



SÜDWESTRUNDFUNK

SWR2 ars acustica

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MONDI POSSIBILI

A Co(s)mic (S)trip

Aus dem Italienischen von Katia Salvadori und Annalisa Pace

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Ton und Technik: Antonio Castiello, Aldo De Sanctis, Manfred Seiler und Philipp Stein
Besetzung: Astronaut: Stefano Giannotti
Hostess: Serena (Text-To-Speech)
Interpreter: Stefan Roschy
Galileo: Stefano Giannotti
Aristotle: Stefano Giannotti
Apollo11: Original NASA Dokumente
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Apollo17: Original NASA Dokumente

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Eine in einer Toilettenschüssel beginnende Weltraumfahrt führt einen Astronauten durch das Sonnensystem und darüber hinaus, auf die Entdeckung eines Universums, das überall von bewaffneten Revolutionen, Wild- und Haustieren und von bizarren Persönlichkeiten bevölkert ist. Persönlichkeiten wie digitale... /Stewardessen, Galileo und Aristoteles, ein imaginärer Houston, ein philosophischer Dolmetscher, der über eine neue quasi-wissenschaftliche Theorie spekuliert, über die Kosmische Toilette, wonach alles wirklich relativ ist, wenn alles relativ ist.

MONDI POSSIBILI ist wie eine barocke Zeichentrickoper strukturiert und stellt eine Evolution der früheren Hörspiele AMORE MIO - Love Songs und anderer Kram (SWR-2012) und HIN UND ZÜRÜCK (SWR 2017) dar, in denen musikalische und textliche Elemente auf parallelen Bedeutungsebenen ineinandergeschoben werden und dabei neue Perspektiven und Visionen eröffnen.

Während sich in AMORE MIO das Werk des Liedermachers von akustisch-radiophonischen Experimenten anstecken lässt, und in HIN UND ZURÜCK die Erzählung à la Westernfilm sich in osteuropäischen Reminiszenzen, Opernmusik und Drum 'n' Bass verliert, ist in MONDI POSSIBILI ein unwahrscheinliches Barockensemble aus Theremin, Cembalo, Gambe und Jazzbatterie die formgebende Begleitung einer Astronautenreise. Es ist eine psychedelische, verquere und humorvolle Reise eines Astronauten, der die Originalgespräche der verschiedenen Apollo-Missionen auswendig zitiert. Die Zitate reichen von der Mathematik, über pseudo-wissenschaftliche Theorien bis hin zu kosmologischen Doktrinen, aber vor allem ist die Reise eine surreale und amüsierte Vision der Globalisierung.

MONDI POSSIBILI ist auch ein Aufruf mit Formen zu spielen, sich mit dem Hybrid auseinanderzusetzen und, unter Einhaltung einer klassischen Strenge, gegen Regeln zu verstoßen.

Entwurf und Komposition sind zwischen 2018 und 2021 entstanden.

A space voyage that began inside a toilet bowl leads an astronaut to stroll around the solar system and beyond, discovering a universe populated everywhere by armed revolutions, wild and domestic animals, bizarre characters: a digital hostess, Galileo and Aristotle, a phantom Houston, a philosophic interpreter who speculates on a new, quasi-scientific theory – the Cosmic Toilet – according to which, if everything is relative, everything is really relative.

Structured like a comic strip in the form of a Baroque opera, POSSIBLE LANDSCAPES represents a further evolution of the previous radio dramas (Hörspiele) AMORE MIO - Love Songs und anderer Kram (SWR-2012) and HIN UND ZÜRÜCK (SWR 2017), where the meaning of musical and text elements is shifted on parallel levels to create new perspectives and visions.

If in AMORE MIO, songwriting is contaminated by (acoustic-radio-experiments) and in HIN UND ZURÜCK, a Western-movie style tale loses itself in the midst of Eastern European reminiscences, opera music and drum'n'bass, in POSSIBLE LANDSCAPES an improbable Baroque ensemble made up of Theremin, harpsichord, viola da gamba and jazz drums accompanies and gives shape to the psychedelic, eccentric, hilarious trip of an astronaut who quotes original speeches from the different Apollo missions by heart. A trip that is a voyage through mathematics, pseudo-scientific theories, cosmological doctrines, but above all, a surreal and entertaining vision of globalization.

POSSIBLE LANDSCAPES is also an invitation to play with forms, to measure ourselves up against the hybrid, to break with the rules, all the while maintaining a classical rigor.

Conceived and composed between 2018 and 2021.

MONDI POSSIBILI

A Co(s)mic (S)trip

I COUNTDOWN – Overture

The flush of a toilet, then some underwater bubbles. Some strange, undecipherable voices are heard. They could come from a submarine. Step by step they become clear, we hear a countdown, we are on a space base; a spacecraft is leaving (making bubbles underwater) and coming out of the water noisily. Sounds of sea waves.

II WELCOME ON BOARD – Arioso

Baroque music for harpsichord and viola da gamba. A hostess announces the safety rules. Her speech blends rhythmically with the music.

