

IMAGINE

WAKING UP TOMORROW AND ALL

MUSIC

HAS DISAPPEARED



A FILM BY **STEFAN SCHWIETERT**
WITH **BILL DRUMMOND**



SCORE

1. IMAGINE

Imagine waking up tomorrow morning
and all music has disappeared.

All musical instruments, all forms
of recorded music, gone.

A world without music.

What is more, you cannot even remember
what music sounded like or how it was made.

You can only remember that it had existed and that it
had been important to you and your civilisation.

And you long to hear it once more.

Then imagine people coming together to make music
with nothing but their voices and with no knowledge of
what music should sound like.

The music they would make is that of The17.

SHORT SYNOPSIS

Imagine waking up tomorrow morning and all music has disappeared. Just like that. What will remain when it is all gone: Cd's, iPods, instruments? When we don't know anymore what it was: music? He shows it to us: Bill Drummond, the man who with The KLF once conquered the world of pop. An anarchic spirit, an eternal punk who now leads the largest choir of the world: The17, an ever changing ensemble of amateurs with no sheets of music and no rehearsals. Stefan Schwietert (Echoes of Home) accompanies Drummond as he finds new voices for his choir: in the open fields or in a factory, in a class room or in a pub. It is a journey to point zero of music. So we can innocently invent it again. Together, in this moment.

SYNOPSIS

Imagine waking up tomorrow and all music has disappeared. Just like that. No records, no iPods, no instruments. What would we still have when this is all gone? When we don't even know anymore what it was: music?

He shows it to us: Bill Drummond, the protagonist in Stefan Schwietert's new documentary «Imagine Waking Up Tomorrow And All Music has Disappeared». Bill Drummond won fame as one half of The KLF with a string of international hits that hijacked the music industry including «3 a.m. Eternal» (1990) and «Justified & Ancient» (1991). He became infamous when he turned his back on the pop-world and later, together with his partner Jimmy Cauty, burnt one million pounds sterling. In this film we meet this eternal punk as the leader of the world's largest choir: it is The17, a perpetually changing and often coincidentally composed ensemble of lay-vocalists who Drummond gathers together in all manner of places. Director Stefan Schwietert («Echoes of Home») accompanies him as he finds new voices for a choir that is perpetually being composed and dissolved. There is no sheet music and there are no rehearsals. There are only the instructions of the chorister – he calls them scores – and one great question: what would it sound like if we were to ingenuously reinvent music from scratch? Without instruments or other assistance, thrown back on our naked and unpractised voices. Together in this instant.

It is a journey to music's ground zero with Bill Drummond as tour guide: blue jeans, hiking boots, a worn old leather coat. An anarchist at heart and a lovable provocateur, a Scottish minister's son on a mission who is anything but a missionary. We accompany him on his

journey west through England and Wales to the roaring Irish coast. We roll with him in his Land Rover and listen to the throbbing song of its motor. We are with him when he drums together his ephemeral choirs.

Workers on fields or in factories, schoolchildren in classrooms or drinking-pals in a pub. And again and again his own past catches up with him – from his first single with the punk band Big in Japan to the remnants of the fortune he turned to ash – and by the by his career with The KLF, the brief and mad era of international success that he himself ended in commercial suicide.

The film shows us this restless researcher in his unquenchable curiosity and with all his contradictions. We see a wandering preacher without a sermon but with a grand idea: Bill Drummond wants to remove our fixed ideas about music and free our minds for something that cannot easily be summoned on YouTube. Because it is only created in one place and at one time before then vanishing again.

«Imagine Waking Up...» Is a trip to ground zero and beyond. To where something new is beginning. Something unheard of. We call it music and we are the instrument.



Singing comes from somewhere else in you than just talking. Even the Agh stuff that I get people to do, asking somebody to open their mouth and sing is a big ask.



SCORE

318. CONSIDER Latitude 53°07'N

Journey from one coastline to another.
Record voices on the way.
At the end of the journey combine the recordings.
Play back and listen to the recordings once.
Then delete.



Interview with Stefan Schwietert (Author and director)

WHAT IS MUSIC?

How was the idea for this film born? Was it your original intention to make a film about Bill Drummond?

