

L I V E I N C O N C E R T

Konzept | Choreografie | Performance:
Montserrat Gardó Castillo & Petr Hastik
Performance | Musik: Teppei Ozawa
Dramaturgie: Ludwig Abraham
Lichtdesign: Jörn Nettingsmeyer
Management | P&Ö: Alexandra Schmidt
Grafik: moritzsimons.de



MONTSERRAT GARDÓ CASTILLO is a choreographer, dancer and performer from Barcelona. After a long engagement at NEUER TANZ/VA Wölfl in Düsseldorf, she worked for Tino Seghal, Alexandra Pirici, Gintersdorfer/Klaßen, Lea Letzel and Luisa Saraíva, Alexander Giesche (Münchner Kammerspiele) as well as in the latest production by Heiner Goebbels.

PETR HASTIK comes from Staré Město u. Uherského Hradiště, in Czech Republic. He was also a member of NEUER TANZ/VA Wölfl and has worked as a performer with choreographers like Alexander Giesche (Münchner Kammerspiele), Reut Shemesh, Gintersdorfer/Klaßen and Ben J. Riepe.

They met at the Folkwang University of the Arts. Since 2013 they work together in pieces that have been presented in Germany (amongst others in Tanzhaus NRW), in Czech Republic, Greece, Irland and Spain. THE FUTURE WAS US is their first production at FFT Düsseldorf.



T H E P E R F O R M A N C E

Printed

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ॐ नमो भगवते वासुदेवाय ॥

A production by Montserrat Gardó Castillo
and Petr Hastik.

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In cooperation with FFT Düsseldorf.

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Ein Programm zur Erinnerung

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What is underground music?

Hello Reader.

Since I got this offer, I am looking for the definition of underground music.

I think a borderline in between not underground and underground music exists. Lady Gaga has started her music career at a small venue in New York. At that time she belonged to the underground music scene. John Zorn, well-known underground jazz musician, started his music career at a small venue, also in N.Y. He still plays at small venues too.

The difference here is that one had a potential of being a mass super star, and the other one had a potential of being an underground hero for small masses. This shows me how a music style or form can decide on the popularity of a musician. At the end, anybody can be Lady Gaga or John Zorn. You do. Whatever you want to do, depends on how many people you can attract. 99 percent of musicians can't reach the same level than Lady Gaga, who makes underground music scene. But I don't talk about the quality of the music, anyway.

Peace,
Teppei Ozawa aka Miss Hawaii aka
Fuffi daddy.



Tractatus logico-trapernus

by ERNESTO CASTRO

(e x c e r p t)

Philosophy teacher at the Complutense University in Madrid. Author from »Against postmodernity« (2011) and »A stick of work: essays on aesthetics« (2016). He has a youtube conference about »Trap from a philosophic viewpoint« and recently wrote the prologue to »Trap History« (2018).

1. Originally trap is not a music. Is an (altered) state of consciousness.

1.1. In United States, trap houses are places where drug is sold. And their music is a chant to that drug market.

1.1.1. Trap is not the first rap subgenre that sings to the drug market. Gangsta rap did already that. The difference is that gangsta rap was doing it from the employer perspective (›Never get high on your own supply‹) and trap does it from the consumer perspective, meaning: the true merchandise. ›The junk merchant doesn't sell his product to the consumer, he sells the consumer to his product‹ (William Burroughs).

1.1.2. Drugs also have changed. In the 80s-90s they were psicoactives like cocaine and crack. Now they are psicodepressives like opiates. In United States, it is estimated that there are 2,6 millions addicted to opiates, from which 30.000 die every year (a dead every 17 minutes).

