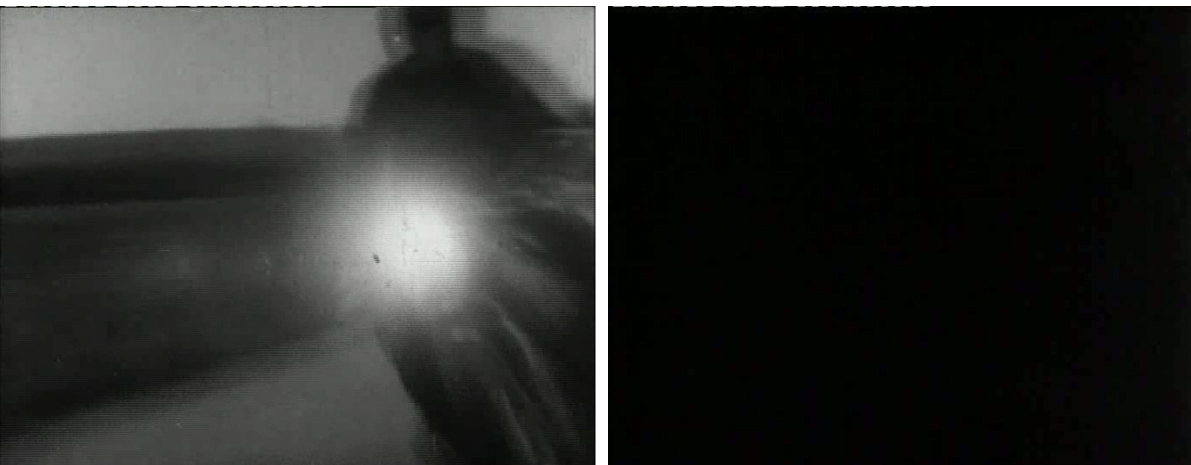

Fig. 4.31. *San Domingo*: from ride-out… Fig. 4.32. …to blackout.

4.4. “Statt klar im Kopf, ‘Revolution’”: Rainer Werner Fassbinder’s *Niklashauser Fart* (1970)

Fig. 4.33. Fassbinder, *Niklashauser Fart* (DVD, 2007, Arrow Films): title card.

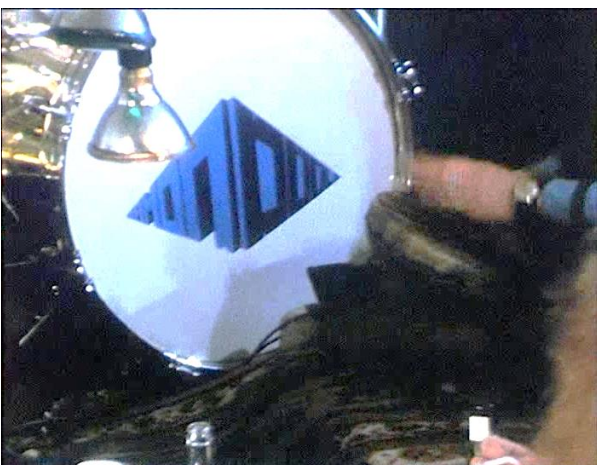

Fig. 4.34. Amon Düül II’s band insignia.

4.4.1. Introduction

One of seven feature films that Fassbinder produced in 1970 alone, *Niklashauser Fart* can rightly be viewed in terms of what Claus Löser identifies as the director’s furious “Sondieren” process throughout his early work as a means of exploring different creative avenues “in formaler, inhaltlicher und auch politischer Hinsicht”: in this case, a “Thesenfilm” alongside his looks elsewhere to the melodrama, the Western and, most of all, the gangster film (see section 1.2.4 on *Der amerikanische Soldat*).[72] Indeed, notwithstanding his later comments that, having fervently admired Jean-Luc Godard’s early films, he had ceased to find the latter’s work interesting after *Bande à part* (1964),[73] *Niklashauser Fart* – co-written and -directed with on-off collaborator Michael Fengler[74] – arguably presents Fassbinder at his most Godardian, engaging more fully with Godard’s philosophy of “making films politically” even as it questions and parodies the particular methods of Godard’s then-recent, more “political films”.[75]

On another level, however, and as Eric Santner notes above in the case of Syberberg’s *San Domingo*, *Niklashauser Fart*’s course of events and the fortunes

[72] Claus Löser, “*Die Niklashauser Fart*”, in *Film-Dienst* 58/12 (9th June 2005), 32.
[73] Peter W. Jansen and Wolfram Schütte (eds.), *Rainer Werner Fassbinder* (Munich: Carl Hanser Verlag, 1974), 68.
[74] Fengler also co-directed the previous *Warum läuft Herr R. Amok?* (1969).
[75] Rentschler, “‘There Are Many Ways’…”, 436.

experienced by its characters also sow the seeds for Fassbinder's sceptical, often scathingly satirical examination in later films (*Mutter Kusters Fahrt zum Himmel*, 1975; *Die dritte Generation*, 1979) of radical left-wing activism and the emergence from it of the domestic terror campaigns of the *Rote Armee Fraktion*, *Bewegung 2. Juni* and other extremist splinter groups. While doubtless heaping criticism on the general ineffectiveness of their protagonists' actions and individualistic nature of their agenda (as *San Domingo* explores more implicitly with the Rockers), Fassbinder nonetheless argues the notion in these films that, in order to critique these methods effectively, a certain sympathy was necessary if not for his protagonists, then for the "Grundidee[n]" motivating and driving their actions.[76] This is the case, too, with *Niklashauser Fart*'s luckless firebrand Hans Böhm (played by *San Domingo*'s Michael König), whom Fassbinder and Fengler's scenario places in the unenviable position "dass er die Aufklärung herzustellen versucht mit Techniken der Gegenaufklärung. Aber wie hätte er seine Arbeit sonst tun sollen?".[77]

Filmed almost exactly two years following the pivotal events of May 1968 – including, closer to home, the passing by the CDU-SPD coalition government of the *Notstandsgesetze* against which the original Amon Düül had previously played a protest "happening"[78] – *Niklashauser Fart* thus constitutes a broadly critical overview of the political and cultural currents both leading up to and following those events that, for all its abstruseness and allegory, Wilfried Wiegand nonetheless sees as the most radical of the New German Cinema.[79] Similarly, albeit to lesser extent and markedly different ends than in Syberberg's *San Domingo*, the film's no less emphatic focus on the counterculture as one among various responses to the abiding sense of revolution is given a central pillar in Amon Düül II's uninterrupted five-minute cameo.

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[76] Michael Töteberg (ed.), *Fassbinders Filme, Band 2* (Frankfurt-am-Main: Verlag der Autoren, 1990), 245.
[77] Rainer Werner Fassbinder and Michael Fengler, "Was wichtig ist: Rainer Werner Fassbinder und Michael Fengler über die *Niklashauser Fart*", *Rainer Werner Fassbinder Foundation*, http://ww2.fassbinderfoundation.de/de/texte_detail.php?id=11&textid=81 (accessed 14th May 2021).
[78] Schober, *Tanz der Lemminge*, 26.
[79] Jansen/Schütte (eds.), *Rainer Werner Fassbinder*, 113.

4.4.2. Plot summary

Fig. 4.35. Böhm’s appearance as recorded in the 1493 *Schedelsche Weltchronik* (plate CCLV).

Fig. 4.36. *Niklashauser Fart*: Böhm (l.), with Johanna as Johanna as the “Virgin Mary”.

Niklashauser Fart takes as its basis the historical “Niklashauser Wallfahrt” spearheaded by Böhm, the “Pauker von Niklashausen”, in 1476. Preaching an end to injustice and promising divine retribution against the oppressive ruling classes, Böhm inspired a huge following among the Franconian peasantry that was nonetheless swiftly and brutally repressed. In Fassbinder’s film, Böhm’s actions are informed and guided by a trio of shadowy, seemingly ageless “handlers”:[80] Johanna (Hanna Schygulla), Antônio (Michael Gordon) and the “Schwarzer Mönch” (Fassbinder himself). His agitational sermonising and promises of change also attract the attentions of lustful noblewoman Margarethe (Margit Carstensen) and the hysterical Bishop of Würzburg (Kurt Raab). After Böhm is arrested and burnt at the stake in a breaker’s yard, his successor, a Black Panther guerrilla named Günther (Günther Kaufmann), responds with an armed attack that similarly ends in failure. As the trio of conspirators walk off once more into the distance, the “Schwarzer Mönch” describes the revolutionaries’ retreat, regrouping and, some years later, eventual triumph.

4.4.3. “Ich mache Sachen aus Sachen, die ich gesehen habe”:[81] collage in *Niklashauser Fart*

As section 1.2.4 explores via *Der amerikanische Soldat*, Fassbinder’s early films display a distinctly *bricolage* approach in their synthesis and distillation of elements from American and European cinemas – in the latter case, the first- and second-generation gangster films respectively of Hollywood and the *nouvelle vague* – through the director’s own, distinctly

[80] Rentschler, “‘There Are Many Ways’…”, 426.

[81] Quoted in Michael Töteberg, *Rainer Werner Fassbinder* (Reinbek bei Hamburg: Rowohlt, 2002), 42.

West German sensibilities. However, whereas these films' various elements nonetheless coalesce into a highly heterogeneous yet more-or-less fully functioning whole, *Niklashauser Fart*'s avowedly collage aesthetic presents its "Bestandteile", as Wiegand argues, more forcefully as an index of "Angebote an das erkennende Bewusstsein des Zuschauers [deren] Herkunft aus einem anderen Zusammenhang erkennbar bleiben [sollen]" alongside their reinterpretation within their new context.[82]

In contrast, therefore, both to *San Domingo*'s overarching *cinéma-vérité* style and to the other examples explored in this thesis of *bricolage* as simultaneously a disruptive *and* reintegrative practice, this collage aesthetic not only places noticeably more emphasis on disruption, but moreover does so even as it endeavours ostensibly to assemble and integrate the various decontextualised fragments of which it avails itself. In particular, its constant citation and obvious piecing-together of various recognisable political, religious, literary, historical and cultural texts serves to highlight the fallacy, futility and folly as supposedly demonstrated by the 1968 protestors in similarly cutting-and-pasting together a revolutionary consciousness and programme from the cherry-picked fragments of others, furthermore which were conceived for other (foreign) scenarios whose conditions and requirements were completely alien to those of the latter-day West Germany. This is most evident in terms of the film's examinations of contemporary cinema both as a revolutionary model in itself and as a touching-off point for revolutionary thought (see section 4.4.5). Besides the obvious leanings towards Godard's *Week-end* (1967), whose broken-up episodic structure and densely layered framework of textual references it both reproduces and parodies, it looks in similar fashion to Glauber Rocha's *O Dragão da Maldade contra o Santo Guerreiro* (*Antônio das Mortes*, 1969), a film particularly beloved of the West German student left[83] and whose formidable anti-hero it effectively borrows wholesale.

The disruptive facets of this collage technique serve Fassbinder and Fengler doubly well in terms of their intentions for *Niklashauser Fart* as "ein Film über unsere eigene Situation" not only as filmmakers, but as heirs apparent (alongside the rest of their generation) to a German revolutionary history whose questionable track record stretched back nearly five centuries:

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[82] Jansen/Schütte, (eds.), *Rainer Werner Fassbinder*, 112. A similar combination of dense (textual and sonic) collage with contemporary themes of political activism and extremism resurfaces in *Die dritte Generation*.
[83] Rentschler, "'There Are Many Ways'…", 427.

> Wir wollen keinen historischen Film machen, sondern wir wollen zeigen, wie und warum eine Revolution scheitert. Dazu müssen wir jede historische Begrenzung, die uns dabei beengen würde, bewusst vernichten. Der Zuschauer darf nicht auf den Gedanken kommen: Ach ja, das geschah 1476. So ein Gedanke würde ihn beruhigen, aber er soll ja beunruhigt werden beim Zuschauen.[84]

Thus, as well as providing a tongue-in-cheek stock-take of more contemporary, ostensibly failed revolutionary strategies, *Niklashauser Fart*'s deliberate juxtaposition of visual, cultural, material and intellectual accoutrements from across various historical epochs and geographical milieus can also be seen, in a Benjaminian (albeit emphatically not Marxist) sense, as exploding out of history the commonalities and continuities underpinning events otherwise separated by hundreds of years. The intended addressees of the '68ers' efforts and exhortations, after all – the latter-day "Bauer[, nur] im Anzug […] mit einem 190 Diesel" – exhibit for the filmmakers the same "altes Bewusstsein" and obliviousness to their own oppression as their medieval counterparts. Similarly, the placement of Böhm's fifteenth-century rebellion and attempts "neue Zustände zu schaffen" alongside those of more recent history highlight the mutual shortcomings and thus inevitable failure of each in their shared inability to communicate their ends to those on whose support they depend for victory.

In this light, Amon Düül II's comparatively brief cameo appearance nonetheless plays a hugely significant role as one of the various, heterogeneous elements thus collaged together in *Niklashauser Fart*. Shot like the film's other scenes in one continuous take, their excerpted performance, as Rentschler notes, injects a momentary note of *cinéma-vérité* realism contrasting sharply with the manneristic aesthetic and pseudo-historical settings of the "carefully composed tableaux" around it.[85] Indeed, the conspicuous absence from this scene both of Böhm and of the other, more obviously medieval elements that otherwise populate the film on a visual level serves to crystallise proceedings more unmistakeably in the present day. Besides the band's logo being prominently emblazoned across Peter Leopold's bass drum (Fig. 4.34), Dietrich Lohmann's gently roving camera emphasises the extent to which this sequence effectively trades on the band's individual visible as well as collective musical recognisability in alighting in medium close-up on each of its present

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[84] Fassbinder/Fengler, "Was wichtig ist".
[85] Rentschler, "'There Are Many Ways'…", 435.

members (Figs. 4.37-4.42). As such, their performance will be explored in this section against two distinct, nonetheless closely interrelated associative frameworks at play in *Niklashauser Fart*: firstly, as music alongside the various other diegetic and non-diegetic examples heard in the film; and secondly, as one of the numerous textual citations from literary, cinematic and other sources through which the film interrogates and critiques contemporary revolutionary positions, approaches and practices (section 4.4.5).

Fig. 4.37. *Niklashauser Fart*: Christian "Shrat" Thiele.

Fig. 4.38. Peter Leopold.

Fig. 4.39. Chris Karrer.

Fig. 4.40. Renate Knaup.

Fig. 4.41. Lothar Meid.

Fig. 4.42. John Weinzierl (top centre, on guitar).

4.4.4. Amon Düül II in *Niklashauser Fart* (I): as music

More immediately, as a musical as well as visual bolt from the "here-and-now", Amon Düül II's performance thus contrasts on the one hand with Peer Raben's non-diegetic score – like the film itself, borrowing liberally from various historical and stylistic periods – and on the other with the pointedly antiquated diegetic musical quotations both heard and (in one of the film's more overtly Brechtian turns) sung at numerous points by Böhm and others. In other, albeit subtler ways, however, it reflects the film's use of music as part of its broader engagement both with contemporary genre and national cinemas (taking Rocha's *Antônio das Mortes* as an especial reference point in this regard) and with the role these played in informing a sense of political and revolutionary consciousness among West German audiences, not least the 1968 protesters. Above all, this use of music, extending far beyond the deliberately incongruous interpolations of socialist anthems such as the "Internationale" and "Bandiera rossa", works arguably to the greatest effect of *Niklashauser Fart*'s various filmic components in emphasising and critiquing the shortcomings of such consciousnesses being uncritically adopted from other models rather than translated more idiomatically into one better suited to the particularities of a latter-day West German context.

Raben's score, for instance, exhibits much of the signature notion of "Musik-Shock" that the composer would further refine in later films (see section 1.1.2) in its almost startling sense of levity – indeed, frequently bordering on flippancy – towards *Niklashauser Fart*'s otherwise serious themes of the urgent need and desperate unlikelihood of revolutionary change. The Morricone-esque minor-key cue for declamatory solo trumpet and guitar, for example, that accompanies two separate tracking shots of characters striding

down a rural *Landstraße* (Figs. 4.43 and 4.44) at once lends these scenes the feel of an Italo-Western showdown, inflating the sense of purpose otherwise visibly lacking in the figures' facial expressions and physical comportment, yet also lightly mocks their endeavour in thus throwing further into relief the jarring incongruity of their distinctly West German surroundings. Furthermore, far from pertaining merely to *Niklashauser Fart*'s immediate subject matter, Raben's score, not least in its casual combination of "high" and "low" musical cultures, serves more generally to satirise the extent to which budding West German revolutionaries took their cues from the models presented by foreign national cinemas. Indeed, while at times appearing to parody specific portions of Antoine Duhamel's oppressively doom-laden score for *Week-end* or Marlos Nobre's avant-garde compositions in *Antônio dos Mortes*, Raben's original music equals Fassbinder's visual collage in sending up the revolutionary cinematic aesthetics and programmes of which Duhamel's, Nobre's and others' equally "revolutionary" film music ultimately formed part, critiquing its effectiveness in a broader context as well as that of the contemporary West Germany.

Fig. 4.43. *Niklashauser Fart*.

Fig. 4.44.

Similarly, the balance in *Niklashauser Fart* of Raben's music with the diegetic musical quotations heard throughout the film can be seen as mirroring, even parodying that in Rocha's *Antônio* of Nobre's outlandish contributions with folk songs and music from its north-east Brazilian setting.[86] Here, however, the satirical intent is not so much to mock *Antônio*'s drawing on indigenous music for revolutionary strength – nor even to preclude the possibility of such strategies working effectively within a West German context – but

[86] Graham Bruce, "Alma Brasileira: Music in the Films of Glauber Rocha", in Randal Johnson and Robert Stam (eds.), *Brazilian Cinema* (New York: Columbia University Press, 1995), 2nd edition, 302.

rather to paint the decidedly unflattering picture of what simply superimposing Rocha's musical framework and substituting its Brazilian contents for West German ones might resemble. After all, as Terence Carlson writes, the particular strength and suitedness for revolutionary action of *Antônio*'s "specifically Brazilian […] mythic and folkloric background" lies for Rocha in the processes of cultural syncretism and hybridity that it embodies.[87] In contrast, the *Marienlieder* that Böhm sings throughout *Niklashauser Fart* – as Rentschler argues, "well known to religious pilgrims in Southern Germany"[88] – symbolise how this equivalent "mythic and folkloric background" extends little further in a West German context than the equally deep-seated, yet decidedly more homogeneous traditions that underpin it. In place of *Antônio*'s fervent *Macumba* mysticism, for example, combining Catholic with African religious practices, one sees in *Niklashauser Fart* not only the comparatively staid European Catholicism that preceded it, but a Catholicism furthermore of a distinctly pious and strait-laced Bavarian variety. Similarly, *Antônio*'s various folk songs and ballad poems exude a deep embeddedness in local traditions connoting simultaneously a historicity and continued relevance for the present-day issues the film addresses. Their "indigenous" West German counterparts, on the other hand, are markedly more dated and *out*dated, their lyrical themes of vernal renewal a contrastingly feeble metaphor for the sweeping social change of revolution: alongside Catholic *Bittgänge* ("Erde singe, dass es klinge"), a seventeenth-century folk song subsequently incorporated into the *Wandervogel* songbook ("Wie schön blüht uns der Maien")[89] and a thirteenth-century *Minnelied* in a recent arrangement (ostensibly reworked by Raben) by the Nazi-era composer Ernst-Lothar von Knorr ("Ich freue mich auf die Blumen rot").

Against this backdrop, the precise role of Amon Düül II's music and performance is decidedly ambiguous. In the first instance, it illustrates further the emotional paucity of the "folk" or "indigenous" musical traditions both that the contemporary West Germany had to draw upon as in Rocha's *Antônio*, and that it had cultivated in response to the pervading revolutionary atmosphere of the 1960s. As Graham Bruce notes, the traditions showcased in *Antônio* are themselves equally potent products of the syncretism between black, white and

[87] Terence Carlson, "*Antônio das Mortes*", in Johnson/Stam (eds.), *Brazilian Cinema*, 169-71.
[88] Rentschler, "'There Are Many Ways'…", 428.
[89] Georg Nagel, "'Wie schön blüht uns der Maien'", in *Lieder-Archiv*, 22nd April 2017, https://www.lieder-archiv.de/wie_schoen_blueht_uns_der_maien-notenblatt_300387.html (accessed 4th March 2021).

indigenous cultural practices that Carlson describes above as characteristic of Brazilian mass culture.[90] In comparison, Amon Düül II's heavily rock-inflected sound presents a somewhat wan and diluted contrast, their ostensibly transatlantic *mélange* of musical styles and cultures constituting a recourse primarily to Anglo-American rock-and-roll, and in particular to the combinations of blues and hard rock as typified by Jimi Hendrix, the Who and Led Zeppelin. As in Syberberg's *San Domingo*, however, the issue taken in *Niklashauser Fart* is not with the band's look *per se* to foreign national musical cultures – or, more specifically, to predominant Anglo-American ones – as their music's uncritical adoption of their stylistic idioms. Indeed, in apparently foregoing the active processes of adaptation and hybridisation that informed rock-and-roll as much as the Brazilian traditions outlined above, their own music arguably robs itself of the opportunity to attain the same vitality, dynamism and strength that these traditions acquired precisely in their combination at local level of "outsider" with "insider" cultural elements.

It should be emphasised at this point that what little of the band's sound is actually heard in *Niklashauser Fart* – no further footage of their performance exists that might otherwise help contextualise it more broadly – is less than fully representative of the wider capacity for sonic experimentation that they indeed demonstrate more fully in their *San Domingo* score. What results nonetheless from this apparent lack of grounding, however, is an absent centre at the heart of their music manifesting in both an extreme degree of repetition and exaggerated sense of repetitiveness especial even for their live performances.[91] As section 4.4.5 discusses further, this provides an effective parallel in Fassbinder's film for the manner in which the revolutionary strategies espoused by the '68ers, themselves harvested and cobbled together from other exogenous sources, connoted a similar lack of grounding and direction.

[90] Bruce, "Alma Brasileira", 302.

[91] "Kanaan" from *Phallus Dei* provides a rare comparison in this regard.

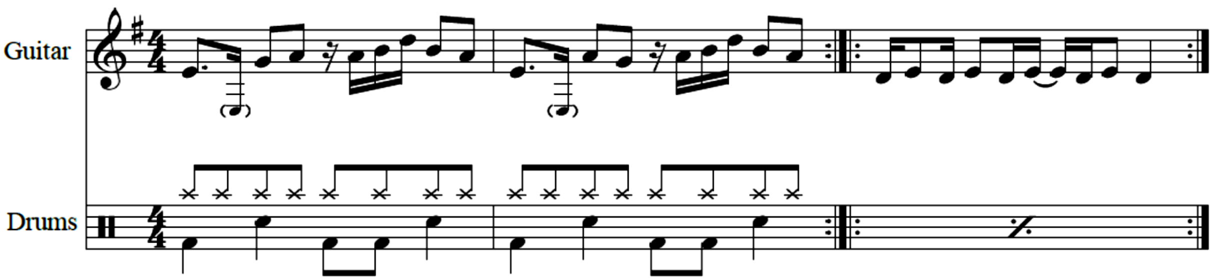

Fig. 4.45. Amon Düül II, *Niklashauser Fart* performance, guitar/drums reduction, 0:38:00-0:38:40 and 0:38:40-0:38:49.[92]

Fig. 4.46. *Niklashauser Fart* performance, 0:38:59 onwards.