No. The point of departure was a project with the title «Off the Record». After all my films I wanted to get away from the polarity between the artists on stage, on the one hand, and the public as consumers of music on the other. I wanted to free myself from this because I've always been interested in other encounters with music. And it was clear to me that I didn't want to cast my gaze back to another époque of civilisation, to cultures where music-making is more closely bound to everyday life, like in Indonesia or Africa. So not a retrospective, but a looking towards the future.

How did you come upon Bill Drummond?

It was when he came to Oldenburg to do one of his performances there. That's the first time I heard of his choir, The17. I went there spontaneously and was fascinated by his charisma and his project. They were an incredible amount of coincidences between it and my project, as The17 is based on the same premises: what function does music have now and how is it to be treated? We were in great mental proximity at once.

Did you already know about his prior history with The KLF and the million pounds he burnt?

No! Unlike most people it was only through The17 that I learnt about the whole thing with The KLF and the money. Somehow I'd missed it. I've done lots of commission films relating to jazz and classical music, then I was involved with world music, which is why I didn't come across The KLF. It was only through the Internet that I heard about it. That was when trying to find out who this Bill Drummond dude in Oldenburg was.

How were you able to persuade him to make the film? The idea that he is pursuing with The17 is at odds with our tendency to record and preserve everything – all an idea that is inimical to all filmmaking.

It was a lengthy process. I argued to him that a documentary film that remains genuine becomes a work of art in its own right and weaves its own weave. I also gave Bill my films. We discussed them intensely, and this created a basis founded on mutual trust. What also helped me was the fact that Bill had already predetermined the end of The17: his 60th birthday. Which is why we'd agreed that the film should only be screened once the project ended.

How detailed were the agreements that you had to reach with him? Was it established what you could include and what not?

Initially the question was: shouldn't the camera always be turned off whenever Bill is meeting people and beginning to make sounds with them? I gave this serious consideration. At the same time I had to somehow tell him that my film would go over and beyond The17. It had to be a global film, a film that not only fascinates people who are interested in conceptual art. For me it was a matter of more fundamental questions about our relationship to music. And what makes Bill competent in speaking about music is his life-experience, including his

time with The KLF. It was important for me to build an arc that leads to The17. We then held long conversations about what is possible and what is not. Bill has many reservations about anything to do with The KLF. To him this past is a blessing and a curse. It opens many doors to him, yet it's something he prefers not to be asked about.

This is apparent in the scene in the classroom where a pupil wants Drummond to tell him whether he really burnt one million pounds.

Yes, that was really lucky. Off-camera I've often seen Bill being recognised by people on the street and asked about this subject. He can't evade it. Which is why, in terms of the documentary, it's legitimate that I include the topic – because Bill is perpetually confronted with it in his existence. It was important for us to abide by certain rules we had established. For example, that we don't use music by The KLF in the film. But I always tried to find little stories where we could compromise. For example, the brick I found in Bill's workroom.

It's the block that has been pressed together out of the ashes of the burnt million?

Precisely. Of course I could ask him what was with it. And so we could then discuss the matter, after all. It was in this manner I tried to anchor it into the film. The container with the KLF archives was also a piece of luck: Bill had to change workrooms, and transport the container with all its contents in the process. We timed it right and were there when the container arrived.

Like almost all of your films, this one is also about music. But it is a music film without music in a conventional sense. What did this mean for the soundtrack and the sound design?

It was primarily a challenge. From the instant where I saw that I wouldn't be able to work my way alongside wonderful music, as I have in my previous films. It was terrific fun and we initially overstepped the mark with our ideas: we considered collages from all noises and sounds we met on our travels, including ships and their horns, waves, birds and industrial noises... But we then noticed that such an opulent sound design didn't suit the film at all. At a visual level, too, the film has an almost puritanical severity in its simplicity. And so we weren't able to stylise sound design too heavily. It wouldn't have suited the immediacy and directness of the concept the film abides by.

The film takes us to what one might call the ground zero of music. How would you contextualise it in terms of your work?

