



A FILM PROJECT ABOUT
COUNTERCULTURE PATRON SAINT
TULI KUPFERBERG

A FILM BY
DAVID LIVER
Co-directed
THOMAS BURSTYN

TULI TULI TULI

1001 WAYS TO BE JOYFULLY REVOLTED



***This is the story of,
the anarchist twin of
Mister Rogers!***

Immersed in the archives of her late father, counterculture icon Tuli Kupferberg, Samara and her gang of golden aged hipsters, devise a plan to wrangle Tuli a posthumous talk show appearance, setting forth on a mission to cast his impersonator.

Moving from documentary to mockumentary, Tuli! Tuli! Tuli! unfolds the history of American dissent and turns original footage into a live action-packed masterpiece of contemporary relevance.

WHO JUMPED OFF OF THE BROOKLYN BRIDGE IN GINSBERG'S HOWL?

WHO CO-FOUNDED CULT SATIRICAL PROTO PUNK BAND THE FUGS?

WHO WROTE THE ANTI-WAR SONG KILL FOR PEACE?

WHO TURNED NEWS AND ADVERTISEMENTS INTO POETRY?

WHO WROTE THE (UNKNOWN) BEST SELLERS 1001 WAYS TO BEAT THE DRAFT AND 1001 WAYS TO LIVE WITHOUT WORKING?

WHO SPENT THE NIGHT IN A JAIL CELL WITH NORMAN MAILER AFTER ATTEMPTING TO LEVITATE THE PENTAGON?

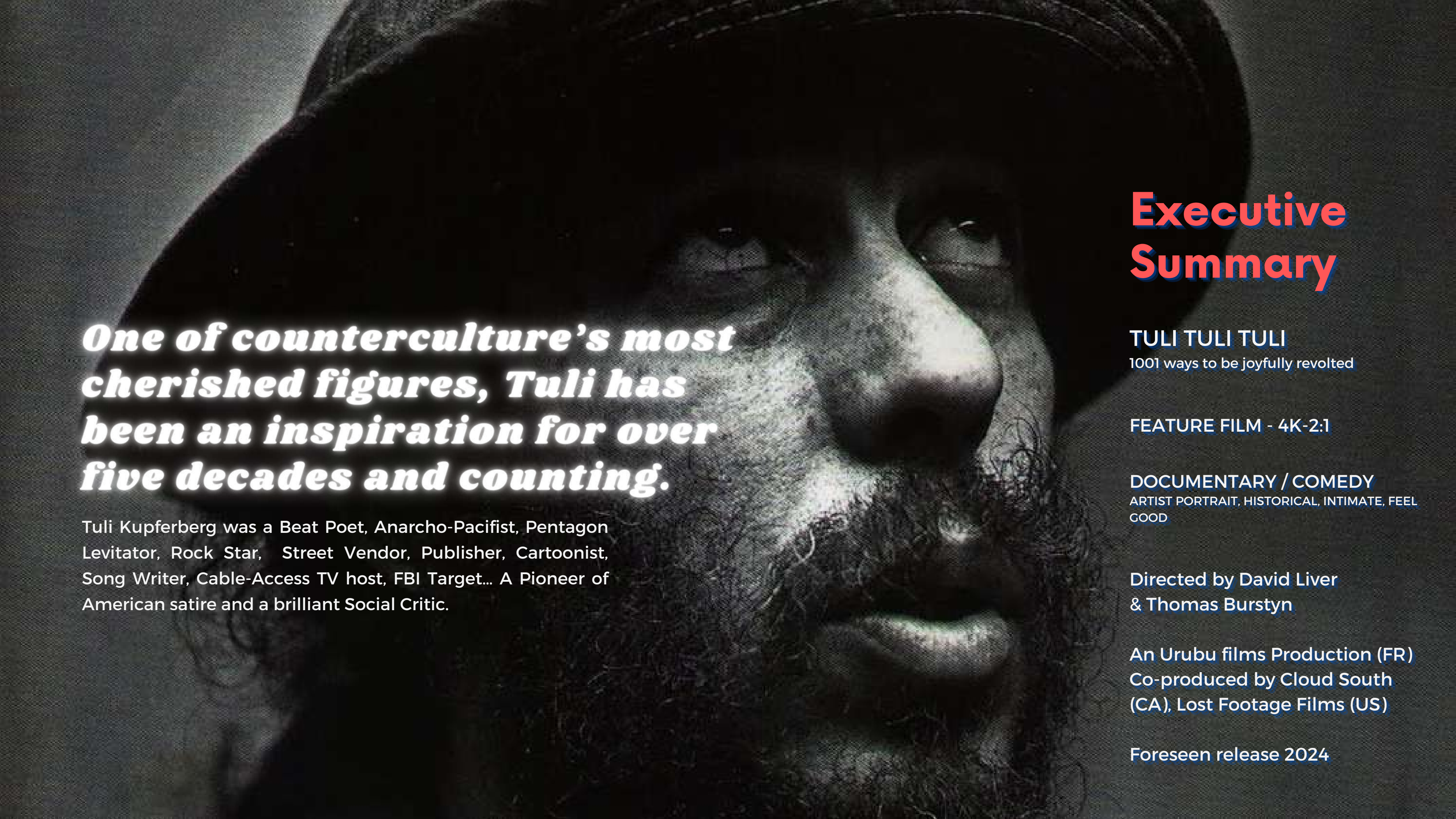
WHO POSED NAKED ON A NYC ROOFTOP AS THE "SLUM GOD" CENTERFOLD IN THE EAST VILLAGE OTHER?