Harmonically, for instance, the music – remarkably similar to the composition "Race From Here to Your Ears" later released on *Tanz der Lemminge* – barely shifts from either a home key or tonic chord of E minor for the scene's entire four-and-a-half-minute duration. This is constantly reinforced by repeating pentatonic guitar riffs featuring characteristic blues minor thirds and flattened sevenths (Fig. 4.45) that serve doggedly to return to the tonic, and which Chris Karrer's faintly discernible but otherwise barely audible violin improvisations do little to alter. Rhythmically, too, the distinctly American "Bo Diddley" syncopated feel that these riffs subsequently assume (Fig. 4.46; compare Fig. 4.22 above from their "San Domingo" theme) detracts little from the insistent, pounding four-beat groove propelled by Leopold's drums and augmented on bongos by Weinzierl and at least one willing audience participant (Fig. 4.47). Compared, however, with the firm foundation for further musical and creative exploration provided in the repeating forms of folk music – heard abundantly in *Antônio*, and typical of the blues on whose musical idioms the group clearly draw – Amon Düül II and their assembled drum circle come across as seemingly stuck in a groove. Certainly, the combination of hypnotic and repetitive rhythms with hypnotised and repetitive movements (Fig. 4.48) – bolstered, as in *San Domingo*'s "Haschparty" sequence, through the proffering of drink and drugs – may give the initial impression of an anthropologically, if somewhat wryly observed tribal ritual. In the knowledge of its true

[92] Timings as per Rainer Werner Fassbinder (dir.), *Niklashauser Fart* (*The Niklashausen Journey*, DVD, Arrow Films, 2007).

context, however, one is reminded less of the intensification of feeling into an ecstatic frenzy, furthermore which could be directed towards revolutionary purposes, than the continuous enactment of a repetition compulsion that accordingly breeds only catatonic stupor within its listeners.

Fig. 4.47. *Niklashauser Fart*.

Fig. 4.48.

4.4.5. Amon Düül II in *Niklashauser Fart* (II): as (revolutionary) text and practice

As well as in purely musical terms, Amon Düül II's *Niklashauser Fart* appearance also functions within the film's collage as one of the numerous revolutionary texts whose language and sentiment the film subsequently turns against its various targets. Moreover, as both an enactment and semi-documentary record of communal music-making (particularly the band's) as an active collective practice, its countercultural activities and politics are compared not only against other instances of collective action seen or alluded to in the film, but also, if not as a contrasting model in itself of revolutionary thought and praxis, then as a response equally to the revolutionary currents and dynamics of the 1960s and the particular form these had assumed in West Germany. While, to be sure, the effectiveness of this praxis and the precise nature of the revolution behind it are no less up for debate than in Syberberg's *San Domingo*, this comparative intention on Fassbinder's part is less to place blame or opprobrium on one particular response – however semi-, quasi- or pseudo-revolutionary – as the weak link leading to the failure of others, but instead to illuminate through it the comparable shortcomings of other, supposedly more earnest responses.

As discussed in section 4.4.3, *Niklashauser Fart* knowingly exploits Amon Düül II's visible as well as musical recognisability to interrogate and critique the West German countercultural and communal scenes of which they would have been immediately emblematic. On one level, of course, their performance scene – filmed, moreover, at the Feldkirchen commune to which many of Fassbinder's *antiteater* collective had decamped shortly before filming began[93] – serves unmistakeably to satirise the sensationalised depictions in contemporary media and popular opinion of the West German communes as hotbeds of orgiastic excess, drug use and radical fringe politics.[94] Instead, one is confronted with examples and markers of communal activity that are not only distinctly un-bacchanalian, but furthermore remarkably well-behaved, their scandalous nature extending little further than passing around joints or indulging in some very mild "free love" (see Fig. 4.42 above). Indeed, this may well be seen as a pointed rebuttal to various (mis)representations of both the Amon Düül and *antiteater* communes that overemphasised certain aspects of their unorthodox lifestyles (and outright fabricated others) to portray them as wild, sex-crazed degenerates.[95]

On another level, however, the combination, however tame, of plentiful intoxicants with a general atmosphere of intoxication paints as clear a picture as *San Domingo*'s "Haschparty" sequence (furthermore in substantially condensed form) of not only communal activities and pleasures, but communal philosophy and politics in general as being likelier to inhibit rather than catalyse revolutionary action. This results in one sense in a similar "Umschlagen in Lethargie" as Michael Kienzl observes in Syberberg's film,[96] with Böhm's budding revolutionaries seemingly more eager (as Christian Braad Thomsen puts it) to "freak out to the sounds of krautrock [rather] than get down to revolutionary work".[97] While drugs, although an affirmed part of Amon Düül II's communal lifestyle,[98] exerted a less active or direct influence on their music than on other of their Krautrock

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[93] Herbert Spaich, *Rainer Werner Fassbinder: Leben und Werk* (Weinheim: Beltz, 1992), 153.
[94] See, for example (in the same edition, furthermore, as a somewhat lukewarm review of *Niklashauser Fart*), Friedrich Deich, "Von Hasch zu Opium ist nur ein Schritt", in *Die Welt*, 28th October 1970, 3.
[95] See respectively Edwin Pouncey, "Communing with Chaos", in *The Wire* 144 (February 1996); and Robert Fischer (ed.), *Fassbinder über Fassbinder: Die ungekürzten Interviews* (Frankfurt-am-Main: Verlag der Autoren, 2004), 121.
[96] Kienzl, "*San Domingo*".
[97] Christian Braad Thomsen, *Fassbinder: The Life and Work of a Provocative Genius* (London: Faber and Faber, 1997), transl. Martin Chalmers, 88.
[98] Alexander Simmeth, *Krautrock transnational: Die Neuerfindung der Popmusik in der BRD, 1968-1978* (Bielefeld: transcript Verlag, 2016), 141.

contemporaries',[99] their mind-altering side-effects can nonetheless be heard musically in the group's hypnotically repetitive groove, and furthermore seen somatically in the reactions of their gathered audience. In both cases, the impression is clear of an insidious circle inverting and stifling the forward progress of Böhm's revolution.

Equally, however, it is hard not to read this scene as indicting the particular spirit of collective endeavour embodied by the contemporary communal and countercultural scenes, yet which Fassbinder saw as inherently futile owing to the continued prevalence in Western society of power structures that compelled individuals both to oppress others and to seek their own oppression in abdicating personal responsibility to more dynamic leader figures.[100] Indeed, particularly given the discussions of countercultural politics touched on throughout this chapter, arguably the more pertinent issue raised in Amon Düül II's performance scene is of the activities it depicts as a less a distraction *from* revolutionary work, as may first seem the case, than instead a misdirection *of* it. Instead of the truly collective work effecting the meaningful social change both desired of revolution and essential for its success, one sees its investment and spurious realisation in causes, activities, indeed leaders and ideologies which in fact provide only a semblance of these revolutionary ends, diverting its energies while offering little if anything of the outcomes towards which its participants believe themselves to be working.

In broader terms, of course, this approach and its inevitable consequences can be seen in the fate that ultimately befalls Böhm. Having first been taken by the Niklashausen rebels for a quasi-messianic saviour figure, and his "sozialrevolutionäre Forderungen" for "religiöse Verkündigung"[101] into which they invest their hopes for change rather than agitating for it themselves – in the process depriving him of the crucial supportive effort his revolution requires to succeed – these same rebels subsequently abandon him when their hopes naturally fail to materialise. In Amon Düül II's performance, however, and particularly in their audience's "freaking out" to it, one also sees this process unfold in microcosm. While the band viewed themselves as proselytising for revolution primarily through their music and communal living arrangements, their conspicuous lack of more open

[99] For further discussion, see Simmeth, *Krautrock transnational*, 174ff.
[100] This interpretation is lent further credence by Fassbinder's widely publicised negative experiences of *antiteater*'s own efforts to establish and run itself as a collective creative enterprise, later thematised in *Warnung vor einer heiligen Nutte* (1970). See Töteberg, *Rainer Werner Fassbinder*, 53-56.
[101] Jansen/Schütte (eds.), *Rainer Werner Fassbinder*, 109-10.

commitment to a concrete political agenda left their revolutionary programme and actions at the level of anti-establishment or antiauthoritarian defiance, with no overall transformative effect on the mainstream society they wished to leave behind. Similarly, while their gathered rebel audience's mass participation in their music and communal music-making constitutes an important first step in their own self-emancipation from bourgeois conventions, the implied lack of initiative towards further political ends constitutes merely an "outsourcing" of their zeal for change to (and its false realisation in) an outwardly revolutionary gesture that, in real terms, is nothing of the sort. The true extent, in other words, of their revolutionary drive – and thus of their revolution itself – is self-prescribed in the collective groove in which they all varyingly indulge.

Niklashauser Fart's collage aesthetic, however, far from diagnosing these traits as unique to (or uniquely symptomatic of) either Amon Düül II's music or the contemporary West German and global countercultures they represent, instead juxtaposes their performance and countercultural politics alongside other, seemingly more earnest revolutionary responses. Furthermore, it allows for "contact points"[102] (to borrow Elsaesser's phrase) to be observed between these supposedly more and less serious responses which not only reveal the presence of similar traits within the latter as well as the former, but thus make for a constellation in which no one of these responses is any more or less serious or misguided than any other. In particular, the associative nexus drawn in the film between revolutionary politics and organised religion extends far further than its singular embodiment in Böhm's "marxistische Jeanne d'Arc".[103] To return to the words of Schygulla's Johanna paraphrased in the title of this section (see page 208), instead of being "klar im Kopf" as to what to do and how to accomplish it, it is as if the Niklashausen rebels are gripped and their minds fogged by a notion or vision of "Revolution" that doubles for "Religion" (Johanna's actual words) in terms certainly of its evangelical fervour and metaphysical immateriality, but moreover of the common conviction that its preordained outcomes are bound to come to pass provided they are sufficiently invested with abiding faith and belief.

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[102] Thomas Elsaesser, *Fassbinder's Germany: History, Identity, Subject* (Amsterdam: University of Amsterdam Press, 1996), 27.

[103] Wolf Donner, "Killer, Rebellen und ein Heiliger", in *Die Zeit*, 23rd October 1970, 28.

In this sense, the counterpointing particularly of religious with political and revolutionary texts highlights the degree implied within the film to which the 1968 protesters invested similarly religious levels of adherence to the rhetoric, ideology, iconography and dynamic leaders of other global revolutionary causes, indeed such that this investment amounted to a vicarious substitution for actual revolutionary activity. The musical pairing, for instance, of revolutionary anthems with church hymns in terms of their mutual ineffectiveness to the situation at hand is matched textually in that of the lofty moralism of Pope Paul VI's recent *Populorum Progressio* encyclical with the revolutionary initiatives variously of Paolo Freire, Camilo Torres and Eldridge Cleaver (the latter also quoted in *San Domingo*; see section 4.3.6): while useful responses in their respective countries, far less so in a contemporary Western European context. Fassbinder, however, finds similar issues far beyond the '68ers or even their comrades abroad, looking also to the cultural sources from which they drew their own revolutionary inspiration. The "pre-revolutionary" cinema of Rocha, Godard and others, for example, is thus similarly critiqued not merely as a general corpus or as individualised series of films about revolution, but as revolutionary programmes in themselves that also sought in aesthetic terms "den wirklichen Ereignissen aufklärend und vorbereitend [vorauszugehen]", yet which could no longer be considered truly "revolutionary" following the failings of 1968.[104]

Such criticism is obvious in this regard in the reincarnation, or rather re-engagement of Rocha's Antônio as a somewhat dry and ineffective political advisor on Marxist principles of supply and exchange. It is Godard, however, and his apparent naivety that are particularly taken to task for their seemingly firm conviction in the inevitable and impending collapse of a post-war capitalism that, from Fassbinder's perspective, had Western Europe firmly in its grip. The continuity in imagery of car wreckage, for example, between Godard's *Week-end* and *One Plus One* (1968) functions as a visual metaphor for stages in the Marxist revolutionary struggle: in the former as capitalism's fiery end, and in the Battersea junkyards of the latter (Fig. 4.49) as the embers and upturned soil from which the subsequent insurrectionary phase can begin. In *Niklashauser Fart*, however, the gigantic pile of scrap metal that towers over Böhm's crucifixion in the *Autofriedhof* (Fig. 4.50; a pun, perhaps, on *auto-da-fé*) testifies as to how, far from abating or transmuting into

[104] Jansen/Schütte (eds.), *Rainer Werner Fassbinder*, 58-59.

revolutionary change, the forces and discarded detritus of post-war consumer capitalism have merely accumulated further in size, scale and power. As well as thus signalling the abortive end of Böhm's revolution, the film equally and wryly snuffs out Godard's, furthermore committing both to burial with full Catholic requiem mass in Raben's accompanying choral "Kyrie eleison".

Fig. 4.49. Godard, *One Plus One* (DVD, 2003, ABCKO Music & Records).

Fig. 4.50. *Niklashauser Fart*: Böhm's crucifixion.

4.4.6. "eine total[er]e Topographie der Revolution":[105] conclusions

Far from being "too cynical and pessimistic" to contribute to this "political counter-cinema" as Elsaesser concludes,[106] *Niklashauser Fart*'s cinematic and political strategies are instead far more nuanced and multifaceted in their weighing-up of political and cultural initiatives and responses to the events of 1968. For one thing, as Wiegand contends, the film is indeed negative in a dialectical sense, its "nachrevolutionär[e]" collage aesthetic (as opposed to other filmmakers' "vorrevolutionärer Traum") a means of making sense of the disintegration similarly brought on by "[der] negativen geschichtlichen [bzw.] politischen Erfahrung" of the protest movements' own failure and subsequent collapse.[107] Both more emphatically and positively, however, this collection of *Kulturschutt* serves for Rentschler simultaneously as a "chronicle of a failed revolution" and a "compendium of gestures, voices and initiatives" from which future revolutionaries might source inspiration for their own campaigns whilst

[105] Wolfgang Ruf, "Topographie der Revolution: *Niklashauser Fart*", in *Fernsehen und Film* 8/10 (October 1970), 37.
[106] Elsaesser, *Fassbinder's Germany*, 272.
[107] Jansen/Schütte (eds.), *Rainer Werner Fassbinder*, 59.

also learning lessons from previous mistakes.[108] In this regard, Amon Düül II's music – both in and of itself, and as a symbol of broader countercultural and communal milieus – is held up not in contradistinction to the rest of this revolutionary "compendium", but rather as much a part of it as any other of its assorted "gestures, voices and initiatives". At the very least, it is judged to be no more or less ineffective or misguided than any other such responses seen in the film; the vicarious involvement in genuine political action through over-identification in foreign revolutionary programmes, for instance (see above), can thus be likened in itself to a drug far from dissimilar to the use of narcotics within the band's countercultural milieu and the hallucinatory effects of their own music.

Furthermore, the band's countercultural programme is marked out in other ways as distinctly positive, in a constructive as well as optimistic sense. Compared, for example, with Godard's ambivalent, if not openly disparaging attitudes towards contemporary pop and counterculture as unreliable agents of revolutionary change,[109] Amon Düül II's communal music and music-making present a positive contrast precisely for their conspicuous lack of political or revolutionary pretension. Indeed, their "lived" revolution and active revolutionisation of their relationship to mainstream society – enacted also, to an extent, in their self-emancipation through mind-expanding drugs – present a far more integral and meaningful contribution than the empty gestures seen elsewhere in *Niklashauser Fart* of espousing more radical political programmes without the intention or wherewithal to follow them through. In this sense, even the relative homogeneity and repetitiveness resulting from their music's similar attempts to absorb and combine the stylistic elements of foreign musical cultures as the Brazilian folk music heard in Rocha's *Antônio* (see section 4.4.4) can be seen as a coherence of sorts contrasting markedly with the *in*coherence of other political positions that *Niklashauser Fart*'s collage aesthetic mercilessly exposes.

Just as the film maintains sufficient critical distance from the political causes it thematises, however, neither does it overcompensate in tipping too greatly towards sympathy or advocacy for Amon Düül II's music, performance and lifestyle as a revolutionary position. Indeed, while the equalisation process performed by its collage aesthetic undoubtedly relativises the band's countercultural music and politics alongside other

[108] Rentschler, "'There Are Many Ways'…", 479.
[109] See, for instance, *Week-end*'s cannibalistic countercultural FLSO rebels or Godard's disappointment following *One Plus One* in the Rolling Stones' disinclination towards deeper political engagement.

responses to pre- and post-1968 exigencies, it thus also subjects them to the same scrutiny as it exercises elsewhere, moreover holding them equally accountable and to the same significant caveats. As outlined in section 4.4.3, and in a recurring theme that Thomsen traces back even to the *antiteater*'s early theatrical productions, a core argument of the film is that the utopian ideals of revolutionary rhetoric and countercultural philosophy alike can only amount to mere "outward changes" if nothing is done to address, let alone overcome deeper-seated issues of "an occidental consciousness fixated on oppression and authority".[110] Indeed, one need look only to the coercive and authoritarian ideologues whose behaviours prompted Amon Düül II's departure from the original Munich commune (see section 4.2) to see how the principles and power structures that the counterculture ostensibly repudiated could easily be replicated if left unchecked.

In this sense, if *Niklashauser Fart*'s ambiguous conclusion nonetheless presents a "utopian […] conceptual vantage point" from which to take stock,[111] Amon Düül II's cameo forms an intrinsic part of the picture thus painted (if obliquely) for potential future revolutionaries in terms both of what must be done and what, conversely, must be avoided. Above all, this picture acknowledges the potential viability of the band's music, lifestyle and countercultural politics not only as a response to the need for revolution, but moreover as itself a *revolutionary* response. While sharing with the other positions seen in the film the significant caveat of ironing out its internal contradictions and external incompatibilities, it is nonetheless shown as at least capable of working not only alongside, but furthermore in partnership with them to carry the revolution where no one single position can do so alone. What thus results, albeit only in suggested form, is a more truly "totale Topographie der Revolution" as Wolfgang Ruf identifies in the film's collage aesthetic (see section title), incorporating alongside others the revolutionary position advanced by Amon Düül II's countercultural milieu and music while impressing upon it the urgency of recognising its place and function within a larger revolutionary whole, and thus of working together with these other positions to effect broader common goals. To borrow Décio Pignatari's terminology (see section 1.2.2), Fassbinder's film suggests the potential and faint presence of the "syntagm" into which its constituent "paradigms", despite having little to link them together other than their arbitrary and contiguous placement within one closed conceptual

[110] Thomsen, *Fassbinder*, 58.
[111] Elsaesser, *Fassbinder's Germany*, 26.

space, nonetheless "simply join up".[112] The alternative, which the film demonstrates aurally as well as visually and implies in the "collaging together" by the '68ers of their own revolutionary programme, is an incoherent and disjointed hodgepodge of approaches and methods that in fact serves to consign to immediate obsolescence and historical anachronism – in other words, to the status of another "Niklashauser Fart" – the revolutionary process they purport to represent.

4.5. "Düülirium"? Conclusions

The contradictions outlined in section 4.2 and explored throughout this chapter in terms of musicianship (communal/professional, individual/collective) and musical identity (national/international, German/non-German) doubtless impacted incrementally on Amon Düül II's musical productivity and effectiveness. On the one hand, their increasingly unstable line-ups and interpersonal differences accompanied a gradual "drift into standard rock territory" through the 1970s;[113] on the other, these were ultimately no impediment to the band's longevity and success. Indeed, their continuing existence as both a recording and performing ensemble (UK dates are scheduled for mid-2023)[114] stands in marked contrast both to Can's amicable dissolution in 1979 and to Popol Vuh's forced disbandment following founder Florian Fricke's untimely death. In both Can's and Popol Vuh's case, however, their overarching cohesiveness as a unitary ensemble combined with a recourse to other global musical cultures that nonetheless fully acknowledged their West German identities. Above all, this yielded a *bricolage* of diverse stylistic influences that employed repetition as a firm foundation not only for musical and cultural exploration, but moreover for a new music to emerge from it. In contrast, Amon Düül II's musical presence in *San Domingo* and physical appearance in *Niklashauser Fart* clearly highlight (although perhaps also exaggerate) how the group's comparative refusal to resolve in a unified musical or professional direction entailed significant consequences for their own musical *bricolage* in the form of heightened repetitiveness and recourse to familiar second-hand musical idioms.

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[112] Décio Pignatari, "Montage, Collage, Bricolage, or: Mixture is the Spirit", in *Dispositio* 6/17-18 (1981), transl. Kevin Marc Bunson Mundy, 44.
[113] Adelt, *Krautrock*, 52.
[114] "Amon Düül II", *Songkick*, https://www.songkick.com/artists/211277-amon-duul-ii (accessed 3rd October 2022).

These consequences undoubtedly play into both Syberberg's and Fassbinder's "critical-outsider" portrayals of broader countercultural, political and youth milieus not only themselves ridden with malaise and anomie, but furthermore similarly unable to work or find a suitable way out. At the same time, far from presenting a unified condemnatory position – indeed, with neither director explicitly criticising the counterculture or Amon Düül II's countercultural music as regressive or self-obstructive *per se* – their respective approaches diverge in significant respects. *Niklashauser Fart*, for instance, takes issue not with the *means* either of Amon Düul II's music or even of the various appropriative practices for which it stands (acknowledged elsewhere in Fassbinder's filmmaking as part of his peers' need "to look beyond Germany […] to find the new ways of being"),[115] but with the particular *ends* to which these are put as vicarious investments of revolutionary labour, energy and identification. By contrast, not only are these means much more the issue in and of themselves in Syberberg's *San Domingo*, but they furthermore appear to preclude the ends for which they are partially intended. In seemingly failing to reconcile its Germanness alongside its borrowing particularly from American musical cultures (see section 4.2), Amon Düül II's music – and by extension their broader countercultural philosophy – parallels the overreliance Syberberg detects within his film's central youth milieus on other, apparently unstable foreign cultural forms and which contrives similarly to leave them stuck in a rut. In this sense, it is tempting to view *San Domingo* and Amon Düül II's role within it as a prelude to the exploration in Syberberg's later work (via the great Austro-German classical canon) of the historical German identity rooted in "schöpferischer Irrationalismus" from which he saw post-war West Germany as needlessly and fatefully cutting itself off in its haste to leave behind the traumas of the Third Reich.[116]

Both Fassbinder's and Syberberg's uses of Amon Düül II's music moreover highlight how their respective approaches both to the latter and to the wider milieus at the centre of their films are often more than meets the eye. *Niklashauser Fart*, for example, weighs up Amon Düül II's countercultural music and agenda alongside other cultural-political initiatives as imperfectly realised, in their current incarnation perhaps inherently flawed, but nonetheless as potential channels for revolutionary change. In this sense, it in fact proves to

[115] Rentschler, "'There Are Many Ways'…", 436.
[116] For further discussion, see Syberberg, *Hitler, ein Film aus Deutschland* (Reinbek bei Hamburg: Rowohlt, 1978).

be the more conciliatory of the two films despite its more bluntly satirical overview of contemporary culture and politics. Furthermore, in its dissection of "wie und warum eine Revolution scheitert", Fassbinder's film not only leaves open the possibility (albeit highly conditional) for its eventual success, but furthermore implies a beginning that *San Domingo*, with its corresponding suggestions of "hängenbleiben" and unexploded ordnance, pointedly does not. At the same time, although Syberberg's film conversely ends up the more implicitly critical, it also begins as the more outwardly sympathetic. Despite the obvious distance that Syberberg assumes from his youthful protagonists, his prior positive appraisal of Amon Düül II's music and use of it throughout *San Domingo* reflect the extent to which his film adopts their perspectives and viewpoints as its own even as it comments critically on their approaches and methods, indeed arriving somewhat reluctantly at its pessimistic conclusions.