2. Musically speaking, trap is not what we could call original. And therein lies its charm.

2.1. Triplet, the metric structure currently popularized by Migos' Versace, is already in Moonlight Sonata op. 14 by Beethoven, in Bring the Noise by Public Enemy, or in Small Time Hustler, by the Dismasters. Nothing new under the sun.

drums, let's go downstairs in my basement and I'll show you how to play drums«. There were people really helping, helping me to get a better tone out of my guitar, this kind of thing. It's different now. I teach music for living, so I know that rock came to girls. But back then, if you wanted to play guitar you were given a classical guitar or an acoustic guitar, girls didn't make loud noises. Girls wouldn't plug in to amplifier and rock out. But it's the most empowering feeling ever, you know, when you plug into a big amplifier and you can just wallow sound. It's so cool! Yeah, we played a lot. We played in all the clubs around here.«



But I think the biggest influence of that sound to me, as a guitar player, was the really big distortion, the wall of sound. I had two amplifiers. So that the louder you could be, the better. A lot of the guy bands were kind of tongue-in-cheek and making fun of things, like just themselves and lighter on the lyrical side. My band, we were writers, like Sylvia Plath enthusiasts, we were young and trying to figure life out, and we were writing about feelings, and making our way through the Reagan-Bush era and politics and things like that. [...] Personally I was writing about my own evolution as a human. I was much more serious person than, ›hey, go make me some eggs...‹ like you know, a lot of the guy bands, like Mudhoney... they had more a kind of sarcasm.«

»We were the first kids, which parents got divorced. This is a big one. We came from broken families, and it's the first time we were latchkey kids. This wasn't like that before. Right before there were the hippies, and they promised all of this love and peace, and then they dropped the ball and became materialistic. So we were in between this era. I think there was a sense of wanting to build community amongst ourselves, and we care deeply, and we worked in our communities a lot, and we had what was called the DIY culture. So we were sarcastic to the macro culture, but we believed that our empowerment came from within a smaller culture that was our community. Our generation also did the firsts WTO protests in Seattle. We cared deeply, but we also maintained the sense of humour about it. It wasn't just all: ›who cares, it doesn't matter‹, there was a nihilism, but it also came from a deep sense of caring and loyalty to each other.«

»That's probably where Kurt got confused in some way, he really did have ambition and he did want to have a music career. And then, when it came, it was so big, it was a conflict of identity of the culture where he was living in. And I think that caused a lot of inner turmoil. I've meet him, but I didn't know him personally, so I say that from feeling that turmoil myself, and having those discussions twenty years later in interviews that I conducted. That this turmoil is real. And the isolation was real. Most of people we interviewed, the number one thing that we found, the link that people would say is: ›I just never felt like I belonged‹ So, there was a need to belong but in the culture that was just: ›Well, who cares‹, you know.«

»I had a blast. But there was a lot of sexism. There was a concerted decision mostly between my bass player and me like: ›let's just wear baggy t-shirts tonight‹. Because people would go: ›take off your shirt!‹. There were some arguments I had with friends that girls couldn't play rock and roll. But then there were other friends who were: ›you know, you should learn how to play

2.2. Autotune, the voice modulator that has become the distinctive of recent trap, was not invented for music. It is based on an algorithm developed by the engineer Andy Hildebrand in order to detect oil deposits. And sure he found them!

2.2.1. The Autotune is anyway not the first voice modulator. See Talkbox and Vocoder. This latter was used by Daft Punk in *Around the World* and Cher in *Believe*. This songs have a certain retro-futuristic approach: from the past, they foresee a future that never took place. Like the year 2015 in *Back to the Future*.

2.2.2. The first trap singer that used autotune in all of his songs was T-Pain in his debut album from 2005. The inspiration didn't come precisely from the underworld. It happened while listening the song *If You Had My Love* by Jennifer Lopez, in which she uses autotune to reach the highest notes, when T-Pain thought: »I want my voice to sound like that«.

2.2.3. The most critical song to Autotune would probably be *D.O.A. (Death Of Autotune)* by Jay-Z. Released in 2009, this song relates trap to the economic crisis: »I know we facing a recession / But the music y'all making gon' make it the Great Depression / All y'all lack aggression«. Jay-Z reproaches the trappers their disagreement towards heteronormative masculinity: »Stop your bloodclot crying / The kid, the dog, everybody dying, no lying / You niggas' jeans too tight / You colors too bright, your voice too light (too far nigga) / I might wear black for a year straight«. He's also bragging about his economic class: »I'm a multi-millionaire / So how is it I'm still the hardest nigga here«

[...] To be continued [...]

7. »What we can't say we can't say, and we can't whistle it either« (Frank Ramsey).