To me it's an appropriate continuation of my many-year-long quest for music: where is it from, and where does it lead? This is the sentence that runs like a golden thread throughout my films, as disparate as they might be. And in making them I've always looked for protagonists I enjoy shooting with and with whom I'm able to establish a certain proximity. And I've always worked with music I'm enthusiastic about. It creates a certain warmth in the films and engenders an inclusion of the public. In this film it's somewhat different. I maintained a greater distance to Bill Drummond, which is also due to the complexity and contradictory nature of his character. It gives viewers more to ruminate on than its predecessors did. Which is legitimate. At the same time I again

A photograph of a snowy landscape with several people walking and standing. There are bare trees and large rocks in the foreground. The scene is bright and clear.

SCORE

328. SURROUND

Take a map of a city.

Draw a circle on the map.

Position The17 at no more than fifty metres intervals.

Each member of The17 should be in sight and hearing of their neighbour in each direction.

Once everybody is standing on the circle, make a single, full-throated, two-note call.

That is... Waaayoooo.

tried to reach my boundaries in terms of cinematographic creativity – despite the risk that it presumes the audience’s willingness to experiment. And it is an experiment with an open end: in the artistic research-process I can’t always do that which functioned so well last time.

What was the film’s greatest artistic challenge? And to what extent did Drummond’s conceptual thinking influence the film?

As with each of my films, the formal aspects of the film is born from a consideration of content. Starting with «A Tickle In The Heart», there were content-related reasons for shooting in black-and-white. And here, too, a visual design came about which is, how shall I put it, consciously somewhat impoverished and almost naked. If I watch a documentary film now, I am not satisfied with the theme alone. Given today’s surfeit of films, I expect directors to have a powerful original style and perhaps also play with reality. I want to be surprised by the personal form of artistic realisation, by attitude, by a rendering. This possibility was beautifully presented in Bill Drummond, who in a manner of speaking created a doubling-up: in him I had a protagonist who himself went out on the road and spoke to people – in a certain sense he was intervening in reality, moving things around and checking out what happened. I like that very much as it suited me well.

Drummond’s process is altogether contradictory: he wants to return to music its ephemeral character yet he always has a recording device with him. He celebrates the sense of community yet in a breath-taking scene at the end we see him listening to the recordings all by himself. How did you deal with this contradiction?

There are countless scores for The17. And only four or five of them involve Bill making interim recordings of the sounds so that he can, for example, layer the tracks. Finally, though, everything must be erased. And in the incident where Bill is listening to the recordings all by himself, it was plain to us that if we included it in the film it meant that something that could be archived everywhere was being created. This was fundamentally contradictory to the concept of The17. Well, we could have simply removed it and altered the dramaturgical narrative. But because of the challenge of creating a dialogue with the viewer, it was important for us to show this moment. So we decided to lend cinematographic space to this non-hearing – to work towards a point where people are possibly irritated in the present but certainly given food for thought.

You go so far as to conclude the film not with credits but with an appeal to the audience to create the closing music. What do you hope this will lead to?

Naturally I want as many people as possible to begin making noise and sound out their own heartbeat or what-have-you. But regardless of how many anticipate or don’t, it’s a question of thematising Drummond’s concern as to music-making’s time place and opportunity, though in the context of cinema and cinema-going, of course: I am here in this instance and it’s about what’s going on now in this community and this space.

To what extent do you share Drummond’s uncompromising attitude to the ubiquitous consumable condition of music?

Here we would have to define Bill’s critical attitude again. To him it’s not so much a matter of being against the consumption of music. He likes to walk down the street and hear Arab sounds from one joint and hip-hop or techno from another. He is not against something, he is for something. Music is always there, we are jumping from one kind to another. The challenge is to create from this glut an awareness for the question: what is music? What does it do to me? How can it be more than just a means of getting me to dance or bear lovesickness? To me this is a central concern in my many-year-long consideration of music.

To what extent did your work with Drummond’s influence your own understanding of musical creativity?

It very quickly went beyond my dealing with music. What influenced me, and gave me pause, was Bill’s attitude of simply realising things. I’m someone who only starts filmmaking when financing has been clear. It’s an energy thing, but perhaps it’s also a matter of attitude. Bill says: don’t dismiss what you feel and see, go out and realise it. Do it! He lives by this, and I hope that in its own way the film, too, is a summons to do just that.

BILL DRUMMOND

Bill Drummond was born in 1953. Since leaving Liverpool School of Art in 1973 he has used various ways to investigate and converse with the world. These investigations and conversations have sought expression via words music and actions.