Similarly, just as Amon Düül II and their music embodied "*both [the] promise and failure* of the communal as a countermodel to the nationalist",[117] both Fassbinder and Syberberg – each in their own way, and despite their often palpable scepticism – nonetheless maintain, or at least do not discount outright the revolutionary potential within either the band's music, their communal lifestyle or the milieus with whom their close association is readily exploited. As David Pattie writes of Krautrock more broadly (see Introduction), even the stasis in which their music appears to result in both films presents with it the attendant possibility either for one day resolving into forward progress, or more appropriately for utilising its apparent repetitiveness as a means of *enabling* forward progress – provided, in both cases, that certain conditions are met. This has broader consequences, too, for the larger-scale countercultural and youth political movements thematised in both films. Firstly, to paraphrase the adage attributed to Vegetius, there is the definite sense of "preparing for war if desiring peace", in that both films suggest the incumbency on the counterculture – including on Amon Düül II and their music – to realise and affirm its place within the broader political struggle rather than choosing merely to subsist outside of it. Likewise, however, there is a certain element in both films – more discernible within Fassbinder's, although far from entirely absent in Syberberg's – of conversely "preparing for peace if desiring war". On the one hand, they highlight the equal

[117] Adelt, *Krautrock*, 58; emphasis added.

need for other revolutionary currents to acknowledge both the counterculture's potential and actual roles in bringing about desired social change: if nothing else, reflecting how its sectarian tendencies were in fact just as common to other, supposedly more engaged and serious approaches. On the other hand, both films showcase too the political nature of Amon Düül II's music not only as an advancement of the group's own communal-countercultural position and philosophy (see section 4.2), but also as a space in which revolutionary energies (as critic Greil Marcus argued of rock music more broadly) could gather and foment rather than be directed or defined.[118]

Very much in line with the wider reticence within West German cinema outlined in section 4.1, both Fassbinder and Syberberg – or, at least, both *Niklashauser Fart* and *San Domingo* – stop short of settling on or advocating particular positions. Instead, both directors and films prefer a stylistic as well as political ambiguity that critics might argue exposes their subjects' shortcomings without proffering answers or solutions of their own in response. Not only, however, does this strategy thus leave open the viability of both the communal and musical model embodied by Amon Düül II, but their "critical-outsider" approach and use of Krautrock furthermore betrays deeper similarity and affinity with the music itself (if not with the lifestyles or politics of those who produced it) than initially appears the case. Their own heavily referential aesthetics, after all – *Niklashauser Fart* to contemporary political, film and popular culture; *San Domingo* to Kleist and more distant German cultural traditions – evince a certain shared willingness as Amon Düül II and the wider Krautrock scene to adopt and adapt the iconography, style and language of others around them for their own, if in this case more satirical purposes. Moreover, it can be argued that these "Sachen aus Sachen, die man gesehen hat" (to paraphrase Fassbinder; see section 4.4.3) are borne from a similar aim to understand the world around them both following the squandered potential of 1968 *and* via the various cultural and political milieus and responses that likewise attempted to make sense of this same fact. In doing so, even if turning their subjects' language and ideals against them, they nonetheless appeal to a common sensibility and purpose.

[118] Greil Marcus, "A Singer and a Rock and Roll Band", in Greil Marcus (ed.), *Rock and Roll Will Stand* (Boston, MA: Beacon Press, 1969), 105.

5) "eine Musik, die an die Ewigkeit appelliert":[1] Herzog and Popol Vuh

No discussion on the use and role of Krautrock, even of music within the New German Cinema is complete without reference to Florian Fricke (1944-2001), pianist, leader and primary composer of the band Popol Vuh, whose collaborations with director Werner Herzog (b. 1942) continue to rank among its most distinctive and emblematic. For one thing, their partnership's sheer longevity – enduring across five feature films (*Aguirre, der Zorn Gottes*, 1972; *Herz aus Glas*, 1976; *Nosferatu – Phantom der Nacht*, 1979; *Fitzcarraldo*, 1982; and *Cobra Verde*, 1987)[2] and two documentaries (*Die große Ekstase des Bilschnitzers Steiner*, 1974; and *Gasherbrum – Der leuchtende Berg*, 1984) over fifteen years – defies the tendency seen elsewhere in this thesis for such collaborations between Krautrock bands and New German filmmakers rarely to extend beyond one-off individual films. For another, it stands apart too for the far greater mutual recognition (in popular reception, at least) awarded to filmmaker and composer/musicians alike.[3] While, to be sure, both Fricke and Popol Vuh owe much of their renown outside of Germany to their involvement scoring Herzog's films, it is equally true that these films in turn gain much of their enduring appeal precisely through the addition of Popol Vuh's music, as Herzog himself has readily affirmed.

The strength and depth of Herzog and Fricke's partnership is somewhat surprising given the pair's marked differences in temperament and open ambivalence towards the preoccupations of each other's work. The perceived heaviness and darkness of Herzog's films was rarely to Fricke's taste; Herzog, meanwhile, disparaged in turn the "New Age pseudo-culture" towards which he saw Fricke and his music as steadily gravitating.[4] In this sense, the "synchresis" (as per Michel Chion's definition, "immediate and necessary" audio-visual relationship)[5] nonetheless forged between Fricke's music and Herzog's images cannot

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[1] Florian Fricke, quoted in Enjott Schneider, *Handbuch Filmmusik: Musikdramaturgie im neuen deutschen Film* (Munich: Ölschlager, 1990), 192.
[2] Fricke can also be seen in side roles (both as a pianist) in *Lebenszeichen* (1968) and *Jeder für sich und Gott gegen alle* (1974).
[3] Compare, for example, the popularity of Can's *Soundtracks* album (1970) with the polite bemusement, even disparagement of Anglophone Krautrock commentators towards the films whose "soundtracks" it profiles (see chapter 2), or the near-total obscurity despite their own renown of Amon Düül II's music for both *San Domingo* and *Niklashauser Fart* (chapter 4).
[4] Paul Cronin (ed.), *Werner Herzog – A Guide for the Perplexed: Conversations with Paul Cronin* (London: Faber and Faber, 2014), 303.
[5] Michel Chion, *Audio-Vision: Sound on Screen* (New York: Columbia University Press, 2004), transl. Claudia Gorbman, 5.

necessarily be said to operate along the same lines as Can's "affirmative-insider" approach explored in chapters 2 and 3. Indeed, David Stubbs speaks for many commentators in his observation – not far wrong, as section 5.3 will show – that the tone and intention of Fricke's compositions and Popol Vuh's recordings, "aspir[ing] cleanly heavenward" and "striv[ing] for spiritual fulfilment", in fact run counter to the descents into obsession and madness that Herzog's protagonists experience.[6] Yet in contradistinction, too, to the "critical-outsider" approaches discussed in chapter 4, neither does Herzog's use of Popol Vuh's overtly spiritual, at times even fervently religious music seek to critique the particular beliefs, practices and values for which it stands, much less religiosity or spirituality *per se* (from which Herzog himself, despite some considerable scepticism towards organised religion, is far from completely estranged).[7] On the contrary, not only does Herzog (his above comments notwithstanding) nonetheless divine some use value in Popol Vuh's transdenominational *bricolage* of religious as well as musical elements. Furthermore, he utilises it in a manner both earnest and, on occasion, cynical, exploiting its sense variously of meditative contemplation and rapturous ecstasy to create an at once undeniable, yet markedly ambiguous pull of identification towards his characters and their endeavours.

Besides presenting a further intriguing variation on the filmic treatments of Krautrock discussed thus far, this, what might therefore be dubbed "idiosyncratic-personal" approach is very much of a piece with Herzog's similarly selective, in this sense quintessentially *bricolagist* appropriation of filmic methods, genres and models to create from them his own, very individual brand of cinema, as the following sections will briefly introduce.

[6] David Stubbs, *Future Days:* Krautrock *and the Rebuilding of Modern Germany* (London: Faber and Faber, 2014), 367.
[7] Cronin (ed.), *Werner Herzog*, 3.

5.1. "Sonic worlds" and "ecstatic truths": opening observations on Herzog's use of music

Certainly of the individual films, if not directorial approaches explored in this thesis, Herzog's are perhaps closest in spirit to Décio Pignatari's conception of *bricolage* as a closed context subject only to its own self-contained rules (see section 1.2). To say nothing of the director's open opposition to closer critical readings of his films or somewhat fanciful claims to conceive of them "als gäbe es die Filmgeschichte überhaupt nicht",[8] commentators have diagnosed in Herzog's work a characteristic closed system of vision privileging one unequivocal means of seeing (his own) and occluding all others, indeed amounting for Eric Rentschler to a form of sensory coercive control.[9] Roger Hillman, however, has argued how Herzog's closed systems extend also to his films' aural dimensions, namely in the form of "sonic worlds" through which the director manipulates the "image-sound relationship" in order to "hermetically seal" his images – most commonly by divesting them of their ambient sound so as to remove them from their immediate documentary contexts – and thus to use their contents for his own "visual and sonic creations" and grand universalist narratives.[10] Not only, furthermore, is this sound frequently replaced either with non-diegetic music (most often Western classical or global ethnic folk music) or Herzog's own voiceover narration, or both, but the music used for this purpose is itself frequently stripped or else deployed wholly irrespective of its sense of historical time and cultural place, instead utilised according exclusively to the particular needs of Herzog's films, images and self-defined narratives. Hillman points, for example, to the shared use of southern Siberian Tuvan throat singing in the documentaries *Bells from the Deep: Faith and Superstition in Russia* (1993) and *Little Dieter Needs to Fly* (1998), in the latter as an apparent substitute for the native music of Vietnam and Laos.[11]

Rather than present cause for compunction, however, such apparent subterfuge and wilful inaccuracy is for Herzog a necessary, furthermore desirable tool to penetrate the surface-level "accountant's truth" of "established and verifiable facts" and thus access instead the "deeper stratum" of what he terms "poetic" or "ecstatic truth".[12] To be sure, the

[8] Peter W. Jansen and Wolfram Schütte (eds.), *Werner Herzog* (Munich: Carl Hanser Verlag, 1979), 59.
[9] See Eric Rentschler, "The Politics of Vision: Herzog's *Heart of Glass*", in Timothy Corrigan (ed.), *The Films of Werner Herzog: Between Mirage and History* (London: Methuen, 1986), 159-182.
[10] Roger Hillman, "Coming to Our Senses: The Viewer and Herzog's Sonic Worlds", in Brad Prager (ed.), *A Companion to Werner Herzog* (Oxford/New York: Blackwell Publishing, 2012), 168-86.
[11] Hillman, "Coming to Our Senses", 169-75.
[12] Cronin (ed.), *Werner Herzog*, 288.

nature, definition, even terminology that Herzog offers for this "ecstatic truth" – "visionary",[13] as if experienced in a state of trance or religious ecstasy – is somewhat suspect, suggesting an arcane, unquantifiable and highly phenomenological form of truth perceptible only to an initiated few. Of arguably greater interest here, however, is Herzog's equal conviction that, on the contrary, this truth can instead be made both universally accessible and experienceable with the right means, of which music, with its own suprarational logic keenly suited to Herzog's self-appointed mission of "excavat[ing] and articulat[ing] collective dreams",[14] provides only the most immediate, effective and direct. Above all, given Herzog's position as "the New German director most dependent on the power inhering in his images",[15] the latter's combination with the right music – as suggested above, regardless of precise cultural context or historical provenance – serves for him to elicit and illuminate further their hidden "inner qualities" and establish a "dynamic internal logic",[16] thus providing the viewer with a more direct means to access similarly the "ecstatic truth" they otherwise conceal or withhold.[17]

Accordingly, just as this practice extends beyond Herzog's documentary output to appear too throughout his feature films, it not only incorporates more identifiably popular music (of which Herzog characteristically professes little intimate knowledge)[18] alongside classical and ethnic folk traditions, but furthermore displays a similarly catholic, if not cavalier attitude to its usage. A prime example of this exists in his early docufiction essay film *Fata Morgana* (1970), a thoroughly *bricolagist* assemblage of images and footage filmed during other projects and sutured together using both texts and music (diegetic and non-diegetic) from across cultural, social and historical boundaries. Herzog accentuates the passing desert's supposedly "feminine" qualities, for example, through overlaying an all-female choral recording of Mozart's *Krönungsmesse* (1779).[19] Equally, the unobtrusively *perpetuum mobile* nature of Leonard Cohen's "So Long, Marianne" (1967) – with its repeating verse-chorus form, insistently strumming guitar, simple motivic melodic line and

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[13] Cronin (ed.), *Werner Herzog*, 117.
[14] Cronin (ed.), *Werner Herzog*, 74.
[15] Roger Hillman, *Unsettling Scores: German Film, Music and Ideology* (Bloomington, IN: University of Indiana Press, 2005), 137.
[16] Cronin (ed.), *Werner Herzog*, 67.
[17] For further discussion, see Hillman, *Unsettling Scores*, chapter 7.
[18] Werner Herzog in conversation, Metropolitan Museum of Art, New York, 9th May 2017, transcribed at http://www.redbullmusicacademy.com/lectures/werner-herzog-lecture (accessed 8th September 2021).
[19] Cronin (ed.), *Werner Herzog*, 67.

Cohen's own intonationally flat vocal delivery – illustrates with similar neatness the quietly dynamic visual rhythm of the corresponding extended tracking shots past abandoned military depots and unspoiled Saharan sand dunes (Figs. 5.1 and 5.2). In contrast to the same song's more deliberately juxtapositional or contrapuntal deployment that same year in Fassbinder's *Warnung vor einer heiligen Nutte*, Herzog is interested less in the relationship between Cohen's melancholy lyrics and abiding musical mood, and how this matches or contrasts with what appears on screen, and more in the song's particular effect *as a whole* within the context of his film and as a corollary to the content and composition of his already powerful images.

Fig. 5.1. Herzog, *Fata Morgana* (DVD, 2014, British Film Institute): Leonard Cohen's music over "embarrassed"…

Fig. 5.2. …and unspoiled desert landscapes.

5.2. "ein Glücksfall für mich": Popol Vuh and/in Herzog's *bricolage*

This illuminative aspect is precisely what Herzog appears to have both sought and found in Popol Vuh's music, singling out Fricke's ability as a composer to elucidate and make visible "etwas Verborgenes in den Bildern selbst, das ganz tief in der Dunkelheit unserer Seelen liegt und schlummert".[20] Such powerful symbiosis doubtless has much to do with the director's close rapport and sense of kinship with Fricke personally, in Herzog's words "a poet first and a musician second" with an "infallible […] feel for the inner narrative of a cinematic story"[21] which would doubtless have proven him a worthy and trusted mediator

[20] Herzog, quoted in Alexander Simmeth, *Krautrock transnational: Die Neuerfindung der deutschen Popmusik 1968-1978* (Bielefeld: transcript Verlag, 2016), 77.
[21] Cronin (ed.), *Werner Herzog*, 303. Having previous explored and developed it as a film critic in the late 1960s, Fricke would later turn this sensibility to making his own films.

of Herzog's "ecstatic truth". Given, however, the increasing tendency throughout their partnership for Fricke's scores to be adapted from pre-existing or even already released Popol Vuh material rather than composed especially for or to Herzog's visuals, the role must be considered too of Popol Vuh as a performing collective. Far from merely lending expression to Fricke's compositional voice, the group as a whole actively (co-)defined his musical and spiritual philosophy, and thus contribute indispensably to the effect of his music that Herzog selectively appropriates and adapts in order to service his films and their specific needs.

Herzog's elevation of his images and narratives to transcend cultural specificity and assume instead a more universal dimension, as noted above, is well served by the transnational, indeed transhistorical global identity that Fricke and Popol Vuh asserted both through their music's liberal absorption of other cultural influences and through the communal lifestyle and spiritual philosophy that this in turn reflected and expressed. Indeed, theirs can be regarded as a halfway point between or synthesis of the contrasting approaches to transnationality previously examined in this thesis, combining traits both of Amon Düül II's desire to dissolve their German musical, cultural and national identities into a multicultural "Weltmusik" and of Can's to negotiate and affirm theirs within an interconnected global web of other cultural traditions. In contrast to both contemporaries, however, Popol Vuh sought less to forge new connections with other, comparable but otherwise mutually distinct musical cultures than to re-establish the commonalities that had long existed between them, and with it to draw them back together into the combined universal singularity as which they had supposedly begun.[22] In this sense, the group's adoption as their collective name of the Ki'ché Mayan *Popol Vuh* text (also appropriated by Herzog in *Fata Morgana*) spoke as much to the broader uptake of non-Western spiritualities and philosophies throughout the 1960s as to the band's own particular purposes, namely in providing the model for a "gigantische Rückerinnerung" through which they, like the Ki'ché, could explore their society's development back to its earliest origins. Besides in their occasional recruitment of non-German musicians, for example Korean vocalist Djong Yun and American oboist Robert Eliscu, the group explored this identity in their choice of

[22] See Florian Fricke, Frank Fiedler and Holger Trülzsch, "Popol Vuh: Selbstbildnis einer deutschen Gruppe", in *Sounds* 25 (January 1971), reprinted at http://www.popolvuh.nl/d/archsounds1971 (accessed 12th August 2021).

instrumental combinations. The earlier albums *Affenstunde* (1970) and *In den Gärten Pharaos* (1971) paired Fricke's Moog synthesiser textures with Holger Trülzsch's ethnic percussion rhythms, suggesting simultaneously a post-national distant future and pre-national ancient past. From *Hosianna Mantra* (1972) onwards, this increasingly combined Eastern (particularly Indian sitar and tambura) with Western acoustic instruments and musical traditions, augmenting Fricke's classical piano with Conny Veit's electric guitar and, later, Danny Fichelscher's drums.

Of equal, if not greater importance in this regard is Fricke and his musicians' transdenominational synthesis of Eastern with Western religious as well as musical cultures, combining these into a collective spiritual and even devotional practice of which their music furthermore became both a conscious reflection and an active exercise. Beginning initially as meditation in line with their early observance largely of Eastern spiritualities, this later turned to a form of prayer in line with their gradual transition towards more overtly Christian beliefs and traditions, reflected musically in the accompanying transition from extended long-form improvisations to shorter, more song-like pieces. As both the title and music of *Hosianna Mantra* attest, in whose sound this shift can be more fully observed, this was never entirely to the exclusion of the other, the continuing prevalence within their music of repetitive *ostinato* figures suggesting the continuation of the previous meditative as well as latter liturgical aspects. Moreover, given the group's use of music as a means of spiritual as well as musical or cultural communion, such repetition – contrasting on the one hand with its role for Can as a means of continually enabling further composition, and on the other with its effect for Amon Düül II as the endpoint implied in chapter 4 of their own musical aimlessness – provided Popol Vuh with *both* a means *and* an end in itself. While acting in the first respect as a repeated mantra to attenuate the senses towards spiritual absolution, or as a recurring prayer by which to communicate with the divine, the sense of overall musical stasis in which this frequently resulted can be interpreted in the latter sense as the rendering, realisation, or even achievement of this absolution in musical form.

In Herzog's hands, however, this meditative, religious, indeed ecstatic sense and use of repetition in Popol Vuh's music assumes decidedly and strikingly different properties. In purely aesthetic terms, of course, it suitably mirrors aspects of his filmmaking that will be a central focus of the present two case studies, above all the predilection for repeated or circular shots or motions reflected in his protagonists' frequently obstinate and obsessive

behaviours. Particularly in this latter sense, the transcendent spiritual as well as musical stasis of Popol Vuh's music – often aspired to, and in some cases achieved – provides Herzog with an appropriate parallel for the transfigured higher plane of the "ecstatic truth" that is similarly the objective of his films. More importantly, it re-enacts the continuous, intensificatory and trance-like nature of the striving necessary to achieve it, in the process creating both the sense and feel of an undercurrent that further inducts the viewer into his "closed system" of vision, sound and truth. While thus being "wielded [more] precisely for effect [and] thick atmosphere" rather than for more narrative, dramaturgical or "functional" purposes as Kevin Donnelly argues,[23] Herzog's, in this sense distinctly *bricolagist* use of Popol Vuh's music also displays considerable parallels with conventional narrative film music in courting and eliciting the viewer's identification: if not with his protagonists themselves, then for their endeavours and (to borrow Dana Benelli's term that will be used throughout this chapter) for the "heroic vision" that inspires and drives them.[24]

To this end, the present discussion, in its consideration too of the narrative properties and deployment of Popol Vuh's music for Herzog – namely via their first two collaborations, the feature film *Aguirre, der Zorn Gottes* (see next section) and the documentary *Die große Ekstase des Bildschnitzers Steiner* (section 5.4) – is not intended merely to counter the tendency observed in others' critical examinations to focus somewhat unduly on this specifically affective aspect.[25] Rather, in instead incorporating this aspect more evenly, it aims to ascertain its wider role and significance both in the examples discussed and, more tentatively, within Herzog's filmmaking in general, as a *bricoleur* appropriating and adapting whatever available materials may be to his immediate use and advantage.

[23] K.J. Donnelly, "Angel of the Air: Popol Vuh's Music and Werner Herzog's Films", in Miguel Mera and David Burnand (eds.), *European Film Music* (Aldershot: Ashgate, 2006), 121.
[24] Dana Benelli, "The Cosmos and Its Discontents", in Corrigan (ed.), *The Films of Werner Herzog*, 100.
[25] See similarly David Stubbs's and Ulrich Adelt's chapters on Popol Vuh and Herzog: respectively Stubbs, *Future Days*, chapter 9; and Ulrich Adelt, *Krautrock: German Music in the Seventies* (Ann Arbor, MI: University of Michigan Press, 2016), chapter 4.

5.3. “Ins Verderben […] mit Vorbedacht”: *Aguirre, der Zorn Gottes* (1972)

Fig. 5.3. *Aguirre, der Zorn Gottes* (DVD, 2014, British Film Institute): title card.

Fig. 5.4. Popol Vuh’s closing musical credit.

It would appear at first glance that Herzog’s avowed fondness for the polyphonic pre-Baroque music of Gesualdo, Schütz and di Lasso did not factor into *Aguirre, der Zorn Gottes*’s musical soundtrack,[26] its story of a doomed sixteenth-century conquistadorial expedition into the Amazon rainforest accompanied instead by Popol Vuh’s “blatantly anachronistic” combination of synthesisers and electric guitars.[27] In its own, thoroughly modern way, however, their score nonetheless captures the lack of constraint and aversion to austerity for which Herzog is so enamoured of this earlier music, not least in the synthesis of electronic with acoustic instruments coinciding with the band’s migration from the former to the latter between 1971’s *In den Gärten Pharaos* and 1972’s *Hosianna Mantra*. Moreover, and in keeping with Roger Hillman’s observations in section 5.1, the establishment of a carefully curated “sonic world” achieved in part through Popol Vuh’s historically non-specific music aids Herzog considerably in his aims of examining individual traits and experiences beyond the confines of historical context, and thus of transfiguring them into broader commentaries on the human condition.

[26] Cronin (ed.), *Werner Herzog*, 143.

[27] Eric Ames, *Aguirre, the Wrath of God* (London: BFI Publishing, 2016), 23.

5.3.1. “One of [history’s] great losers”:[28] (Herzog’s) *bricolage* in *Aguirre*

As with the other films examined in this thesis, *Aguirre*’s particular *bricolage* requires more precise definition and characterisation to determine its true effect – and thus that of Popol Vuh’s music – within the film.

Besides in the immediate pragmatic sense of cast and crew being forced to adapt to the vicissitudinous conditions of their unforgiving rainforest surroundings, more characteristic of Herzog’s *bricolagist* cinematic approach is his substitution in *Aguirre* of historical accuracy for transhistorical authenticity (or his conception thereof). As well as combining and conflating the events and personages of at least two different sixteenth-century Spanish expeditions into the ill-fated one around which his film centres,[29] this narrative *bricolage* of basis in established fact with embellishment through creative licence is especially true of Aguirre himself. Although based in part on the real-life Lope de Aguirre, whose sketchy historical biography affords in itself a semi-mythical status, elements of Herzog’s Aguirre (an arrestingly menacing Klaus Kinski) are indebted to, and portions of his dialogue indeed adapted directly from the “hysterical and atrocious fantasies” of the contemporaneous Ugandan insurrectionary John Okello.[30] Brad Prager, meanwhile, sees both Aguirre’s character and his dictatorial leadership, not to mention its devastating fallout, as “a universal comment on the pathology of tyranny” with unavoidable twentieth-century overtones particularly from a post-war West German perspective.[31] Of perhaps greatest significance, however, is Herzog’s self-affirmed “invention” for Aguirre of “a wildly defiant tone […] a fury and absolute fanaticism” which seeks less to rewrite or recast the real Aguirre’s historically recorded failures than to amplify their scale and grandiosity into a rebellion “not just against [contemporary] political power, but against nature itself”,[32] thus utilising an otherwise peripheral episode of history for a deeper psychological study of obsession, mania and power.

