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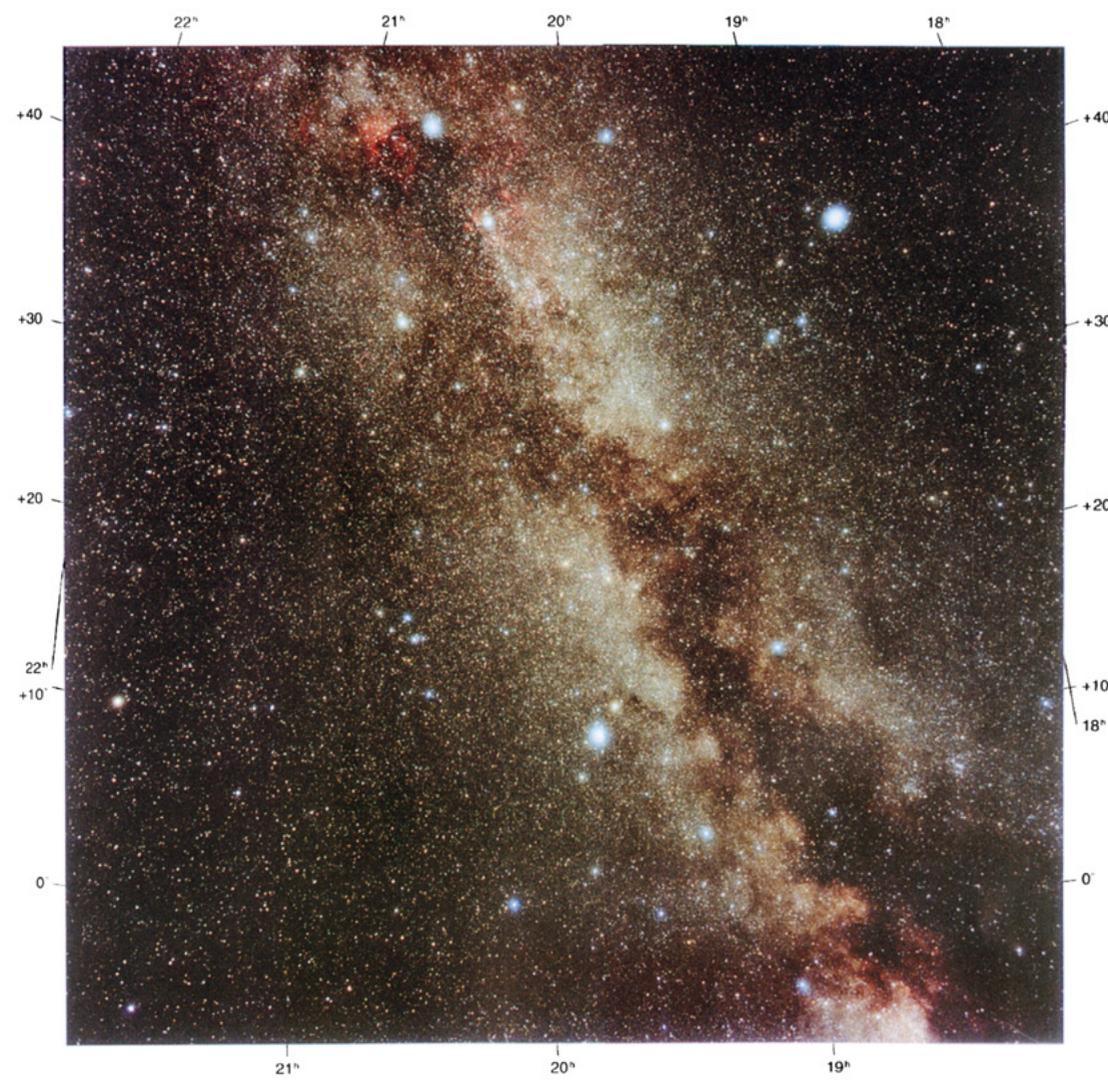
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**tentative draft for the overall concept of the six-day-play. 2<sup>nd</sup> version planned for prinzendorf.**

the celebration will be held, come rain or shine.