- 1 Hostess: Welcome on board. May we have your attention while we punctuate some of the safety features on this Apollo... Discovery... USS Enterprise... this...this...oh, well, I don't remember the name... anyway, on this spacecraft. Please remove headphones during this demonstration. There are two emergency exits, each marked with the red exit sign. Four passage markings along the cabin aisle will illuminate in darkness and guide you towards the nearest exit in an emergency. There are four main doors, two at the front of the cabin, one left and one right, and to the rear of the cabin one left and one right.

A mobile phone is ringing during the hostess' demonstration which continues in the background

2 Astronaut: Hello!... Oh, hi Houston, how are you doin'?... Fine, thanks...
Yes... Well, we are looking at the... Oh, one moment,
please...

3 Hostess: Excuse me sir, excuse me, you can't use your phone on
board, we just announced it.

4 Astronaut: Sorry, it's important, I'm getting a call from Houston

5 Hostess: I told you, you can't. Please remove your helmet and turn off
your phone right now.

6 Astronaut: I can't. It's impossible, they asked me for a report on the
Earth's geography from space

7 Hostess: *(still with the same gentle aseptic voice)* If you don't turn off your
cell phone immediately, I'll have you arrested right away!

8 Astronaut: Please, only a few minutes...

9 Hostess: Give me your phone, you bastard! bastard! *(she tries to take it
from him by force)*

10 Astronaut: Leave it... it's mine, help, help *(sounds of people murmuring.
They start watching the scene with interest)*

11 Hostess: Give it to me... Take off your ridiculous helmet! Turn off your
stupid mobile! Turn off your mobile! Turn off your
mobaughhhh! *(she turns into a tiger and starts roaring)*

The astronaut screams, scared to death; on board there is crowd panic. A new scenario is opening; scared passengers turn into a mass of people escaping. It's like being in a sort of city where a crowd of people runs terrified through streets and squares. A Ondes Martenot and Jazz-drums improvise freely. Everything fades out slowly and goes back to normal, then the hostess' voice says:

12 Hostess: Ladies and gentlemen, we would like to thank you for your attention and we wish you a pleasant flight. *(Tiger's roar)*

III WE ARE LOOKING AT THE... – Aria

Sounds of fist fighting. Harpsichord, gamba and Ondes Martenot play long placid notes. NASA Apollo 11's archive voices.

13 Apollo 11: We're looking at the Eastern Pacific Ocean...

14 Interpreter: *(Tapping on the mic, then translating)* Ja, hier sehen wir den östlichen Pazifik...

15 Apollo 11: and the north half of the... top half of the screen, we can see North America...

16 Interpreter: und am oberen Rand des Bildschirms sehen wir Nordamerika ...

17 Apollo 11: Alaska...

18 Interpreter: Alaska...

19 Apollo 11: United States, Canada...

20 Interpreter: die Vereinigten Staaten, Kanada...

21 Apollo 11: Mexico and Central America...

22 Interpreter: Mexiko und Mittelamerika...

The sounds of fist fighting are looped. Drums play a shuffle tempo.

23 Apollo 11: South America becomes invisible just beyond the terminator or in the shadow... and ... we see the white of the main cloud formations on the Earth...

24 Interpreter: Südamerika ist am unteren Rand des ... ehm ... Monitors nicht zu sehen, im Schatten ... und wir sehen in Weiß die Wolkenbildung auf der Erde ...

25 Apollo 11: And... we can see coastlines...

26 Interpreter: und die Küstenlinien sind zu sehen...

27 Apollo 11: The... the... the... the... the...

IV MOONLANDING – Recitativo and Aria

28 Hostess: Ladies and Gentlemen, welcome to the moon. (*Harpsichord music -Recitativo*) It is now five... five... well it seems like my watch is broken... I don't know what time it is. Anyway... We have landed after schedule. We apologize for this delay.

29 Apollo 16: Good luck and Godspeed!

30 Hostess: (*Aria – Ondes Martenot, harpsichord, gamba*) Please remain seated with your seat belts fastened until the fasten seat belt sign has been turned off and the spacecraft has come to a complete stop into the parking area. We inform you that

smoking is not allowed until you are well outside the terminal building and we invite you to keep your mobile phones switched off until cabin doors have been opened.

Arrivederci

(The cell phone rings briefly, the tiger roars)

31 Astronaut: no, no, ok, ok... sorry!

Sounds from the inside of the spacecraft. A pre-recorded signal in perfect Ryanair style announces that we are landing. Passengers clap.

32 Astronaut *(getting out)*: Bye!

V MOONWALK – Action and Aria

The cabin door is opened. A sort of desert wind welcomes the astronaut. A cell phone rings:

33 Astronaut: Hello... Oh, hi Houston... Yes...: Okay, I'm on the top step.
(He starts descending the ladder) I'm going to leave that one foot up there and both hands down to about the fourth rung up.

34 Interpreter: Nur noch wenige Stufen... drei kurze und eine lange ... und dann sind wir auf der Mondoberfläche. *(Just a few more steps... Three short ones and one long one ... and we are on the moon's surface.)*

The astronaut falls down. The tiger roars.

