

PERFORMANCES DER ZWEITEN STUFE: DREI BEMERKUNGEN ZU ROCK-KONZERTFILMEN

Tim Witte und Hans J. Wulff

Abstract

Rockumentaries (as well as films about concerts from other musical colours) do not try to give neutral representation of the concert for a new cinema- oder TV-audience but transform the communicative form of the concert into a new format. In doing this, they intervene in the structure of their subject – analytically, because they operate selectively in showing only details of what is happening, communicatively, because the camera is a new actor on stage that musicians as well as the audience may address, and economically because they are part and strategy of marketing the images of musicians and musical styles. The performative structure of concerts is in this way extended to a second level of performativity. An interesting role in doing documentary work are those examples that deal with disruptions and breaks of normal going-on of concerts – these are opportunities to show deep structures of social and commercial dispositions of rock music life.