the actions are to take place in the castle courtyard and park, stables, granary and wine cellar, as well as in the surrounding area and the lane lined with wine cellars in eselsstadt. participants may take as long walks and hikes as they please.

tables and benches will be set up in the castle courtyard, park and orchard, wine cellar and press house, as well as in the lane lined with wine cellars in eselsstadt. simple cold food and wine will be available at these locations around the clock. music typical for austrian wine taverns will also be played there.

hot food will be available only in the courtyard.

the music for the whole play will be performed by several orchestras and music groups. a detailed score has been composed for each of the six days and nights.

the premises of the castle are to be opulently decorated with flowers of all colors.

on all six days, samples of different smells and tastes, which have been arranged around the play's motifs, will accompany the actions. since the spectators are to register the tastes and smells as events unfold, only a few of the play's participants will actually fetch the samples from the stable lab where they are to be produced. this will happen similarly to how it's done during communion, when only a few of those participating in the service actually consume the consecrated bread, the body of god.

the hero of the play is the participant. the dramatic process corresponds to the process of individuation. the self-realization of the spectator. the mysticism of being and its profound affirmation, culminating in the most luminous awakening into dasein – life is recognized as a celebration.

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**1<sup>st</sup> day**

ca. 4:35 a.m. sunrise music

ca. 5:24 a.m. the sun rises

disembowelment of a pig

disembowelment and crucifixion actions (actions with meat, blood, animal carcasses and human bodies)

there is no beginning and no end. eternity and infinity are unlimited, endless. entering time marks a beginning. time is eternity cut into segments. phases of the world's transformation, fixated at points, from a relative perspective, mark the beginning and end of a process. eternity and infinity are infused with an eternal, endless flowing; they transform, presenting themselves in constant metamorphosis. being is subject to the metamorphosis of becoming and passing.

primal excess  
basic excess  
primal beginning  
matricide  
patricide  
fratricide  
crucifixion  
original sin  
the fall  
the genesis of original innocence  
the genesis of time  
excess as the beginning of all being  
creation is the excess of event  
the excess of creation  
creation = excess  
event = excess  
the permanent excess of life  
the never-ending excess of event

being = event = excess  
entering creation as murderer  
living life makes killing inevitable  
killing gets the predator's metabolism going  
killing for nourishment is a necessity  
the killing of the sacrificial animal  
the killing of the bull by mithras  
the excess of death  
the excess of murder  
the eternal return and manifestation of the sacrifice of christ by the sacrifice of the mass

the exposition of many action motifs.

disembowelment and crucifixion actions

processions of actors and slaughtered animals, passively lying and standing on stretchers and other devices for transporting them. (pigs are carried by many actors on a structure made for this purpose.)

the partial development of the mythical leitmotifs.

love  
wholeness motif  
mysticism of being  
abreaction  
orgasm  
agony/lust  
host  
monstrance  
cross  
christ  
side wound  
disembowelment  
EUCHARIST, TRANSSUBSTANTIATION  
BREAD + WINE, FLESH + BLOOD  
path of consciousness from monotheism to pantheism – dionysus  
dionysus  
the blinding of oedipus  
ritual castration  
killing of orpheus  
killing of adonis  
isis and osiris  
the castration of attis  
ritual murder of the king  
totem animal meal  
primal excess

the finale of the first evening

all orchestras and brass bands play.  
actions in the pit. large amounts of grapes and tomatoes are tossed into the pit in the courtyard. intestines and lungs are tossed from the windows of the castle down into the courtyard

the sun sets

sunset music  
a procession of torches sets off to various places in the surrounding area  
during the calm of night the participants sit in the gardens and fields, and drink wine.  
a meditative understanding of being. contemplation of the starlit heavens.

ca. 3:00 a.m. a second procession of torches sets off to the castle press house in the fields. it returns at dawn.  
the torches are extinguished.