35 Astronaut: Ahhh... Fuck!

- 36 Interpreter: Halten wir die Luft an...
- 37 Astronaut: Everything looks ok, obvious!
- 38 Interpreter: Aber es scheint alles in Ordnung zu sein. (*Bated breath, but everything seems to be ok.*)

The astronaut starts walking. A bus honks.

- 39 Astronaut: It has a stark beauty... all its own.
- 40 Interpreter: Wahrhaftig, von hier oben hat die Landschaft eine hinreißende Schönheit. (*Yes, the landscape has its own untamed beauty up here.*)
- 41 Apollo 17 - Cernan (*archive original footage*): Hippity-hoppity, hippity-hoppity, hippity-hopping over hill and dale, dada dada dada da dada da.
Hippity hopping along (*singing*)

Some cars are passing by. The astronaut goes on singing (original footage) sings a song. A jazz piece doubles his steps.

The traffic increases, sounds of police sirens, people smashing glasses... the astronaut comes across the revolt of the spacecraft/airplane again.

- 42 Apollo 11 (*archive original footage*): Everything looks ok, of course.

VI SOMEWHERE OVER THE UNKNOWN – Recitativo

Sounds of the spacecraft flying away. Harpsichord music like in a Recitativo.

- 43 Hostess: Ladies and Gentlemen, welcome back on board of this Voyager? Pioneer? Maybe Viking? Well, I cannot remember,

I'm rather confused. Anyway, welcome back on board this spacecraft.

It's been a pleasure visiting the moon with you. Please keep your seatbelts fastened during the journey to... to Venus?

Neptune? Maybe Pluto? Oh, I'm sorry, I don't remember the destination, however, *(singing)* somewhere over the

Unknown. We invite you to relax and enjoy our entertainment program...

VII OUR ENTERTAINMENT PROGRAM – Habanera

Two astronauts sing I Was Strolling on the Moon One Day, accompanied by harpsichord and gamba. This is original footage taken from the Apollo 17 mission:

44 Apollo 17 - Schmitt *(Singing)*: I was strolling on the Moon one day, in the merry merry month of December-

45 Apollo 17 - Cernan: May – May's the month.

46 Apollo 17 - Schmitt: – May – that' s right.

47 Apollo 17 - Cernan: May is the *(garble)* month.

48 Apollo 17 - Schmitt: – when much to my surprise, a pair of funny eyes. Du dudu dudu *(singing)*

49 Hostess: You are listening to our entertainment program.

(Music)

50 Hostess: Tired of common toothpaste? Then try Cosmol, the Universal toothpaste, also used by the inhabitants of Uranus.

(Music)

51 Hostess: You are listening to... Oh... but that's an asteroid over there.
 Let's go take a look!

VIII THE ASTEROID - Pastorale

Some car horns turn into sheep, lambs and cows. A truck passing by changes into a tiger. An ambulance becomes a bagpipe. The city is now a typical bucolic landscape with flocks and pastoral music. The tiger munches on a sheep bone.

IX I HATE TO REPEAT MYSELF – Recitativo

The hostess announces a new journey. This time we are heading to Mars.

52 Hostess: Ladies and Gentlemen, welcome back on board this
 spacecraft whose name I can't remember. *(Ondes Martenot
 and gamba)*

 The rules are the same as before, I hate to repeat myself.
 (Ondes Martenot and gamba)

 We now head to Mars, hoping that the bad weather has
 stopped. *(Ondes Martenot and gamba)*

 Oh, my nail has broken. *(Ondes Martenot and gamba)*

 What a mess! *(Ondes Martenot and gamba)*

 What a mess! *(Ondes Martenot and gamba)*

 What a messfhsss! *She changes into a cat hissing and meowing
 (Ondes Martenot and gamba)*

Cat meowing and hissing.

X CAN YOU HEAR ME? – Blues

Sounds of the spacecraft into the void.

- 53 Astronaut: Hello... Hello, Houston... Hello, can you hear me?... Houston, can you hear me?... Where are you?... Hello... Have you got my position?... Hello... Hello, can you hear me?... *(the cat starts meowing)* Hello... *(cat)* Hello, Huston... *(starting to fear)* Houston, can you hear me? *(cat)* Hello... *(with loud voice)* Hello, can you hear me?... Hello... *(cat goes on meowing more and more angrily)* Hello, can you hear me? *(shouting)*

The drums start playing a sort of Blues in 6/8, not very precise in tempo; the cat hisses.

The astronaut continues shouting. The harpsichord starts, after one riff the astronaut and the cat look like they're singing to the music. The astronaut's voice becomes higher and higher.

The Ondes Martenot joins the band. The piece ends with echoes of telephone sounds becoming lost in space.

XI WELCOME TO MARS – Chorale

The Ryanair-like signal and the passengers' applause announce the Mars landing. The Hostess' voice is transformed into a choir accompanied by Ondes Martenot, harpsichord and gamba.