By VINCENT BASSE aka DOUBTBOY
German trap singer from the collective and
record label EROTIK TOY RECORDS.

positive and a lot of it negative. More negative than positive, I'm sure. A few bands got signed, but nothing really happened after that.«

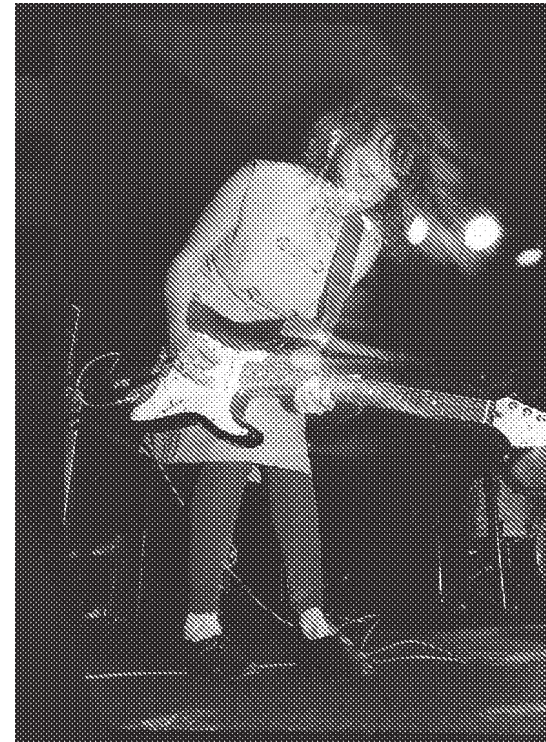
future

Seattle 10.04.2018
GRETTA HARLEY

guitarist, songwriter and singer. Named one of the 50 Women Who Rock Seattle.

»You are looking at the MTV Unplugged Concert as being the thing that changed everything. But when I remember what changed in my mind, like where my memory goes to on how Seattle music scene changed, is when Nirvana was on Saturday Night Live. Because we were all in a scene, a very tightened scene, and when Nirvana, who we most of us had seen playing in small clubs, was there. That big moment. That was the SNL. We all got together at people's

houses to watch the TV. You know, it was before computers, right? We had parties. We were like: »Oh my gosh, they're on it, they're on Saturday Night Live.« And Krist throw the bass and hit him on the head. It was just that moment that we all remembered. In the play that I co-wrote and co-produced about grunge, that was the end of the first act. And then things really changed and affected our lives. Because before Seattle was just a little sleepy town.«



»The word Grunge was nothing that we used, it was a label, it was kind of a joke label. And also, there was so much music, there was so much diversity in the music, it wasn't like a sound.

»I think there's always going to be stuffs that are subculture. The nature of subculture is that most people are not going to see it. So even then, we weren't seen or most people weren't aware of subculture up until it became of enough interest that it will generate either monetary or political or power benefits to somebody.«

»In my last years of Highschool I started a band with another guy I met, who was similarly, interested in weird prog-rock. So all of a sudden I was in a band and that was it. I was 16–17. So once you started playing in a band, it didn't matter what kind of band you were in. All of a sudden you were pulled out of Seattle or Portland, or LA or New York and you were sucked into that subculture, the music subculture. It didn't really matter what kind of music you were playing. And that subculture was saying to those 16–17 year old kids: you can play music, you can be in a band, you can do this.«

»The theatrical aspect of our shows was that we weren't just a bunch of people playing their music and banging their head. It was some crazy or stupid or weird idea that would come out and we will be all dress in a colour or wear make up and skirts. So the unpredictability of the shows extended to putting in some theatre and movement performance. It was definitely different than a lot of other bands. And we didn't care as much. If people think you are cool enough, and you are not anymore worried of being cool and you don't give a damn in the first place, it gives you the freedom to experiment more, without the fear of ridicule, or loosing your audience, or people loosing the interest. I think experimentation is always helpful if you feel you have an audience.«

»If we wanted to make something bigger all we had to do is sit down and drink enough, and I think we would come up with some crazy ideas.«

»I remember going to a cafe and there was this man reading a book and taking notes, and he closes the book and I read: The business of music. And that was 1989. So there was the Seattle arch of music becoming more popular. And you could see it coming. It was an unfortunate extension of any kind of growth. One of the side effects was that some people made a lot of money, got very popular and changed the course of music in a lot of ways. But for most people Seattle was Seattle and you stayed.«

»But Nevermind came out and the match that you lit was worldwide. And once that happened, record labels came to Seattle like literally flies on shit. It was weird.