His words have found their way into numerous books, over 500 different posters and The 25 Paintings. The books are now a pile and the pile keeps growing. The posters he continually prints and fly posts on walls around the world. The 25 Paintings are 25 very simple text paintings on 25 identical canvases (191cm x 135cm). These 25 canvases are annually over-painted with different words. These paintings act as signpost, advertisements and signals for the various activities he is working on. Between 2014 and 2025 The 25 Paintings are on a world tour. The world tour began under Spaghetti Junction, Birmingham it may end in Damascus, Syria, at which point The 25 Paintings will be complete.

The music between 1977 – 1992 comprised of various projects, from Big In Japan to The KLF, the details of which have now faded into the twilight world of pub pop quiz questions and car boot sale bargain box oddities. The music between 2003 – 2013 was a choir called The17. The17 was Drummond's response to the ubiquity of recorded music. From its inception, The17's end date was always known; it was to be 29 April 2013. In the early months of 2013, the Swiss film director Stefan Schwieter made a film about The17 entitled *Imagine Waking Up Tomorrow Morning & All Music Has Disappeared*. Drummond is the protagonist of the film. The premier will be on 19 April 2015. To know more about The17 visit: www.the17.org/

The actions have been the one constant in his practice. There have been thousands over the years, nearly all carried out anonymously and left unrecorded.

From 1998 most of Drummond's work has been framed within the context of The Penkiln Burn: www.penkiln-burn.com

Over these past seventeen years this work has included the foundation of The Intercontinental Twinning Association, instigating the artist's residency at The Curfew Tower in Ireland, the creating of The Soupline, the construction of various Cake Circles, the making and raffling of forty wooden beds in public spaces and becoming an international shoe-shine boy, street sweeper and window cleaner.

Bill Drummond and Jimmy Cauty's sculpture The Twenty-Three Year Moratorium will be completed by 23 August 2017.

Bill Drummond's personal life is complicated.

Bill Drummond was born in Gcuwa, Africa. Where he dies is yet to be decided.



Once we could just have music at any time, it lost the meaning of that music. It's just me, the creative part of me, thinking: OK, so where does that take us next? But I'm sure all over the world the people are wanting to make things that don't exist, you can't just download, you can't just check on YouTube.

STEFAN SCHWIETERT

Stefan Schwietert was born in 1961 and grew up in Therwil, Switzerland. He shot his first film, which focused on youth unrest in Switzerland at the time, as part of the Videogenossenschaft Basel collective. In 1981 he spent a year in Brazil where among other things he worked as an assistant director in the music-film department of TV Globo. In 1983 he spent a guest semester at the California Art Institute in San Francisco, and from 1984 to 1990 he was a student at the German Film and Television Academy in Berlin. In 1991 Schwietert founded his production company «Neapel Film». His films have been shown throughout the world and have been awarded several prizes. Throughout the last years retrospectives of his work have been shown in Berlin, Austria, South America and USA. Schwietert also teaches at different film schools and acts as dramatic adviser on film projects. He lives and works in Therwil and Berlin.

Theatrical Releases

- **IMAGINE WAKING UP TOMORROW AND ALL MUSIC HAS DISAPPEARED** 2015
- **BALKAN MELODIE** 2012
- **HEIMATKLÄNGE** 2007
- **ACCORDION TRIBE** 2004
- **DAS ALPHORN** 2003
- **EL ACORDEON DEL DIABLO** 2000
- **A TICKLE IN THE HEART** 1996

Festivals (Selection)

Forum der Int. Filmfestspiele Berlin, Wettbewerb Locarno, Wettbewerb Nyon, Solothurn, Wettbewerb Saarbrücken, Hof, Leipzig, München, Toronto, Sundance, Hot Docs, Pushan, Taipeh, Montreal, Vancouver, Chicago, New York, Göteborg, Amsterdam, Warschau, Havanna.