- 54 Interpreter: Aber... wo sind wir denn? *(But...where are we?)*
- 55 Hostess: Ladies and gentlemen, welcome to Mars.
- 56 Interpreter: Ja ... ehm, ... die Stewardess heißt uns auf dem Mars willkommen ... *(the Hostess welcomes everyone on Mars...)*
- 57 Hostess: We inform travelers that it is strictly forbidden to tread on flowerbeds,

- 58 Interpreter: Sie sagt die Blumenbeete dürfen nicht betreten werden und
.... *(She says not to tread on the flowerbeds and...)*
- 59 Hostess: Bathe or fish in canals...
- 60 Interpreter: das Angeln und Baden in den Kanälen strengstens verboten
ist ... *(warns that fishing and bathing in the canals are
absolutely forbidden.)*
- 61 Hostess: and, given the constant political situation of war, we decline
all responsibility for damage to people and property.
- 62 Interpreter: Verrückt! *(Crazy!)*
- 63 Hostess: Be careful!
- 64 Interpreter: Außerdem ist äußerste Vorsicht empfohlen, da auf dem Mars
ständiger Kriegszustand herrscht, also ...es wird keine
Haftung für Personen- oder Sachschäden übernommen.
*(She also recommends the upmost care because Mars is in
a constant state of war... she declines all responsibility for
damage to people and property.)*
- 65 Hostess: Adios amigos!

XII THE WAR BETWEEN ARISTOTLE AND GALILEO – Concertato

Sounds of war made by a voice. Aristotle launches a grenade and shouts:

- 66 Aristotle: Ta ta ta ta ! Take this Galileo, you and all the heretics, may
you roast to death.

Galileo from the opposite army shouts:

67 Galileo: Ah, ah, ah! You will not win, Aristotle, you and all the fucking Ptolemaics jump through the Celestial Spheres! Help, help! Copernicus... Keplero!... Fuck! Never know where those two guys are!

The instruments double the war with clusters (on harpsichord), machine-gun (on drums and gamba), sirens (on Ondes Martenot). Sounds of the riot. Then:

68 Aristotle: Ok... Galileo, you are the winner! I surrender! Here's the white flag. I'm going into exile in the Celestial Spheres! Bye!

A huge crowd cheering with joy. Victory march.

69 Interpreter: Ja, also, die neuesten Nachrichten sind, dass Aristoteles kapituliert hat. Er hat die weiße Fahne gehisst und sein Exil in den oberen Sphären akzeptiert, zusammen mit dem ptolemäischen Volksstamm. An dieser Stelle ist es sehr wahrscheinlich, dass Galileo das gesamte Sonnensystem einnehmen wird und mit den Häretikern auf die Erde zurückkehren wird, oder sogar auf die Sonne.

(Yes, well, the latest news is that Aristotle has surrendered, he has raised his white flag and has accepted to go into exile on the Celestial Spheres together with the Ptolemaic Tribe. At this point, we can expect Galileo to take possession of the entire Solar System and to return to live on Earth, or even on the Sun, with the Heretics.)

XIII BESTIARIO – Gavotte

70 Hostess: Welcome

Music for harpsichord, a sort of “negative/inverse Bach”.

71 Hostess: Welcome on boaaa...*the word board is transformed into a monkey's screech - Ondes Martenot, harpsichord, gamba and drums*

72 Hostess: There are eigghhhhhhh... *(a horse's whinny) ...the emergency exits phrrrr (horse snorts) – Ondes Martenot, harpsichord, gamba and drums.*

73 Hostess: Don't worry if the ba..uawk uawk uawk... *(duck's squawk) doesn't inflate. Oxygen is flouuuuuuuuuuuuu... (dog howl) ... wing – Ondes Martenot, harpsichord, gamba and drums.*

74 Hostess: Switch...cluck cluck cluck... *(chicken's cluck) ... ed off – Ondes Martenot, harpsichord, gamba and drums.*

75 Hostess: Switch...cluck cluck cluck... hee-haw... *(donkey's bray) ... off - Ondes Martenot, harpsichord, gamba and drums.*

76 Hostess: Switch... hee-haw... *(donkey's bray) ... off - Ondes Martenot, harpsichord, gamba and drums.*

77 Hostess: Switch... hee-haw... *(donkey's bray) ... off - Ondes Martenot, harpsichord, gamba and drums.*

78 Hostess: We would like to thank yoink oink ... *(pig's squeal) – Ondes Martenot, harpsichord, gamba and drums.*

79 Hostess: We wish you a pleasant flap flap flap... *(pigeon's wings)*

80 Apollo 16: Liftoff, liftoff – *spacecraft sounds, birds, Ondes Martenot, harpsichord, gamba and drums, fading away with echoes into the void.*

XIV WE ARE VERY COMFORTABLE – Rap

81 Apollo 16 (*Original Nasa Footage*): We'll stand by!

82 Apollo 11: (*Original Nasa Footage*): We're go. Hang tight. We're go. 2,000 feet, 2,000 feet into the AGS. 47 degrees. Roger. Roger. 35 degrees. 700 feet, 21 down. 33 degrees, 33 degrees. Bababa my bababa my. 600 feet, down at 19. 540 feet, down at 30, down at 15. We're go. Hang tight. We're go. 2,000 feet. 2,000 feet into the AGS. 47 degrees. Roger. Roger. 35 degrees. 700 feet, 21 down. 33 degrees, 33 degrees. 600 feet, down at 19. 540 feet, down at 30, down at 15.