This sense of *bricolagist* selectivity and adaptation extends also to the film’s visual aesthetic. Lúcia Nagib, for example, sees in *Aguirre* a decisive turn in Herzog’s filmmaking

[28] Cronin (ed.), *Werner Herzog*, 93.
[29] Victoria Stiles, “Fact and Fiction: Nature’s Endgame in Werner Herzog's *Aguirre, the Wrath of God*”, *Literature/Film Quarterly* 17/3 (1989), 162-63.
[30] Cronin (ed.), *Werner Herzog*, 58.
[31] Brad Prager, *The Cinema of Werner Herzog: Aesthetic Ecstasy and Truth* (London: Wallflower Press, 2006), 28.
[32] Cronin (ed.), *Werner Herzog*, 93.

coinciding with a deeper acquaintance with the Brazilian *Cinema Nôvo*,[33] which Herzog claims years later to have "always felt […] was important".[34] Besides the casting of fellow director Ruy Guerra as Ursúa, even cursory comparisons with Guerra's own *Os deuses e os mortos* (*Of Gods and the Undead*, 1970) or Glauber Rocha's *Antônio das Mortes* (1969) reveal the influence both on *Aguirre* and more enduringly on Herzog's subsequent films of the *Cine Nôvo*'s aesthetic of earthy mysticism, "metaphysical issues" and "supra-rational, trance-like states of mind",[35] not least in the fluid, dream-like, in this sense entranced sense of pacing suitably paralleled by Popol Vuh's score. Equally, however, the stark contrast, indeed outright antithesis that their music presents to, say, the alienating modernism of Marlos Nobre's score for *Antônio das Mortes* (see section 4.4.4) outlines how Herzog's *bricolagist* appropriation of this visual aesthetic largely, if not wholly eschews the Leftist political ends it often served. Whereas the frequent visual borrowings particularly from Rocha's film in Fassbinder's *Niklashauser Fart* evince a certain, if sceptical engagement with its political philosophy, Herzog utilises these in *Aguirre* and elsewhere far less to awaken a revolutionary consciousness than to attune a purely sensory and affective one to his own quest for a deeper-lying "ecstatic truth".

It is thus tantalising to envisage how Herzog's *bricoleur*-ship might have further shone through on a musical level had his initial conception been realised (as Fricke recalls) of fashioning *Aguirre*'s score from cast-off compositions by Ennio Morricone,[36] indeed whose own characteristic Italo-Western scores mirrored their films' own *bricolages* of visual and narrative tropes from the Hollywood Western (see chapter 3). The choice instead of Fricke and Popol Vuh far from undermines, but rather enhances in its own way *Aguirre*'s *bricolage* qualities and their importance to its central story. Moreover, Herzog's equally *bricolagist* deployment of their music illustrates his active instrumentalisation of their sound and of its own borrowed components in the services of his particular filmic vision.

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[33] Lúcia Nagib, "Physicality, Difference, and the Challenge of Representation: Werner Herzog in the Light of the New Waves", in Prager (ed.), *A Companion to Werner Herzog*, 68ff.
[34] Cronin (ed.), *Werner Herzog*, 145.
[35] Nagib, "Physicality, Difference, and the Challenge of Representation", 69.
[36] Schneider, *Handbuch Filmmusik*, 59.

5.3.2. "Es gibt keinen Ausweg aus diesem Urwald": first observations on Popol Vuh and *Aguirre*

The rueful words above, spoken by the captured Amerindian prince Runo Rimac, summarise appropriately the conclusions reached by numerous commentators on Popol Vuh's *Aguirre* score. While these conclusions doubtless attribute a distinct narrative function often overlooked in the overemphasis on affect described in section 5.2, they nonetheless broadly characterise this function in predominantly commentative terms, reflecting from a more distanced or detached perspective on Aguirre's hubristic failure and the expedition's downward spiral into perdition, madness and death.

Rudolf Hohlweg, in one of the earliest such analyses, points structurally to Herzog's organisation of Popol Vuh's music into a "Filmmusikdramaturgie" resembling a classical rondo form in its constant return to a central recurring theme, replicating both the conquistadors' increasing physical entrapment within the rainforest and the conversion of their previous forward motion into unresolving stasis and entropy.[37] This theme is namely the two-part composition "Lacrime di re" which, among other appearances (see Tables 5.1 and 5.2), both opens and closes the film. Holly Rogers identifies how such circularity, besides operating on a purely formal level as Hohlweg outlines, on the one hand also pervades and defines the "Lacrime" theme musically in its basis in repeating forms and repetitive melodic *ostinati* (Figs. 5.5 and 5.6 below),[38] in particular the use in both parts of recurring two-bar chord sequences and the addition in "Part I" of a pendulating octave motif in Conny Veit's electric guitar. On the other hand, the sense of stasis resulting from the theme's lack of both harmonic and melodic movement amounts throughout the film to an "aural elongation of the terrifying, static images" presented by the rainforest.[39] Above all, it substitutes on a non-diegetic level for the all-pervading silence whose constant and implacable presence – not to mention Aguirre and the conquistadors' profound and stubborn "deafness" to it – progressively hastens their mental and physical decline.[40] Brad Prager similarly views the "Lacrime" theme's "highly repetitive" nature and recurrence as

[37] Rudolf Hohlweg, "Musik für Film – Film für Musik: Annäherung an Herzog, Kluge, Straub", in Peter W. Jansen and Wolfram Schütte (eds.), *Herzog, Kluge, Straub* (Munich: Carl Hanser Verlag, 1976), 48.
[38] Holly Rogers, "Fitzcarraldo's Search for Aguirre: Music and Text in the Amazonian Films of Werner Herzog", in *Journal of the Royal Musical Association* 129/1 (2004), 78ff.
[39] Rogers, "Fitzcarraldo's Search", 86.
[40] Rogers, "Fitzcarraldo's Search", 88.

the gradual imposition of the jungle's natural forces carrying the expedition further away from salvation, its musical circularity corresponding with the "chief motif [of] the circle" throughout Herzog's work as a symbol of entrapment and madness simultaneously combining movement with stasis.[41] Both Roger Hillman and Eric Ames, meanwhile, relate this more explicitly to the expedition's (and camera's) steady descent from the heavenly "eye/ear of God" perspective of the establishing shot (Table 5.1 below, **1**)[42] to a more "earthly" mortal perspective revealing in closer detail both its human subjects and the trials that await them (**2**).[43]

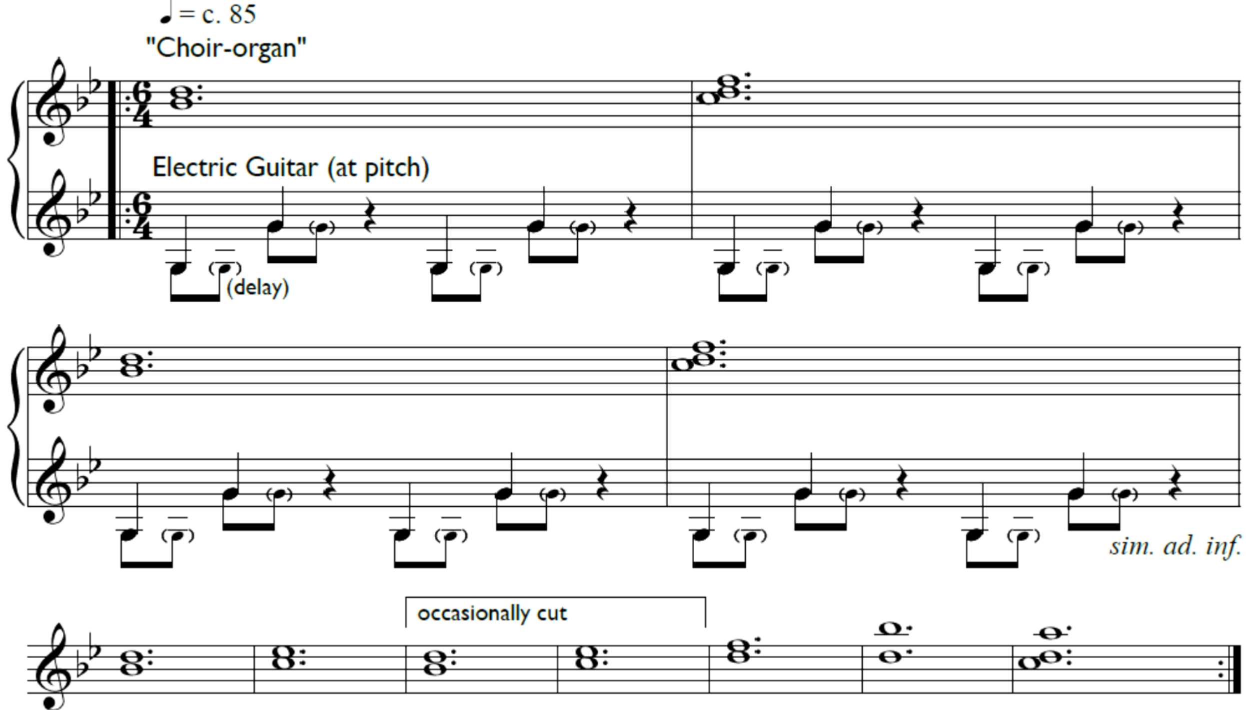

Fig. 5.5. "Lacrime di re (Part I)", approximate (metricised) transcription.[44]

[41] Prager, *The Cinema of Werner Herzog*, 33-35.
[42] Hillman, *Unsettling Scores*, 137.
[43] Ames, *Aguirre*, 25.
[44] All musical examples in this section are written at sounding pitch as heard on *Aguirre, Wrath of God* (DVD, Anchor Bay, 2004), which preserves the original's frame rate of 24 frames/second.

Fig. 5.6. "Lacrime di re (Part II)", approximate (metricised) transcription.

There is, naturally, some justification for such readings in the sound, texture and instrumental nature of the "choir-organ"[45] played by Fricke that dominates both parts of the "Lacrime" theme, touching in the process on numerous aspects particularly of Rogers's analysis of its use within the film. For one, the themes of circularity subsequently foregrounded in *Aguirre* are introduced on a material as well as compositional level in the "choir-organ"'s basis in cycling magnetic tape loops triggered by manual keys,[46] indeed capable of being held for far longer durations than its more widely used contemporary the Mellotron. Furthermore, its distinct liminality and hybridity of sound in combining live performance with pre-recorded voice banks – simultaneously organic and artificial, acoustic and electronic, vocal and instrumental – present an ideal musical counterpart to the rainforest's "shifting forms and sliding categories" of which the conquistadors are palpably unable to make sense.[47] Additionally, both parts of the "Lacrime" theme display a distinctly fluid sense of metre, less strictly marked by the composer than felt intuitively by the performer, and of which the above figures represent merely an approximate and simplified rendering. Such musical "nonlinearity" or "verticality", eschewing (as per Jonathan Kramer's definition) the contrasting "linear" or "horizontal" tendencies particularly of Western music

[45] Herzog refers to this instrument as such as early as 1979; see Gene Walsh (ed.), *Images at the Horizon: A Workshop with Werner Herzog* (Chicago: Facets Multimedia, 1979), 29.
[46] Rogers, "Fitzcarraldo's Search", 78.
[47] Rogers, "Fitzcarraldo's Search", 80.

towards a climactic or else obvious endpoint,[48] suggests on one level the disorientation which steadily derails the expedition's forward progress. On another, however, it mirrors the gradual imposition of what Rogers identifies as the rainforest's "static time" over the conquistadors' historical or "teleological time",[49] subverting and inverting the latter's implicit agenda of attainment and conquest into its own abiding metaphysics of entropy and stasis.

The use and placement of the two "Lacrime" themes throughout the film would at first appear to confirm such interpretations. The choir-organ's *faux*-choral timbre, for instance – suggesting both European sacred music (as for Eric Ames)[50] and the multi-part Renaissance motets and masses of Alessandro Striggio and Thomas Tallis – thus comes to stand in musically for the h(e)aven of civilisation, life and rational order from which the conquistadors depart for the hell of anarchic chaos and death they experience in the rainforest. In this sense, its recurrence throughout the film constantly and mournfully harkens back to the opening sequence in which it is first heard as their fateful point of departure. Equally, the transformation of their expedition from a divinely guided "religious march" into a directionless physical "ordeal"[51] is matched in the "Lacrime" theme's corresponding descent in sonority, register and key (from G minor to D minor) and expansion of texture (through additional tapes allowing for simultaneous harmonisation in fifths and octaves) between the ethereal "Part I" and fuller-throated "Part II", indeed with the melody at the top of the texture barely changing between the two.

A common tendency within these interpretations, however, is not only to understate the defiance that characterises Aguirre alongside his undoubted mania and nefariousness, but moreover to overlook or relativise his thoroughly active role in impelling the expedition forward: if ultimately into madness, then in the far more tenacious pursuit of a goal beyond the "Goldland El Dorado" announced even in the opening preface as a fool's errand. To this end, the next two sections will aim less to refute these readings outright than to contextualise them into a more well-rounded picture, examining how Popol Vuh's score aids in positioning Aguirre first as a narrative force in his own right, and latterly as a force of

[48] Jonathan Kramer, *The Time of Music: New Meanings, New Temporalities, New Listening Strategies* (New York/London: Schirmer, 1988), 55ff.
[49] Rogers, "Fitzcarraldo's Search", 91.
[50] Ames, *Aguirre*, 23.
[51] Ames, *Aguirre*, 25.

nature whose influence over the concepts of truth and illusion ultimately extends to the very aesthetic and construction of the film itself.

5.3.3. "Ich bin kein Mann, der umkehrt!": Aguirre's "usurpation" begins

Mirroring Herzog's openly stated pursuit with *Aguirre* of a more audience-friendly and commercial aesthetic,[52] his film can be divided into a straightforward, remarkably uniform three-act structure, with the first concluding with Aguirre's mutiny and the second with the discovery of gold in the Yagua Indians' pendants that spurs the expedition further downstream. The present section will therefore explore how the various interpolations of Popol Vuh's music, far from merely indicating the point in the final act at which both Aguirre and the surrounding jungle complete their "Usurpation" of the expedition as Hohlweg argues,[53] in fact prepare the viewer for this climax throughout the film's opening sixty minutes (Table 5.1).

1	0:00:31-0:02:11 **(100 seconds)**		"Lacrime di re (Part I)". *Crossfade at 0:01:55 into "Lacrime di re (Part II).* *Instance (1)*	Establishing shot: expedition descends from the Andes into the jungle below.
2	0:01:55-0:04:55 **(177 secs)**		"Lacrime di re (Part II)". *(1)*	Fades in with downwards camera pan; party members now more visible and file past camera (Inez, Carvajal, Aguirre and Flores, Guzmán).

[52] Cronin (ed.), *Werner Herzog*, 247.
[53] Hohlweg, "Musik für Film", 47.

3	0:05:53-0:06:43 **(50 secs)**		"Rainforest" theme (Part I) (Fig. 5.9). *(1)*	Extended long shot of raging rapids; cut to close-up of water, slowed down and blurred.
4	0:06:43-0:09:27 **(164 secs)**		"Lacrime (II)" (added drums). *(2)*	Party continues through treacherous jungle terrain.
5	0:19:25-0:20:00 **(35 secs)**		"Rainforest" theme (I). *(2)*	Expedition held up after a raft becomes trapped; scenes of indolence.
6	0:20:51-0:21:20 **(29 secs)**		"Lacrime di rei (Part III)"; alternate, thinned-down version of "Lacrimé (II)" with drone-like monophonic synthesiser and guitar improvisations. *(1)*	The next morning; the trapped soldiers are found dead.
7	0:25:30-0:25:56 **(26 secs)**		"Rainforest" theme (Part II) (Fig. 5.11). *(3)*	Aguirre shows Flores a baby sloth.

8	0:37:18-0:38:26 **(68 secs)**		"Rainforest" theme (Part III) (Fig. 5.10), leading into Part II. *(4)*	Runo Rimac/ "Balthasar" bemoans his lot.
9	0:41:24-0:42:20 **(56 secs)**		"Lacrime (I)". *(2)*	Guzman is crowned emperor of El Dorado and weeps.
10	0:47:40-0:49:00 **(80 secs)**		"Lacrime (III)". *(2)*	Raft continues downstream; burning Indian village.
11	0:51:13-0:51:43 **(30 secs)**		"Lacrime (III)". *(3)*	Raft continues downstream.

Table 5.1. Popol Vuh's music in *Aguirre*'s first (**1**-**7**) and second "acts" (**8**-**11**).[54]

This is not to say, of course, that Aguirre's characteristic all-defying will succeeds entirely in bending all and everything around him to it, as is indeed illustrated by the equally pervasive presence of a second main musical theme, a solo composition played by guitarist Conny Veit consisting of four loosely interconnecting "parts". This duly comes to be associated with the overwhelming might of the rainforest itself – for Herzog far less a "literal landscape" than a phantasmagorical one of "madness and confusion" "represent[ing] our

[54] Timings as per *Aguirre, Wrath of God* (DVD, Anchor Bay Entertainment, 2004).

deepest emotions and nightmares"[55] – and the influence it gradually exerts on the expedition in both physical and metaphysical terms. This is furthermore the case even from this "Rainforest" theme's first entry, as a series of parallel minor chords ("Part I", Fig. 5.9), over two extended shots of the surging waters of the Rio Urubamba. On the one hand, its quietly contemplative, heavily "vertical" sound – in its lack of orientation towards an obvious endpoint (see previous section), and in that Veit's unchanging chord shape simply travels up and down the fretboard – both mirrors the river's own simultaneously static and ever-changing nature, and enhances further its "boiling […] rage" as an indicator of the rainforest's raw natural power (Fig. 5.7).[56] On the other hand, the subsequent trapping of any musical progress within this "vertically conceived [and] bounded sound-world"[57] not only suggests the conquistadors' own later entrapment within the jungle, but emphasises particularly over the following second shot (Fig. 5.8) its attendant power to manipulate or distort sensory perception as both the expedition and the viewer are later to experience, as the shot's blurred graininess appears to slow down footage that in fact, as revealed by the subsequent return to full focus, runs at regular speed. Moreover, the addition to Veit's guitar sound of delay effects and volume pedal – the latter allowing the player effectively to fade in notes and chords individually, and thus robbing them of their initial attack[58] – lends proceedings a suitably illusory air in suggesting instead these notes' lingering echoes rather than their immediate, more full-bodied manifestation.

Fig. 5.7. *Aguirre*: "Rainforest" theme over furious…

Fig. 5.8. …and transfigured nature.

[55] Cronin (ed.), *Werner Herzog*, 97.
[56] Cronin (ed.), *Werner Herzog*, 95.
[57] Kramer, *The Time of Music*, 55.
[58] This characteristic hallmark of Veit's technique can be heard abundantly on *Hosianna Mantra*, for example on the song "Kyrie".

Fig. 5.9. “Rainforest” theme (Part I), metricised transcription. The guitar chord diagrams in the first line illustrate further the parallelism of the unchanging chord shapes.

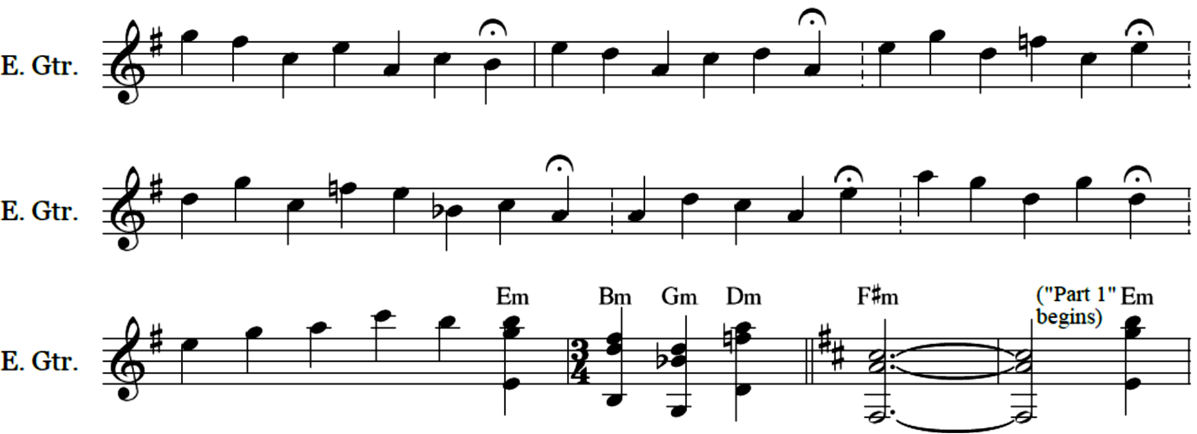

Fig. 5.10. “Rainforest” theme (Part III).

Besides thus marking the river as a liminal space over which the conquistadors cross from one realm into another – the waters either of a Styx promising atrophy and death, or

of a Rubicon from which there is no turning back – this “Rainforest” theme also demarcates this early point in the film similarly as one of no return from which the rainforest increasingly asserts its inexorable hold and supernatural powers. Such associations would appear to be confirmed by two later iterations of which the first, reprising the chords of “Part I”, accompanies scenes of indolence and enforced relaxation on the riverbank after one of the expedition’s rafts becomes trapped in the swirling rapids (Table 5.1, **5**). A third variation (“Part III”, Fig. 5.10) is subsequently heard as Runo Rimac muses sadly on the inevitability with which human endeavour and grandness is overtaken by far larger forces (**8**), its reduction to a single monophonic line indeed intimating further how such a fate is to befall the conquistadors in the rainforest just as they in turn had previously inflicted on his people. Similarly, a significantly quieter version of “Lacrime II” (referred to here as “Lacrime III”) – reducing its “choir-organ” textures to a reedy, drone-like synthesiser line, and adding over the top the volume-pedal-modified guitar from the “Rainforest” theme – accompanies moments that illustrate the rainforest’s creeping exertion of power as it impels the expedition further (if torpidly) forward. Besides two separate later scenes of their raft drifting listlessly downstream (**10** and **11**), this includes the discovery of the mysterious deaths of the soldiers previously trapped in the whirlpool (**6**).

As much as this musical structure may thus emphasise the forest as an immovable object of insuperable physical and metaphysical might, other musical instances serve simultaneously to position Aguirre as the corresponding unstoppable force who, while neutralised by his opponent, is nonetheless the character most equal to it. In both physiological and psychological terms, as John Davidson argues, Aguirre is namely an “impenetrable soul” “exhibit[ing] no legible signs of [his] emotional or bodily states”,[59] his already lop-sided posture and latent delusions of grandeur seemingly insulating him certainly from the worst effects of the physical strains, malnutrition and encroaching madness that steadily overwhelm his more able-bodied compatriots. This comparative physical uprightness, however, manifests too in an equally relative moral “uprightness” which, although clearly opportunistic and relativistic, nonetheless stands out as such in remaining unencumbered by the constraints and contradictions that cloud his compatriots’ perceptions and judgement. His fellow nobles Ursúa (Guerra) and Guzmán (Peter Berling),

[59] John E. Davidson, “As Others Put Plays upon the Stage: *Aguirre*, Neocolonialism, and the New German Cinema”, in *New German Critique* 60 (Autumn 1993), 124.

for example, exhibit for Dana Benelli a "civilised blindness" in their rigid, indeed ludicrous adherence to Western values (respectively of Christian decency and the rule of law) whose ritualistic emptiness is mercilessly exposed in the absence of the civilisational structures that previously sustained them.[60] The monk Carvajal (Del Negro), meanwhile, embodies the hypocrisy and venality of the Catholic Church as both an enabler and accomplice of colonial brutality, discharging his parallel mission to proselytise "das wahre Wort Gottes" by murdering innocent natives and acceding willingly to Aguirre's takeover. Aguirre's single-minded focus on conquest, on the other hand – furthermore, on the abstract and thus unsulliable "Macht und Ruhm" to be gained in the attempt (see next section) – displays a contrasting clarity and firmness of purpose that lend him and his rebellion a further, for Davidson far from unproblematic "enigmatic nobility" that indeed keeps him largely above the fray, able to rely instead on psychological intimidation and on his willing henchman Perucho (Daniel Ades) to impose his control.[61]

Other early instances of Popol Vuh's music thus illustrate as well Aguirre's emergence as the sole figure capable not only of reading the jungle's perils, but furthermore of mapping its dimensions and thus of perceiving a path through it, his "sylvan imagination" contrasting with the "colonial" or "Western imagination[s]" that leave his colleagues hopelessly incapable of interpreting their new environment on its own terms.[62] Indeed, the initial entry of the "Rainforest" theme described above (Table 5.1, **3**), with its accompanying connotations of the illusions and dangers that lie in wait, confirms musically the perspicacity Aguirre demonstrates even in his opening remarks shortly beforehand (to expedition leader Pizarro) that "den Fluss kommt *niemand* lebend hinunter!". Similarly, his apparent unique ability to see through the rainforest's illusions and resist, indeed harness its consciousness-altering powers is suggested in the appearance of a "Part II" of the "Rainforest" theme as he shows his daughter Flores (Cecilia Rivera) a baby sloth he has captured "[das] sein ganzes Leben verschläft [und] eigentlich nie wach ist" (**7**), the free sense of metre previously heard in "Part I" now yoked more forcefully to a distinctly Western quadruple time (Fig. 5.11).