All these people that descended to the city had a lot of influence, a lot of it

I like to be the master of ceremony.
I accept the weather, i don't agree.
I don't like to be trapped, I like to escape.
I like the change, I don't like the same.
Queen is cool.
I like to act, I don't like myself.
Doubts are my inspiration.
Prince is cool, also.
I like to cry in the rain when its warm.
Look, a flash. / I feel like a shootingstar.
I like to have sex with beautyfull peoples, its awesom.
Everybody needs a microphon at home!!
I'm out of my mind. I don't mind. I like it.
Shoclote and Bananas
I like it!
I don't like to be your child, I like to be alive.
Salt and Pepper.
Jalapenos!
Everyone is so fucking awesome
and I'm exited about our all development!
1, 2, 3, A, B, C
I would like to play guitare like Jimmy Handy,
but screaming is much more fun to me.
I like to give a damn. I like to understand.
I like to belong nowhere.
Let's go outside.



Yo me la toda mie

dude I don't give a fu

Watching at a photo from an early Nirvana concert

»Here is why we liked Nirvana so much, look all this are girls. The whole room is full of thousand girls, cause they love the band. If you look at the guys (in the public) they are all looking at the girls. Including Bruce (Pavitt). Nobody's looking at the band. I'm not kidding you. It was kind of amazing.«

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Seattle 15.04.2018

JIM TILLMAN

bassist in The U-Men, considered one of the firsts Grunge bands from Seattle, and in Love Battery

»If we didn't feel that the show was going right we would turn it more into a performance. I think it's just a natural inclination. If you see yourself falling apart some people would freak out and just curl up into a ball and shut down, other people would turn the volume up at 12.

We were comfortable enough playing together for a while and getting better at our instruments to be able to do something with them other than shut down or be a creepy band. We just managed to have the ability and understanding of what to do with that moment.«



»These kids were in the High-school. I'm not sure if they were conscious they were being influenced by fine arts, but they were certainly exposed to it repeatedly. And for a period of time they developed a pretty sophisticated response. We could talk about art. And I think that informed the music in one sort or another.«



»It's been said by people that grunge was the last huge movement of its kind, because right then Microsoft came, personal computing, the internet... it all start happening at once. And it really transformed very quickly into a global world. Distinctions in geography became less important. So I think that's lost. What I see going on right now and what I relate to now is very small intimate music and art scenes. The most exciting things coming on here is young feminists movements. But is very small, and much like Bruce (Pavitt), they sort of reject the popular media.

My interest from 1979 on, has always been the intersection of fine art and popular culture and where those two sort of meet and how they influence each other.«

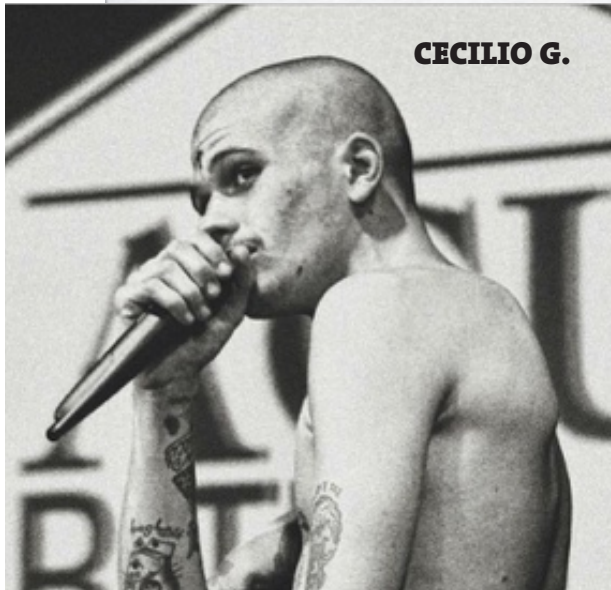
»In my early shows I didn't have a stage. I didn't like the separation between the audience and them, because it specifically elevated the musicians, and I didn't have one. My second space had a stage like a foot high so you can see them, but I rejected that separation. I wanted the audience to feel like they were participating. Don't use stage, fuck the stage. We didn't have stages.«

About Kurt's dead

»It didn't surprised me very much. Bruce and I saw him a couple of days before. We were at a bar and saw him coming. It's a long story. Before I wouldn't have doubt talking to him... If I just had known that was the last time I would see him. Bruce and I were like: ›Should we go? there's Kurt‹ ›What are we gonna say?‹ He was just in such a bad shape, but I didn't know how bad shape. He died 2-3 days later.«

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CECILIO G.