83 Apollo 16: We'll stand by!

84 Apollo 11: We are very comfortable up here, though. We do have a happy home. There's a plenty of room for the three of us and - bababa my bababa my bababa my- I think we are all learning to find our favorite little corner to sit in. Zero G is very comfortable, but - bekbekbebburybekbekbebbury - after a while you get to the point where you get tired of – chrrrrrr - rattling around and banging off the ceiling and the floor and the side, so you tend to find a little corner somewhere and put your knees up or something like that to wedge yourself in, and that seems more at home.

85 Apollo 16:

We'll stand by!

86 Interpreter:

Ja, also, sie sagt, dass es hier trotz allem sehr angenehm ist. Ein schönes Zuhause, sehr geräumig und bababa my bababa my man lernt schnell, sich einen Winkel im Raumschiff zu ergattern. Die Schwerelosigkeit ist sehr angenehm, aber bekbekbebburybekbekbebbury nach einer Weile ist man erschöpft, durch das Scheppern und das ständige Anstoßen gegen die Decke, den Boden und die Wände, daher khhrrrrrrr die Tendenz, sich eine Ecke zu suchen und die Knie anzuwinkeln oder irgendwie so, dass man eingeklemmt ist, ja, so fühlt man sich fast wie zu Hause...

(Yes, well, he says they are very comfortable up here, despite everything. It's a happy home, there's lots of space and bababa my bababa my we soon learn to cut out a comfortable corner for ourselves in the cabin. Zero gravity is very comfortable, but bekbekbebburybekbekbebbury after a while, you get to a point where you're tired of rattling around and banging against the ceiling, the floor and the sides of the cabin, so khhrrrrrrr we tend to find a little corner somewhere and put our knees up or something like that to wedge themselves in, and this makes us feel at home in a way.)

87 Apollo 16:

Standby!

- 88 Apollo 11: *Something really incomprehensible created with some voice collage*
- 89 Interpreter: Die zweite Rede ist ein bisschen verwirrend, irgendetwas wie
 “papa eveti didumakeit bangooo a madeitso oneayes”
(The second part is more confused; it says something like “papa eveti didumakeit bangooo a madeitso oneayes”)
- 90 Apollo 11: There's bad weather now *(and something incomprehensible)*
- 91 Interpreter: Es heißt weiter “Das Wetter ist jetzt schlecht”
- 92 Apollo 11: *Something really incomprehensible created with some voice collage*
- 93 Interpreter: und auch “now bad now, ahh ahh ooh aah menena at the”
- 94 Apollo 11: *something incomprehensible*
- 95 Interpreter: abschließend heißt es “gaminar galenarrator!”.
 Das scheint im Moment alles zu sein, wir beenden die Übertragung und nehmen später die Verbindung wieder auf.
(and ends with “gaminar galenarrator!”.

Right now, that seems all. we close off the broadcast and be in contact later.)
- 96 Apollo 16: We'll stand by!

XV WELCOME TO SATURN – Music Circus

97 Hostess: Ladies and gentlemen, welcome to Saturn. For the hula-hoop party there are still some tickets available, however they are running out at the speed of $e=mc^2$ (e equals mc squared). Then there will be waiting lists. Meanwhile, while you wait in line, Galileo will entertain you with a beautiful song. Please, Galileo...

98 Galileo: *(he starts singing a cantata in German)* - Wir fühlen uns hier ober sehr wohl. *(We are very comfortable up here)*

99 First passenger: *(interrupting him and complaining)* - Come on, sing something in Italian, something everybody can sing. Ja, etwas Romantisches auf Italienisch.

100 Galileo: I can't, it's impossible, Ich kann nicht. I cannot remember the text. Non ricordo le parole.

101 First passenger: Come on, Galileo, it's boring.

But Galileo goes on singing in German. The audience gets nervous and starts shouting at Galileo. A riot breaks out like the previous ones, on the plane and on the moon.

102 First passenger: Something in Italian!

103 Second passenger: Etwas auf Italienisch!

104 Third passenger: Italiano! Italiano di merda! *Etc.*

105 Interpreter: Ja, also die Bewohner des Saturns scheinen Lieder auf Deutsch nicht besonders zu mögen, sie bevorzugen es, dass Galileo in seiner Muttersprache singt, Italienisch, aber... wir werden sehen was Galileo machen wird, er scheint die

Kontrolle über die Situation verloren zu haben. Die Bevölkerung ist erschöpft durch das lange Warten beim Ticketverkauf für das Fest, sie haben den Verstand verloren und wir sehen Bilder einer wahren Massenpanik.