[60] Benelli, "The Cosmos and its Discontents", 97.
[61] Davidson, "As Others…", 123.
[62] Lutz P. Koepnick, "Colonial Forestry: Sylvan Politics in Werner Herzog's *Aguirre* and *Fitzcarraldo*", in *New German Critique* 60 (Autumn 1993), 135-37.

Fig. 5.11. "Rainforest" theme, Part II.

In this respect, Aguirre's ruthless, later mutinous actions – as Eric Ames suggests, nonetheless providing the expedition's "forward-driving impulse" and sustaining its subsequent momentum[63] – attain, too, a sense of heroism ostensibly perverse by conventional standards, yet thoroughly suited to its immediate context and surroundings. This is emphasised further through the second appearance of the "Lacrime II" theme as the expedition, following its opening mountainside descent (**2**), makes its first foray into the rainforest (**4**). In particular, the addition over the theme's sustained "choir-organ" chords (Fig. 5.6) of pealing, horn-like synthesiser figures both suggests and (albeit perhaps unintentionally) ironises the musical associations with which the horn became progressively loaded in nineteenth-century Romantic music. Where initially with the forest and the hunt – in *Aguirre*, respectively the dense, hazardous *Ur-Wald* and the conquistadors' grim quest for the non-existent El Dorado – these came latterly to be attached to notions of mythical or rugged heroism as embodied in the figures of Wagner's Siegfried or of Richard Strauss's orchestral tone poems. To be sure, Aguirre's own evident callousness, physically manhandling the expedition's Andean slaves and yanking forcefully at their chains (Figs. 5.12 and 5.13), on the one hand does little to dispel this impression of Western notions of heroism descending into corruption and barbarism in amongst the rainforest's rank sprawl, if not revealing themselves as inherently corrupt and barbaric to begin with. On the other hand, such combinations of nominally heroic music with Aguirre's palpably *un*heroic actions suggest not only the end of one age and variety of "heroic conquest [and] enterprise" as Ames observes,[64] but furthermore the beginnings of a new one: if now reduced from an adventure to an ordeal as Herzog's film implies, then navigable and traversable only through the "new" bravery and heroism as typified by Aguirre's guerrilla tactics and brute force, and as signposted by Popol Vuh's suitably "neo-heroic" music.

[63] Ames, *Aguirre*, 51.
[64] Ames, *Aguirre*, 27.

Fig. 5.12. *Aguirre*.

Fig. 5.13.

5.3.4. *Allargando furioso*: Aguirre's "grand finale"

Given the exponential speed with which circumstances career out of the conquistadors' control in *Aguirre*'s final third, it comes as little surprise that it should also be the most densely scored of the film's three "acts", with nine individual cues of Popol Vuh's music (see Table 5.2; almost as many as in the previous two acts combined) making also for a significantly increased proportion of its running time (Table 5.3; nearly half compared with the others' 30% and 12% respectively). In one sense, such distribution of musical intensity both mirrors and combines the musico-dramaturgical structures of two otherwise distinct classical forms: the exuberant finale of a traditional three-movement concerto, following an opening statement and quieter, slower second movement; and the closing recapitulation in Classical and early Romantic sonata form of themes and ideas respectively introduced and developed in previous sections. Similarly, one sees in *Aguirre*'s final act a recapitulation of previous narrative and visual themes which indeed fires on all expressive cylinders, yet fails to arrive at an obvious conclusion or climax, in the process paralleling how Herzog's film increasingly restructures and recalibrates itself around Aguirre's particular worldview and tightening control.

12	1:09:19-1:09:45 **(26 secs)**		"Rainforest" theme (Part IV). *Instance (5)*	Horse abandoned on bank looks after the raft as it sails away.
13	1:11:03-1:14:14 **(191 secs)**		"Lacrimé (I)". *(3)*	Ursúa taken into jungle and executed.
14	1:16:08-1:17:00 **(52 secs)**		"Lacrimé (III)". *(4)*	Dona Inéz vanishes into the jungle.
15	1:22:38-1:24:50 **(132 secs)**		"Lacrimé (III)". *(5)*	Carvajal appeals to Aguirre; Aguirre speaks of "Macht und Ruhm".
16	1:25:09-1:25:57 **(48 secs)**		"Lacrimé (II)". *(3)*	Carvajal's last diary entry. Aguirre patrols the raft and hauls soldiers to their feet.

17	1:26:24-1:27:32 **(66 secs)**		"Rainforest" theme (I). *(6)*	Okello spies a ship in the trees.
18	1:27:15-1:29:45 **(150 secs)**		"Lacrimé (I)". *(4)*	Okello, Carvajal and Flores struck by arrows.
19	1:29:47-1:32:03 **(136 secs)**		"Rainforest" theme (III), leading into Part I. *(7)*	Aguirre's speech; monkeys on raft.
20	1:32:13-1:33:33 **(80 secs)**		"Lacrimé (II)". *(4)*	Cut up to sun, followed by repeated pan around raft. Aguirre stands alone, with Carvajal and Okello prostrate on deck. Fade to end credits.

Table 5.2. Popol Vuh's music in *Aguirre*'s final "act".

First third/"act" ("exposition") *565 seconds of music/ 1,890 seconds running time ≈* **30%**	**Second "act" ("development")** *234/1,982 seconds* **≈ 12%**	**Third "act" ("recapitulation")** *881/1,788 seconds* **≈ 49%**	***TOTAL 1,680/5,660 seconds ≈ 30%***

Table 5.3. Distribution of non-diegetic music between *Aguirre*'s three "acts".

This sense of conclusive musical alignment coincides with the perceptible shift in "governing logic" from narrative to vision that Eric Ames observes throughout *Aguirre*,[65] and which is effected with similar finality in its closing act. As Lutz Koepnick observes, the conquistadors' narrative reliance on writing and written history evinces the fundamental incompatibility of their "Western imagination[s]" with their violently resistant natural surroundings, thus leaving themselves blind and vulnerable to the jungle's assorted pitfalls.[66] Another palpable shift occurs, however, in terms of the precise *nature* of this vision, namely from the wondrous "religious seeing" of the film's opening to the "something else" into which it has by now been "undermined, co-opted and transformed":[67] whether of the expedition's bleak and hopeless reality, the jungle itself as a nightmarish dreamscape, or even, as Prager suggests, the inside of Aguirre's own head.[68] Indeed, rather than any one of these presenting a dominant position from which to read and interpret this overall visual shift, the frequent cuts to Aguirre in his characteristic "key pose [of] the look into the distance", eyes fixed implacably on the "mythical goals" ahead (Figs. 5.14 and 5.15),[69] emphasise the extent to which this change instead represents an increasing, dovetailing, even hybridising synthesis of all three. In this sense, the later instances of Popol Vuh's music come to reaffirm the subconscious and strongly symbiotic relationship seemingly forged between Aguirre and the rainforest, with the latter giving free rein to his delusive fantasies precisely to exploit them in self-defence against the collective threat presented by the expedition. A "Part IV" of the "Rainforest" theme, for instance, harmonised in parallel minor sevenths rather than minor triads as in "Part I", enters as the soldiers' last remaining horse, having been forced off the raft, stares back placidly from the riverbank (Table 5.2, **12**). Particularly given the discussions of the previous section, this would appear in one sense to

[65] Ames, *Aguirre*, 89.
[66] Koepnick, "Colonial Forestry", 147ff.
[67] Ames, *Aguirre*, 22.
[68] Prager, *The Cinema of Werner Herzog*, 35.
[69] Ames, *Aguirre*, 77.

confirm musically the rainforest's consolidation of the power and hold it has steadily amassed throughout the film, with this moment indeed marking for Herzog both the visual and narrative tipping point at which reality and hallucination converge to become irrevocably and "totally illusionary".[70]

Fig. 5.14. *Aguirre*.

Fig. 5.15.

In another sense, however, it also marks the point onwards from which the balance now tips more firmly in favour of Aguirre and his own madness. The next cue, for instance – the "Lacrime I" theme, furthermore in its longest single iteration at over three minutes – as Ursúa is taken ashore and executed (Table 5.2, **13**) on one level signifies how the final sacrifice of the latter's noble, rational, if thus ineffectual leadership cuts the expedition off yet more emphatically from the civilised salvation of the opening sequence. On another, in signifying too Ursúa's removal as an obstacle in Aguirre's path to power, it recalls its previous appearance nearly half-an-hour earlier at Guzmán's coronation as "Kaiser von El Dorado" (Table 5.1, **9**), moreover whose childish weeping – the "tears of the king" of the "Lacrime"'s title as Donnelly notes[71] – signals the moral weakness precisely for which he is installed by Aguirre as a meaningless figurehead to be manipulated and controlled. Similarly, the following two instances of the "Lacrime III" theme reaffirm the combined efforts outlined in the previous section of the rainforest's supernatural powers with Aguirre's own determination in driving the expedition slowly yet inexorably forwards. The mysterious disappearance into the undergrowth of Doña Inéz (Helena Rojo; Table 5.2, **14**), for instance, a further voice of reason alongside her husband Ursúa, lightens the ethical as

[70] Director's commentary to *Aguirre*, included on *Aguirre, Wrath of God*.
[71] Donnelly, "Angel of the Air", 122.

well as numerical load that otherwise inhibits Aguirre's onward drive. It therefore stands to reason that the "Lacrime III"'s subsequent and final appearance over his "Macht und Ruhm" speech (**15**; see previous section) not only announces explicitly for the first time the true goal of the expedition's striving thus far, but furthermore sets the seal on Aguirre's enhanced vision as the guiding light and lodestar through which they navigate their way towards it. Whereas even Carvajal's lofty gaze is lowered from his own higher purpose to the same earthbound material desires for which Aguirre holds the other conquistadors in contempt, this continued professed ability to distinguish between truth and illusion – if those merely of his dreams and of the reality that would thwart them – enables Aguirre to *perceive* in the abstract immateriality of power and eternal glory what others fail to *see* and thus dismiss as "nichts als eine Illusion".

Figs. 5.16 and 5.17. *Aguirre*: circular and panoramic vision as history.

Having thus firmly established Aguirre's now total stranglehold on the expedition's destination and purpose as well as its progress, it follows that the next instances of Popol Vuh's music should expand this control to extend accordingly to the film's diegesis. Indeed, with the boundaries between reality and delusion now seemingly dissolved, the re-entry almost immediately afterwards of the musically circular "Lacrime II" theme (**16**; see below) combines with the minute-long 360-degree pan around the raft to anticipate the fateful last words of Carvajal's journal ("Ich kann nicht mehr schreiben; wir treiben im Kreis") in announcing the imposition on the film's previous "governing logic" of one more commensurate with Aguirre and his madness: where previously verbal, linear and directional, now visual, panoramic and – crucially – circular (Figs. 5.16 and 5.17). This control

is more fully effected in the following sequence, with the first "Rainforest" theme appearing as the slave Okello (Edward Roland) envisions "einen Schiff in einem hohen Baum" (**17**), dismissed by Carvajal as a mirage brought on by their weariness and desperation but realised visually in the subsequent shot (Fig. 5.18), its "stasis, immediacy and veracity" for Ames thus "justif[ying] its appearance as hallucination".[72]

Fig. 5.18. *Aguirre*: "es ist nur eine Erscheinung."

Fig. 5.19. "Es ist echt!"

Fig. 5.20. "Ich gehe nicht mit dir mit!": shot…

Fig. 5.21. …and counter-shot.

The sudden entry in the following shot of the "Lacrime I" theme (**18**), however, once again affirms Aguirre's apparent mastery of the rainforest's various deceits that enables him to distinguish between hallucination and reality. Coupling with the snap back from the previous shot's neutral and pictorial perspective to Aguirre's subjective viewpoint (Fig. 5.19), the ship is accordingly transformed through music from simple compositional subject to the object of Aguirre's "visionary imperialism" and thus, now unburdened by the cultural

[72] Ames, *Aguirre*, 75.

forces of the Old World, to “a vehicle for envisioning […] further dream[s] of conquest” (“Wir segeln damit zum Atlantik!”).[73] Moreover, following the last act of defiance with which the hitherto craven Carvajal (Fig. 5.20) suddenly threatens to disrupt Aguirre’s plans (Fig. 5.21), the “Lacrime” theme’s continuation as he, Okello and Flores are all felled in quick succession by arrows from the mainland – recalling its previous appearances at the sidelinings of Ursúa and Guzmán – suggests an intervention on the rainforest’s part (and seemingly on Aguirre’s behalf) to extinguish the expedition’s last remaining sparks of resistance, and thus to sever Aguirre once and for all from the reality that would otherwise constrain his ambitions. The final iteration of the “Rainforest” theme (first “Part III”, then “Part I”) over Aguirre’s closing monologue (**19**), besides bringing the theme itself back full circle to its first appearance in the film’s opening minutes (Table 5.1, **3**), thus also draws together both his and the rainforest’s increasingly intertwining perspectives into one combined, shared vision. With his own madness now effectively one with the all-encompassing, perception-altering madness of the rainforest that this cue previously denoted, Aguirre is now given fully free rein to strut on his wooden stage and indulge in equally outlandish and unfulfillable plans for further, more total domination, with his inner monologue and imperial vision indeed usurping the role of the film’s voice-over previously played by Carvajal’s journal.

Fig. 5.22. *Aguirre*.

Fig. 5.23.

The hybrid “choir-organ” sound outlined in section 5.3.2 that re-enters with the final interpolation of the “Lacrime II” theme (Table 5.2, **20**), and which thus ends the film,

[73] Ames, *Aguirre*, 75.

symbolises in this sense the synthesis (rather than subsummation of one by the other) of the dual forces of Aguirre's superhuman will and the rainforest's preternatural might. This furthermore has considerable implications for reading the closing repeated circular pan around the stricken raft (Figs. 5.22 and 5.23): for Brad Prager, a vortex at whose centre Aguirre remains inescapably trapped and which illustrates visually the "abyss [and] unbridgeable gulf" between his lofty ambitions and desolate reality.[74] Such interpretations would doubtless be further served by the superimposition at this point of the quiet tone and ambiguous connotations of the "Rainforest" or "Lacrime I" themes. Instead, however, the more powerful, indeed heroic sound of "Lacrime II" serves on a broader musico-dramaturgical level to recall the singular displays of Aguirre's brute force that it previously accompanied, first frogmarching the expedition's ailing Andean slaves through the jungle (Table 5.1, **4**), and then over an hour later as he hauls his similarly sickened and prostrate men to their feet (Table 5.2, **16**; see above). In this sense, its concluding appearance thus presents the culmination, even vindication of the "fury and absolute fanaticism" which, for all the apparent material failure in which their nefariousness and cruelty have resulted, have nonetheless been instrumental in carrying the expedition as far as it has managed.

Moreover, this closing sequence, in reprising the circular camera motions outlined above (**16**), underscores further the attendant connotations of Aguirre's madness and striving as a transfigured means of seeing. In this sense, the more explicit musical association – in the reprise likewise of "Lacrime II" – with Aguirre himself as a force of nature defying the conditions that successively strike down his comrades lends considerable credence to Dana Benelli's alternate view that *Aguirre*'s final shot presents instead the establishment of Aguirre's "heroic vision" as the lens through which the viewer now reads both what is on screen and what they have witnessed so far. As opposed to the coolly objective perspective that Prager divines, the revolving camera in this sense renders Aguirre's position as instead an "anchoring centre" around which the surrounding landscape is first "destabilised" and subsequently "[re]structured by his world-view".[75] In the process, the obdurate rainforest environment that would otherwise appear to have bested him thus transforms into the resplendent and panoramic kingdom that he claims, if not to have already conquered, then instead to be set *to* conquer.

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[74] Prager, *The Cinema of Werner Herzog*, 35.
[75] Benelli, "The Cosmos and its Discontents", 100.

5.3.5. Rolling on the river: conclusions

Far, then, from "remain[ing] indifferent to the [film's] characters" and their "narrative adventure" as Holly Rogers contends,[76] Popol Vuh's *Aguirre* score – albeit with significant caveats outlined further in section 5.5 – both aligns with and bolsters other aspects of the film in their incremental, if enforced narrative identification with Aguirre and with the madness that variously defines, consumes and drives him. Naturally, Herzog achieves this effect more broadly through the "Filmmusikdramaturgie" into which Fricke's compositions and the group's recordings are subsequently arranged,[77] their own repetition and reiteration throughout the film making for an *idée fixe* thoroughly suited to Aguirre's obsessive fixations. An equally crucial role, however, is played by the particular quality and characteristics of Popol Vuh's music and of the spiritual practices underpinning it, above all concerning musical repetition as a means of steadily building meditation or prayer as outlined in section 5.2. In one sense, of course, this contributes particularly to the "Lacrime" themes' characteristic sense of repetitiveness, heightening in turn the unreal inescapability both of the rainforest and of the hypnotic delusions the conquistadors experience therein. In another, broader sense, these repeating musical themes and figures combine to produce a gradual effect of intensification commensurate with the gearing-up of Aguirre's imperialistic enterprise towards the simultaneously climactic and anti-climactic "heroic vision" realised in the final shot.

The fact, however, that Popol Vuh's closing "Lacrime II" theme simply fades into silence just as the visuals themselves fade to the black of the end credits – implying a continuation to which the viewer-listener is no longer privy, and much in keeping with the unresolved, indeed unresolvable nature of Aguirre's maniacally dogged ambition – ensures that this carries over beyond the events and diegetic limits of the film itself. Besides a firmer minor- or even major-key resolution running the risk of potentially ironising (in respectively undermining or overstating) Aguirre's "valorising spectacle of rebellion",[78] a musical resolution of any kind would imply not only the arrival at an endpoint where the striving that previously led to it must necessarily finish, but moreover this endpoint's very existence to begin with. The *raison d'être* of Aguirre's striving, on the other hand, is never to finish,

[76] Rogers, "Fitzcarraldo's Search", 89.
[77] Hohlweg, "Musik für Film", 48.
[78] Benelli, "The Cosmos and its Discontents", 100.

that there is always more, the ambitions even of his final monologue seemingly concerned less with the further accumulation of territory that could just as easily be seized from him than with sealing his enduring notoriety as "der große Verräter" ("[außer dem] es keinen größeren geben darf"). Besides Popol Vuh's repetitive music thus representing musically this striving as a means to an end, the continuation into silence of the closing "Lacrime II" theme, as if out of earshot and further off into the distance, emphasises too the nature of this striving as an end in itself, continually powering Aguirre (if not his decimated expedition) towards further, ostensibly never-ending conquest.

5.4. ***(Nah-)Tod und Verklärung*: *Die große Ekstase des Bildschnitzers Steiner* (1974)**

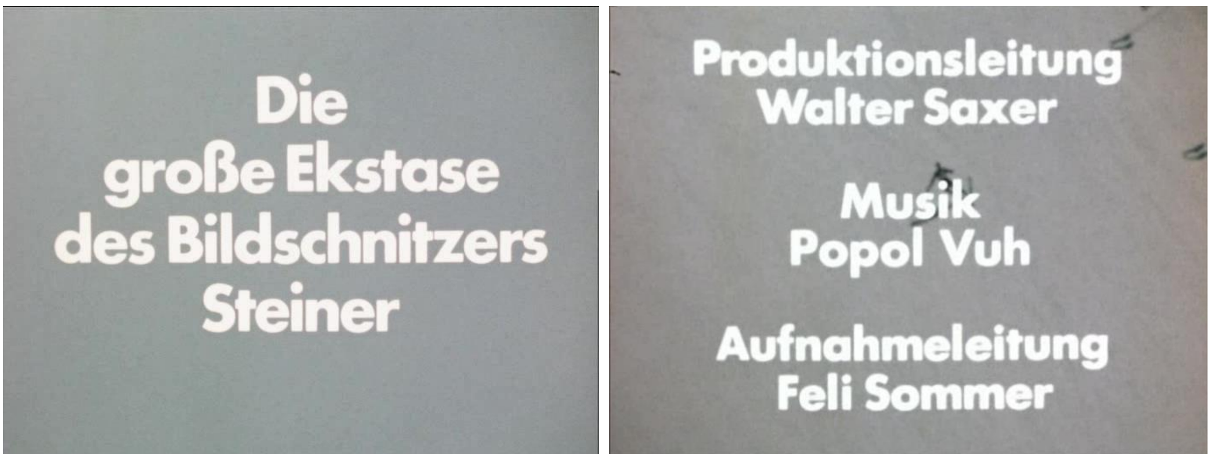

Fig. 5.24. *Die große Ekstase des Bildschnitzers Steiner* (DVD, 2010, Werner Herzog Film GmbH): title card.

Fig. 5.25. Popol Vuh's closing musical credit.

As Herzog's first film following *Aguirre*'s frequently gruelling production, it is scarcely surprising that *Die große Ekstase des Bildschnitzers Steiner*, financed by ARD as part of their series *Grenzstationen*, should present a natural companion piece as well as stark contrast to its predecessor: as William van Wert theorises, an opportunity for Herzog both "to exercise (exorcise?) his *idées fixes*" and to recover from his more recent experiences with a less demanding shoot.[79] Furthermore, following the often dangerously irascible and volatile Klaus Kinski, *Die große Ekstase* blesses Herzog with a considerably more cooperative subject

[79] William van Wert, "Last words: observations on a new language", in Corrigan (ed.), *The Films of Werner Herzog*, 53.

in the mild-mannered Swiss ski-jumper Walter Steiner, whom the film follows in preparation for and in competition at the 1973/74 *Vierschanzentournee* ski-jumping tournament in the Bavarian and Austrian Alps and the 1974 FIS Ski-Flying Week in Planica, Slovenia.

While the retention of Popol Vuh's services (Fig. 5.25) is sufficient in itself to justify *Die große Ekstase*'s inclusion in this thesis, both the sound and deployment of their music – still barely explored despite more in-depth recent analyses of the film by Roger Cook and Eric Ames – provide an instructive comparison to their previous involvement on *Aguirre*. For one thing, the film is something of an outlier within this thesis as a documentary (albeit with significant caveats; see next section) where the focus elsewhere is on fictional or else feature-length films. For another, Popol Vuh's music takes the form more of a soundtrack than a score (see Introduction), pieced together from pre-existing pieces rather than specially composed as for *Aguirre*. More importantly, the group themselves had by this point completed their transition (previously still in progress) from percussion-backed electronic improvisations to what Fricke subsequently described as the "ehrlichen[,] schöneren Weg" of all-acoustic instrumentation.[80] The resulting clarity of tone opposite the ambiguous hybridity of their *Aguirre* score thus complements appropriately the shift in subject to Steiner's relative moral virtue from Aguirre's roiling darkness and seething corruption. Of particular interest in *Die große Ekstase*, however, is the combination underscored by Popol Vuh's music of the narrative arc and centring of identification previously seen in *Aguirre* with an enhanced experiential dimension through which Herzog attempts to re-enact or recreate the sensations both as Steiner and his ski-flying colleagues seemingly experience and as Herzog intuits into their actions through the feelings of "große Ekstase" they inspire within him.

