

# “I’m not a comedian, I’m a clown”

**INTERVIEW:** Since the entertainer Helge Schneider became famous in 1994 with an absurd song about a cat litter box, The audience loves him and his Dadaist jokes. His new tour, titled "Come here, you have a mark!" On Sunday, he also visits Mannheim's Rose Garden. Our colleague Olaf Neumann spoke with Helge Schneider.

**You have just won the Satire Prize Göttingen Elk was awarded. Are you pleased, as a satirist and not to be perceived as a comedian?**

I'm more of a satirist than a comedian anyway. I'm a clown. In combination with music, satire inevitably arises, but not necessarily with words.

**The Göttingen Elk was presented to you for her. Her life's work was awarded. Dreams**

**Do you dream of becoming immortal with your work - like Karl Valentin?**

I don't dream of such a thing. Either it happens or it doesn't. I think I think about death more often, but actually I can't die yet. Besides, you feel always so immortal.

**For the new tour you have some new songs prepared. Supposedly also a medley for Obama. No, I never refer to political figures. Some of the songs I have already finished: "Clanking, scorching Cacti" or "Uproar in the Furrow". But the corresponding songs have yet to be written**

become.

**Obama wants Germany Sending 2,500 more soldiers to Afghanistan. What do you think about that? What can I say? They hear but not on me because I'm a comedian.**

**Were you in the Bundeswehr yourself?**

No, I am a conscientious objector. I was 18 or 19 at the time and a bit rebellious. I had the so-called first negotiation messed up because I was hardly prepared was. I should imagine the following scenario-

rio: I'm sitting on death row, but I have a gun.

I could kill the guard and flee. Then I told the Examination board that I didn't own a weapon. Yes! No!

Yes! No! At some point I realized the whole thing was too stupid, and I had to laugh, but especially because the guys looked so stupid, especially one of them. That was it

**But there was still a chance a second oral hearing. Did you go there?**

Because I object to the second Negotiation then had not submitted on time, I got finally the call-up notice along with a ticket to

Seesen or something. But I'm not there there, but simply moved.

