A Legacy Of Hope

Critical Songs Of The GDR 1960 - 1989

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Recordings of the songs analysed in this thesis are available in the cassette collection (Languages) at Technical Services, Faculty of Arts. However, the arguments presented in the thesis can be followed without necessarily knowing or hearing the music.
To

My Mother
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Statement

This work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text.

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Date: 19th July 1996
Abstract

Critical songs in the former German Democratic Republic are less about theories and ideologies than about how the execution of these affects the people who are exposed to them. They question socio-political measures and widespread attitudes to actually existing socialism, often giving voice to opinions which people have been cautious to verbalise.

There has always been interaction between popular music and politics. History has shown however that the importance of political and/or critical songs has depended largely on the role given to them by the government or regime under which they emerge. The critical songs written and performed in the GDR made possible both a presentation of ideas, opinions and perspectives, and an awareness of emotions, conscious and subconscious.

People listen to music, and specifically songs, with a certain expectation. In societies like the former GDR, where repression became a common method for dealing with socio-political problems, those expectations went beyond the need for entertainment, relaxation and academic interest to include more underlying psychological expectations.

While there is no theory which defines exactly how emotions are expressed in music, a differentiation can be made between how people's emotions are aroused and what emotional qualities are present in musical works. This is especially true when the music is accompanied by a text, as the text extends the possibility of emotions being evoked in listeners because it signifies a particular situation. Naturally, reactions to songs, critical and otherwise, will be varied. However, in a society like the former GDR, where ideology and its interpretation and practical manifestation are paramount, those reactions, a mingling of the intellectual and the experiential, became important in urging people to take a position, whether it was to affirm the ideology and how the state chose to interpret it, to criticise the interpretation while affirming the ideology or to criticise both. For whether people
consciously made a choice or not, is not the question. How they reacted to and found means of surviving within the system indicates their choice.

It is my intention to trace briefly the development of the critical song movement in the GDR and to show how it formed a mode of resistance to the GDR government's interpretation of socialism and yet maintained a very powerful element of hope that socialism could become a reality in the GDR. In line with the GDR government's attitude to art in its various forms, the critical songs chosen will be examined and analysed, taking into consideration the most obvious influences on their development and tracing the importance of this genre to the state as a form of political opposition.
Introduction

Critical songs in the German Democratic Republic are less about theories and ideologies than about how the execution of these affects the people who are exposed to them. They question widespread attitudes to social problems, often giving voice to opinions which people have been cautious to verbalise. When people become aware that their difficulties are not unique, but are shared with others, they often experience a feeling of unity with those others. Just as importantly, however, critical songs express emotion and political conviction, simply because they speak to people in a way in which no other medium can.

People listen to music, and specifically songs, with a certain expectation. In societies like the GDR, where repression became a common method for dealing with socio-political problems, those expectations went beyond the need for entertainment, relaxation and academic interest to include more psychologically based expectations. Among these was the need to become part of a group that did not agree with everything the government did, to move out of isolation and share one's criticism of the state with others, or merely to find emotional release in the common thoughts and feelings which emerged during the performance of songs. While there is no theory which defines exactly how emotions are expressed in music, a differentiation is made between how people's emotions are aroused and what emotional qualities are present in musical works. Jenefer Robinson, in her article "The Expression and Arousal of Emotion in Music", states:

Kivy argues that to have one's emotions aroused by a piece of music - in particular, to be moved by a piece of music - is quite distinct from perceiving a particular emotional quality in that piece. Music that is sad or expresses sadness is music with a sad expressive contour or music that is sad by convention, not music that arouses or evokes sadness. (...) on the other hand (...) there are important emotions aroused by music which are full-blown, ordinary, real-life emotions, not "truncated" or "imaginary" in any sense.1
This is especially true when the intentions of the composer are made clearer by the inclusion of a text. The emotions of the composer may not coincide with the emotions of the listener, especially in instrumental music, that is to say, listeners may perceive the emotional intentions of the composer, without actually experiencing the same emotions. Music with text, i.e. song, extends the possibility of emotion being evoked in listeners, in that it signifies a particular situation. Naturally, reactions to a song, critical or otherwise, will be varied. However, where ideology and its interpretation and practical manifestation are paramount in a society like the GDR, those reactions, a mingling of the intellectual and experiential, became important in uniting people to either affirm the government's position, to criticise with a view to affirming the ideology, but criticising the practice, or to criticise both the ideology and the practice. For some these two would have been inextricably intertwined. While Robinson does not reach a clear, or adequate, conclusion about "how the expression of emotion by music is related to the arousal of emotion in the listener"\(^2\), she does conclude:

And the point I have urged above all is that any such analysis must begin with the emotions that are aroused by the music in the listener.\(^3\)

Music, and especially song, is a means by which these difficulties can be discussed. As well as reflecting the times in which they are conceived, critical songs can also make listeners aware of other people's perspectives, not only in their own culture, but also in other cultures. Musicians, whether they are songwriters, interpreters, Liedermacher or instrumentalists, if they have the perception and sensitivity, can capture the mood of the times in which they live, react to the fears, needs and hopes of the people in their everyday existence.

A major advantage of songs being used as a political weapon is their brevity. They need no stage props, can be accompanied by one or several instruments and can be performed spontaneously, on market squares, in churches, in fact wherever the musician feels it is appropriate. The prohibition of such songs does not hinder their dissemination, since, due to their brevity, they can be copied by hand, taped and
distributed in private and memorised, to a greater or lesser extent, without difficulty. In
other words, they are less dependent on resources allotted to the media, e.g. publishing
houses, radio and television, newspapers and galleries, than are other art works, such
as novels, plays, paintings etc.

There has always been interaction between popular music and politics. History has
shown however that the importance of political songs has very much depended on the
role given to them by the government / regime under which they emerge. In his book
Das Chanson, Felix Schmidt refers to the historical significance of songs and states that
they could only achieve political importance when poets and singers were able to speak
their mind and spontaneously reflect on the events of their time.\(^4\) However, they were
seldom able to do so without fear of reprisal. This makes the difficulties encountered
by critical Liedermacher in the GDR, who dared to comment honestly on the
conditions under which they lived, historically consistent. Schmidt states further that
songs fulfilled several roles: they were a journal of events, propaganda and also
political weapons.\(^5\) This tradition certainly became part of the development of the song
movement, official and critical, in the GDR.

When critical songs were performed in the German Democratic Republic they made
possible both a presentation of ideas, opinions and perspectives, and an awareness of
emotions, conscious and subconscious. In the German Democratic Republic great
importance was attached to all art forms which were seen to have a political function.
On November 30, 1967, the Federal Council of the GDR passed a resolution called
"Die Aufgabe der Kultur bei der Entwicklung der sozialistischen
Menschengemeinschaft" which included the following statement:

Künstlerisches Schöpfertum, das den sozialistischen und damit humanistischen
Charakter unserer Wirklichkeit im Wechselverhältnis der persönlichen und
gesellschaftlichen Interessen entdeckt und künstlerisch gestaltet, trägt damit selbst zur
Vertiefung des Charakters der zwischenmenschlichen Beziehungen in allen Sphären
unseres Lebens bei. Diese Aufgabe ist unvereinbar mit überholten Schemata der
Entfremdung, der Verabsolutierung der kritischen Funktion der Kunst, unvereinbar mit
der Dekadenz der antagonistischen Klassengesellschaft.
Erkenntnis und tiefe Einsicht ist die konkrete Entwicklung der vielfältigen Beziehungen unserer wachsenden sozialistischen Demokratie, in ihre Gesetzmäßigkeiten ist Voraussetzung für die volle Entfaltung künstlerischen Schöpfertums. So wird die bewußte politisch-moralische Mitverantwortung zu einem bestimmenden Element künstlerischen Schaffens, das der Funktion der Kunst im entwickelten gesellschaftlichen System des Sozialismus gerecht wird. Die Übereinstimmung von Geist und Macht als eine Grundvoraussetzung unserer sozialistischen Nationkultur wird damit auf neuer geschichtlicher Höhe verwirklicht.6

The specific role given to all art forms was to transport the ideas of socialism and communism, to affirm these as the common goal and to encourage the citizens of the GDR to embrace the state's interpretation of socialism / communism wholeheartedly. Inherent in this principle is the idea that each specific genre which exists within a broad general area of art - here, popular music as opposed to music in general - is to be viewed, at least theoretically, as equal to all other genres in that area.

As all art forms were placed on the same level and given intrinsic value in the overall framework of society, it became almost inevitable that the state would wish to influence all artistic output, even to the point of prescribing what was acceptable as art and quashing any art, be it literature, painting, sculpture or music which failed to comply with the prescription as defined by the state. In such a situation the question of "l'art pour l'art" could only be posed theoretically, for the value of art in a society like the GDR lay exclusively in its ability to influence those who were exposed to it, to affirm the status quo, in this case the socio-political aspirations of the GDR state. What in fact happened was that the GDR turned its ideology on itself. By making all art forms important, the critical songs, the ones which sought to make the people aware of the discrepancies between the ideology and the reality, automatically became important. State control of all media outlets meant that what in the West were and are obvious avenues of criticism, eg. the newspapers, journals and books, were not available to the critics of the state. Because of this, critical songs became more important.

Because state-controlled culture was not acceptable to all, those who were not afraid to do so, turned to subversive culture forms, such as critical songs. These songs
generally made use of popular music forms as those which would transport their ideas and criticisms to the greatest number of people. The texts of critical songs are generally sufficiently simple to be understood by the majority, and yet they often contain a poetic quality which appeals to the more educated.

Music can be a social leveller, producing a common feeling in both the educated and those who are less literate. As such it can create contact across social groups bringing about a feeling of unity within such groups. Many of the State-approved songs made use of this, but were patronizing as their content stood in direct opposition to what the people knew to be the truth. Often they were so transparent in their intellectual condescension as to be insulting. An example of this is the song by Gerd Kern and Hartmut König called "Da sind wir immer noch", which was written as part of the Oktoberklub's activities and sung at the National Youth Festival of 1979 in Berlin. The song contains a definite tone of self-defence, especially in the refrain:

Da sind wir aber immer noch,  
und der Staat ist noch da,  
den Arbeiter erbaun.  
Das Land, es lebt, es lebe hoch,  
weil Arbeiter sich traun. 

In each verse the defensive attitude is maintained and specific: the writers are obviously trying to defend themselves and the state against rumours which suggest that the GDR leaders are not capable of dealing with any of the problems with which they are confronted. The defence remains feeble because it is based on placing the blame on the Federal Republic:

Und als die Sache besser lief  
da war's, daß man vom Westen rief:  
Ihr geht gerade, doch der Weg ist schief. 

And further:

Und wenn uns was zu Schaden ging, dann kam's von nebenan, das wußten wir ja.
This strengthened the position of protest singers as they were willing to describe the situation in the GDR with a refreshing honesty which stood in contrast to the mendacious approach of the ruling Socialist Unity Party.

It is my intention in this work to examine some of the critical songs which were written in the German Democratic Republic between the years 1960 and 1989 and to show how they reflect *den realexistierenden Sozialismus* and yet maintain a very powerful element of hope that socialism, as described and anticipated by Marx, could become a reality in the GDR. This analysis will inevitably point to the changes which took place within the regime, changes which, among other things, affected the government's definition of socialist realism and which meant that singers/songwriters (also referred to as *Liedermacher*) changed their approach to possible criticism as they realised that some forms of criticism would not achieve the goals towards which they were working.

In line with the GDR government's attitude to art in its various forms I intend in this work to examine and analyse critical songs which emerged from the cracks left in the socio-political framework created by the government, taking into consideration the most obvious influences on their development and tracing the importance of this genre to the state as a political instrument.

After the Second World War Germany was in more than one sense in need of rebuilding. The Third Reich had, because of its peculiar ideological aspirations tainted much of its *Liedgut* causing the German people, or at least those for whom this was important, to reevaluate their cultural heritage. Purely patriotic songs were automatically associated with the atrocities committed during the Third Reich. Song writers and singers returned to song collections of the nineteenth century to find songs which would relate to the present German condition without being immediately reminiscent of recent German history. While the two Germanys had inevitably to share their cultural heritage and their need to overcome the political disasters of the Third
Reich, once Germany had been absolutely divided into two sovereign states with two separate identities and ideologies it was obvious that the ensuing cultural development would take different directions.

The leaders in the development of political music in the GDR, Bertolt Brecht, Hanns Eisler and Paul Dessau, whose contribution and influence in this area will be discussed in the section entitled "The Song Movement in the German Democratic Republic", had emerged from World War II aware of the need for change in all aspects of life. Having laid the foundations, others followed, who, while they may not have experienced the war first-hand, wanted to take an active role in the reconstruction of the GDR. Then there were those who were born into an already established socialist state and who nevertheless felt obliged to criticise the state for its inability to establish a socio-economic framework which reflect the ideas of Marx. For many who were born into the already established socialist state, however, the attachment to the GDR was different to those of their predecessors. They were, according to Sascha Anderson, attached to the landscape and the people, not an ideology which robbed them of their individuality.

The choice of songs results not only from their thematic value, but also from an attempt to single out individual Liedermacher who, as is implied in the definition of the word, either wrote the text and the music themselves, or who, having either composed the music or written the text, were very closely involved in the merging of the two to create the song. Because the critical songs which Wolf Biermann wrote while he was still in the GDR have already been analysed in depth in other works, only a small selection of his work has been included. Although the critical songs analysed in this work mainly fall into the area of folk and/or popular music, elements of other music genres are present. Barbara Thalheim, for example, successfully combines conservative rock music (as opposed to hard rock) with art music. I have used Olaf Leitner's very detailed discussion of rock music in the GDR, Rock in der DDR, as a resource to trace...
the development of the song movement in the GDR. His book was very useful as a corrective to the presentation of the development of this movement in the book Lieder und Leute which was published in the GDR in 1982 and edited by Lutz Kirchenwitz, a member of the official song movement and a cultural expert. I have chosen the time frame - 1960 to 1989 - to recognize the contribution of Wolf Biermann to this area, on the one hand, and on the other hand to incorporate Gerhard Schöne's songs of the Wende, which reflect his reactions to the changing political climate in the GDR, no longer fearing retribution from the state.

There were considerable difficulties obtaining the material which forms the foundation of this work because, when I began this research project the Wall was still very much a reality and it was obvious that any contact with GDR citizens could have meant severe reprisals from the government for those giving me assistance. Since 1989, however, I have been able to obtain more material and supportive information which has enabled me to complete this thesis.

Numerous articles have been written for West German newspapers about the songs of Wolf Biermann, Bettina Wegner and Stephan Krawczyk, but little has been written about others like Michael Sallmann, Jürgen Eger, Barbara Thalheim and Gerhard Schöne. Michael Sallmann left the GDR in 1977 and except for a few articles which he wrote about Bettina Wegner for West German newspapers and several books of poetry little has been heard of him. Similarly, of Jürgen Eger little information could be found. Gerhard Schöne and Barbara Thalheim found a way to exist within the system and therefore were not interesting to Western journalists. Otherwise, the only secondary literature concerning Liedermacher and the Singebewegung is to be found in Weimarer Beiträge and similarly state-controlled journals and newspapers.

The first section of this work will deal with the development and use of socialist realism as a prescription for art forms and discuss the way it affected the song movement in the
GDR. This will be followed by a description of the development of the song movement in the GDR, including people whose work directly influenced its early formation. The situation of the government-controlled song movement will be contrasted with the critical, and necessarily subversive, song movement which despite government control measures, continued to exist. Finally, the importance of hope will be examined, including a short discussion of Ernst Bloch's, *Das Prinzip Hoffnung*, written between 1938 and 1947.

Because I am working with song texts and tapes, I am putting myself in the position of listener, and what the listener picks up in critical songs is important. Quite clearly I am a listener with handicaps: I am from the West and cannot know the experience of GDR citizens except secondhand and in most cases I am not in a position to note either the reactions of the audience, nor the facial expressions of the performers. I am using a phenomenological approach to the critical songs in that I am concentrating on the sound of the song, the emphases placed on particular words and phrases, or lack of emphasis as the case may be. Possible messages coming from the accompanying instruments, and the use of harmony and dischord will also be discussed, if relevant. It is also useful to refer to the personal circumstances of the singers/songwriters as this often sheds light on the official reaction to particular songs and the reasons for their acceptance or rejection by the censors.

In the second section the songs will be analysed according to themes which embrace important issues in the lives of not only the singers/songwriters, but of all citizens of the GDR. These include socialism, everyday life, hope - dreams - longing - utopia, the role of the singer/writer and love. I am not analysing the song texts according to their poetic quality and value, but rather as they interact with the music to form an artistic whole, put into place as a political statement. Any musical analysis I make is done so to support the subject of the song text. It is clear that in some songs the music is nothing more than a vehicle and has no message of its own to deliver. This is not to
say that as such the music is unimportant. It simply distinguishes such music from the songs in which the music carries a message to the listener without which the message of the text would be impoverished. The immediate impact of the individual song is important and I have tried to document this as honestly as possible.
SECTION ONE
Chapter 1

Socialist Realism

Following the division of Germany which was formalized in 1949, the GDR was determined to follow the example of the Soviet Union in all aspects of its existence. This naturally included the arts because it was the opinion of cultural functionaries that the arts had a role to play in moulding the people's thinking and even their characters so that they would fit into the state ideology. Of importance was the fact that, although there was a tradition of Marxism in Germany, there had never been a revolution of note on German soil.¹ Neither were the Germans, as a defeated nation, in any position to insist on establishing their own form of socialism at this point in time.

Initially the Stalinist concept of socialist realism was accepted as the guideline to be used by artists to produce works of art which would be at the same time artistic, pedagogical and socialist. Stalin's socialist realism as interpreted by Andrei Zhdanov was at best reactionary: it pleaded the cause for the retention of classical form, rejected any kind of dissonance or atonality in music and discouraged experimentation. On the other hand it encouraged art, and especially literature, to reflect positive developments in individual lives as they reacted within the community, maintaining that the individual could only really be fulfilled within the socialist collective. According to Article 25 (3) of the 1968 version of the GDR Constitution:

Alle Bürger haben das Recht auf Teilnahme am kulturellen Leben. Es erlangt unter den Bedingungen der wissenschaftlich-technischen Revolution und der Erhöhung der geistigen Anforderungen wachsende Bedeutung. Zur vollständigen Ausprägung der sozialistischen Persönlichkeit und zur wachsenden Befriedigung der kulturellen Interessen und Bedürfnisse wird die Teilnahme der Bürger am kulturellen Leben, an der Körperkultur und am Sport durch den Staat und die Gesellschaft gefördert².
This proved to be a difficult path to follow, for musicians and writers alike, for it meant remaining within the framework of acceptable classical forms and resolving problems always with a view to upholding the socialist way of life.

One of the important personalities in the GDR who played a decisive role in the development of socialist realism in the GDR was Georg Lukacs (1885-1971) who has been described by Martin Esslin as "the greatest Hungarian Marxist literary critic and philosopher". Lukacs' definition of socialist realism aligned itself closely with his theory of literature which insisted upon the retention of classical bourgeois art forms. Its content, however, became in the course of time enmeshed in theories of historical materialism. This combination seemed initially to give impetus to the execution of socialist realism as an aesthetic principle and Lukacs consequently benefitted greatly from his status as advisor to the GDR government on Marxist art aesthetics.

It was important to the Marxist party after the war to re-establish their links with classical tradition and eradicate Fascist ideals. As Werner Mittenzwei writes:

Sie (die marxistische Partei) stützte sich bei ihrer Strategie vor allem auf den Humanismus der deutschen Klassik in Literatur und Philosophie. Ihr Anliegen bestand darin, durch Klärung der Humanismusproblematik zur Erneuerung Deutschlands beizutragen, um auf diese Weise die bürgerlich-demokratische Revolution in Deutschland zu vollenden.

Lukacs' literary theories and definitions, both of critical realism and socialist realism, suited the intentions of the new German socialist state for several reasons. Firstly, they contained the concepts inherent in the already defined classical tradition, which included critical realism. The experimentation which had taken place in socialist art before 1933 was largely ignored "weil sie revolutionäre Erfahrungen und marxistisches Wissen, zumindest aber eine politische Lebenshaltung voraussetzen, die bei den breiten Schichten des deutschen Volkes nach 1945 gar nicht vorhanden war".

Secondly, Lukacs maintained that socialist realism provided the only real perspective for writers and artists to represent reality in their works. However, although he was fully in favour of the concept of socialist realism, at the same time he saw a danger in
the expectation that this concept would or even could be adopted wholesale because legacies of the old and false consciousness would still be present and active in people's minds. Lukacs levelled this criticism, among others, at the Stalinist version of socialist realism.

The new regime also welcomed Lukacs' theories because he openly stated that socialism should not be defined as merely the opposite of capitalism. Mozejko writes:

Cultural functionaries initially ignored the implications of the _Kategorie der Konkretheit_ which anticipated the danger of artists' choosing a false socialist perspective, or indeed of having a socialist perspective forced upon them, as was the case in the Stalin era. They concentrated instead on Lukacs' idea of the inside perspective which made Lukacs' interpretation of socialist realism crucial to the creation of art, not only because it reflected the Marxist literary theory that objective reality should have the central position in artistic works, but also because it continued and developed the tradition of critical reality on a higher plane. The inside perspective, the socialist realist perspective, according to Lukacs, was only possible within socialism itself, and only this perspective could depict the future of the socialist society:

Lukacs maintained his privileged position until his active participation in the Hungarian revolution of 1956 giving the GDR government a good reason to dissociate itself from Lukacs and his theories which also emphasised the importance of an objective attitude.
to reality. The GDR government continued to insist upon classical art forms, however, which put many artists on the defensive including Brecht, Eisler and Dessau. Brecht in particular found this position intolerable because he maintained that drastic change was needed, and not a transition period, as Lukacs had stated. Werner Mittenzwei states:

Indeed, Lukacs criticised Brecht for the very same, accusing him of experimenting with form for the sake of producing something socially pedagogical, bypassing in the process the social content. The same was true, of course, for literary artists who sought to experiment not only with ideas, but also with form. The government was quite clear in its opinion that any kind of experimentation was serving the cause of imperialism, and thus capitalism. In a resolution passed by the Central Committee of the Socialist Unity Party at its fifth session from 15th to 17th March, 1951, the following was laid down:

The same document stated quite clearly that the state was convinced that only by using classical form and combining it with content which supported and encouraged the development of the socialist ideology and person could true art, which is part of the people, be achieved.

The theory of socialist realism is based on the Marxist principle that in socialism/communism the individual from the working class who in an
imperialist/capitalist system has been the object of the ruling classes, manipulated at will by the latter, finally becomes part of the governing process, in other words the individual becomes a subject, a positive, moving and meaningful element of the society of which the individual is a part. Detlef Horster in his book about Ernst Bloch explains this in the following way:


Individuals can only be at one with themselves and the world when they have become subjects and perceive themselves as part of their surroundings and perceive objects as having a relationship to themselves. Horstner writes:

Für Bloch wie für Marx - und das ist die Quintessenz beider Theorien - kann die Entfremdung von der Natur erst aufhören, wenn die Selbständigkeit von Subjekt und Objekt mit der Folge der Möglichkeit des reinen Seins und des reinen Denkens aufgehoben wird.

This being the case, it would seem logical that the GDR, embracing Marxism as it supposedly did and officially sanctioning socialist realism as an aesthetic principle in 1951, would welcome the many enthusiastic artists, academics and philosophers wanting to be part of the German socialist state. The July 1979 edition of the Weimarer Beiträge testifies to the fact that Marxist theory remained theory, the practice thereof thwarted by the inflexibility evident in the actions of both the government and its security forces:

Offiziell wird behauptet, daß der Mensch seine Umstände verändern kann, ist Subjekt. Und dann machen wir jeden Tag die Erfahrung, daß er Objekt ist. (...) Das, was zunächst erst einmal gut war, kollektive Erziehung, wurde zum Kollektivzwang. (...) Die Konzentration auf psychische, gedankliche und scheinbar private Prozesse schließt ja nicht automatisch Dissozialität ein.

This was not just the experience of artists in the seventies, but also of artists who, from the beginning, during the Aufbauperiode, wanted to contribute to the new German
state, but at the same time wanted to retain their right to be individuals with all the rights to which true Marxism entitles them.

Socialist realism as it was adopted by the GDR government was prescriptive, and initially totally inflexible. It saw art in all its forms as reflecting socialist reality. At the same time artistic works were to exhibit a loyalty to the Party (Parteilichkeit), in this case the Socialist Unity Party (SED), and to recognise that art had to communicate to the masses (Volksverbundenheit). Finally, an integral part of socialist realism was to depict that which was typical in society (das Typische). By its very nature, this prescription of socialist realism could be interpreted in more than one way and was interpreted by the intellectuals and/or artists freely until it became obvious that freedom of interpretation was not the intention of the cultural functionaries.

Among those intellectuals and artists who became involved in the discussion of socialist realism and its interpretation within the GDR were Brecht, Eisler and Bloch. Since the twenties Brecht had participated in the discussion about socialist realism and its proper interpretation within socialist/communist states:

Die Wahrheit herausrüben unter dem Schutt des Selbstverständlichen, das Einzelne auffällig zu verknüpfen mit dem Allgemeinen, im großen Prozeß das Besondere festzuhalten, das ist die Kunst der Realisten" wrote Brecht.

Kesting comments on Brecht's views on the role of art in society, as follows:

Wenn Brecht den Gebrauchswert der Kunst betonte, so meinte er damit, daß sie sich mit den sozialen und politischen Fragen auseinanderzusetzen habe, die ihm so brennend und ungelöst schienen.

Brecht had particular problems with the interpretation of socialist realism as expounded by what Brecht called the Moskauer Clique which consisted of Kurella, Becher and Lukacs who were exiled in Russia in the thirties. Brecht opposed the principle that socialist realism could be reduced to a matter of form and rejected the amount of control the state wished to have over artistic production. About this he wrote the following:
Realistisches Schreiben ist keine Formsache. Alles Formale, was uns hindert, der sozialen Kausalität auf den Grund zu kommen, muß weg; alles Formale, was uns verhilft, der sozialen Kausalität auf den Grund zu kommen, muß her.\(^{23}\)

He was much more concerned with the content of the artistic work and its goals and with the freedom which he saw as necessary for the artist. He wrote:

Ein Realist, der sich mit Kunst befaßt (zum Beispiel Kritiker), erlaubt ihr eine gewisse Ellenbogenfreiheit, damit sie realistisch sein kann. Er gesteht ihr das Recht auf Humor (Unter- und Übertreibung), Phantasie, Freude am Ausdruck (auch neuem Ausdruck, individuellem Ausdruck) zu. Er weiß, daß es bei wirklichen Künstlern das gibt.\(^{24}\)

In this point Brecht and Eisler were united. Primarily a composer, Eisler too had returned to Germany after the war to take up residence in the GDR whose ideology corresponded closely to his own. In 1935 Eisler had written an essay entitled "The Crisis in Music" in which he had stated:

Composers, irrespective of the purpose for which they believe they are producing music, must become aware of the social function for which their music is being used. If they free themselves of all prejudices they will discover that regardless of their intentions, their music plays a great part in what can only be described as trade in narcotics.\(^{25}\)

This statement is important because Eisler shows in it his awareness of the influence which music can have on the masses. Music, especially songs, has been used throughout the ages as a mechanism of political propaganda, e.g. patriotic songs were used to enthuse soldiers before battle and to remind them of their duty to their country. Describing music as a "trade in narcotics" is a decided indication of Eisler's belief that music evokes feelings in the listener, regardless of the composer's intentions.\(^{26}\) Eisler did, however, later express his desire to use his music for the purpose of socialism /communism. The socio-political development of the GDR, of which he later became a part, underlined the contradictory position in which he found himself: at the same time wanting to avoid emotionalism in music and yet wanting to enthuse the people, through his music, for socialism. As Manfred Grabs writes in his introduction to his book Hanns Eisler A Rebel in Music:
Eisler was an artist in a transitional period. He came from a liberal-bourgeois background, but nonetheless took up the ideas and aims of the revolutionary working-class movement. He worked in a bourgeois society, but opposed its system, ideology and also the trends of its art. He was faced with the difficult and contradictory task of creating music that could be absorbed by the working class, used in the struggle against exploitation and the danger of fascism and yet without sacrificing aesthetic standards. Only in the last years of his life in the German Democratic Republic did he have the satisfaction of modifying his fighting point of view and feeling at one with the society in which he worked.

Hanns Eisler had experienced during his time of exile in America hardship because of his political affiliations. In 1947 he was called to appear before the House Committee on Un-American Activities and there called the "Karl Marx of Communism in the musical field". As a result of this investigation Eisler was deported. He did not take up residence in the GDR until 1950, but when he did he continued to align himself with the needs of the masses. Eisler stood firmly with the workers in his attempts to create a music which would appeal to them. As a former pupil of Schoenberg he was fully informed of contemporary compositional developments, and yet he clearly stated his intention to give to music a social function, rather than create it for its own sake. Like Brecht, he wanted the freedom to promote socialism on his own artistic terms, to retain the choice of form and to allow his compositional talents to lead him into new musical areas. His realistic approach to the use of music and his scorn of the overpoliticisation of music become apparent in Hans Bunge's book *Hanns Eisler: Gespräche mit Hans Bunge* in which Eisler states the following:


Leitner supports the theory that Eisler was also more concerned about enlusing young people with the ideas and principles of socialism / communism than in forbidding them any contact with Western influences.
Brecht, Eisler and Dessau attempted without success to improve their situation in the GDR by criticising the restrictions placed on artists. At the same time, however, they remained committed to the general principles which they perceived to be part of the ideology of the GDR as executed by the state's leaders. They conceded the difficulties experienced by the political leaders, recognising at the same time that many unreasonable restrictions were being placed on the people.

When the GDR finally took its official leave of Lukacs' model for socialist realism it was less because of Lukacs' attitude to tradition or his aesthetic views, but supposedly more because of his arrogant attitude to modern socialist literature whose new historical value he had failed to recognize. This disenchantment with Lukacs and others of similar mind led to a return to long-forgotten Marxist goals, such as making all artistic works socially and intellectually valid. It was in this principle which the amateur artists of all ability levels found their *raison d'être*:

Und schließlich wurden sogar alte, völlig aus dem Blick geratene marxistische Ziele diskutiert, die den Terminus "Kulturrevolution" angemessen erscheinen ließen, wie Aufhebung des Widerspruchs zwischen Hand- und Kopfarbeit, und spezifisch für die Künste: die Beseitigung der Kluft zwischen Berufs- und Laienkunst.

The truths which emerged in 1956 about Stalin's reign of terror in the Soviet Union brought no relief from the prescribed cultural activities in the GDR. In the late fifties, determined to maintain control over cultural production the government decided to realise the idea of including the masses in all aspects of culture. Such artistic efforts began to slowly appear and became a mass movement with the *Bitterfelder Konferenzen* of 1959 and 1964. They were initiated by the *Mitteldeutscher Verlag* in Halle which encouraged the workers in local chemical factories to commit their experiences of the building up of socialism to paper. The Socialist Unity Party (SED) took this action one step further and called a conference in which 150 professional writers and almost 300 "schreibende Arbeiter und Volkskorrespondenten" participated. What began in earnest fervour deteriorated over the following five
years as it came to the attention of the cultural functionaries that much of the "literary" production coming from the pens of the workers had nothing to do with their own concept of literature. The GDR's attempt to make Lenin's maxim - "Das Bewußtsein des Menschen widerspiegelt nicht nur die objektive Welt, sondern schafft sie auch" - had not succeeded. However, where in the literary world this movement had undeniably been a failure, the call to participation in amateur music groups, mostly held in Free German Youth centres, meant that many were introduced to creative music who were later to form part of the intellectual opposition to the state's form of socialism, initially using the facilities which the state provided for the development of socialist culture.

The most prominent Liedermacher of the sixties, Wolf Biermann, was unable to penetrate the official socialist mask with his very direct and, in keeping with Brechtian tradition, often vulgarly expressed criticisms of GDR functionaries. GDR artists were called to reproduce reality in the GDR in their works of art, but state officials were not prepared to accept actually existing socialism in the GDR. Rather, they wanted the artists to depict reality as it should be. This is one point which Brecht strove to avoid. In his "<Katzgraben>-Notate" Brecht states his position as follows:

Realistische Kunst kämpft, und zwar gegen unrealistische Vorstellungen. Wir müssen nicht nur schildern, wie die Wirklichkeit ist, sondern wie die Wirklichkeit wirklich ist. (...) Aber der Blick ins Innere der Menschen und der Appell an sie, eine menschenwürdige Gesellschaft aufzubauen, steht der Poesie wohl an. Der Bereich der Einsichten und Impulse erfährt dann auch eine große, entscheidende Änderung in der Kunst, indem das Vergnügen an den Einsichten über das Vergnügen an deren Nutzen hinaus gesteigert wird und auch die Impulse zu Vergnügungen edelster Art werden.

In this regard Brecht was following Marx's standpoint that the socialist-realist nature of art embodies depicting reality dialectically, i.e. with all its contradictions. According to Marx, art should show the ability of people to change without insisting on the depiction of stereotypes. The flexibility inherent in Marxist principles in no way denies
the individuality of people, in contrast to the stand the GDR government took in the execution of Marxist ideology.

Critical singers/songwriters commented on the state's deviation from Marxist ideology, at first openly, like Biermann, then by using euphemism and analogy, among other things. The Berlin Wall, for example, built on August 13th, 1961, was a theme which critical singers/songwriters and writers in general made great use of, often referring to it in obscure terms, e.g. travel to fantasy lands. In the eighties, Krawczyk referred to the Wall unequivocally and because of it and other criticisms he dared to make, found himself in difficulties with the state. The Wall embodied the government's fear of influences other than those coming from the Soviet Union and the fear that its maxims were not sufficient to convince the people of the superiority of its ideology, coupled with the hangover from the Stalinist era. In fact, the building of the Berlin Wall was just a physical sign of the already existing Cold War. The restrictions on travel which heretofore had seemed excessive became repressive and by definition worthy of critical comment. The area between the extreme fences of the border became Niemandsland and one author, Hermann Kant, an ambitious Party member and successful writer in the GDR, allowed his fantasy full flight in contemplation of events should he, or his passenger, Frau Schmidt, die in this ribbon of land which extended the full length of the border to West Germany. He writes:

Frau Frau, sagte ich, werte Frau Schmidt, mir scheint, Sie übersehen nicht die Lage. Von hier aus, Madame, in den Himmel zu machen, ist einfach nicht ratsam. Hier ist gar nicht wo, hier ist ein GrenzfalL, wie sollte denn der in die Akten? Abgemeldt, noch nicht angemeldt, dies ist mit Ihren eigenen Worten Ihr Umstand zur Zeit. ³⁷

A gradual rejection of the Stalinist interpretation of socialist realism did start to take place in the sixties which led to a search for an interpretation thereof which could align itself with the situation in the GDR. Günter Mehnert, a GDR culture theoretician, for example, wrote a description of socialist realism in 1968 "als Lektion für die
Parteihochschule <Karl Marx> beim Zentralkomitee der SED...

Heinz Blumensath compares Mehnert's concept of socialist realism with that of Brecht:

Während Brecht (...) realistische und sozialistische Schreibweise historisch übergreifend bzw. auf den Aufbau des Sozialismus zugeschnitten definiert, formuliert Mehnert deren Prinzipien u.a. DDR-spezifisch, d.h. für eine bereits fortgeschrittene sozialistische Gesellschaft, in der die Funktion der Kunst als <Waffe im Klassenkampf> zurücktritt gegenüber einer den Sozialismus stabilisierenden Wirkung(...)39.

Mehnert anticipated in his writings a reality which did not yet exist, and which in fact, as time has shown, never came to fruition. The second half of the sixties also saw some minor changes occurring within the SED. People were becoming disillusioned with the barbaric tactics of Walter Ulbricht and were becoming more enchanted with the eminently suitable Erich Honecker who did indeed take over the leadership of the Party in 1971.

While the theory and the practice of socialist realism were supposedly inextricably bound together, actually existing socialism took place at a distance. The state officials' lack of honesty can be understood if one takes into account their fear of continuing emigration and of comparison with the fast-growing West German economy. To be sure, the initial inflexible concept of socialist realism developed in the course of time into a concept which allowed for more creative use of form. However, the restrictions on the content of literary and other textual works, eg. songs, remained. If the definition of socialist realism as published in the Kulturpolitisches Wörterbuch in 1978 in the GDR is placed within the actual reality of the GDR, the differences between theory and practice as it emerges in the critical songs are greatly enhanced:

Realismus, sozialistischer: künstlerische Methode; sich dynamisch entwickelndes System von Prinzipien und Zielsetzungen der künstlerischen Aneignung der Wirklichkeit vom Standpunkt der revolutionären Arbeiterklasse und der sozialistischen Gesellschaft (...) Prinzipien und Ziele (Funktionen) der künstlerischen Methode bestimmen die ideelle und ästhetische Gemeinsamkeit der sozialistisch-realistischen Kunst als Ganzes sowie der Ergebnisse des individuellen (bzw. kollektiven) künstlerischen Schaffens. (...) Die Prinzipien der künstlerischen Methode des
Popular songs belonged to the GDR definition of art and so were part of the programme which was to mould the character of the people into true socialists. According to a statement from the programme of the SED, people were expected to develop a deep moral commitment to the goals and principles of socialist realism, identifying with it in a real sense and not viewing it as something outside of themselves. Since the foreword to this second edition of the *Kulturpolitisches Wörterbuch* reveals that this lexicon had an important role to play in the GDR there can be no doubt that like all other printed material published in the GDR the *Kulturpolitisches Wörterbuch* was subject to strict censorship and was no doubt written by state-chosen experts. For this reason any definition found in it, although perhaps not legally binding in a Western sense, was certainly legally binding within the GDR framework. Therefore, the above statement must certainly have been significant to singers and songwriters who recognized the state's determination to bind them to an aesthetic framework.

While attempts to use socialist production as a milieu for artistic works foundered in literature, it took hold in matters musical, especially as far as the *Freie Deutsche Jugend* (FDJ) was concerned. The FDJ was not intended to become the breeding ground for criticism of the state and of its attempts to build a socialist state. Nevertheless, many of the critical singers/songwriters began their careers within its framework. If they insisted on criticising the system, like Biermann, Wegner and Krawczyk, they were classified as renegades and *staatsfeindlich*. When Erich Honecker came into power in 1971 and declared that there should be no taboos for artists, the latter rejoiced quietly and sceptically. The GDR had in the meantime won more widely spread political recognition as a sovereign state, most importantly by the Federal Republic of Germany. Honecker could afford to at least give the impression that his government would behave more liberally towards its people when he stated the following in December 1971:
Wenn man von der festen Position des Sozialismus ausgeht, kann es meines Erachtens auf dem Gebiet von Kunst und Literatur keine Tabus geben. Das betrifft sowohl Fragen der inhaltlichen Gestaltung als auch die des Stils - kurz gesagt: Die Fragen dessen, was man die künstlerische Meisterschaft nennt. 

It was too late, however, for those artists like Biermann who had already had so many difficulties with the authorities and whose works had only ever been published in the West. However, what this statement promised, according to Leitner, was that no one would question the form of the artistic works as long as the content remained within an acceptable socialist framework. There were too many musicians and writers, however, who, while affirming socialism, claimed the right of freedom of speech and assembly. Leitner describes the situation in which the Renft-Gruppe found itself when they performed their song "Glaubensfragen" which contains a criticism of the GDR military. He writes: "Und war es damit ein Lied gegen den Sozialismus? Die DDR befand: ja." 

The artists' scepticism was justified because, as time and the release of State Security Police (Stasi) documents have shown, the government was not able to deal with persistent criticism, even though the criticism came from so-called reform socialists who wanted above all else to remain in the GDR. The government's ability to deal with dissent reached a climax in 1976. The situation is described by Blumensath as follows:


Many of the writers who expressed open criticism of Biermann's extradition experienced as a consequence withdrawal of permission to publish and/or perform in the GDR, others were encouraged to leave the GDR and yet others, whose works were
potential weapons against the State, received permission to publish and/or perform for reasons known only to the government. The GDR, despite all, wanted to be seen to be carrying out those principles of liberalisation which had been promised in Honecker's speech of 1971.

When in 1979 new legislation meant greater reprisal for artists who allowed their works to be published and sold in the West, there was little talk of liberal tendencies in the cultural policies in the GDR. The question of content was still a major point of contention between the artists and the censors. Thomas Brasch says of this era: "Es gibt die Tendenz in der DDR-Kulturpolitik, (...) die Intellektuellen abzudrängen, auf Themen, die keinen Sprengstoff haben."46 Leitner maintains that, although Honecker had guaranteed generosity in matters of socialist-artistic creativity, the freedom to choose a theme for a literary work or song text was continually impeded for banal reasons47. He continues: "Bekannt sind viele Beispiele, daß zu Zeiten beeinträchtigter Lebensmittelversorgung das Thema <Essen> tabuisiert wurde"48. Despite the restrictions and the lack of clarity as to what would pass censorship, Emmerich maintains that writers in the GDR could say more in the 1970's than in previous decades which in his opinion does not mean that the GDR had become a liberal country looking in favour upon critical literature49.

In 1979 the Weimarer Beiträge reported a discussion with young poets in the GDR. One of them, Uwe Kolbe, stated: "Ich habe im Moment den Eindruck, daß Lesungen Medienersatz sind"50. This is an indication of a process which had begun many years earlier, when writers, realising that they had to find ways of expressing their opinions without putting themselves on a collision course with the government and realising that reporting the truth was not part of the journalistic approach, found other means to pass on information, whether it was in the form of reading of poetry and other literary texts or in the writing of song texts. This meant, though, a change in the meaning and usage of language. Bernd Wagner, for example, gives his reasons for writing song lyrics:
...ist es zum Beispiel für mich im Moment interessant, Liedertexte, Rocktexte und so etwas zu schreiben. Da passiert irgend etwas, was ich so bei Gedichten nicht kenne, daß ich wirklich zielbewußt auf eine Gruppe hin schreibe51.

While there is no doubt that Kollektivarbeit was encouraged in the FDJ-Singebewegung, for those who chose to soften their criticism of the state so that their work would pass the censors, working with others would most certainly have given them a sense of belonging to a group which shared its ideals and bore any state reprisals together. Wolfgang Büscher and Peter Wensierski in their book Null Bock auf DDR express a different attitude to playing with the language:


Biermann did indeed base what he thought should be socialist reality on the works of Marx and Lenin. So, however, did many of the critical singers/songwriters who followed in his footsteps, some of whom experienced similar difficulties with the authorities. There is a clear line of continuity here: opposition Liedermacher persisted in expressing their own socialist positions, based on Marx and Lenin, and part of that opposition consisted in the opinion that, while the idea of the collective was important, the individual should be respected. While this attitude remained constant, thirty years of repression changed people's reactions and their language. This is described in an interview Klaus Wagenbach had with Sarah Kirsch in 1979 as reported by Leitner:


Coded language necessarily became more popular as a means of avoiding reprisal from the state, in the workplace, and in the field of entertainment. Singers/songwriters who
insisted on ignoring the need for this found themselves out of favour. Honecker continued to make statements about the development of art and literature in the GDR which had no bearing on reality. For example, in April 1981 he declared the following:

...daß sich Literatur und Kunst nie zuvor auf deutschem Boden so frei entfalten konnten wie in unserer sozialistischen DDR.

What was happening, according to Büscher and Wensierski, was that art works, including many of the DEFA films of the late 1970’s took a critical realistic look at the socialism of everyday life as did official GDR art.


It seems that the aggressive and defiant opposition of the past decades had changed. While on the one hand artists accepted the status quo, on the other hand they were no longer willing to depict a perfect socialist world when it did not exist. Songwriters were able to take advantage of the language changes, for language had developed to the point where many previously innocuous words had taken on new intensely political meanings. The word Mauer, for example, came to refer almost exclusively in private circles to the Berlin Wall which the GDR government insisted on calling the antifaschistischer Schutzwall. While euphemism under normal circumstances plays an important role in language, in the GDR its use was extreme especially in reference to the Berlin Wall. Anne McElvoy maintains:

A whole family of euphemisms sprang into being and a recent linguistic study points out that, in the aftermath of its construction, the East German media avoided any reference to the word <Wall> for an entire year. Later, they talked of the <security constructions of the border>, or simply the <State border>. Even in the eighties it was
considered bad form to call the Wall a wall. When talking with officials, they would laboriously correct any mention of the four-letter word 57.

Certain taboos were still in force, but writers worked around these. The situation which had arisen because of its treatment of Biermann caused the government to be more cautious about committing the same error again. However, giving some artists permission to travel between the East and West most certainly added nothing to a view of socialism in which there were no class divisions. Leitner quotes Barbara Thalheim's response to this situation: "Man muß sich zu einem der beiden Systeme bekennen, sonst gehst du kaputt (...) man kann nicht die Vorteile von beiden haben wollen und den Nachteilen ausweichen"58. A similar situation existed for Bettina Wegner about whom Leitner wrote the following:


Undoubtedly, this was a difficult position to be placed in, especially if one embraced the idea of a classless society as Wegner did. However, as Leitner maintains, it would be a situation to which very few non-artistic citizens could relate60. It is also a far cry from the equalising intentions of the Bitterfelder Weg.