Awards (Selection)

- Würdigungspreis der Stadt Freistadt 2012
- Publikumspreis Heimatfilmfestival Freistadt 2012 (Balkan Melodie)
- Nominierung Schweizer Filmpreis 2012 (Balkan Melodie)
- Schweizer Filmpreis 2008 (Heimatklänge)
- Nominierung zum europäischen Filmpreis 2007 (Heimatklänge)
- Berlinale Forum C.I.C.A.E. Award 2007 (Heimatklänge)
- Berlinale Forum Readers Award (Tagesspiegel) 2007 (Heimatklänge)
- Visions du Réel Publikumspreis 2007 (Heimatklänge)
- Best Documentary San Luis, Argentina (Heimatklänge)
- Best Music Film Athens Int. Filmfestival (Heimatklänge)
- Schweizer Filmpreis 2005 (Accordion Tribe)
- Art-TV Prize «Best film of the Year» 2005 (Accordion Tribe)
- Publikumspreis Würzburg 2005 (Accordion Tribe)
- Best Documentary Trento 2004 (Das Alphorn)
- Bayerischer Filmpreis 1996 (A Tickle in the Heart)
- Arthur Brauner Filmpreis 1996 (A Tickle in the Heart)

Television films

- **BIG BAND POESIE** 2007
- **DIE SCHWARZE MADONNA** 2004
- **LIEBESLIEDER** 2002
- **VOYAGE ORIENTAL** 2000
- **IM WARTERAUM GOTTES** 1998
- **DER SCHATTEN IST LANG** 1993
- **SPRUNG AUS DEN WOLKEN** (Spielfilm) 1991

Stefan Schwietert is a member of the Swiss Director's Association, of AG Dok, of German Film Academy and of Fördervereins DFFB Berlin.



I started thinking that I want to make music in a completely different way. The17 in my head is not about providing entertainment. So you'd never hear it on the radio. And you can never download it off the internet. To hear The17 you have to be in it.

SCORE

38. PICK

Take 17 people and take them to a farm.
Get The17 to each choose an animal
and listen to the sounds it makes.



MAXIMAGE

maximage is an independent production firm based in Zurich (CH) and run by the producers Brigitte Hofer and Cornelia Seitler. Since 1997 they have successfully been producing documentaries and feature films for the international cinema and television market. maximage was awarded three times with the Swiss Film Prize and received an Award from the City of Zurich for their work. They have worked with a number of highly innovative writers and directors on award-winning films such as Peter Mettler's «The End of Time» and «Gambling, Gods and LSD», Stefan Schwieter's «Balkan Melodie», «Echoes of Home» and «Accordion Tribe», «Above and Below» by Nicolas Steiner, Markus Imboden's «Am Hang», Thais Odermatt's «Kurt and the Cable Car», «Köpek» and «You & Me» by Esen Isik, «We came to help» and «Democracy Unleashed» by Thomas Isler, «Toumast» by Dominique Margot, «Hugo Koblet» by Daniel von Aarburg, «The Beast Within» von Yves Scagliola, «Nebenwirkungen» by Manuel Siebenmann, «Someone Beside You» and «Times Of The Titans» by Edgar Hagen and Kristina Konrad's «Our America». maximage has also been involved as a co-producer in a range of international projects including «Raising Resistance» by Bettina Borgfeld and David Bernet, Staffan Julen's «The Prize of the Pole», Katharina Rupp's «Opernfieber» (Opera Fever) and «My Name is Sabina Spielrein» by Elisabeth Marton.



Come on. More noise. I want to hear more noise. Make more noise. Good.

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Kinostart Schweiz / Deutschland: **Herbst 2015**

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PRODUCED BY MAXIMAGE AND FLYING MOON IN COPRODUCTION WITH SRF, SRG SSR

FUNDED BY BUNDESAMT FÜR KULTUR, ZÜRCHER FILMSTIFTUNG, MEDIENBÖRD BERLIN BRANDENBURG, FILMFÖRDERUNGSANSTALT, SUISSIMAGE, DEUTSCHER FILMFÖRDERFONDS, FILMSTIFTUNG NORDRHEIN-WESTFALEN, SUCCÈS CINÉMA, SUCCÈS PASSAGE ANTENNE, SUCCÈS ZÜRCHER FILMSTIFTUNG, GEORGE FOUNDATION

IMAGINE
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LENGTH: 86 MIN • COLOUR • 5.1. DISCRET • DCP 24 FPS OR 25 FPS
OV ENGLISH • SUBTITLES GERMAN, FRENCH

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