WHO PERFORMED A MACHINE-GUN-TOTING SOLDIER POLICING MANHATTAN?

WHO WROTE THE SONG "NOTHING", RANKED IN THE TOP 150 TOP JEWISH POP SONGS OF ALL TIME?

WHOSE name did Paul McCartney sign when asked for autographs?





One of counterculture's most cherished figures, Tuli has been an inspiration for over five decades and counting.

Tuli Kupferberg was a Beat Poet, Anarcho-Pacifist, Pentagon Levitator, Rock Star, Street Vendor, Publisher, Cartoonist, Song Writer, Cable-Access TV host, FBI Target... A Pioneer of American satire and a brilliant Social Critic.

Executive Summary

TULI TULI TULI

1001 ways to be joyfully revolted

FEATURE FILM - 4K-2:1

DOCUMENTARY / COMEDY

ARTIST PORTRAIT, HISTORICAL, INTIMATE, FEEL GOOD

Directed by David Liver & Thomas Burstyn

An Urubu films Production (FR)
Co-produced by Cloud South (CA), Lost Footage Films (US)

Foreseen release 2024

A woman with curly hair and a green cap is sitting next to a puppet with a purple cap and a beard. The woman is wearing a patterned turtleneck sweater. The puppet is wearing a plaid shirt. The background is a wooden wall with a poster that says "Emerson Hall".

Samara Kupferberg

Tuli's daughter

**"As a child my dad often embarrassed me by standing out from the crowd.
As an adult I greatly admire his bravery at going against the grain and
continuing to question mainstream ideology"**



Synopsis

Samara listens to an old cassette found in her father's archives. The tape reveals her own voice at age 8 playing interviews with interviewing her dad, Beat hero Tuli Kupferberg: "dad I want to interview you, please be serious Mister Kupferberg. It's going to be on tonight's television..."

Samara reunites Tuli's friends, a tight circle of golden-aged hippies, rockers and hipsters, to peruse his mammoth archives. Memories and anecdotes flood back as the droll gang wade through insane piles of paper, hours of audio and video recordings, props and ephemera.

Travel back in time as a ribald account of the history of American dissent unfolds. From the Beat era through the sixties cultural revolution and Tuli's political involvement with cult rock band The Fugs, his 1980s TV program Revolting News and the octogenarian's early satirical YouTube channel, they've seen it all. They witnessed the poet's legendary presence in bohemian New York City counterculture through many decades.

Meanwhile, incarnated by a puppet, Tuli's spirit breaks through the film, narrating his life with his own words, singing his hit songs and making a point on his revolutionary ideas.

Samara is drawn to the countless rejection letters that her father held precious, but the group can't accept the possibility of their hero's failure to engrave his name in history. Success was perhaps Tuli's inner paradox: being such an influential and yet overlooked artist of his time. As Samara looks for her father's relevance in the present day, the gang comes up with an exciting plan.