Noticeable in the critical songs of the eighties is also the theme of love and the withdrawal of the artist into the private sphere, themes which Gisela Steineckert had used consistently throughout her career, ostensibly to promote socialist society. While Republikflucht had always been a popular theme among critical singers/songwriters what became more popular were themes describing everyday occurrences which, while not directly criticizing the government, served to emphasize the inconsistencies in
government policy and government practice. Socialist/communist ideals were no longer a catch card for the generation of young people who were born into socialism. This became obvious to officials when Hartmut König, at a Kulturkonferenz in October 1982, stated that there was no place in the life of the GDR for people lacking character. His attack was directed towards those younger members of the population who could not relate to the excitement and optimism which the founding members of the GDR had experienced. As Büscher and Wensierski write further, his attitude to the younger generation was not uncommon:

Da trauert ein Altgenosse "jenen frühen Jahren" nach und versteht nicht, warum junge Zeitgenossen die eigenhändig mitgebaute kleine Welt so ungemütlich finden, warum heutige DDR-Filmemacher nicht mehr so geradeaus denken wie ihre Vorgänger in den fünfziger Jahren, als der Frontverlauf noch klar und das Ziel noch leuchtend war.

The feeling of Heimat was different for the generation which had been born after World War II. Their Heimat consisted of people and landscape, not ideologies.

Cultural politics of the eighties was consistent with the cultural politics of previous decades in that it appeared to be without a definite structure, but people had become used to the lack of clarity and reacted accordingly. It was still obvious that certain constraints were in place and it was encumbent on the government to decide if the appropriate measures needed to be taken to restrict and repress any overt criticism. Emmerich maintains in his book Kleine Literaturgeschichte der DDR that the doctrines of the past had disappeared for writers. This was not true for singers/songwriters, however, whose works after all were meant for performance and therefore presumably a wider audience than literary works. As late as January 1988, for example, Stephan Krawczyk and his wife Freya Klier were given the choice of a prison sentence or extradition to the West. Criticism of the government in a public forum was still not on the SED's agenda.
Michail Gorbachev's appearance on the Soviet political stage marked the end of an era in the GDR. With his policies of *glasnost* and *perestroika*, which Honecker found difficult to accept, began the regrowth of an opposition group which had been smouldering under the surface. Bettina Wegner had gone to the West in 1983, but there were others who took hope in the changes occurring within the Soviet Union. Barbara Thalheim, her songwriter Fritz Jochen Kopka, and Gerhard Schöne remained consistent but withdrawn in their descriptions of actually existing socialism, and Stephan Krawczyk, a favourite of cultural functionaries, changed tactics to follow in the tradition of Brecht and Biermann in his overt criticism of socialism practised in the GDR.

Having had the example of the Soviet Union repeatedly brought to their attention for forty years and more as the country which had released them from Fascist bondage, the people in the GDR understandably could not grasp Honecker's disregard of the Soviet's call for dialogue and obvious intention to release the people from repressions which hearkened back to Stalin's era. While Honecker's government had been able to raise the standard of living in the GDR and permission to travel was being granted more generously than ever before, the State Security Police had become more active in their denunciations of people from all areas of life. Basically the people were still imprisoned physically and intellectually and Honecker's government lived in the naive belief that their lack of real political direction would have no effect on the future of the GDR. The critical songs of the eighties therefore reflect the people's dissatisfaction with the government's inflexibility. They focus on the necessity for change and make comparisons with other countries, and sometimes refer to historical events to make their criticism of GDR socialism. The political paralysis evident in Honecker's last years of leadership led to mass exodus from the GDR. For the *Liedermacher* it meant, especially in the case of Gerhard Schöne, a growing disregard of the power of official censorship, for the prescription of socialist realism had become virtually non-existent.
Chapter 2

The Song Movement (Singebewegung) in the GDR

The Singebewegung in the GDR emerged as a result of the tradition of the German people, their need for solidarity in the face of both material and emotional destruction following the war and as a continuation of the use of music and especially of song in the socialist/communist movement of previous eras.

Musical forms which had been appropriate in the twenties and thirties were no longer so at the end of the forties when both Germanys were seeking to establish their cultures. Nor was the content of the songs which had been popular in the previous decades appropriate to the present situation. Hanns Eisler accepted this reality and as stated by John Willett "...changed his mind about the Kampflied, reckoning after the war that it would take at least ten years to get march rhythms out of the German system"\(^1\). The same was true of melodies which had been revived during the Third Reich, of the Blut-und-Boden songs which were now tainted by the holocaust of the Second World War and of any marches or folk songs which had been used between 1933 and 1945 to promote National Socialism and German patriotism. All of these songs now represented an ideology which had not only failed, but more importantly, which had brought upon Germany as a whole the contempt of the whole world. For this reason, the songs needed to lose their significance as representative of German culture and to be replaced by songs which would revive the emotions of the people in a positive way, giving them hope for the future. In 1966 a West German Liedermacher, Franz-Josef Degenhardt raised the question of German folk song tradition in his song "Die alten Lieder". He asks: "Wo sind eure Lieder, eure alten Lieder?" His answer is:

Tot sind unsre Lieder./ unsre alten Lieder./ Lehrer haben sie zerbiß./ Kurzbehoste sie verklampft./ braune Horden totgeschrien./ Stiefel in den Dreck gestampft\(^2\).

The direction taken in the GDR song movement was influenced by those artists whose involvement in the rebuilding process after the war - *die Aufbauperiode* - came from the
conviction that they were privileged to be part of what would become a socialist society. Among them were Bertolt Brecht, Hanns Eisler and Paul Dessau.

When Brecht returned from exile he chose to live in East Berlin because he wanted to participate in the process of building the new world. In her book on Brecht, Marianne Kesting explains his choice as follows:-

Die Welt, in der es möglich war, ein menschenwürdiges Dasein in seinem Sinne zu führen, mußte erst geschaffen werden. Brecht wählte Ostberlin zum Ausgangspunkt, weil er hier zumindest die Basis bejahte.²

He took seriously the Marxist principles about which he had read and which were supposedly to become the basis of the new German Democratic Republic. He had a vision of a Germany which would become a socialist state despite the destruction resulting from the Second World War. Richard Geary maintains that Brecht had originally envisaged a state in which the workers would play a leading role in the creating of "a different social, economic and political order. (...) At times he was critical of the failings of the GDR: for example, he believed that the workers who rose in Berlin in June 1953 had something of a point, albeit not the point which Western propaganda tried to make out of that uprising.³

In the course of his life Brecht looked closely at the usefulness of art in a society full of injustice and equality. His observations led him to read the works of Marx and finally to take upon himself the maxim that art has a purpose to fulfil in society and should not be produced for its own sake.⁴

Brecht protested vigorously against the bourgeois upbringing he enjoyed and reacted to it in part by turning his attention to the so-called Vorstadtkultur. Within this framework it became essential to him to direct his lyrics and music to the masses. Dümling in his book on Brecht's life and music, Laßt euch nicht verführen, says that
Brecht sought a simplicity for his songs which set itself apart from the simplicity found in the Zupfeigenhansl, the songbook of the German Wandervogel movement and from the simplicity of the bourgeois poets. Brecht despised this movement because it did not concern itself with social, political issues and generally avoided any kind of conflict. According to Brecht, both music and text should be experienced by the listeners not as something above them, but as something which is part of them. The melodies, in so far as they could be called such, should contain repetitious phrases, which are easy to sing and the texts should reflect life's experiences. In other words, the songs should have a purpose. "Das Liedhafte" which characterized most of Brecht's songs is the very characteristic which dominated accepted political songs in the GDR, sometimes rendering them monotonous. An example of this monotony is to be found in the song "Sag mir, wo du stehst" by Hartmut König. The song came into being in 1966 when the Oktoberklub was still the Berliner Hootenanny-Klub. "Es war das erste Lied der sich 1967 formierenden FDJ-Singebewegung, das einer größeren Öffentlichkeit bekannt wurde. The melody is simple and repetitive, as is the text, and the political implications are overt: the young people are being told to take a stand, presumably so that their position is clear to others. The goal of these songs was pedagogical and informative: they were to teach or to reflect real life situations. This attitude reflected Brecht's commitment to the idea that socialist realism be not simply a prescription for artists to follow, but a practice which would further the cause of socialism.

While Brecht's use of lyrics without rhyme dominated, he insisted upon their being singable. To produce their singability Brecht insists upon three criteria as quoted by Birkenhauer: strict strophic form, the integrity of each line and the basic equal importance of the words. This, however stands in direct opposition to the way in which Brecht wrote music. He wrote only the notes and the harmony without regard to the length of the notes or any division of the music into orderly bars. Interpreters of his songs were to make those decisions in conjunction with the natural rhythm of the text.
Brecht's experiences with religion, German patriotism and indeed protest songs made him aware of the effect that music has on the human mind. Albrecht Dümling states: "Brecht beobachtete sehr genau, daß die starke Wirkung des bürgerlichen Musiklebens auf der Ausblendung der Wirklichkeit beruhte..."\(^{13}\). Brecht himself wrote the following on the subject of protest songs: "Das Kampflied kann helfen, die Bewegung weiterzutreiben, sie zu vertiefen und sie zu organisieren."\(^{14}\). It appears that Brecht never quite resolved this issue. Nevertheless he seemed determined to subtract from the performance of his songs the element of emotion. He maintained also that "Wahrer Kunstgenüß ohne kritische Haltung ist unmöglich."\(^{15}\), which does not necessarily exclude the presence of emotional reactions to a particular piece of music.

Hanns Eisler certainly did not share Brecht's opinion about the necessity to strive for reason in music, but was inclined to be "sceptical and condescending" towards the music which Brecht had invented and called misuk \(^{16}\). In 1957 he questioned Brecht's striving to find reason in music and found that music has not the reason that can be found in other aspects of life\(^{17}\).

In an interview with Peter Schendel, as recorded in the official documentation of the development of the Singebewegung in the GDR, Bernd Rump, who began his music career within the ranks of the FDJ, voices the caution with which Eisler's attitudes to the role of music were treated in the GDR. In the following quote it also becomes obvious that the state was not only interested in the texts of the songs performed publicly, but also in the effect that music has on people:

Der größere Teil der künstlerischen Auseinandersetzungen bei uns hat mit der Musik zu tun. Es ist der Streit darum, einigermaßen gültig zu sorgen, daß unsere Gesellschaft und mit der Musik sich wiederfindet. Wie machen wir eine populäre Musik, die auf der Höhe unserer gesellschaftlichen Entwicklung ist? Das ist eine zentrale Frage, weil Musik nicht schlechthin ein Transportmittel ist. Sie ist gleichberechtigtes Moment des gesamten Kunstwerkes. Um zu wissen, was sie kann und soll, muß ein theoretischer Ansatz gefunden werden, zum Beispiel in den Schriften von Hanns Eisler. Aber das muß modifiziert und in der Praxis geleistet werden\(^{18}\).
In the sixties and early seventies the GDR government was determined that music from the West would not cause decadence among its young people. They did however find it extremely difficult to monitor to what extent people listened to such music. Their proximity to the West made it easy for people, at least on the Western side of East Germany, to receive West German radio and TV stations. Hanns Eisler's attitude to this situation was that the state should make young people aware of America's influence on the development of popular music of all kinds, at the same time allowing them to enjoy the music of their choice\textsuperscript{19}. He objected to the politicization of entertainment music (\textit{Unterhaltungsmusik})\textsuperscript{20}. This attitude put Eisler into official opposition with the Ulbricht regime.

In the \textit{Aufbauperiode} Brecht and Eisler were united in the difficulties that they encountered with the interpretation of socialist realism as it was presented to the GDR by the Soviet Union\textsuperscript{21}. Andrei Zhdanov, head of the Soviet cultural bureaucracy, insisted on adhering to Stalin's conception of socialist realism. This meant for Brecht and his artist contemporaries that they had to constantly struggle to justify their dialectical approach to art and socialism and their demands to use experimental art in order to achieve political goals\textsuperscript{22}.

It is difficult to measure the influence of Brecht and Eisler on the development of the song movement in the GDR. There is no doubt however that the new generation of artists in the GDR, such as Wolf Biermann and later Michael Sallmann and Stephan Krawczyk, looked to those critical artists involved in the socialist struggle for their example, creating from that their own individual contribution to the building of the socialist state. The official song movement benefitted initially also from their work, particularly where it aligned itself with the official position. Manfred Grabs maintains that Eisler's influence was of particular importance because he was an experienced musician:
Moreover, Eisler's cultural-political and aesthetic ideas were of especial value because they were the product of an experienced and critical musician. Thus, his aesthetics are not abstract; even when dealing with new trends and qualities in music they are always a reflection of real possibilities. They are part of a dialectical, varied and personal engagement in building a socialist music culture. Eisler's contributions to a Marxist music aesthetics were not written with a view to establishing a complete conception of music aesthetics. They were written as reactions to actual requirements under different social and historical circumstances and, of course, are influenced by these. This consequently does not exclude contradictions, underlining all the more the dialectics of Eisler's thinking.

Eisler wanted a music for the people, specifically for the masses involved in class struggle. Even before he returned to Germany after the war, Eisler had written articles confirming his allegiance to the working classes. Many of Eisler's writings state clearly that a socialist music culture must be functional, that it must encourage the class struggle and contribute to political education.

Eisler based his attitudes on the tradition inherent in the workers' movement. Also in 1957, in an interview, he made several statements which underline the traditions in proletarian music. He talked about the workers' choir music which already existed in the middle of the nineteenth century and about workers' orchestras. Eisler also went on to explain the reasons behind the movement's great success in the nineteen twenties:

It reached its climax, because many experts including musicians, poets and artists of all kinds collaborated. Imagine, for example, there was one production in 1928-29 which included the work of the poets Bertolt Brecht, Erich Weinert and my friend Becher, actors and singers such as Ernst Busch, Helene Weigel and composers (...) like myself, but also my friend Ernst Hermann Meyer and others. So you can see that artists who play an international role today, were at that time already closely associated with the working-class movement. These productions were of a very high standard. They were modern in the best sense of the word, also artistically modern.

Although political developments in the 1930s and the subsequent war of 1939-45 caused a dramatic interruption to the workers' music movement, the tradition of using music to unite the masses continued. Brecht, Eisler and Weill who all spent many of the war years in exile in America continued their work for the workers. However, the American attitude to communism hindered much of the work they wanted to continue.
For in the matter of tradition, Eisler especially was quite clear as to its role in the development of new music:

...we can learn from these traditions. For instance, flexibility in our means, versatility in our methods, vigilance in our political everyday life. All this stimulates certain genres of music. As musicians we should remember that today. Unquestionably it is a tradition which we urgently ought to continue.28

It is clear, therefore that Eisler did indeed embrace many of the general principles which the GDR cultural functionaries wanted to include in their cultural policy in the fifties and sixties.

Where Eisler came into conflict with the Party line, together with Brecht and Dessau, was in the matter of the form and the content of artistic works considered to be necessary to fulfil culture's role of educating the masses and promoting the building of a socialist state. His greatest conflict with the state came because of his opera libretto "Johann Faustus" in 1953. The Neues Deutschland carried a series of articles in which Eisler was judged extremely harshly:

Nicht zu einem beliebigen Zeitpunkt wurde dieser Operntext verfaßt, sondern 1952, dem Jahr also, in dem beschlossen wurde, in der DDR die Grundlagen für den Aufbau des Sozialismus zu schaffen. Kommt es nicht gerade jetzt...darauf an, die neuen Kunstwerke im Geiste des sozialistischen Realismus zu gestalten, alle Überreste des Proletkultes auszumerzen und das klassische Erbe zum Gemeingut aller unserer Werktätigen zu machen?29

Despite cries of protest and words of explanation from Brecht and to a lesser extent from Eisler himself, the SED would not permit "daß Goethe formalistisch verunstaltet wird, daß man die großen Ideen in Goethes "Faust" zu einer Karikatur macht...30. According to Manfred Grabs Eisler felt he had been grossly misunderstood.31

Yet, what cannot be doubted is the strength of purpose inherent in many of Brecht's and Eisler's works, for example in their song "Das Einheitsfrontlied" which became
known internationally in Strasbourg 1935, when the First International Workers' Music Olympiad was held there\textsuperscript{32}.

Eisler, also, joined Brecht and Ernst Bloch to counter Georg Lukacs attack of "artistic modernism"\textsuperscript{33}. Eisler and Bloch wrote a response to Lukacs' article "Es geht um den Realismus" in an essay entitled "Die Kunst zu erben" in which they criticise Lukacs' lack of knowledge of modern art and its ability to represent socialist realism. Gilbert maintains the following about this conflict:

These remarks by Eisler and Bloch represent a continuation of the campaign they began a year earlier with the publication of their essay <Avantgarde-Kunst und Volkskunst> - which serves to emphasize that the position adopted by Eisler, Bloch and Brecht in relation to musical modernism was as much a question of anti-fascist cultural politics as a matter involving the definition of proletarian-revolutionary art and socialist realism. (...) Eisler adopted a strongly optimistic stance in this essay concerning the value of artistic modernism for socialist culture\textsuperscript{34}.

Paul Dessau, like Eisler, was interested in producing songs for the masses after he returned to Germany and he too became involved in the Free German Youth (FDJ) movement. In fact, he and Brecht wrote the "Aufbauled der FDJ". Gilbert maintains that Dessau not only composed with pedagogical intent, but also wished to transform "genuine folk music as a basic element of a new musical aesthetic..."\textsuperscript{35}.

Therein lay for all three artists their greatest problem with the cultural functionaries: They were artists and therefore creative and imaginative. They wanted to utilise their creativity and imagination for the benefit of the new socialist state, but they balked at the restrictions placed upon them. Brecht and Dessau came under attack from cultural functionaries because of a series of works they collaborated on, beginning with the opera "Das Verhör des Lukullus"\textsuperscript{36}. Such attacks, while they meant that some works were not performed did not inhibit Dessau's conviction that opera was "a progressive art form"\textsuperscript{37}.
The *Freie Deutsche Jugend* (FDJ), one of the biggest forces behind the song movement, began in March 1946. Because the GDR government wanted to involve its citizens in positive leisure-time activities, the song movement developed rapidly as an important part in their plan to achieve this. Its goals for the official song movement which was represented by approximately 3,000 clubs and groups are to be found in Lutz Kirchnwitz' contribution to *Lieder und Leute*:


Kirchenwitz states further: "Wie politisches Lied generell ohne politische Bewegung undenkbar ist, so gehören Singebewegung und FDJ zusammen"\(^3\). The general attitude of those in power was that all who could, should be involved in this movement. The consequence of this was that people from all walks of life were encouraged to contribute to the creation of songs which would support the cause of socialism/communism.

While the *FDJ-Singebewegung* continued the tradition of international workers' song, *Agitprop* and folk songs, it also had quite an extensive range of its own songs. Olaf Leitner, who at the time of writing his book *Rockszene DDR* was music editor with RIAS Berlin (West) describes the development of the song movement in the GDR in often cynical terms, pointing out, often in great detail the discrepancies between theory and reality. Olaf Leitner sees the emergence of the Singebewegung somewhat differently:

Die Singebewegung war schon frühzeitig in der DDR entstanden, aus dem Bedürfnis heraus, sich nach den Schrecken des Faschismus und des Krieges <zu einer neuen, humanen Gesellschaftsordnung zu bekennen und dem keimenden sozialistischen Lebensgefühl künstlerischen Ausdruck zu verleihen>. Mitte der sechziger Jahre wurde sie wiederbelebt, so unter anderem auf Initiative der Berliner FDJ-Bezirksleitung und der Jugendsendung DT 64. Auf dem VIII. Parlament der FDJ 1967 in Karl-Marx-
Stadt wurde die DDR-Jugend vom Zentralrat des Jugendverbandes aufgefordert, der Singebewegung beizutreten.

These words lead one to the assumption that young people were more than encouraged to participate in the activities of the FDJ and its Singebewegung. The activities for the young people organized by the FDJ were obviously considered to be a duty if one hoped to be accepted in society and further one’s career. At least at the beginning of this movement, this seems to have been the case.

On the other hand, Regina Scheer, writing about the beginnings of the FDJ-Singebewegung for the GDR-published book Lieder und Leute naturally only refers to the very positive aspects of the song movement:

Ihren Wurzeln nachgrabend stoßen wir auf tieferliegende Schichten des Bodens, wir stoßen auf die Anfangsjahre der DDR, in denen Jugendlieder ganz selbstverständlich zum Jugendleben gehörten ... und stellen fest, daß der Beginn dieser Bewegung auf kein Datum festzulegen ist. Dies war der Moment, in dem der Jugendverband die Singegruppen als neue Form von Freizeitklubs förderte.

One song by Bernd Rump, an active member of the FDJ, called "Was haben wir denn an der FDJ?", sheds a different light on the role of the FDJ within GDR society:

Was haben wir denn an der FDJ?
Wir haben Müh'n und ernten Spott
und Tage alles andre als von Seide,
und ab und zu auch eine leise Freude.

The line "Wir haben Müh'n und ernten Spott" supports the opinion that there was certainly some opposition to the activities organized and carried out by the FDJ. That this movement concerned itself with activities which even in Western eyes were of a positive nature cannot be denied. Rump writes further:

Was wär', wenn die FDJ nicht wäre?
Wo tät man was einfach für die Ehre?
Wo lernt man, daß mehr als gutes Geld
einem die Sache so an sich gefällt.
Stanza four does not however correspond to GDR reality if one takes seriously the works of people like Hans-Joachim Maaz who, since 1989 has been able to speak freely of GDR reality as it referred to his life and those of his patients. Rump declared in his song, which was written in 1976, that FDJ clubs were a place where one could make mistakes without fear of retribution, where one could experiment with ideas without fear of scorn. He writes:

Wo ließen sich sonst Fehler machen,
ohne daß sogleich ganz große Sachen
in Frage stünden?
Wo ließ sich probieren,
zu leiten und selbst auszuführen?

Before the government was prepared to accept outside influences, however, it went through a period of rejection of any Western influences. Leitner reports that twenty years later the government had changed its mind drastically. However, while previously the government had attempted without success to suppress this kind of music out of fear that the capitalist influence would be too great, in the early eighties the government much more openly tried to encourage this form of music as a tool for its own purposes:


Kirchenwitz of course does not mention this change in tactics in his book which was published in the GDR in 1982, a time when the government was not suspicious of musical form, but still highly critical of the content of songs. Maaz, on the other hand, saw these activities as being of a repressive nature. He maintains that the goal of all levels of state education - the FDJ can certainly be included in these - can be summarized as follows: "Die Individualität hemmen und den eigenen Willen brechen!"
The fast-growing song movement in the GDR was not however peculiar to the GDR. Sarah Kirsch, a well-known GDR poet who defected to the West in the 1970s wrote the following about this: "Man gab dem internationalen Trend nach und verband diesmal das Unvermeidliche mit dem Nützlichen". Indeed, in the United States, Britain and West Germany (as well as other countries) song movements were growing which had similar goals to those espoused by the Singebewegung in the GDR. The song festivals which took place at Burg Waldeck in West Germany, the growing international reputation of Bob Dylan with his socially critical statements in the sixties, and the acclaim and extensive coverage given to Peter, Paul and Mary on the one hand, and Joan Baez on the other could not be ignored even by a country which, especially in the sixties went to great lengths to isolate the GDR people from the popular and critical folk and rock music which was developing in the two decades following the end of World War II. Pressure was brought to bear on GDR musicians to develop their own music and texts, specific to the needs and understanding of the people in the GDR, instead of copying Western music. In the journal Musik und Gesellschaft is a statement which typifies the fear held by GDR officials in the fifties and sixties of the destructive influences of Western pop music:

Der "Schlager" ist zur Zeit eine der politisch gefährlichsten Erscheinungen der dekadenten imperialistischen Kultur. Indem er einen unpolitischen Inhalt vortäuscht, verhilft er der imperialistischen Ideologie auf getarnte Weise in Erscheinung zu treten und so in einem weit höheren Maße das Bewußtsein breiter Volksschichten zu beeinflussen, als es durch die direkte reaktionäre politische Agitation möglich ist.

The cynical undertones contained in Sarah Kirsch's statement nevertheless can be verified in many of the decisions made and then revised by the GDR government which had constantly to deal with comparisons made between the GDR and the Federal Republic. Olaf Leitner maintains that the fault for this lay on both sides of the Wall:

Nur wenige Künstler der DDR wollen den Kapitalismus im eigenen Land etablieren. genau hier konzentrieren sich bilaterale Mißverständnisse. Trotz der Biermann-Affäre fällt es dem Westen schwer, in den Kritikern der DDR-Gesellschaft dennoch gute Sozialisten zu sehen. Das Bemerkenswerte dabei: die DDR-Führung ist der gleichen Meinung. Sie kann, will oder gar darf nicht einsehen, daß sich Kritik nicht am
Sozialismus, sondern am "real existierenden Sozialismus" reibt, wie die listig-defensive Formel lautet\textsuperscript{51}.

One \textit{Liedermacher} who carried this out to the letter was Reinhold Andert whose songs are amusing, ironical and yet very strongly in line with party policy. Needless to say his songs were recorded and officially distributed in the GDR.

Leitner further maintains that it is only from rock texts, not in pop music, that one can ascertain the true nature of the GDR way of life. This can however also be done by an analysis of other critical songs, some of which can be described as pop songs: some of Bettina Wegner's songs, for example, can be best characterized as pop songs, yet they are extremely critical of GDR socialism and openly descriptive of GDR reality.

The role of popular music and its importance in GDR society led to the founding of a central studio for entertainment art in East Berlin in the early seventies. Leitner says the following about \textit{Das Zentrale Studio für Unterhaltungskunst} and the \textit{Komitee für Unterhaltungskunst} in which \textit{Das zentrale Studio für Unterhaltungskunst} was subsumed:

Diese Institution steuert den gesamten Schowbereich der DDR. Sie initiiert, organisiert und koproduziert Veranstaltungen aus allen Bereichen der UK (...) Im Komitee ging das "Zentrale Studio für Unterhaltungskunst" auf, eine Kunstfachschule, an der einst Musiktheorie, Ästhetik, Sprechtechnik, Bewegung und Gesellschaftswissenschaften in knapp einjähriger Ausbildung vermittelt wurden und die besonders Schlagerinterpreten hervorbrachte\textsuperscript{52}.

The committee itself was made up of people working in the area of the entertaining arts in whatever capacity that may have been. At the studio, young people wishing to be employed in the field of entertainment could do their musical training and upon completion of their studies receive a \textit{Berufsausweis} which categorized their professional achievements as pop singers, chansonniers, instrumentalists or \textit{Liedermacher}. In the songs which came from these artists was engendered the politisization of all aspects of life. The songs brought together personal and communal
interests, for example: the individual as part of the world; everyday life and politics; entertainment and Agitprop. This change in direction, however minimal, affected the FDJ-Singebewegung, as pointed out by Lutz Kirchenwitz, a GDR cultural scientist:


For the purpose of disseminating the music produced in the FDJ-Singeklubs etc. the youth programme (DT 64) of the Berlin Radio played an important role. It was naturally more receptive to those artists whose work had been passed by the official censors. Several of the Liedermacher whose work will be discussed started their careers in the FDJ-Singebewegung, many of them in the Oktoberklub. These included Bettina Wegner, Stephan Krawczyk and Barbara Thalheim.

The Oktoberklub was one of the most important and oldest of the music groups encouraged by the FDJ. Hartmut König played a very significant role in the growing importance of the Oktoberklub and its acceptance by the SED. Leitner writes the following about König's career:

It is difficult to know if König used the system to achieve his own ends, because he doubtless was the recipient of many privileges as a conscientious and ambitious Party member, but even if he was convinced of the validity and rightness of the Party's
actions he then most certainly did not embrace the ideal that each citizen has the right to express his/her own opinion, whether it be in the written or the spoken word.

One of the important, and no doubt positive activities organized by the FDJ was das Festival des politischen Liedes. The Oktoberklub began in 1968 a tradition of anniversary concerts which was so successful that the idea of an annual Festival des politischen Liedes emerged and became a reality in 1970. Such festivals had proven popular in other Eastern bloc countries and were to prove to be so in the GDR. They were organized by the Oktoberklub in cooperation with the FDJ and the local council of Berlin (East) as an international gathering lasting eight days and featuring artists from about thirty countries. After each Festival a selection of the songs performed during the Festival was made and later produced in record form for distribution to interested groups and individuals both in the East and in the West. Singers and music groups were chosen from all over the world, according to their political allegiance and/or because they represented minority groups which had been repressed by capitalist governments.

International peace was one of the significant themes of these festivals. At the conclusion of the 13th Festival, for example, the following declaration was read:

**Willenserklärung**
zum Abschluß des 13. Festivals des politischen Liedes Wir sind von vier Kontinenten der Erde gekommen, um mit unseren Liedern zu sagen: Es gibt nichts Wichtigeres als den Frieden!
Vernünftige Vorschläge liegen auf dem Tisch: Die Prager Deklaration, die schwedische Initiative. Wir sind für die Vernunft, sie anzunehmen!

Wir haben nur den einen Planeten. Im Namen der Menschheit, die weiterleben muß:
WEG MIT DEM NATO-RAKETENBESCHLUSS!

Berlin, 20. Februar 1983

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It was typical of the official Singebewegung that it voiced its concerns for the environment and for humanity on an international level, but did not direct its criticisms to critical situations, both environmental and humanitarian, within their own borders.

*Kollektivarbeit* was a characteristic of the song movement in the GDR. It proved to be successful for both officially accepted and opposition *Liedermacher*. One of the writers who was extremely successful in this area of entertainment art was Gisela Steineckert. Steineckert is a poet who started her career within the *Singebewegung* (1965-1973) and then moved on to become an important member of the Committee for the Entertaining Arts within the Department of Culture. Steineckert took seriously the call to make art part of everyday life, and thus part of political life. Her participation in politics, her reason for staying in the GDR with her child when all other relatives went to the Federal Republic in 1953 stemmed from a passion which developed within her during the war: to turn her back on National Socialism. She said the following in an interview with Detlef Plog:

Eine Leidenschaft, die ich noch heute habe, wenn ich mit den Neonazis und den Altnazis und ihren heutigen Aussprüchen und Verhaltensweisen konfrontiert werde. (...) Es ging damals eigentlich ohne Konflikte vor sich. Ich wollte das. (...) Diese neue Ordnung, die sich in manchen Dingen noch nicht gefestigt hatte, aber eins ganz gewiß war: antifaschistisch!  

Steineckert expresses her feelings and thoughts in this matter in a poem called "Wer bin ich denn":

Wer bin ich denn  
war ich nicht mehr  
als diese fragwürdige Sammlung von Gefühlen  
drei dunkle Farben, die sich einer merkt  
und daß ich zweimal ganz geliebt hab  
Denkst du denn, was nicht hier geschieht  
sei mir deshalb nicht widerfahren  
Mir schlug das Herz ganz eigen  
auch in der Menge, und ich sang die Internationale  
Ich wollte immer mehr, als für mich selber nötig war  
Falls ich besonders bin, dann wohl  
weil ich das Kellerkind in mir nicht ausgelöscht hab  
das junge Mädchen nicht mit den zerrißnen Schuhn  
die Rebellionen nicht und wann ich untertan war
die Besserwisserin und nicht
was schwerer wird, seitdem ich manches weiβ.

In Steineckert's opinion most original members of the Singeklubs were experienced antifascists rather than the best musicians available. Steineckert's interest in the Singebewegung and consequently the political songs being written there led to the conviction that all kinds of music have a place and a role to play in the wider field of art. However, she admits quite freely to having a different opinion when she first began working in the Oktoberklub in 1966. She says:

Das stammt aus der Zeit, als ich eine gebildete Person sein wollte, mit einem vernichtenden Urteil über alles, was unterhalb des Sonettes stattfand. Und insbesondere, als ich etwa im Jahre 1966 zum Oktoberklub kam und mit denen gemeinsam das politische Lied zu verstehen und gleichzeitig zu machen suchte, habe ich auf alles, was nur in der Nähe von Unterhaltung siedelte, mit Borniertheit und Verachtung herabgesehen.

Steineckert is quite honest in her appraisal of the first songs from the early days of the Singebewegung: "Die preisgekrönten Schlager verschafften mir Übelkeit. Ich möchte sie nicht zitieren, sie sind zum Glück vergessen."

Steineckert's commitment to the principles of socialism and to the importance of art within socialism, whatever kind of art that may be, is illuminated in the following words spoken in an interview with Detlef Plog:

Ich messen der Unterhaltungskunst eine enorme kulturpolitische Bedeutung zu. Sie spielt im Leben eines Volkes eine Rolle, aus der Werte und Maßstäbe hervorgehen für Leute, die oft wenig andere Kultur oder Kunst beanspruchen oder aufnehmen. Haltungen zur Freundschaft, zur Liebe, Haltungen zum eigenen Land, Maßstäbe für das tägliche Leben, solche, die dann sowohl materiellen wie ideellen Werten gelten, kommen jeden Tag viele Stunden als Lied von drei Minuten über die Massenmedien zu den Leuten.

However, this opinion, simply because it was state policy, did not mean that Steineckert was automatically accepted by the writers' community. She was certainly able to further her career within the party. She herself says that she received a lot of
criticism for rejecting further work within the Singebewegung in order to concentrate on her own work. She was likewise critised because she allowed her texts to be sung to pop music which by tradition has never been attributed with much artistic content by the educated community. Furthermore Steineckert was accused of moving in this direction for financial reasons. Certainly Steineckert's works found a wide audience in the GDR as could be witnessed by the number of LP records available in the GDR containing songs written by her. She worked together with many popular singers, among them Jürgen Walter, Eva-Maria Pieckert, Kurt Nolze and Angelika Neutschel, to create songs about everyday life situations to which people could relate. Her poem "Was kann ein Lied" summarizes her attitude:

Was kann ein Lied
und was kann es nicht
ein Lied, das kann glatt sein
ein schönes Gedicht
und ein Lied, das kann flammen

Ein Lied mischt sich ein
wie immer es sei
und spricht mein Lied Zorn
auch dann machts mich frei
von Lieb spricht es sacht
und was nun sein muß, mit Macht
ist ehrlich und gut
kommts tief aus dem Blut

Was kann ein Lied
und was kann es nicht
ein Lied kann nicht lügen
kein zweifach Gesicht
kennt das Lied, kennt das Leben
wir sind unterwegs
und ein Lied kann uns geben
daß man offen drüber spricht

Was kann ein Lied für mich kann es sein
daß ich danach ganz heil bin
und mische mich ein
und kann wieder flammen
auch über den Tag
bring das rechte zusammen
und bekämpf, was ich nicht mag
One must ask, however, how seriously she herself took the lines: "...ein Lied darf nicht lügen / kein zweifach Gesicht / kennt das Lied, kennt das Leben / wir sind unterwegs / und ein Lied kann uns geben / daß man offen darüber spricht". Considering the restrictions and the repressive nature of the society in which she lived, it cannot have escaped her attention that although she may not have lied in her songs and poems, neither did Steineckert speak openly about the very obvious problems in society. In fact she seemed to restrict the themes of her songs and poems to "safe" subjects.

Dr. Werner Preuß says about two of Steineckert's works, "Vor dem Wind sein" and "Lieber September", which were published at about the same time:

At first glance this seems to be a criticism. This initial reaction fades into oblivion as one realises that Preuß attributes Steineckert's songs with having given quality to the genre of pop music in the form of "gesungene Literatur".

For the work in such collectives to succeed, however, Steineckert placed certain conditions on its members:

By no means does Steineckert exclude the singer from her demands: "Zum Kunstcharakter eines Interpreten gehört die politische und moralische Haltung". It is not therefore difficult to understand the reasons why Steineckert and her works found acceptance in the eyes of the state, although it cannot have been as clear cut or easy to execute the principles she insisted on as her words seem to imply.
Steineckert's political involvement in the entertaining arts and her career path show her ultimate dedication to the political development in the GDR. While most of her song texts do in fact embrace the general themes of love, life and death, there are some song texts which reveal an insight into difficulties of another nature as experienced by the people in the GDR and some of these songs will be discussed in the following section.

As can be expected, Olaf Leitner presents a more critical approach to Steineckert and her work both as a poet and a politician when he speaks of the clique which formed among those members of the entertaining arts community whose work, whatever it was, found acceptance by the censors. Leitner speaks also of the favours distributed by Steineckert in her position of authority, both to family and friends. While it is well-known in Western countries that such favouritism is widespread in the world of entertainment, it makes a mockery of a society which purports to embrace the principle of equity and places restrictions on its media in order to conceal the injustices being perpetrated on a large scale within its ranks.

Steineckert's songs differ from most of the songs being discussed here, because her allegiance to socialism and the GDR's interpretation is clear. The late seventies and the eighties brought changes however, for allegiance to socialism was now no longer a major issue, even though the SED continued to insist that it was. What remained the same for Liedermaecher were the inconsistent guidelines by which they were to work and the censorship which made record productions and publications of their works within the GDR a challenge to be met.

The features of the socialist framework, as described previously in this work, determined that the Singebewegung which developed, should divide into two groups, the group whose work was accepted by the censors and the group whose work was classified as unfit for socialist consumption.

The assertion by the GDR leaders that the people determined how the state was run, was documented in the GDR constitution:

That this was not practised is evident in the presence of opposition from artists and writers of all kinds. The difficulties which singers/songwriters faced lay in the extent to which the state exercised strict control over all events, musical and otherwise. The state controlled performance venues, the sale of concert tickets and the production and distribution of music, either as records, cassettes or sheet music. Concerts, and indeed any form of entertainment, were organized by state-controlled institutions which, whether they admitted to it or not, formed a means of censorship to prevent unwanted ideas from being disseminated in the GDR. Individual Liedermacher and song groups whose work did not align itself with the official song movement overseen by the Freie Deutsche Jugend and/or whose opinions differed from the accepted Party line had little choice of venue for performance of their songs which, although they were not printed by government-run publishing houses nevertheless found their way into the GDR's repertoire of critical songs by way of Flugblätter, word of mouth or by people making handwritten copies of them and distributing them to interested parties. What must be remembered is that the songs to be performed at any official concerts had to be presented to the relevant official, well before those concerts took place, for official approval. Meetings which were not officially registered or organized by cadres were in dubious cases quite simply forbidden.

Kalle Winkler, a Liedermacher who came from a well-established socialist family, began his career in FDJ clubs, sang in churches and on the Alexanderplatz, came into conflict with the state because he used to give impromptu concerts on the Alexanderplatz, because he used to sing songs by Wolf Biermann and Bettina Wegner and because he, after a time in which he had conformed to state regulations, then decided he had to sing what he thought, was incarcerated and then bought by the Federal Republic. In his book Made in GDR, in which he tells the story of his arrest, his prison experiences and his eventual release to the West, Winkler writes the following about the State's control over its citizens and about the officials, the State Security Police, who made sure that the people abided by the State's interpretation of the law:

Wer die Macht hat, hat auch das Recht, so nennen sie es, und wo die Öffentlichkeit staatlich gelenkt wird, hat man keine Chance. (...) Das waren sie also, die es überall und zu jeder Zeit gibt, die Büstel, die Knechte, die jeden Auftrag übernehmen, die nie eine eigene Meinung haben, aber zynisch, machtgeil, unmenschlich sind.
The two characteristics essential for musicians - artistic ability and necessary commitment to society ("künstlerische Befähigung" and "erforderliche gesellschaftliche Voraussetzung"\textsuperscript{72}) meant in essence that they could be judged to be artistically incompetent, even when what was really being assessed were their political leanings.

Wolf Biermann was among the first Liedermacher to incur the wrath of GDR authorities upon himself. Added to his very open criticisms of the methods the government was using to make socialism a reality, was his extremely vulgar language which must have been anathema to the officials who upheld the theory that the GDR was a society which embraced morals of the highest order and rejected any vulgarisation of life. His effrontery led to his expulsion from the SED in 1963. Derek Lewis writes:

Wolf Biermann proved to be the centre of extreme and far-reaching controversy for the cultural politicians of the GDR (...). His songs progressed from mild and constructive criticism of the system in the GDR to either aggressive negation or resigned scepticism. Particular targets for him were bureaucracy, the Stalinist perversion of socialism and authoritarianism\textsuperscript{73}.

Files which have emerged since 1989 have revealed that Biermann was described by state officials as Kleinbürgerlich and revisionistisch and that he lacked the ability to perceive the basic questions of difference between the two German states\textsuperscript{63}. Biermann continued to defy the authorities despite the restrictions placed on him: he was refused permission to perform publicly from 1964. Nevertheless he continued to write songs and poems which were published in the West and which, despite all manner of difficulties, found an enthusiastic audience in the East, all of which further aggravated GDR officials. While Biermann's eventual expatriation from the GDR in 1976 came as a shock to most people, it has become evident that there had been a move within the SED in this direction for a long time, their goal being to discredit Biermann both in the East and in the West. The uproar which followed upon his extradition was not expected however by GDR officials. The reactions of other writers and musicians were unprecedented. Jurek Becker in an interview with Der Spiegel about what came to be known as the Biermann affair said the following:

...the inhabitants of a country have to be told precisely what kind of remarks might result in them having their citizenship withdrawn. In other words, there must be a demarcation line which can be clearly seen. (...) Naturally I can try and read people's minds and repeat rumours about what made Biermann so unforgivingly upsetting: a performance in a church; the fear that there might be more such performances, in bigger and bigger churches; disquiet that people were gradually seeing in Biermann a GDR version of Amnesty International. (...) You can understand a government getting uncomfortable if a fellow like that is starting to make a collection of embarrassing incidents, and on top of that he knows the channels to broadcast them loud and clear\textsuperscript{75}.
Wolf Biermann’s popularity was untenable to the government and the government’s fear of losing control was all too evident. At the same time it appeared that the government could not differentiate between criticism which sought to destroy and criticism which was aimed at improving the socialist state. As Anne McElvoy writes:

The banned authors and thinkers who found most favour among the opposition public in East Germany were not polemical anti-communists, but polemical reform communists: Wolf Biermann, Rudolf Bahro, Ernst Bloch, to name but three.

Wolf Bierman, as McElvoy writes further,

was one of the reckless ragers whose tone was far from gentle (...). But it was he who first pointed out the necessity of push-and-pull opposition in the seventies when he dedicated the lines to Christa Wolf asserting that the softly-spoken word and the cry of anger were part of the <division of labour> amongst intellectuals under communism. (...) Between the craven apologist for the state and the courageous dissident there is a broad spectrum which we ignore at the risk of misunderstanding the cultural make-up of eastern Europe. (...). We should have no illusions. The majority of critical writers and intellectuals in Eastern Europe did not rage against the status quo, and balked at offering themselves as martyrs. Much of their work is cast in moderate, muted tones (...). They reflected the wary, tentative voices of their readers, and the half-resigned, half hopeful heartache of their lands.

McElvoy’s statement supports the view that all levels of criticism formed the wall of opposition which existed in the GDR, not just the overtly confrontational. What emerged as a consequence of the state’s lack of vision and its fear of losing control over the people is that the opposition which came from Biermann and his successors, was in fact the natural consequence of a system which maintained the false position of basing its ideology on Marx and Lenin, in practice ignoring the very principles it supposedly espoused. As a result of this, the state left itself wide open to attack from all who were both capable of critical analysis and willing to risk their necks to make public their criticism.

As Peter Wicke, formerly a citizen of the GDR, and John Shepherd write so aptly in their article "<The Cabaret is Dead>: Rock Culture as State Enterprise - The Political Organisation of Rock in East Germany":

Where else in the world would politicians at the highest level (politicians within the Politbüro) watch the lyrics of every rock song with great care, while presiding over a political system which afforded rock musicians sufficient institutional power to instigate the system’s demise? (...) By imposing a highly restricted and conservative understanding of art which had its roots in the Enlightenment of the eighteenth century on the cultural life of a people within a modern industrialized society, the state and party bureaucracy created conditions in which manifestations of modern cultural life could be found only in the margins and cracks of the social system.
One singer/songwriter to suffer directly from the aftermath of Biermann's extradition was Michael Sallmann. In his collection of poems and texts the following is written about him:

Im Frühjahr 1977 Verhaftung wegen "Aufwiegeln der Bevölkerung" und "staatsfeindlicher Hetze". Von den Verhörern des Ministeriums für Staatssicherheit wurde er im September 1977 vor die Wahl gestellt, zu einer langjährigen Haftstrafe verurteilt zu werden oder innerhalb weniger Tage die DDR zu verlassen. Sallmann was arrested after several years of political activity which began in the official song movement and then moved into the critical, and therefore oppositional camp, collaborating with both Wolf Biermann and Gerrulf Pannach. Before he was able to complete his studies in engineering, Sallmann was expelled because of "schädlichen politischen Einflusses auf die Arbeiterklasse und Unmöglichkeit der Leitung des Menschenkollektivs". Despite this, Sallmann continued his oppositional activity, contributing to poetry readings and song evenings. As a result, his permission to sing publicly as an amateur singer - "Sängerausweis für Amateure" - was revoked. After this, Sallmann performed illegally until he was drafted into the army as a panzer driver.

The songs which Sallmann wrote in the GDR and which were recorded in the Federal Republic as the LP Queitsch were considered politically dangerous because, as Leitner says of a song produced by the group "Silly", the state took exception to criticism of the everyday greyness of life in the GDR.

Most of the critical Liedermacher after Biermann were born into the socialist state and began their careers with the song movement of the Free German Youth (FDJ). Several, like Wegner and Krawczyk, had initial success within the system, even, as in the case of Krawczyk, winning prizes for their contribution to socialism's entertaining arts.

As previously stated, anyone who was critical of the state was considered to be hostile to the state and its endeavours. In order to maintain control over such hostility, the
GDR developed a state security system - "Staatssicherheit" - which was based on the principle of not only employing people directly to work as security police, but pressuring other citizens from all walks of life to spy on their fellow citizens. In the sixties and seventies, people became used to the present of the Stasi, as it became known, and to the fact that a part of the population was collaborating with the Stasi. Not that they necessarily agreed that this should be part of everyday life, but that they compromised on their use of language to avoid confrontation with officials. Leitner quotes Jürgen Fuchs as saying the following about this:

Je verschlüsselter die Menschen reden, desto deutlicher verweisen sie darauf, daß sie nicht alles sagen dürfen, (...)82.