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## 2<sup>nd</sup> day

ca. 4:35 a.m. sunrise music  
ca. 5:24 a.m. the sun rises

painting actions and pouring actions in the castle granary. blood is poured over white surfaces.

disembowelment actions with a slaughtered pig

12:30 midday meal

white painting surfaces are spread out in the middle of the courtyard  
the pictorial surfaces are poured and splattered with all colours  
disembowelment and pouring actions.

feet washing ceremony in front of the pit in the courtyard  
the pit is covered with white primed canvas  
blood and all colours are poured over the canvas  
fruits, grapes and tomatoes are tossed into the pit  
rugby situation  
utmost movement

crucifixion actions and pouring actions

bright colours are poured over a large painting surface in front of the south wall in the castle

6:00 p.m. dinner

the sun sets

8:00 p.m. second painting action at the granary

disembowelment and crucifixion actions  
red paint is poured, splattered and smeared over the bloody surfaces of canvas.  
disembowelment actions with a slaughtered pig.

the participants walk to the wine cellar with burning torches

during the calm of night the spectators sit outdoors in the fields, castle park, and the lane of wine cellars. they drink wine and eat simple foods. a meditative understanding of the night. contemplation of the starlit heavens.

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## 3<sup>rd</sup> day

THE DAY OF DIONYSUS  
SCHERZO  
OBLIGATORY EXCESS

the third day addresses the myth of the god dionysus, the archetype of dionysus and the phrase DIONYSUS AGAINST THE CRUCIFIED. the demythologized phenomenon of the dionysian is recognized as an issue related to the dynamics of life. dionysus is the god, the principle of ecstatic becoming but also the principle of destruction. shiva and vishnu all in one. dionysus is the god of the world's ruin and rebirth, the resurrection of flesh. he is the crucified, torn and resurrected. the ruins and rebirths of worlds pulsate through his flesh. the never-ending, recurring big bang has its source in the vitality of his body. all suppressed un-lived life should be turned outward. we want to invoke the abysses of the nature found in us, that determine us, by awakening in excess.

intoxicating and uninhibited joy. participants are asked to drink. everywhere they drink profusely and excessively. the music of the wine taverns is played at all locations. mass intoxication is obligatory, a general drunkenness on the part of the participants is prescribed. in the vineyards and cellars, participants drink immoderately all day and night.

procession off to the press house and the surrounding area are always possible  
there is music in the fields. sound walls. as the sound intensifies, it makes its way from the fields to the castle courtyard.

ca. 4:25 a.m. sunrise music  
ca. 5:24 a.m. the sun rises

a bavarian folk dance (schuhplattler) is paraphrased.

the slaughtered bull is driven to the courtyard and mounted on the southern wall  
disembowelment of a bull

crucifixion actions

ecstatic stomping on GRAPES, FRUITS, TOMATOES, MEAT and ENTRAILS. stomping on the BODIES OF  
SLAUGHTERED ANIMALS FILLED WITH ENTRAILS, BLOOD AND WINE

the 1<sup>st</sup> finale (in the afternoon) with the extreme noise of the orchestra.

the participants drink more and more excessively

orgasm  
agonylustmotif  
dismemberment of dionysus  
sodomasochistic primal excess

the bull and a man on a cross are being transported by many actors to the wine cellars of eselsstadt. they are followed by music. all the participants also go to eselsstadt. they sit on benches at tables in the meadows outside the wine cellars. excessive drinking, boozing, that reaches a peak. all the participants are drunk. the music of the wine taverns. the ecstatic, loudly roaring music of all the orchestras grows more and more intense.

the sun sets

bavarian folk dance. a procession of torches sets off back to the castle

2<sup>nd</sup> finale (in the evening)

arriving at the castle the bull is taken from the stretcher and laid out in the middle of the courtyard. it is stuffed full with entrails, grapes and tomatoes. blood and hot water, mucous and milk are poured over everything. a tussle, a rugby situation is started. participants and almost all the actors carry burning torches. brightest spotlights are projected on the scene.