The time is ripe for Tuli to go mainstream for one last posthumous prank. All they need is an outstanding actor and a spot on a contemporary popular talk show. Easy-peasy. Reinvigorated, they set their sights high and like a group of small-time thieves, set out to steal a spot in the public eye. Tensions rise among them as not everyone agrees. Since none involved has been able to contact any TV big shot, they enlist the help of an influential friend who used to sign his autographs "Tuli Kupferberg".

While walking down Sesame Street, Tuli's puppet comes to the rescue. Samara and the gang get their dream actor on board and coach him for the epic interview. Vintage costumes and props bring Tuli back to life under the critical eye of his best friends. Tuli Kupferberg is finally invited to a mainstream show. The revolution will be televised when appearing as the anarchist version of Mr. Rogers, "Tuli" wows the audience with his absurdist political schtick. Samara fulfills her childhood dream of bringing her father, revolutionary counterculture's patron saint, to late night television.





DIRECTOR'S STATEMENT

Tuli Tuli Tuli, or 1001 ways to be joyfully revolted is a feature-length offbeat documentary - I call it a doc-comedy - aiming to revive and rekindle Kupferberg's poetic vision. The action takes place during Tuli's 100th birthday, organized in his memory, in Soho NYC.

While trying to bring such an important figure to a broader audience, I want this film to echo Tuli's unique voice in changing the narrative of dissent and taking a position against cynicism.

Mirroring my personal quest, Tuli's daughter, Samara Kupferberg, leads us on a journey from long ago memories to the present moment, from hidden inner dimensions to shocking public persona, from rare lost footage to mainstream media, from wholesome childhood cuteness to in your face radicalism.

As we connect with this charming, insightful poet and his daughter's search for meaning, a long history of social dissent emerges delivering an inspirational call to arms in the fight for the liberation of the spirit and for justice, a timely, hopeful cry to rediscover how to be "joyfully revolted".


WHY NOW?

These days, when truth seems to slip away, reality itself becomes fiction. I've been considering Tuli Kupferberg's comic assaults on reality for a while now, and I appreciate the disruptive force of his joyous schtick. He explored with great humor the unspoken intricacies of convention, sexuality, gender and class distinctions, while holding dear a sense of hope for human dignity.

Tuli had this way of connecting to a person's inner child, almost like an anarchist version of Mr. Rogers. He is the perfect role model for growing old with all of our quirky quests for innocence and wisdom. We all deserve Tuli!

"Because his voice is so needed, so radical, so visionary, and always so, so energizing"





*"Why don't we put Tuli on
a mainstream TV show?
All we have to do is find
an actor!"*