He adds to Fuchs' comment that even sadness is seen as proof of opposition, as the songs of Bettina Wegner confirm. Hans Magnus Enzensberger, summarising his observations of actually existing socialism, presents an even darker picture of a politically and socially paralysed people:

... Ohnmacht führt zur Resignation, zum Rückzug auf die extrem reduzierte Privatsphäre, zur politischen Apathie. Es kommt darauf an, sich durchzuwurzeln, Entscheidungen zu vermeiden, Mimikry zu üben und sich jeder Kritik, jeder Initiative zu enthalten83.

At what psychological cost the people of the GDR gave in to the government repressions, one can only guess at or deduce from writers such as Hans-Joachim Maaz, who, as a psychoanalyst in the GDR documented the repression which had been an integral part of the GDR regime, describing unequivocally in his book Der Gefühlsstau the role played by the Stasi in their execution of the excessive measures taken against those people who refused to allow themselves to be moulded by the state:

Die Staatssicherheit war als Repressionsinstrument eminent wirksam. Sie agierte überwiegend aus dem Hintergrund mit Angstmache. Sie war aber auch überall im gesellschaftlichen Leben präsent (...). Die Geheimpolizisten hatten auch die "politisch-operative Sicherung" jeder öffentlichen Veranstaltung zu gewährleisten, also z.B. durch Steuerung des Kartenverkaufs Einfluß auf die Zusammensetzung des Publikums zu nehmen. Wenn notwendig, sollten sie provozieren oder den Ablauf in eine bestimmte Richtung lenken. Sie hatten Gäste zu beobachten und alle Kontakte unter Kontrolle zu bringen. (...) Ihr Auftrag war, oppositionelle Gruppen durch Schüren von Konflikten zu zersplittern, zu lähmen, zu isolieren und zu desorganisieren84.
Therefore, any criticism of the state and its impact on the people of the GDR must be weighed against the presence of the Staatssicherheitsdienst at all public functions. While it must be admitted that Maaz' analysis of the repression practised in the GDR is emotional in nature, feelings and emotions must be seen as permissible evidence against a state which perpetuated the use of fear and reprisal to attempt to annihilate the spirit of its citizens and their individuality. I have in fact quoted frequently from Maaz' book, because it supports many of the conclusions I have drawn from the songs analysed in this work.

While it is not always possible to relate specific political events to songs which present a critical appraisal of the GDR, there is no doubt that the critical Liedermacher who were active in the sixties and seventies particularly, approached the problems which they perceived within the state differently from the critical Liedermacher whose songs appeared in the late seventies and eighties. The latter treated their themes more circumspectly than their predecessors who, for the greater part, were still insisting on their right to freedom of expression. The later oppositional singers/songwriters tried to work within the framework of the state, at the same time not compromising their political position. They chose to couch their political and/or social criticism in seemingly innocuous words and/or themes, or to sing about the problems encountered in the working classes of other countries which paralleled problems within the GDR. In the process thereof, the Liedermacher were forced to avoid drawing conclusions, but rather left the listeners to draw their own. These songs were more likely to be acceptable to the censors, because they could not be sure what the singer/songwriter was trying to say, they could not in fact pinpoint any actual criticism, as what was left unsaid, was often more important than what was stated. This means of criticism encapsulated a code of sorts, leaving all the judgment to the listener. What all critical singers/songwriters had in common, however, is that they made use of words and popular music forms to express otherwise suppressed beliefs and feelings, and thereby
mobilising a sense of power to change the situation in which they and their fellow GDR citizens found themselves.

Gerhard Schöne became a freelance singer/songwriter in 1979 and that his first professional performances began in 1980. At the beginning of his career, Schöne's work concentrated heavily on children's songs and plays, but he has also written songs about the problems of youth in socialism, notably in his songs "Tagebuch" and "Geil, geil, geil" which were written in 1985 and 1986 respectively. Neither is he afraid to mention disabled children for whom he wrote the song "Sascha lernt laufen", nor to talk about the fear with which many lived in his song "Angst" from the year 1987.

Gorbaschev's presence in Eastern Europe undoubtedly gave the Liedermacher an added justification for their increased, if still hesitant, criticism. Barbara Thalheim, who claims to owe her beginnings in the music scene to Gisela Steineckert, like Schöne, shows great compassion for the destiny of her compatriots and even after the reunification of Germany continues to agitate on the political scene for the rights of the East Germans. Her texts are written by Fritz-Jochen Kopka and in his book of song texts which Thalheim has made popular, Thalheim has written the following about herself:


After completing one tour as a pop singer Thalheim continued her studies at the Musikhochschule following which her career as musician began. Her professional Alltag meant that she performed wherever she was asked to. At this stage it was normal for concert performances to take place in churches and Thalheim seemed to have few difficulties with the authorities.
Stephan Krawczyk meanwhile was becoming an uncomfortable element in the Liedermacherszene. His first difficulties came in 1986 when he and his wife Freya Klier insisted on performing their own works at concerts which they gave. This led to permission being withheld when they wanted to give further concerts. In 1988 after his arrest for participating in an official demonstration in honour of Rosa Luxemburg Krawczyk and his wife were presented by the officials with impossible alternatives. Their choice of freedom in the West was really no choice, when seen against the state's threat to imprison him were he to remain in the GDR. This event and the continuing lack of direction in the running of the state led to an increase in opposition activities in the GDR.

The extent of the effect of the opposition Liedermacher on the audiences they were able to perform to is impossible to calculate. However, the numbers of people who attended the more and more frequently held church activities gives an indication that their influence was not insubstantial. A resolution passed by rock musicians in September, 1989 gives a strong indication that solidarity had existed for a long time among musicians from all areas of popular music. It indicates also that for many years a widespread dissatisfaction had been growing among the people with the actions of the government and that the government's position was now so weak that the people, and specifically the rock musicians, felt a growing confidence in their opposition to the state:

The first signature found under this resolution is that of Gerhard Schöne. The more than fifty signatures indicate clearly that the government, if it had allowed the freedom to its artists and intellectuals as allowed by the Marxist ideology they supposedly embraced, would have found a broad base of support in those very people whom they sought to undermine. For indeed, the opposition came from supporters of socialism and the human rights for which it supposedly stands. The opposition *Liedermacher*, who filled the role left to them by a government bent on destroying the spirit of its people, ignited the spirit of the *Wende* and dared to defy the fear-engendering State Security Police. As Kalle Winkler wrote in 1984:

Chapter 3

Hope

The song movement of the GDR did not just inherit the classical music of its past but also a history of suppression of the working classes and the working classes had always had music to elevate their thinking above the living conditions they were forced to tolerate, to direct them politically and unite them in patriotism. The Nullpunkt which was spoken at the end of World War II could only be seen in economic terms, for the experiences and traditions, the education and emotional suppression of decades could not be erased as the Allies obviously intended with the denazification process. Rather, these very crucial aspects of human experience had to be overcome over a long period of time and not ignored, as in many instances the GDR government attempted to do. The critical songs which were written during the lifetime of the GDR were one way of facing the past, coping with the present and giving hope for the future.

Those people who made a conscious decision to be part of the first socialist state on German soil harboured a great many expectations for it, most importantly the realisation of their dream of a socialist/communist society where the rights of individuals in the collective would be respected and upheld, where wealth would be evenly distributed and where a classless society would develop and flourish.

One such person was Ernst Bloch, who had, as a philosopher, already devoted a lot of time to the study of Marxist theory. Bloch extended A.A. Shdanow's description of socialist realism and what it meant for artists in a socialist society by stating:

Wo der progressive Horizont ausgelassen ist, erscheint die Wirklichkeit nur als gewordene, als tote, und es sind die Toten, nämlich Naturalisten und Empiristen, welche hier ihre Toten begraben. Wo der prospektive Horizont durchgehen mitvisiert wird, erscheint das Wirkliche als das, was es in concreto ist: als Weggeflecht von dialektischen Prozessen, die in einer unfertigen Welt geschehen, in einer Welt, die überhaupt nicht veränderbar wäre ohne die riesige Zukünf: reale Möglichkeit in ihr.\textsuperscript{1}
What then are the characteristics of such hope and expectation which united people to work together for the common goal: socialism, and eventually communism? Bloch saw hope as part of reality, the part of reality which makes things in the future possible and without which much of the life force of human beings is taken away. Incorporated in this is the idea that daydreams are not always of a fictitious nature, but embody the creation process of future reality.2

In his discussion of the future and its possibilities Bloch includes the concept of “das Noch-Nicht-Sein” which is inherent in the principle of “das Sein”.3 This assumes that people can change and with them the society of which they are a part. Detlef Horster summarises his ideas as follows:

Das unfertige, unvollkommene Sein strebt danach, sein ganzes Wesen zu realisieren. Angetrieben vom Daß der Existenz, strebt es nach dem Was seines Wesens. Wäre es vollkommen, so gäbe es keinen Prozeß, kein Daß des Nicht-Da und des Nicht-Habens, das diesen Prozeß fortwährend anstößt.4

Herein lay the hope of many: that in the striving to achieve a socialist society, individuals would change as was needed, and socio-political structures would align themselves to meet the needs brought about by the ongoing process of change.

Bloch interpreted the works of Marx to include the responsibility of the educated to act with a view to the common good5 and to take control of the negative elements using them as a revolutionary mechanism:

Auch im Elend sieht Marx derart nicht nur das Elend, nach Weise aller abstrakten Erbarmer und noch der abstrakten Utopisten, sondern das Empörende im Elend wird nun wirklich eines, nämlich aktive Kraft der Empörung gegen das Verursachende. Also wird das Elend, sobald es sich über seine Ursachen klar ist, zum revolutionären Hebel selber. Und die Menschlichkeit von Marx, die den Geringsten von seinen Brüdern zugewandte, bewährt sich darin, eben die Geringheit, die entstandene Nullität der meisten seiner Brüder aus dem Fundament zu begreifen, um sie so aus dem Fundament zu beheben6.

Attempts by the intellectuals to align the theory of socialism with its practice in the GDR were doomed to failure, for the state leaders acted arbitrarily, claiming to take as their
example the Soviet Union, even when the repressive measures they used had long since been discarded by the Soviet Union. The repressive measures embodied for the people a gradual discarding of hope, a losing of control over their own destiny. The building of the Berlin Wall completed the picture of the prison which the GDR had slowly become, a prison for people who had committed no crime but to have their home in that part of Germany.

Reacting to this, Ernst Bloch, whose career as philosopher was founded on the principle of hope, rejected the SED’s interpretation of Marx and decided not to return to Leipzig, instead accepting a guest professorship at the University of Tübingen. Those intellectuals who remained in the GDR, including the oppositional Liedermacher embraced in deed Bloch’s principle that concrete utopia existed on the horizon of every reality:

Konkrete Utopie steht am Horizont jeder Realität; reale Möglichkeit umgibt bis zuletzt die offenen dialektischen Tendenzen-Latenzen. Von ihnen ist die unabgeschlossene Bewegung der unabgeschlossenen Materie - und Bewegung ist, nach dem Aristotelischen Wort, "unvollendete Entelechie" - erzrealistisch durchzogen.7

The government’s difficulties with the opposition movement lay not in their common goal, socialism/communism, but in their insistence that the move to a socialist society had been achieved in the sixties, that it was not a “unabgeschlossene Bewegung”. Neither could there be for them a flexible interpretation of socialism - “unabgeschlossene Materie.”

Singers and songwriters in opposition expressed their hope that the political situation would change, that the state leaders would not set themselves up as a class apart from everybody else. By actually giving voice to their concerns, by protesting against their lack of freedom, by verbalising their fears, they made concrete those things about life in the GDR which were disempowering the people. Because of this disempowerment, the original hope of achieving a socialist state became multifaceted. The specific hope
remained, but despair also emerged. The despair did not mean that they had given up and resigned themselves to the state’s repressive measures and decided to come to terms with it, which was indeed the case for many people. It meant that they looked for ways of expressing their despair, finding the causes of it and finally singing about it. In other words, their hope lay in taking control of the despair, by naming and describing it. This allowed them personally to put these negative elements into a context and when they were able to perform these songs, they in a sense acted out the condition of despair, thereby objectifying it. In this way they provided the means by which others, their audience, could do the same, if they chose to and/or were able.

The hope of the singers/songwriters in opposition also incorporated the ingenuity to find ways of expressing their resistance, of at least not allowing the state to control their minds, and by not allowing themselves to be paralysed intellectually. They realised that for the Party, power to control the destiny of the people had become more important than attempting to build up a socialist state, governed by the people.

Because of this the songs took on revolutionary power: the Liedermacher in opposition and their audiences, in a state of changed awareness, became empowered to alter their attitudes and support and/or motivate action. Therein lay their danger to the state leaders who denied the necessity for change other than change which would serve their purposes. Although denied dialogue with the state leaders, dissident Liedermacher continued to develop ways of provoking thought in their audiences and expressing the hope that socialism would become a reality in the GDR.

Yet another aspect of hope was that venues could be found where critical material could be presented. Once oppositional Liedermacher had been refused permission to perform their works at state entertainment venues, the possibilities for performance were greatly reduced. Open-air performances were dangerous because the Stasi had infiltrated society to a stifling degree.
Because the churches enjoyed a certain respect by the state, which was not afforded other institutions, it was to the churches which the opposition *Liedermacher* turned when they were refused permission to perform at state-controlled venues. This is not to say that the church was unaffected by state control. It is certain that members of the State Security Police were present at all musical events which took place at churches, especially when it was known that *Liedermacher* or song groups who were blacklisted were to appear. Church leaders were placed in the position of having to choose between supporting justified criticism expressed by singers and songwriters accompanied by difficulties with state officials and aligning themselves with the wishes of the state.

Rainer Eppelmann was a leading church personality who to a greater extent supported the opposition movement in the GDR. His open commitment to critical opposition meant that he too was put under pressure to conform at least partially to state regulations. He was the church leader who instigated the *Bluesmessen* in the Church of the Samaritan in East Berlin. He also experienced briefly the power of the state when he was arrested in 1982 for involving himself in overtly political activities, together with Robert Havemann. To protect those participating in the Blues masses the posters outside his church only ever indicated the date and time of the next Blues mass, never who was to perform. The church was always full.

Eppelmann was not, however, immune to the pressure placed on him by the state. Winkler reports a conversation he had with Eppelmann concerning his, Winkler's, performances in the church after a youth club leader had warned him of possible consequences if he continued to sing critical songs:

Other church leaders, often in positions of power, were not so sympathetic to the growing peace and ecology movements. Büscher and Wensierski report Manfred Stolpe, Administrative President of the Berlin-Brandenburg Church from 1961 to 1990, as saying the following: "Wir sind schließlich kein Oppositionslokal".10

The differing opinions within the churches, both Catholic and Protestant, led to a lack of consistency in the decisions made by individual pastors. However, it is undoubtedly because of the contradictory nature of the Church's relationship with the State that churches, especially Protestant ones, often became the venue of the performance of critical songs and other activities not given approval by the Party. Initial promises to the Church that the Church could exists in the socialist state without being in constant conflict were on many levels impossible to keep because the two ideologies differed so greatly. For example, at first opposing the Jugendweihe which was launched in 1954, the Church had to reconsider its position because the State was exerting too much pressure on young people whose future schooling was threatened if they did not affirm their commitment to the state. Certainly a large number of clergy recognised the Church's limitations and made attempts to achieve a balance between carrying out the Christian ideology and making the Church in socialism a real possibility. For one thing remained peculiar to the Church: its right to exercise freedom of assembly without first receiving permission from the government. Büscher and Wensierski describe the situation in the eighties which was to some extent true of previous decades:

Und die verunsicherten Funktionäre greifen dann vor Ort auf die Faustregel zurück: in der Kirche ja, vor der Kirche, nein. Womit sie wiederum sich selbst als ideenarme und hilflose Verhinderungspolitiker darstellen11.

What happened in the churches was to a large extent dependant on the pastors themselves, some more capable than others of withstanding the pressure of Stasi surveillance and threats. Certain events in the four decades of the Church's
coexistence with the State did make it possible for some amelioration in their relationship. For example, when in 1969 the Protestant Churches of the GDR broke away from their counterpart in the FRG it was as a result of the changing attitude of the Church to its role in the state.

The certain was further improved by the fact that the younger clergy had only known the GDR. As Roland Smith writes:

Their attitude is best summed up in the phrase "Die Kirche im Sozialismus", the implication being that the church is willing to play a role within the overall political framework but that it expects to be taken seriously as a partner, and it must have been the evidence of this difference of approach that induced the state to accept the new situation12.

This was not the only justification for the government's changing attitude and general relative leniency towards the Church. The Church, even after it became an independant institution, was still the recipient of much-needed Deutsche Mark, of which the State was also always in need. Trade-offs existed whereby the church leased land to the state in return for favours, and most importantly the Church involved itself in many welfare activities including the care of the aged, the intellectually and physically infirm and the psychologically needy. These activities were also funded mainly with monies from the West13. In this way, the Church maintained a relative freedom and became because of it a refuge for those who wished to use it as a forum for the presentation of new and often critical ideas, be they of a religious, political and/or environmental nature. There were many Liedermacher whose songs criticised the government and whose situations were never followed as publicly as those of Biernann, Wegner and Krawczyk. However, there are enough whose difficulties led them to the Church as often the last alternative for public performances.

Bettina Wegner made extensive use of the opportunities provided to her by the church to perform her songs. In fact, she initially performed in churches when there was no
real need. Later, when the state ceased to give her permission to perform publicly, the church refused her permission to utilise church facilities because of pressure from authorities.

For the people who could not come to terms with state repression, hope lay in seeking a way of leaving the GDR. For Simone Shoemaker now a resident of the USA, it meant a sham marriage to an American. On March 12, 1996 Simone Shoemaker wrote:

Ich bin nicht über irgendeine Grenze geflohen, dafür war Ich mir mein Leben zu lieb. Ich entkam dem System durch eine Scheinheirat mit einem Amerikaner. Auch das war schwer genug.14

In the second half of the eighties, it was the glasnost and perestrojka activities of Soviet Union and other East European countries which gave the people of the GDR reason to hope. They did not however share this hope with the GDR government, for as Wolf Biermann wrote in his article to welcome Krawczyk and Klier to the West:

Im Grunde fürchten sie auch weder Biermann, noch Krawczyk, ... Sie zittern vor der Prager Krankheit und vor der Polnischen Krankheit, ja, sie zittern vor den Arbeitern und Bauern, die sie seit Stalin doppelt ausbeuten und unterdrücken und betrügen. Die paar Intellektuellen sind der aufreizende Schaum auf der Welle, aber die tiefere Strömung ist es, die sie fürchten.15

Moreover, Biermann claims in this article that the church, by finally serving the people and not the Party, by worshipping God and not the Party leaders, further fanned the hope in the people that things would change for the better. He writes:

Und die Tatsache, daß die Kirche in der DDR endlich wieder Gott anbetet und nicht Ulbricht oder Honecker, daß die Kirchenobrigkeiten wieder den Menschen dienen wollen und nicht dem faulen Frieden mit der Partei, das alles wird den Konflikt vertiefen. Diese Widersprüche sind all unser Leid und - all unsre Hoffnung.16

What is evident, however, is that hope remained a constant element of the critical songs, a hope not instituted by the government, but upheld by reform socialists, by people wanting to give credence to the democracy implied in their country's name.
SECTION TWO
Chapter 4

Socialism

All of the critical songs analysed in this work represent some kind of criticism of the GDR government. However, the songs treated in this section indicate a more direct criticism, expressing the people's reactions to state repression, as in some of Bettina Wegner's songs, describing how people function as a result of state restrictions or conversely how the state deals with opposition to its policies.

Bettina Wegner develops the theme of the responsibility of individuals in several of her songs. While she affirms on the one hand the importance of the feeling of the "Kollektiv", she in no way excludes the necessity for individuals to develop as individuals and to take responsibility for their lives rather than allowing the state this right. The song "Was ich noch sagen will" is one such song. It especially concerns itself with the responsibility people have to state their opinions openly, despite the threat of retribution. Wegner talks to an unnamed person in this song, a person who up until this point has inwardly opposed many measures taken by state officials, but has never voiced his/her opinion publicly. Wegner stresses in the first stanza that people actually lose face by not reacting honestly to situations:

Und laß dich nicht bekehren
daß Schweigen leichter ist
man läßt dabei Gesicht.
Der ist kein Sozialist,
der in der Ecke steht
und müde Däumchen dreht1.

"Was ich noch sagen will" is sung in a minor key with a guitar accompaniment which uses the tonic, subdominant and dominant chords. Each chord is followed by the arpeggio of the same chord played softly, creating a reflective mood. Wegner
repeatedly uses pauses in both the melody and the accompaniment to give the listener time to digest the text. Another tool Wegner employs is the volume of her voice, emphasising particular lines in the song. For example, she underlines the content of the outset of the second stanza by beginning softly, moving into a crescendo for the second and third lines to decrease the volume for line four to piano. The effect of this is emphasis on the text: in order to successfully complete one's high school years with the Abitur one had to keep quiet:

Erinnerst du dich noch
als du zur Schule gingst
und so in Mathe hingst
da hast du dir gedacht:
Jetzt bin ich lieber still
weil ich mein Abi will

The melody of the first stanza changes for the second stanza to include the melody of the first line of stanza one, then to move into a series of alternately descending and ascending sequences for the next five lines. The musical sequences reflect the phases experienced by the person about whom Wegner is singing: firstly, she went to school, had trouble with maths, but decided to keep her own counsel in order to pass the matriculation examination. Wegner describes the situation as she sees it, deploring the lack of courage in others, but understanding at the same time the implications of it:

Dann fing dein Studium an
du hieltest dich zurück
verlorst dich Stück für Stück

In the next set of melodic sequences Wegner sings about the person's tertiary education, describing her decision, once again not to speak out. Wegner maintains that as a result, this person lost her ability to take a stand, although she kept saying that criticism would only make sense when her studies were completed.
The third set of this time descending sequences portrays the consequences that this person must pay for keeping silent. She is working now and supporting herself, but still cannot voice her opinion, except when she thinks nobody is listening. Her anger is growing inside her. Wegner, recognising the danger to self and society, because such anger is suppressed, voices her fear: "Ich habe Angst um uns." The descending sequences signify the gradual immobility brought about in the people by acceptance of injustice and in general terms the status quo as dictated by the Socialist Unity Party:

Nur wenn es keiner hört
dann sagst du, was dich stört
und was man ändern muß.
Nur tief in deinem Kopf
sitzt der, der wütend grunzt.
Ich habe Angst um uns⁴.

Wegner sings the first three lines softly to underline how quietly the discontent of this person is expressed. The following two lines are sung mezzoforte, reflecting the underlying anger ("wütend"), and the stanza concludes with a softly sung "Ich habe Angst um uns." Wegner expresses her fear that people are so afraid of the consequences of their words and actions that even when they know they are in the right they will not speak out against the injustice which is meted out upon them. She pursues the reason for her fear in the third stanza:

Denn irgendwann einmal
kann sein, daß man vergißt
was Recht und Unrecht ist
daß man vergessen hat
wie ein Mensch leben muß
und hat es doch gewußt⁵.

In defiance of this, Wegner sings the next three lines forte and mezzoforte, claiming that although people know how they must live, they have forgotten, just as they seemingly forget the difference between right and wrong. Calm comes into Wegner's voice as she sings the following three lines, reflecting her certainty that something can be done -
"daß was zu machen ist." The calm is replaced by a forceful forte in the final three lines which reaffirm her, Wegner's, opinion that something must be said:

Und du die Schnauze hältst
obwohl du sicher bist
daß was zu sagen ist!

The final two chords are played brusquely as if Wegner, who fears for their loss of humanness if people relinquish their right to think, refuses to imitate the behaviour of those who will not express their discontent openly. What Gerhard Paulus-Härle wrote about Wegner's record "Traurig bin ich sowieso" is valid also for this song:

Ihre Haltung ist so aufrecht wie ihr Gesang; so einfach aber auch. Musikalisch passiert da nicht viel, die Melodien ähneln einander, überschreiten selten den Fünf- oder Achttonumfang. Und der Dominantseptakkord ist wohl das Verwegenste, was die Wegner ihrer Gitarre entzupft... manches klingt mehr nach ethischer Fleißarbeit... Aber die Betroffenheit vom realen und die Sehnsucht nach dem utopischen Sozialismus sind allemal spürbar.

In her song "Die Janusköpfe" Wegner continues her appraisal of actually existing socialism. Wegner's preoccupation with honesty and truth lead her to question the motives of those around her as it relates to the pursuit of socialism/communism. The theme of the song, two-facedness, while not peculiar to people in the GDR, must have been encouraged by the state's use of fear to force people to live according to the repressive rules prescribed by the state. If people believed that privileges would be taken away then they would be more inclined to pay lip-service to those in power. When these privileges were basic human rights, but required, in the GDR, adherence to party principles, then it is likely that this two-facedness would be a more common occurrence. In the fourteen stanzas of the song Bettina Wegner describes such people, whereby the first and the thirteenth stanzas are the same:

Erst wollt ich ein Lied von der Liebe euch dichten
weil ich liebe und weil ich zufrieden bin
Doch dann hörte ich viel von solchen Geschichten
The accompaniment and the melody in "Die Janusköpfe" are, monotonous and lacking in variation. Yet, this can also be a means of forcing the listener to concentrate on the text. As in the previous song, emphasis is placed on words and expressions using changes in the volume of the voice. Wegner also brings variety into an otherwise tedious presentation by singing faster, although only irregularly and never for more than two lines at a time.

In the second stanza Wegner simply states that she has decided to sing about two-faced people who are always telling others to mind their own business, and then proceed to do those things they find unacceptable in others. She begins by singing about the most common occurrences of this phenomenon: the doctor, who having told his patients about the dangers of smoking, smokes himself. Wegner uses a word play here with the word "Feuer": "Der hält seinen Vortrag mit Feuer und danach / benutzt er sein Feuer für eine Filterzigarette". She sings of the lover of sport whose only interest is as a spectator, not as a player, although his state of health would indicate the necessity for him to be a participant - "Und dem müd die verkümmerten Waden erzittern". The sixth stanza is more GDR-specific in content. Here Wegner sings about the man from the housing trust (KWV = Kommunale Wohnungsverwaltung) who abuses his official position to improve his own situation:

Und dann mein ich den Mann von der KWV
der mir die Wohnungsmissere erklärt
und der nach Dienstschluß zum Altenbau
mit seiner Achtzimmerwohnung fährt.

In the eighth stanza Wegner sings about her fellow singers who only sing what the audience likes, because they are more interested in the money they earn than in the content of their songs. Following this she sings about the man who tallies up the piece
work and increases production expectations knowing well that he is not the one who will have to fulfil these expectations:

Und den Stopper mein ich, der die Norm erhöht mit nem Vortrag, wie man sich mehr einsetzt und nachher im Zimmer, wo ihn keiner stört seinen fetten Hintern in Sessel quetscht\textsuperscript{12}.

At this stage in the song the listener may be inclined to the opinion that Wegner is extremely self-righteous and tends to consider herself a better socialist than all the others. This must have occurred to Wegner also, because in the final stanza she puts herself into the same category as those about whom she is singing:

Denn ich könnte noch etliches mehr aufzählen
Ich bin nicht der Sänger, der alles singt
Trotzdem werd ich jetzt hinten mein Geld nachzählen
Mal sehn, ob da auch alles stimmt\textsuperscript{13}.

It is as though Wegner has used this song as a means of ridding herself of the frustration she experiences when she confronts such people. Then having rid herself of the frustration she laughs at herself, probably in recognition of the fact that she herself is not always totally honest. Interestingly this song is written in a major key. The music is to a greater degree just a vehicle for the text which points out very clearly the inconsistencies of life as Wegner experiences it. Wegner pursues the themes of equality and honesty in society as she reflects upon National Socialism in the song "Die Kinder des Fleischers". Before she sings the song she says the following:

Ich finde, daß man ein Volk immer ein bißchen daran messen kann, wie es mit seinen alten Menschen, mit seinen Kindern und mit seinen Minderheiten umgeht. Und wenn ich mir da unsere beiden Teile von Deutschland ansche, schneiden wir beide nicht besonders gut dabei ab. Das nächste Lied ist ein Lied gegen die Intoleranz\textsuperscript{14}. 
It becomes clear in the first stanza that the term "butcher" implies several things: firstly, it refers to those Nazis of the Third Reich who treated their victims as a butcher treats animal carcasses and secondly, because of that, it becomes a metaphor for all those people who discriminate against others, for whatever reasons.

The music in "Die Kinder des Fleischers" is uneventful. Once again Wegner uses a minor key and predictable chord changes in the guitar accompaniment to communicate her ideas. Only in the rhyming scheme and the beat is there some variation. In the first stanza, for example, the rhyme is irregular: a b c d e f. When in the fourth and the last lines ten and fifteen syllables are used respectively, the text is sung faster to compensate. This fact does not necessarily detract from the effect of the song, in fact it becomes more interesting because of it. Despite the increase speed for the text, Wegner must slow the beat to accommodate the text which sets the scene for the song. The three stanzas which follow have both a regular rhyming scheme and an unvaried beat. These stanzas also have in common that they present Wegner's reaction to the discrimination, each beginning with "ich". Moreover, they depict Wegner's changing attitude to the discrimination taking place. In the second stanza, Wegner sings: "Ich sah dem Fleischer auf die Stirn und dacht: Der Mann hat kein Gehirn". Wegner recognizes this man as one who does not think things through, but sees his own advantages in the act of discrimination. When she asks the butcher what criteria he uses to recognize the chosen ones, he replies: "An graden Nasen".

In this song Wegner uses parts of the body as metaphors. An example of this is her use of "Stirn" in "Ich sah dem Fleischer auf die Stirn", implying not only that she looked him straight in the face, but also that she was searching for the reason behind his actions. The metaphorical use of "Stirn" is carried over into the third stanza in which Wegner takes a stand:
Ich sprach: Ihr seid die Auserwählten nicht
Und eure Worte haben kein Gewicht
wenn ihr die Stirne habt, zu sagen
Man könne alle Leute plagen
die Träger andrer Nasen sind
als der Fleischer und sein Kind18.

In this stanza "wenn ihr die Stirne habt" is used to mean "if you have the cheek/effrontery". Wegner objects strongly to this form of categorization, yet, she sees in the discrimination only an abhorrent arrogance. It is not until the fourth stanza that Wegner reaches an understanding of the implications of this kind of discrimination:

Ich habe geglaubt, die Worte hätten kein Gewicht
Jedoch es war die Sache ganz so nicht19.

Wegner continues her metaphorical use of the words "Stirn" and "Gehirn" to intensify her statement that discrimination has no logical foundations:

Es gibt zviele Leute mit so flacher Stirn
Es gibt noch tausend Leute ohne viel Gehirn20.

Although the music is in the main uneventful, there is an urgency in the accompaniment which is interrupted only seldom to place emphasis on particular statements. For example, in the final stanza, when Wegner realizes what proportions this discrimination has taken on she sings:

Als ich begriff, wieviel die Fleischer waren
Als ich sie schlachten sah in fetten Scharen
hob ich die Hände und hab heiß geliebt
Oh Herr im Himmel mach, daß es dich gibt
Oh Herr, so mach, daß es dich gibt21.

The last two lines are sung slowly and reverently in contrast to the rest of the stanza. Notable likewise is the length of this final stanza, five lines only with a rhyming scheme of a a b b b. Rhyming the last three lines forces the song into a more deliberate pace, which, as already stated, does occur.
This song is about the Third Reich. However, singing about the from which the GDR government could distance itself was a means used by Liedermacher in opposition to draw parallels with the situation in the GDR. While Wegner's songs normally made no attempt to avoid difficulties with the censorship apparatus, this song indicates that she drew the parallel between the Third Reich and the reality of the GDR in the hope that the atrocities of the former would be spurned by the latter. The implication seems to be that, while the Third Reich is a thing of the past, a similar kind of discrimination is still taking place.

In the song "Der König und die Frösche", Bettina Wegner uses a parable to express her criticism of the GDR. She draws an analogy between the GDR and the king, and the frogs are the oppositional influences which cast doubt upon the opinions and beliefs which the state wanted the people to accept without question. The "Jüngling" of whom she sings can be seen as intelligence which persists despite the fact that the country's rulers would prefer a people with no reasoning powers, a people who would accept blindly all the information disseminated in state-controlled media. Wegner sings about the king's reaction to opposition as follows:

Weil wir vom Frosch das Wetter wüßten
war unser König sehr verdrossen.
Er zwang uns, daß wir betteln mußten
und jeder Frosch ward nun erschossen.
Wir brauchen doch und haben nicht
vom Wetter eine Übersicht.

The result of the king's autocratic behaviour is that the people are starving, the newborn babies are freezing, while the king himself, "der stapelt um sich Barometer". He sees himself as all-knowing as is expressed in the fourth stanza:

Er sagt, er weiß, was für uns gut ist
entscheidet selbst, was wir verstehen
wer ihm nicht glaubt, sei Anarchist
The "Jüngling", after hearing what has happened, captures a pair of frogs in his own country and takes them to the king's country where they begin to breed. Their breeding intention is expressed as follows: "...dort trat es (das Froschpaar) in den Ehestand" 27. The king's behaviour, like that of the GDR government, is founded on fear, which Wegner describes in the sixth stanza. He is distressed beyond measure when he is awoken one night by the noise of the frogs, his fear becoming evident in his reaction to the noise:

Ein Jahr darauf, tief in der Nacht
ertönte lautes Quaken.
Von ist der König aufgewacht
und biß in seine Laken.
Dann fraß er seine Barometer
und war erstickt schon wenig später 28.

This last line is sung in a changed, humorous tone of voice, showing that Wegner is happy with the outcome of the story.

The text of this song carries the weight of its meaning, as with most of Wegner's songs. However, she uses the volume of her voice to express her feelings about particular statements. For example, in the fourth stanza, when she is reporting what the king has said, she suddenly sings loudly and forcefully "Wer ihm nicht glaubt, sei Anarchist", returning to a moderate volume to sing that the king will, when he feels like it, give a weather report 29. And again, when Wegner sings about the frog couple, she uses the full force of her voice, triumphantly defiant of the state's attempts to control people:

Das setzt er in des Königs Land
dort trat es in den Ehestand 30.
The last stanza is sung forcefully and loudly (forte), except for the last line which not only shows Wegner's joy at the outcome, but also adds a humorous note to the song. The minor key used in this song, while depicting sadness at the situation, is balanced with the hope present in that final line. Another contrast Wegner applies is the juxtaposition of the very structured rhyming scheme and melody, and the control exercised by the king, with the ultimate chaos caused by the frogs at the end. The king, like the GDR government, wanted to control all aspects of life, satirised in this song by his wanting to control even the weather.

Events in the GDR since 1989 have shown this analogy to be a true one. The determination and growing confidence of the people, their abhorrence of the physical and psychological violence used by the state security forces in the face of peaceful opposition by the people, coupled with the growing impotence within the government to deal with the many socio-economic problems confronting it, revealed the fear inherent in the leaders who themselves had used fear to control and repress the people.

Bettina Wegner documents political circumstances and gives her reactions to them. The content of her song "Für meine weggegangenen Freunde", which was written in 1978, two years after Wolf Biermann had been extradited from the GDR, ratifies this. Between 1976 and 1978 many writers and musicians left the GDR to go to the West because they had officially opposed Biermann's extradition or because Biermann's extradition had exacerbated their own position as artists. Wegner herself was the subject of many an harassment by state officials. In the early seventies, having completed her formal training as a singer, Wegner was given permission to conduct music and literary evenings at the Haus der Jungen Talente. Her first programme called Eintopp was forced to close down even though frequented by a large number of professional musicians and writers, together with a critical audience. Wegner made a
second attempt to moderate such gatherings, giving them the name Kramladen. Once again, although official permission was initially given, it was soon withdrawn. Hammerschmidt and Oettel write about these evenings in the following way:

Viele der hier besprochenen Lieder sind für diese Veranstaltungen geschrieben worden. Dem westlichen Publikum, nur vermittelt über das Medium der Schallplatte, dürften die so gewachsenen Gemeinsamkeiten zwischen Liedermacherin und ihrem Publikum nicht immer verständlich sein. Sie sind jedoch ein wesentlicher Grund, weshalb Bettina Wegner bleiben und aushalten wollte, auch wenn die Versuchung zum Weggehen und Aufgeben sicher vorhanden war...31.

Working with others for a common purpose was important for Wegner who felt bereft when friends, whose support she needed, found they could no longer remain in the GDR. The first stanza of her song "Für meine weggegangenen Freunde" contains a number of emotional expressions which reflect her feelings. Wegner, in the song, is honest enough to admit that her sleep is pervaded by fear - "nach einer angstdurchräumten Nacht"32 - and that her life is filled with inexplicable contradictions - "daß ich weinend lache / weil ich vermisre, was ich einmal hatte"33. Political difficulties have left her vulnerable, for she sings: "die Schutzhaut, meine harte, meine glatte / die ist zerrissen und blieb irgendwo"34. The music in the song is uneventful, but nevertheless it communicates the despair which Wegner is experiencing and the fact that she feels deserted by the very people whose lives and work could have made a difference to the GDR if only they had remained. Wegner sings the first stanza slowly and mezzopiano until the third line - "weil ich vermisre, was ich einmal hatte"35 - which she sings loudly, thus giving voice to her anger that this is so. The fourth and fifth lines are sung softly, providing a contrast to "die Schutzhaut, meine harte"36, and the fact that her protective covering has been torn - "zerrissen"37. While the beat of the song is regular - four beats to the bar - Wegner does not hesitate to vary the speed of the song to give emphasis, as she does in the second line of stanza two. She sings:

Es sind so viele von uns weggegangen  
ach, hätte niemals niemand damit angefangen.  
Trauer und Wut, das hat euch weggetrieben.  
Mensch, wär das schön, ihr wäret alle hiergeblieben
bei euch, bei uns und auch bei mir\textsuperscript{38}.

By repeating "bei" in the last line, Wegner adds a subtlety to the expression and the meaning. "Bei euch" means "in your homes", "bei uns" embraces the homeland GDR and "bei mir" moves into Wegner's personal sphere to mean "with me", supporting her in her opposition to state activities, both as an individual and as a member of the wider community.

Wegner begins the third stanza with "Stille Statistik"\textsuperscript{39}, effective because of its alliteration, emotive because it embodies the idea that once these friends had left the GDR, officially they no longer existed. They became a statistical reference. However, Wegner maintains that her friends have left more behind than their anger and bitterness, the many injustices and the hypocrisies. Singing loudly, she claims:

\begin{center}
Da war noch andres, das lohnte, hier zu bleiben.  
Ich meine alle, die euch wirklich brauchen  
und jetzt in ihrer Trauer untertauchen...\textsuperscript{40}.  
\end{center}

The fourth stanza elaborates on the reasons why her friends should have stayed, and on the consequences of their departure. Wegner insists that there are people who really need them - "Ich meine alle, die euch wirklich brauchen"\textsuperscript{41} - and who are immersed in their grief. Some of those will also leave and those who remain will die "still und leise"\textsuperscript{42}. The last lines of this stanza are a poignant reminder of the individual's responsibility, not only to self, but also to the community:

\begin{center}
Und die hier bleiben, sterben still und leise  
an euch, an uns und an sich selber auch\textsuperscript{43}.  
\end{center}

The last line with its repetition of "an" creates a similar effect to the final line of stanza two. "An euch" suggests that because friends have left the GDR, those who are left behind feel that part of them has died. "An uns" implies that the presence of death
emerges because of the inability of those left behind to change anything, and finally "an sich selber auch" recognises that they as individuals are at least in part responsible for the paralysis they feel in face of the repression they experience.

The structure of the song is cyclical, the first and last stanzas describing respectively Wegner's reaction to her friends' departure and her acceptance of this, coupled with the certainty that she must stay. The three stanzas separating them depict her imagined dialogue with those who have left. The fifth and final line of each stanza, because it has no rhyming partner, stands alone to create a sense of incompleteness Her despair becomes most apparent in the last stanza as she comes to the conclusion that her cry is being ignored. She is forced to accept the choice that others make and the losses she incurs thereby. This is expressed in the following way:

Ich werde dieses Lied vielleicht nur summen
und eines Tages vielleicht ganz verstummen.
Schweigend und klein verbucht man die Verluste.
Ich weiß nur sicher, daß ich bleiben mußte
daß unsere Ohnmacht nicht noch größer wird44.

To add emphasis to the fact that Wegner both fears and defies the socio-political paralysis caused by the state's repressive measures, she sings the last line of the song twice, forcefully and loudly, ending the accompaniment, as she so often does, on the last word with a brusque, harsh chord. Her voice remains firm as she sings the last two lines.

The difficulties which Wegner herself experienced turn her songs into almost biographical material and therefore a convincing testimony of actually existing socialism. Her song "Es wird so sein wie im November", written in 1973 and sung at the conclusion of her record Sind so kleine Hände, embodies the hope Wegner had that
GDR socialism would eventually succeed in embracing fully the "true" communist way of life. The first four stanzas describe what life will be like when this state has become a reality, and the last two stanzas state what must still happen to bring about this reality.

The first three stanzas are sung without a pause, the steady, march-like quality of the accompaniment reflecting the gradual, but consistent march towards communism. In the first stanza, Wegner sings of her conviction that the fight will be won:

Ein Volk, das kämpfen will, wird siegen
und seine Feinde unterkriegen.
Kann sein, daß tausend Väter sterben
die Kinder werden Freiheit erben.\(^45\).

Having stated her conviction, Wegner proceeds in the second stanza to describe the effect of communism on the world using nature as a metaphor. She sings the following: "Das wird ein Sturm sein ohnegleichen / wird jeden Punkt der Welt erreichen"\(^46\), and further in the third stanza, Wegner uses the colour red in combination with images of nature to symbolise the natural spread of communism. Just as the changes in nature are inevitable, so is communism: "Und rote Wolken werden ziehen / das blaue Meer wird rot erblühen"\(^47\). As she sings these last two lines Wegner's voice softens, to lead into stanza four which describes the peaceful world which will come about as a result of communism's victory:

Wir werden Tauben fliegen lassen
kein Mensch wird einen Menschen hassen.
Wir werden in die Himmel fliegen
und niemand fürchtet sich vor Kriegen.\(^48\).

Where the first stanza has told of the freedom which the children will inherit, in this stanza Wegner sings about the peace and hope which will automatically accompany communism: "Wir werden Tauben fliegen lassen"\(^49\). As a consequence of the onset of peace, fear will disappear from people's lives:
Wir werden in die Himmel fliegen
und niemand fürchtet sich vor Kriegen$^{50}$. 

In a harsh voice Wegner sings of the battles which have already been fought and of the fight still ahead:

Es wird noch heiße Kämpfe geben
doch unsere Kinder werden leben.
Sei es auch Mai, sei es September
es wird so sein wie im November$^{51}$. 

The political significance of the song title "Es wird so sein wie im November" is underlined by its repetition in this stanza. Wegner alludes to the unsuccessful struggle which Rosa Luxemburg and Karl Liebknecht had in November 1918 to sway Germany towards a communist path. Their struggles have become hers, Wegner's, and will be the struggles of others. It does not matter when the victory comes. What remains is the certainty that it will come.

Wegner's loyalty to socialist goals can easily be compared to those of Wolf Biermann who stated many times that his only homeland could be the GDR because of its claimed allegiance to the communist ideology which he also embraced. He had in fact made a conscious choice to be a GDR citizen. In an interview with Günther Wallraff in October 1976, shortly before his expatriation from the GDR, Biermann said that it would destroy him, were he to be forced to live in the West, so strong were his socialist ideals and his determination to be part of their realisation in the GDR$^{10}$. This determination and political affiliation are stated vigorously in many of his songs, the texts of which work with the music to achieve sometimes striking effects. Peter Wapnewski talks about the effect Biermann's lyrics and music have as follows:

...weil das Wesen seiner Lyrik nicht im Formalen besteht, weil er nicht originär ist und originell in der Eroberung neuer sprachlicher, klanglicher Form, in Aussage verwandelnder Bereiche. Vielmehr ist sein Revier der einfache Ton, die übersichtliche
sangbare Strophe, der Paar- oder Kreuzreim (...), die Wiederholung von Wort und Klang, der Refrain. Seine Gedichte sind Lieder, und sie haben die Eigenart von Liedern auch im Formalen, d.h. sie sind faßlich gebaut52.

Wapnewski's statement certainly has relevance for the song "Ich möchte am liebsten weg sein", in which Biermann, utilising images of nature to express his point of view, uses repetition (textual and musical) and cross-rhyme to maximum effect. The guitar prelude introduces the melody before Biermann begins the song:

\[
\begin{align*}
\text{Und als wir ans Ufer kamen (2X)} \\
\text{und saßen noch lang im Kahn.} \\
\text{Da war es, daß wir den Himmel (2X)} \\
\text{am schönsten im Wasser sahen.}
\end{align*}
\]

The first stanza of the song creates an idyllic picture of nature as seen by people who appear to be at peace with themselves and the world. This picture is reinforced by the guitar accompaniment and the melody Biermann sings, both of which flow smoothly, using descending musical sequences. The minor key used is the only thing which conspires to disturb the picture. Biermann continues the song without interlude, extending the idea of an idyllic setting by describing the reflections in the water. These include the picture of small fish flying through the pear tree, and of an aeroplane swimming right through the lake only to be gradually smashed to pieces on the trunk of the willow tree. The latter indicates that Biermann's intention is to point to the turmoil lying beneath the deceptive, superficial calm, which he does more pointedly in the third stanza:

\[
\begin{align*}
\text{Was wird bloß aus unsren Träumen (2X)} \\
\text{In diesem zerrissenen Land} \\
\text{Die Wunder wollen nicht zugehen} \\
\text{unter dem Dreckverband.}
\end{align*}
\]

A virtuoso guitar-player Biermann changes keys and styles of playing to enhance the text which remains the important aspect of his work. In the third stanza he asks what
will become of the people's dreams in this divided country and claims that the wounds of the past won't heal under the dirty bandages, making reference to the fact that the GDR never seemed to have a clear line about its direction although the government constantly affirmed its adherence to Marxist principles. The solutions the government found for socio-economic problems were always temporary ones, the real causes always avoided in order to save face both nationally and internationally. Biermann continues this theme in the fourth stanza where he sings the following:

Und was wird mit unsren Freunden (2X)
Und was noch aus dir, aus mir.
Ich möchte am liebsten weg sein(repeat instrumental)
Und bleibe am liebsten hier.