dionysus  
killing of the totem animal  
orgasm  
agonylustmotif  
dismemberment of dionysus  
sodomasochist primal excess

gazing at the starlit sky

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#### 4<sup>th</sup> day

ca. 5:00 a.m. sunrise music  
ca. 5:36 a.m. the sun rises

installations with fish, meat, blood, entrails, animal organs, slaughtered bodies of animals, naked human bodies, ecclesiastical items and medical equipment

the eucharist  
feet washing

actions on the tables.  
disembowelment actions with a slaughtered pig and fishes  
crucifixion and pouring actions with large amounts of grapes and fruits. actors romp around in the squashed fruits and pour milk, mucous and water into the mix. again, everything intensifies into the orgiastic

abreaction killing death motif disembowelment cross resurrection motif ORGASM related to DEATH MOTIF and PRIMAL EXCESS the totem animal killing and totem animal meal, totem animal dismembering
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procession through the fields of the surrounding area

actions with lances, participants, blood and entrails

8:24 p.m. the sun sets

midnight

gazing at the starlit sky

the participants sit in the gardens and fields, and drink wine. a meditative understanding of being. contemplation of the starlit heavens.

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#### 5<sup>th</sup> day

ca. 5:00 a.m. sunrise music  
ca. 5:38 a.m. the sun rises

the climax of the drama, the catastrophe of the drama. culminating in the experience of primal excess.

10:00 a.m. a sack filled to bursting with fruits is tied to the bull stretcher

actions with pigs, naked human bodies, blood and entrails

treading of grapes and fruit.

12:00 p.m. midday meal

mass is held. during the eucharist, it is transformed into an orgiastic celebration of abreaction. the mythical leitmotifs reveal the orgy, excess as the bitter concentrated essence of dasein, as the explosive collision of systems of energy, as the occurrence of a chaotic vortex of power. the collective unconscious flows over into daytime consciousness. disembowelment of a bull and two pigs. the most excessive actions with animal carcasses. actors wallow in blood, meat, entrails, torn flesh and animal carcasses. it is an intensification of the action from the third day. THE MOST EXTREME NOISE OF ALL THE ORCHESTRAS FUSES INTO ONE GIGANTIC, SUSTAINED, PAINFUL, OVERLOUD, UNBEARABLE ROARING SOUND (NOISE ECSTASY). the climax of the play, orgiastic. a bulldozer digs and burrows itself into the earth of the castle courtyard. it digs a huge pit. the abreaction of all actors and participants. becoming conscious of suppressed regions. becoming conscious of the inexhaustibility of our underlying nature. nothingness, death, the grave, the underworld, a void opens up that brings out the fullness of life and retracts it again. forces are revealed that make suns, galaxies and worlds come and pass.

after the catastrophe of the drama, the night of death's excess, the experience of basic excess, the participants are released into the luminous consciousness of dasein.

the ego pales in the cosmic light of the self. the self as center of the universe, of the cosmos, should rise radiantly in the heart of the participant.

the play has now turned into sheer celebration. the participants have risen and are fully awake in the transcendence and here-ness of dasein.

joy and gaiety are everywhere.

the sun sets

parsifal action in the wine cellar of the castle

brass bands and wine tavern musicians play. food and drink flow freely everywhere.

in the bright starlit night, participants eat bread and drink wine. they experience the mysticism of being. a life-affirming mysticism that has an effect on participants.

the end of the story told over these five days contributes to the participant's own development, and melds in the taste of bread and wine. these are the food and drink of the resurrection. a luminosity, a light, apprehended dasein, the mysticism of being, all convey themselves. nourishment takes us to the ground of creation. hermetic writing becomes food; the order of foods, hermetic writing. a supremacist condensation process that once led to the square coming into being as artistic manifesto uses bread and wine as symbol of being.

with the consumption of bread and wine, a manifest action is put forward by the o. m. theater. through the manifest transformation, bread and wine are not only the flesh and blood of god but the flesh and blood of nature, of creation. for pantheists, god is in all things. BEING IS IN ALL THINGS. ALL THINGS ARE IN BEING. (because they are). bread and wine are not just a symbol for the flesh and blood of creation (it IS), they are the flesh and blood of creation. (the concept of god that exists in transcendence has deeply penetrated the concept of BEING.) being that has prevailed throughout eternity and infinity is EVERYTHING.