GENIUS AND PIKETE*

By TANYA BEYELER



Tanya Beyeler Theatre author, musician, performer, and video-maker.
Director, together with Pablo Gisbert from the spanish company El Conde de Torrefiel.

The Spanish urban music has grown and diversified exponentially in the last years, thanks to the Millennial and Z Generations. The emergence of trap, as a phenomenon generated from that landscape, has been determining and epidemic, not only on a musical level but it oriented other aspects and manifestations both social and in communication like fashion, social networks or the way live music is conceived. The music circumscribed in the trap genre is not characterized by a high dose of sophistication in its composition, in fact, the synthesis and rawness in all of its parts is a virtue and one of the key elements of its success. Because it makes it accessible, honest and spontaneous. I'm not one of those voices that can theorize about this musical phenomenon, elevate it or denigrate it, milking it over its possibilities. To me trap is what it is, as it was grunge and punk. You experience it or don't, but it won't change the world, because it is one more manifestation of it.

Among this rich and varied breeding ground there's a stalk that, if I try to make an exercise of perspective and I imagine this present time transformed in a sort of "The Wonder Years", it will still be remember, or at least it will for me. This figure is Cecilio G., who's music, loved or hated (there's no remedy nor middle ground) is able to exceed its gender, styles or trends. Cecilio G. is what we could define as an outsider, precisely because of his eccentric music sense and his very personal intention when creating his themes.



Green River is very funny, TAD, very funny. And even the Nirvana guys could occasionally be funny. They weren't taking themselves seriously, so there was a lot of joking.«

»Some bands are very scripted, they say the same things, play the same set. With Nirvana and Mudhoney, you didn't know which song was gonna go after which one, you didn't know if Kurt was gonna smash his guitar, you didn't know if Mark was gonna jump on Steve Turner's shoulders. So there was a lot of spontaneity and being in the moment. And sometimes their shows would suck and sometimes they would be awesome.«

future

Seattle 19.04.2018
LARRY REID

Ex U-Men manager, forerunner for the later ›grunge‹ bands from Seattle, art and event's curator, gallery owner and comic books publisher

»Grunge was a cultural phenomenon, more than a kind of music. A lot of people now relate it to a style of music. It was far more than that. And in fact a lot of the bands that were associated with grunge, played very different styles. What they had mostly in common was a shitty recording and a low budget. Nobody had any money. You can recreate that sound, but it was really hard to recreate that atmosphere, the environment, the context. Grunge music was sort of emblematic of what the Pacific Northwest was like then. I've described it in the past as the Northwest Noire«

Interviews held during the Goethe Institute Research Residency in Seattle

Seattle 05.04.2018
BRUCE PAVITT

Co-founder of the label Sub Pop Records that signed the first Nirvana record: Bleach, among other essential grunge bands from Seattle. Sub Pop is referred as one of the main engines that help developing the ›the grunge movement‹.

»There's so many different ways that you can look to the Nirvana story. And that's why people keep coming back to it. It was not just that they did great music, but the story itself... Kurt was an artistic revolutionary, coming from the underground, who stormed the pop charts, went to number one and knock Michael Jackson of the pop charts, that was the most popular artist in the world at that moment. It was extremely symbolic. I mean In Germany you have the fall of the Berlin Wall or whatever, in America we have Nirvana knocking out Michael Jackson of the pop charts. Is more symbolic, but it was an incredible big deal. It hasn't really happened since.«

»There was a struggle. And this is another part of the story. He wanted it both ways, I wanted it both ways. A lot of us wanted it both ways. He wanted the authenticity and the creative control as an independent artist, but he also wanted to be world famous and to make some money. [...] But for him, his fame destroyed him. If he hadn't become so popular there's a good chance he'd probably still be alive.«