It is not surprising, knowing how afraid the GDR government was of internal criticism that they used the occasion of Biermann's concert in Köln for the IG-Metall as a justification for ridding the state of a critic who in their opinion at least unjustly judged and criticized the leaders of the GDR and their interpretation and practice of socialism. What they chose to ignore was that Biermann had chosen to live in the GDR because he valued the principles and ideology which were supposedly the foundations of the GDR state. The abiding contradiction for Biermann whilst he remained in the GDR was that on the one hand he wanted to be part of the Aufbauprozess of a state which refused to allow him the right to express his opinions and criticisms publicly, a right inherent in Marxist socialism. This contradiction finds its reflection in the final lines of the song: "Ich möchte am liebsten weg / und bleibe am liebsten hier."

An issue of great importance to the people in the GDR and one which played a big role in their daily lives was the way in which the state attempted to preclude them from all activities and influences which could be classified as imperialist-capitalist. Krawczyk's song "Pfingst-Lied" recalls the demonstration which took place in East Berlin at Whitsun in 1987 at which East German demonstrators wishing to listen to a rock
concert taking place on the other side of the Berlin Wall were forcibly disbanded by the East German police. Out-of-tune *sprechgesang* is a feature of the song, especially at the ends of lines, obscuring the key. Dissonant sounds in the accompaniment create a jarring effect and the repetitive two-line groups in the melody add to the narrative effect.

The first stanza sets the scene and includes the metaphor of the west wind as a comforter:

Wir standen zu Pfingsten da unter den Linden na, wo schon, im Osten vorm Brandenburger Tor
der Westwind, der Tröster, lud von seinem Rücken
das Rockfest von drüben leis in unser Ohr.58

Krawczyk's participation comes through clearly in his use of "wir" and "ich". Using the personification of the west wind implies that he see the West as a benevolent force, in contrast to the GDR government's well-publicised attitude to it. In the second stanza Krawczyk uses negative language to describe life in the GDR, including "halbtot" and "betrogen". He sings:

Das Tor war geschlossen, wie an jedem andern
Ruhetag in dieser halbtoten Stadt
Wir fühlten uns wieder gehörig betrogen
und hatten die Mauer am Tore so satt.59

Knut Lennartz wrote a general article about Krawczyk's ability as a *Liedermacher*, in which comments like the following, which applies to this song, can be found:

Wer seine Texte genau liest, wundert sich über gelegentliche Vergleiche mit Wolf Biermann. Allzu gewaltsam geht Krawczyk mit Versmaß und Reim um, seine Metaphern wirken gequält.60

One example from "Pfingst-Lied" supports this criticism:

Wir kamen nicht alle aus gleichen Gründen,
nicht alle hier lockte der gleiche Ton.
Und was für den einen nach Popcorn schmeckte,
das roch für den anderen nach Rebellion.61
While on one level this criticism is justified, the effectiveness of the song is not disturbed by the lack of finesse. The melody seems to be unimportant, the text more a report than an artistic presentation. The motives of the artist are here of vital importance, for what he is offering is a picture not of socialist realism, the fairy-tale created by the state, but of reality in a socialist state. He presents this dichotomy in the fourth stanza by describing the state as keepers of the peace, marching with cudgels made of rubber and steel. East Berlin is transformed in this stanza from "halbtot" to "lauthalsen Hauptstadt des Friedens"62, referring once again to differences between what the state officials claimed as reality and actual reality. Krawczyk's irony is poignant as he sings of the state's peacemakers who walk around with truncheons trying to force the demonstrators to go home - "Jetzt sollten wir folgsam nach Hause gehen, / ins deutsch-demokratische Federbett"63. His use of "deußch-demokratisch" is an obvious criticism of a state which did not allow democracy to be part of its political reality64. What, after all, could have been less democratic than the Wall? The people's reaction to the violent appearance of state security forces is emotionally, if not physically violent:

\[
\text{da knackte die Mauer in unseren Köpfen} \\
\text{da brüllten so viele: Die Mauer muß weg}65
\]

Krawczyk's irony is all the more effective because he, for the greater part, sings so unemotionally and uses fitting images. For example, in the sixth stanza he sings of the cup running over, but in a negative sense - "wie der Kelch sich zum Überlauf neigte"66 - and of the police's unhatched plan to forcibly remove the demonstrators - "jene berechnende Larv"67., in the seventh stanza. As the police moved in on the people, the people began to sing "Die Internationale"68, the song which unites communists from all over the world, and Krawczyk maintains:

\[
\text{doch jetzt, als die Knüppel der Bullen dirigierten} \\
\text{da konnten den Sinn wir der Worte erahn}69.
\]
Krawczyk's comment that they had seldom sung this song - "die sonst immer fremd aus den Kehlen uns kam" indicates just how little interest and indeed communist unity existed at this time, the second half of the eighties. He further implies that only by uniting to insist on their democratic rights can the people really understand the spirit of "Die Internationale".

There is a sadness in the ninth stanza which also reflects Krawczyk's resignation to reality as he sings: "Der wahrhaftig <Internationale> / ist leider halt doch nur der Knüppelknauf". At this point Krawczyk shows emotion as his voice becomes aggressive and increases in volume. However he concludes the song in resignation, reflected in his voice which becomes softer, stating that the violence used to enforce the peace, treating people like animals or worse - "die schreienden Schaf" - is only a continuation of a tradition: "Die Göttin des Friedens ganz hoch auf dem Tore / zuckt nur mit den Schultern - das kannte sie schon". The personification of the statue of the goddess of peace underlines the paradoxical nature of the situation.

Very few of the critical songs after Wolf Biermann's extradition from the GDR discuss the GDR's relationship with the Soviet Union. It is indicative of the political climate in the eighties, in Europe and specifically in the eastern bloc countries, that Stephan Krawczyk dared to sing about the changes in that political alliance in his song "Ballade vom großen und vom kleinen Bruder". The song is quite clearly a criticism of the SED's inflexible attitude to changes taking place within Eastern Europe. At the beginning of the song the two brothers, the GDR and the Soviet Union, have a very good relationship. The little brother, the GDR, always keeps to the rules which are set down by the big brother, the Soviet Union. Krawczyk sings:

```plaintext
Zwei Brüder saßen stolz auf ihrem Throne,
ein jeder in dem seinen Vaterland,
der eine groß, der andere auch nicht ohne,
zwei Tagesreisen herrschten sie entfernt.
Der Große lud den zweien oft zum Kegeln,
er hatte freilich auch den längeren Arm,
```
der Kleine war gelehrig in den Regeln
und durfte gut trainiert nach Hause fahren75.

In the second stanza Krawczyk describes how the GDR continued the tradition of the Soviet Union -"auf eingeschliffenen Bahnen"76 - and the functionaries used the people as a buffer if the situation required it. Krawczyk sings:

Sein Diener mußte immer Kissen spielen
und hat er sich dann doch einmal beschwert,
da sprach der Herr mit Blick auf Dieners Schwielen
"Der Große hat's mich anders nicht gelehrt"77.

As the song continues it becomes obvious that the song refers to the way in which the Soviet Union changed when Michail Gorbatschow came to power. The political change is described in the following way: "...der Große schob die Kugel nicht allein,/ der hatte mittlerweil' das Blatt gewendet/ und spielte mit dem Diener im Verein"78. Despite these changes the GDR continues with its restrictions and traditional methods even though these have proven to be ineffectual and not humane. Continuing the metaphor of the Kegelspiel Krawczyk sings of the GDR's reactionary tendencies as follows:

"Nein, nein, das will ich überhaupt nicht wissen",
der Kleine schob den Vorschlag heftig weg.
"Mein Diener ist ein wirklich gutes Kissen,
ennen er nicht liegt, dann flieg' ich in den Dreck"79.

In response to the little brother's indignation, the big brother replies:

"Ich fall' viel weicher, wenn ich garnicht fall'.
Ich meine, wenn ich auf dem Teppich bleibe,
hat der Diener beide Hände frei"80.

The well-worn behavioural patterns forbade the little brother to admit that what the state had been doing was wrong. The suggestion that there should be a working relationship between the state and its citizens, both on an equal footing, and that one should try to be objective and open to new ideas, is rejected by the little brother. He
rejects thereby the possibility of change and returns to his accustomed way of life. This is a very strong criticism of GDR officials who were extremely wary of revealing the true nature of their commitment to socialism/communism. Der Spiegel reports the political feeling among GDR youth at this time:

Seit dort Michail Gorbatschow regiert, hofft die kritische Jugend - zum ersten Mal übrigens - darauf, daß sich ein Uralt-Slogan der DDR-Führung bewahrheitet: "Von der Sowjet-Union lernen heißt siegen"81.

Fear is embedded in the GDR's reaction, the fear of losing face and being found out to be something other than what it purported to be. Wolf Biermann writes about this in his article "Willkommen im Westen" which constitutes a public welcome to Stephan Krawczyk and Freya Klier on their arrival in the West:

Nein, den Westen fürchten sie (die DDR) nicht. Aber sie zittern vor dem Osten. Es ist die begründete Angst vor glasnost und perestrojka, es ist die panische Angst davor, daß der Funke überspringt... In absehbarer Zeit wird die Ohnmacht der Allmächtigen im Politbüro noch größer werden. Die Klufz zur Sowjetunion wird wohl wachsen. Und die Tatsache, daß die Kirche in der DDR endlich wieder Gott anbetet und nicht Ulbricht oder Honecker, daß die Kirchenobrigkeiten wieder den Menschen dienen wollen und nicht dem faulen Frieden mit der Partei, das alles wird den Konflikt vertiefen. Diese Widersprüche sind all unser Leid und - all unsre Hoffnung82.

In the song the little brother returns home and rejoices in the relationship between master and servant - "und stürzte wie gewohnt auf es herab"83. A brief interlude follows and there is a certain expectation of change. However, the text suggests that the GDR leader, victorious in his moments of megalomania, will pursue the age-old methods of suppression and if these are not successful, he will as always not be the one to suffer, but in fact will continue to cause others to suffer as is stated so adeptly in the first stanza.

To emphasise this Krawczyk repeats four lines from the first stanza as a conclusion:

Und weiter rollt er auf geschliffenen Bahnen
er seine Kugel meistenteils ins Ziel
und schwebte siegestroh in Größenwahnen
Indeed, even in the knowledge that the Soviet Union has changed its political course, the GDR continues on the old course, but does not take responsibility for this decision, still placing that responsibility on "big brother". Yet, there is a sense that Krawczyk is making a parody of the political seriousness of the theme by his use of the sing-song nursery style. In fact the text could be related to the genre of children's stories with a moral. Using the big brother/little brother idea makes the states look ridiculous and silly rather than being the centre of insuperable power. This way of getting the audience "on side" is effective in reducing their awe of power, and then stimulating the possibility of changed attitudes and action. The melodic line of the guitar reflects this "tongue-in-cheek" criticism of the state in the playful phrase which occurs in the third last bar of the melody.

The song finishes on the dominant note of the major scale, as if to say that the last word in this matter has not yet been spoken and the instrumental accompaniment comes to an abrupt end on the first inversion of the tonic chord, thereby reinforcing the idea that, although a conclusion has been reached, it is not entirely satisfactory.

One of the very few songs which are overtly critical of the Wall is the song "Mutabor", also by Stephan Krawczyk who states on the recording that mutabor means "Es wird sich wandeln - es wird sich verändern". As he sings "Mutabor", Krawczyk uses his voice playfully to satirise the GDR's reaction to dissatisfied citizens. He begins the song by describing an official meeting where someone actually dares to show his discontent:

"Oh, was war denn das, wer störte da den Segler
auf seinem schöngefärbten Redefuß?
Die Überraschung ist komplett, es gibt noch einen Nörgler
dem man es auch noch ansieht, daß er immer meckern muß."
Krawczyk employs picturesque language to describe the speaker and his speech so that it cannot be misunderstood that what is spoken is merely a beautiful description of a situation which does not exist, put together for the occasion to make things appear to be better than they are. Nothing will change because of this speech, what is surprising is that someone dares to complain publicly and, as Krawczyk says, it is obviously someone who is practised in the art of criticism: "dem man es auch noch anseht, daß er immer meckern muß".

The music is divided into two basic melodies, A and B. The accompaniment for melody A is like the flow of the river Krawczyk sings about in the first stanza, and is used for all the stanzas. It is in a minor key, which changes to a major key for the refrain-like stanzas. The second stanza uses the same melody and describes what the reaction to the complaining is and also the sense of surprise that not everybody is prepared to accept the meaningless talk of officialdom:

Daß sowas noch passiert, es hat wer widersprochen
das klang so wie ein Nagel auf dem Glas.
Ins aha-allgemeine Lob ist wer nicht reingekrochen
das ist für die Chronisten sich ein gefundener Fraß.

The last line of this stanza creates the impression that there are people who like vultures are just waiting for somebody like the "Nörgler" to cause trouble. At this point in the song the melody and accompaniment change to \( \frac{3}{4} \) time and a major key, the change acting as part of the continuous metaphor of the song. In this refrain-like stanza, Krawczyk sings about the rebellion taking place in the pubs, the rebellion which is raging:

Doch ansonsten tobt die Rebellion der Schwätzer in den Kneipen
gar kein Wunder, daß die Kinder zahmer spielen.