bread and wine become sacred, essential foods. they not only represent the external world, they are the external world that we ingest. metabolism occurs. the world is infused and transforms itself. the participants sit in the vineyards, eating bread and drinking wine. the drama has deciphered and fulfilled itself. it has become the fundamental celebration affirming life. the seed of return, of the RESURRECTION has been sown in the night of the winter solstice, in the NIGHT of the DEATH of NOTHINGNESS. so that resurrection is. DASEIN IS CELEBRATION. an incessant becoming fills the hearts of all living things with ecstatic joy. overabundance determines us.

many processions of torches move through the night and fields. those bearing the torches extinguish them at dawn.

#### 6<sup>th</sup> day

ca. 4:45 a.m. sunrise music  
ca. 5:38 a.m. the sun rises

day of resurrection  
a public festival

the joy experienced on the previous evening and night is still being felt. as is the pure celebration of the joy of dasein. all my friends, who see each other invigorated on this day, kiss and embrace with smiles on their faces. many have been drinking all night and in their drunken state are waiting for the splendor of sunrise. festive foods are served all day. brass bands circle and enter the castle. participants take walks through the vineyards around the castle and prinzenhof. many wine cellars in prinzenhof are open. their doors, flung wide. FESTIVE PROCESSIONS with music go from wine cellar to wine cellar. the castle church bells ring. the premises of the castle are opulently decorated with flowers.

10:00 a.m. action with amfortas and lances in the castle courtyard

by midday, the music of the orchestras has become ever more symphonic.

participants come out of dark cellar vaults carrying blazing torches. as soon as they enter the bright sunlight, they extinguish their torches.

participants are sitting. drinking and eating in all the inns of the area. elated, many take paths through the meadows, fields, orchards, woody stretches and vineyards.

outside the open wine cellars, farmers and friends sit at tables and drink wine in the mild rays of the sun.

the play of the o. m. theater becomes a PUBLIC FESTIVAL.

12:00 p.m. noon bells chime

discovering the moment in the pure and holy NOW. discovering the state of BEING, the drunkenness of being.

the participants sit and enjoy food and wine in the fields, orchards and vineyards. a cheerful, calm, meditative sense of aliveness expands into a drunkenness of being. bliss fills hearts fervent about the cosmos and the stars. a heavy honey-gold bliss runs full and intoxicatingly through the blood of every one of us. a sense of identity with a possible whole is found.

ALL CHURCH BELLS CHIME.

the sun sets  
the sun goes down

a warm night breeze comes up and carries the singing of the drunk participants and the music of the tavern musicians through the fields.

an indescribable cheer overcomes those quietly drinking. participants calmly wait for night to fall. intoxicated by everything, we all observe the star constellations.

we calmly wait for midnight.  
we wait for sunrise.

ca. 5:31 a.m. the sun rises

the participants kiss and embrace one another.

#### ticket prices for participation as viewer

incl. food and beverages for the entire length of the ticket's validity

participation fee: € 350,-

early-bird tickets for bookings until 5. May 2023 € 300,-

ticket for members of the verein zur förderung des o.m. theater € 175,-

tickets only available in advance from 27. February 2023. no ticket sales at the venue. registrations are valid upon payment of the participation fee. tickets are personalised and non-transferable. cancellations accepted until 7 days prior the action, € 25,- processing fee will be withheld.

#### tickets and information at:

#### NITSCH FOUNDATION

hegelgasse 5, 1010 vienna, austria  
+43 1 513 5530 | office@nitsch-foundation.com  
www.nitsch-foundation.com

actors or volunteers for different sectors of work are needed. i.e. directly involved in the action (actor) or volunteers at the kitchen, bar, for flower arrangements, gardening, cleaning up etc. all actors commit themselves to rehearsing (from 21 may) and to realising the performance. volunteers agree to work one day (on saturday at the grand rehearsal, sunday or monday at the clean-up) and receive a free ticket for the event in return.

interested parties are requested to contact the verein zur förderung des O.M. Theaters: verein@nitsch.org



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