(Yes, actually it seems like the inhabitants of Saturn don't really like German songs. They would prefer that Galileo sang in his native tongue, Italian, but... Now we'll see what Galileo intends to do. The situation seems to have gotten out of hand. The population already tired of the long wait to buy the tickets for the party, is no longer being reasonable and we witness scenes of collective hysteria.)

XVI WELCOME AND SO ON – Recitativo

A Recitativo played on gamba

106 Hostess: Welcome... welcome... well... and so on...etcetera.

XVII WIR FÜHLEN – Aria

Interior of the plane. Much noise in the background, many animals, Galileo sings “Wir fühlen”. A phone rings.

107 Galileo: Wir fühlen uns hier ober sehr wohl.

108 Astronaut: Hi Houston... yes, yes, everything's fine here... what? Ah, yes, in a few minutes there will be the sun-landing...

109 Interpreter: So, wir sind fast an der Sonne angekommen (*Ah, ok, we are very close to landing on the Sun*)

110 Astronaut: What? I can't hear you, it's a bit crowded here!...

111 Interpreter: Ehm, die Verbindung ist schlecht, es herrscht Verwirrung an Bord... (*eh, we can't hear too well; there's some confusion on board...*)

112 Astronaut: Yes, we have...We have some recordings.

113 Interpreter: Oh...

114 Astronaut: One moment, let me check...This is Jupiter.... (*a tape recorder rewinds and plays the sounds of the riot*)

115 Interpreter: Ah, fantastisch, wir haben die Aufnahmen der Planeten, das ist Jupiter... (*Ah, fantastic, we have the recordings of the different planets; this is Jupiter...*)

116 Astronaut: This is Earth... (*tape recorder - riot*)

117 Interpreter: Eh, eh, wir haben auch die Erde... (*We have Earth, too...*)
(*tape recorder - riot*)

118 Astronaut: This is...Venus... (*tape recorder - riot*)

119 Interpreter: Und dann Venus... fantastisch!

120 Astronaut: And this is Mercury... no, not Freddie, the planet (*tape recorder – riot*)

121 Interpreter: Und natürlich durfte auch Merkur nicht fehlen! Tja, das sind kürzere Aufnahmen, vielleicht weil Venus und Merkur kleiner sind... *(And naturally, Mercury of course! Well, these recordings are shorter, maybe because Venus and Mercury are smaller...)*

122 Astronaut: What? Speak louder, please... Galileo? Certainly, Galileo is very happy to go to the center of the Universe, at least according to his idea, poor guy, we haven't yet had the courage to explain to him that in reality there is much more...

123 Interpreter: Eh, eh, Galileo geht's gut, er ist unbesorgt ... wir bringen ihn zu dem Ort, den er als Mittelpunkt des Universums betrachtet, die Sonne, natürlich ist das seine Ansicht, wir haben nicht den Mut gehabt dem Armen zu erzählen, dass es natürlich weitaus mehr gibt... *(Eh, eh, Galileo is fine, he's not worried... We're taking him to what he considers to be the center of the Universe, the Sun. Of course, that's his idea, we didn't have the courage, poor guy, to tell him that there's actually much more...)*

124 Astronaut: What? Ah, ok, sorry, the Hostess is coming I must finish.
Bye... bye!

Interpreter: Oh, Moment... es sieht so aus, als ob die Hostess kommt und eine Ankündigung über die Sonnenlandung macht... Puhhh, ist das heiß!
(Ok, it seems that the Hostess is ready to make some announcement about the Sun landing... (Phhh, it's hot!)

XVIII OH SOLE BELLO – Trio

This is a true aria in a hybrid style in-between XVII and XVIII Century Music, sung by the Hostess (in Italian with the typical English accent), Apollo 17 (in English), and Galileo (in German)

- 125 Hostess: Oh Sole bello / Riscalderei / Il cuore mio / Pieno d'Amor /
Brilli di luce / Come un fornello / Che scintillio / Che bel color
- 126 Astronauts: I was strolling on the Sun one day / I was strolling on the Sun
one day
- 127 Hostess: L'aurora tua / Or ci seduce /
- 128 Apollo 17: Du dudu dudu
- 129 Hostess: Come un gioiello / Di gran splendor /
- 130 Apollo 17: Du dudu dudu /
- 131 Hostess: Dirigeremo /
- 132 Apollo 17: I was strolling on the Sun /
- 133 Hostess: La nostra prua /
- 134 Apollo 17: I was strolling on the Sun /
- 135 Hostess: verso la luce /
- 136 Apollo 17: I was strolling on the Sun. On the Sun one day /
- 137 Hostess: Dei raggi tuoi.
- 138 Galileo: Wir fühlen

- 139 Apollo 17: Du dudu dudu
- 140 Galileo: Wir fühlen
- 141 Apollo 17: Du dudu dudu
- 142 Galileo: Wir fühlen uns hier oben sehr wohl
- 143 Apollo 17: Hippity-hoppity, hippity-hoppity, hippity-hopping over hill and dale
- 144 Galileo: Wir fühlen
- 145 Apollo 17: Du dudu dudu
- 146 Galileo: Wir fühlen
- 147 Apollo 17: Du dudu dudu
- 148 Galileo: Wir fühlen uns hier ober sehr wohl
- 149 Apollo 17: Hippity-hoppity, hippity-hoppity, hippity-hopping over hill and dale
- 150 Galileo: Wir fühlen uns hier ober sehr wohl!
- 151 Apollo 17: Hippity-hoppity, hippity-hoppity, hippity-hopping
- 152 Hostess: Dei raggi tuoi.