TULI TO GO MAINSTREAM
FOR ONE LAST POSTHUMOUS APPEARANCE

STORY TOLD BY

Tuli Kupferberg

Samara Kupferberg

Jeffrey Lewis

Larry Ratso Sloman

Thelma Blitz

Thurston Moore

John S. Hall

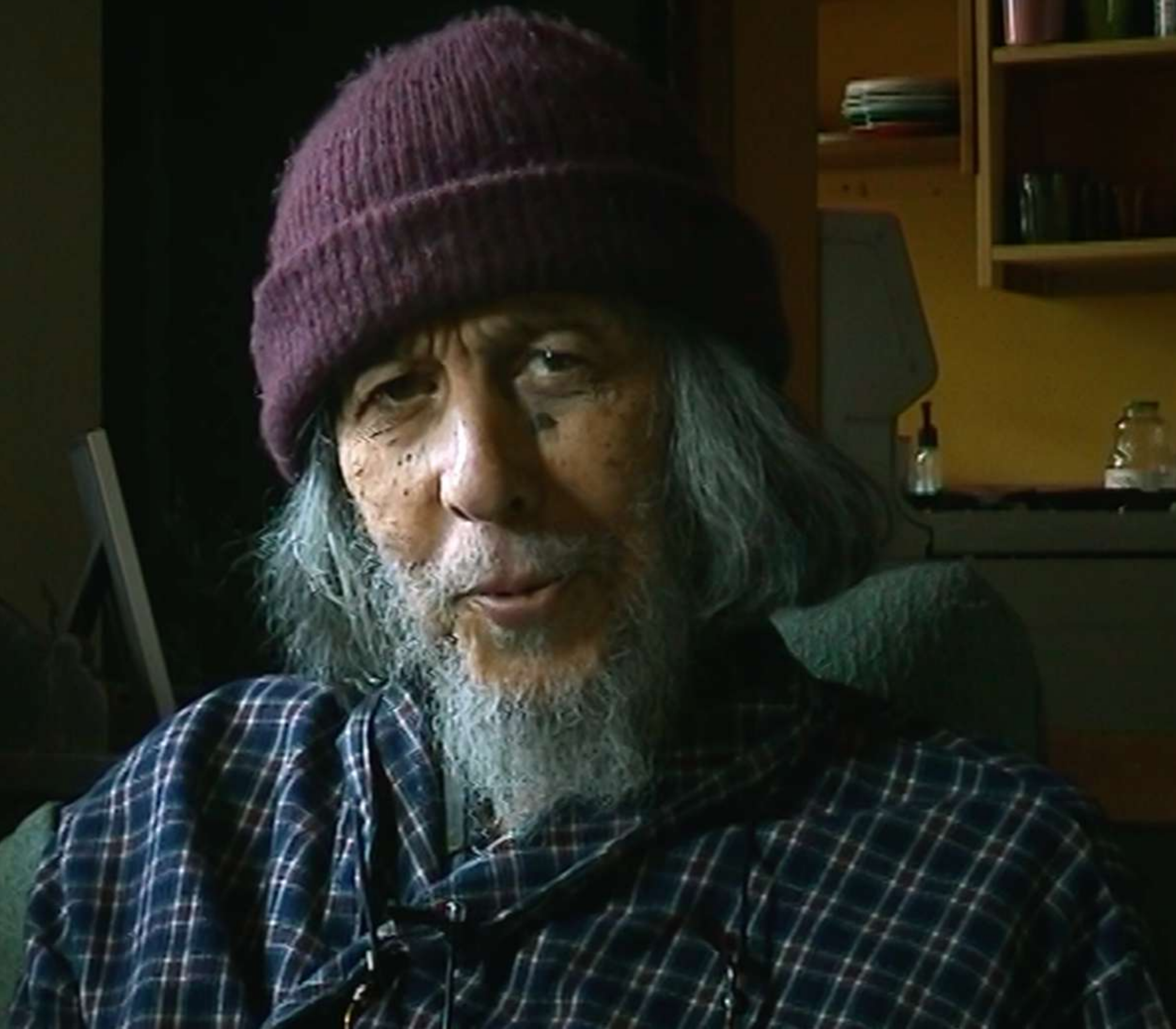
Kramer

Sylvia Topp

Sparrow

Yuko Otomo

Penny Arcade...



Ratso Sloman

Writer, singer, and Tuli's close friend

**"Tuli was a mentor to all of us.
He was a cultural revelation and more
mind-altering than any psychedelic!"**



Jeffrey Lewis

Musician, cartoonist and Tuli's friend

"The Wild West had Billy the Kid and various other cowboy/outlaw legends, our Wild Lower East had Tuli and various other bohemian/outlaw legends"

Thelma Blitz

Tuli's last partner and videographer

"He never wanted anything for his work. They were copyleft. You know what copyleft is? The opposite of copyright. He wanted people to be able to reproduce his work."

A photograph of Thurston Moore, a man with shoulder-length brown hair, wearing a dark suit jacket over a white button-down shirt. He is looking upwards and to the right with a thoughtful expression. A small circular pin is visible on his jacket.

Thurston Moore

Musician, Sonic Youth

"Tuli brought forth a commentary of absurdity and intellect in the rampant subculture of alternative newsmedia. His poems, cartoons, and interviews were a consistent source of inspiration and welcome relief from the terror mounted by the USA machine. He is a wealth of historical integrity"

A photograph of Sylvia Topp and Tuli. Sylvia is in the foreground, looking up at Tuli. Tuli is in the background, shirtless, with his arms crossed.

Sylvia Topp

Tuli's wife, and writer

"He could never be a politician because he couldn't compromise. There was no middle ground. All of his work and humor was in the hope of changing the world. Tuli would have been a great stand-up comedian, and I'm not really sure why he didn't attempt that. Perhaps because it always involves a lot of failure?"