Of the "Nörgler" we learn that Krawczyk saw him one night spraying "Mutabor" on the famous Wall. Returning to melody A Krawczyk sings of the consequences of these
actions and his involvement. He describes the policeman who arrives on the scene as "ein grüner Sarkophag". As a result of being asked to be a witness to the crime, Krawczyk vomits. This costs him 500 Marks\(^90\). Singing once again of the rebellion raging in restored pubs, and once again utilising melody B, Krawczyk refers to the perpertrator of the crime in both positive and negative terms: "der Glückliche", "unsem Held" and "der Verbrecher, der nun aus dem Blechnapf frißt"\(^91\). In the following stanza Krawczyk continues the metaphor of death which he began with his description of the policeman by stating that "Mutabor" would be better than the flag as a nail on the coffin of their .....cracy\(^92\). Instead of singing the full word "Demokratie", Krawczyk sings only the last two syllables preceded by the sound of the death rattle which he makes himself. Moving into the refrain-like seventh stanza he further describes the rebellion in both positivie and negative terms, ending on a positive note both thematically and musically which he achieves by ending on the tonic:

```
Weiær tobt die Rebellion der Schwätzer, die in lebenslanger Ekelhaft vergehn wie eh und je zuvor.
Nur der Wärter des Verbrechers glotzt in eine leere Zelle an der Wand steht und gräßlich "MUTABOR"\(^93\).
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Krawczyk uses the title of the song to greatest effect, both in the text and in the music. He contrasts life with the death of the state, change compared with "was nicht zu ändern ist". His criticism of actually existing socialism is clear, but he retains the hope that the continuing oppositon, here "die Rebellion", will bring about the change necessary to achieve a democratic socialism.

Criticism of the practice of socialism in the GDR caused many problems for the oppositional Liedermacher. Wolf Biermann, as previously stated, was extradited although he made his commitment to the communist path quite clear in even the most critical of his songs. For Bettina Wegner the situation was different: she openly opposed Biermann's extradition, yet somehow was not herself pressured to leave the GDR (as far as it is possible for me to ascertain!). The SED made her professional life
difficult for her, and her personal life became problematical when her partner, Klaus Schlesinger, moved to West Berlin as a result of difficulties he was experiencing with the government. Wegner, initially granted a three-year visa to allow her easy access to the West, finally moved there permanently in 1984. Krawczyk, who was once the favourite of cultural functionaries until his songs became aggressively critical of the government, was refused permission to perform his songs in 1985. In 1988 he and his partner, Freya Klier, were pressured to leave the GDR, which they did.

Given this kind of political pressure, it is not surprising that the critical Liedermacher who remained in the GDR looked for ways to exist within the system. What remains, however, even for those who were forced to leave, is that they consciously and frequently gave expression both to their commitment to socialism and to the hope that socialism in the GDR would become a reality.
Chapter 5

The Role of the Liedermacher

The role of the artist in any given society has often been discussed and as has been stated it was given special significance in GDR society. Not surprisingly therefore it was a theme that was given special attention by the critical singers/songwriters, to a greater extent because of the restrictions placed on them in matters of song content, and in the fifties and sixties even of form. Part of the dilemma was caused because the critical Liedermacher never knew exactly what would pass official censorship, as decisions often seemed to be made on an arbitrary basis. For some the difficulty lay in their not wanting to disguise what they wanted to say in anything other than honest terms.

Bettina Wegner, in her song "Wenn meine Lieder nicht mehr stimmen", presents her attitude to her work and the ideology embodied in it. To the accompaniment of an electric guitar Wegner sings the first stanza which comprises in fact the conclusion which she has come to, having given deliberation to this theme:

Wenn meine Lieder nicht mehr stimmen
und keiner hört mir zu
da laß ich die Gitarre schwimmen
und setze mich zur Ruh.1

The tempo increases and the whole band joins in to accompany the rest of the song. In the first stanza Wegner maintains that there are too many singers who compromise their principles in order to secure financial success. She on the other hand refuses to do so:

Mensch, besser daß ich nichts verdiene
eh ich was singe, was nicht ist 2.
Her next criticism is directed at those who concentrate on using their sex appeal in their song presentations, preferring to reveal their bodies to the public than to reveal the realities of their existence:

Vergessen über Brust und Beinen
daß es noch Wirklichkeiten gibt
worüber ganze Völker weinen ³.

Wegner's disgust at the audiences frequenting such performances is very simply expressed: "Das Schlimme: Die sind beliebt"⁴. The seventh stanza emphasizes Wegner's attitude to the effect her songs can have on the socio-political conditions in the GDR. Indeed one can say that she doubts her usefulness in a society of conformists, but refuses nevertheless to abandon her own ideals merely to increase her popularity and success. She sings: "Ich will nicht singen wie ein Zwitter / nur vorher fragen: Kommt das an?"⁵ Under no circumstances does Wegner simply want to entertain. She wants to draw her listeners' attention to the shortcomings evident in the state and to the problems of minority groups. In his book "Bänkelsang" Petzoldt states the following about the usefulness of political songs:


Wegner's actions and songs reflect this opinion. In an interview with Linkskurve, a magazine for art and literature, Bettina Wegner says about the effects of her work:

Ich würde mir wünschen, daß ich in den Liedern und Gedichten Themen und Probleme behandele, die nicht nur ich selber habe. Im positivsten Falle sollen sie meine Wut auf miese Erscheinungen übertragen, daß sich was ändert. Aber ich glaube, daß Kunst nicht verändert, jedenfalls nicht direkt⁷.

Wegner is, however, persistent in her criticism.
The first stanza of this song is used as the final stanza with one alteration: in the first stanza Wegner writes "Wenn meine Lieder nicht mehr stimmen / und keiner hört mir zu..." and in the final stanza the keiner becomes jeder. Wegner has turned the situation around to emphasise that even if everyone listened to her songs, if her songs were not a reflection of real circumstances, then her work would serve no purpose, because she herself would not be realising the goals she has set for herself. As Wegner returns to this statement the accompaniment returns also to its original rhythm and tempo.

Manfred Jäger describes Wegner in his article, "Lieder aus Wut und Trauer", as follows:


This statement is true not only of Wegner's lyrics, but also of her music. The melody of "Wenn meine Lieder nicht mehr stimmen" moves within a fourth (D → G) which means that there is little musical movement and the song tends to be monotonous and lacks musical imagination. There is, however, a musical contrast between the first and last stanzas and stanzas two to seven. The first and last stanzas are sung in a slow tempo, using only the electric guitar as accompaniment, whereas the other stanzas are sung much faster, using loud instrumental accompaniment (drums, lead and bass guitars and piano). Between the seventh and the final stanza there is an instrumental interlude which briefly returns to the slow tempo of the first stanza. The contrast in music reflects the contrast between Wegner's apparent resignation in the first and last stanzas and her protest and criticism in stanzas two to seven. Despite the very simple rhyming pattern the lack of musical imagination, the song remains an effective protest
Bettina Wegner played an important role in the *Liedermacherszene* of the GDR because she was not afraid to hide her protest in literary codes, but sang out clearly her criticism of the state as she saw it. Michael Sallmann writes:

Bettina Wegner wägt nicht ab, was für Folgen ein Lied von ihr im Umgang mit der DDR-Obrigkeit für sie haben könnte... Das tut gut bei soviel literarischem Versteckspiel in der DDR.¹¹

What she achieved was a balance between criticism of the state and support for the ideology which the state purported to embrace. Her picture of socialist realism was certainly subjective, but realistic in light of the knowledge which has come to light since 1989. She certainly represented many GDR citizens who applauded her honesty and surely it is the people who lived under this regime who can best describe the situations in which they daily found themselves. In his article, "Wer spricht von Siegen, sagte Rilke, dann verflachte alles", Harald Hartung makes the following comment on Bettina Wegner's work:

Dass diese Liedertexte, die nur selten als autonome lyrische Gebilde gelten können, zeigt sich... vor allem an den zahlreichen Texten, in denen mit ungewöhnlicher Insistenz die kulturpolitische Situation der DDR und die eigene literarische Arbeit thematisiert werden. Dass überhaupt noch geredet werden darf, erscheint wichtiger als das Was.¹²

As well as concerning herself with the role of artists in GDR society, Wegner cautiously addresses the problem of professional ethics, specifically in musicians, in her song "Vielleicht für die Kollegen Musiker". This theme while not necessarily GDR-specific certainly underlines the emotional poverty prevalent in people's lives. Wegner sings of musicians who entertain till the early hours of the morning and who, having earned their money - "und nun haben sie ihr Geld drin"¹³ - sit around drinking
beer and talking. In the second stanza we hear of a woman who is drawn by the atmosphere created by the musicians. Wegner sings:

Und dann steht da eine, steht einfach so rum
und vielleicht macht die mit für die Nacht
und er redet mit ihr und sie nimmt nichts krumm
und hat tatsächlich mitgemacht.\(^{14}\)

Her cooperation means nothing to the musician who reacts in the following way: "Das wars mal wieder, wie jedesmal / und der Name war schon vergessen."\(^{15}\) His lack of interest in pursuing the affair is described in the fourth stanza, as is his total lack of sensitivity to her needs which obviously go beyond the need to satisfy physical desire:

Er hätte am liebsten, sie würde verschwinden
um nicht reden zu müssen, wird geraucht
und was Nettes zum Abschied wird sich schon finden
und man sieht ihr nicht an, daß sie irgendwas braucht.\(^{16}\)

The woman makes an unsuccessful attempt to get a commitment out of him in the fifth stanza, which is followed by a repetition of the first stanza. The repetition serves to create the impression that the situation described is not unusual. However in the seventh stanza one hears of the consequences of the musician's one-night stand. The woman who was of no importance to him had attached great meaning to her coupling with the musician and when her feelings were not reciprocated and the relationship did not go beyond the one-night stand, she took her life. Wegner describes this occurrence in the following way:

Mensch, da stand doch eine, stand einfach so rum
soll sich aufgehängt haben, nachts
hat die Freundin erzählt, bringt sich einfach so um
Mensch, und müde bin ich, na, was machts.\(^{17}\)

The last line is at the very least moving as it points to the denegation of human feeling to feelings only of physical desire. It seems also to mock the one who places greater
emphasis on emotional commitment and underlines the emotional poverty of the survivors.

Sung in a jazz-related style to emulate the scene about which she is singing Wegner uses a major key and lightens the tone of her voice, never using the tonic to come to a musical resolution until she sings the final stanza. The use of the musical resolution at the end is appropriate as it is the end of a woman's life and the minor key at the end emphasizes the sadness the singer/writer feels at the meaninglessness of that death and at the recognition of society's emotional poverty.

In her disillusionment at the state's non-acceptance of her criticism, Wegner approaches the role of the artist / writer in the GDR from a different perspective in her song "Welches Gedicht". Before she sings the song she says the following: "Eine Empfehlung an alle jungen Leute, die jetzt damit beginnen, Gedichte zu schreiben, und die sich ganz fest vorgenommen haben, später mal unheimlich viel Geld damit zu verdienen und Karriere zu machen". Using 6/4 time and a major key until the last chord, Wegner sings cheekily about the characteristics poetry needs to have to be "successful" poetry. Wegner sings the text lightly and in a moderate tempo:

Eins, das nicht hetzt
Leise und still
niemals zu scharm
Fröhlich und blau
nur nicht zu grau.

She continues her provocative approach:

Heiter im Ton
nie Diskussion
Neckisch, frivol
wortreich und hohl
Daß es nicht stört
niemand empört...

In case one had taken seriously what Wegner is singing she expresses her true opinion of such poetry which was obviously prolific in the GDR in the following way:
For the last bar and chord of the song Wegner changes to the harmonic minor key as she sings "Ach!".

The conflicting situation in which Wegner finds herself as a singer / songwriter is expressed in the song "Ich wollt ein Lied". In the first stanza she sings of this conflict in general terms:

Ich wollt ein Lied, ein Lied, DAS Lied und kanns nicht schreiben.
Ich weiß nicht mehr, was geht noch, und was geht nicht mehr.
Sing ich mein Glück und meine Freud, laß ichs bleiben
auch meine Wut, ließ ich mir sagen, paßt nicht her.

Wegner then sings about the differing attitudes present in her audiences: "Die erste will von mir, ich soll was Scharfes bringen / die zweite fordt, ich soll optimistisch sein". The result of the conflict and the effect it has on her as an artist are described in lines three and four of stanza three: "Inzwischen bin ich mit den Nerven fertig / kann man mal sehen, auch für Sänger gibt es Streß.

However, the problem of the audience does not rest there. Wegner recognizes that not only are her audiences divided, but that in those divisions there is no one who really appreciates her songs. She expresses this dilemma as follows:

Da sind die einen mit Notizbuch und mit Ohren
die hörn auf Stellen und die hören nicht das Lied.
Auch für die andern geht beim Lied das Lied verloren
weil sie nur Spitzen hören wolln, schon aus Prinzip.
What choice does she have, but to sing for her son, which she claims the pope told her to do. In the sixth stanza Wegner states: "Ich taug zum Staatsfeind nicht und bin auch kein Verschwörer / und mein Märtyrium ist höchstens, daß ich schrei". Ultimately Wegner wants to write the truth, and she is determined not to give in to the narrow-minded listeners, because she is aware that there are some who are prepared to listen to her songs objectively: "...und jeder, der mein ganzes Lied zu hörn bereit ist / und solche gibt es ja, die helfen mir dabei". Wegner then states her position as a communist and commits herself to continuing to sing about reality as she sees it: "...und darum nehm ich nichts zurück und singe weiter / von Widersprüchen und von Dingen, die ich seh". She repeats this sentiment in the last stanza:

Mensch, daß man schönfärbt bringt nicht weiter, tut nix nützen
da tret ich lieber ein'gen Leuten auf die Zeh.
Nu schreibt ruhig mit und macht euch wichtige Notizen
daß ihr da schreibt, das tut nichts, tut nur bißchen weh.

The guitar accompaniment is monotonous: Wegner either plays chords in the minor key in 4/4 time (i.e. four chords to the bar) or she sings the melody unaccompanied with a guitar chord at the end of the line. Despite this and the obvious limitations of the melody the song is successful because, once again, it describes honestly the difficulties and contradictions faced by the critical singer/songwriter in the GDR at the time (1976).

Employing the **sprechgesang** to maximum effect, Krawczyk discusses, in his song "Fragen eines schreibenden Sängers", possible themes for his songs, and in particular the one he is trying to write at the moment. He creates a musical contrast by using the **sprechgesang** in the three stanzas and then by singing the refrain. Testimony to the tradition which Krawczyk continues is the comment written by Thomas Kröter about Krawczyk's first concert in the Federal Republic during which he sang "Fragen eines schreibenden Sängers". Kröter's comment was as follows:
Besonderer Beifall aber brandet auf, als der Künstler... in "Fragen eines schreibenden Sängers" auch ein Stückchen Selbstironie aufblitzen läßt: 'Ich würd' mir ja zu gern das Hemd aufreißen', antwortet er ironisch auf die Forderung nach Kämpferpose, 'wenn mir einer die Knöpfe annäht'... Noch lugen bei dem Liedermacher an allen Ecken und Enden, bei Musik, Text und Vortragsweise, die Vorbilder von Brecht bis Biermann hervor.\textsuperscript{31}

As Krawczyk sings the first words "Was soll der Liedersänger singen?"\textsuperscript{32}, he takes stock of his surroundings - "der Nachbar restauriert sein Heimchen"\textsuperscript{33} - which include also the dirty dishes he has left on his own sink\textsuperscript{34}. The contrast that Krawczyk presents musically finds its reflection in the contrast of activities he describes - renovating houses, washing the dishes, and on the other hand, writing songs - and serves to make the listener more intensely aware of the dilemma of writers and Liedermacher in the GDR where the restrictions placed on art were so inhibiting. Krawczyk decides to sing about himself, and by provoking his feelings, which take revenge for having been suppressed, he has to cry\textsuperscript{35}. However his crying comes to a halt when he tries to find a rhyme for his song and his mind turns to money. He sings:

\begin{quote}
Jedwedes Heulen hat sein Ende,
ich such' den Reim und komm' auf Geld.
Bei diesem ganz pikanten Punkte,
läuft wieder Wasser über mein Gesicht,
wie soll ich's nur den Menschen sagen,
ich brauch' es zwar, doch lieb' ich's nicht.\textsuperscript{36}
\end{quote}

Without a pause he moves from the \textit{sprechgesang} of the stanza to the more melodic motion of the refrain, which because of the contrast gives emphasis to the content of the refrain but the bandoneon ostinato does not change until the last word - "mäht" - of the refrain\textsuperscript{37}. It consists of the following combination of notes: D - G - F# - G - D - G, or the same relationship in other keys.

The effect created by the ostinato is of a static unchanging background for the vocal explorations. It could also reflect the writer's lack of direction which is evident in the content of the song. In fact one could argue that Krawczyk's intention is to force the
listener to concentrate on the subtleties of the *sprechgesang* declamation by using so little musical differentiation.

In the refrain he expresses his desire to expose his ideas to the world if only there were someone there to support him. He sings:

Ich würd' mir ja zu gern das aufreißen,  
wen mir einer die Knöpfe annäht. 38

Once again, Krawczyk, using the imagery of everyday life, - sewing on buttons - underlines the isolation of the individuals who would willingly oppose the government if they could be sure of support from fellow citizens. He continues the refrain as follows:

Am Ende werd' ich in das Gras zwar beißen,  
aber heut' bin ich erstmal der, der das Gras  
mäht. 39

Krawczyk knows that in the final analysis, he will have to answer to higher authorities for whatever he chooses to write about. He has no control over the government's reactions to his words, and knowing that the authorities are aware of his changed and highly critical attitude to government policies. Nevertheless, at this moment, when he is choosing the theme for a song, Krawczyk feels in control. Continuing his search in the second stanza he sings:

Und weit entfernt vom schnöden Mammon  
pack' ich ein Thema am Gebein,  
der Nachbar stöhnt aus Leibeskräften,  
das Thema wird die Liebe sein. 40

His inspiration comes from the sounds he hears coming from his neighbour's apartment. Contemplation of his own relationship does not provide him with anything worth writing about, and contemplation of the divorce rate only causes him to wail ("aufheulen")41. As a consequence he writes everything he can possibly think of about love, reducing this theme to the image of farm animals:
Und auf das Blatt, das bisher weiße, 
ergieß ich alles über Hahn und Huhn. 
ich such' den Reim und komm' auf Scheiße, 
doch der hat wohl mit Liebe nichts zu tun.42.

In fact, while he does not achieve his original goal of finding an appropriate theme to write/sing about, he does succeed in maintaining a consistent, if not totally regular rhyming scheme. His discussion of love leads him to the conclusion that sensuality has become lukewarm in this day and age and therefore is not worth writing about43.

The third stanza describes his last hope of finding something to write about, politics, which he calls "die alte Hur"44. Everything he wishes to say has been said before: "...schon Goethe wußte was die Fäuste / im Innersten zusammenhält"45. Krawczyk's reference to Goethe's Faust serves here to underline that, whatever he, Krawczyk, can think of to write, be it critical or otherwise, it has been written before. The difficulties of citizens of the GDR have been faced before. Moreover, Krawczyk sees his role as having to show his audience that he knows how to build the future. Therein lies their hope46. Finally he comes to the realisation that reality is that which surrounds him: "Und wie ein unbändiges Feuer/ bricht es ganz tief aus mir heraus, / ich sollte lieber Tassen waschen"47. In these penultimate three lines a minimal differentiation from the preceding verses occurs in that Krawczyk raises the pitch of his voice. This change emphasises his feeling of helplessness in the light of reality. His answer to that reality is to go to bed, disappointed in the reality which he has found, lacking support which he needs to be really courageous48. Basically Krawczyk is making fun of himself, seeing irony in his cowardice, minimising the importance of his work in the face of all the difficulties, practising a little self-pity which brings him to the point where the only solution is no solution. Moreover he appears to sing all of this quite happily. The happy-go-lucky nature of the music embodies the hope that the problems will be resolved, just not today.
It becomes evident in the songs analysed in this section that each critical *Liedermacher* had to establish some kind of approach to their role in GDR society. In the final analysis, it was their honesty and their commitment to socialism which were the important issues. While artistic achievement and satisfaction must have been a priority, the usual rewards of financial gain and distribution of their music within the GDR remained a dream, except as it occurred via illegal means. Inherent in the role they perceived for themselves was not so much a means of changing society per se, as a way of making their audiences aware of actually existing socialism and calling it by its name.
Chapter 6

Everyday Life

The constitution of the former German Democratic Republic had a very definite policy regarding the life of its citizens and the role each citizen had to play in bringing about socialism. In Section II of the Constitution of the German Democratic Republic the basic rights and responsibilities of the people are stated unequivocally:

Artikel 19 (3)

Because the contents of this official document were so clear, the people could not have been prepared for the differences which could be observed between the theory and the actual practice of socialism. How the people dealt with these discrepancies depended largely on what they expected from life, and specifically from life in the GDR.

Some of the critical songs whose themes include an element of disappointment that the theory of socialism is not more clearly aligned to reality, depict the greyness of everyday life, or "Alltagsgrau" as Leitner calls it. Writing about the song "Die Gräfin" by the group "Silly", Leitner maintains the following:

The people looked for alternatives to the life promised by the state, which was not forthcoming. They made their own happiness, successfully or not, and it was the fact that they found it outside of the official parameters, written and sung about by the oppositional Liedermacher, which the government was unable to accept and therefore made an official issue of.
Describing the conditions under which people lived also constituted a criticism of the state's inability to deal adequately with housing needs.

Because the government controlled people's activities and utilised the State Security forces and their many unofficial employees to intrude on people's lives, it forced many who were both unwilling to embrace the life prescribed by the state and unable to find strategies and mechanisms for dealing with their repressive environment into the position of outsider. The effects of this were varied: some became unproductive members of society and were much maligned by officials and citizens who supported, even if superficially, the system, in the later years of the GDR some chose or were forced to leave the GDR, and yet others took their lives, seeing suicide as the only alternative left to them.

More overtly critical of government action are the songs which describe environmental problems and the fate of old people who, once they have left the work force, form, in the eyes of the government, an unproductive minority. However, despite the disappointment, the sadness and the problems, which emerge in the process of describing the reality of GDR life, the hope in the possibility of change is present in these critical songs.

Jürgen Eger discusses different aspects of everyday life in his song "Berlinerlied" In this song of five stanzas Eger develops the theme "det Leb'n is schön". Each stanza deals with an aspect of the theme. In the first verse he sings about daybreak and the process of awakening.
Ick stehe uff, ick muß jetzt ran,  
und meine Stimme klingt janz blechern.  
Ich schüttel meine Träume ab  
und werde wach und immer wächer³.

He then expresses his feeling of well-being as he opens the window and inhales the fresh air.

Mir blinzelt satt die Sonne zu,  
ich spür in mir 'ne starke Ruh⁴.

The music in the stanzas is very peaceful with little movement in the voice, and in contrast very active in the accompaniment. Eger's tone of voice, reflects in the first stanza, the feeling of being ready for the new day and what it will bring, very positive in his expectations of it. In the second stanza he recalls an old man who never regretted a single day of his life and who spent his life making life easier for others, right up until the day he died. Eger describes this man's life using the image of roses. He sings the following:

Mit seinem langen, weißen Bart  
einherging, andern Rosen streute  
uff diesem Weg durch Tag und Jahr,  
daß in der knochig harten Hand  
ich seine letzte Rose fand⁵.

The softness of the roses stands in contrast to the "knochig harten Hand" brought about by age and presumably also by hard work. Nevertheless, at the last, he is still capable of groaning: "Mensch, det Leb'n is schön!"⁶

The third stanza tells of a man whose life could in no way be regarded as desirable. He concentrates on the negative aspects of life and like all of his kind "können einfach nich mehr lachen". Where the old man is described as strolling up and down (around) helping people, Emil, the subject of the third verse, is described as working like one possessed, "die ackern wie varrickt / wie Emil..."⁷. Emil's goal, unlike the old man's,
was to build himself a house. However, because his was a life made sour by his own attitudes, he never was able to enjoy his achievements. Eger sings:

Und kaum ist's fertig, jeht et ab
vom Reihenhaus ins Reihengrab!8

At this point the music becomes faster and louder to correspond with the final two lines of the verse:

Statt Singsang jibt et Baujedröhn.
Mensch, det Leb'n is schön!9

In the light of the verse's content the last line shows an irony in the contrast between "Singsang" and "Baujedröhn", nevertheless to conclude that life is wonderful. It forces a question mark onto that last statement, for it is not true for all. Maaz describes people like Emil and their struggle to reach, in their own eyes, an acceptable living standard:


Since it was so difficult to get building materials and tradespeople for the work at hand, building a house demanded all the cunning people could muster, using all their contacts and often even resorting to theft to achieve their goal11. Under those circumstances it is not surprising that Emil does not live to enjoy the results of his efforts.

The fourth verse goes beyond Eger's local experience to extend to the world situation and specifically to world hunger and the fragility of life. Eger firstly describes the geographical position of those children who suffer:
Da, wo die Sonne senkrecht steht,
da werden Leb'schatten länger.
Wo der Monsun die Backen bläht,
da werden Kinderaugen bänder.

At this point he chastises himself for his love of comfort and his lack of understanding for the starving. His voice and the guitar accompaniment become louder as he sings:

nur, wer denkt denn schon jern daran,
 daß Hunger wirklich wehtun kann?
 Und daß ein Knopfdruck heute reicht,
daß man die Menschheit ausstreicht.

Eger's voice becomes soft as he states the obvious conclusion to pressing the button which would wipe out all of humanity: "Dann ist mit allem Leben Schluß...". Then he takes up an aggressive tone again as he almost shouts: "und daß man da was tun muß!

At this point it becomes clear that Eger is not as indifferent to life's difficulties as he at first appears to be. This is expressed by an increase in tempo as he sings:

Da kann man sich doch nich jewöhn!
Mensch, det Leb'n is schön.

In the final verse Eger draws his conclusions about the situations which he has described. Since we do not have any control over the length of our lives and whether or not we go through life strolling or marching along:

man kann nur hoffen, Mensch, du würzt da
dein Leb'n grad nach deinem Maß
und machst da ehm 'ne Menge Spaß
und ooch die Hoffnung für den Winter -
ich meine Kinder.

Eger has recognised that in the children and their potential lies the hope for the future, for their freshness and innocence bring a new perspective to life.
The song has a regular rhyme pattern and the rhythm is with few exceptions retained throughout. Eger uses the volume of his voice to give the main expression to the song. The melody itself is very simple with a very small range of notes, except in the last two lines of each stanza which operate as a refrain. The refrain, which consists of two lines only, is broader musically, both in the melody and the accompaniment, is jagged in both which forces the listener out of the peaceful movement of the stanzas. Its first line changes for each stanza, retaining as its last line: "Mensch, det Leb'n is schön!"  

In the last refrain, Eger sings "Da wollen wir uns ja lang jewöhnen," another element of hope despite a sometimes daunting reality.

Eger's use of the Berlin dialect provides colour to the song which is particularly interesting because it also shows the presence of normality in GDR society and reactions to the human condition generally. The aspirations of people in the GDR did not differ greatly from those held by people in other societies. Unlike other developed countries, however, those aspirations were more difficult to achieve, for the reasons mentioned above. As in other societies many of the people would not have been aware of the problems within their society except where these affected them personally or as they were made aware of them by others. However, simply because the majority were unable to verbalise the difficulties they were experiencing, does not mean they were not a major factor influencing their lives.

The deception which the state practised on its citizens is the theme of Bettina Wegner's song "In diesem Haus" which points out the discrepancy between the state's assertion that everything belongs to the people when in fact everything is controlled so fastidiously by rules and regulations that people who possess no private property have in fact no say about what happens with the so-called people's property. While this is the major theme of the song there is also a very direct criticism of the state's treatment of children in the first stanza:
In diesem Haus, von dem ihr sagt, daß es doch uns gehört schlagt ihr die Kinder, die wir haben und schießt die Bilder selber in die Wand.18

The worst aspect of the state-controlled house about which Wegner sings, is that it is guarded by dogs which, as she sings, "die reißen unser Herz, das wunde / und unser Schmerz bringt sie zum Lachen"19. Her feelings of rebellion take the victory when she decides to wallpaper the walls of her apartment without first obtaining written permission from the authorities because she has nothing to lose ("Weil ich nichts zu verlieren hab"20). Bettina Wegner, despite her criticism of a state which takes no notice of the needs of its people, does not lose hope that this will eventually change.

This is expressed very clearly in the final stanza:

Ich will und muß in diesem Hochhaus leben in diesem herzgestörten Haus Noch hab ich Hoffnung zu vergeben und halte noch ein bißchen aus und halte noch ne ganze Menge aus.21

Also typical of many of Bettina Wegner's songs is that there is very little musical variety in her guitar accompaniment. It is the text which must claim the listener's full attention. Her criticism is substantiated by statements which Maaz makes in his book Der Gefühlsstau among which is the following about the people's reaction to the state's constant supervision of their activities:

Wir rächten uns wegen der ewigen Bevormundung: Wenn wir schon in unseren Freiheiten eingeschränkt wurden, dann konnten wir wenigstens durch trotzige Interessenlosigkeit, Hilflosigkeit und Abhängigkeit dafür sorgen, daß die Entwicklung stoppte und nichts mehr richtig funktionierte. (...) Man sagt auch, daß mindestens ein Drittel der Arbeitszeit auf diese Weise verschlampt oder auch zur Pflege privater Angelegenheiten benutzt wurde.22

The same was reported in Gabriele Eckart's book So sehe ick die Sache. Karl, a fifty-seven-year-old manager, describes state regulations which produce results which are in
direct opposition to the interests of the state. As an example he quotes the following situation:

Und sehen Sie die individuelle Produktion hier! Ist ja beängstigend. Im Plenum erklären wir: Dreißig Prozent des ganzen Obstes und Gemüses sollen aus der individuellen Produktion kommen, wir müssen sie deshalb fördern ... Und da rennen die Leute von der Arbeit weg, weil sie zu Hause ihre Sachen machen müssen. Die Materialien für ihr Gewächshaus nehmen sie vom Betrieb. Diese Massen Tomaten auf den Sammelstellen, das kommt doch nicht aus Kleingärten! Die individuelle Produktion nimmt Formen an... wie wollen wir das wieder in die Hand kriegen! Können doch nicht nochmal sozialistische Umgestaltung machen.  

The deception which the state practised on the people was reciprocated by the people. Therefore it was not surprising that young people had so little confidence in those who were responsible for access and equity in all spheres of existence.

This opinion is obviously shared by Bettina Wegner who in her song "Lied für Monika oder Brigitte" sings: "Ick muß bloß machn, wat die andern wollen / die sagn uns imma, wat wa machen sollen". It is evident from the title of the song that this statement is not meant to be the statement of a single individual, but rather that there were many for whom personal choices did not exist. The accompaniment to the song is rendered by a pop / rock band with electric guitars as the main instruments. Because of the number of instruments involved the music is more interesting than in most of Wegner's songs. It does not, however, except for the first stanza, appear to have any other function than to provide a background for the text. In the first stanza, the discord in the accompaniment preempts the disillusionment experienced by the young person about whom Wegner is singing. She is, because of the circumstances of her life, miserable before her work day begins:

Wenn ick so früh zur Arbeit soll  
da hab ick schon die Schnauze voll.  
Ick hab mir det nich ausjesucht  
Und jeden Tag hab ick verflucht.
What in the West would be not be taken very seriously, was in the GDR a criticism of socialism in which the workers were to take pride in their work and the contribution they were making to the socialist state through their performance at the workplace.

The music changes for the following stanzas and is reminiscent of the pop / rock music of the sixties and seventies in the West. The constant movement without pause leaves the listener no time to reflect and is agitated and breathless in nature, reflecting perhaps the young woman's agitation, especially as she recalls that her workplace is no different to her school life:

Det war schon früher inne Schule so,
Nur wenn se aus war, war ick richtich froh
Denn konnt ick wirklich machen, wat ick will
Ick konnte einfach laut sein oder still26.

Wegner sings in the fourth stanza: "Mich fracht ooch keener, wat ick jerne mache /nur meckern tun se, daß ick selten lache"27. The frustration of not being allowed to make choices is expressed in the following way: "Ick will ne Arbeit, die ick jerne mach / denn würd ick ooch am Morjen besser wach"28. In the fifth stanza Wegner continues to describe the feelings which the protagonist anticipates having if she were given choices:

Und ick würd ooch nich spucken uff mein Scheff
wenn ick den abends uff die Straße treff.
Ick glob, ick könnte richtich freundlich sein
und zu mein Bruda nich so oft jemein29.

Her mother's solution to the problem - "ick brauch een Mann"30 - while momentarily taken into consideration cannot in the long term be taken seriously because, as Wegner sings: "Bloß, meine Eltern nöln sich dauernd an"31.

Wegner sings with purpose in her voice, as if she were putting herself in the position of the young person who is seeking validity and purpose in her life. Advice from her parents loses credibility as the young woman experiences the father's violence towards
her mother and comes to the realization that her parents have not found a solution to their own lives. This fact seems to put her in her own eyes into the role of the outsider and causes her to despair. This is expressed in the following way:

In mein Kopp fühl ick mir janz alleene
und sone richtjen Freunde hab ick keene
ick sitz bloß rum und hab det allet satt
ick weß nich weiter, sacht doch eener wat³²

While the state was talking about morality, equality between the sexes and the importance of human beings, individuals were not encouraged to, in fact they are strongly discouraged from expressing their feelings. Frustration in this area of their lives often led to family violence - "Und wenn mein Vata meine Mutta haut"³³ - and negative attention-seeking - "und mein Bruda bei de Nachbarn klaut"³⁴. Young people seeking truth in their lives were disappointed and often despaired when what was said by the state, which purported to be sensitive to and supportive of their youth, did not coincide with that which was in fact carried out. In her book "So sehe ick die Sache - Protokolle aus der DDR" Gabriele Eckart has put together twenty-one reports of people who tell about their lives in an area of the GDR called das Havelländische Obstbangebiet. For example, Lydia a twenty-year-old tractor-driver talks about about her life, how she chose her profession etc. She says:


The same could be said of the young woman Bettina Wegner sings about in her song "War". This is a ballad-like song of eleven stanzas which describes the life of a young woman who does not fit into society, who takes objection to being made into an object by the state, instead of being the warm, feeling person she seeks to be. Neither at her
work place, nor in her private life was she anything special, was, because as the song
opens the young woman has already committed suicide. Wegner sings the following:

War ein kleines Rädchen im Getriebe
aber wollte ganz besonders sein
wünschte sich, daß man sie ihretwegen liebe
und war doch für alles Große viel zu klein36.

Not even her death gave her greatness or importance because no one knows why she
took her life. She had tried to get an apartment, but instead she was given a number on
a list. Wegner describes this situation in an unemotional way which gives greater
emphasis to the text:

Ihren Wohnungsantrag hat man registriert
doch es sollte noch ein Weilchen dauern
weil man solchen Antrag numeriert
sie sei Nummer Hundertsechs und zu bedauern37.

The young woman's despair is intensified as she is told by the man to whom she has
fallen pregnant: "... sie wär seine elfte Frau gewesen / Traurig hat sie sich nachher
gefragt / ob nun diese Nummer in ihr selbst gewesen"38. Continuing the regular and
somewhat monotonous 4 4 beat on the guitar, Wegner sings of the shattered dreams of
this young woman who, after she has her baby aborted, loses her sanity. Now, in
death, she is still no more than a number. The fourth stanza gives the few details of the
woman's life known to people living nearby, followed by a callous justification of her
death, resulting from the fact that no one knew her:

Lief sie doch in ihr Verderben
selber voller Ungeduld,
Von zuviel Tabletten kann man sterben
und kein Mensch hat daran eine Schuld39.

This is sung mezzoforte until the last line which not only gives it emphasis, but points
the loneliness of her life and the sadness that no one was able to relate to this woman's
life, not even to provide details about her at her time of death. Although this is a busy
song musically, the melody is limited in range to a major fourth. This could reflect the limited nature of the young woman's life, but is also typical of Wegner's songs.

The final stanza reiterates her longing to be somebody and her complete aloneness, in death as in life, for there is none to mourn the unknown woman. It appears that all her efforts to belong to the (socialist) society of which she is a part can come to nothing because she is not valued as an individual with feelings which must be considered.

There are conditions attached to belonging to any society. These inevitably include abiding by the rules of conduct, conformity in dress and to a certain extent eating habits, but it also includes interest, pseudo or otherwise, in the activities which are seen to be important by the majority or which are propagated by the media. In the GDR this conformity took on extreme forms for the state was inclined to control all aspects of one's life, was not consistent in its policies, except in its policy of repression and had as the basis of its repression a strong element of fear. Such rigid conformity must necessarily have meant that many people did not fit in, such a rigid framework in all aspects of life could not include any individual characteristics, such as an inability to cope with life which is prevalent among many people who are intellectually and / or emotionally less able than others. As such this young woman could be classified, as she is unable to cope with life's exigencies, without a framework of personal reference in which she could have been protected, perhaps just even comforted. She had no sense of her own worth as an individual or even as a part of the collective, but was constantly classified by a number. Her life was a humiliating testimony of the lack of worth given to people by the state, which, while it actually perpetrated repression, publicly and repeatedly affirmed the worth of persons.

Sarah Kirsch, in her foreword to Bettina Wegner's collection of songs and poems "Wenn meine Lieder nicht mehr stimmen" writes the following about Wegner's songs:
Ihre Verse sind Liedertexte. Mal stehen sie Gedichten nahe, mal kommen sie wie Schlager daher. Sie handeln von Liebe und noch mal Liebe, Liebe zu dem Land, in dem man aufgewachsen ist, mit dem man sich herumschlägt in der Hoffnung auf Sozialismus. Sie spricht von Leuten, aus denen nichts geworden ist. Der junge Mann vom Dorf bleibt fremd in der Stadt und resigniert; die HO-Verkäuferin endigt ihr Leben mit Tabletten...40

Bettina Wegner, who loved her homeland, the GDR, and who very obviously wished to remain a part of the socialist process, has also a strong affinity with those around her who are in a minority, whatever form that minority may take. As she sings the last stanza of "War" her sadness about this anonymous woman comes to the fore by way of a decrease in tempo and a softening in her voice:

Wollte niemals eine Nummer sein
und ist doch auf ihrem Zettel Nummer Vier.
War, solange sie war, mit sich allein
und ist immer noch alleine hier41.

The rights of women is another issue which Wegner discusses in her songs and one to which the state paid lip-service. The end result aligned itself to a greater degree to the problems of the working mother as experienced in other countries, whether in the East or in the West. In 1978 Dick van Stekelenburg from the Vrije University, Amsterdam, conducted an interview with Bettina Wegner and her husband, author Klaus Schlesinger. This interview, published by the journal Deutsche Bücher in the same year, contains a foreword by van Stekelenburg in which he writes:


In her book Maxie Wander discusses themes which up until that point had not been publicly discussed in the GDR. She wrote in the foreword to her book: "Unsere Lage als Frau sehen wir differenzierter, seitdem wir die Gelegenheit haben, sie zu verändern"43. During an interview with Bettina Wegner, Van Stekelenburg asks the following question:
Kann man von einer Frauenbewegung in der DDR sprechen?" Wegner answers: "Ich muß leider sagen, daß mir eine solche nicht bekannt ist... Wir verfügen bei uns über eine Organisation,..., den Demokratischen Frauenbund Deutschlands (DFB)... Es ist um so schwerer, um etwas zu kämpfen, was de jure zwar geschrieben steht, de facto aber nicht eingehalten wird44.

Wegner sings about the problems of women in "Ach, wenn ich doch als Mann auf diese Welt gekommen wäre" in which she states that although the constitution says otherwise, tradition cannot be broken so easily, and women still have much to fight for before they can truthfully say that equality has been achieved. Sonja Schwarz-Arendt quotes Wegner as saying the following about this issue:

Auch unsere Gesellschaft hier in der DDR ist eine Männergesellschaft, also, wir haben eine einzige Frau im Politbüro, und da kann sich natürlich jeder ausrechnen, warum das so ist... Aber immer noch wird den Frauen gesagt, daß die Kindererziehung ihre Sache ist, und wir Frauen sind da auch noch in dieser Rolle gefangen, trotz unserer Gesetze, die der Frau wirklich die totale Gleichberechtigung geben45.

This statement is supported by Maaz who maintains that instead of emancipation and equality women were burdened by having to deal with not only work, but also household and the upbringing and care of the children46. He states further:

So sind eben auch viele Frauen in der kulturellen Opferrolle steckengeblieben und haben ihre selbstschädigende Rache in depressiver Verweigerung und Erschöpfung oder hysterischer Herrschaftsucht ausgeübt47.

"Ach, wenn ich doch nur als Mann auf diese Welt gekommen wäre" consists of thirteen stanzas of four lines each. Wegner sings with guitar accompaniment, moderately fast and with a harsh voice, except for the last line of each stanza where she softens her voice considerably, but briefly to give emphasis to the ending of each stanza. For example in the second stanza she sings:

Ich hätte monatlich nurmehr noch finanzielle Sorgen
beim Tanzen könnte ich einfach fragen: Tanzen Sie?
Und würde ich mal wach mit einem Schmerz im Kopf am Morgen
würd es nicht heißen: Deine Migräne, Liebling, das ist Hysterie48.
Using cross-rhyming, Wegner quite simply lists the attitudes held to women and how this differs from those directed at men in general. In spite of government statements to the contrary, equality of the sexes was not achieved in the GDR. Wegner sings about how those attitudes affect her life, for example, in the third stanza:

\[
\text{Ich könnte mich allein in jede Kneipe setzen} \\
\text{kein Mensch würd in mir leichte Beute sehn} \\
\text{und mich mit widerlichen Blicken hetzen} \\
\text{Ich könnte ungeschorn an jeder Ecke stehn.}^{49}
\]

The attitudes which discriminate affect not only her personal life, but also her professional one, as she sings in the sixth stanza:

\[
\text{Beim Singen würde jeder auf die Worte hören} \\
\text{kein Blick auf meine Beine oder Brust} \\
\text{den Hörer würd nicht der Gedanke stören:} \\
\text{Na, könntest mit der Alten oder hättest keene Lust?}^{50}
\]

The constant movement in the accompaniment comes to a halt for the last stanza when, having listed all the advantages of being a man, she recalls one disadvantage about which she sings slowly and softly, reaching the conclusion that it cannot really be classified as a disadvantage since it exists only for a short time:

\[
\text{Ach Gott, da müßte ich ja schließlich auch zur Volksarmee} \\
\text{Na denn lieber nee?} \\
\text{Oder doch?} \\
\text{Und denn die kurzen Haare!} \\
\text{Na wärn ja bloß anderthalb Jahre!}^{51}
\]

The music concludes with a sharp, brusque chord, as if daring the audience to present an opposing view.

Sallmann's "Das Queitsch-Lied" is in a different way a criticism of circumstances in the GDR. It talks of the plight of some of the old people. Sallmann states the following about this song:- "In diesem Lied ist nichts übertrieben. Eher noch untertrieben. So hat er gelebt und nicht anders".^{52} To underline the situation in which this pensioner
Queitsch lives, Sallmann has written this song in a minor key (A minor) and he accompanies the singing of the first verse by beating out the rhythm on his guitar. The beating on a drum and quiet guitar chords remind one of a primitive death dance, which picture is further emphasized by the fact that the song is written in $3\text{ 8}$ time. Sallmann has also syncopated the melody in the first line to prepare the listener for the text which is to come. The syncopation disappears for the remainder of the melody, but that juxtaposition is taken over by the song text as it tells of an old man whose wife has died and who now lives in dirt and is perpetually inebriated - "im Suff". It is not an unusual situation in any society. What it does is affirm a reality which the GDR state was prone to deny: that all of society's ills had not been cured in the socialist state.

The second and all subsequent verses are accompanied by regular guitar strumming and when the flute joins in it in fact seems to take on a role other than that of providing a musical contrast. In the interludes it is used almost as a cry for help. The melancholic nature of the melody, arising from the $3\text{ 8}$ pulse which is taken extremely slowly, added to the heaviness of Sallmann's voice, gives the song a quality similar to that found in slow Irish folk songs. It cannot, however, simply be seen as an entertaining folk ballad, not if one is to take into consideration the society of which it sings. Rather it is a statement about the lack of worth afforded those citizens who can no longer contribute to the state.

The first three verses tell us that Queitsch, although he lives on alcohol and in dirty surroundings nevertheless has needs comparable to any other adult of whatever age. Sallmann sings how he meets his sexual needs by fetching a woman who is called "Rentnerschreck", whose life is also spent in dirt and alcohol. The language used by Sallmann in this song is vulgar. He sings: - "Ist Queitsch mal geil auf Weiberfleisch..." and further in verse three, when Sallmann talks about Queitsch satisfying his lover, he sings:-
Dann badet Queitsch das Weib, sie gehn
Wie ein Brautpaar brav und niedlich
Zu Mittag jät sie fünfzehn Klöß
Und braucht zur Nacht gleich zehnmal Stöß,
Dann wird sie müd und friedlich

His description of their lovemaking is basic to say the least and excludes any emotional involvement. Verse four of the song expresses clearly Queitsch's reaction to the concern shown to him by the state "am Staatstag" when Queitsch receives a package from state officials, which contains an inquiry after his health, and Sallmann sings: "Da kratzt sich Queitsch am Säckchen." The package obviously contained alcohol because, as the following verse tells us, the next day Queitsch is drunk:

Am nächsten Morgen ist er blau,
Scheißt voll im Bett die Kissen.
Zum Aufwischen is' keiner da,
Sein Sohn sitzt in Amerika
Und will von Queitsch nichts wissen

For Queitsch there is no dignity in his weakness and there is no one to take care of him. The reality means that although the state speaks constantly of human worth, pensioners and others in a weak socio-economic situation are not looked after because they cannot contribute to the state. This was most obvious in the fact that pensioners were allowed to visit the West and were not hindered if they wished to remain there. The economic reality is also evident in the sixth verse:

Liegt auf der Straß' mal ein toter Hund,
Vom Auto breitgefahren,
Dann gibt's bei Queitsch ein Festtagsmahl,
Das Hundsfell bleicht am Wäschepfahl
Und Queitsch kann's Fleischgeld sparen

In the seventh verse, Queitsch, with the onset of Easter and the springtime, recalls better times. Sallmann's voice becomes softer and Queitsch asks Sallmann: "Komm, Sallmann, laß uns singen!" By including himself in the action of the song Sallmann directly involves himself in Queitsch's fate. He personally provides Queitsch with a
distraction from the monotonous nothingness of his life. The last verse is a repeat of the first, signifying that the cycle of life goes on, things do not change. However, after the last verse the flute plays a long, shrill note, which one could interpret as a last cry for help to break out of that cycle.

Sallmann's *Queitsch* could scarcely be described as epitomising the ideal of a socialist citizen. In fact within the socialist context he would undoubtedly be classified as an outsider because he lived outside of the goals of the collective. The poverty and/or loneliness which accompany increasing age must have meant that this outsider group was quite large because not all the elderly had family in the West to whom they could go once they had reached retirement age.

Barbara Thalheim's song entitled "Alte Frau im Winter" is like Sallmann's "Queitsch" a poignant reminder of the exigencies of age. Fritz Jochen Kopka, author of the text, has captured in the text the dependency of the elderly on the younger members of society as Thalheim says "Darf ich mich festhalten, junger Mann" their loneliness and inadequate heating facilities which Kopka expresses as follows:

> Zu Hause kann ich nur noch ins Bett  
> Mein Ofen ist hundert Jahre alt  
> Und keiner kommt ihn reparieren  
> Wir alten Weiber, wir können ja krepieren.63

The first two stanzas of the song are spoken to the accompaniment of keyboard and violin, the violin becoming an almost tangible presence by the fact that in the whole of the second stanza it plays one note. This accentuates the plaintive cry of the old woman for whom the present holds no joy.

As well as this Kopka expresses so clearly the flood of words spoken by this old woman, and in so doing he underlines her loneliness and her frustration as she finds
herself excluded from society. This is pointed out in the fifth stanza where she describes the fall she had recently:

Hier bin ich neulich so schwer gestürzt
Um ein Haar war ich tot
Sehen Sie dort den eisernen Haken
Daneben ist mein Kopf aufgeschlagen
Da haben die Männer aus meinem Haus gesagt:
Dann wär endlich 'ne Wohnung frei
Solche Worte und Einsamkeit und Frieren
Wie soll man da andere Reden führen

This stanza is spoken rhythmically, but nevertheless conversationally. As Thalheim sings the final stanza, the accompanying violin once again emphasises the old woman's loneliness and sadness:

Ich hab ja keinen mehr
Da redet man so daher
Da hat sich eben alles verschworen
Ach, was hab ich meinen Mann verloren
Meine Tochter ging früh fort - sie hat mir ja nichts recht gemacht
An der Ecke beim Rentneressen sitz ich allein
In dem Gulasch war neulich ein richtiger Stein
Ach, wenn ich jemand hätte, wie hätten wir gelacht

The keyboard plays the final chords of the song, slowly fading out, clearly signifying not only the end of the song but the end of the old woman's life.

The state clearly could not and did not take the place of the caring family unit so that the elderly were left to fend for themselves, especially those whose means were modest and whose contribution to the state had not been outstanding. These people cannot be classed as critics of the state and yet the state treated them as outsiders.

Stephan Krawczyk who from August 1985 to his expulsion into the West in January 1988 was not allowed to perform publicly except in churches where the pastors were sympathetic to his cause, made recordings of his songs during several church concerts in 1987 in East Berlin. From these recordings a record was compiled called "Wieder Stehen". One of several songs which depict the reality of everyday life in the GDR is
the song "Uns und einer fortgetriebenen Freundin". This song tells of one of Krawczyk's friends who was caught trying to escape from the GDR and after two years' imprisonment was released to the West. Otto Jörg Weis in an article carrying the title of one of Krawczyk's songs, "Wenn du fällig bist, dann bist du fällig", summarizes the song "Uns und einer fortgetriebenen Freundin":

In seinem jüngsten Programm Wieder Stehen verknüpfte er (Krawczyk) im Lied <Uns und einer fortgetriebenen Freundin> das Thema Ausreise mit dem DDR-Trauma der Reisebeschränkung, des Eingeschlossenseins, bat die weggegangene Freundin, keine Ansichtskarten aus Italien mehr zu schicken...6

The postcards from countries normally inaccessible to GDR citizens only serve to emphasise the restrictions placed on them. Krawczyk, for his part, would prefer not to be reminded of these restrictions.

In the first stanza which is divided into three sections Krawczyk describes his friend's imprisonment as a "lieblichen Umklammerung im Knast/ so wie Herren ihren unbrauchbaren Knechten/ noch 'mal gründlich zeigen, daß die Schlinge paßt."6 Here the "lieblichen Umklammerung" stands in ironical contrast to the reality of the words which follow: "so wie Herren..." which more clearly depict the reasons for her imprisonment. The irony is reflected also in the music. The bandoneon introduction and the beginning of the vocal melody convey irony in the disjunct, almost 'ugly' line which is jagged and incorporates dissonance and harmonic resolution. Krawczyk sings the first and last four lines of each stanza briskly, providing the listener with the necessary information to understand the circumstances. The central four lines are sung slowly and deliberately, and give more profound insight into the situation. In the first stanza the central section gives the reasons for the woman's imprisonment - "Sie wollt' eigentlich vor vierundzwanzig Monden/ ... nur mal 'n anderes Stückchen Erde untem Hintern..."68, and in the second stanza the central four lines refer to Krawczyk's own predicament, in which the authorities are exerting pressure on him to relinquish his protest and conform. He expresses his predicament with a play on the word "Stiefel":

"Sie wollt' eigentlich vor vierundzwanzig Monden/ ... nur mal 'n anderes Stückchen Erde untem Hintern..."
"...gerne hät' ich deinen Stiefelschaft geküßt./ Eifersüchtig sind die Herren hier der Ansicht, daß ich erst 'mal ihre Stiefel küssen müßt." The staccato articulation of the voice reinforces the disjunct nature of the song. These musical characteristics make the melody essential to conveying Krawczyk's emotional attitude to the words he is singing, words which embody anger and black irony.

One is reminded of the images of Southern Europe so prevalent in Biermann's songs as he sings the refrain:

Fetzen greller Vogelschreie
dringen durch die Mauerritzen,
jetzt im Zug nach Genua sitzen,
endlich auf dem Sprung ins Freie.
Fast im Mittelmeer ersaufen,
in Sandstürmen trocken drehen,
sprachlos übern Abgrund gehen
dann die Rückfahrkarte kaufen.

The refrain is melodically repetitive and harmonically static. The very form of the music is tediously unchanging which stands in contrast to the adventure depicted in the text, reminding one of the restrictions present in GDR everyday life. Although it presents the picture of a country and climate appealing to GDR citizens, there is a harshness about it, both in the text and in the music, which emphasizes the negative aspect of their lives. It depicts the plaintif cry of an imprisoned people: "Fetzen greller Vogelschreie...Fast im Mittelmeer ersaufen...sprachlos übern Abgrund gehen". It is a plea to be allowed to move around freely and have the choice to buy a return ticket.

The longing consists of being able to enjoy being part of the socialist system and enjoying the freedom to travel to places of one's own choice. Krawczyk gives expression to this idea in the second stanza as he sings: "Ach, was für ein ordentlicher Zustand,/ daß man bleiben oder aber gehen muß..." As he sings the refrain for the second time, he omits the line "dann die Rückfahrkarte kaufen" which embodies the ultimate reality: there is no real choice. The emptiness with which one is left is reflected in the instrumental postlude. The postlude is similar to the interlude in its happy,
carefree nature, but ends with a very conventional cadence. The musical convention appears to resolve the harmony, but its lack of relation to what precedes it makes the resolution seem quite empty.

After the refrain comes an instrumental interlude which is by nature a cheeky contrast to the music which precedes it. The jolliness which it embodies contrasts with the following return to the disjunct melody. It seems at this stage that Krawczyk can see no solution in leaving the GDR, because musically the happiness and freedom of the adventure are undermined quickly.

In the second stanza Krawczyk calls Italy a "traumverklärtes Stückchen Sehnsucht"73, presumably because that which under normal circumstances is out of reach for citizens of the GDR becomes part of their longing for freedom to travel. Krawczyk's own situation is reflected in this and the other songs in his programme "Wieder Stehen" about which Martin Ahrends in his article on Stephan Krawczyk called "Ich begehre ein offenes, öffentliches Sein" writes the following:

Gemeint ist die Wiederherstellung des sogenannten aufrechten Ganges. Menschliche Würde ist gemeint; sie zu behaupten hat in der DDR mit Widerstand zu tun. "Wieder stehen" - diesen Doppelsinn, die öffentliche Behauptung von Menschenwürde als -zumindest potentiellen - Widerstand gegen die Staatsgewalt, hat nicht Stephan Krawczyk erfunden. Aber er kann ein Lied davon singen74.

Nowhere is the discussion of human dignity more poignant than in the song "Vision". In it, one of the central issues of everyday life pollution is touched on. The song specifically discusses smog and its effects on people and nature and begins by describing a conference at which the socialist delegates applaud the success of socialism. Krawczyk sings:

Die Deligierten taumeln im Inferno, der Hochbilanzen "einig, einzig, stark", Aus einer Öffnung zwischen Kinn und Nase fließt eine Rede übers Publikum und bildet rosa Pfützen in dem Saale,
In this the beginning of the song, Krawczyk satirises the nature of the meeting. The speaker is not mentioned as though Krawczyk is intimating that people are not necessary for this flow of words which are familiar to all, which require no thought nor any real attention. He further negates the speech by saying that it forms "rosa Pfützen" which can be interpreted as socialist trivialities. The speaker receives a title after the meeting has been interrupted by all the doors opening soundlessly: "Den Redner sticht die ungeahnte Störung, / so daß den roten Faden er verliert..." For the opening of the doors means a confrontation with reality, not a listening to a repetition of empty phrases dictated by party officials. The confrontation which is brought about by the opening of the doors requires the delegates to use all of their human faculties some of which are neglected by the socialist person who accepts everything without criticism. The familiar description of socialism in terms of "rosa" and "rot" as they occur in the expressions "rosa Pfützen" and "den roten Faden" pale in significance at this point as the colours of smog and chemical poisoning are brought into focus. Krawczyk sing: "Da plötzlich pulst ein dünner grauer Nebel", and further: "Und von den geisterhaften Bildern bleibt ein Rinnsal, das giftig gelb in jene rosa Pfützen fließt." The delegates are paralyzed by the appearance of women carrying their small children who can barely breathe because of the smog. They are followed by men who, because of many years working in coal mines, can only survive by becoming inebriated. The climax of the song occurs when Krawczyk sings of the child carrying one of his own pictures of a black sun and houses falling on the little people. This procession of people is described as "die ewig totgeschigene Karawane", people on the path of certain death because nobody who had the power was concerned for the consequences to the worker of the state's quest for technological advancement. Krawczyk spares the listener nothing in his description of the people in the procession, nor does he spare those whom he is criticizing:

Und vor den Augen der gelähmten Deligierten
betreten Frauen nun die festgeschmückte Pracht, auf ihren Armen röcheln kleine Kinder, denen der Wohlstandssmog das Atmen fast unmöglich macht. Dann folgen Männer mit verrußten Poren, die nur noch saufend ihre Jahre überstehen...81

He obviously despises the successes of GDR socialism because the very people who make socialism possible, the people, have to suffer physically. Krawczyk describes the shame that the delegates feel at the sight of so much suffering:

Gebrannt verharren nur die Deligierten, von diesem Schauspiel seltsam angerührt und ein Gefühl von Scham steigt in die Köpfe, das sie zu langem tiefem Schweigen führt82.

It is appropriate that this song is written in a minor key considering its content and funereal character. The bandoneon accompaniment of the first four lines(a) of the song uses staccato (strong/weak) and the dissonance which often occurs on the strong beat gives the listener a feeling of discomfort, perhaps in preparation for the enlightening process to come. The next four lines (b) are accompanied by an ostinato with a melodic pattern in rhythmic counterpoint with the voice. An obvious tension exists between the accentuation of the accompaniment and the verbal rhythm, which is significant in that the walk of the procession is out of step with the reflections emanating from the conference. This a/b pattern is repeated after the interlude which occurs after the first eight lines. The bandoneon interlude gives the listener time to digest the picture which is being painted and conveys a sense of urgency in two short phrases ending with long notes. The staccato ending forces the listener into a state of expectancy. At the end of line twenty - "ein leises unerhörtes Klageschreien"83 - Krawczyk plays a long chord on "Klageschreien", using the bandoneon to simulate the wailing of which he has just sung. There is something obsessive and disturbing about the ostinati.
Whereas up until this point Krawczyk has used an aggressive *mezzaforte* to sing the very simple Brechtian-type melody, he reduces the volume of his voice and the accompaniment for the following sixteen lines which describe the procession of suffering people, giving special emphasis to key words like "röcheln", "verrußten Poren", "saufend", "Dreck" and "untergehen". The instrumental interlude before this section of the song introduces the new melody he uses for these sixteen lines. After Krawczyk presents the devastating picture of the smog, he returns to the original melody and finishes the song abruptly, which is appropriate since he has just sung of the silence which has befallen the conference meeting.

It is not surprising that Krawczyk experienced many difficulties with GDR officials. Prior to 1985 both Krawczyk and his wife Freya Klier were encouraged and supported by the state in their work. Krawczyk had belonged to a trio called "Liedehrlich", a group which had performed critical folk songs in FDJ clubs since 1977. In 1981 he won a prize in the National Song Competition for his overall excellent artistic performance. He had also done national service and become a member of the SED. At the beginning of 1983 Krawczyk made a record with the GDR record company VEB AMIGA, on which some of his own songs appeared. For this record he received a ministerial prize. The first signs of official disapproval came with the concert programmes which were filled with only his texts and songs and those of Freya Klier. When in 1985 he wanted to dissociate himself from the Party he was told that someone like him could not just leave the Party, he would be excluded from it, making it a Party decision rather than giving Krawczyk the freedom of personal choice. When as a consequence, he was confronted with a performance ban, he was given the following justification: "...er verfüge für eine Auftrittserlaubnis nicht über ausreichende künstlerische, menschliche, moralische und fachliche Fähigkeiten; außerdem beleidige er seine Zuhörer in ihrem staatsbürgerlichen Bewußtsein". The magistrate who spoke these words was referring to quotes which Krawczyk had used from Rosa Luxemburg's works which could only be used to support the state, not to criticize it.
Krawczyk, perhaps because he had decided not to remain a puppet of the state, had broken with party policy and had begun to openly criticize the state and write his own concert programmes.

Bettina Wegner also reacted to the many rules and regulations, the openly repressive measures used by the state to control the people in her song "Gebote braucht der Mensch". In this song Wegner issues a challenge to GDR society to consider the validity of the laws to which they are forced to adhere. Using a relatively wide range of tones and enclosing the actual message of the song in contrasting accompaniment and volume, Wegner presents what she sees are the commandments needed to survive this life. She begins the song with a piano accompaniment as she quietly introduces the theme of the song:

Na - Gebote braucht der Mensch wohl, um zu überleben
also schafft er ständig neue, sie zu übergeben
an die Welt, die nach ihm sein wird und an seine Erben
denn es läßt sich mit Geboten wirklich leichter sterben.86

Having made these three generalizations - people need commandments to survive; people need to keep making new ones to pass on to future generations; it is much easier to die with commandments - Wegner turns to personal experience and sings, still softly but with increasing emphasis:

Lernte ich doch in der Schule: Keiner solle lügen
und so war ich völlig sicher: Niemand wird betrügen.87

It becomes obvious that life will force her into the realization that this is not the case even though on the surface it would seem that society welcomes the honest person, and even though it would appear to be logical that if no one lied, then there would be no deception.
From the title of the song one assumes that Wegener will use Biblical metaphors as a basis for her theme and she does carry this metaphor through as she returns to the use of man, thereby generalizing the theme of needing commandments by which to live. At this stage, the volume of her voice and the piano accompaniment increases gradually as she sings:

Das Gebot kreiert man ja nur, um es zu umgehen
Wasserpredigt - Weingelage, so stehn die Gesetze
und wer heut Moral noch fordert, ruft schon auf zur Hetze

The Wasserpredigt refers to the Bible passage which tells of Jesus and His disciples on the Sea of Galilee. Jesus performs the miracle of calming the stormy waters and tells His disciples to have faith in Him. The wedding feast at Canaa is the scene of the Weingelage where Jesus turns water into wine. Two miracles, therefore, which are told in the Bible are called Gesetze, laws which obviously Wegner considers are not applicable to the present social situation for she continues by singing: "und wer heut Moral noch fordert, ruft schon auf zur Hetze". Living by the principles of Christianity and/or by the morals and ethics contained therein seems no longer to be a relevant way of life. Wegner sees the necessity for having certain rules to live by however, rules which protect one from the disappointments which are inevitable. These rules are described as "die letzten Waffen". Before Wegner lists the rules which she considers essential for her life, the piano ostinato accompaniment becomes more urgent in its presentation, and the band begins to play. The use of the ostinato, the gradual increase in volume and the gradual entrance of the band create tension within the song as one awaits the commandments which are ten in number thus continuing the Biblical metaphor:

Aufrecht stehen - wenn andre sitzen
Wind zu sein - wenn andre schwitzen
Lauter schreien - wenn andre schweigen
Beim Versteckspiel sich zu zeigen
Nie als ander zu erscheinen
Bei Verletzung nicht mehr zu weinen
Hoffnung haben beim Ertrinken
Wegner’s commitment to socialism is unquestionable as Gerhard Paulus-Härle states in an article entitled "Traurig bin ich sowieso" about Bettina Wegner after a concert she gave in Heidelberg in 1980:

Für die Liedermacherin Bettina Wegner aus Berlin, Bezirk Stadtmitte, sitzen nicht ihre Landleute in der DDR, sondern sitzen wir Bürger der BRD hinter Mauern. Diese grundsätzliche Solidarität ihren Liedern abzuspüren ist wichtig, will man Bettina Wegners Kritik am eigenen Staat nicht in die falsche, die ‘rechte’ Kehle kriegen...Diese Frau singt den Zuständen zum Trotz. Sie erfüllt ihre Redepflicht, auch wo man ihr das Wort zu verbieten droht.

That commitment is not acceptable to the state which sees only the criticism she practises. Wegner remains a problem for the officials. However, despite this and despite the obvious discrepancies between socialist theory and socialist practice, Wegner continues to criticize not only state officials, but also her fellow citizens who offer no solidarity to innovators of social change and give no support to minority groups. Her song retains through all this a definite note of hope running parallel to the sadness which Wegner feels. She sings of "Hoffnung beim Ertrinken".

While there is this note of hope within the theme of how to survive everyday life as it is, there is also an element of sadness inherent in Wegner’s songs. Dorothee Kirchhoff writes in her article, "Deine Würde, dein Gewissen", about this sadness:

Für Bettina Wegner bedeutet Trauer nicht Resignation, im Gegenteil: ‘Trauer kann sehr produktiv sein. Sie führt die Menschen zusammen, und gemeinsam werden sie vielleicht wütend, und dann können sie auch etwas verändern..."

The sadness is evident in her song "Traurig bin ich sowieso" which textually moves on three levels: the personal level, daily life and interpersonal relationships and finally a more broadly political level. Wegner describes a different situation in each of the eleven stanzas, starting in the first stanza with the familial scene in which parents physically
chastise their children. As a reason for this, Wegner sings the following: "...weil wir selbst uns nicht ertragen..."93. From the family unit she moves on to the social unit and sings about honest opinions, concluding that if only hypocrisy reigned, then she would grieve. In the third stanza, Wegner becomes more specific in her criticism, singing: "Wenn ich mich bespitzelt sehe./ überall und nirgendwo/traurig bin ich sowieso"94. The fourth stanza tells of the many defections of GDR citizens to the West, the reactions of fellow citizens in the East and finally of the dying trust which Wegner feels in others. As a semi-justification for this state of affairs Wegner sings further of people who serve the state and are paid well for not thinking, but for carrying out what is required of them.

Wegner sings this song in a minor key which is a fitting mode for expressing sadness. The sadness evoked by the minor key is however counteracted in the music by the tempo in which she sings - moderately but consistently fast. Her only accompaniment is her guitar and she moderates the volume of her voice and accompaniment for the first time in the seventh stanza, having increased the volume of her voice for the aggressive outburst which is the content of this stanza:

Wenn das Ideal im Arsch ist,  
und die Hoffnung weiß nicht wo,  
und die Langeweile auffrißt,  
Traurig bin ich sowieso95.

Her anger at the existing repression is not only emphasised by the volume of her music, but also by the language which she uses which is aggressive and sometimes vulgar. For example she sings: "Wenn das Ideal im Arsch ist...uns die Langeweile auffrißt"96. Further she sings: "Wenn die Häuser uns erschlagen", and then, "Tränen nur bei Saufgelagen"97. This central aggression is contrasted by the preceding verses which serve as a verbal crescendo, and also to the verses which follow, leading to the final expression of hope in the last stanza which is almost an anti-climax, but which underlines Wegner's goal to portray life as it really is.
Stanzas eight, nine and ten present concrete pictures of the repression which cause the sadness in this song: firstly the barbed-wire fence in full view of the houses, the worn-down benches in prisons testifying to multitudes of inmates. The context of the song indicates that Wegner is referring to political prisoners. Wegner classifies herself in this category, because in the tenth verse she sings of the risk she is taking by continuing to sing out her protest: "...und den Kopf schon in der Schlinge/ Traurig bin ich sowieso". This is the third picture of repression Wegner describes.

The last stanza differs from the others in several ways. It has five lines, instead of the four in the other stanzas, it does not conclude with the line "Traurig bin ich sowieso", but most importantly it contains the inevitable note of hope in the goals of a system which, according to Bettina Wegner, at present encourages negative behaviour in its citizens. Not that Wegner is of the opinion that socialism per se is responsible for the latter, for her ultimate belief is that, although the realities of everyday existence may seem to reflect a negatively inspired ideology, the goal of a socialist state in which there is no need for spies, where one need not be afraid to speak one's opinion and where human rights generally are accepted both in theory and in practice, is foremost in her mind, for she sings:

Mensch, solange wir noch lachen,
und wir fühln uns nicht allein,
und wir können noch was machen,
kann ich ruhig traurig sein
darf ich ruhig mal traurig sein

On the recording, Wegner sings the last stanza twice, the first time using "kann ich ruhig traurig sein" as the last line, and the second time using "darf ich ruhig mal traurig sein" as the last line. By doing that she emphasizes the statement she made at the concert before singing this song:

Das nächste Lied ist ein Plädoyer für die Traurigkeit, weil ich glaube, daß Trauer oder Traurigkeit zu den Gefühlen von Menschen gehört, und daß man deswegen das Recht haben muß, dieses Gefühl offen und öffentlich zu zeigen. Ich bin manchmal nach Konzerten gefragt worden, warum miene Lieder nicht so richtig optimistisch klingen.
Ich hab' sehr lange darüber nachgedacht, dann hab' ich mich schließlich damit getröstet, daß wir im Zeitalter der Arbeitsteilung leben und den Rest besorgen fast all' meiner anderen Kollegen\textsuperscript{100}.

Like Thalheim, one of the minority groups for which Bettina Wegner shows concern is the children. "Ikarus", a song which was written for the DEFA film of the same name reflects Wegner's concern for children in the GDR, but ultimately for all children. Wegner is of the opinion that society does not place sufficient emphasis on the importance of children who, in many situations which are beyond their comprehension and control, are left to fend for themselves. Attached to her LP record "Sind so kleine Hände" is an interview which focuses on the songs on the record. Asked if there are any themes which she emphasises in her work, Bettina Wegner answers in the following way:


Like many of Wegner's songs "Ikarus" has a simple rhyming pattern - a b a b - and each stanza has four lines. Wegner varies her voice, alternating between harsh and soft singing to give emphasis to the text. For example, in the first stanza she sings the first and third lines in a soft, caressing voice, and the second and fourth lines are sung in a harsh voice. As the obvious theme song of the film the song embraces the mythological story of Ikarus who with wings of wax flies to freedom. The closer he flies towards the sun, the more his wings melt, leaving him to fall to the ground. The myth provides
an analogy to the story of the film about a boy, who initially is part of a secure, stable family unit in which he experiences love, warmth and trust. His life contains no repressive restrictions:

\[\text{War voll von Liebe und war voll Vertraun und Wärme war um ihn und war viel Zeit. So konnte er sich große Flügel baun und alles in ihm war unendlich weit.}\]

Full of confidence, he takes flight. However, unlike the mythological Ikarus whose destruction comes about as he approaches the heat of the sun, when the warmth is taken from Wegner's Ikarus and he is told lies, his life crumbles: "...da blieb vom Ganzen in ihm nur ein Stück". The analogy is taken up again in the third stanza as Wegner sings about the effect of the parents' divorce on the child:

\[\text{So fiel er nieder, stürzte und zerbrach. Wer sagt, er wäre nie geflogen, lügt. Man trug ihm die zerbrochenen Flügel nach und jeder weiß, daß er nie wieder fliegt.}\]

This song is not only a criticism of the individuals who made no effort to meet the needs of their child, but of a society which makes a lot of promises, but cannot or will not provide the necessary emotional support which the parents and especially the children need. Whether it is realistic to expect such support from society is not the issue, but rather that, just as the little boy has been fed lies by his parents, and in particular by his father, so people are fed lies by governments and their representative institutions. These lies build up people's expectations, which are then dashed as reality reveals the deception. How much more acceptance people would have if they were told the truth and were in fact made a part of the governing process, as is stated in the constitution. The disappointment which results from the confrontation with the truth is carried to effect by the use of the minor key and by the repetition of the third and final stanza.
Further evidence of Wegner's concern for children is the song "Kinder". She sings of their sensitivity and of the ease with which they can be destroyed in a society where "Das Ungeborne übt schon den Bückling", as she writes in her poem "Eh noch die Eiszeit ausbricht". The song "Kinder" is a very simple but convincing example of her commitment to the children's cause. While the music is simple it provides an effective accompaniment to the poignant text and is in a true sense a vehicle for the text. The song consists of eight stanzas, of which the first six begin with the line "Sind so..." so that although the rhyming pattern is irregular, the repetition making it easy to remember the text. The melody is divided into two distinct parts, A and B, A beginning on the tonic of C minor and B beginning on the submediant. The guitar accompaniment is uncomplicated and there are no guitar interludes. Full emphasis is placed on the text. The melodic forms alternate for the first four stanzas and reverse (B-A) for stanzas five to eight. In each stanza Wegner mentions parts of the body which can be easily destroyed in children by false adult behaviour. For example:

Sind so kleine Münder
sprechen alles aus.
Darf man nicht verbieten
kommt sonst nichts mehr raus.

The music to this song is, like its text, simple but effective. The minor key so characteristic of Wegner's songs emerges yet again as she pleads for the rights of children. Before she begins to sing, she says the following: "Ein Lied für meine Kinder, für alle Kinder und erst recht für Erwachsene". With only guitar accompaniment, Wegner sings slowly and softly, emotion evident in her voice. The final stanza differs from the others in that it gives the reason for her concern about the upbringing of children, at the same time directing a criticism at society. Wegner differentiates musically between this verse and the others in that she sings it *molto lentemente*, emphasizing each word:
A statement made by Maaz in "Der Gefühlsstau" supports Wegner's statement in this song about the necessity of allowing the children their individuality, and not bringing them up to be puppets of an impoverished regime.

Es waren die Menschen mit dem <gebrochenen Rückgrat>, die in ihren Bedürfnissen ungestillt geblieben und deren Protest dagegen nachhaltig und tiefgreifend durch die repressive Erziehung lahmgelegt worden war. Ihre Lebendigkeit war im Druck der Gebote und Verbote, der Forderungen und Beschämungen erstorben. Der nie erfahrene und nicht bestätigte Selbst- und Eigenwert machte sie abhängig von Außenbestätigung und damit zu willig Verführbaren jedweder Autorität.

In her article about Bettina Wegner, Ulla Fröhling writes:


Without any of the musical elaborations typical of pop and rock singers, Wegner presents her view of the situation, that there are too many spineless people in society already. Harald Budweg describes Wegner's performance as follows:

Fernab jedweder Showeffekterei versagt sie sich glücklicherweise den Versuch, ihre Darbietungen in falsche Form und Geschliffenheit zu bringen... Durch ihre zwingende Darstellungsweise versteht sie es, diese Themen (engagierte) derart zu verdichten, daß nicht nur an die Kopfarbeit ihrer Zuhörer appelliert wird. Darüber hinaus scheinen bei ihr nach wie vor fast poetische "Qualitäten" durch, wenn sie von Kindern singt.

The state undoubtedly recognized the importance of influencing children in their formative years, presenting them with slogans supporting the state's interpretation of the socialist ideal and teaching them to beware of certain influences, especially from the West. Wegner, while also recognizing children's need for direction, stood in opposition to the state by maintaining that children needed to develop as individuals, not
as objects for the state to manipulate. Bettina Wegner herself says openly in an interview with Sonja Schwarz-Arendt children are so important:

Und gerade bei den Kindern müßte so viel getan werden. Niemand ist so schutzlos und so auf die Erwachsenen angewiesen wie die Kinder. Wen wundert's da, daß wenn die, nachdem sie noch auf Disziplin, Funktionieren, Raffen, Leistung und nochmals Leistung gedrillt werden, eines Tages, wenn sie können, alles um sich herum kaputtklopfen. Bei allem, Warum? zu fragen, scheint im Moment nirgendwo sehr gefragt zu sein.114

This is particularly emphasized in another of her songs, "Fleißig Reichlich Glücklich", in which Wegner sings about her own upbringing and education in the GDR. She sings about a strictly regimented kindergarten system where the children were not allowed to relax even during the midday meal: 

"...und wer beim Mittag mal zu reden anfing / mußte zur Strafe in der Ecke stehn"115. Somewhat ironically she sings also:

Komisch, ich weiß bis heute nicht so recht
warum ich manchmal bläß war und mir war so schlecht
Denn sicher war es ganz genauso, wie es sein sollte
wir machten immer alles so, wie unsre
Tante wollte116

Wegner's voice becomes harsh as she sings the refrain:

Och, sind wir fleißig
Och, ham wirs reichlich
Och, sind wir glücklich117

The title of the song returns in the refrain to point to the characteristics which are so important for GDR citizens, characteristics which were drilled into the children at a very early age. The pressure on people, and particularly on children, to conform to acceptable socialist standards, appears to have been enormous. Indeed, this is supported in the following statement made by Maaz:

Man kann das Ziel staatlicher Erziehung auf einen Punkt bringen: Die Individualität hemmen und den eigenen Willen brechen! Dieses Prinzip wurde rücksichtslos auf allen Stufen der staatlichen Erziehung durchgesetzt.118
Individuality was not encouraged in the GDR, it was more important to become part of the collective, to suppress one's own needs for the good of the collective. Maaz writes further:


The repressive measures used on children were not of a general nature but ones which intruded on every aspect of their lives. Everything was controlled, there appeared to be no privacy in which to develop one's own self. Maaz details some of these measures in the following passage which points out the excesses of repression which were carried out on the children:


In all educational institutions, be it in creches, kindergartens or school, rules and conformity played an exaggerated role. Wegner gives details of her school life, of obeying the rules and concludes the stanza with an all-embracing statement: "Wir haben schnell gelernt, nicht immer blöd zu fragen". The third stanza typifies the tongue-in-cheek attitude with which Wegner approaches the theme of the song: the process of education in the GDR. In this stanza she sings about her apprenticeship years:

Als Lehrling fühlten wir uns fast erwachsen
Da warn wir schon ganz schön zurechtgebogen
Und die, die eben immer düülig quatschen
die sind einfach vor dem Abschluß rausgeflogen
Ich habe nie so recht verstanden, was die
Now an adult, in the fourth stanza Wegner views the situation in a different light, for it is now her child who must submit his will to school regimentation. Her child’s reaction is as follows: "Dann sitzt er lustlos rum und ist ganz blaß / wird aggressiv und schreit: Macht alles keinen Spaß!" Wegner approaches this song in a different way in that she uses irony to point to a situation which must be obvious to everyone, but about which no one does anything. In Gabriele Eckart’s book "So seh ick die Sache", Lydia, the twenty-year-old tractor driver says the following about the regimentation and repression in the educational system:

Und mich stören noch andere Dinge. Als vorm Parteitag hier die Jugendhöhe übergeben wurde, mußten wir eger von der Arbeit weg, weil wir Zimmer vorzeigen sollten und so. Und als wir kamen, hatten drüben vor der BBS die Lehrlinge Sprüche geübt: DDR, SED! und was weiß ich. Das sollten sie dann, wenn der und der gesprochen hat, rufen. Sogar Klatschen haben sie geübt. Die Leute ringsum haben sich darüber amüsiert. (…) Auch vor dem Festival in Berlin haben sie eingeübt, was sie zu sagen, zu singen, zu tanzen, wie sie sich anzuziehen hatten. Entweder kommt so was von den Menschen selber, oder gar nicht. Die Dummen dabei sind die Lehrlinge. Wenn man keinen findet, müssen die. Hauptsache, es schreit einer.

Wegner’s concern for children and the kind of upbringing and education they enjoy in the GDR is shared by Gerhard Schöne who in his song "Tagebuch" discusses the problems faced by young people. His song reflects the attraction he has for the youth who obviously feel that he understands the many dilemmas they find themselves in. During the radio programme "Liedermacher der DDR which was run in 1986 in West Germany the following is said about Schöne:

Schöne, a practising Christian, is obviously concerned about the plight of the young people in the GDR and says the following about his sources for "Tagebuch" before it is played:

Ich bekomme relativ oft Post von Jugendlichen, die hören Lieder und fühlen sich da angesprochen und sagen sich, der denkt so ähnlich wie ich, und schön, daß der das so ausdrückt, oder so, und besorgen sich die Adresse, und da komme ich mir manchmal vor wie so ein Beichtvater. Das ist eine gewisse Anonymität - ich kenne sie (die Jugendlichen) nicht, und manche Jugendliche schütten ihr Herz aus und können mal alles schreiben. Ein Mädchen schrieb auch mal, "Wenn Du neben mir in der S-Bahn fahren würdest, wüßtest Du nicht, daß ich den Brief geschrieben hab." Das ganze Lied sind fast wirkliche Zitate aus Briefen. Ich hab die mir aufgehoben. Z.B. so was, wie hier:"Ich glaub, mein Herz ist gewachsen, ich fühль plötzlich so viel Lieb und Traurigkeit in mir" ist direkt ein wirkliches Zitat aus einem Brief126.

Gerhard Schöne's song is an enlightening example of the life of teenagers in the GDR who, since school entrance have had the benefit of socialist education and who, according to this song, are nevertheless interested in the same things as the teenagers in Western capitalist countries. One of the problems confronting young people is they do not feel understood by their parents, by adults in general and sometimes not even by their peers. The narrator in the song keeps a diary in which she is able to give expression to her frustrations and her innermost feelings. Schöne sings the following about her:

Ich schreib einfach, weil ich mich mal ausquatschen muß
und Angst hab, das will keiner wissen.
Meine Eltern haben mit sich selbst Ärger genug,
und für sie bin ich ja noch die Kleine.
In der Klasse blödeln wir meistens nur rum,
und wenn es Probleme gibt, bin ich alleine127.

The problems and interests of her friends do not seem to be hers. While they are concerned, at least in her eyes, only with boys, hairstyles, the hit parade and clothes, she wants someone she can talk to about her problems:

Soll ich zu einer hingehen und sagen:
Du, ich glaub, mein Herz ist gewachsen,
ich fühlie plötzlich in mir soviel Liebe und Traurigkeit.
Kennst du das auch?
Die würden nur kichern: Was ist denn mit dir?\textsuperscript{128}

In the second stanza the young teenage girl talks of her problems in the education system. Her history teacher, for example, asked the class if anyone would be interested in an open discussion. Gerhard Schöne describes this situation in the following way:

Ich hab sie gefragt, warum das so schwer ist
mit Reisen zum Beispiel nach Paris.
Da faucht sie mich an, ich soll nicht provozieren,
und gab mir einen Eintrag, das fand ich echt fies!
Dabei gibt es in der Klasse fast keine wie mich,
die so auf den Sozialismus schwört\textsuperscript{129}.

She has already realized that there is a dichotomy between political theory and GDR political practice. In her opinion one should be able to talk about everything, she even cites Marx as saying that doubting is a virtue. However, her experience teaches her that there can be no true progress if everyone pretends that everything is all right: "Bloß, wenn alle so tun, also alles schon klar / ich frag mich, wo kommen wir hin"\textsuperscript{130}. Maaz speaks of this GDR-specific pedagogical approach and describes it as infamous, since it embodied the very opposite to what it purported to be. Asked to be trusting, the people of the GDR, including the children and young people, were confronted daily with reason not to trust the government. Maaz expresses this as follows:

Als besonders infame Methode erwies sich die häufige Aufforderung, sich doch vertrauensvoll und ganz ehrlich mit allen Problemen an die Erziehenden zu wenden, und wer dem doch noch vertraute, hat dies in der Regel kein zweites Mal getan, weil der Einladung stets eine Belehrung folgte und die Chance, mit einer kritischen, andersartigen, innovativen Idee Verständnis oder gar Anerkennung zu finden, gleich null war - der Lehrende, die Autorität behielt ausnahmslos recht, nur er allein verfügte über das richtige Wissen und die Wahrheit.\textsuperscript{131}

Schöne uses the refrain to summarise the problems of teenagers in general as he sings:

Wenn du fünfzehn bist und dir das Herz fast überläuft,
aber keiner scheint das zu sehen,
bleibt dir manchmal nur das Tagebuch,
um nicht völlig durchzudrehen. He-e!\textsuperscript{132}
Whereas the accompaniment for the stanzas consists of a rock band playing intermittent phrases, in the refrain the band plays in full force with Schöne singing. His singing also stands in contrast to the stanzas where he speaks for the greater part. The contrasts in presentation reflect the contrasting problems discussed in the song: some of them are GDR-specific, others are problems faced by teenagers in all countries. Because there are too few places for the young people to discuss their problems, the diary takes on a greater importance.

A humorous moment arises when, having become engrossed in thoughts of a loving relationship, she laughs as she realizes that the boys her age are more interested in "Mutproben machen im Schulhof" and "Stinkbomben basteln und rauchen auf dem Klo" than in seriously becoming involved in relationships. What at the beginning seemed to be early maturity reverts to normal teenage behaviour as she then talks about her favourite film, this sudden change in behaviour being also typical of teenagers. Gerhard Schöne has succeeded in sensitively discussing the emotional turmoil of teenagers in the GDR, a turmoil which includes analysing political perspectives and putting them into the everyday framework only to find that there are many contradictions which cannot be easily set aside. Perhaps the most astounding feature of Schöne's song texts is his sensitivity to the feelings of his fellow human-beings. He uses gentle language to describe their difficulties and he obviously has no difficulty in understanding their problems.

Hans-Joachim Maaz on his part writes quite openly in "Der Gefühlsstau" of the manner in which children and young people were encouraged to ignore the truth in GDR schools. He writes:

Als Kinder im Biologieunterricht über die toten Fische sprachen, die sie eines Tages plötzlich im Dorfbach entdeckt hatten, und Industriegifte als Ursache vermuteten, wurden sie zum Direktor gerufen, bei dem ein unbekannter, sportlich und korrekt gekleideter junger Mann saß, und sie wurden darüber vernommen, wer das Gerücht vom Gift im Wassen aufgebracht hätte und mit wem sie darüber gesprochen hätten und überhaupt seien solche Verdächtigungen sehr gefährlich und müßten unterbunden
werden, weil Regierung und Partei doch alles für den Umweltschutz tun würden. So hervorragende Gesetze wie in der DDR gäbe es sonst auf der ganzen Welt nicht.

Taught to conform to the inconsistent socio-political framework, many people lived two lives, a public one and a private one. The private one did not necessarily provide them with the necessary outlets for their pent-up emotions. This is described by Werner Karma, a GDR writer of song texts, who wrote a song called "Den ganzen Tag" which is a statement of the contradictions inherent in everyday life. Sung by the group Pension Volkmann it conveys very strongly the idea that in the work place people have to conform to a certain mode of behaviour, and after work they need to compensate for that. It is scarcely a positive description of the GDR working world, but nevertheless not surprising considering the excessive repression practised in the GDR. Using a form of sprechgesang and guitar accompaniment appropriately in a minor key, Pension Volkmann, consisting of Peter Butschke and Reinhard Buchholz presented this song at a concert in Güstrow (GDR):

Der Tag ist ja fast gelaufen, wir lassen ihn noch einmal an uns vorbeiziehen, den ganzen Tag.

Den ganzen Tag gehorsam buckeln und abends an einem Bierglas nuckeln. Das ist ein Leben!
Den ganzen Tag sich untergeben und abends sich im Suff erheben. Das ist ein Leben!
Den ganzen Tag lang verbissen schweigen und abends seine Muskeln zeigen. Das ist ein Leben!
Den ganzen Tag lang sich verpissen und abends alles besser wissen. Das ist ein Leben!
Den ganzen Tag im Kreuze klemmen und abends dicke Weiber stämmen. Das ist ein Leben!
Den ganzen Tag Verständnis heucheln und abends Kreature meucheln. Das ist ein Leben!

Buckeln, nuckeln, sich untergeben, sich im Suff erheben, schweigen, Muskeln zeigen, sich verpissen, alles besser wissen, im Kreuze klemmen, dicke Weiber stämmm, Verständnis heucheln, Kreature meucheln.

Det soll ein Leben sein?

The phrase "Das ist ein Leben" at the end of every second line adds to the sense of resignation and frustration which the song conveys, as well as creating a sense of amazement that this is life's sole content. There is a lot of variety in the voice and large
jumps are made in the melody, making the contrasts in the text appear to be of a humorous nature. The instruments chosen to accompany "Den ganzen Tag" - drums, sticks and guitar - for the greater part remain in the background, yet at the same time they are persistent both in rhythm and in presence, occasionally becoming louder to emphasise the text. They appear to represent the underlying emotions of the people which must emerge in some form or other, as the text states.

This song, above all others, supports Maaz' statement that the process of repression caused many people to look for means to satisfy their needs. In view of the fact that change, while hoped for, did not seem imminent, these means were usually addictive ones. Karma, using vulgar language, describes extreme behaviour brought about by excessive repression. For example, he writes that as a result of subordinating oneself to rules and regulations during the day, one seeks release in drunkenness at the end of the day - "Den ganzen Tag sich untergeben und abends sich im Suff erheben".

Another aspect of the repression occurs in Michael Sallmann's "Lied eines Lagerarbeiters" which deals with the work place. As is typical for Sallmann he uses traditional folk instruments to accompany his song, the guitar and the mouth organ. The song is written in the diatonic C major scale and is obedient to the rules of tonality which makes it stand in contrast to the text which creates a picture of an apprentice (Michael Sallmann) frustrated by the situation in which he finds himself. The melody is a simple one, proceeding stepwise and presenting no conflict within the two phrases of which it consists. Sallmann writes the following about this song:

Of the five verses, three are similar in content structure. While the first two lines of each four-line verse are a criticism of the tradesman to whom he is apprenticed ("Meister"), the third and fourth lines relate incidents where Sallmann rebels against and/or reacts to the regulations and behaviour of his Meister. In the first verse, for example, the following occurs:-

Mein Meister ist ein fieses Schwein,  
Ich hass' sein blödes Grinsen.  
Doch wenn ich es ihm stecken tu',  
Dann geh ich in die Binsen.\(^{139}\)

The language used in this song is both idiomatic ("Dann geh ich in die Binsen") and colloquial ("blöd"). It is after all a language to which the majority of people can relate. Obviously Sallmann can relate to people because although in the song he has created a realistic conflict situation, in the fourth verse he recognizes that his immediate superior is only treating him as he himself is being treated by those to whom he is answerable. He sings:-

Mein Meister ist auch nur ein Mensch,  
sein Vorbild sind die Bosse.  
Nach oben süß, nach unten fies,  
die alte deutsche Gosse.\(^{140}\)

The criticism becomes attenuated as Sallmann recognizes the full implications of his superior's behaviour and also that this is a typically German pattern of behaviour, "die alte deutsche Gosse". This is emphasised in the last verse in which he states that those with the seemingly least significant tasks actually form a vital part of the chain of command, albeit without the opportunities to behave in similar fashion, unless it be in the private sphere\(^{141}\). The two levels of authority above Sallmann, the apprentice, are dependent on the lowest level of workers, for without them, they could not justify their own existence. As Sallmann sings:-

Mit diesen Versen sei gesagt,  
wie ich solch' Herrn verehre.

In his song "Manu" in which Eger again uses the Berlin dialect to effect, he sings about women in the work place, in this case a young girl named Manu who works for a tyre manufacturer. The rhythm and monotony of her work finds its reflection in the guitar accompaniment.

In the News page put out by the Pläne publishing company the following is said about the song "Manu":


The use of a consistent rhyming pattern in each of the seven stanzas and the lack of melody underline the monotony of Manu's work. Instead of singing a melody line, he chants the song on the note of F, or he speaks the text. The same is true of the refrain which is sung on the note of F sinking at the end of each line to E. The last line of the refrain is then spoken without any guitar accompaniment and concluded with a single guitar chord. The repetition of the refrain which is varied slightly for stanzas three, five and seven by one line only also adds to the picture of the repetitious work which Manu carries out at the "Reifenbude".

The song is sung mainly in the first person which gives one the feeling that Eger in some way is able to relate well to the situation in which Manu finds herself. In the first stanza Manu is described in the third person as being satisfied with her work, convinced of the importance of her position. Eger sings:

Daß det wichtig is, kann jeder leicht begreifen, wenn er mit sein' Trabbi will zur See fahn im Sommer und er braucht so'n Jummi...

...
det is oft nich einfach, die schwarzen Dinger sich
tzu kaufen\textsuperscript{145}

Eger uses the first person in the refrain and continues to use it until the final stanza which is sung in the third person. The second stanza describes the work process and the difficulties Manu experiences as she works. She has however learnt that money in her pocket on pay day makes up for a short time at least for the lack of real fulfilment she experiences at work. This is expressed in the following way:

Doch am Zahltach haste dann schon wieder 'n leichtet Lach
und bist für drei Tage mit dem Schicksal quitt\textsuperscript{146}.

The monotony of her work life finds its reflection in what little private life Manu enjoys.

Und abends jeh ick jerne schwoofen,
alte drei Wochen nur, wejen de Schicht.
Aber meistens kommt da nischt zu loofen;
ick gloob, ick bin zu blaß in mein' Jesicht.\textsuperscript{147}

In the refrain attached to this stanza comes the first refrain variation and with it the first real sign that Manu may not be as satisfied with her life as we are at first led to believe. Eger sings: "Und manchmal kann ick ma schon selber nich begreifen!"\textsuperscript{148} That lack of fulfilment and satisfaction stem at least in part from the way in which she is treated by the others at the factory. She is the only woman working there and has obviously been the object of lust and fun of the men who work there. Although Manu is aware of this fact, she is not impervious to her own needs and because of this she gives in once to the sexual attentions of one of her fellow workers. Already at the beginning one knows the outcome of the incident because of the way in which Manu describes the man: "der hat ma ooch jedrängt, der Hund!"\textsuperscript{149} Manu, on her part, had persuaded herself that he meant what he said to her. However, after they have sexual intercourse on a table in a workroom, the man returns to his work area to brag of his success and she is devastated: "ick hab jeheult, jekotzt hab ick uff Klo"\textsuperscript{150}. Interestingly, the refrain after
this stanza has no variation, suggesting that Manu finds refuge in the rhythm and monotony of her work.

Stanza five of the song describes the way in which Manu masters the monotony: she allows herself fantasies and dreams: "dit Rumpeln wird Klaviersmusik". In the literature of the DDR the use of fantasy allowed writers to express their ideas, discontent and criticism of the state in a way which would otherwise have been impossible. Human beings notably use this means to escape reality and/or to make reality more bearable. Jürgen Eger expresses this in the manner in which Manu makes her reality a bearable reality:

Die Uhrenzeiger zeigen höhnisch,
daß ick det Dornjebüsch ooch seh,
det mich mit seinem Stachelwall
hier hält, bis mich der Prinz einst küßt.
Ick suche ihn schon überall
und mein', daß er nu ma bald kommen müßt.

Eger draws a parallel between Manu's life and the life of Dornrösch, except that Manu is aware of the wall which restricts her movements and consciously awaits the freedom which is embodied in the prince's kiss. The presence of hope is undeniable, it only remains unclear at this stage how far that hope extends. Eger has succeeded in combining the reality of the working world with poetic fantasy and draws the listener into the plight of Manu and into the search for a solution to her life.

The statement made by Eger in this stanza conflicts with the state from two standpoints: firstly, that one's work place could be so bad that one needed to go off into flights of fantasy to cope with the situation, and secondly the use of imagery which while it could be seen as depicting the fairy tale "Dornrösch", the reference to the "Dornjebüsch" and the "Stachelwall" quite clearly indicate the wall which is restraining all of the GDR citizens physically and psychologically. This is emphasized in the refrain where Eger sings: "Und manch eener kann ma nich begreif'n!" Working as she does, on
the river Spree, one could see that Manu might have had the opportunity to escape her imprisonment. What stops her from doing so could be that she does indeed find a kind of fulfilment in meeting the state's expectations of her. One finds in the sixth stanza that Manu is writing a science fiction novel in which she includes the automatic production of tyres. With endearing innocence she proclaims: "Da träum ick von, det wirste doch begreif'n"156. She then proceeds to relate that in her novel she would be able to achieve her most important goal: to be allowed to order other people around. Eger sings:

Die Stahljungs würden für mich schuft'n,
und Neesen krieg'n die jar nich erst mit ran.
Ich könnt in aller Ruhe mir varduften
und schrieb darüber gleich noch mal'n Roman!157

The final stanza repeats the first eight lines of the first stanza and re-emphasizes Manu's importance at her work place. The fact that anybody obtains the tyres they need is to Manu's credit. By using the third person in this last stanza and refrain Eger distances himself from the situation because Manu has found the justification she needs to remain in the position she finds herself. He sings in the final refrain: "Und die kann sich schon janz jut begreifen!"158 and further, he refers to all people who find themselves in similar situations when he sings: "Und manch einer kann sich schon begreifen!"159

The situation which Manu has to deal with is however not just typical for life in the GDR, but also in any developed country, for "Sein Thema ist nicht nur der Mensch im Sozialismus, sondern der Mensch im Spannungsfeld mit den Anforderungen und den Gefahren unserer Zeit"160. Manu has come to terms with the limitations of her existence, including the presence and implications of the Wall. She has succeeded where others have not and Eger, merely by singing about her and the group of people she stands for, gives her credit for this success at the same time as he points out the difficulties which confront women in the working world.
Like many other Liedermacher Bettina Wegner, because of her quiet but nevertheless persistent criticism of the GDR, was refused permission to perform at the usual venues appropriate to her profession. One of the venues which was always available to her until the early eighties was the Protestant churches. During one of her West German concerts, before she sang the song "Jesus", Wegner said the following:

Ich habe mit großem Interesse und mit einigem Neid den Besuch des Papstes bei euch im Fernsehen verfolgt, deswegen nicht ohne Neid, weil mir überhaupt kein Künstler eingefallen ist, sei es ein Schriftsteller, sei es ein Maler, sei es ein Sänger oder eine Popgruppe, der so viele Leute auf einmal auf die Beine gebracht hätte. Und da habe ich mir gedacht, Ihr müßt ein Volk voller Gläubiger sein, und dann habe ich mir vorgestellt, was passieren würde, wenn Jesus jetzt hier runterkommen würde, und das habe ich aufgeschrieben.  

In the song Wegner contemplates the possibility of Jesus coming to earth to "free the captives" ("...zu befreien") She maintains that no one would recognise him. The second stanza of two lines gives a description of his fate in the GDR were he to find himself on earth:

Ein silberner Mercedes und ein schwarzer BW fahren mit blutigen Reifen durch klaren Schnee.

He would be crucified by the officials (and presumably by the people) just as surely as he was two thousand years ago, but much more secretly.

For that reason, in the third stanza, Wegner pleads with Jesus not to come down to earth, and explains her plea: the shortage of housing, unemployment and the probability of incarceration "weil du militant und schreiend / Widerstand geleistet hast". Wegner sees Jesus as an outsider, someone who did not conform to the rules and regulations as determined by the religious men of his time. As an outsider, he represents all those who are different, including the minority groups who suffer persecution because of their "differentness". Wegner describes this in the following way:
Denn Jesus war Pole und Jude dazu
Jesus war ein Schwarzer und kam aus Peru
Jesus war Türke und Jesus war rot
Mensch Jesus, bleib oben, sonst schlagen die dich
tot!165

The guitar accompaniment to "Jesus" is a quite simply a vehicle for the text, and yet it transports the ideas more effectively than a reading would have done.

The right to be different is a theme which occurs in several of Wegner's songs, one of which is "Er lag unter dem Baum". She sings of a long-haired man, lying in a deep sleep under a tree. It is implied by the following two lines that the man's life is not an easy one: "Seine Haare lagen lang im Gras / und wollen den Winter verschweigen"166

The long hair not only represents a feeble protest against the status quo, but is also an attempt to keep out the winter cold. Policemen came, wearing polished shoes and carrying a pair of silver scissors, intent on forcing the man to conform. They cut off his hair and then they hanged him. Asked by a girl: "Was hat er euch getan?"16 these representatives of the state reply: "Der war anders als wir!"167

The song is short, simple in language and symbolism and paints a picture of affluence in the world of conformists and seeming poverty in the world of non-conformists. Wegner, who is a non-conformist, can identify with this minority group which seeks to be part of the socialist society and yet retain its individuality. After a few introductory guitar chords, Wegner sings in a loud, aggressive tone with no changes in volume to provide any contrast. She is accompanied by a rock band in which the drum plays a major role. The participation of the drum suggests the constant threat of punishment from the state for not adhering to the norm. Between the second and third verses the electric guitars play a brief solo to separate the action of the song in the first two stanzas and the main theme of the song in the third stanza. Wegner chooses a minor key for the song, which, added to the distorted electronic tones, produces the effect of a distorted reality where the individual has no place. In the third stanza, after the girl has
questioned the policemen, Wegner repeats the fourth line -"...und dann sagten sie..." - as if to emphasize that the policemen had to think for a long time before they could come up with, for them at least, the only plausible answer: "Der war anders als wir!". The movement within the music lies only in its tempo and not in the melody, although there is more variation than is usual in Wegner's songs. The song ends with a single discord which reminds one of the distorted or multi-toned clang of the cymbals and consequently underlines the theme of the song that the individual as yet has no place in the socialist society as prescribed by the government. Because of this the socialist society is out of balance, or distorted.

Another outsider existence in the person of the "Rentnerschreck" described in Sallmann's song "Rentnerschreck" in which Sallmann uses colloquial language to describe a woman who satisfies the sexual needs of the (male) pensioners. By using the picturesque language of the people the first two verses are very amusing. Guitar and mouth organ accompany the song which has a simply melody with a six-tone range. Musically speaking this is an interesting song, because it appears to be in C major, yet Sallmann gives the G major chord for accompaniment. Since the F# never appears, the song seems to hang in limbo between major and minor. There are only two musical phrases - the upbeat and first two bars (excluding last note which is the upbeat of the second phrase) and the last note of bar two (upbeat) and bars three and four. The first musical phrase is used for lines one, three and four of each verse (lines three and four rhyme, line one rhymes with lines three and four in verses two and four) and the second musical phrase is used for lines two and five which also rhyme. The simplicity of rhyme, melody and rhythm make the song part of the everyday rhythm of life. The first two verses describe the woman as "das tolle Weib" and further in verse two:-

Bärenkräfte hat die Frau  
Und Muskeln wie ein Pferd  
Welch ein gesunder Körperbau!  
Der Rentner wird vom Drücken blau,
Mit dem sie zart verkehrt.\(^{171}\)

One finds out then her other role as a worker, "im Kistenstaplerheer"\(^{172}\), making her part of the army of workers, and that she was the best worker (GDR language: "Aktivist"\(^{173}\)). After the required quota was increased by the factory management, she was not able to meet the quota. Sallmann sings about her reaction to this fact in the following way:-

\[
\begin{align*}
&\text{Da faßte sie ihr'n ganzen Mut} \\
&\text{Von wegen: Aktivist!} \\
&\text{Hat dem Direktor voller Wut} \\
&\text{Mit der ihr nun mal eignen Glut} \\
&\text{Vor seine Tür gepißt}\(^{174}\).
\end{align*}
\]

Considering her drastic action, it is interesting to note that Sallmann's voice does not reflect what happens. Instead the mouth organ takes on that role as a kind of postlude. What happens in a state where supposedly all regulations are made for the good of the people, when a worker reacts in this fashion to orders which have come from above? A somewhat primitive reaction, admittedly, but nevertheless one does not know how hard it had been for her to retain her position as the best worker, nor how important in her eyes that position was. If she felt that she could not talk to those in management, in what other way could she show her disgust? It is certainly a situation which underlines the fact that all was not as the functionaries said it was. In all circumstances the state had the same demand, as Leitner states: "Denn im Sozialismus ist man Optimist!"\(^{175}\)

The progress of time brought about changes in attitude within the circle of writers and *Liedermacher* and the subject of the outsider and the right to different opinions to those espoused by the state seems to have become a more acceptable one which is borne out by Barbara Thalheim's song "Wanderer erwachen früh". Thalheim begins her song with the refrain "Wanderer erwachen früh / andere erwachen nie"\(^{176}\). The song makes a statement about people's different perceptions and Thalheim admonishes her listeners
to be flexible and to recognize those who are engaged in honest pursuits - "Die Seite derer, die wirklich arbeiten, die kann nicht die falsche sein"\textsuperscript{177}.

In the one stanza of which the song consists there is a sense of wanting to break away from the uniformity imposed by the state, not to become embedded in formulae which have become meaningless in the course of time. Thalheim says the following:

\begin{verbatim}
Setzt euch nicht fest
Die Mühlenflügel drehen sich wieder
Die Ruinen sind weggeräumt oder als Ruinen ruiniert.
Setzt euch nicht fest, lest nicht immer das gleiche Buch.
Beginnt nicht jedes Gespräch mit "Wie geht's?"
Beendet nicht jedes Gespräch mit "Mach's gut!"\textsuperscript{178}
\end{verbatim}

Thalheim also admonishes her listeners not to underestimate the children since they still possess the originality which, by the time they reach adulthood, seems to have disappeared\textsuperscript{179}. Differentiating between wanderers ("Wanderer") who continue to learn and mature during the course of their lifetime and others ("andere") who never become aware of life's truths and who at an early age believe that they have learnt all there is to know about life, Thalheim points out the differences between those who wish to experience life to the fullest -"erleben viel" and those who are happy to have life prescribed to them:

\begin{verbatim}
Refrain
Wanderer erwachen früh, andere erwachen nie.
Wanderer erleben viel, andere sind gleich am Ziel.
Wanderer schützt nichts vorm Wind, andere bleiben sehend blind\textsuperscript{180}.
\end{verbatim}

Musically this song has much to offer. Thalheim begins by almost speaking the refrain. This is followed by an instrumental interlude which sounds like the flow of a waterfall, starting loudly and decreasing gradually in volume. The stanza is spoken and accompanied by the band which carries the musical theme "Wanderer erwachen früh". After yet another short instrumental interlude Thalheim sings the refrain twice, the
second time with increased emphasis, underlining the desirability of being among those whom she describes as "Wanderer".

"Wanderer erwachen früh" is a plea for flexibility, looking for alternatives which will protect those whose approach to life is an honest one: "Die Seite derer, die wirklich arbeiten, die kann nicht die Falsche Seite sein". 181

The critical songs of everyday life in the GDR did not necessarily make what to Western ears seem like major criticisms. Their criticism lay in the framework of the life which people had to lead, not able to take responsibility for their lives in the way that many wished, nor able to deal with the discrepancies between the theory and practice of the socialism supposedly espoused by the government. The oppositional Liedermacher made people aware of the restrictions and repression which they suffered, thereby arousing the critical consciousness of those who actually came into contact with those songs.
Chapter 7
Hope, Dreams, Longing, Utopia

One of the important aspects of a life where great difficulties are experienced is the hope that things will change for the better. Embodied in that hope are the dreams which define how these changes will take place and in fact what sort of changes they will be, the longing for those changes and the vision of a utopia in which those changes have become reality and all people can realise their potential. Writers in the GDR embraced these and similar themes as a means of escaping the constraints of socialist realism and of giving vent to the frustrations they experienced in their dealings with inconsistent and unreliable government policies. In their works they created new lands, characters who burst the bounds of the status quo and utopian situations, all the while referring to deficiencies in the GDR. While songs obviously are restricted in their length, still many songs appeared, especially in the 1980s, which used these themes to give expression to their opinions on the situation in the GDR.

Wolfgang Protze sings "Da will ich hin", subtitling it with "Bitte eines Absolventen einer Pädagogischen Hochschule bezüglich des Einsatzortes". The song combines a description of the reality of everyday life with a longing for utopia. Protze uses time and a major key, accompanying himself on the guitar in an easy-going way. The melody is lively and the text incorporates a large measure of humour which is based in part on the use of GDR bureaucratic language evident already in the song's subtitle. Another example of this is the short refrain which is sung at the end of each stanza: "Da will ich hin, hochverehrte, stellvertretende Frau Kreisschulrätin".

The first stanza expresses Protze's wish for physical freedom, and presents a romantic image of the young teacher coming over the hill towards the small town or village where he is about to embark on his new career. Protze sings:
Dort, wo die Hunde zu bellen beginnen,
 wenn sich ein Fremder zeigt am Horizont.
Wo man noch barfuß gehen kann auf der Straße,
 wo man sich noch ungeniert nackig sonnt

This picture is continued in the second stanza as he describes the kind of town he would like to live in: where buses seldom pass through, where the pub and the church are open at alternate time and where "Sprechzeiten stehen am Gemeinderat". Such pictures represent the desire of people to enjoy the simple pleasures of life, without the complications which result from knowing that every word and action could be misconstrued and used as a means of controlling lives.

In the third stanza Protze allows himself a double-headed criticism as he sings: "Wo man nicht mehr Westfernsehen sehen / und auch nicht mehr kriegen kann unser Programm", a statement which produces open mirth in his audience. The fact that Protze feels free to make this statement publicly points to the changed attitudes of the 1980s when people more willingly admitted to watching West German television and when the GDR government had quasi come to terms with this reality. However it represents much more than Protze's attitude to television of both the West and the East. It goes beyond the obvious to embrace the fact that while oppositional singers / songwriters wish to exercise their right to criticise East Germany, their intention is not to espouse capitalist ideals.

Protze also makes reference to the state's determination to organize its citizens to participate in state-controlled leisure-time activities, many of which are of a cultural nature in the traditional sense. Thus Protze sings:

Wo es keinen Konzert- und Gastspieldirektionsterror gibt,
 nutzt man die Freizeit nach seinem Begehrr.
Jedermann kann etwas tun, ween er Lust hat.
Nur Pflicht ist die freiwillige Feuerwehr.
Where so many things have become the duty of the people, in Protze's utopia being a part of the voluntary fire-brigade is the only duty with which the citizens will be encumbered. In the final stanza Protze becomes a little more earnest as he describes the place where he would like to live: where friendliness and trust will be the foundation of people's lives. The last line brings the serious vein to an end as he sends himself up in his profession as a teacher. He sings: "...wo man die Lehrer ehrfürchtig grüßt".

Where Protze's song concentrates on the desirable aspects of a utopian existence, at the same time ridiculing, in a harmless way, the overabundance of bureaucracy in the GDR, Gerhard Schöne in his song "Unterwegs" is very intense in his realistic description of life. He does not say like Protze "Da will ich hin!", he asks: "Wohin soll ich?" thereby admitting that he is not sure that he can describe a place where all people would find peace, happiness and fulfilment. As is maintained in the radio programme "Lieder und Liedermacher der DDR" this song could almost be classified as a stock-taking of the whole of Germany. Certainly the situations Schöne describes in the song could easily be a reference to situations which occur in the BRD at that time. He sings for example in the first stanza:"Die Bäume haben sich dünn gemacht, / das Dickicht ward sauber planiert" and in the second stanza:

Das Unkraut haben wir mit Gift weggemacht,
die Grillen sind tot oder still.
Die Frösche verließen den Dorfteich bei Nacht,
sie flohen vor Lauge und Müll.

However, the following which is part of the first stanza is more likely to be GDR-specific:

Der Hans hat die Fiedel zum Trödler gebracht,
jetzt wird er als Discjockey geführt.
Zur Johannes wird nicht mehr getanzt unterm Mond,
die Lampions sind längst verstaubt.
Vielleicht kommt ein Film, daß das Aufbleiben lohnt,
bis zehn Uhr ist Singen erlaubt.
For some the joy of life and living has disappeared slowly as the state has increased its demands on the people: in their choice of profession, their leisure-time activities and their friendships in some cases. Children, for whom Schöne has written and performed many songs, are affected by the state's attitude to people. Their play area does not correspond to their needs but rather to the ease with which it can be kept clean. This is described in the following way:

Das Spiel unserer Kleinen ist qualifiziert,  
keiner spielt mehr mit Holz und Lehm.  
Der Stahlbetonplatz ist desinfiziert,  
die Wartung der Kinder bequem\textsuperscript{13}.

The GDR state rewarded its citizens with prizes when they fulfilled the expectations of the state. Those whose behaviour was not politically sound suffered professionally as well as privately. Thus, in the third stanza, Schöne sings about the clown:

Der Harlequin wischte die Schminke vom Mund,  
weil er keinen Kunstpreis erhielt.  
Jetzt sammelt er harmlose Witzelchen und  
hat nur noch in Nachbars gespielt\textsuperscript{14}.

While never reaching the living standard evident in West Germany, many people in the GDR were able to improve their standard of living gradually. This improvement could not however replace the intellectual poverty and the lack of freedom in many areas of their lives. Gerhard Schöne compares this with the introduction of registration of trees which is supposed to in some obscure way compensate for the felling of centuries-old trees. He sings the following:

Jetzt läuft es sich leichter, jetzt geht es schon glatt,  
die Bäume sind hier registriert.  
Die alten waren urig und wir sind so satt,  
so satt, daß man manchmal fast friert\textsuperscript{15}.
Physical needs are catered for satisfactorily, but intellectual and spiritual needs are ignored to the point where "man manchmal friert"\textsuperscript{16}. Schöne's goal with this song is different to Protze's. His refrain to "Unterwegs" encapsulates his conviction that despite the declarations of the government, true socialism has not been achieved, nor indeed does it seem any longer to be the state's intention. Singing pleasantly and appealingly, Schöne gives no emphasis to his text, letting the words speak for themselves. There is variation in his guitar accompaniment and a singability in the melody. His doubts find their expression in the minor key he has chosen.

The statement Schöne makes in the refrain to "Unterwegs" - "Da fehlt was, sagt mir mein Gefühl"\textsuperscript{17} - becomes a question in his song "Oder fehlt da noch was?". Schöne discusses in this song the stages of life one goes through: birth, childhood, school, apprenticeship, national service, professional training, marriage, children, acquisitions among others. In the stanzas he concentrates on the more superficial aspects of life. For example in the third stanza he sings the following:

Und Fernsehen und Fußball und Schlager und Streit mit der Frau wegen Geld.
Und Fahrprüfung, Auto und Pudel, und sehen, daß man immer mithält\textsuperscript{18}.

The refrain however gives the listener a glimpse of Schöne's desire to fulfil more emotional, even spiritual needs in his life. Thus he sings:

Was muß ich noch schaffen, noch kaufen, was fehlt noch zum Glück und zum Spaß?
Ist denn schon alles gelaufen, oder fehlt da noch was?
Oder fehlt da noch wa-a-s?\textsuperscript{19}.

Despite Schöne's recognition that there is a need for greater depth of meaning to life, he treats his audience carefully, merely making the suggestion that there is something missing from a life which emphasizes material and educational success. As a contrast to this suggestion Schöne uses light-hearted, even frivolous music to accompany this song with the guitar. The prelude and interlude include the use of the mouth organ and
the music is similar to country-and-western music. A different approach signifies the final stanza, which points out the emptiness of existence:

Und später die Rente genießen, Hauptsache Gesundheit und Geld
An Weiteres will ich nicht denken......

These two lines are sung reflectively as the tempo decreases to give place to a dull thudding sound, replaced by a few seconds of silence before Schöne sings the last line twice: "Ich weiß nicht, ob da noch was fehlt"21, which is followed by a postlude of guitar and mouth organ music.

Barbara Thalheim's song "Sehnsucht nach der Schönhauser" is an expression of her longing to belong to the group of people who make up the majority of the population. In the radio programme "Lieder und Liedermacher der DDR" Jens-Peter Müller comments on Barbara Thalheim and her work:

Ich weiß, daß Lieder je unangepaßter sie sind, desto längere Zeit brauchen , um angenommen zu werden". Das schrieb die Liedermacherin Barbara Thalheim und meinte damit vor allem auch ihre Lieder, mit denen sie thematisch und inhaltlich eher unbequemen Gedankengängen folgt. Kritik an der Bequemlichkeit äußert sie oft, auch an der eigenen. Sie kann sich nämlich nach ihrem Empfinden schnell einschleichen, wenn man, wie Barbara Thalheim, seit einigen Jahren in einem kleinen Häuschen in einer ruhigen Wohngegend am Stadtrand Berlins wohnt.22

The song also contains a description of East Berlin:

An den Häusern war Stuck, an den Häusern war Zeit,
sie reihen sich zu einer langen Bahn.
Sie drängten sich dicht, und die Mitte blieb breit,
da konnte der Untergrund oben fahren.23

For the first eight lines of each stanza Thalheim sings in a limited tone range - the first five notes of a minor key - which makes some phrases sound almost spoken. She has a warm voice, and the limited voice range does not lead to monotony in the song because there is a lot of movement in the accompaniment. The first eight lines of the
first stanza describe the general condition of this area of Berlin: Thalheim sings about the age of the houses, their close proximity to one another - "sie drängten sich dicht" - and the wideness of the streets. The words "bieder", "sinnig" and "erschrochen im Frost"24, used to describe the houses provide an interesting combination because they create the picture of practical, conservatively styled houses which received the onslaught of frost as an affront to their dignity. Following this general description is a personal statement which details Thalheim's relationship to this residential area. The accompaniment changes at this point, as does her voice, both of which deliver the music abruptly as she sings of her inability to comprehend that she has left this area to live in a house, like a traitor she has been caught out in her weakness:

Da hab ich gewohnt, das hab ich verlassen,
das konnte ich nie und nimmer fassen.
Jetzt wohne ich vereinzelt im kleinen house,
wie ein Verräter. Das Spiel ist aus.25

The abruptness with which this section is delivered make it sound like an attack. Once again Thalheim's voice changes, as do the melody and the accompaniment as she moves into the refrain which gives vent to her longing for the good things she remembers about life in the Schönhauser Allee. She couples that longing with fear of finality, fear of fulfilling dreams only to find that those dreams, when transformed into reality, are not what she expected. Thalheim successfully conveys these feelings, not only by her choice of words but also in the way she artistically uses her voice. She begins the refrain, singing the first two lines, the third line is spoken and then she sings again. The last line is repeated in two sections, first "Angst vor dem Endgültigen"26, which is sung abruptly, then "...dem Erreichten"27 which is sung in a soft, uncertain voice. The sheer musicality of the song would be enough to hold the attention of the listener, but coupled with the text it becomes forceful in its impact.

The second stanza speaks about the people who live in the Schönhauser Allee, of their desires and frustrations, their love and their complaints, how they coped with extreme
weather conditions and extreme behaviour - "Die Fußballfans pünten die Hausflure naß". Thalheim sings of the inadequacies of the accommodation and the relationships which are made and broken there. Then once again in the last four lines of the stanza she relates this to her own personal experience there:

Da hab ich gewohnt, da hab ich gelitten,
mal krank, mal allein, mal in allermitten.
Mal in der Schlange vorm Cafe Nord mit Heimatgefühlen und
dennoch fort.

Despite the homesickness she feels for the Schönhauer Allee, Thalheim also recalls the negative aspects of life there. The third stanza recalls her reaction to these negative aspects and the reasons why she reacted in this way. She fled the inadequacies and the frustrations although she had mixed feelings about doing so - "ich weiß es, ich weiß es nicht" - but it also becomes obvious that it is fear which drives her away - "Ich traute mich nicht zur Toilettte, vor Angst" - fear that she will not be able to cope with her as yet unborn child in her present surroundings, and desperation as she realises "und keiner verstand mein krankes Gesicht".

Thalheim varies the refrain after the last stanza and sings "Sehnsucht nach der Wiege". While this could be interpreted as referring to her unborn child, it could, considering the framework and content of the song, be interpreted as referring to an aspect of the human condition: the longing to be protected, to be loved and to feel secure. Another reason for the importance of the Schönhauer Allee in Barbara Thalheim's life is given in the programme "Lieder und Liedermacher der DDR":

That is certainly a valid reason for Thalheim's attachment to this area of Berlin. Nevertheless she has managed to include in her own personal longing the needs of all people and thus transform this song into one to which many people could relate.

One comment made about the Liedermacherszene in the GDR underlines the importance of Kollektivarbeit for musicians and songwriters of the eighties:

Überhaupt ist es ein auffallendes Phänomen, daß in der DDR im Gegensatz zur Bundesrepublik sehr viel häufiger Texte vertont und gesungen werden, die nicht von den Interpreten geschrieben worden sind. Ein durchaus legitimer Vorgang, der meist der Qualität der Lieder zugute kommt, wenn man einmal bedenkt, daß gute Liedermachersetn eigentlich eine ungeheure Doppelbegabung voraussetzt: eine lyrische und eine musikalische.

An example of this so-called phenomenon is the song "Satt zu essen", written by Werner Karma and sung by the group Pension Volkman. Contrary to the implication of the title, the song is not concerned with stilling physical hunger, but rather with stilling the emotional and spiritual hunger which the author sees present in his fellow citizens. The first two examples show the great effect that travel restrictions had on GDR citizens -

Satt zu essen und einen Ausweis in der Tasche, der was gilt
Satt zu essen und eine Heimat, die dich nicht für Heimweh schilt.

The next need about which Pension Volkmann sings is the need to have work which is fulfilling. Many workers in the GDR were over-qualified for their jobs. This had come about because the government preferred to have people in charge of the economy and scientific developments who are loyal to the party and who did not necessarily have the qualifications. Roger Woods in his book Opposition in the GDR under Honecker, 1971-1985 says the following about this:

...one of the most distinctive ideological shifts following Honecker's rise to power was the reassertion of the primacy of Marxism-Leninism over the individual sciences. This included cybernetics, information theory and operational research, all of which were and are seen as crucial for increasing economic efficiency. In practical terms this meant
that new members of the *Politbüro* tended to be political rather than economic experts...\(^{37}\).

The rejection of experts in favour of loyal party members must have led to increasing frustration among the people as they watched the GDR being mismanaged by incompetents. Party loyalty was stressed to extremes, even to the point of encouraging people to spy on their own families, work colleagues and friends. Karma puts this in reasonably innocuous terms as he writes about the need to be trusted by others: "Satt zu essen und Vertrauen, das man dir entgegenbringt"\(^{38}\).

The emotional and spiritual hunger of the people is emphasized in the middle of the song as the melody changes:

```plaintext
Satt zu essen, satt zu essen wünsch ich dir,  
Aber nicht nur Brot und Butter,  
aber nicht nur Fleisch und Bier\(^{39}\).  
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These lines take on greater significance because they are preceded by a text which speaks of an impoverished life-style lacking in real friendships, appreciation of beauty and acceptance by others. The melody which is monotonous and the accompaniment by a pop band are mere vehicles of the song which as it continues becomes more direct in its criticism of the GDR way of life:

```plaintext
Satt zu essen an den Dingen, die nicht durch den Magen gehen  
Satt zu essen für die Sinne, den Verstand und das Verstehen.  
Satt zu essen in den Ämtern, wenn sie dann deine Sorgen teilen  
Satt zu essen bei den Kumpels, wo die Wunden schneller heilen  
Satt zu essen an dem Wissen, daß dein Mut auch anderen nützt  
Satt zu essen an der Hoffnung, die dich vor dem Verlorensein schützt\(^{40}\).  
```

This last line embodies the continuing hope that many GDR citizens had that a change would come about to rid them of the repressive measures which were stopping them
from making progress in all areas of life, a change which would give them direction
("die dich vor dem Verlorensein schützt").

Dreams play an important role in the longing for a better life, sometimes extending into fantastic dreams. The following statement, from "Lieder und Liedermacher der DDR", is made about dreams:


Gerhard Schöne's song "Fantasia" is just one of these works in which no amount of fantasy and humour are too much. The melody is pleasant, constantly moving and lighthearted in nature and is, as could be expected, in a major key. Schöne begins with the refrain which consists of a repetition of the question "Warst du schon da, warst du in Fantasia?" the music for which is more serious in nature than the music in the stanzas. The rhyming pattern in the stanzas is consistent and predictable which stands in contrast to the content of the text:

Verschiedene Wege führen dahin,
der Luftweg mit dem Zeppelin.
Und ist dir das nicht schnell genug,
dann nimmst du den Gedankenflug.