Ovation and clapping by the audience, people and animals altogether, turning as usual into a riot. Everything fades out into the sounds of the spacecraft flying away

153 Passengers (*someone from the audience, in the distance*): Bye bye, Galileo – Auf
Wiedersehen – Au revoir – Happy marriage, bye bye
Hostess – Arrivederci – Sayonara!

XIX THE BLACK HOLE – Recitativo

Telephone rings:

154 Astronaut: Hello, Houston, returning to base at last... Yes, yes, it's been
a great mission, say goodbye to all Terrestrial friends there
on Earth and thank you for this beautiful opportunity, we
hope to repeat it in the future. We go back home now in the
Black Hole!

A solo drums improvisation starts

155 Interpreter: Ja, also, zurück von der Sonne verabschiedet sich das
Raumschiff von den Bewohnern der Erde, die Besatzung
bereitet sich auf die Rückreise in das Schwarze Loch vor ...
es besteht große Hoffnung, diese Mission in Kollaboration
mit Houston zu wiederholen, in naher Zukunft.
*(Yes, well, returning from the Sun, the spacecraft greets the
inhabitants of the Earth, the crew prepares for their great
return into the Black Hole... there's lots of hope that such a
mission can be repeated in collaboration with Houston, in the
near future.)*

156 Astronaut: What? Is there a problem with the invoice?
Can't you send us the money?

- 157 Interpreter: Mit den Rechnungen scheint es ein Problem zu geben ...
(It seems there a problem with the invoices...)
- 158 Astronaut: Sorry, wasn't that clear from the beginning?
- 159 Interpreter: Moment mal... *(One moment...)*
- 160 Astronaut: No, no, no! We're residents of the Black Hole, that's where we live permanently...
- 161 Interpreter: Wir haben den Eindruck, dass Houston kein Geld schicken kann, wenn nicht vorher geklärt ist, wo die Besatzung ihre Steuern zahlen muss. *(From what we can understand, Houston cannot send the money unless it is first clarified where the crew must pay their taxes.)*
- 162 Astronaut: No! Sorry don't interrupt me... I was saying, taxes have to be paid there. The Earth has commissioned us to do a job...
- 163 Interpreter: Nun, Steuern werden im Herkunftsland gezahlt, in diesem Fall im Schwarzen Loch. *(Well, taxes are paid in the country of origin, in this case the black hole.)*
- 164 Astronaut: What?... But then... according to this logic we should pay a portion of taxes to the Moon, a portion to Mars, Saturn and so on...

The animals start getting nervous.

- 165 Interpreter: Nun, die Besatzung wird langsam nervös, sie meint nach dieser Logik müsste man an allen besuchten Orten einen Teil der Steuern zahlen. *(Well, the crew is getting nervous.*

They say that according to this logic, they should pay some taxes in every place they visited.)

166 Astronaut: Listen to me, no, listen to me, if you don't pay us within a couple of light-years we will go to the Court of the Sun, we're warning you...

167 Interpreter: Tja, sie drohen Houston mit einer Klage beim Gericht des Sonnensystems, wenn sie das Gehalt nicht innerhalb von zwei Lichtjahren erhalten. *(Well, they're threatening to sue Houston in in the Court of the Sun unless they receive their money within two light-years.)*

168 Astronaut: Yes the Sun King... Nooo, not Louis XIV... Okay, I'm sorry, we're going black-holing now. Over. Fuck!

169 Interpreter: Mal sehen wie die Dinge laufen, im Moment bereiten sie sich auf die Rückreise ins Schwarze Loch vor. *(We'll see how things go. Right now, they're preparing for their great return in the Black Hole.)*

Sounds of the spacecraft

XX THE COSMIC TOILETTE – Finale and Fugue

The flush of a toilet. Followed by underwater bubbles, like at the beginning of the story.

170 Interpreter: Also mal vorab, es stimmt überhaupt nicht, dass man aus den Schwarzen Löchern nicht mehr raus kann. Ebenso stimmt es nicht, dass sie so schwarz sind, ich habe meins gewaschen und jetzt lebt es sich sehr gut darin. *(Water-flush)*

(For starters, it's not true that we cannot get out of black holes. And it's not even true that they're so black. I just washed mine and it's a very nice place to live in.)

171

Die Schwachköpfe auf der Erde haben einen Berg von Theorien entwickelt, einige wirklich genial, aber letztendlich kann man die Dinge wirklich nur verstehen, wenn man sie vor Ort persönlich erlebt, *(Water-flush)*

(On Earth, some jerks have elaborated a mountain of theories, some rather genius, but in the end, if you want to get to know things well, you have to be here, on-site, in the front line.)