THE ARCHIVES /

original papers, correspondances, photos, recordings and films...

OVER 40000 DOCUMENTS

P.O. Box 582
Stuyvesant Station,
N.Y. N.Y. 10009
November 15, 1985

Dear Tuli

I am working on an Annotated Howl, with Miles, and we're trying to track down, recall, & trace the roots of the references in the poem to particular stories I heard, or gossip of a day, or experiences of others or myself that formed the basis of the verses & made colorful poetic gossip in Part I of the poem.

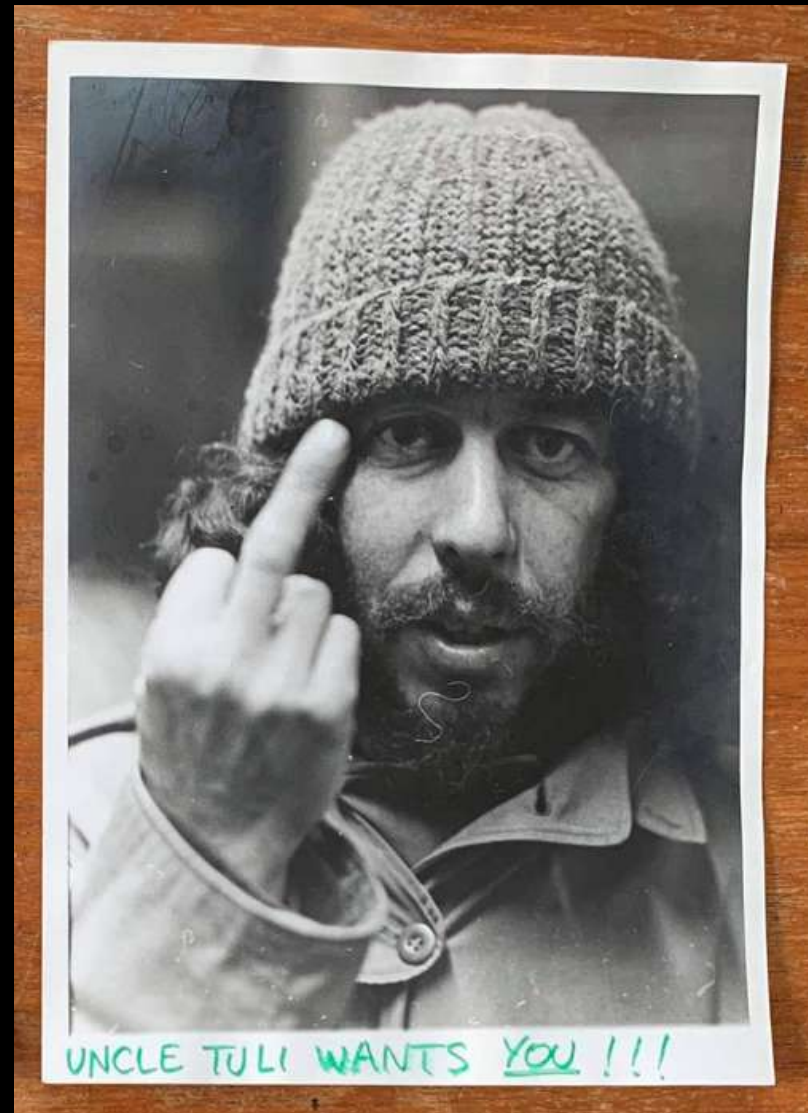
In most cases I generalized the original incident to a sort of surrealist burlesque, blew up or exaggerated the original seed, or cartooned highlights of anecdote to make swift semi-surrealist verse anecdotes.

The particular verse I associate with you is as follows. Sometimes I have only vague recollection of where I took off from & distorted or reassembled facts to make "poetry": "Who jumped off the Brooklyn Bridge this actually happened and walked away unknown and forgotten into the ghostly daze of Chinatown soup alleyways & firetrucks, not even one free beer." *Types at least for the full recollective story - if you can.* Can you take the trouble to relate the original details briefly or at length, so that I can make accurate footnotes and/or if you wish reproduce your recollection or version.