In the first stanza Schöne discusses the ways and means of getting to Fantasia, all of which seems to be a serious discussion until the last four lines which shift the song onto a humorous plain:

Für den Wasserweg ist es sehr bequem,
das städtische Kanalsystem.
Der Zugang führt durchs Abflußrohr,
doch Dicke warne ich davor.
In the second stanza Schöne begins his description of Fantasia: there is no complaining or jealousy there and nobody works set hours. Everybody works when they want to and work is always fun. He then names the jobs which are available in Fantasia: "Trainer für Jojo", "Streichelwart ins Kinderheim" and "ins Lyrikwerk Abteilung Reim". This last could easily refer to his own work and especially this song whose rhyming pattern is so consistent. The last line of the stanza gives the listener insight into the fear with which many GDR citizens lived. Schöne sings: "Doch in der Feuerschluckerei / sind immer wieder Plätze frei". Schöne describes in stanza three the effect that the lack of building restrictions has on the architecture in Fantasia:

Im Wohnungsbau gibt es keine Norm,
das eine Haus hat Muschelform.
Das zweite sieht wie ein Kürbis aus,
das dritte wie ein Schneckenhaus.

However, as a result of being able/allowed to use their creativity, the citizens of Fantasia are contented: "Da sitzen abends Frau und Mann / und gucken sich Sterne an".

The fourth stanza is the ultimate in fantasy as Schöne sings about the desires and fantasies of many people:

Mit Pflanzen unterhält man sich,
das gilt hier nicht als wunderlich.
Auch tanzen Maus, Meerschwein, Hund und Katz
sind dankbar für einen kleinen Schwatz.
Hier gibt es Männerschwangerschaft,
die Kinder haben Bärenkraft,
und wenn sich einer wichtig macht,
wird er von allen ausgelacht.
Und jeder schmückt sich, wie er kann,
kein zweiter zieht das gleiche an.
Wer will, geht nackt auch außer Haus,
denn alle sehen fantastisch aus.
The song fades out with the line "Zensuren, Knast und Steuerpflicht, Armee und Polizei gibt's nicht..."50.

In all of the fourteen songs on Stephan Krawczyk's record *Wieder Stehen* there runs the thread of hope that true socialism and ultimately communism will remain the ideology by which the GDR is governed. Martin Ahrends, in his article "Ich begehre ein offenes, öffentliches Sein", maintains the following about the songs in this programme: "Und sie zeugen von der Hoffnung, daß dies gerade jetzt gelingen könnte."50 The theme of hope is, however, treated most specifically in four of Krawczyk's songs. The first of these is the title song "Wieder Stehen" in which Krawczyk sings that for too long nothing has been done to change the stringent behavioural rules laid down by the state, and describes this inactivity as procrastination, putting off the inevitable. After playing a guitar introduction of ten bars, in which he simultaneously plays the third and fourth lines of the song melody beginning on the leading note of the major key and a basso continuo, Krawczyk begins the charming folksong-type melody. The basic metaphor of the first verse is the cold and related words. He sings:

Lang genug auf Eis gelegen,  
lang genug umsonst geheult,  
muß die starren Glieder regen,  
eh' der Frost ins Herz sich beult51.

The inactivity caused by the cold - "auf Eis gelegen" - is followed in the third line by the necessity he sees of becoming actively engaged in bringing about changes in GDR society - "muß die starren Glieder regen,/ eh' der Frost ins Herz sich beult". His use of major key suggests the presence of hope which counteracts somewhat the melancholic nature of the melody and the dulcet timbre of Krawczyk's voice. The flowing movement of the melody emphasizes the thawing-out process depicted in the third and four lines of this verse.
The second verse uses the flow of music as a contrast in its charm with the urgency of the situation and the call to action as expressed in the text. Krawczyk sings of the conclusions he comes to about the situation in which he finds himself, having submitted himself to the thawing-out procedure. He decides that changes can only occur in the state as the state is faced with constant opposition. He states for example that hope does not come before sorrow, nor does deliverance come from helplessness - "Hoffnung kommt nicht vor der Trauer, / Rettung kommt von Ohnmacht nicht..."52.

He appeals for action despite the restrictions placed on the people by the state, because, as he sings: "Leben ist von kurzer Dauer,/ keine Zeit mehr für Verzicht"53.

Whereas in the second verse there is a sense of impending action and determination to succeed in spite of the difficulties which need to be overcome, the third verse presents the outlet which Krawczyk uses to release the feelings of despair he inevitable experiences in the struggle for political and social freedom, a way for him to retain his hope in the final outcome of the struggle. In this verse the text and the music are brought into accord as krawczyk flees to the arms of his lover where he need not inhibit the truth or resist his feelings, but allow them to find expression. He sings: "...abgestürzt vom Rand der Tränen,/ kann ich in dir untergehen"54.

The third and fourth lines of each stanza are repeated and the melody is not resolved by concluding on the tonic note, but is left suspended on the supertonic. The same lack of musical resolution occurs in the guitar interlude played after each verse. Related to the text this suggests the neverending process of social and political change to which Krawczyk is alluding. Although this is the end of the musical unit, which under normal circumstances and especially in folk music requires a melodic resolution, it is not the end of the process by which communism will become a reality.
In Krawczyk's song "Es geht ein' dunkle Wolk" the interrelationship between the rain, the sun and growth in nature is used to emphasize the need to balance out the acts of repression with successful protest which in its turn generates hope. He sings:

Es geht ein' dunkle Wolk' herein,  
mich dünkt es wird ein Regen sein,  
ein Regen aus den Wolken,  
wohl in das grüne Gras\textsuperscript{55}.

After a short guitar introduction in which once again the melody and basso continuo are played simultaneously, Krawczyk begins to sing a slow song, not placing importance on accurated tone presentation, but choosing especially on the last note of each verse to speak rather than sing the word. In the first verse he sings of the rain, which, while making the grass grow, comes from the dark cloud, and therefore embodies both positive and negative elements, causing both growth, if in sufficient measure, and destruction, if in the extreme. Within the verses themselves he deliberately misses the note on occasion. The song has a pleasing melody distorted only by the imperfect vocal tones. Seen in the light of the text, Krawczyk is obviously using the vocal distortions to destroy the listener's expectations of the framework he otherwise provides in the music: a folk song resplendent with melancholic turns.

He sings in the second verse that if some positive action - "die liebe Sonn"\textsuperscript{56} - does not come to dilute the harsh repression, then those whose energy is failing from the length of the struggle to attain the ultimate state of communism, will lose hope - "so wesset all's im grünen Wald, und all' die müden Blumen, die haben müden Tod"\textsuperscript{57}. The inærplay between text and music serves to enhance the themes of hope and the need for opposition. In the music the discordant notes represent the opposition to the comfortable but apathetic acceptance of the the status quo which in turn is represented by the familiar framework of the folk song genre. Although for the greater part based on fear, acceptance of the status quo, according to Krawczyk, inhibits any progress towards the fulfilment of the ideology.
In the final stanza Krawczyk emphasizes the necessity of opposition to dissipate the influence of the engative elements in society. The dark cloud has to break under the pressure of opposition. With a typical tongue-in-cheek attitude, he bids farewell to the repression by calling it "Feinstlieb"\textsuperscript{58}, and furthermore states that its departure makes his heart heavy with sorrow: "dein Scheiden/ macht mir das Herz so schwer"\textsuperscript{59}. There is confidence and yet a measure of melancholy in the way in which Krawczyk bids farewell to the repressions of the last thirty-nine years in the GDR, which reflect the hope which he holds in the success of communism. However, once again one catches sight of his idea so aptly presented in the song "Wieder Stehen", that it is only by recognizing the necessity to oppose repression that existing societal structures can be changed\textsuperscript{60}.

It is especially in the song "Wenn die Wasser Balken hätten" that the following comment by Martin Ahrends on the song programme "Wieder Stehen" becomes true: "Krawczyks Lieder zeugen vom Verlangen seiner Generation, die eigenen Geschicke endlich selbst in die Hand zu nehmen"\textsuperscript{61}. The generation of GDR citizens which was born into a socialist state which declared its citizens incapable of taking responsibility for their lives, not in its words but in its actions, were no longer prepared to give the state the right to direct their lives in all its facets. Stephan Krawczyk himself was convinced of the validity of socialism. However, when he came to the realisation that the state was producing not individuals but puppets he was declared an enemy of the state. He was no longer prepared to accept unconditionally that the state was representing the people. In his opposition to the state he was however in no way opposing the socialist ideals supposedly espoused by the state. Though one of those artists who had been born into the socialist state, Krawczyk did not, like many of his contemporaries attempt to use any coded language to form his criticism. Instead he chose to use the established language paradigms and rely on the changing attitudes to criticism within the German socialist state. He was not successful.
Hope is the central theme of the song - "Wenn die Wasser Balken hätten" - which begins with a picture of a GDR society in which the citizens have reached a state of apathy, communicating, if at all, in possibilities and not actualities, words without actions. Three aspects of GDR life are dealt with which seem negative on the surface. Firstly Krawczyk sings of the abyss towards which he sees the GDR heading. He sings:

Ungehalten von uns selber treiben wir zum Abgrund hin
Davon sing' ich, demzufolge liegen wir ja noch nicht drin.
Lachen ist noch, Tanzen geht noch, reden hab' ich zwei gehört,
leider kann ich von dem allen wirklich nichts mehr unbeschwert62.

Although communication - "Lachen...Tanzen...reden" - is still in evidence, he himself can no longer communicate spontaneously. It is however still taking place. The second aspect deals with physical well-being. Krawczyk sings: "Butter klebt uns an den Mündern, warum also kläglich schreien?"63 Life in the GDR is described thirdly by using grammatical expressions:

Doch der Schwung des Fragezeichens schrumpft zum Punkt darunter ein.
Denn solang nur ein Paar Idioten sich vom Konjunktiv befreien,
- müßten, dürften, könnten, sollten - sind wir aber sehr allein64.

The flourish of the question mark shrivels up to the full stop underneath, indicating that the ideal for which the communists are striving is diminished in the face of reality. The metaphor continues as he states the need for people to free themselves from probabilities and possibilities as expressed in subjunctive verb forms - "müßten, dürften, könnten, sollten" - and turn to reality.

Using a minor key Krawczyk has composed a melody which on the surface lacks imagination. By inserting pauses in the song he gives emphasis to the theme of hope in the face of overwhelming apathy and acceptance of the repression which is meted out to GDR citizens. The refrain reflects his hope, expressed in the form of the despicable subjunctive:
Wenn die Wasser Balken hätten, kämen wir ans andere Ufer,
brachten nicht nur so zu tun, als ob wir noch zu retten sind\textsuperscript{65}.

The bridges of communication need to be built so that one does not have to pretend that one can be saved from falling into the abyss of apathy mentioned in the first stanza.

An extremely stark criticism of his fellow-citizens is the content of the second stanza in which Krawczyk sings that the people have been reduced to bodily functions only. He reiterates the necessity he sees for people to risk punishment in order to gather experiences and bring about changes in society. He describes government repression as a condom which is inhibiting the conception and therefore the birth of new ideas and thoughts:

Alle unsere Kräfte kreisen auf den Zungen mittlerweil'  
Und die Augen, Herzen, Hände geben sich als Körperteil.  
Doch ein Kind faßt eben erst das heiße Ofeneisen an,  
um am eigenen Leib zu spüren, was es selber spüren kann.  
Den Gebärtrakt unserer Schmerzen schützt verläßlich ein Kondom,  
daß wir nicht entbinden müssen, was wir nicht entbinden sollen\textsuperscript{66},

Even in the knowledge that there is so much misunderstanding and lack of communication Krawczyk continues to sing, as he states in the third stanza. He regrets people's obsession with material wealth and maintains that his songs could reach more people if the lines of communication remained open. After the third stanza the refrain is sung twice, almost as a plea, and the song concludes on an unresolved note, which is later resolved on the tonic chord in the guitar postlude. The lack of resolution at important musical moments leaves the listener ill at ease, but at the same time with a sense of expectancy. Krawczyk's criticism of the use of subjunctive verb forms and his subsequent use thereof emphasize the apathy of which he sings, but it also leads the listener to hear the subterranean hope.
Krawczyk uses *sprechgesang* and the bandoneon to accompany himself as did Brecht whose tradition he is so obviously following. Albrecht Hinze writes:

Am giftigsten gebärdet sich Krawczyk in seinem Lied- und Textszenarium <Wieder Stehen>. Da ist er in Ton, Mimik und Gestik dem frühen Wolf Biermann zuweilen sehr ähnlich. Er schlägt auch die Gitarre wie jener, und das näselnde Bandoneon klingt wie weiland Biermanns Harmonium. Dennoch ist der bittere und sehr realitätsnahe Krawczyk mit dem romantischen Kommunisten, der Biermann zu seiner DDR-Zeit war, kaum zu vergleichen, allenfalls daß beide dezidiert aus der Tradition Brechts kommen.67

The thread of hope that the socialist state will become that which Marx and Engels envisaged is evident in many of the protest songs. However it is inevitable that many of the protest singers/writers will have moments of despair, especially if they are not allowed to perform or publish their works in the country which they so desperately wish to assist. Such was the case with Bettina Wegner who with many others experienced great difficulties with the authorities because of her criticism of the state. Her song "Ich kann nicht mehr" gives voice to her feelings of despair, expressed in a minor key. Each stanza of the song consists of four lines and contains a picture of despair contrasted in some way by its opposite. For example, in the first stanza Wegner sings that everything has turned to stone, implying that everything is dead and cold. In the following line she speaks of the warmth of life which in her opinion is a thing of the past:

\[
\begin{align*}
\text{Ich kann nicht mehr, ich bin am Ende} \\
\text{zu sehn, wie alles rings zu Steinen wird.} \\
\text{Die Wärme ist uns schon Legende} \\
\text{wir fassen nichts, wir haben uns verirrt.}
\end{align*}
\]

Wegner accompanies herself on the guitar and sings in an even, soft voice, only giving it volume to emphasize certain words and phrases. For example, in the second stanza she asks: "Was wolln wir noch, wir sind verloren/ was bleibt uns noch in diesem schwarzen Loch."69 She increases the volume of her voice for the phrase "in diesem schwarzen Loch" and as a response to that question she sings: "Wir wären besser
ungeboren / und langsam sterben wir und leben doch"70. The despair seems to increase in the third stanza as she sings: "Wir sind nur Puppen, die zu führen/ es einer fremden Hand gelingt"71. This last phrase is sung almost angrily, implying that she wants to take responsibility for her own life. In the next two lines the spirit of rebellion and hope emerges when Wegner sings: "und dennoch können wir es spüren / wie schrill und stöhnden unser Herz zerspringt"72. The effect of these two lines is underlined by the alliteration used - "schrill und stöhndend". Wegner raises the volume of her voice in the fourth stanza, which she repeats, to sing:

So ist am Ende doch geblieben
was zu zerstören immer noch mißlang:
Ein Rest der Fähigkeit zu lieben
und Angst vor dem, was uns bis hier verschlang73.

The despair of the beginning has become the assurance at the end that humankind cannot become totally enslaved for there remains in us all the ability to love and fear of that which seeks to destroy us. These feelings keep people alive. As she sings the last phrase for the second time, Wegner lets her voice drop, as if not knowing how to ameliorate her situation.

So it is, that although there are moments of despair, times of resignation and doubt that the chosen path is the right one, the conviction that socialism is the goal towards which people should be striving survives and gives the Liedermacher the will to continue their struggle.
Chapter 8: Love

While it can be argued that interpersonal relationships are important regardless of the political regime in which one is living, it could also be argued that in a society where so much is forbidden songs about love take on a different meaning. People had to be certain that they could trust those to whom they gave their love. If they reached the point where this was indeed possible, then that relationship was valued above all else, because within that relationship individuals could be honest and talk about those things that were important to them.

The love songs in this section certainly include sexual relationships, but they also embrace the love of good friends. Noticeable is the fact that these relationships are with individuals and not with groups, small or large, which supports the following statement made by Maaz:


The importance of such relationships depended, of course, upon the individual's recognition that such a relationship was necessary. Often psychological needs found their expression in only physical satisfaction, either using, as Maaz states, alcohol, nicotine and food, or sex. This occurred as a reaction to the general consensus that negative feelings were to be avoided and happiness controlled. Maaz writes:

Gegenüber dem spontanen Ausdruck wurde Beherrschung und Zurückhaltung verlangt, und wenn das gelungen war, wurde Fröhlichkeit angeordnet. (...) Die wirklichen Themen deas Lebens (Liebe, Sexualität, Ängste, Nöte, Sinnfragen, Bewältigung von Konflikten) wurden nie berührt. Foren und Gruppen mit ehrlichen und offenen, internalen und emotionalen Mitteilungen waren völlig unbekannt.

Clearly then, songs expressing any emotion other than adherence to government goals were in themselves considered critical of the government's treatment of the people,
because they pointed out the necessity for even negative emotion, so that individuals
could face their lives as they were, and not pretend, at least in their minds that their lives
were other than that, a deception which was practised by the government.

The love songs written and sung by Wolf Biermann before his extradition in 1976
reflect his insistence that it is his right to express his ideas and opinions. The GDR
objected to his vulgar language and to any criticism of the regime because they were
trying to present an image to the world of a country where the highest moral standards
were being pursued and where socialism was to become a reality. Biermann in his
inimitable fashion refused to conform to the state's aspirations because of the many
inconsistencies he perceived in the government's execution of justice and human rights.
"Frühling auf dem Mont Klamott" is an example of Biermann's love songs which
shows how Biermann used the theme of love. At the same time as he describes his
love relationship he is constantly aware of and openly critical of the regime. The first
stanzas contains a mixture of romantic and vulgar language, in which Biermann refers to
apartment buildings as "Mietskasernen". From these the chimneys spewed "den
ten gelben Rauch" and as a romantic contrast to this: "Und aus den Hinterhöfen /
stieg ein zarter Frühlingshauch". Biermann's musical interpretation of these lines
contradicts that idea, however. He sings them roughly and with obvious disdain in his
voice, as if to indicate that it is hardly likely that a delicate breath of spring could
emanate from the backyards of these "Mietskasernen". This is underlined by
Biermann's treatment of "Frühlingshauch": he draws out the last syllable to a ludicrous
extent.

The musical accompaniment to the stanzas, stands in contrast to that of the refrain. It is
in a minor key which gives the text a melancholy air, whereas the music for the refrain
begins with a major key, is sung jauntily and changes from the pulse of the stanza
to time. The melancholy of the stanza becomes defiantly confident in the refrain
which in the last line returns to a minor key. The music reflects the text in this instance
because the first indication of his opposition to the state occurs in the refrain which
states that Mont Klamott was a restricted area, and yet Biermann makes no attempt to
couch his disregard for the authorities in language which might weaken his position of
opposition:

Da ging ich mit der Dicken
die ersten Kätzchen pflücken
trotz Magistratsverbot
zum Mont-Klamott

The second and third stanzas describe exclusively the enjoyment Biermann and his
lover find in each other's company and their lack of concern that they could be seen by
others as they climbed Mont Klamott, once again stressing Biermann's open defiance of
the authorities. Biermann's confident rough voice in the second refrain underline his
defiance. However, in the fourth stanza Biermann's defiance changes into something
akin to frustration at the restrictions which he feels so keenly as he seeks comfort in his
lover, in the warmth of her body. He sings:

Und als wir oben standen
Die Stadt lag fern und tief
Da hatten wir vom Halse
Den ganzen deutschen Mief
Ich legte meine Hände
Auf ihren warmen Bauch
Und sagte: süße Dicke
fühlst du den Frühling auch?

As Biermann sings "Ich legte meine Hände / Auf ihren warmen Bauch" his voices
softens slightly only to return to the cynical tone of the previous lines for the last line.
Through the frustration runs the hope that the political situation can be improved,
symbolized by the presence of doves and sparrows on Mont Klamott and by the first
flower buds which are breaking through the rubble and scrap heap which is Mont
Klamott. It is as if Biermann sees his own defiance reflected in the defiance of nature
which appears to survive and bring beauty to the world even up there, "on the rubbish
dump of the last big war".
It is in the final stanza and refrain, however, that the symbols of communism and its counterpart capitalism appear to define most clearly what position Biermann represents. Recognizing they are sitting on the remains of the war, his lover speaks of peace and Biermann compares the setting sun with the non-existence of communism in the West, only in the refrain to give thanks for the ideology and commitment to communism where they are, in the East. He sings:

Wir saßen auf dem Kehricht  
Vom letzten großen Krieg  
Die Dicke sprach vom Frieden  
Ich hörte zu und schwieg  
Wir saßen, bis die Sonne  
Im Häusermeer absoff  
Sahn zu, wie da der Westen  
Die rote Farbe soff  

Auf Kirchen und auf Schloten  
Die selben roten Pfoten  
Wir dankten Marx und Gott  
am Mont Klamott 10

The last two lines of the song are repeated, almost *adagio* and the listener waits to find out if Biermann will resolve the song musically in the major or minor key: he draws out the last syllable of "Klamott" as if to try the patience of the listener and finally in one chord resolves the song in a major key, which emphasizes the confidence he feels in the ideology he embraces.

Biermann's song stands out quite clearly as a song of the sixties during which time critical artists tried to provide a corrective to the government's insistence that socialism had become a reality in the GDR. He creates a stark contrast between the beauty of nature and the ugliness of post-war GDR to do this, thereby making himself vulnerable in a political sense. Biermann belonged to the groups of individuals in the GDR whom Maaz calls "Die Utopisten":

Es waren immer mutige Individualisten gewesen, die Kraft und Geschick besaßen, gegen den Strom zu schwimmen oder das Fähnchen der Gerechten über den stickigen und muffigen Winden der Opportunisten keck wehen zu lassen. Deutlich abgesetzt von den verordneten Phrasen und Lippenbekenntnissen haben sie wesentliche Werte wie
Frieden, soziale Gerechtigkeit und menschliche Würde authentisch und damit glaubhaft darstellen und vermitteln können, und sie haben damit die Verlogenheit das Systems entlarvt.  

Bettina Wegner's song "Nimm deinen Segen nicht von mir" is much more careful in expression, although some of her references to her own situation as a Liedermacherin are nevertheless obvious ones. It seems at first glance to represent a plea by Wegner to her lover/friend not to leave her, to keep loving her when all others have deserted her. Written in a minor key and simple in form (four four-lined stanzas) the song is poignant in its open need for the specific companionship of the person being addressed. The simple rhyming pattern underlines Wegner's very basic need to be loved and accepted as an individual:

Und wenn du in der Tür schon stehst  
dann komm noch einmal wieder  
und hör mich an, bevor du gehst  
und höre meine Lieder.

It is especially the last line of this stanza which leads one to the assumption that Wegner is talking not only about personal relationships but also, and perhaps exclusively about her relationship with the state which will not accept the criticisms expressed in her songs, despite her obvious allegiance to the pursuit of socialism. In the third stanza Wegner describes unequivocally her vulnerability in the situation in which she finds herself:

Leg deine Hand auf mein Gesicht  
so, daß mich keiner sieht  
dann, Liebster, fürchte ich mich nicht  
vor allem, was uns blüht.

Wegner manifests in this song her despair and sadness because so many GDR artists, for whatever reasons, are leaving the GDR for the West, and her fear that she will have no support from people of like mind. It is a quiet plea for understanding which is underlined by repeating the first stanza as the final stanza:
Nimm deinen Segen nicht von mir
laß deine Hände liegen
und deine Liebe und bleib hier
wenn alle Vögel fliegen.\(^\text{14}\).

The last line of this stanza quite clearly refers to the many artists - writers, singers/songwriters - who found the repressive state methods impossible to live with and who therefore voluntarily left the GDR for the West or who were encouraged by the state to leave.

Wegner describes another aspect of love relationships in her song "Immer wieder eine Lanze werfen" which dares yet again to claim that negative feelings need to be expressed. Wegner remains in this song within a four-tone range except for one drop to the dominant at the end of the second line of the second stanza. Remarkable is also the monotonous guitar accompaniment to a text which in contrast is dramatic, especially in the first two stanzas. The song describes the end of a relationship and the use of a regular rhyming pattern (a b a b) in no way detracts from the intensity of the situation. Wegner sings of wounding herself in an attempt to hurt her departing partner, of being caught in the traps that she herself has set for him. The violence and intensity of her emotion is emphasized by the use of dramatic expressions: "eine Lanze werfen", ".... verblute ich" and "... mein Schwert noch schärfen"\(^\text{15}\), all of which are violent in nature. In context these expressions gain significance and intensity:

\begin{verbatim}
   Immer wieder eine Lanze werfen
   wenn sie trifft, verblute ich.
   Ach, ich wollte mir mein Schwert noch schärfen
   doch am Ende treff ich mich.

   Jede Schlinge, die ich lege
   dich an mich zu binden
   ist zum Schluß mir selbst im Wege
   will sich um mich winden.\(^\text{16}\).
\end{verbatim}
Wegner's allusion to friends and colleagues who left the GDR is clear in this song, and so are the despair, sadness, and at the end resignation, as she comes to terms with their departure and with the wounds that their departure causes. The intensely emotional nature of the first two stanzas changes to resignation in the third stanza, the first bar of which differs from the first bar of the other stanzas, which emphasizes the song's change in mood. Whereas in stanzas one and two Wegner describes her emotions in physical terms, in the third stanza her reaction to her lover's departure becomes a verbal one: "Jedes kalte Wort zum Abschied / das ich schleudern will"\textsuperscript{17}, at the end of which she reaches a decision: "darum bin ich lieber still"\textsuperscript{18}. The resignation alluded to in stanza three becomes reality in the fourth stanza:

\begin{verbatim}
Laß dich gehen aus meinem Leben
laß dich nun in Ruh
und will ich dir einen Abschied geben
hör mir nicht mehr zu\textsuperscript{19}.
\end{verbatim}

That many people looked for alternative forms of fulfillment and indeed very strongly felt the need to escape in their relationships from day-to-day repressions is emphasized by a statement which Michael Sallmann made in 1979, referring to his long-playing record "Queitsch":

Eine reine Dissidentenplatte wollte ich nicht machen. Wiesenfrühstück und Queitsch sind mir genauso wichtig, weil das Leben für mich nicht nur aus politischem Kampf besteht\textsuperscript{20}.

It is, however, obvious that in both these songs political constraints invade and therefore cannot be dismissed from any aspect of life\textsuperscript{21}. In his song "Wiesenlied" (often referred to by Sallmann as "Wiesenfrühstück") Sallmann sings about two lovers going for a picnic\textsuperscript{22}. The rhyme pattern he uses is regular - a a b c c b - which creates the feeling that no exterior influences are at work, that between the lovers there is a feeling of well-being. The music which accompanies the verses and is monotonous in character, does nothing to detract from this feeling and provides no contrast to the text.
The metronom also creates an impression of regularity and normality. The lovers travel by bus and then walk "durch tiefe Pfützen" and "im kalten Schlamme" to reach their destination. The picture Sallmann creates reminds the listener of excursions in early spring, which dissipates at the onset of the refrain, evoking other, more negative elements - "Stunden ohne Angst", "fast" - interspersed with the still positive elements of the first stanza:

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Tag mit erster warmer Sonne
Stunden ohne Angst und Hast
War'n wir glücklich und zufrieden
fast
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What appeared to be merely an escape from everyday existence is also an escape from situations which cause fear. Under these circumstances, expressions which appear to describe natural phenomena, take on a different meaning: enormous effort is required in order to withdraw from potentially fear-engendering circumstances expressed by the writer in terms of wading through deep puddles and cold mud. The refrain introduces not only a new depth of meaning to the song, but is by its form a contrast to the six lines of each stanza with its mere three lines and the afterthought "fast".

In the third stanza the outside world intrudes more blatantly on the intimacy which Sallmann seeks to create, as the lovers react to smoke coming from the suburbs:

```
Unsre Waden wurden braun
Später ließen wir sie taun
In unserer Flamme
Mein Kopf lag auf deinem Bauch
Doch wir husteten vom Rauch
Der Vorstadtessen
Den es auf die Wiesen trieb
Da sprachst du: Komm, hab mich lieb
Ich könnt dich fressen.
```

An initial adherence to traditional norms and modes of behaviour erupts in the fourth stanza into vulgar and cheeky conduct, almost in rebellion:
Auf der Wiese voller Dreck
Aßn wir dann Brot mit Speck
Ganz brav und bieter
Und mit Rülpsen sang ich laut
Auf der Decke dir, der Braut
Paar freche Lieder²⁶.

In the final stanza Sallmann describes their unwillingness to leave the idyll they have found and in part created, even to take his lover to work. Within the GDR framework this is a criticism, for the workers were educated to enthusiasm for all activities which were executed for the common good, and this of course included work. The song ends as it started in a major key, which leaves the listener with the feeling that the narrator has no expectations that life will change. It is in fact a denunciation of what is supposed to be a positively directed society, whose goals however can only be achieved by creating fear in its citizens.

In the light of the emotional repression which formed an integral part of GDR existence Gerhard Schöne's song "Alles Liebe" written in 1987 is testimony to the fact that the repression did not stop people forming deeply binding loving relationships or indeed stop them from simply being infatuated. Schöne sings a celebration of many kinds of love to a light, easily flowing accompaniment²⁷. Even though the stanzas are accompanied by music in a minor key and even though some descriptions of love relationships are not of a positive nature, nevertheless he reminds the listener of the many ways in which love can be expressed. Of the five stanzas, four provide contrasting expressions of love. The first stanza, for example, begins with the love of teenagers for their pop star idols which is followed by a description of the way a woman, referred to as "Tante" expresses her love of her pet bird²⁸. Schöne contrasts the single-minded love experienced by two who, although temporarily parted, nevertheless feel a oneness, with the relationship of his neighbours which is far from positive: "Er brüllt sie an, sie sitzt heulend auf dem Bett"²⁹. Despite their differences of opinion, they still exhibit concern for each other - another expression of love.
Schöne sings of the love of two men for each other, exhibited in an affectionate scene he observes when the men enjoy a romantic breakfast and contrasts this with the bawdy lustiness of soldiers who ogle girls, brag about their conquests and exhibit their lust so openly. He continues by contrasting the tender gestures of old lovers with their behaviour at the cemetery when one of the partners has died.

In the final stanza, each line describes a different expression of love, almost as if to say that there are so many, he must list them, instead of giving detailed descriptions. After each stanza, Schöne sings the refrain, which is simply a row of cliches about love, some of which come from well-known love songs, e.g. "Bin von Kopf bis...", made famous by Marlene Dietrich in the film "Der Blaue Engel". This fact and the use of a major key lend the refrain a contrast which is not otherwise present:

Das ist alles Liebe,  
schenk' mir noch ein kleines bißchen,  
parlez-moi d'amour.  
Bin von Kopf bis  
All you need is love, my baby.  
Meistens dreht es sich  
ein Leben lang um dich.

The importance Schöne appears to attach to the many expressions of love described in the stanzas dissipates somewhat in the refrain because of his use of cliches and hackneyed expressions. What is most important is that Schöne sings about these relationships openly, not judging any one of them, not even the homosexuals whose relationships were not recognised in official GDR society.

The year 1987 had not yet brought the confidence in a changing society which was exhibited in songs written in 1988, so one can assume that the lack of commitment in Schöne's performance of this song, exhibited by the minimal voice differentiation he uses, and the contrast between the stanzas and the refrain protected him from a censorship which most certainly would have criticised his placing any importance or
giving any credence to expressions of love and their necessity for a healthy existence. The absence of musical resolution at the end of the song - the song ends on a major third - underlines the role of the listener: one must draw one's own conclusions. As for Schöne, as other songs will testify, he successfully avoided conflict with the state, but at the same time he presented thought-provoking ideas which the listener at his or her own discretion can transfer to the situation in the GDR.

The importance of loving relationships is emphasized in Barbara Thalheim's song "Ich habe einen Freund verloren" in which she describes her friend whom she has lost to another woman. The gap left behind causes her to reminisce about the relationship she had with this man whose major asset seems to have been that he could be trusted, that he made no attempt to disguise his real self. This is described in the following way:

Sonntags trug er weiße Hemden  
Daß man sah, daß jeweils Sonntag war  
Doch er hatte keine zweite Haut  
Und ich hab ihm nie umsonst getraut

There is a musical contrast between the stanza and the refrain. The melody for the stanza is constantly flowing and while there is little musical resolution the listener experiences the enthusiasm Thalheim feels for the relationship she had with her friend. The music in the refrain on the other hand communicates more Thalheim's grief at losing her friend, is melancholy in nature with less movement and a softening in her voice:

Er ist ein Verlust  
Er hat sich verliebt  
Dabei kam unsre Freundschaft unters Rad  
Doch er hat nun eine Frau

The second stanza is interesting in that it contains what could be seen as a political statement: Thalheim describes her friend as a person who gives encouragement and who had taught her to read Neues Deutschland, not an easy task in her opinion. She
goes on to sing about the white shirt her friend wears which she maintains is too pure for love. One is left with the question of her friend's political affiliations and whether in fact he taught her to read the state-controlled newspaper from a different, not necessarily official, perspective and that what he was criticising was the less than peaceful attitude of the government in their relations with other countries. Symbolic of the friend's adherence to peaceful political solutions is the repeated reference to the colour white which has for centuries been both a symbol of purity and of peace. Thalheim concludes this stanza with the statement that a price is paid for any prejudice held - "Jedes Vorurteil hat seinen Preis"36 - and the listener must again ask who is guilty of having prejudices, she, her friend or the state.

Fritz-Jochen Kopka, the author of most of Barbara Thalheim's songs has produced in the song "Was schlimm wär" another instance of the usefulness of love songs to conceal a political message. He describes a man who after work prefers to frequent the local pub because at home there is nothing for him. He despairs because of the need he feels within to give love:

Schlimm ist, nicht geliebt zu werden
Das ist ohne Sinn
Selber noch den Wunsch zu lieben
Wohin damit, wohin?37

The comparison which is made in the second stanza between children and adults leads to the question: "Macht man etwas falsch, wenn man erwachsen ist?"38 The only reply given is: "Schlimm ist, nicht geliebt zu werden / Das ist allzu schwer"39. While these two lines are being played the accompanying music reflects the chaos incurred in a life without fulfilling love relationships, whether they be of a sexual or a platonic nature.

In contrast to the previous song the political significance of this theme does not arise until the third stanza where Thalheim sings that she can accept all manner of difficulties,
only one thing causes despair in her life: not being loved. This is expressed in the following way:

Alles akzeptiere ich, Trümmer, Villen und Beton
Alles nehme ich entgegen für den Streit
Auch den Sturm, die Windstille und das tote Telefon
Nur eines, das ist hoffnungslos:
Wenn es keinen zweiten gibt, dem man wirklich fehlt
Schlimm ist, nirgendwo geliebt zu werden, das ist schlimm40.

The presence of political content which cannot be assessed by the listener with any degree of certainty can certainly be contrived if one takes into account the use of such words as "Trümmer, Villen und Beton" which point to social differences in the population, alienating people from one another, the "Streit" being the conflict which exists between ideology and practice and the uncertainty in the sequence of events which follow the conflict: "Auch den Sturm, die Windstille und das tote Telefon". Yet all this would be bearable, if one had someone for whom one was important. The music used in this third stanza emphasizes these events. For the first four lines the strings play the melody portato changing to a more flowing melody for the final three lines, all the while discordant and without resolution.

Perhaps one of the most poignant of Thalheim's songs is "Für Greta" which combines a spoken text putting Adam and Greta Kuckow into historical perspective and a poem, written by Adam Kuckow for his wife Greta, which has been put to music. As has been shown music does not always provide anything more than a vehicle with which ideas and opinions can be transported. In this song, however, it is obvious that the music plays a very important role, especially in the first part of the song where the text is spoken. As Thalheim relates the story of Adam and Greta Kuckow, who were active in the Berlin Underground Movement during the Third Reich41, the accompaniment also manifests itself as complex, dissonant and serious, with no regular pulse and polyphonic in form. Its ponderous nature exhibits no development and it seems that this is analogous to many a marriage, and in particular to this marriage which
was not permitted to develop, as Thalheim tells us. Adam and Greta Kuckow were arrested by the Gestapo in 1942 because for nine years they had been involved in anti-fascist activities. Adam was sentenced to death and Greta was to serve time in prison. Thalheim describes their plight as follows:


As Thalheim moves into Adam Kuckow's poem, "Memento - Vor meinem eigenen Tod", set to music, the music changes from classical to folk, with guitar accompaniment. The guitar is joined by the classical string quartet instruments at the end of the sung rendition of the poem. For the final section of the poem which is partly spoken and partly sung the classical music takes over. Kuckow's poem expresses his sadness at the final parting in death from his wife, his apology that he has not spoken of the depth of their love in his poetry before, maintaining that their love is immeasurable. He recognizes too how much more difficult for her the judgment of the Gestapo is, for as he writes: "Mit dem eigenen Tod stirbt man nur. / Mit dem Tod der anderen muß man leben." The presence of the classical music creates out of this work an artwork and as such the listener is forced to view it, despite moments of wistful guitar music and romantic sections played by the strings. Thalheim's words draw the past, the plight of the Kuckows, into the present, and as without pause she proceeds to sing Kopka's song "Was mich ergreift" the listener must draw the conclusion that what happened then is happening now. The transition to Kopka's song occurs with a persistent and regular drum beat in the background which symbolizes the beat of the heart about which Kopka writes in his song. It becomes clear that what has left an impression on Thalheim (Kopka) is that the work which the Kuckows began, continued even after they were removed from the scene of action and that this is true of
any effort which is made in the GDR to achieve the goals for which the politically interested and active citizens are striving. She sings the following words:

\[
\begin{align*}
Was \text{ mich ergreift} \\
\text{Ist ein Weg, der schwer zu gehn} \\
\text{Und zu wissen, wir gehn ihn doch} \\
\text{Was mich ergreift} \\
\text{Kost' kein Geld und macht mich reich} \\
\text{Dies zu wissen: Wir hörn nie auf}\end{align*}
\]

There is obviously comfort to be found in the comparison of the two periods of history in which a struggle has taken/ is taking place, comfort to be found in loving relationships which for whatever reason do not last for a long time and comfort to be found in the knowledge that neither the love nor the struggle is in vain. Throughout the song the beat of the heart is everpresent in the musical accompaniment, be it simply in the pulse or in the beat of a drum, to result in the final stanza which states:

\[
\begin{align*}
\text{Einmal bleibt das Herz stehn -} \\
\text{Bestimmt zu früh} \\
\text{Was wir mal begonnen haben} \\
\text{Endet damit nie}\end{align*}
\]

The repetition of this final stanza underlines these several forms of comfort and leaves the listener to consider the parallel between the past and the present, to form the conclusion that, in times where political ideologies and forces suppress feelings, thoughts and feelings, love in its many forms takes on maximum importance and the variation in the texture of the stringed instruments is analogous to the many forms that love can take.

Whatever form the critical love songs took, they stood in defiance of a system which discouraged spontaneous emotion and did not acknowledge the necessity for discussion of the need for psychological needs to be met to achieve the fulfilment of the individual and the collective. The love songs discussed, defied this repressive attitude to speak out about their own emotional needs, and thus make listeners aware of themselves as
individuals with emotions that needed to be consciously, and yet spontaneously expressed, not ignored as the government seemingly believed.
Chapter 9

Die Wende: 1988-1989

When the Berlin Wall was opened on November 9, 1989, it represented the culmination of many signs of unrest which had been fermenting for a long while. These signs reflected the mood of the people and their desire to bring about major changes in GDR life and politics.

The year 1988 in the GDR began with an official demonstration on January 17 in memory of two famous communists, Rosa Luxemburg and Karl Liebknecht. Many unofficial demonstrators carrying placards with the slogan "Freiheit der Andersdenkenden" were arrested for participating without official permission and for accusing the government with their placards of not allowing freedom of speech. Among those arrested was the singer/songwriter Stephan Krawczyk. The irony of the situation lay for him and other unofficial demonstrators in the fact that their demands coincided with those put by Rosa Luxemburg and Karl Liebknecht in 1917, indeed their slogan was a direct quote from Luxemburg. The imprisonment of the demonstrators and Krawczyk's and his partner Freya Klier's decision to leave the GDR rather than endure twelve years' incarceration caused a lot of unrest in the GDR. West German newspapers reported a rush on sympathetic pastors by GDR citizens who wanted to leave the GDR. They were obviously disenchanted with the government's inability to deal with dissenting voices in a logical, reasonable manner, choosing instead to use force and the threat of long-term prison sentences to quash oppositional forces.

Events in other Eastern bloc countries in the first half of 1988 must also have contributed to the people's growing dissatisfaction with not only government policies, but also government practices as carried out by State Security forces. In April and May of 1988 the Solidarity Movement in Poland was making its presence felt in the form of strikes and was successful in swaying large groups of workers to join the Movement.
In Hungary Kadar resigned as party leader in May, and at the beginning of June U.S. President Reagan joined Communist Party leader Gorbachev for the fourth time for a summit meeting. By October 1988 Gorbachev had become State President of the Soviet Union, as well as Party leader, and in December he addressed the United Nations on the principles of freedom of choice and the renunciation of force.

In Poland, at the end of August General Czeslaw Kiszcak met with Lech Walesa for their first formal Round Table discussions. Meanwhile, in the GDR itself, Wittenberg pastor Friedrich Schorlemmer presented twenty theses for social and political renewal. Two days after this occurred the European Community and Comecon opened official relations. All around the GDR the move towards democracy and multi-party systems was becoming apparent and indeed making progress. West German politicians were also contributing to the move to bridge the gap between the two ideologies to create an atmosphere of trust and security within Europe. Indeed Hermann Axen for the SED and Egon Bahr for the SPD presented a joint proposal to promote this very atmosphere on July 7th. At the end of October Chancellor Helmut Kohl further underlined the general shift towards working together with Middle and Eastern European countries and away from Cold War tactics by visiting Moscow.

In 1989 Gorbachev's _perestroika_ and _glasnost_ were realised in many instances. The Solidarity Movement in Poland was relegalised in April. As early as February the Central Committee of Hungarian Socialist Workers' Party endorsed the idea of a multi-party system and on May 2nd Hungary began to dismantle "The Iron Curtain" along its frontier with Austria. At midnight on the 11th October it announced the opening of its frontier to Austria for East Germans. From then until the end of October approximately 50,000 GDR citizens left the GDR by this route. Monika Maron comments on Hungary's decision in the following way:

Es hatte des einen schmalen Auswegs über Ungarn bedurft, um Volk und Obrigkeit die Rollen tauschen zu lassen und der Regierung - zum erstenmal seit dem Bau der Mauer - die Rolle des Ohnmächtigen zuzuweisen. Wir sollen nicht vergessen, daß der Wagemut
On September 25th, thousands of people demonstrated in Leipzig, demanding reforms in the government. Some 6,000 East Germans who had taken refuge in the West German embassy in Prague were given permission to leave for the West in special trains, which passed through East Germany. During the first five days of October another 1,500 East Germans who had taken refuge in the West German embassy in Warsaw were also allowed to leave for the West, to be followed by a further 7,600 who had taken refuge in the West German embassy.

When Gorbachev arrived in East Berlin to participate in the GDR's fortieth anniversary celebration he warned the East Germans of not joining in the shift towards democracy. His warning was appropriate for the government of the GDR, the Spiegel reports, was still using violence to keep the people under control. One eyewitness describes the demonstration in East Berlin on October 7, 1989, as follows:


On the 7th of October, the fortieth anniversary of the founding of the GDR demonstrations for reform in several East German cities meant that security forces were not only on the alert but also actively involved in breaking up the demonstrations. However, two days later when about 70,000 people demonstrated in Leipzig, the security police, although present, did not intervene.

By now the Monday demonstrations in Leipzig had become a regular occurrence, each time with growing numbers, each time peaceful. Finally, on November 9th the Berlin
Wall was opened and the changes which occurred took place at such a rapid rate that the people could not come to terms with what had happened and with what was happening as a result of the end of the Cold War. Those who had actively participated in the demonstrations were among those who brought about the demise of the inner-German border. Christoph Hein, an East German writer, maintained at the protest demonstration held at Berlin-Alexanderplatz on November 4th that it was the people also who brought about the changes already occurring in the GDR before the Berlin Wall came down:

But I think that our memory isn't so bad that we don't know who began the dissolution of these overpowerful structures; who dealt the blow of reason. It was the reason of the street, the demonstrations of the people. Without these demonstrations the government would never have been changed, without them the work that is just beginning would not be possible.

Others are mentioned by Naumann in his foreword to the book *Die Geschichte steht offen*:

Noch nie in der - an demokratischen Aufständen nicht reich geseegneten - deutschen Geschichte haben Lyriker, Romanciers und Publizisten im gleichen Maße jene unbekömmliche, oft schmerzhafte Rolle der öffentlichen und klandestinen Wegbereiter einer politischen Erneuerung gespielt wie in der DDR.

To these can, without a doubt, be added the singers/songwriters who became involved in the many church services and demonstrations which united the people to protest for changes in the government's interpretation of socialism, people like Gerhard Schöne, who despite his criticism of the GDR, nevertheless wanted the GDR to remain a sovereign democratic socialist state and whose songs, written in 1988 and 1989, describe openly his appraisal of the situation in the GDR, all the time embracing the hope that those positive changes would occur to save the GDR.

Written in 1988, Schöne's song "Mit dem Gesicht zum Volke" is a reflection of and a reaction to Michail Gorbachev's innovations in the Eastern bloc countries in the form of
dialogue between government leaders and the people. Krawczyk's forced departure to the West had proven to all East Germans, insofar as they were aware of his departure, that the East German government was not yet prepared to accept a truthful assessment of reality in the GDR, nor to tolerate any criticism. It is this which inspired and forced *Liedermacher* to write and sing about the political situations of other countries, in this case Nicaragua.