[80] Rainer Langhans, "Musik ist für mich eine Form des Gebets", in *Sounds* 49 (March 1973), 36.

5.4.1. The world according to Werner: Herzog, (")documentary(") and *bricolage* in *Die große Ekstase*

Herzog has long insisted on the indivisibility of his documentaries from his fiction films,[81] and critical consensus has indeed broadly aligned around his preferred notion that his approach not only eschews distinction between the two forms, but furthermore works actively to render such distinctions meaningless.[82] In this sense, it is in Herzog's documentaries that his *bricoleur*-ship and *bricolagist* tendencies come through more readily, their no less affirmed deployment of "fabrication[,] imagination and stylisation" in the interests of unearthing a deeper "ecstatic truth" (see section 5.1) presenting an ostensibly flagrant contravention of the fundamental tenets of documentary cinema. Of perhaps greater significance in *Die große Ekstase* is the extent to which Herzog channels deeply personal preoccupations and projects these onto his subject, such that the individual identified as Walter Steiner can be seen (like Kinski's Aguirre) as a composite of factual basis with imaginative embellishment, and furthermore of his own personality and worldview with that which Herzog (as with Aguirre's "absolute fanaticism"; see section 5.3.1) accordingly "invents" for him. Indeed, aside from Herzog's accompanying voiceover narration and occasional interjections in his ostensible role as documentarian-cum-sportscaster, no other commentary is sought other than Steiner's own, allowing for the presentation of events almost solely from his perspective or, more accurately, from that of Herzog claiming (as Cook suggests) to speak on Steiner's behalf as his self-appointed champion.

These preoccupations revolve above all around Herzog's professed passionate interest as a youth in Steiner's particular discipline of "ski-flying" (*Skifliegen*), as it is referred to throughout the film. Recognised by the International Ski Federation with its own dedicated world championships and competitions, ski-flying entails longer run-ups, and in the process ensures far greater distances than in standard ski-jumping. Notwithstanding his professed conviction that the then twenty-two-year-old Steiner was undoubtedly "the greatest of them all[,] someone who could move like a bird",[83] Herzog's interest lies less in his subject's actual athletic prowess than in Steiner himself as a lens through which to

[81] Jansen/Schütte (eds.), *Werner Herzog*, 77.
[82] See, for example, Prager, *The Cinema of Werner Herzog*, 200.
[83] Cronin (ed.), *Werner Herzog*, 115-16.

explore themes of "Todesangst" that had furthermore been outlined for the film even before shooting commenced.[84] Indeed, not only does Herzog, as Cook argues, accentuate and even exaggerate Steiner's achievements through hyperbolic narration, excessive contextual framing and a general "willingness to inflate and embellish for effect". Moreover, he overemphasises the apparent and especial dangers of ski-flying precisely to foreground and elevate the quiet nobility with which his film imbues Steiner and his fellow competitors, their repeated self-submission to ever greater elemental forces thus constituting a continual and brazen defiance of almost certain death.[85]

This primarily formal focus is echoed in the film on a broader stylistic level in what Eric Ames identifies as a pronounced "baroque" imagination, sensibility and "model of vision" characteristic of Herzog's filmmaking,[86] accordingly viewing and framing his subject(s) with a sense of exuberance, excess and spectacle unsuited or impertinent to his film's ostensibly documentary nature (or, indeed, to his mild-mannered subject). Moreover, and in keeping both with "the condition of extremity" inherent in Steiner's chosen vocation[87] and with the "central role" in the baroque "of visual display in the service of church and state",[88] Ames detects within this stylisation a presentation of Steiner as a martyr suffering for his faith: in his case, the dreams of unencumbered flight he wishes to realise through ski-flying, and the "heroic vision" driving him (like Aguirre) towards continuous, repeated, if ultimately futile attempts. On one level, Ames argues, Herzog's *Die große Ekstase* thus provides a "hagiographical framework" through which to present Steiner's particular chosen path and predicament as a series of "corporeal images of agony and ecstasy". On another, however, his treatment amounts to a veritable latter-day hagiography "co-opt[ing] the iconography of martyrdom in the secular context of sport" and presenting Steiner himself as a saint performing singular "'acts'" and undergoing singular torments and "'passions'", partly in the service of the singular insights and elevated consciousness he experiences in the process.[89]

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[84] Kraft Wetzel, "Interview mit Werner Herzog", in *Kino* 1/7 (October/November 1973), 42.
[85] Roger F. Cook, "The Ironic Ecstasy of Werner Herzog: Embodied Vision in *The Great Ecstasy of Woodcarver Steiner*", in Prager (ed.), *A Companion to Werner Herzog*, 284-86.
[86] Eric Ames, *Ferocious Reality: Documentary According to Werner Herzog* (Minneapolis, MN: University of Minnesota Press, 2012), 105ff.
[87] Ames, *Ferocious Reality*, 111.
[88] Ames, *Ferocious Reality*, 106.
[89] Ames, *Ferocious Reality*, 111ff.

While thus suitably playing its part in transforming Herzog's idiosyncratic take on the sports documentary into "a 'cathedral' of sensuous images and rapturous music",[90] Popol Vuh's accompanying soundtrack score – although much more suited in tone to the film's present-day setting than its baroque stylisation – aids considerably in guiding the viewer through the narrative arc that Herzog prepares specially for his subject. This narrative namely unfolds, like a triptych, in three discernible parts. Following the dream-like ecstasy that Steiner experiences through ski-flying, and the suffering and nadir of serious injury that he subsequently endures in his pursuit of it, the viewer then witnesses the competition victory that for Steiner marks far less his athletic zenith than a moment of deeply personal and spiritual redemption.

5.4.2. The Passion of St. Walter (I): rise and fall

The opening fifteen minutes of *Die große Ekstase* illustrate the visionary "great ecstasy" and acute physical dangers presented as inextricably linked facets of Steiner's ski-flying through the effective use and dream-like sound of the first of two main musical themes by Popol Vuh: while perhaps recognisable to keen-eared viewers as the "Rainforest" theme previously heard in *Aguirre*, referred to here owing to its especial use in the present film as "Die große Ekstase I".

1	0:00-1:26 **(86 seconds)**		"Part I" (Fig. 5.26).	Opening credits over high-speed camera footage of Steiner jumping. Cut to Steiner's sculpting studio.
2	*1:58-4:05*		*"Die große Ekstase II" (see Table 5.5).*	
3	10:54-12:16 **(82 seconds)**		"Part II" (Fig. 5.30).	Steiner jumps as he describes "Flugphase" (high-speed camera). Another jumper (in television images) loses control and crashes.

[90] Ames, *Ferocious Reality*, 107.

4	12:17-13:05 **(48 seconds)**		"Part III" (Fig. 5.33).	Continues over slow-motion replay.

Table 5.4. Instances of "Die große Ekstase I" in *Die große Ekstase*'s opening fifteen minutes.[91]

Fig. 5.26. "Die große Ekstase I (Part I)",[92] transcription, with annotations; cf. Fig. 5.9.

[91] Timings as per *Die große Ekstase des Bildschnitzers Steiner*, DVD (*Film Edition Werner Herzog*, vol. 8, "Aufheben und Abstürzen"), Werner Herzog Film GmbH, 2010.

[92] All musical examples in this section are transcribed as heard in *Die große Ekstase des Bildschnitzers Steiner* (DVD, "Aufheben und Abstürzen").

Herzog, doubtless informed by his own youthful experiences and preconceptions of ski-flying, makes much of the discipline's supposedly ecstatic nature, intuiting within it a spiritual as well as athletic experience so intense as to leave Steiner and his fellow competitors in a suitably ecstatic physiological state, "[their] mouths agape [as] they fly into the deepest, darkest abyss there is".[93] In one immediate sense, then, the quiet, calm, indeed contemplative nature of the first "part" of "Die große Ekstase I" (Fig. 5.26) – the parallel guitar chords that previously comprised "Part I" of *Aguirre*'s "Rainforest" theme (Fig. 5.9) – and its introduction over the film's eye-catching opening sequence (Table 5.4, **1**) serve a key purpose in suitably framing Herzog's subject as his "documentary" intends. For one thing, its unhurried tempo both complements and mirrors the celebrated use throughout the film of high-speed cameras capable of slowing down footage supposedly by up to twenty times (Fig. 5.27). This, however, is far less to analyse Steiner's technique as with a slow-motion action replay than instead to view Steiner himself as something of a work of art, enabling (as Ames writes) a "sculptural perspective" of the mid-air Steiner from multiple different angles indeed as with the Christ-like figurine that he subsequently holds up for the camera in his woodcarving studio (Fig. 5.28).[94] In addition, the cue's semi-*rubato* feel and apparent frequent punctuation through extended pauses (Fig. 5.29) literalises in musical form the "baroque imagination [and] vision" outlined above in its distinct resemblance to a Baroque recitative. As well as thus transfiguring Steiner's actions, experiences and (later) suffering into the realm more of operatic performance, this resemblance also suggests the recitative's centrality in such religious, if not explicitly sacred Baroque forms as the oratorio and cantata. Given the film's dual "hagiographical" focus on Steiner's implied sainthood and martyrdom (see previous section), the combination of music and narrative might well suggest both the subject matter and evangelistic gospel of Bach's *Johannes*- or *Matthäus-Passion*.

[93] Cronin (ed.), *Werner Herzog*, 117-18.
[94] Ames, *Ferocious Reality*, 117, 112.

Fig. 5.27. *Die große Ekstase*: Walter Steiner as subject… Fig. 5.28. …and as artist.

Fig. 5.29. "Die große Ekstase I", bars 1-6 (cf. Fig. 5.26), alternate transcription as "Baroque recitative".

Above all, this first musical theme underlines the key preoccupation certainly of the film's opening minutes with "[dem] kreppligen Gefühl, trotz [der Gefahren] so weit zu fliegen" that Steiner professes to experience while ski-flying, and which Herzog's film – perhaps speaking more to its director's instincts than its subject's – translates accordingly into an ecstasy both uniquely elevated and, for this reason, pure and unsullied in nature. In this sense, it is almost inconsequential whether one takes Steiner's boyhood dreams of flying "nicht nur hundert Meter, sondern […] über die ganze Piste runter [und] über die Hänge" to be his actual recollections or, as Cook suspects, prompts or inventions of Herzog's.[95] In any case, the addition of "Die große Ekstase I"'s languid, unhurried sound particularly over the film's opening sequence undoubtedly serves the conscious strategy that Cook identifies through which Herzog positions these dreams as the source both of

[95] Cook, "Ironic Ecstasy", 299.

Steiner's ski-flying inspiration and, crucially, of his particular talent.[96] Moreover, its addition serves to further transmute what is seen on-screen into an all-sensory vision of the lucid mid-air dream-states furthermore such as Steiner seemingly reactivates with every jump. This is achieved visually, for instance, in the use outlined above of super-slow-motion camera footage. As well as stretching out what would otherwise be less than two seconds of real time into almost fifty, the accompanying lack or distortion of perspective removes the reference points that might otherwise place Steiner's position (and thus gravitational weight) relative to the ground below.

Musically, too – and revisiting the observations on *Aguirre* in section 5.3.3 – the similarly slowed-down and heavily "vertical" nature of "Die große Ekstase I", defying the resolution-orientated forward thrust typical of much "horizontal" Western music as Jonathan Kramer describes, likewise extends "a single present […] into an enormous duration, a potentially infinite 'now' that nonetheless feels like an instant".[97] On the one hand, such verticality bolsters Herzog's visuals in appearing to slow reality to a trickle, transforming Steiner into a weightless body temporarily suspended in space. Indeed, such weightlessness as he dreams of achieving through flight is suggested in the way that the notes themselves, *piano* in dynamic and faded in using Conny Veit's volume pedal, seem to crystallise on entry and hover delicately in the air. On the other hand, such visual and musical distortion of (space-)time corresponds fittingly with the dream-like distension of real or chronometric time into the simultaneously fleeting and extended "dream state of flying" that Steiner seemingly enters through the combination he experiences of physical and sensory sensations. In doing so, Herzog's film thus goes some considerable way towards externalising and affirming "as something real" the ecstasy experienced by Steiner that would otherwise remain wholly subjective and unrelatable.[98]

This latter aspect demonstrates appositely how Popol Vuh's music both aligns and is *made to* align with Herzog's broader concerns in *Die große Ekstase* not merely for representing this ecstasy visually, but furthermore, as Cook writes, for *recreating* it for the viewer on a sensory level via an "embodied vision", in other words a veritable "film

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[96] Cook, "Ironic Ecstasy", 289.
[97] Kramer, *The Time of Music*, 55.
[98] Cook, "Ironic Ecstasy", 290, 288.

experience that enables the viewer to participate in [it]".[99] Above all, "Die große Ekstase I"'s abiding sense of musical weightlessness provides a more than apt musical rendering of the particular "mind-body state" essential, as Cook outlines, for assuming the correct posture and bodily position required in turn to ensure satisfactory aerodynamism once airborne. In particular, its vertical nature parallels the especial equilibrium or "still point" required of the ski-flier between different levels of rational, affective and perceptual consciousness in order to focus concentration on the necessary "mental and sensorimotor functions associated with flight".[100] Moreover, the cue's placement at moments where Steiner, having left the ramp, enters the initial "flight" phase of his jumps (Table 5.4, **1** and **3**; see also Fig. 5.31) underlines both the critical importance of this equilibrium to the flight arc to come (see below) and, in its harnessing to a more clearly perceptible quadruple time ("Part II", Fig. 5.30; compare Fig. 5.11), Steiner's apparent mastery in achieving it. Its previous association, furthermore, with the transfigured state in which Steiner is introduced in the opening sequence (**1**) imparts once again to his ski-flying the sense of ecstasy indeed such as Steiner later alludes to in his accompanying voiceover (**3**), with the total synchronisation of mind and body during the "Flugphase" and the concomitant release of all "überflüssig[e körperliche und psychologische] Verkrampfung" precipitating an apparent shift in consciousness ("erst dann kommt man zu sich, was läuft") which for him constitutes the truly "herrlich[e]" aspect of ski-flying.

[99] Cook, "Ironic Ecstasy", 281-82.
[100] Cook, "Ironic Ecstasy", 290ff.

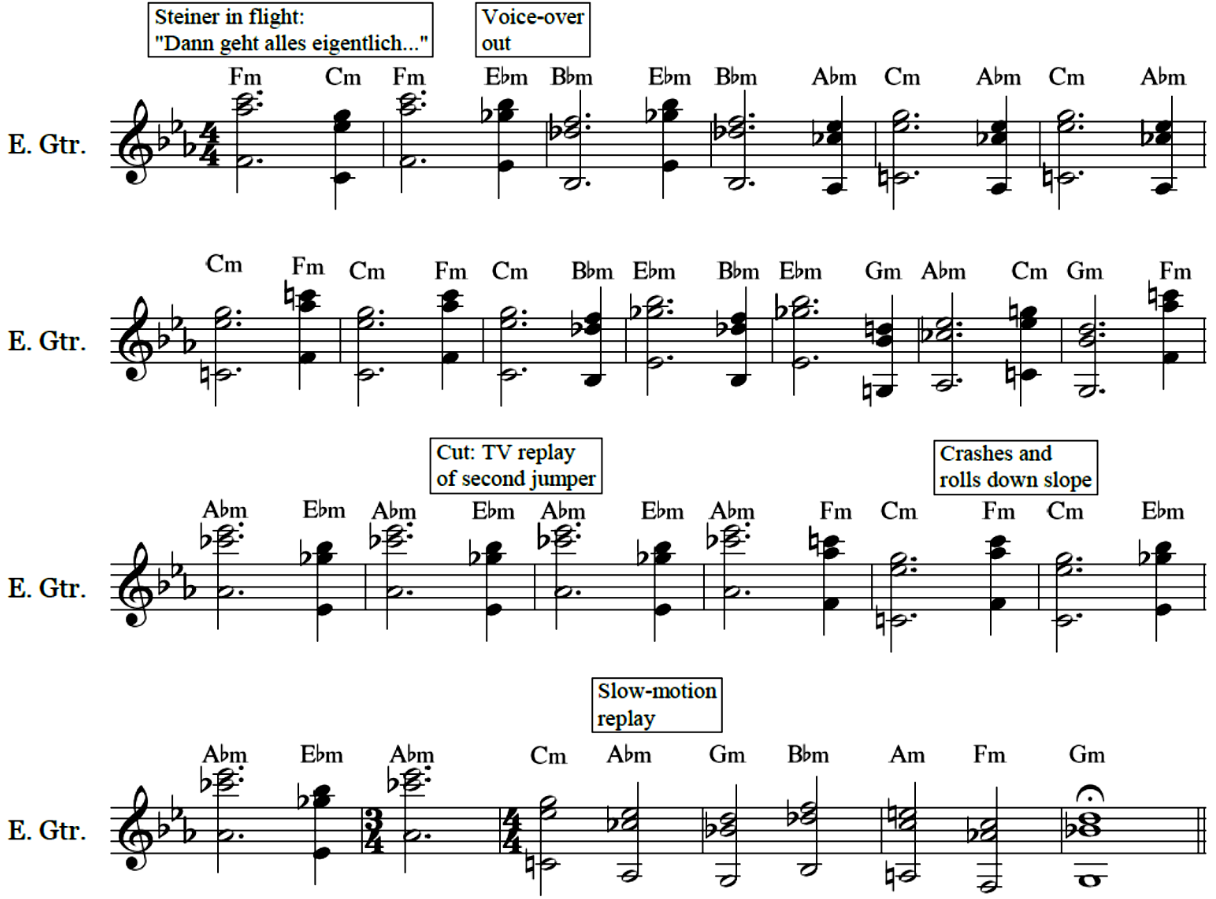

Fig. 5.30. “Die große Ekstase I (Part II)”, transcription, with annotations; cf. Fig. 5.11.

Fig. 5.31. *Die große Ekstase*: Steiner soars into his “Flugphase”…

Fig. 5.32. …while another competitor crashes.

Fig. 5.33. "Die große Ekstase I (Part III)", transcription; cf. Fig. 5.10.

As the lingering connotations of this theme's previous use in *Aguirre* may indicate, however, its continuation over equally slowed-down television replay images of another jumper losing control and crashing (Fig. 5.32; annotated in Fig. 5.30) highlights the difficulty not only of achieving flight through this equipoised "mind-body state", but moreover of maintaining the necessary levels of concentration and making the required perceptual adjustments for the ski-flier to navigate its various stages. In this sense, the cue's gossamer-thin texture and sound on the one hand emphasises the acknowledgement of the need for "Respekt [und nicht Angst] vor der Anlage" through which Steiner is able to maintain his clarity of mind, and thus his sense of perspective. On the other hand, it highlights too the dangers that ski-flying seemingly presents for its disciples (Steiner included) in underestimating their environment and overestimating their abilities, falling victim like *Aguirre*'s conquistadors to the blurring between reality and illusion. Indeed, the theme's gradual whittling down to a single monophonic melodic line with progressively shortening musical phrases ("Part III"; Fig. 5.33) thus makes experienceable for the viewer not only the brittle fragility of this "dream state of flying" even once achieved, but the precariousness of the "threshold moment" at which this balance can subsequently tip over into a corresponding "dream state of falling",[101] seemingly evaporating into the ether along with the euphoric and ecstatic sensations it previously helped to recreate.

[101] Cook, "Ironic Ecstasy", 290.

5.4.3. The Passion of St. Walter (II): fall and rise

2	1:58-4:05 **(127 seconds)**		Section C onwards (see Fig. 5.34).	Television images and slow-motion replays of three jumpers crashing. Cut to Steiner ice-fishing.
*(**3** and **4**; see Table 5.4)*				
5	33:36-36:05 **(149 seconds)**		Full (sections A through D).	Pigeons fly away. Three skiers jump (high-speed camera). Event footage (crowds, helicopter). Steiner jumps and reaches 166m.
6	41:42-43:53 **(131 seconds)**		Full.	Steiner's 166m jump shown again in slow-motion (high-speed camera). Robert Walser "quote" and end credits.

Table 5.5. Instances of "Die große Ekstase II" in *Die große Ekstase*.

Fig. 5.34. "Die große Ekstase II", transcription, bars 1-21 (sections A through C).

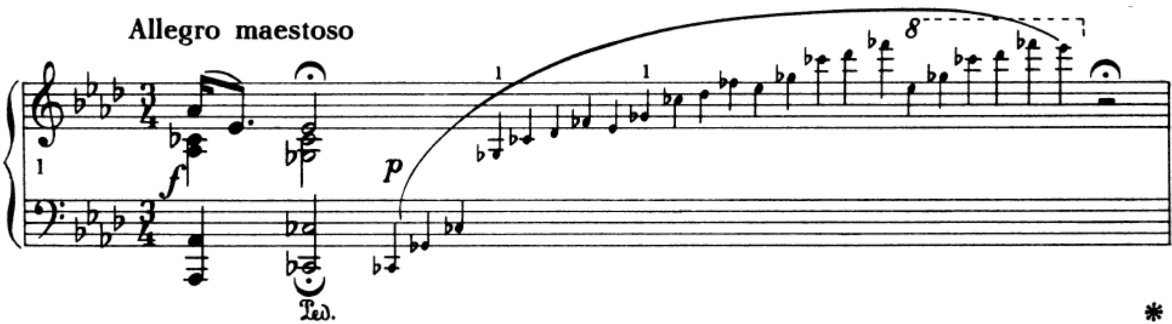

Fig. 5.35. Frédéric Chopin, *Polonaise-Fantaisie* (Op. 61, 1846), bar 1.

This theme of fragility as both undermining and underpinning the skier's "mind-body state" is in fact introduced not long after the opening sequence, namely in a montage of television clips of three jumpers each overcompensating and crash-landing with varying degrees of recovery (Table 5.5 above, **2**). As well as visually, this contrast is reinforced through the first appearance in the film of a second main musical theme, here "Die große Ekstase II" (Fig. 5.34 above): an alternate version of the song "Gutes Land" released later the same year on the album *Einsjäger & Siebenjäger* (1974), albeit with an entirely different ending replacing the present section D (see Fig. 5.36 below).[102] Perhaps in an echo of Fricke's classical background and conservatoire training,[103] the gossamer-light textures certainly of this cue's opening sections (A through C), revolving primarily around sparse, widely-spaced chord voicings and recurring melodic figures in compound octaves, recall immediately the impressionistic use of dynamics, sustained notes and parallel intervals in much of Debussy's solo piano repertoire. Indeed, a distinct resemblance can also be heard to the equally delicate opening of Chopin's *Polonaise-Fantaisie* (1846; Fig. 5.35) in this motif's cycling through various keys (in this case D, D-flat and B-flat major) and construction from only the first, second, third and fifth degrees of the major scale. In contrast, and in a *bricolage* of this background with the spiritual practices and music Popol Vuh would later embrace, its intensification in dynamic and instrumentation from section D onwards as Fricke's piano is augmented by both the drums and rich, resonant electric guitar of recent recruit Danny Fichelscher (ex-Amon Düül II) mirrors the onrushing physical reality of the slopes with which the ski-fliers are, by one means or another, ultimately brought back to earth.

[102] See Popol Vuh, *Einsjäger & Siebenjäger* (Kosmische Musik KM58017, 1974), track 5, 0:57-2:10. Fichelscher's drums are far more prominent in this album version, suggesting that "Die große Ekstase II" was an earlier take or version from the same recording session in May 1974.
[103] Fricke later recorded a solo album of Mozart sonatas and other piano compositions.