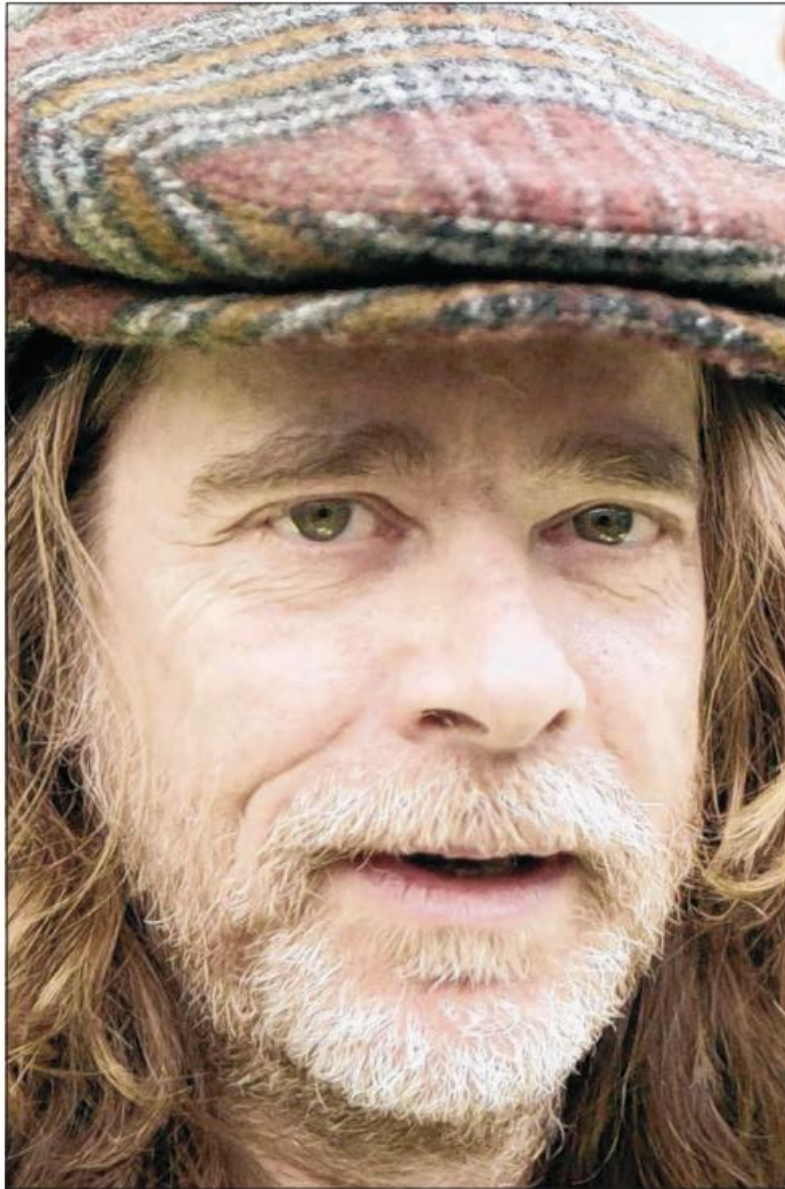
**And then the military police came?**

I have no idea, I have always moved around incredibly often. Only when I When I became a father, I needed to No longer afraid of military police. At least, that's what I thought.

**As a young person, you were rebellious. How do you see yourself today?**

I think I am just the same as always, but my job makes I feel much calmer than I used to be. You are somehow famous and doesn't need to be so confusing anymore. I am interested in current political events and I also talk to People about certain things, such as Example now also very current about the war in Afghanistan. But actually, I have no idea how and where and why all this is happening. You are "fed" with a lot of information,

one can perhaps only judge half as authentic.



**Helge Schneider will not sing a song about Barack Obama in the Rose Garden, nor will he offer a program on the economic crisis.** PHOTO: DDP

**The motto of your new tour is "Come on, here's a mark!" That Program for the economic crisis?**

Not really. It's just a title. Especially when something is expected of me, I have the habit of not to fulfill it. Certainly I will not even use the word "Mark" say.

**What goes through your mind on stage your head? Go fully into the stage character Helge Schneider?**

Yes, actually you are right, I am although also privately the stage character Helge Schneider, but on stage much more. I perform, play Piano, tear that down, go forward and tell who I am or where I was yesterday. And suddenly a story that is not true. Then I say that I like it and play the piano again. This time Jazz. Then I start dancing. Suddenly I remember, I wanted still play guitar. I do it just the way I want it. It makes I just really enjoy first moment. When I I stalk the audience from the side through the curtain and If I am allowed to give a few initial snippets of words, I usually start by playing the piano, if possible something classical. The

all the time: Hopefully I something again!

**You are planning a new film. Should he act?**

The idea is already finished in my Head, but I won't reveal it yet.

#### APPOINTMENT

Helge Schneider will perform on Sunday, 7. February, at 8 p.m. in the Mannheim Rosengarten with a series of new songs. He will be accompanied by his Band Die Drops.

## NEW IN THEATERS

Film biography times change you

At the peak of his success, Bushido received a postcard from his hated father on tour. Suddenly, traumatic memories resurface. Based on the autobiography of the 32-year-old Berliner Rappers who often get into trouble with his violent, misogynistic and homophobic lyrics, Uli Edel has created a hot needle fast-paced film biography. is embellished to be family-friendly, but completely without distance, but demonstrates precisely through its striking illustration of the perspective of the first-person narrator, it beautifully illustrates the psychological double bind between self-Pity and aggression, mama's boy and macho. Blonde sluts who constantly want to drag him into the horizontal line his path to the top, which he follows as a high school dropout, dealer, thug,

Graffiti artist and prisoner begins. Girlfriend Selina, always in a mini and with heels, comes from a decadent, rich family. The flat characters, in addition to contradictions, constantly develop an involuntary Comedy. Bushido gives the boys big-pants antics and the girls velvet eyes. The film scrapes thus very close to a parody over. (chy)

**Germany 2009, Director: Uli Edel, Cast: Bushido, Moritz Bleibtreu, Karoline Schuch, Elyas M'Ba-rek; ages 12 and up, 94 minutes. Ludwigshafen: Cinestar, Mannheim: Cinemaxx.**

## thriller Armored

After returning from the Iraq War, Ty gets a job as a security guard. Soon the young guy who is in a private emergency, an immoral offer. His best Friend and his clique plan the fake robbery of two armored cars with 42 million dollars Loot. Since the coup is supposed to be non-violent, Ty wants to join in. At first, the supposed robbery goes like clockwork.