I hope this isn't intruding on your privacy, & I'll be glad to obscure the source if it's your wish. Coleridge didn't have the opportunity or occasion to locate the Road to Xanadu which later scholar J.L.Lewis pursued. I have the odd occasion to do my own exposition or annotation of Howl, and on the chance that it may be useful to someone as an aesthetic demonstration, social history or idiosyncratic composition method, I'm working with Miles to do a thorough job. Not many poets have had the opportunity to "rewrite history" their way, so I'd like to do it meticulously.

Leaving for Moscow
Be back Xmas

OK - Allen
Allen Ginsberg



TULI YOU CRAZY FELLOW
I JUST READ YUR
RUB-YA-OUT.
SEND MORE
FOR STORE (PLIZ)
(25)
WHAT ELSE YOU GOT
IN MANUSCRIPT ???

Lawrence Ferlinghetti

10/6/62

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
Department of Linguistics and Philosophy
77 Massachusetts Avenue, 32-808
Cambridge, Massachusetts 02139

March 15, 2004

Dear Tuli,
Thanks. Now circulating. Wish I could oblige with a song, but that's not me.

Best,
Noah Chomsky



Coum
into
OUR
dream
tuli



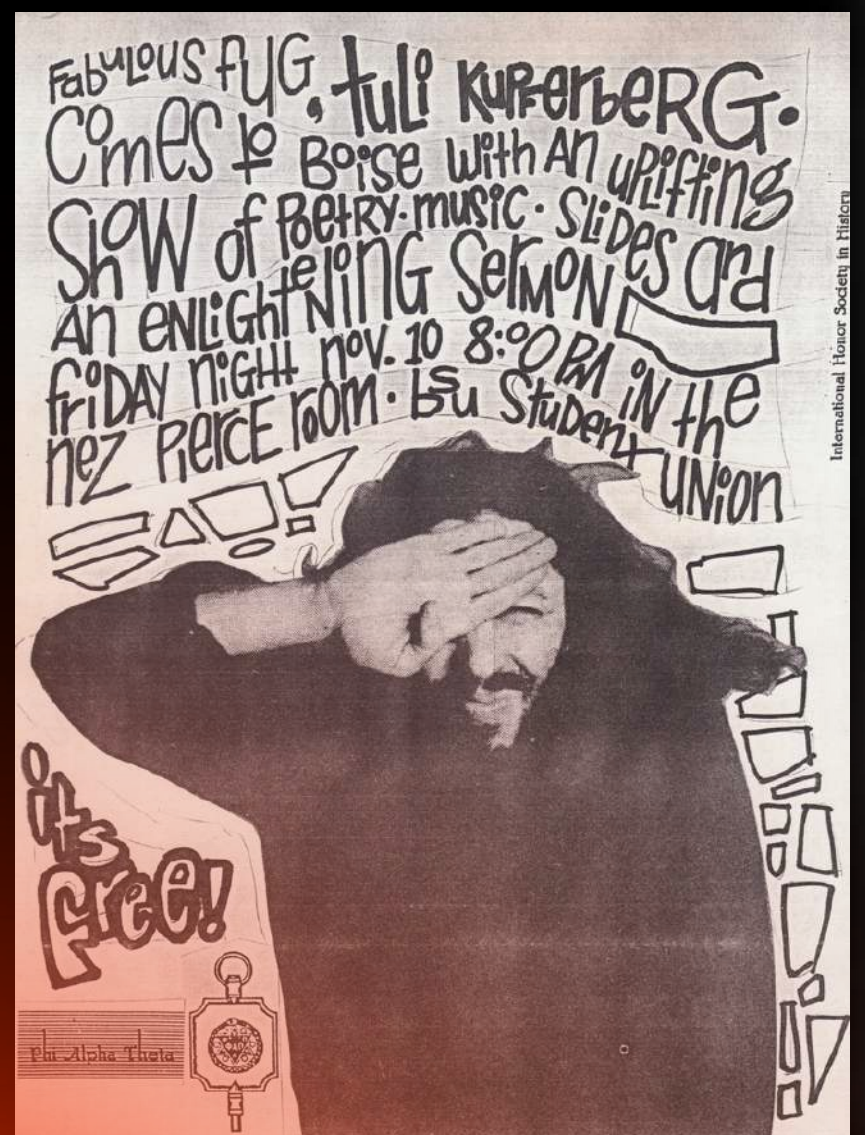
A SHORT & SOUR HISTORY OF MY LITERARY LIFE & TO ALIVE WITH IT

I began my literary life for the most ignoble reasons. A friend (a fellow student at BU) called in the States, whom I considered a misbegotten guy "but basically an idiot" had been writing poetry & short stories, & all the things were not very good (taste & full of clichés) was receiving the plaudits & attentions of "all the girls, & why not you and I?"