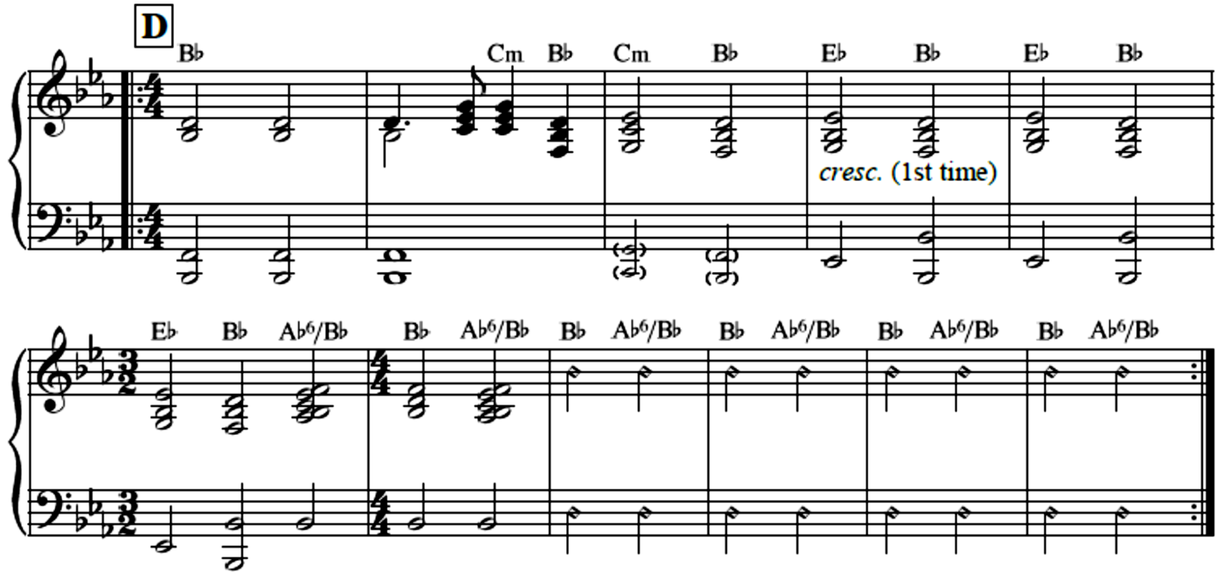

Fig. 5.36. “Die große Ekstase II”, transcription, bars 22-32 (section D).

On the other hand – and given the evident contrast in visual and (as is implied) valuative quality between this montage’s slow-motion television replays and Herzog’s high-definition opening sequence – the cue’s accompanying presence highlights as well an additional theme of *Die große Ekstase* that illuminates Steiner and his ecstasy through antithesis rather than affirmation. This is namely the performative suffering and ritual punishment he is forced to endure in being pressured through competition to attempt ever more record-breaking jumps despite the increasing attendant risk to his safety, in particular during the central sequence at Planica. This pressure furthermore stems from two equally influential sources: indirectly from the assembled fans and television crews whose lust for spectacle and desire to see Steiner (out)compete and (out)perform is likened at one point in Herzog’s commentary to “eine große Wallfahrt” and at another to a bloodthirsty gladiatorial crowd; and more directly from the competition judges, officials and organisers who blithely dismiss Steiner’s concerns over the excessively high position of the slope’s start gate, even after his own accident highlights the dangers this creates. Indeed, given the already hyperbolic nature of Herzog’s “cinematic hagiography”,[104] it would not be a step too far to intuit into Steiner’s heavy crash and nervous aftermath a “passion” narrative with Christ-like as well as saintly dimensions. The Planica slope, after all, is a more than suitable stand-in for the Golgotha in whose shadow he is accordingly “crucified” – moreover, as the super-slow-

[104] Ames, *Ferocious Reality*, 109.

motion replay briefly contorts his body to resemble (Fig. 5.37) – and the dimly lit medical tent similarly for the tomb to which he is first recovered, complete with stigmata and cross (his head wound and skis), and from which he subsequently, albeit unsteadily comes back to life (Fig. 5.38).

Fig. 5.37. *Die große Ekstase*: "death" on the slopes…

Fig. 5.38. …and "resurrection".

In this sense, a key dramatic role of Popol Vuh's accompanying soundtrack lies in its almost total absence during this middle third and the three training jumps it covers, of which the first sees Steiner break the slope record and the second suffer his heavy crash, remarking both times on the dangerous extremes to which the organisers' management has pushed him and others. After such prolonged relative silence, in which time Steiner is furthermore kept farthest from the ecstasy in which he is introduced in the previous third, it is thus logical that the group's music should re-enter not only after Steiner overcomes his fear and personal crisis in his final training jump, but moreover as he seals his recovery with the effort that ultimately wins him the competition. To be sure, the reintroduction after nearly half an hour of "Die große Ekstase II" (Table 5.5, **5**), heard this time from its "opening" at section A (Fig. 5.34) and contrasting with the tinny and trebly fanfare heard diegetically over the Planica tannoy system, serves initially to reinforce the connotations established in its previous iteration (**2**). Above all, its airy weightlessness and delicate fragility contrast on the one hand with the inevitability with which the ski-fliers subsequently seen in action, after reaching their own lofty heights (Fig. 5.39), must necessarily return to the ground (Fig. 5.40), and on the other with the fleetingly ephemeral nature of whatever flight they do manage to achieve: unlike the hovering helicopter to which the camera briefly cuts (Fig. 5.42), attainable by natural means, but equally unlike the

flocking doves released to mark the competition’s official opening (Fig. 5.41), only for a few brief seconds.

Fig. 5.39. *Die große Ekstase*.

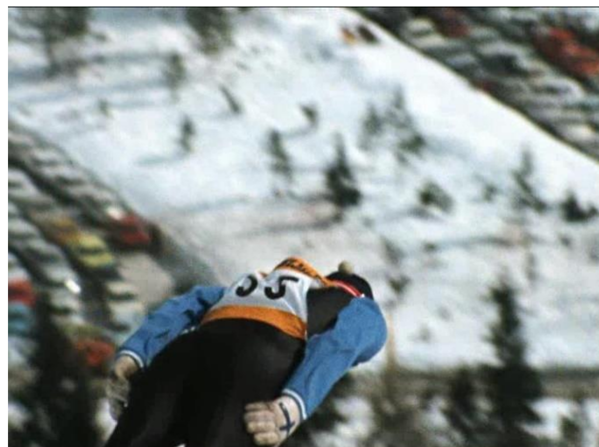

Fig. 5.40.

Fig. 5.41.

Fig. 5.42.

Fig. 5.43. Steiner’s take-off…

Fig. 5.44. …and safe landing.

In this context, Herzog's accompanying commentary that this winning jump "vermutlich der vollendetste in der Geschichte des Skifliegens überhaupt [war]" is no longer merely a marker of the narrational hyperbole which, as Cook argues above, elevates Steiner's subjective experiences through calling attention to its own inflated artifice. Rather, it is far more nuanced and measured than it may first appear, highlighting the completeness and perfection less of Steiner's technical mastery than of the ecstasy which, now unburdened by fear, he is able once again to achieve and experience in its full form. Indeed, following the extended slow-motion shot of Steiner's take-off (Fig. 5.43), the sudden change in composition as he touches down safely (and at regular speed) on the flat below (Fig. 5.44) diminishes his supposedly stellar athletic feat against the physical vastness of the surrounding arena, moreover transforming Steiner himself from the subject of his own private ecstasy back into the object of his enraptured fans. This juxtaposition furthermore prepares the viewer for the full effect of the film's final sequence (Fig. 5.45) in which this same jump is transformed into an even more unequivocal vision and expression of Steiner's ecstasy, this time fully in slow-motion, in softer focus (with therefore greater dissolution of perspective and of his surroundings) and foregoing the reintroduction of the diegetic sound of cheering crowds that previously coincided with his successful landing. The sense of this sequence both closing out Steiner's journey from crisis to redemption and synecdochically representing its full narrative arc – indeed, as Cook observes, mirroring the complete physical and physiological arcs respectively of the ski-jump and of the accompanying "mind-body state" from flight through to landing – is reinforced in its accompaniment once again by the full rendition of Popol Vuh's "Die große Ekstase II" (Table 5.5, **6**). Both echoing and reversing the observations in the previous section on the necessary interconnectedness within the ski-flying experience of the "dream state[s] of flying [and] falling", the previously fragile connotations of sections A through C now return, like Steiner himself, to the transfiguration of the opening sequence, while the associations of section D with an invariable snap back to reality transform similarly into both his and his ecstasy's triumphant climax.

Just as Herzog *bricolages* together Popol Vuh's pre-existing compositions into his own accompanying musical narrative, so too does the nature of the group's music – as discussed in section 5.2, drawing on its own *bricolage* of spiritual and religious cultural influences – connote a distinct suitability to his filmic approach and preoccupations in its

continuation and fading-out into silence (as with *Aguirre*) over the film's end credits. As Eric Ames rightly notes, the substitution throughout *Die große Ekstase* of diegetic sound for silence during Steiner's jumps "creates an air of sanctity and […] serves as an acoustic sign of transcendence" marking his supposed passage via ski-flying into a realm of exalted ecstasy.[105] Popol Vuh's music, however – both at this end point and throughout the film thus far – provides far less a contrast in this regard than a thoroughly effective parallel. If silence, after all, can be regarded as the balance rather than merely the absence of sound, and as a resolution into stasis of all previously straining components, the harmonic stasis of "Die große Ekstase II"'s section D – its new tonic of B-flat as near-constant in the chordal harmonies above as in the pedal bass below (see Fig. 5.36) – thus functions not only as a silence-like "allusion to the state beyond this life",[106] nor even as a euphoric representation of Steiner's crossing over into it, but furthermore as a musical marker of the physical and psychological equilibrium he has successfully achieved in order to do so. In this sense, the superimposition directly before the closing credits of an adapted excerpt from Robert Walser's "Helblings Geschichte" (Fig. 5.46)[107] merely reinforces the impression already created by Popol Vuh's music and Herzog's musical dramaturgy that Steiner, absolved of his fear and subsequently dissolving into an expanse of greyish-white, has either reached, or else is in the position *to* reach his longed-for "große Ekstase" in which even time and nature, the mortal nemeses to his chosen vocation of ski-flying, now cease to exist.

Fig. 5.45. *Die große Ekstase*: Steiner in nature…

Ich sollte eigentlich
ganz allein auf der Welt
sein, ich, Steiner, und sonst
kein anderes lebendes
Wesen. Keine Sonne, keine
Kultur, ich nackt auf einem
hohen Fels, kein Sturm,
kein Schnee, keine Straßen,
keine Banken, kein Geld,
keine Zeit und kein Atem.
Ich würde dann jedenfalls
keine Angst mehr haben.

Fig. 5.46. …and beyond it.

[105] Ames, *Ferocious Reality*, 118.
[106] Ames, *Ferocious Reality*, 118.
[107] Herzog's excerpt, besides substituting the protagonist's name for Steiner's, also swaps the original "hohen Stein" for "hohen Fels", adds the words "kein Schnee" and omits Walser's references to there being no waves, water or wind.

5.5. "[ein] großer, zeitloser Flug": last words

In various interviews since the two films discussed here, Herzog appears to attribute a certain immensity to both Fricke's compositions and Popol Vuh's music which suitably befits the sheer enormity of his protagonists' ecstatic experiences: no doubt due in part to the constant sense of expansion and striving suggested through their heavily prevalent use of repetition. *Aguirre*'s "Lacrime" themes and central "choir-organ" timbre, for example, thus become the perfect realisation of a music "that would sound out of this world, [as if] the stars were singing",[108] more than commensurate both with Aguirre's outsize ego and with the "heroic vision" enabling him to think in terms of continents rather than countries. *Die große Ekstase*'s two musical themes, meanwhile, appear likewise to have fully met Herzog's brief not only for a music "that makes you forget gravity [and that] lifts you up",[109] but for the film's core focus on "the key element of ski flying [as] the ability to defy gravity and find a momentary state of weightlessness".[110]

Rather, however, than being merely the immediate result of pairing particular images or sequences with the right music, a key aim of this chapter has been to explore how these and other "ecstatic" aspects of these two films are also gradually established as both the climax and unfolding process of a steadily building and evolving *Filmmusikdramaturgie*. One corollary of this process, of course, is to glimpse the ostensibly improbable kinship that nonetheless emerges between the villainous Aguirre and the (by contrast) positively virtuous Steiner. On the one hand, the sense of transcendent simplicity in Popol Vuh's heavily repetitive music – strived for and suggested in its harmonic, melodic, rhythmic and textural stasis – mirrors the unclouded imaginations that allow both protagonists to attempt physical feats transcending normal human experience. On the other, such repetitiveness reveals too how this manifests in a shared sense of almost neurotic obsession, with Brad Prager indeed seeing in Steiner's desire "to be alone with himself […] in the universe" the same narcissistic and "world-annihilating will" as the far more nefarious, far less sympathetic Aguirre.[111] By extension, as well as these shared traits placing both within a pantheon of typically Herzogian "heroes", the gradually unfolding structure into which

[108] Paul Cronin (ed.), *Herzog on Herzog* (London: Faber and Faber, 2002), 256.
[109] Herzog in conversation, Metropolitan Museum of Art, 9th May 2017.
[110] Cook, "Ironic Ecstasy", 294.
[111] Prager, *The Cinema of Werner Herzog*, 21, 25.

Popol Vuh's music is crafted illustrates similarly how these heroes are as much born as they are *made*, selected based on a kern of personal attraction on Herzog's part before being refracted and stylised through his embellishing creative imagination.

The frequent recurrence of Popol Vuh's music throughout both films, combined with its already highly repetitive nature, thus leads to a steady affective intensification mirroring the use of repetition as prayer or meditation that informed the group's own spiritual as well as musical practices. In particular, one sees in this method the equally mantric purposes to which Herzog puts their compositions for the benefit firstly of his films, but also (and as he would surely have it) of his viewers. On one level, of course, such meditative or prayer-like intensification parallels musically the steady and continuous striving not only as the means through which Steiner and Aguirre, if not arriving at the ends of their mythical goals, at least come closer to them than others, but furthermore as the *end in itself* that drives their behaviour and actions. On another level, however, as well as re-enacting musically the striving that manifests for both protagonists in extreme physical endeavour, it recreates with it the ecstatic sense of transcendence that results, thus obviating the need for such endeavour from the viewer. Instead, it aids what Cook argues is the overall aim of Herzog's filmmaking in "rekindl[ing]" and "making [their experiences] accessible through film", rendering their otherwise transcendent and rarefied "higher" truth into a "deeper" one experienceable by a wider audience.[112] In this sense, it may be argued that both *Aguirre* and *Die große Ekstase* attempt a communion with their viewers of a kind far from dissimilar either from Popol Vuh's own particular musico-spiritual practices, or more broadly from the philosophy of universal kinship as espoused by the counterculture of the then-recent "Global Sixties".

A key way in which this effect is achieved lies in the fact that the relationship forged between Herzog's visuals and Popol Vuh's music is neither fully affirmative nor wholly contrapuntal. Instead, Kevin Donnelly's observation that the latter is rather "cut in concert *with*" (rather than composed or edited *to*)[113] the former suggests that the true richness and significance of its role lies in a more dialectical function, his particular choice of words indeed recalling the dialogue between opposing musical forces as characterised the Baroque *stile concertato* and concerto grosso. Nowhere is this more apparent in either film

[112] Cook, "Ironic Ecstasy", 298.
[113] Donnelly, "Angel of the Air", 121; emphasis added.

than in their respective closing shots, which bear considerable comparison in purely compositional as well as audio-visual terms. Both, after all, offer seemingly irrefutable visual proof of their protagonists' failures to realise the grand, vaulting ambitions of their "heroic vision", furthermore which the markedly understated nature of Popol Vuh's music does little to controvert. Both Aguirre's expedition and mission lie in ruins, his "Raft of the *Medusa*" drifting aimlessly towards certain death like that of Théodore Géricault's painting (Fig. 5.48), while the viewer's knowledge of elementary physics dictates that Steiner's longing to remain airborne – and Herzog's attempts to prolong, if not effect it cinematically – must ultimately remain fleeting.

Fig. 5.47. *Aguirre*: closing shot.

Fig. 5.48. Théodore Géricault, *The Raft of the Medusa* (1818-19).[114]

Fig. 5.49. *Die große Ekstase*: closing shot.

Fig. 5.50. Caspar David Friedrich, *Der Wanderer über dem Nebelmeer* (1818).[115]

[114] https://en.wikipedia.org/wiki/The_Raft_of_the_Medusa#/media/File:JEAN_LOUIS_TH%C3%89ODORE_G%C3%89RICAULT__La_Balsa_de_la_Medusa_(Museo_del_Louvre,_1818-19).jpg

[115] https://commons.wikimedia.org/wiki/File:Caspar_David_Friedrich_-_Wanderer_above_the_sea_of_fog.jpg

Neither, however, is it Herzog's or his films' aim to "spin" such self-evident defeat into victory through the use of more overtly triumphal or even ecstatic music; this, after all, far from merely seeming excessive, would risk exposing his protagonists, their endeavours and "heroic vision" to bathos and ridicule. Instead, as well as the particular qualities of Popol Vuh's music suggesting the immanent presence within his images of mysterious hidden qualities, the relative boundlessness of the soundtrack – as Michel Chion writes, unconstrained by the same "pre-existing container" as the frame of the camera or human eye that necessarily restricts the visual field[116] – does not so much expand this frame as imply more forcefully the sublime existence of a perceptual field far beyond it. This can be seen, too, in the closing pose that Aguirre and Steiner both strike (Figs. 5.47 and 5.49) that combines the "look into the distance" that Ames attributes to the former with the Romantic *Rückenfigur* that for Prager is equally prevalent throughout Herzog's *oeuvre* (see Fig. 5.50),[117] their "heroic vision" drawing the viewer's gaze towards its "mythical goals" even as their own bodies obscure from view the "ecstatic truth" they experience through it. In both these closing sequences, then, the low roar of Popol Vuh's music aids on the one hand in further courting identification with Herzog's protagonists even despite their apparent failures (and, in Aguirre's case, profound moral shortcomings), suggesting in metadiegetic terms the subjective sound in their own ears variously of the onrushing exultation of promised glories or the exhilaration of impending doom. In non-diegetic terms, too, however, it corresponds musically with the aura of "ecstatic truth" both that they are implied to glimpse through their "heroic vision" and whose presence the viewer is thus encouraged to intuit at the margins of Herzog's "ecstatic" images.

Moreover, the combination of Popol Vuh's continuing music – in both films, simply fading into silence – with Steiner and Aguirre's forward-facing gaze invites the viewer both to locate in these closing sequences the progress and even accomplishments that might otherwise be conspicuous by their absence, but furthermore to view them less as conclusions in themselves than as stages and attempts in a process continuing far beyond the films' close. In this regard, one gains equally valuable insight into the extent to which Herzog's use of Popol Vuh's music reflects both on himself as a filmmaker and on his films as pursuits of the particular, indeed obsessive physical and existential preoccupations that

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[116] Chion, *Audio-Vision*, 67.
[117] Ames, *Aguirre*, 75; Prager, *The Cinema of Werner Herzog*, 97.

drive him as such. Above all, whether in his own quixotic mission to establish a "new grammar of images"[118] or in arranging for his trademark visually arresting and physically demanding set-pieces, Herzog has shown time and again the same willingness not only as Steiner and Aguirre, but more broadly as the protagonists of his earlier films to submit himself to similarly extreme endeavours and "titanic" struggles against seemingly overwhelming natural orders:[119] as per Hesiod's etymology of the name "Titan", entailing both the hubris of insistent "straining" and the nemesis of ensuing "punishment".[120]

One can thus see Herzog's preference for "eine Musik, die an die Ewigkeit appelliert", as outlined by Fricke in the title of this chapter ("er mag gar nicht viel Veränderungen, sondern den großen, zeitlosen Flug"),[121] in a far richer and more multi-faceted light than merely the seemingly eternal and timeless effect of Popol Vuh's music and its characteristic use of repetition. Above all, in the failures, even wreckage of his protagonists' attempts to access an "ecstatic truth", Herzog invites the viewer to witness both the mounting and failure of his own attempts at the same through his films, whose characteristic "starke Anfänge" indeed entail for Jürgen Theobaldy an activational energy that they are subsequently incapable of sustaining.[122] Moreover, Popol Vuh's minimal and repetitive music, suggesting both stasis and movement, implies that Herzog's own search, like Steiner's and Aguirre's, similarly continues on beyond whatever endpoint it has seemingly reached, his gaze likewise fixed firmly at the horizon and at the new "ecstatic" images he may one day, with similar persistence, succeed in bringing to his audience.

In this sense, Herzog's professed affinity for the "primordial and chaotic" creation myths of the Ki'ché *Popol Vuh* comes out more strongly and convincingly in his films than in Popol Vuh's own music, whose focus and emphasis on the return to a universal singularity of musical and religious cultures (perhaps reflecting their equally affirmed Western cultural backgrounds) evinces more the "equilibrium and balance" that Herzog ascribes to the Christian Creation.[123] In contrast, Herzog's *bricolagist* use of their music reveals not only how his own films ultimately fail to reach or create this same balance – for a director who

[118] Cronin (ed.), *Herzog on Herzog*, 202.
[119] Jansen/Schütte (eds.), *Werner Herzog*, 43.
[120] Hesiod, *Theogony, Works and Days, Testimonia* (Cambridge, MA: Harvard University Press, 2006), transl. Glenn W. Most, 20-21.
[121] Schneider, *Handbuch Filmmusik*, 192.
[122] Jansen/Schütte (eds.), *Werner Herzog*, 9.
[123] Cronin (ed.), *Werner Herzog*, 65.

continues to claim not to understand irony, an impressive feat indeed – but moreover the symbolism and function within them of Popol Vuh's music and its "großen, zeitlosen Flug" as the continuous capacity both for reflection on one's mistakes and, crucially, for the bravery and fortitude to make fresh attempts, indeed as shown by the Mayan gods in their (repeated) failed creation of humankind. In much the same way as Herzog encourages an interpretation of Aguirre and Steiner's success based on their persistence and striving rather than their actual achievements, his own films and filmmaking thus argue the similar case that, regardless of overall results or the limits to which such striving can be considered unproblematic (a criticism to which Herzog has often left himself open), the sole criterion on which his and his protagonists' endeavours should be judged is the virtue nonetheless to be found in the attempt.

6) Conclusion

6.1. Coda: "Graben nach (und mit) einer wunderbaren Musik"

> Ich nahm einen Spaten und tagelang grub ich heimlich im Garten in der Erde […] weil ich glaubte, ich würde [da] auf eine wunderbare Musik stoßen, aus der Erde würde eine wunderbare Musik dringen […]. Ich stellte mir vor, daß, wenn ich keine Musik in der Erde fände, ich immer weitergraben würde, bis ich am anderen Ende der Erde durch ihr Inneres stoßend herauskäme.[1]

The above excerpt, from a 1974 story by Werner Herzog for the journal *Kino*, neatly encapsulates many of the themes explored both in the preceding chapter and throughout this thesis more generally, not least in the protagonist's professed quest for an arcane, elemental and "wunderbare Musik" lying waiting to be discovered within the earth itself. On the one hand, one sees immediate parallels with Herzog's own search for a similarly perfect and all-powerful music that would not merely complement, nor even transform his already remarkable images, but enable his viewers to glimpse the infinite and ecstatic at the fringes of human experience: a music he furthermore located in the work of Florian Fricke and Popol Vuh. On the other hand, far from being unique to this one pairing, such notions of excavating beneath one's feet for mysterious truths and insights (musical or otherwise) can be seen equally in Can's and Amon Düül II's music as well, and moreover in the various filmmakers who evidently saw in their diverse outputs a fitting sonic counterpart to their own cinematic visions. Rather than dynamiting the earth as Caryl Flinn identifies in other New German directors' and composers' approaches (see section 1.1.2), the examples discussed here instead stolidly dig the soil in the similar hope of "auf eine wunderbare Musik zu stoßen", furthermore with the willingness and determination to persevere until emerging "stossend am anderen Ende der Erde".

As Hans-Jürgen Syberberg argues in another digging metaphor, however, music can also act as the tool or instrument rather than merely object of excavation, in that "[sie] Tunnel […] ins Bewusstsein […] der Völker und Zeiten [baut]".[2] In this sense, the Krautrock

[1] Werner Herzog, "Warum ist überhaupt Seiendes und nicht vielmehr Nichts?", in *Kino* 2/12 (March/April 1974), 23.