But then the project expires the helm. Ty wants to get out... The Thriller does not want to reinvent the genre and, last but not least, also reminds Tarantino's "Reservoir Dogs." Nevertheless, the film surprises with its straightforwardness. Cunning bad guys like Jean Reno and Matt Dillon pull the strings, and the conflict between morality and Authority, between the group and the individual, is thrillingly staged. The rather small budget makes from this ensemble film, however, almost a chamber play, which at least looks like a B-movie. (chy)

**USA 2009, director: Nimród Antal, Cast: Matt Dillon, Jean Reno, Laurence Fishburne; 88 minutes. Ludwigshafen: Cinestar, Mannheim: Cinemaxx.**

## Political cartoons for those who have had a good night's sleep

Bavarian cabaret artist Christian Springer gives a furious performance at the BASF Gesellschaftshaus

BY GEREON HOFFMANN

**In the end, Christian Springer almost fell off his chair. As Fonsi, ticket seller of Neuschwanstein Castle, has the Bavarian cabaret artist in BASF-Gesellschaftshaus delivered a furious performance. The audience barely had a chance to catch their breath.**

In uniform with worn pocket under his arm, Fonsi came to the stage and could no longer be stopped. With almost frightening Tempo Springer began to grumble and kept his pace until End. He is a cabaret artist in the classic

sian sense. It is about politics and politically relevant topics. There are not a single lame joke in In the two hours, there isn't a single joke below the belt. Springer aims for the other end – the Head. The audience noticed that his performance was not a standard program that was simply played out The discussion about the nude scanners, the tax policy of the black-yellow government coalition and how ministers of the new federal cabinet have performed, all that found its way into Springer's program. And as soon as the cabaret artist landed a gag, he already has the next punchline.

must be well rested to to catch up with that.

Christian Springer was born Munich resident. After graduating from high school in 1984 He studied Semitic studies (comparative linguistics of Semitic Languages), philology of the Christian Orient, and literary history. After that, you probably have to become a cabaret artist. Even towards the end of his school days, Springer was active as a cabaret artist and founded a cabaret called Fernrohr. His program about Catholicism and the Church required police protection during performances in staunchly Catholic Bavaria.

Springer began as an author for Otis Schlachthof, a cabaret show

of the Bavarian Broadcasting Corporation, for the he still writes today. As a solo artist, he first won a number of prizes in Bavaria, and now

he set out to take over the rest of the Republic and the German-speaking neighbors conquer.

The chances are good, because Springer's cabaret has already reached Bavaria left behind. It is the federal policy and the all-German Society, which he accurately Korn takes. It annoys him that the Youth always seen as stupid, lazy and violent. It annoys him that the tabloid media every few days have a new story through the village. It annoys him,

that many things could be so simple if people would just think about it a little.

Springer reveals a combative humanism and an almost defiant love of humanity. In Springer's fictional reportage of the great

The rage he talks himself into is more than The audience had to think along, the high tempo demanded the audience. But it was worth it worth the effort.

## The desire for freedom of the disenfranchised

Vincenzo Bellini's opera "Norma" as a guest performance of the Pflztheater Kaiserslautern at the Theater im Pfalzbau

BY GABOR HALASZ

**"War, war! Blood, blood! Carnage, Massacre," resounded with barbaric force in the palace building. As once at La Scala in Milan, where in 1859 a "Norma" performance, the wild war choir of the Gauls rebelling against the Roman occupation sparked the initial spark for a mass demonstration and Italy's unrest.**

**war of dependence against Austria. The political content of Bellini's bel canto opera Thomas Wünsch in the foreground because of its staging, with the Kaiserslautern's Pfalztheater in Ludwigshafen Pfalzbau is a guest.**

With his template, the director Although handled very freely, the Action from the first century BC to the present

and made no sparing with direct allusions to the catastrophes of the 20th century. From the air

Wünsch's conception is taken but certainly not: with its themes of foreign rule, oppression, violence on the one hand, and on the other

On the other hand, the humiliated and disenfranchised are striving for liberation.

Between the Italian Opera of the early and middle 19th century century and the "Risorgimento", the freedom movement that led to independence and unification of Italy, there was undoubtedly a connection. And

In "Norma" the political conflict more than just a historical foil for Drama of the main characters.