»The musicians never thought they would have here a career so they just did it for fun. People were just playing for each other. Things started happening in '85, '86, '87. Green River, Soundgarden, Malfunkshun you normally would have like 50 people in the audience. And quite a few of those people would

Cecilio G.'s music approach, both with his metallic and deep voice, is absolutely plastic and visual. He manipulates the elements to generate images and states with an irreverent freedom: he distorts, repeats and breaks the material that appears in every song and invites you to trust and follow him blindly from the beginning until the end of the theme. He subdues you to his forms, to his way of being in the world. And if language creates the reality, Cecilio G. has a very strong one on his own. Beyond the common words that are used in the urban music slang, a lot of the terms that appear in his themes have been coded under a different meaning, or they acquire a new sound existence through his vocalization (or no-vocalization). He throws the language as if it was a tangible matter, in order to give it a precise and personal graphic form, able to transmit in a cristal-clear way a certain sensation.

Besides, Cecilio G. has a great sense of humour, a humour sometimes extreme, that never falls into cynicism, a humour that assumes the misery from the vital perspective.

But to say that Cecilio G. is ahead of his time wouldn't be correct, the most accurate would probably to declare we can't understand or know where he's heading to. His development is certainly chaotic. Consequently his repertory is huge and irregular, it evokes cultural references of all kinds with unpredictable and explosive combinations. Cecilio G. is an imperfect but sublime artist at the same time. A combination that for me is the paradigm of beauty: life and death, true and lie coexist in one same movement. Through the combination of the described elements, some of his themes are able to reach the deepest fibre thanks to an overwhelming honesty that breaks through the mistery to resonate in the caves of feelings and to bounce in the brain, altering the perception to catharsis. It happens to me rarely but when somebody manages to knock down my protection barriers and conquers my mind and flesh, then, I can't avoid but to automatically transfer him to a privileged place in my being.

Cecilio G. is a non-conformist in every sense: image, lyrics, rythms, interpretation, appearance and I would even dare to say that he is that in spite of himself. He is always in motion, always changing, always in search of a new door to open or rather always alert to have a door to escape and not being caught. Cecilio G. is unreachable and inaccessible in what he does, in what he thinks, in what he says, he puts a lot of energy in that, with all its consequences: his music is one of them.

*Swagger... Style... The way people look, act, talk, walk, dance, etc.
Latin American term generally used by baseball players

Chat with Aïda Camprubí

Music journalist, musician, collaborator in >El Bloque<, youtube program on urban music, and conductor from >Feel< a live music program in Barcelona TV.

Aïda

Hi beauty
how did you related the Unplugged from Nirvana with trap and what is trap for you? to understand right where your project is going

well first, grunge as well as trap are coming from the underground, DIY culture and I understand them as resistance forms in fact we want to relate Nirvana, trap, white trap and retro futurism sorry, white trash trap as urban music, focusing essentially in all the Spanish scene that is a very unique phenomenon here in Germany I have a friend doing trap and he is super punk another aspect from grunge that I also relate to trap is the loser culture

?
loser and trap?

some, like Yung Beef, they come from being absolutely losers working class immigrants

it has nothing to do being loser with being working class. I even find the comparison offensive. I think I don't want to participate in this project. I'm sorry

well, I think that what grunge did was empowering the concept of loser and no future

I'm sick of people addressing trap from academicism like Ernesto Casto does. I've never seen him dancing at any of their parties or sharing sincere time with this gang

well, our work is not too academic

and trap is already starting to be a social fetish which does more harm than good. I was not convinced by your explanations and I don't want to get involved with it

well, everything ends up emptying its meaning, in fact, we talk about that anyway, we haven't spoke much. Look, I'm sorry if I said something that you find absurd. Actually I would love to speak to you and know your opinion. I speak from the outside. I couldn't get to know or neither be at the core from Spanish trap, because I'm not living there.

all in all I'm sorry when this phenomenon is dealt from the outside and as a hype because it is not doing any good. why not to speak about something that you know near-at-hand? instead of focusing on trends? there are thousand local movements more interesting and that need diffusion, not a reinterpretation from the cultural elite

look, first of all I think your point of view is really interesting second, I'm interested in trap as a phenomenon in Spain for all that's agitating and being as a creative movement I would love to speak about it with you because you are very much in it