[2] Hans-Jürgen Syberberg, *Syberbergs Filmbuch* (Munich: Nymphenburger Verlag, 1976), 20.

heard and utilised in these films – heterogeneous and *bricolagist* in character, occasionally uncertain as to its direction of travel, but persisting musically nonetheless – very much presents a sonic psychological profile of a nation at a particular point in its history. If not necessarily of an entire society attempting to pull and piece itself back together, this profile nonetheless pertained to certain substrata who, each in their own way, attempted to negotiate and make sense of an identity, worldview and state of mind which, having seemingly fractured beyond repair, could not hope to recapture the same shape they had once assumed. Indeed, Theodore Roszak's reflections that "music inspired and carried the best insights of the [American] counterculture" at the centre of his seminal 1969 study[3] are no less true either of the Krautrock analysed here or of the West German countercultural milieus from which it first originated – or, for that matter, of the films of the New German Cinema. While these insights, similarly "inspired and carried" through music, did not extend quite as far as impelling the West German counterculture towards broader social change, they nonetheless assumed something of the political in communicating its efforts to come to terms with and, where possible, to navigate the confusion of their own battle with a post-war society seemingly caught between a nostalgic past and utopian future neither of which could be adequately defined.

6.2. Chapter summaries

This conclusion will begin with a brief overview of the insights and conclusions drawn from the previous four chapters, dealing as they do with considerably varied approaches to both music and film music.

Chapter 2 explored how Can's unique, dynamic and consummately *bricolagist* music, combining influences from an impressively wide array of global musical cultures and traditions, enables the viewer to "hear" as well as see the similarly *bricolage* aesthetics of the three very different films to which it is variously applied. Above all, their "global" music may be regarded as such for its acute awareness simultaneously of its own Germanness (or else of its German origins) and of its place within a vast international, moreover interconnected web of musical identities. Furthermore, while adopting influences and borrowing elements from other musical cultures, the band's method of doing so

[3] Theodore Roszak, *The Making of a Counter Culture: Reflections on the Technocratic Society and its Youthful Opposition* (Berkeley, CA: University of California Press, 1995), 2nd ed., xxxiv.

emphasised a distinct sense of knowing distance and artifice that in turn highlighted their outsider status as born-and-bred West German musicians. The sound this produced – unified yet heterogeneous, distinctly contemporary yet strikingly modern – fully channelled the opening-up of possibilities heralded and afforded by the cultural currents of the "Global Sixties", and which the three films discussed explore in strikingly different ways. In Roger Fritz's *Mädchen mit Gewalt*, their music captures the film's distorted *Zeitgeist* feel where countercultural values of social and sexual liberalisation become corrupted in the hands of a repressed bourgeoisie which instead turns them to its own ends. In Thomas Schamoni's *Ein großer graublauer Vogel*, it functions in perfect analogue with the film's own self-conscious visual, stylistic and formal experimentation and *bricolagist*, indeed proto-postmodern juggling with various tropes and conventions to the point where it eventually becomes incapable of sustaining itself. Finally, Wim Wenders's *Alice in den Städten* sees the potential of forward travel implied in Can's repetitive and *bricolagist* music – respectively curtailed and exhausted in the previous two films – realised with greater finality. As well as guiding Philip Winter on his journey of self-discovery, their score and recurring "Alice" theme express musically the transformation he undergoes as he begins to recognise and reconcile the contradictions in his past.

Such notions of moving on via thinking on one's feet and making use of the tools and means one has available as per Lévi-Strauss's *bricoleur*, and furthermore of affirming this *bricoleur*-ship on a musical as well as filmic and visual level, reach an apogee in the wastelands of Roland Klick's *Deadlock*. As chapter 3's detailed analysis demonstrates, revealing both a global and distinctly heterogeneous mix of influences, Can's musical *bricolage* on one level enhances the foreign and transnational cinematic currents on which Klick's own *bricolage* visual aesthetic liberally draws. Moreover, it complements on another level the *bricoleur* qualities and tendencies that enable Marquard Bohm's Kid to get the drop on his competition while his adversaries remain trapped in the ingrained characteristics and behaviours of their respective character archetypes: a strategy with very much autobiographical traits given Klick's confidence and skill in adapting visual and narrative cues from international genre cinema. Equally, Can's musical score emphasises Kid's *bricoleur* status both as the asset that ultimately enables him to come out on top in *Deadlock*'s survival of the fittest – the defective vinyl record of Can's "Tango Whiskyman", for instance, whose simple materiality he exploits to disorientate and disarm his opponents

– and as the potential path to his redemption rather than this redemption in and of itself. While his story, like that of the younger generation he emblematises, is thus ultimately left unresolved, its future trajectory is also implied to be more firmly within his control.

In stark contrast to Can's distanced but affirmative notions of German identity and of the freedoms afforded by Krautrock's *bricolagist* approach towards musical styles, genres and traditions, the "critical-outsider" perspectives profiled in chapter 4 view the political and cultural milieus from which Krautrock emerged from far greater distance and remove. In the cases examined here, the accompanying music comes accordingly to suggest the *lack* of coherence, unity and direction that prevented the counterculture's oft-espoused social and (personal-)political programmes from translating into concrete action and results. This is established in large part through the music of Amon Düül II, marked by an inability either to reconcile their own Germanness within their music or to depart as fully from Anglo-American rock forms as its members professed in favour of a post-national "Weltmusik". As such, as well as their music representing the counterculture in emblematic musical form in the two examples explored here, it comes as well to symbolise its abiding sense of aimlessness, indiscipline and malaise.

In Syberberg's *San Domingo*, the band's audibly far-reaching combination of musical influences on the one hand complements the similarly heterogeneous and vibrant range of counter- and subcultural *modi vivendi* in which his film takes undoubted, if somewhat exoticised interest. On the other hand, it reflects too the director's equally palpable misgivings towards the counterculture's apparent failure to generate any kind of common ground, and in particular towards the perceived reliance on unsuitable foreign cultural forms that threatens to invert its outward-focussed desire for revolutionary change into an inward-focussed aggression and violence. Fassbinder's ostensible indictment of the counterculture in *Niklashauser Fart*, meanwhile – represented both by Amon Düül II's music and by their in-person cameo – in fact serves to criticise as well the equally misguided revolutionary aims, methods and consciousnesses among the more engaged 1968 protesters. Moreover, just as it reveals the utopian and revolutionary potential to be found equally in the band's and the counterculture's approaches and in the supposedly more serious ones of the '68ers, it indicates as well the folly either of adhering to any one approach to the exclusion of all others, or else of placing one's blind faith in these initiatives to drive and deliver their own outcomes.

Finally, chapter 5 – from a different angle and with a different emphasis than has previously been the case – explored the narrative and identificatory frameworks into which Herzog's "idiosyncratic-personal" approach assembles Popol Vuh's *bricolage* of both transnational musical and transdenominational religious influences. In particular, it examines how Herzog adapts Popol Vuh's conceptualisation and exploration of their German cultural identities as part of one universal singularity in order to transform nationally or historically specific narratives similarly into universalist ones and broader commentaries on the extremes of human experience. On the one hand, the intensely repetitive and resulting spiritual quality of Popol Vuh's music – not to mention its continual recurrence throughout the films themselves – contributes in *Aguirre, der Zorn Gottes* and *Die große Ekstase des Bildschnitzers Steiner* to the intensificatory effect considered a hallmark of Herzog's filmmaking. As well as paralleling the affective experiences of the "ecstatic truth" their protagonists seek, it emulates too the physical striving that drives and leads them towards it. On the other hand, rather than emphasising a cultish denial or effacement of self as the only means of achieving these unique experiences, Herzog and his use of Popol Vuh's music – in part through emphasising his protagonists' material failures as much as their potential glories – work instead to make these experiences "experienceable" on an affective level. In doing so, he seeks less to induct the viewer into Aguirre and Steiner's respective ecstasies than to make them an equal and active participant in them, yet without demanding similar levels of extreme mental and physical exertion.

6.3. Bringing it all back home: (*Kr*)*Autorenfilm* as cultural response

As the above section and preceding chapters demonstrate, numerous patterns and common themes emerge in these eight examples that underline the extent of the overlap that existed between Krautrock and the auteurist *Autorenfilme* of the New German Cinema. Moreover, and as implied in the thesis title (*Kr*)*Autorenfilm*, they further illuminate the various ways in which this overlap reveals broader similarities, patterns and strategies within both scenes as larger-scale cultural responses to the particular circumstances and exigencies of post-war West Germany.

Above all, the variety of Krautrock's applications across these eight films – spanning a wide range of narrative scenarios, generic frameworks and directorial styles – mirrors in microcosm both the similarly broad array of musical strategies and the modernist aesthetic

of fragmentariness and dislocation observed elsewhere within the New German Cinema as a whole, and as touched upon in section 1.1. Furthermore, such variety attests immediately to Krautrock's almost universal suitability to these films' diegetic and profilmic concerns, owing far less to a "one-size-fits-all" or "all things to all people" approach than to the flexibility and potential multitude afforded through the music's own wide-ranging *bricolage* aesthetic. Indeed, the "*faux* ethnological" facet observed in Can's (film) music in chapters 2 and 3 can be applied just as easily to that of Amon Düül II and Popol Vuh discussed respectively in chapters 4 and 5. In all three cases, their musicians approached the exogenous musical materials and traditions from which they drew inspiration with the varyingly distanced, but nonetheless comparable aim of reaching out and establishing connections with other musical cultures. Indeed, as outlined above, this in turn presented significant ramifications for the attitudes towards their own (German) cultural identities that these musicians subsequently developed.

What can also be observed across these eight scores – to refer back to the subtly diverging concepts of *bricolage* as outlined by Lévi-Strauss and Décio Pignatari in chapter 1 – is a combination of serendipity (the particular materials, tools and scenarios with which musicians were presented) and intentionality (the purpose and use to which these were subsequently put). This facet was reflected in the fact that few, if any, of these examples were composed with any prior proximity to or intimate familiarity with the films in which they appeared. Indeed, Can's "half-blind" approach, in which one member related the narratives and visuals to the others, finds surprisingly close parallels in Amon Düül II's almost total separation from the remainder of the production process and in Herzog's regular solicitations to Fricke "[einfach] deine Kiste auf[zu]machen" for pre-recorded compositions that fit his images.[4] In this regard, Fricke's and Herzog's seemingly symbiotic relationship (fully befitting their fifteen years of partnership) compares fruitfully with the, by no means less effective "one-off-ness" of Can's and Amon Düül II's respective collaborations with numerous different filmmakers, the "hands-on" involvement of the former's Irmin Schmidt as an intermediary working closely with directors contrasting in turn with the latter's far more "hands-off" approach.

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[4] Enjott Schneider, *Handbuch Filmmusik, Bd. 1: Musikdramaturgie im Neuen Deutschen Film* (Munich: Ölschläger, 1986), 193.

Moreover, when viewing these collaborations from the opposite perspective, one also sees the distinct and shared "use value" – or "wunderbare Musik" (see above) – that the seven filmmakers profiled here nonetheless divined in these musicians' diverse sounds and compositions: indeed, despite their strongly contrasting aesthetics and methods, and seemingly regardless of whether they nurtured a deep connection with the music or not. This is shown in the three approaches (it must be reiterated, loose and non-exhaustive) outlined throughout this thesis. The "affirmative-insider" films of chapters 2 and 3 engage in largely positive fashion with broader social and cultural worldviews, in particular with those of a younger post-war generation. In these instances, Can's music not only resonated sympathetically with these milieus and worldviews, but furthermore bore a deep affinity in itself emerging from the same philosophies of openness as inspired and characterised them. The "idiosyncratic-personal" approach of chapter 5, meanwhile, as represented by Herzog, reveals how the latter's own *bricolagist* use of Popol Vuh's music rests almost exclusively on the belief in its uncanny and unerring ability to unearth hidden qualities otherwise concealed deep within his images, and thus elevate them to the level of the sublime or ecstatic. Even Amon Düül II's seemingly aimless, yet nonetheless unhindered musical excursions provide Syberberg and Fassbinder in chapter 4 with a useful corollary for the knowingly and more avowedly experimental approaches they subsequently take, which indeed display more commonalities with the band and resonance with their music than their films' "critical-outsider" sensibilities would otherwise imply.

Where the Krautrock of these scores is arguably most effective, however, is as a simultaneously localised, transnational and highly particularised form of the contemporary pop and rock music that served as a popular and potent means of asserting notions of cultural and national identity that were both highly ambiguous and deeply ambivalent. Above all, with its markedly more *bricolagist* appropriation of musical influences from ever further afield both geographically and culturally, Krautrock took to new and arguably unprecedented levels the inherently "contingent" nature of popular music such as Alison Stone outlines in section 1.2.3. As well as its various "paradigms" (to paraphrase Pignatari; see section 1.2.2) "simply joining up" to create the "syntagm" of the overall form, the otherwise lack of overarching structure beyond sheer contingency thus makes these elements manipulable and exchangeable at will. In the process, and as the examples explored here demonstrate, it allowed less for the creation of new identities – to

compensate for the fracturing and destabilisation of old forms and the incompleteness and instability of new ones – and more for the assembly or "montage" of more flexible models whose foundation lay in affirming and embracing all these various notions,[5] and which could thus easily adapt to uncertain circumstances and unexpected contingencies.

Such seemingly non-committal adoption and improvised assembly of foreign influences into temporary and knowingly inauthentic cultural products may on the one hand suggest, exhibit, and even prefigure the postmodern in various regards. On the other hand, and again as profiled in the films and scores explored here, both Krautrock's and the New German Cinema's openly heterogenous *bricolagist* aesthetics not only concealed an engagement with these influences that in fact oscillated between affection and distance, but moreover entailed a means for musicians and filmmakers alike to find their own way back to specifically German cultural traditions. Naturally, some examples are more obvious, in particular Syberberg's recourse in *San Domingo* to the characteristically ambiguous and open-ended classical frameworks of Kleist, and Philip's return to the *Heimat* in *Alice in den Städten* as a means less of resolving his internal conflicts than setting him on the path towards their eventual resolution. In *Ein großer graublauer Vogel* too, however, one sees the Romanticism frequently read into Herzog's films and his protagonists' rugged individualism in the intense battle between opposing subjective and objective realities that director Schamoni wages just as grandly as his fictional characters. Even the apparent outliers in this respect, namely Fritz's *Mädchen mit Gewalt* and Fassbinder's *Niklashauser Fart*, nonetheless demonstrate a similar form of engagement in holding up an unflattering distorted mirror to certain segments of contemporary West German society – in Fritz's film the *petite bourgeoisie*, in Fassbinder's the younger political echelons who desired to "revolutionise" them – and seemingly finding within them a typically "German" character neither particularly appealing nor edifying. All these notions once again experience a synthesis (albeit in the unlikeliest of locales) in Klick's *Deadlock*, with the film's desert expanses doubling as a *terrain vague* where older values and methods are mercilessly exposed as no longer fit for purpose, and new ones are set in motion via the *bricoleur*'s Romantic desire and ability to structure and influence their own reality.

[5] Ulrich Adelt, *Krautrock: German Music in the Seventies* (Ann Arbor, MI: University of Michigan Press, 2016), 3, 17.

What thus emerges – both in these examples and, arguably, in others like them – is, on the one hand, a means of navigating the general contradictions and conflicts of the immediate post-war period and beyond: in particular, the antipathy towards both a hostile and conformist domestic establishment and the perceived cultural, economic and political mission creep by the very much still present Allied forces. On the other hand, and in a more outward-looking international sense, such strategies also provided a means of responding to the failure and subsequent dissolution of the global revolution supposedly augured by the 1968 protests. Moreover, they presented a riposte to the narratives of unity and joint action proffered by the '68ers themselves which, far from merely failing to amount to genuine transformation, belied the often mutually opposing aims and viewpoints of many of the social milieus their revolution aimed to unite. Certainly, the use in these eight films of a popular music with a markedly and openly non-political programme (see Introduction) highlights too the similar lengths to which New German filmmakers frequently went to eschew such explicit political engagement. In this regard, the evident, occasionally scornful scepticism towards contemporary activism displayed by Syberberg and Fassbinder (and, elsewhere, by Herzog) chimes with the apparent flights particularly by Wenders, but also by Fritz, Schamoni and Klick (not to mention Herzog) into realms of personal and individual subjectivity. This is emphatically not, however, to suggest that either Krautrock or the New German Cinema somehow operated completely untouched by or oblivious to contemporary political developments either at home or abroad. While Krautrock's *bricolagist* spirit and constitution rarely (if ever) took up the fight and form of overt political engagement, it can nonetheless be regarded as political or even as engaging with politics in the sense that it reflected, as Irmin Schmidt puts it, a "Geistesgegenwart" that absorbed and responded to social and political issues,[6] even if on a more superficial or subliminal level that varied between individuals or groups. Similarly, the *bricolagist* aesthetics of the films discussed here – brought out further through their Krautrock scores – present an alternative articulation of the "political" such as Alexander Vazansky and Marco Abel advocate in their call for a reappraisal of "what was politics, or political film, in 1968".[7]

[6] Robert von Zahn, *Czukay, Liebezeit, Schmidt: CAN* (Cologne: DuMont, 2006), 65.
[7] Alexander Vazansky and Marco Abel, "Introduction: what was politics in '1968' in West Germany?", in *The Sixties* 7/2 (2014), 88.

As a final consideration, it is worth revisiting Anthony Hogg's observations (see Introduction) on the increasing elevation throughout the late 1950s and 1960s of a "young"-sounding pop music – inextricably associated with the tastes, sensibilities, attitudes and values of younger generations and audiences – to the film-musical role and "function" previously occupied by a classical orchestra, film composer and score.[8] Similarly, the Krautrock heard in these films strongly suggests a youthful seizure of agency on a (film-)musical as well as visual and narrative level. Moreover, this was not only by directors proffering their particular filmic visions, nor even by the musicians articulating their particular musical philosophies, but by the audiences and listeners who in turn saw (and heard) their own worldviews reflected in them. This, indeed, is seemingly despite the fact that all eight films profiled here display a remarkable shared tendency towards open-ended narratives whose endings are ultimately inconclusive, ambiguous or else left unresolved, with the more purely aesthetic or stylistic openness discussed in chapters 2, 3 and 5 mirroring in this regard the marked pessimism and political uncertainty addressed in chapter 4. This lack of resolution, however, is precisely what invests these narratives – and the messages they communicate to their predominantly youthful audiences – with their particular power and significance.

Both this open-endedness and this narrative power are enhanced substantially through the melancholic, even neurotic repetitiveness of these films' accompanying Krautrock scores, whose perpetual motion nonetheless initiates and thus enables some form of forward travel. In this sense, Robert Kolker and Peter Beicken's observations on Wenders's films that "the wanderer […] finds his redemption not in the end point, not in the return, but in the act of moving on"[9] (see section 2.5) is thus equally applicable to the full range of films discussed here. In all eight cases, their repetitive and unresolving Krautrock scores bolster their similarly open-ended narratives in eschewing the simplistic closure of a conventional narrative film score. Moreover, they encourage alternative interpretations of the "end points" or "returns" at which their respective protagonists seemingly arrive instead as potential start or moving-off points that might then lead them further on *towards* their

[8] See, for example, Hogg's chosen examples of the Beatles in *A Hard Day's Night* (dir. Richard Lester, 1964) and Simon and Garfunkel in *The Graduate* (dir. Mike Nichols, 1967).
[9] Robert Philip Kolker and Peter Beicken, *The Films of Wim Wenders: Cinema as Vision and Desire* (Cambridge: Cambridge University Press, 1993), 161.

eventual "redemption", if not necessarily directly *to* it. Where such motion or mobility is restricted in some form – whether physically by outside forces (*Mädchen mit Gewalt*'s Alice), inhibiting itself through its inherent lack of direction (*San Domingo* and *Niklashauser Fart*'s would-be revolutionaries) or simply through overextension and eventual exhaustion (*Ein großer graublauer Vogel*) – the repetitive nature of the Krautrock music heard throughout these films nonetheless provides some indication of where this forward motion might be found or how, with some (significant) modification, it might be more durably achieved. Where this movement is enabled, on the other hand, as in *Deadlock* and *Alice in den Städten*, this music serves not merely to guide the protagonists through their respective diegetic experiences to the enhanced insights they have gained by the film's end. Rather, in seemingly continuing and thus "moving on" beyond their films' strictly diegetic limits, it serves as well to impel Kid and Philip further along the far longer path whose starting point they have now reached. Indeed, the cases of Herzog's Aguirre and Walter Steiner suggest how this might one day culminate in a quasi-transcendence to a deeper plane of understanding that the latter two are able to attain in a complete unburdening from the natural and cultural forces that hold them back.

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To return to both the beginning and title of this section, it remains to address briefly how the discussions undertaken here on the role of Krautrock groups and their *bricolagist* music in illuminating the already *bricolagist* aesthetics of particular films within the New German Cinema might now extend beyond the present scope to consider both phenomena at large. After all, the points outlined above of open-endedness, non-fixity, impermanence and instability pertain as much to Krautrock musicians' highly diverse interpretations of German cultural identity as to their own music. Equally, they relate as well to the apparent failure of the New German Cinema's supposedly "German" sensibility to resolve into a coherent and consistent German identity, articulated as it was to different ends and with different results by individual filmmakers. As mentioned above, these points also offer an opportunity to consider both scenes, despite their ostensible lack of direct political involvement, as nonetheless political or politicised responses to the unique social, political and cultural conditions posed by the reality of post-war West Germany.

In this sense, the films and film scores analysed here above all offer a means to view both Krautrock and the New German Cinema – not to mention the present examples – as

valuable and vital audio-visual documents of a country coming to terms with its uncertain past, present and future, as articulated through the diverse and heterogeneous products of its filmmakers and pop musicians. This view is afforded in two primary and interconnected ways. Firstly, both phenomena present a picture of West Germany (or of individual West Germans) looking outwards at the world. A significant factor, after all, of both scenes' immediate and enduring appeal, furthermore across national and cultural boundaries, stems from the markedly transnational character that their *bricolage* aesthetics enabled them in large part to exude, their practitioners inspired by the cultural and stylistic influences that flowed into the Federal Republic to seek further inspiration beyond it. Secondly, just as these transnational outlooks nonetheless connoted and conferred a German identity in foreign eyes on the musicians and filmmakers that embraced them, they present instances too of West Germany looking inwards at itself. After all, as well as being a means of distinguishing themselves from prevailing and previous aesthetic traditions, both Krautrock's and the New German Cinema's distinct *bricolagist* recourse to the stylistic and cultural languages of others ultimately functioned as a ready framework through which their practitioners could consider, formulate and arrange pragmatic responses to the immediate context and contingency of the complex cultural background, history and identity they faced at home. Indeed, far from merely making or finding their way back to these identities and backgrounds as prodigal children following their forays abroad, this framework enabled musicians and filmmakers to incorporate the fact of their German birth and cultural upbringing into identities of their own. Moreover, as well as embracing contradiction and complexity alongside commonality and simplicity, these identities combined fragmentariness with unity, subjective authenticity with objective inauthenticity, and a transnational awareness of the existence of a wider world alongside a firmly national knowledge of their own place and position within it.

Furthermore, the inherently repetitive nature and serially recurring compositions of the Krautrock scores discussed throughout this thesis – serving ultimately, if not to signal or pinpoint the way towards their protagonists' redemption, then certainly to keep them moving in the hopes of one day attaining it – have far broader significance beyond these individual films as products of this *bricolage* process. The *bricolage* approaches of the films seen or of the music heard in these examples namely signify a particular and desirable mindset in which the viewer-listener is encouraged to apply similar adaptive methods and

strategies in order to continue, like the characters whose journeys they have just witnessed, to seek answers beyond the convenient closure of a musical composition or film story. In other words, and to paraphrase Kolker and Beicken one last time, these films and scores outline both the possibility and the blueprint for turning into an *art* the "act of moving on" through which both the individual and combined questing of all parties involved – filmmakers, musicians, protagonists and viewers – might one day find its redemption.

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