It also seemed obvious Wünsch's rejection of an old-fashioned picture book arrangement à la Asterix and the Obelisk. Instead, Heiko Mönichs suggested images of the neorealist Italian

Film-oriented equipment creates an atmosphere of misery, threat, Fear, violence and ghetto.

It cannot be denied that Wishes many thoughts about the piece and even more effort in the leadership has given - too much, because his unbridled activism was largely counterproductive. This already began during the overture, in which a

Demonstration on the open stage and the murderous intervention the soldiers from the music. A killed demonstrator was then repeatedly

from the stage and back to it-

For this operation, the curtain had to fall and rise each time. Similar unjustified interruptions occurred

in the second act, in which the insertion of the slow movement (played very cleanly by Sophie Barilij) from a Vivaldi concerto for piccolo flute was totally arbitrary. The allusion on the women's orchestra in Auschwitz was hardly understandable.



**In the title role, Rossella Ragatzu distinguished herself as a stylist, bel canto and tragedian of stature.** PHOTO: PFLZTHEATER

To make matters worse, the the director's desired scenic language of "heightened emotionality" very exaggerated and not without unintentional comedy, especially in the gestures and expressions of suffering of the high priest Oroveso. Furthermore, it remains questionable whether the priestess Norma, a relative of Medea, Figure of ancient grandeur, convincing as a middle-class housewife doing her shopping on a bicycle. Musically, there were pleasing impressions. Andreas Hotz arranged superior at the desk and tried successfully to differentiate and cultivated interplay in the orchestra. However, at times the proceedings, as in the Kaiserslautern premiere, seemed

little viscous. In the title role Rossella Ragatzu distinguished herself as Stylist, bel canto singer and tragedian of stature. Through fine vocal quality, virtuoso ornamental singing and above all complete identification with the

She took her stage presence very much for herself Adelheid Fink was also excellent vocally and musically as the Adalgisa. In exposed locations but her soprano jumped a little hard sounded too straight at first. With a metallically radiant, high-pitched, yet somewhat firm tenor,

George Oniani the Pollione, and Jon Pescevic was a gutturally rumbling Oroveso. Ulrich's Nolte disciplined choirs.

#### APPOINTMENT

Another performance tonight, 6. February, at 7:30 p.m.

## Evil secret

Isabelle Müller reads in the city library

BY HEIKE MARX

**In the city library, Wildwasser, a specialist unit against sexual violence against girls and women, has Event series "Professional Breaks - Breaks in Life" with a reading started by Isabelle Müller. Her Book "Phoenix Daughter" tells of the injuries of her Vietnamese mother, the trauma of her own childhood and the strength to overcome suffering.**

After being in a cold night on the tracks and waiting for the train that didn't come, because a strike had broken out, she realized: "You should live!" She managed to get rid of the father who had nine years, to fight for a degree and to lead a self-determined life

to live life.

"I was lucky enough to meet some people who gave me support," she says simply,

Woman of 45 years, self-confident, cheerful and balanced. These people were her mother, a motherly German friend, and later her husband. Nevertheless,

She wouldn't confide her evil secret to any of them. Her mother would might have taken terrible revenge, but that would have cost her life destroyed.

The mother Mè Loan was still not twelve years old from home because she could not live with a wanted to marry a complete stranger. Her father was French.

German soldier; after years of torture and exploitation, he was the only one who gave her protection. He married her and adopted her first child, came from a rape. She loved him, followed him into the Algerian War, and after his release, to a village near Tours. Isabelle was born there as the youngest of five children.

They were poor, "the Chinese woman" was not well tolerated. But bad It only became a problem for Isabelle when her father lost his job and her mother left the family with her restaurant She was eight years old old. After the father had a serious had survived cancer, he became even more perverse. Only when Isabelle, who had learned karate, once he released the air, he stirred no longer look at them.

Since Mè Loan knew nothing, they are happy about success and happiness her daughter unclouded joy, with visit her old home and the See siblings again. Isabelle even allowed the father Mè Loan accompanied her when she visited came to Germany. "It was the right decision," she says, "but it was also the right decision after the death of the mother to write the book." Before the publication, she gave it to her husband and daughters to read.

#### BOOKMARK

Isabelle Müller: Phoenix Daughter, 288 pages, 17.95 euros. On Wednesday, March 10, at 7:30 pm Brigitte Iffland will read her biography "I live. I am".