172

Oh, wieder eine Wasserung. Mit den Raumschiffen ist es ein ständiges Kommen und Gehen. *(Underwater bubbles)*

(Oh, here's another splashdown. Here, spacecrafts come and go all the time.)

173

Außerdem...In meinem Exkursus De Latrinae Mundi war mir die Einführung des Konzepts der Kosmischen Toilette besonders wichtig, eine neue Theorie zum Schwarzen Loch... sozusagen...oder etwas smarter... ein Schwarzes Loch mit geringerer Dichte, in dem sich sogar ein Ozean befindet, auch wenn er winzig, fast so groß wie ein Korn, ist. *(Furthermore... In my treatise De Latrinae Mundi I preferred to introduce the concept of Cosmic Toilet, a new theory of the black hole... smarter, let's say. A black hole that is less*

dense, that even contains an entire ocean, albeit small, almost a dot.)

174

Ich bin in der Kosmischen Toilette groß geworden... hatte eine sehr glückliche Kindheit... *(Sounds of sea-lions, deers, elks and fistfighting)* die Rennen am Infinitesimal-Strand, eine Stadt von unsagbarer Schönheit mit einer Weltraumstation, und dann der Zoo... der Zoo! Wie schön waren doch unsere Zoobesuche, als Kinder!... Hier unten kann man zudem sehr einfach neue Freundschaften schließen, wirklich einfach... *(I grew up in the Cosmic Toilet... I had a great childhood... running along the Infinitesimal Beach, a beautiful city with a space base, and then the zoo... the zoo! It was so beautiful when they took us to the zoo when we were little!! Also, down here it's easy to make friends, really easy...)*

175

(Water-flush – broken)... Oh, ein Raumschiff hat einen Triebwerksschaden erlitten. *(Oh a spacecraft just had an engine failure.)*

Underwater bubbles

176

Das erste Prinzip der Theorie der Kosmischen Toilette sieht vor, wenn alles relativ ist, ist wirklich alles relativ. *(The First Principle of the Theory of the Cosmic Toilet states that if everything is relative, everything is really relative.)*

Sounds of a sheep and a tiger

177

Das zweite Prinzip sagt, dass alles, wirklich alles, passieren kann. (*The Second Principle says that anything and everything can happen.*)

178 Ground Control (*Original Nasa Footage*): 10...8...7...6...9...7...8...1...6...4...3...2...2...1...

179 Interpreter (*on the countdown*): Das dritte Prinzip legt fest, dass in einem

Trägheitssystem oder in einem Nicht-Trägheitssystem, das dem zweiten Prinzip unterliegt, ... (*sounds of the water-flush button*) nun ja, rette sich wer kann!

(*The Third Principle says that in an inertial or non-inertial system subjected to the Second Principle, well, it's every man for himself!*)

180 Houston (*Original Nasa Footage*): Ignition... Liftoff!

The flush of water, then a spacecraft leaves like at the beginning of the story, making bubbles underwater and coming out of the water noisily. Sounds of sea waves.

Somebody is walking on the beach. The drums doubles the footsteps rhythmically like on the Moonwalk.

181 Interpreter:

Die Idioten auf der Erde fragen sich seit Jahren wo sich 90% der schwarzen Materie befindet. Sie nehmen sie zwar wahr, können sie aber nicht sehen. Natürlich... (*Those idiots on Earth have been wondering for years where 90% of the dark matter is. They perceive it, but they can't see it. Of course...*)
(*Water-flush*).

Footsteps and drums continue. A Fugue in Jazz style for Ondes

Martenot, harpsichord, gamba and drums starts and continues until the end. From time to time, we hear the honks of the bus.

182 Interpreter:

Die Lichtgeschwindigkeit? Ah... Alles Mist. Ich bin öfter mit dieser Geschwindigkeit unterwegs und wenn ich zurückkomme, ist alles wie vorher.

(The speed of light? Ah...Bullshit. I often travel at that speed and when I return, everything is like before.)

Telephone rings

183 Interpreter:

Nein... keine Chance, ihr wisst Bescheid... solange ihr das Geld nicht schickt, ist nichts zu machen!

(Noo... they've already told you... until you send the money, nothing doin'!)

184

Und noch etwas sage ich euch, ja, ich bin der Meinung, dass das Universum in einem Big Crunch kollabieren kann, mit Mayo und Senf, aber die Kosmische Toilette nicht. Nein, die bleibt für immer so; sie ist das Alpha und Omega, das Perpetuum Mobile, die Quadratur des Kreises – von wegen Krümmung der Raumzeit... Es ist unglaublich... wer hat denen nur solche Ideen in den Kopf gesetzt?

(And I'll tell you one thing: yes, the Universe may collapse in a nice Big Crunch, with mayonnaise and mustard, but not the Cosmic Toilet. No, that will remain the way it is, always. It is the origin and the end of everything, it is perpetual motion, the squaring of the circle, never mind the curvature of space-

*time... It's incredible... but who could have put such ideas
into their heads?)*

185 Houston (*Original Nasa Footage*): This is Houston!