My first story "God bless the child" told via Sibylla/Holiday, was an instant smash success. I like to think of it as the last great gasp of the Proletarian Literature of the 1930's.

It was published in the literary journal CUNY & I was immediately besieged by several fanatics of the radical movement (CP & Trotskyites) who tried to recruit me into their party and/or cultural organizations.

After a young-life crisis: WWII to 2 or 3 "tragic love affairs" were gorging, I settled down in the 50's to the life of an average Greenwich Village Bohemian - altho of course we were all special, all great, all talented, all beautiful - all Shakespeare, all TS Eliot, all W.B. Yeats (or at least Gerard Manley Hopkins or W.H. Auden!).



Q&A

Why A Mainstream Show ? Social revolution was Tuli's sole artistic purpose. Pacifism and humour were the tools he used. Tuli railed against manipulative policies like the conflation of wealth with happiness, or divide and conquer political tactics.

While Allen Ginsberg, Abbie Hoffman, Jack Kerouac were counter-culture media darlings, Tuli preferred clandestine operations, keeping to his street roots. He cherished his independence, choosing freedom over fame. Subversive poet-rock star of the 60s, he opened the gates for the Velvet Underground, was celebrated by Bob Dylan. Paul McCartney used to sign autographs as Tuli Kupferberg.

We know the motto, The Revolution Will Not be Televised*. Today, in honour of Tuli's jubilee, it seems apropos for his name and story to be in the spotlight. Co-opted by media, revolutionary movements are softened, sanitized, become advertising slogans...

What is the Puppet role? Lifted from hours of archival material, Tuli's voice is narrator; kibbitzing, providing history, philosophy and context, eventually becoming the omniscient lead character of the film. A ghost made corporeal through a Sesame Street-like puppet who delivers Tuli's abrasive discourse with tender kindness.



How do you envision the Media Prank? A gallery of impersonators (man and women) portray Kupferberg in short scenes narrating specific moments of his life and work, but After a short and wrong test on a Late Night show, the film climaxes in a definitive posthumous prank perpetrated by Tuli's avatar, the Sesame Street puppet. Sesame Street is the natural mainstream stage for a puppet whose chicanery allows Tuli the opportunity to avoid the late night show everyone expects. We reprise the final scene in Charlie Chaplin's The Great Dictator* as our closing curtain.

Beware!
This posthumous act
will be pure Kupferberg!



David Liver

Writer and Co-Director

David Liver is a French-Italian author, artist and performer. Coming from a background in visual art and writing, his performance-based work employs a variety of media: from video to publications, theater, interviews and curation. He has presented internationally in museums, art galleries, theatres, and film festivals. In 2020 he created Voice Over for the Council of Europe, a journal of art and politics which he directs. Voice Over has been presented at the 2022 Venice Biennale of Architecture.

He is Associated Writer and Producer of Urubu Films (Paris), as well as lecturer at the University of Strasbourg, where he teaches creative writing for films.



Thomas Burstyn

Co-Director

Director cinematographer Thomas Burstyn CSC, NZCS is a multi award winning, Emmy nominated cinematographer. He trained at the National Film Board of Canada as a documentary maker before enjoying great success in the feature film industry.

Tom directed the documentary THIS WAY OF LIFE, winner at Berlin 2010 and shortlisted for the 2011 Oscar. Burstyn also directed the multi award winning ONE MAN, ONE COW, ONE PLANET and SOME KIND OF LOVE.

ASC nominated in 2022 for Outstanding Achievement in Cinematography in a Regular Series for Commercial Television (Snowpiercer)

Urubu films (Paris, Strasbourg)

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Cloud South (CA/NZ)

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1001 Ways to be joyfully revolted