The scene is a wide hall, filled with too many people. Schöne imagines himself at this political gathering. Except for the third stanza in which he sings about the entrance of the government representatives as being without ceremonial trappings - "ohne Zeremonienkram" 9, Schöne's description of the scene in the first twelve lines remains at a factual, non-emotive level. His rhyming scheme is simple - a b - and only two words in these first lines reveal the underlying emotion of those present. In the fourth stanza it is the word 'gespannt':

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Der erste Mann des Staates sprach, das Mikro in der Hand,
er sei auf alle Fragen aus dem Volke jetzt gespannt 10.
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The reaction of the people to this statement reflects their enthusiasm and anticipation and is resident in the single word "flogen":

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Gleich flogen ein paar Arme hoch, die Sprecher standen auf...
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For Schöne the scene meant the realisation of a dream he had for his own country. Although he is not familiar with the language being spoken, he can see what is taking place: dialogue. He sings:

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Nur ich verstand nicht allzuviel. Mir reichte, was ich sah.
Ich träumte nicht. Ich saß in Nicaragua 12.
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The music used to accompany the song is played by a band. The keyboard plays an ostinato which consists of the tonic octave and the octave starting from the subdominant and uses arpeggios playing each note staccato and holding the last note of the descending arpeggio. The melody is carried by the singer. When the text indicates that the dialogue between the state representatives has begun, the keyboard introduces a soprano line which is retained to a greater or lesser degree for the rest of the song. Especially in the refrain it plays the reverse of the bass line, holding the first note longer than then to rise to the third and the fifth notes *staccato*. It is almost as though the bass line represents the officials, the soprano line the people (audience) and Schöne as the observer carries the melody line in between these two. In fact, in the postlude this instrumental voice becomes quite busy, indicating that while the song is coming to an end, the dialogue process is still in progress. From the liveliness of this musical line and its positive impact it can be assumed that the dialogue is successful.

In the refrain one learns that the assembly had been given the name "Mit dem Gesicht zum Volke" - facing the people, not from an elevated position - "Nicht: mit den Füßen in 'ner Wolke, nein!" - but face to face 13. The next two verses give a clear indication of what happens in the GDR on such occasions, simply because they describe the very opposite. There is a spontaneous exchange, no prepared phrases or declarations are read from notes. Heckling, laughter and applause seem also to be acceptable, something which in the GDR was always organized before official meetings by government officials. Schöne sings:

Hier las keine Mensch vom Zettel ab. Sie sprachen alles aus.
Oft gab es Zwischenrufe und Gelächter und Applaus.

Das findet immer wieder statt, und jeder darf herein.
Und keine Frage ist zu heiß und kein Problem zu klein14.

The fact that Schöne mentions that anyone who so wishes is allowed to be there and that all issues are considered to be valid only serves to emphasize more the lack of
communication he, Schöne, has experienced in the GDR. After the next refrain Schöne refers to Nicaragua specifically, calling it "stolz", "bedroht", and still in need of foreign aid if it is not to lose hope of economic survival. He encourages the Nicaraguans to add to their list of export items their ability to conduct effective political dialogue, so that other countries can import it, one presumes, especially the GDR:

Doch gibst du nicht nur Wolle, Fleisch, Kaffee und Silber fort.
Nimm auch noch etwas anderes mit auf in den Export.
Ich meine:

Mit dem Gesicht zum Volke...

Gerhard Schöne sang this song in 1988 in the Palast der Republik in East Berlin at a "Fest des Liedes". In a recent letter he wrote:

Es war eine Atmosphäre, die nur so knisterne vor Spannung und sich in spontanem Zwischenapplaus entlud und befreiendem Gelächter. Der Rundfunk hatte die Veranstaltung mitgeschitten, und mir erzählten danach Rundfunkleute, daß sie die Anweisung erhielten, diese Aufnahme nicht zu senden.

Schöne mentions in the same letter that he sang "Mit dem Gesicht zum Volke" at one of the "Festival des politischen Liedes" (it was probably in February, 1989). He writes: "Als ich es bei diesem Festival sang, standen einige geladene Genossen in der ersten Reihe auf und verließen den Saal."

In another of his songs, "Lebenslied", Schöne's intense commitment to life becomes obvious as he sings about its many facets. It is almost as though he is taking stock of his life, deliberately listing all its positive aspects, including the fact that the hair on the back of his head is still growing:

Noch wachsen am Hinterkopf Haare,
noch wählt sich der Wind da hinein.
Importantly, he can still be inspired by that which surrounds him to write songs. In the six stanzas Schöne develops the theme of hope embedded in last line of the first stanza: "Noch fällt mir ein Lied dazu ein." 19

The song begins with an orchestral background playing ascending chords, the guitar at the same time playing a slow melancholy melody line containing many incidental notes giving it a wistful character. The wistfulness is taken over by the melody when Schöne begins to sing. While the orchestral background remains the same, the guitar plays arpeggios as an accompaniment to the melody. Between the first and the second stanzas the orchestra plays an eight-beat chord which seems to signify that for Schöne it is now time to create the song. In the second stanza the atmosphere remains the same and Schöne sings about physical sensations which he enjoys: the burning sensation of schnaps on his tongue, holding his lover's hand and filling his lungs with the smell of freshly baked bread 20.

Retaining the same rhyming pattern in the third stanza - a b a a b - Schöne nevertheless makes changes in his performance which reflect the changing mood of the song. The guitar and the orchestral background are replaced by the piano, and very little changes in his voice as he sings about sensitive issues in the GDR. While admitting that he still shies away from criticising the status quo, he has not been reduced to meaningless word of praise to protect himself from reprisal:

Noch kann ich, was los ist, erkennen,  
lob noch nicht vom Himmel das Blau.  
Doch Scheiße auch Scheiße zu nennen,  
mir dabei den Mund zu verbrennen,  
umgehe ich immer noch schlau 21.

Before the fourth stanza begins the piano accompaniment is joined by the band with special emphasis on the drums. It seems that as a result of not being able to freely express his opinions and obvious truths about the socialist system Schöne's life has
become hectic and superficial - "eilig und flüchtig". Afraid to stay too long in any one place for fear of giving his true feelings away, Schöne suffers in his relationships with others, recognising that as he is not able to get to know others as important as they are to him, the reverse is also true. He very aptly describes the nature of his lifestyle in the second line of the fourth stanza: "Noch trink ich das Glas nie ganz leer". In contrast to the previous stanzas Schöne's voice in the fourth stanza is stronger and more definite in expression, no longer wistful but growing in hope, despite the restrictions. The repetition of the word "noch", especially in this stanza, underlines the hope that as those aspects of life mentioned in the first two stanzas are in a state of change, so is there hope that present restrictions will yet disappear.

The clarinet, which is introduced in the interlude between the fourth and fifth stanzas, has an alluring quality both in its timbre and its melodic line, beginning its melody with a crescendo tone, increasing its volume as it rises melodically, there to decrease the volume. As it descends, the volume swells once more before the fifth stanza begins, at which time the clarinet and the band become an accompaniment to Schöne who here describes his emotional reaction to seeing starving people on the TV news, feeling personally accused by them. Thoughts of the fate of people in other countries leads him to picture with pleasure flocks of swans in flight. Their freedom of movement reminds him of the travel restrictions with which GDR citizens have to live:

Noch seh ich gern Züge von Schwänen,  
noch fühle ich Fernweh dann brennen,  
obwohl ichs so warm hab zu Haus.

Because Schöne describes his longing to travel with the verb "brennen" the listener is made aware of the importance of this freedom to him. Yet, the feeling that things will change lingers as Schöne's voice remains strong and firm, becoming stronger for the final stanza in which he sings of his desire not to lose hope, states and confesses to a feeling of helplessness vis-a-vis authority and to a love of life and the world:
Noch will ich zur Ruh mich nicht betten.
Noch spiel ich nur ungern den Held.
Und glaub doch, die Welt wär zu retten.
Noch häng ich, wie tausende Kletten
am Leben und an dieser Welt 27.

When this song was written (6.1.88) GDR officials were concentrating on Krawczyk and his partner Freya Klier who had come into conflict with officials because of their insistence on determining what they would perform at organised concerts. Such determination must have had an impact on Schöne, underlining his own position.

In October 1989, while recording "Lebenslied" Schöne, because of the many changes occurring within the GDR and consequently within himself wrote the second version to this song which he called "Lebenslied II" 28. This version which was never recorded is illuminating in its acknowledgement of firstly, what reality in the GDR had consisted of, and secondly, the relief of being released from physical, mental and emotional restrictions coupled with the recognition of being guilty of allowing these restrictions to exist. It should be noted that the text can be sung without difficulty to the melody of the original "Lebenslied" and the rhyming pattern is also the same. The fourth stanza is of special importance as it contains so many of the feelings which numerous people in the GDR must have been experiencing at this time:

Und endlich das späte Erwachen,
die Angst geht uns einfach verlorn.
Uns wachsen Gesichter. Wir machen
den Mund auf zum Schreien und Lachen
und fühlen uns wie noch mal geborn 29.

What is evident is the lack of coded language. Feelings are called by their names, there is no more need to hide what is real for fear of official reprimand or even punishment. It stands clearly in direct contrast to the message contained in his song "Lied von der zu früh aufgestandenen Wahrheit" which was written in February, 1988. An important theme in the song within the general theme of the role of Liedermacher in the GDR is
time. For many *Liedermacher* the timing of their writing and performance is essential if their songs are to have any impact on listeners. This is true especially if they see their role as reporting and commenting on government policies and action. There would seem little point in engaging one's energy in hefty criticism of the government if the issue has already been superceded by another political issue. Subsumed in that idea is the mention of the many official authorities in the GDR whose area of influence inevitably included censorship. Although censorship did not officially occur, it was know to play a major role in the publication and recording industries, in fact in all media.

What Schöne does textually is to cleverly intertwine the themes of time and censorship, in each of the stanzas, at the same time aligning time and place. In the first stanza, for example, he begins with the following:

> Am Montagmorgen, es war noch dunkel, ist eine Wahrheit zu früh erwacht. Sie schief im Hirne von einem Sänger und hat den Mann um den Schlaf gebracht.  
> Jedoch der Zensor in seinem Kopfe rieb sich bedenklieh das fette Kinn. Er soll lieber noch bißchen warten, vielleicht bis morgen, wie er ihm riet,...

At first the phrase "zu früh" refers only to the particular time of day - "Montagmorgen". In this instance the singer himself is the censor. Presumably his previous experiences have taught him to be cautious about singing at inappropriate times and places, and he, because of this, has become both cautious and sensitive. Interestingly, Schöne speaks of the censor's voice within the singer as of a separate person, for he sings: "... vielleicht bis morgen, wie er ihm riet..." His considerations lead him to wait till tomorrow to reveal the truth.

In the second stanza the singer wanted to sing the song containing his "truth" the next evening during his guest appearance in Nettelbeck. At this stage it becomes obvious that what Schöne is doing is leading the listener along the path of censorship in the
GDR. He is also making the listener aware of the means used by *Liedermacher* to avoid having their works censored:

Die Klubhausleiterin las the Texte und legte einen der Texte weg. 
Denn diese Strophe sei ihrer Meinung zwar völlig richtig, doch zu direkt. 
Sowas wird heute nur angedeutet, dir wird umschrieben oder versteckt 32.

The result of the singer's attempt to make the truth public is that he is advised to wait, perhaps a week. The time between the attempt and the suggested time of performance has become longer. He takes the advice of the club manager and a week later, as described in the third stanza, he presents his song to the manager of the radio network who promises to play it, but not just yet because:

Die gegenwärtig-speczielle Lage sei kompliziert und nicht seine Schuld. 
Es hieße jetzt nichts überstürzen, erst einmal Ruhe und viel Geduld 33.

The singer/songwriter is treated in an extremely patronising way. At least the club manager had been honest in her appraisal of political necessities. The manager of the radio station however uses cliches to cover his back, treats the singer/songwriter like an impatient child and advises him to wait a month before trying again, which the singer, still hopeful, does.

In the fourth stanza, Schöne presents his song to the TV station where he is confronted with the political implications making his song public. The management praises his song, at the same time mentioning vague ideological difficulties:

Die fandens toll, nur passe es leider nicht in die Studiodekoration. 
Die sei zartrosa, alles im Nebel, da sei das Liedchen wohl viel zu klar. 
Auch in der Leitung gäbs noch Bedenken. Das Lied sei gut. 
Bloß nicht dieses Jahr 34.

What officialdom requires are not clear and direct truths about reality, but veiled statements of a non-committal nature. The singer/songwriter is advised to wait an even
longer time before his next attempt to perform his song. As a consequence, two or three years later he returns to the first venue he chose and bravely performs his song only to find that "Was dieser Typ sang, war Schnee von gestern. Jetzt wurde anders hier diskutiert" 35. The last line of this final stanza gives little hope that he will be moved to sing about other truths at appropriate times:

Am nächsten Morgen, es war noch dunkel, hat eine Wahrheit ihn früh geweckt 36.

The previous four stanzas all concluded with the line "mit der zu früh aufgestandenen Wahrheit in jener Strophe von seinem Lied" 37. Schöne performs this line in contrast to the rest of the stanza in a forced, loud voice. He sings the whole on the tonic except for "in jener Strophe" which is sung on the dominant, and for this part is joined by the drums and several brass instruments to emphasize his jarring, loud singing.

The first two lines of each stanza are reminiscent of Wolf Biermann's music which is appropriate as it underlines the very difficulties mentioned in stanzas two, three and four and puts them into a concrete context. The third line of each stanza is performed using sprechgesang which changes into a melodic descent with no voice change and then into a folk-like melody with traditional harmony, underlining the historical significance of the song. Till this point in the song, Schöne is accompanied by the guitar and the saxophone.

The recurring musical motif which recalls the past Liedermacherszene, the intertwining of the themes of time and censorship, and the way in which the song textually returns to its beginning in the last line show how Liedermacher were placed, show too, because of the uncoded message, that changes were taking place and were indeed anticipated. What is also clear is that Schöne expects to be treated as others before him, which is borne out in his closing of the circle at the end. Schöne writes that he sang this song in front of an audience of several thousand at a church conference in the early summer of 1989 in Leipzig. He writes further:
Durch Perestroïka ermutigt, trauten sich viele Künstler (so auch ich) mehr an politischen Aussagen und Anspielungen in ihrer Arbeit zu formulieren... Und diese undefinierte Tabugrenze auszutesten, die sich ja auch immer verschob, das gehörte beim Liederschreiben dazu.

It is this point which is particularly important, that the Liedermacher just simply never knew for sure whether their criticisms would pass censorship or not, because the rules were always changing. Schöne's statement also shows that Gorbachev's introduction of perestroïka and glasnost did in fact give some East German artists the courage to test a little more than before how far they could now go with their criticism.

The few bars of music which conclude the song sound very much like folk dance music which tends to infer that the GDR had danced to the tune of extreme censorship for forty years.

Almost a year later Schöne wrote the song "Das weiße Band" about which he writes:

...sang ich vor einigen Tausen Zuhörern beim Evangelischen Kirchentag im Frühsommer '89 in einer riesigen Leipziger Messehalle während eines zweistündigen Konzertes. Die Leute reagierten... auf das "weiße Band" sehr lautstark, etliche knüpfen sich farbeige Bänder ans Auto, einer heftete den Text in das Heckfenster seines Austor und schrieb mir danach die Abenteuer, die er deswegen mit der Polizei erlebt hatte.

As he explains in the song, the white ribbon was used by those GDR citizens who wished to leave the GDR for the West. Many had become disenchanted with the fact that despite signs of democracy in other Eastern bloc countries, especially in Poland, the GDR government had not yet responded to Gorbachev's move to a more democratic socialism/communism.

Schöne uses the theme of colour in "Das weiße Band" to describe his reactions to the white ribbons and what they symbolized. As accompaniment he uses the guitar and the band as an unintrusive background for this energetic song in 3/4 time. The energy of the song seems to stand in contrast to its text for the first three stanzas in which Schöne
respectively builds upon the colours white, black and grey. In the first stanza he sings of the snow-white ribbon which is a symbol of the people

Die uns signalisieren,
daß sie kapitulieren,
daß sie es nun aufgeben,
hier noch weiter zu leben 40.

Schöne also sees the ribbon as representing a reproach to the regime which failed to meet its people's needs and his reaction to their departure is:

Ich schwöre mir heimlich und leis:
Nie hisse ich Weiß! 41

Instead, in the second stanza, he sings that he will hoist a black ribbon and will go into grieving for all those who are leaving now or who will leave in the future. He proceeds to describe the many groups and individuals for whom he will grieve:

Die sich oft mit uns stritten,
mit uns lachten und litten,
die das Fernweh fortwehte,
die der Wohlstand verdrehte,
die 'ne Lippe riskierten,
irgendwann resignierten
und zogen den trennenden Strich.
Um die trauer ich 42.

In the third stanza Schöne uses the grey ribbon as a symbol of guilt - "wie ein aschenes Kleid" 43 - which has religious significance. In a religious context, the sackcloth and ashes are embraced by penitents. Schöne implies by using this that every GDR citizen is guilty of having allowed the political repressions, of having been too indifferent and of not living out their convictions, giving in instead to the will of others, instead of protesting vehemently. He adds that the closed borders meant that the people felt powerless and therefore they did not react to the double moral of the state 44. Thereby he shows his understanding of the predicament and numbers himself among those who are guilty.
The music and the rhyming pattern of the song - ababcddeeff - remain constant. What changes is the negative feeling which is reflected in minor key used. The fourth and fifth stanzas, in contrast to the first three, reflect the energy and positive movement in the music. In the fourth stanza, for example, Schöne states his political affiliations:

Ein rotes Band laß ich wehen.  
Das heißt: Ich bleib hier!  
Man kann es nicht übersehen.  
Damit sage ich dir:  
Ich will hier was bewegen,  
mich zur Ruhe nicht legen.  

Therein lies the reason for the energy in the music: Schöne wants socialism to succeed, wants to be part of its success and has no intention of giving up. He wants to be a critic, one who inspires people to act. He sings:

Das Salz auf dem Brot will ich sein...  
nicht Zucker im Wein.  

Another element, justifying the positive nature and energy of the song is confidence which appears as the text becomes high-spirited:

Vielleicht knüpf ich noch ein grünes  
Band. Wie find' st du das?  
So ein verwegenes, kühnes,  
wie das Unkraut, das Gras.  

Weeds and grass take on human characteristics and become daring and brave in their fight for survival. They are symbolic because of their colour and their persistence, their hope, never entirely dead, surviving the machinations of what appear to be omnipotent institutions:

Es blüht auf und vermehrt sich.  
Ja, es wuchert und wehrt sich.  
Es tut meinen Augen so gut  
und macht wieder Mut.
A lot of the impact of this song lies in the way Schöne has used an unimaginative rhyming pattern to greatest effect. In the first stanza, for example, the use of the verbs "signalisieren", "kapitulieren", "aufgeben" and "leben" 49, at the end of lines five to eight respectively, gives strength to the reaction to the white ribbons. A similar technique is used in lines five to eight in the second stanza where assonance - "litten und stritten" - and alliteration - "lachten und litten" and "das Fernweh fortwehte"50 - are used to produce a quite astounding effect, proving that a simple rhyming pattern with simple poetic tools, underpinned by energetic music can increase the power of a poetic statement.

Just as successfully, Schöne uses the metaphor of the loyalty of a dog to his master to describe his relationship to his country, the GDR in "Ich bin dein Hund". The prelude to the song is reminiscent of the music used to accompany the well-known Western cartoon figure "The Pink Panther". This "Pink Panther" music is played in jazz-style on a keyboard accompanied by the rhythmic brushing of cymbals and constitutes the ostinato for the entire song. He further sets the scene for the song with the very light, peaceful voice he uses, and the guitar accompaniment which commences with his singing. The words of the first two stanzas then proceed to paint the picture of a loyal dog, completely subservient, unconditionally loving and protective under all circumstances. In the first stanza he sings:

Ich bin dein Hund, dein altes, treues Tier.
Die Kette brauchst du nich, ich häng ja so an dir.
Bin dir ohne Zwang ergeben. Wau wau wau!
Schenke dir mein Hundeleben. Wau wau wau!51

This picture is shattered, however, in the third stanza in which the music becomes more definite and aggressive as it changes into the relative major of C. The accompaniment remains constant in its slow, laid-back jazz style, but is joined by the piano which for the first two lines of the stanza remains part of the background accompaniment. At the third line of the stanza, the piano begins to play the melody,
joining Schöne and thereby underlining the statement contained in the third and fourth lines of the stanza, a statement which appears to contradict what has been previously stated:

Ich bin kein Schoßhund, der die Hand dir leckt,
kein Boxer der die Zähne bleckt,
kein Schäferhund, der dich bewacht,
kein Vieh, das Männchen macht\textsuperscript{52}.

At this point the listener becomes aware of Schöne's intention to contrast what the state expects of him, already described in the first two stanzas, with what he is willing to be to the state:

Ich bin dein Hund, dein eigenwilliger.
Wenn mich mein Stern ruft, streun ich ruhelos umher\textsuperscript{53}.

He continues to state his position by making obvious references to the activities of the Staatssicherheitsdienst and to the fact that these are destructive to the relationship between the state and its citizens. His repetitions in lines three and four underline his attack on the state security police who invaded people's freedom and privacy by planting bugging devices in suspects' apartments, and by having them watched, often not making any attempt to conceal their intentions:

Lasse mich von Wanzen plagen, wau wau wau,
lasse mich von Häschern jagen, wau wau wau\textsuperscript{54}.

The play on the word "Wanzen" was a common one in this society which was indeed plagued by bugging devices in much the same way that nature's own bugs are capable of doing. In case the listener might misconstrue his position, Schöne very clearly presents it in the final stanza:

Ich bin dein Hund, dein altes, treues Tier,
brauch deinen Herzschlag, deinen Atem neben mir\textsuperscript{55}.
Schöne obviously aligns himself with the principles of socialism, just not with the idea of accepting everything the government interprets as being part of the socialist ethos. In his assessment of GDR reality he also mentions the possibility of its not surviving in its present form. Considering that the exodus out of the GDR had not reached the proportions which were to occur between August and October of 1989, it seems obvious that the intellectuals at least anticipated some major changes within their society. This was reflected not only in the increasing number of people wanting to leave the GDR for the West and the social instability brought about by it, but also in the government's obvious inability to deal with a rapidly declining economy and the enormous environmental problems which had become insoluble in the face of it. Schöne sings the following:

Sollte ich dich überdauern, wau wau wau,  
werd ich endlos um dich trauern. Wau wau wau!  
Werd verkümmern, gehe jämmerlich zugrund,  
wie 'n armer Hund56.

Schöne's change of approach after the second stanza is reflected in the accompaniment. The piano takes over the electronic keyboard's ostinato two octaves higher making its presence more important before the third stanza begins. The positioning of the ostinato remains for the first two lines of the third stanza, after which the piano takes first a melodic role and then a harmonic one. Between the fourth and fifth stanzas the accompanying instruments are joined by the saxophone which plays the melody alone for several bars before Schöne joins in to sing for nine bars. The instruments continue for one further bar before the fifth stanza begins. At the end of the fifth stanza there is a postlude which includes Schöne using his voice as an instrument, once again joined by the saxophone. Towards the end of the postlude, Schöne lets his voice sink into a deep growling tones, fading out gradually with the other instruments.

Schöne very clearly continues the tradition of discussing and reacting to political events in his songs. He compares the situation in Nicaragua with that of the GDR, without
actually mentioning the GDR. By doing this, he shows that he was capable of expressing his opinion and avoiding conflict with the government. He sings of the problems he has with the censorship inherent in the very framework of GDR life and is truly critical of this process in his song "Lied der zu früh aufgestandenen Wahrheit". This song, however, was recorded at a time when the government had already become incapable of dealing with the smallest issues. Although Schöne shows sadness in "Das weiße Band" and criticises the behaviour of the government towards its citizens in "Ich bin dein Hund", there is sufficient evidence in all these songs that Schöne did not lose hope that the GDR could change and in the process of change remain a sovereign state.
Conclusion

The critical songs I have analysed reflect the position of *Liedermacher* who wanted to be part of a socialist society despite the inconsistencies evident in the state's implementation of Marxist socialism. They are indeed the continuation of a song tradition, both in Germany itself and within the international workers' movement. Likewise, despite the presence of sadness in some songs (notably Bettina Wegner's), and despair in others, the thread of hope is present to a lesser or greater degree in all the songs, underlining the conviction of these *Liedermacher* that the political struggle of which they were a part was worthy of their participation.

The state's constantly changing and ever inconsistent prescription of socialist realism led to an insecure professional existence for most, and to extradition in the case of some. Criticism has been levelled at many artists who applied to leave the GDR and were consequently bought by the Federal Republic, just simply allowed to leave or given long-term visas to move around freely in both East and West to make their presence in the GDR less difficult for those in power. Yet who can dare to criticise anyone whose life was made increasingly difficult, who was not allowed to practise his or her profession, who had to sit back and watch their children's future being thwarted, because they, the artists had had the effrontery to criticize the state?

The songs criticising actually existing socialism in the GDR form a legacy of hope, hope that life provides alternatives, "trotz alledem"¹. The critical *Liedermacher* sustained the belief in the inevitability of socialism / communism and because of that, in the inevitability that in all ways their lives and the lives of those around them would improve. For, in essence, socialism and ultimately communism embodied their idea of utopia. However, the critical *Liedermacher* did more than this: they, as part of their hope, depicted the reality of socialism in the GDR with the intention of naming the
problems. Once named, these difficulties could then be resolved. That, at least, was their hope.

In their songs, the critical Liedermacher evoked feelings, made their listeners aware of emotions and ideas which had been suppressed. They saw their role as an active, rather than passive one, for it was not their intention to leave to others work in which they could be involved. Moreover, while the critical singers / songwriters certainly presented thought-provoking songs, they also continually questioned their own role in society. In part, this occurred because they had to reassess constantly the way in which they could present their ideas within the parameters prescribed by the government, written and unwritten, but also because of the problems they faced in their personal lives as a result of their public persona. It was, however, also due to the very nature of their critical attitude that the critical Liedermacher should turn their criticism upon themselves to assess their affectiveness in society as a whole, and to redefine their professional, and sometimes personal goals, for often it is difficult to separate these two.

Critical Liedermacher of the sixties and seventies reacted defiantly to their socio-political environment and therefore frequently found themselves in conflict with the government. In the course of time those Liedermacher who, while they undoubtedly criticised what the government was doing, yet wished to avoid direct conflict with state representatives, moved towards themes and language, sometimes the use of musical accompaniment, to give expression to their reactions to particular situations in the GDR. Despite having to change their approach to criticism in the eighties, with the exception of Krawczyk whose critical songs embrace the open defiance of earlier years, the critical Liedermacher nevertheless retained a firm grasp of their right to freedom of thought and that, in itself, is an important element of hope.
Bettina Wegner wrote a simple, yet poignant poem entitled "Hoffnung" which contains some GDR-specific expression, but includes also some descriptions of hope, relevant to many Western societies:

Hoffnung

Eine Haustür ohne Klinke
Ein Kind ohne Schlüssel
Ein Garten ohne Zaun
Eine Liebe ohne Anspruch
Eine Straße ohne Autos
Ein Minister am Band
Ein Lehrer ohne Tadel
Eine Schule ohne Zeugnis
Ein Gefängnis ohne Gitter
Ein Soldat voller Würde
Ein Betrieb ohne Stopuhr
Ein Buch ohne Zensor
Ein Gespräch ohne Argwohn
Eine Kneipe ohne Schankschluß
Eine Gruppe ohne Spitzel
Ein Wald ohne Schilder
Ein Chemiewerk ohne Giftstoff
Eine Wiese nur für Kinder
Eine Klinik gegen Trauer
Eine Stadt ohne Selbstmord
Eine Jugend ohne Ausweis
Ein Alter voller Lust
Eine Reise um die Erde
Eine Frau ohne Ohnmacht
und ich ohne Angst².

What remains is simply that critical songs played an important part in the opposition movement within the GDR and that they truly reflected the repression which was an integral part of the government's treatment of its citizens, the difficulties with which the people had to live and the measures they resorted to, in order to live with the fear that surrounded them. Seen historically, they represent a legacy of hope in the future, embraced by many people in the GDR.
Introduction
Nos. 1 - 12


3. Ibid.


5. Ibid, p.16.


8. Ibid.

9. Ibid.

10. Ibid.


12. Gerhard Hofmann in his dissertation Das politische Kabarett als geschichtliche Quelle states clearly the difference between the analysis of cabaret texts and purely linguistic interpretations. He writes: "Während dort die Biographie des Autors zunächst einam der Erschließung des Textes eher hinderlich ist und erst in einem späteren Stadium zugezogen wird, ist sie hier originärer Bestandteil, ja, sie stellt das Werk des jeweiligen Kabarettisten zuerst einmal in den richtigen Zeitbezug". (Hofmann, Gerhard, Das politische Kabarett als geschichtliche Quelle, Haag + Herchen Verlag, Frankfurt / Main, 1976, p. 3.)
Section One

Chapter 1 Socialist Realism Nos. 1-74


5. Ibid, pp.16-17.


7. Ibid, p.193

8. Ibid, p.191

9. Ibid, p.201


12. Ibid, pp.21-22


22. Ibid.
27. Ibid, p.222.
28. Ibid.
32. Ibid.
33. Ibid, p.87.
39. Ibid.
41. Ibid.
42 Cited in Leitner, p.67.
43 Ibid, p.66.
44. Ibid.
47. Ibid.
50. Weimarer Beiträge, 7/79, p.44.
51. Ibid.
52. Büscher, Wolfgang & Wensierski, Peter, Null Bock auf DDR, Rowohlt, Reinbek bei Hamburg, 1984, pp.82-83.
54. Ibid.
56. Ibid, pp.81-82.
60. Ibid.
62. Ibid, p.76.
Chapter 2 The Song Movement Nos. 1-90


2. Nyffeler, Max, Liedermacher in der Bundesrepublik Deutschland, InterNationes, Köln, p.6.

3. Op.cit., Kesting, p.120.


7. Ibid.


9. Ibid.


12. Ibid, p.11.


15. Ibid.


17. Ibid.


20. Ibid.


24. Ibid.


27. Ibid.
28. Ibid.
34. Ibid, p.151.
35. According to Fritz Hennenberg's notes on Brecht's songs, Brecht's intentions for this song were clear: "Unter dem 21. Dezember 1948 notiert Brecht in seinem Arbeitsjournal, er habe <ein kleines Lied für die FREIE DEUTSCHE JUGEND gemacht (AUFBAULIED)>. Ein Aufruf zur eigener Initiative war beabsichtigt, ohne Verbeugung vor Autorität". (In: Hennenberg, Fritz, Brecht Liederbuch, Suhrkamp, Frankfurt/Main, 1985, p.484.) Of interest is also that Brecht withdrew his association with the text such that on some manuscripts the author of the text is unnamed. (Ibid.)
42. Ibid.
43. Ibid, p.172.
It is interesting to note what is reported in the *GDR Review* 5/84 on the influence this programme came to have on its young people:

"Today it is impossible to estimate the vast amount of advice which the <DT 64> editors have passed onto young people, advice which covers a wide sphere of questions, e.g. on human relationships, school, work, politics etc. In addition <DT 64> reports on youth collectives in the enterprises, the sense of responsibility shown by young people on youth projects, as well as interesting ways in which young people can spend their leisure time.

Two thirds of the programme is taken up with music, all genres receiving an airing, e.g. dance music, political songs and classical pieces. Once a month young people can sit alongside the disc jockeys, participate in the choice of music and even announce the titles on the air. The studio receives over 100 telephone calls per day. In addition to requests these deal with offering items for exchange, greetings to friends and odd bits of information, etc. All these messages are processed and broadcast to the listeners. It is precisely this type of direct contact which makes <DT 64> the most popular programme for young people."

Obviously, this programme was intended as a means of further influencing the thinking of the young people, while seeming to cater to their self-appointed needs.


57. Ibid.


60. Ibid, p.95.

61. Ibid, p.82.


63. Ibid, p.102.

64. Ibid, p.103.

65. Ibid.


68. Ibid.

77. Ibid., pp.159-160.
84. Ibid, pp.342-343.
88. Ibid.
Chapter 3 Hope Nos. 1-16


2. Ibid.


4. Ibid, p.45.


13. Ibid, pp.73-74.


16. Ibid.
SECTION TWO

Chapter 4  Socialism  1 - 92


2. Ibid.

3. Ibid.

4. Ibid.

5. Ibid.

6. Ibid.


9. Ibid.

10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid.

15. Ibid.

16. Ibid.

17. Ibid.

18. Ibid.

19. Ibid.

20. Ibid.

21. Ibid.

22. Wegner does not only direct her criticism at the citizens of the GDR, but to others, as one can see in the song "München, Oktober 1980", in: Wegner, Traurig bin ich sowieso, p.60.

23. In Wegner's song "Meine Straße", in: Wegner, Bettina, Traurig bin ich sowieso, p.78, for which I unfortunately could find no recording, it becomes clear that in order to obtain special favours or luxury articles in the GDR, one had to be prepared to either barter in some way or use one's acquaintances to obtain those favours, by virtue of the positions which they held.. This is a kind
of discrimination: it discriminates against people who are not in a position to trade anything. Wegner looks on the situation as something undesirable, especially in a supposedly Marxist state. She describes the situation as follows:

Wenn die Schuhverkäuferin von der andern Straßenseite zum Gemüsehändler geht, wird von der Gemüsefrau unterm Ladentisch polklt und die fummelt und die polkt und tut endlich Spargel finden während unter ihrem Tisch Schuhe made in France verschwinden.

Wegner cites four other examples before she comes to the following conclusion:


The last three lines underline the difficulty for those people who, like Wegner, have nothing to barter, or who do not have the personality to barter, without being cheated in the process. John Ardagh describes this bartering process in his book Germany and the Germans (1991) in some detail, stating that, if the required goods were not available from contacts in the East, people resorted to subterfuge in order to utilise contacts in the West. (p.390)

25. Ibid.
26. Ibid.
27. Ibid.
28. Ibid.
29. Ibid.
30. Ibid.
34. Ibid.
35. Ibid.
36. Ibid.
37. Ibid.
38. Ibid.
39. Ibid.
40. Ibid.
41. Ibid.
42. Ibid.
43. Ibid.
44. Ibid.
46. Ibid.
47. Ibid.
48. Ibid.
49. Ibid.
50. Ibid.
51. Ibid.
54. Ibid.
55. Ibid.
56. Ibid.
57. Ibid.
59. Ibid.


62. Ibid.

63. Ibid.

64. Wolfgang Leonhard, in his book, Das kurze Leben der DDR, states unequivocally that its lack of democracy was the GDR's major problem in its relations to other countries. He writes:

Die Schwierigkeiten in den Beziehungen zur DDR und einigen anderen Ostblockstaaten liegen nicht, wie manchmal angenommen, in der unterschiedlichen Wirtschaftsordnung - "sozialistische" versus "kapitalistische" Länder - sondern vielmehr in dem tiefen Gegensatz zwischen Diktatur und Demokratie. (p.171.)


66. Ibid.

67. Ibid.

68. Ibid.

69. Ibid.

70. Ibid.

71. Ibid.

72. Ibid.

73. Ibid.


75. Op.cit., Krawczyk, "Ballade vom großen und vom kleinen Bruder".

76. Ibid.

77. Ibid.

78. Ibid.

79. Ibid.

80. Ibid.

81. Schwarz, Ulrich, "Rebellion hinter der Mauer", in: Der Spiegel, 1.2.88, p.19.

84. Ibid.
86. Ibid.
87. Ibid.
88. Ibid.
89. Ibid.
90. Ibid.
91. Ibid.
92. Ibid.
Chapter 5 The Role of the Liedermacher Nos. 1-48


2. Ibid.

3. Ibid.

4. Ibid.

5. Ibid.


10. In the early eighties Bettina Wegner spent a lot of time in the West, until she finally made a permanent break from the GDR to make her home in West Berlin. One of her songs, "Mir fällt ein, was ich wollte", expresses the dilemma in which she and other professional artists found themselves in the GDR. This dilemma is underlined in the song by the refrain:

Und ich nehme, was ich streichel und ich nehme, was ich haß und ich bin noch am Leben und ich will auch noch was.

The refrain also provides a contrast to the five stanzas as it alone is sung in a minor key, which resolves into a major key on the last note. The musical resolution implies the presence of hope, despite the dilemma. The stanzas are sung in a major key, and indeed the text is predominantly positive in content. Many of the major themes of Wegner's work are mentioned. For example, her position as a singer/writer in the GDR:

Ich bin Sänger im Ausland und ich sing nicht zu Haus nicht ein einziges Töch, denn man setzte mich raus Und nu schrei ich und weine, dabei hab ich noch Glück über feindliche Sender kommt ein bisschen zurück.

In the third stanza Wegner expresses her concern for others as she sings: "Und der Kummer von einem ist der Kummer der Welt / und die daran zerbrechen, die sind mir mein Held" Further she criticizes official injustice in the GDR: "Und ihr habt was versprochen und ihr hielten es nicht / und wer euch erinnert, der kommt vor Gericht". (Wegner, Bettina, "Mir fällt ein, was ich wollte", on: LP Weine nicht, aber schrei, 25 339, CBS Schallplatten, Germany, 1983.)


14. Ibid.

15. Ibid.

16. Ibid.

17. Ibid.


19. Ibid.

20. Ibid.

21. Ibid.

22. Ibid.


24. Ibid.

25. Ibid.

26. Ibid.

27. Ibid. Refer also: Sallmann, "Ich taug zum Staatsfeind nicht".


29. Ibid.

30. Ibid.


33. Ibid.

34. Ibid.

35. Ibid.

36. Ibid.

37. Ibid.

38. Ibid.
39. Ibid.
40. Ibid.
41. Ibid.
42. Ibid.
43. Ibid.
44. Ibid.
45. Ibid.
46. Ibid.
47. Ibid.
48. Ibid.
Chapter 6  Everyday Life  Nos. 1-181


2.  Leitner, p.117.


4.  Ibid.

5.  Ibid.

6.  Ibid.

7.  Ibid.

8.  Ibid.

9.  Ibid.


11. Ibid, pp.84-85.


13. Ibid.

14. Ibid.

15. Ibid.

16. Ibid.

17. Ibid.


19. Ibid.

20. Ibid.

21. Ibid.


25. Ibid.
26. Ibid.
27. Ibid.
28. Ibid.
29. Ibid.
30. Ibid.
31. Ibid.
32. Ibid.
33. Ibid.
36. Ibid.
37. Ibid.
38. Ibid.
42. Ibid.
43. Ibid, p.181.
45. The rights and the emancipation of women is a subject which Maaz also takes up in Der Gefühlsstau:

Gleichzeitig lieferte der Staat mit der verlogenen Emanzipationsideologie, die niemals eine wirkliche Gleichstellung der Frau ermöglichte, sondern stets ihre Unterwerfung unter ökonomische Zwänge und ihre "Vermännlichung" erwartete, den geeigneten Rahmen, die wirkliche seelische Not vieler Frauen auf die äußere Karriere abzulenken, wo innere Erkenntnis und Reife am Platze gewesen wäre. Das Sozialsystem und das patriarchale Herrschaftssystem haben der Frau mit der beruflichen Karriere lediglich dreifache Belastungen durch Arbeit, Haushalt und Kinder beschert, was indirekt, aber um so wirkungsvoller die Schädigung der Kinder gefördert hat. (Maaz, p.39.)

48. Ibid.
49. Ibid.
50. Ibid.
53. Ibid.
54. Ibid.
55. Ibid.
56. Ibid.
57. Ibid.
58. Ibid.
59. Ibid.
60. Ibid.
61. Thalheim, Barbara, "Alte Frau im Winter", on: Und keiner sagt: "Ich liebe dich".
62. Ibid.
63. Ibid.
64. Ibid.
67. Ibid.
68. Ibid.
69. Ibid.
70. Ibid.
71. Ibid.
72. Ibid.
73. Ahrends, Martin, "<Ich begehre ein offenes, öffentliches Sein>", in: Die Zeit, 12.2.88.
75. Ibid.
76. Ibid.
77. Ibid.
78. Ibid.
79. Ibid.
80. Ibid.
81. Ibid.
82. Ibid.
83. Ibid.
86. Ibid.
87. Ibid.
88. Ibid.
89. Ibid.
90. Paulus-Härle, Gerhard, "Traurig bin ich sowieso", in: Rhein-Neckar Zeitung, 22.5.80.
93. Ibid.
94. Ibid.
95. Ibid.
96. Ibid.
97. Ibid.
98. Ibid.
99. Ibid.
102. Ibid.
240

103. Ibid.
107. Ibid.
108. Ibid.
109. Ibid.
115. Ibid.
116. Ibid.
119. Ibid, p.29.
121. Ibid.
122. Ibid.
125. Ibid.
126. Ibid.
127. Ibid.
128. Ibid.
129. Ibid.
132. Ibid.
133. Ibid.
139. Ibid.
144. Ibid.
145. Ibid.
146. Ibid.
147. Ibid.
148. Ibid.
149. Ibid.
150. ibid.
151. Ibid.
152. Ibid.
153. Ibid.
154. Ibid.
155. Ibid.
156. Ibid.
157. Ibid.
158. Ibid.
161. Ibid.
162. Ibid.
163. Ibid.
164. Ibid.
166. Ibid.
167. Ibid.
168. Ibid.
170. Ibid.
171. Ibid.
172. Ibid.
173. Ibid.
174. Ibid.
177. Ibid.
178. Ibid.
179. Ibid.
180. Ibid.
181. Ibid.
Chapter 7  Hope, Dreams, Longing, Utopia  Nos. 1-73


2. Ibid.

3. Ibid.

4. Ibid.

5. Ibid.

6. Ibid.

7. Ibid.

8. Ibid, Gerhard Schöne, "Unterwegs".

9. Ibid.

10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid.

15. Ibid.

16. Ibid.

17. Ibid, Gerhard Schöne, "Oder fehlt da noch was".

18. Ibid.

19. Ibid.

20. Ibid.


22. Ibid.

23. Ibid.

24. Ibid.

25. Ibid.

26. Ibid.

27. Ibid.

28. Ibid.
29. Ibid.
30. Ibid.
31. Ibid.
32. Ibid.
33. Ibid.
34. Ibid.
35. Ibid, Pension Volkmann, "Satt zu essen".
38. Ibid.
39. Ibid.
40. Ibid, Gerhard Schöne, "Fantasia".
41. Ibid.
42. Ibid.
43. Ibid.
44. Ibid.
45. Ibid.
46. Ibid.
47. Ibid.
48. Ibid.
49. Ibid.
52. Ibid.
53. Ibid.
54. Ibid.
55. Ibid, "Es geht ein' dunkle Wolke".
56. Ibid.
57. Ibid.
58. Ibid.
59. Ibid.
62. Ibid.
63. Ibid.
64. Ibid.
65. Ibid.
66. Ibid.
69. Ibid.
70. Ibid.
71. Ibid.
72. Ibid.
73. Ibid.
Chapter 8  Love  Nos. 1-46

2. Ibid, p.73.
4. Ibid.
5. Ibid.
6. Ibid.
7. Ibid.
8. Ibid.
9. Ibid.
10. Ibid.
13. Ibid.
14. Ibid.
16. Ibid.
17. Ibid.
18. Ibid.
19. Ibid.
Maaz describes the process of repression and the effect it had on the people in the following way: "Dieser Unterdrückungsprozeß wird im Laufe der Zeit so umfassend, daß die meisten Menschen sich der wahren Zusammenhänge nicht mehr bewußt sind, d.h. sie wissen nicht mehr, wonach sie sich eigentlich sehnen, sondern empfinden nur noch ein dumpfes Gefühl von Unwohlsein und Unzufriedenheit, was sich schließlich auch zu Symptomen und Erkrankungen weiterentwickeln kann (...) So wird aus Essen - Fressen, aus Trinken - Saufen, aus lustvoller Sexualität - aggressives Abbunsen oder Promiskuität, aus Liebe - Liebesforderung und Liebeserklärung."
23. Ibid.
24. Ibid.
25. Ibid.
26. Ibid.
28. Ibid.
29. Ibid.
30. Ibid.
31. Ibid.
33. Ibid.
34. Ibid.
35. Ibid.
36. Ibid.
38. Ibid.
39. Ibid.
40. Ibid.
42. Ibid.
43. Ibid.
44. Ibid.
45. Ibid, "Was mich ergreift".
46. Ibid.
Chapter 9  Die Wende  1988 - 1989


4. Ibid.


9. Ibid.

10. Ibid.

11. Ibid.

12. Ibid.

13. Ibid.

14. Ibid.

15. Ibid.

16. Letter from Gerhard Schöne to Victoria Hardwick, 5.10.95, p.1.

17. Ibid.


19. Ibid.

20. Ibid.

21. Ibid.

22. Ibid.

23. Ibid.

24. Ibid.

25. Ibid.
26. Ibid.
27. Ibid.
29. Ibid.
31. Ibid.
32. Ibid.
33. Ibid.
34. Ibid.
35. Ibid.
36. Ibid.
37. Ibid.
41. Ibid.
42. Ibid.
43. Ibid.
44. Ibid.
45. Ibid.
46. Ibid.
47. Ibid.
48. Ibid.
49. Ibid.
50. Ibid.
52. Ibid.
53. Ibid.
54. Ibid.
55. Ibid.
56. Ibid.
Conclusion  Nos. 1-2

1. This is a reference to poems and songs by both Wolf Biermann and Barbara Thalheim.

Discography


9. Thalheim, Barbara, LP Lebenslauf, 1978. (No more information available)

10. Thalheim, Barbara, LP Und keiner sagt: "Ich liebe dich...", 1982. (No more information available.)


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