

**ALL OF A SUDDEN AND SIMULTANEOUSLY.  
A FEASIBILITY STUDY  
Musical Scenes on the Negation of Labour**

# ALL OF A SUDDEN AND SIMULTANEOUSLY. A FEASIBILITY STUDY

## Musical Scenes on the Negation of Labour

ALICE CREISCHER, CHRISTIAN VON BORRIES and ANDREAS SIEKMANN

*All of a Sudden and Simultaneously* was held on the 2nd, 3rd and 4th of July 2007 in the Citypoint shopping mall in Kassel during its public opening times.

*All of a Sudden and Simultaneously* is a science fiction story which in principle is based on the idea of a society freed from work thanks to technological progress, an idea that has long faded from our cultural memory. The globalised economy shows us, rather, that technical rationalisation does not produce freedom in work, but unemployment and the relocation of work to countries with lower wages. We were interested in seeing how this social project, contemplated since the days of the Enlightenment, can be linked with a present that totally discredits it. For this reason, we did not want to represent a “Utopia” with a historical horizon of “one of these days.” We discard this horizon and speak, instead, of parallel galaxies in time which at this instant are adjacent to our own (which constitutes a voluntary call not to place our trust in any structural historical change).

The actors’ “Utopian” role lies not in representing a better world but in speaking about the conditions of the production of goods, while at the same time expressing a rejection of the model of “beautiful life” displayed in the shopping centre. The “state-run happiness” character is forced to throw up; Mr. Lam is forced to buy up all the Nile perch fillets and smash them against the railing of the mall. The master of ceremonies says, “All goods are a scandal such as has never been seen before.” The characters’ Utopian function consists in manifesting this scandal in the present.

The performance did not seek to convince anyone with arguments, nor to perform an intermediary role; it simply wished to take place in that setting and to formulate a “NO” that contains no commitment, that requires no immediate transformation, that does not need to justify itself with that efficiency that is always automatically attributed to any politically-motivated statement: to be didactic, to enlighten others, to change reality – as if this were so easy to do.

A documentary implies that a work like this one only speaks about the shopping centre if it is experienced in the centre itself, and thus adds to the spectators’ reality an experience that presents itself as an alternative. The work is only staged *in situ*, not as a projection.

### Actors

COMPÈRE: Alice Creischer

MISTER LUDD: José Elguezabal

CAPTAIN SWING: Bill Dietz

MISS No: Lydia Hamann

MADAME OBLOMOVA: Katja von Helldorf

THE STATISTICAL HAPPINESS: Agnes Wegner

MR. DIETRICH HESSLING: Rolf Woelling

COMMUNICATIONS MANAGER: Sophie Goltz

MR. LAM: Rabea Welte

## Introduction

COMPÈRE: Greetings, ladies and gentlemen! What you will see in the next few hours belongs to the realm of science fiction. We will take you to a world in which, by being ignored, all the relations between work, merchandise and money go by the board. Although this world already exists and is always present. If you, for example, take a little step to one side, you might immediately – oops! – fall into the intergalactic tunnel. This tunnel is a short cut between reality and reality. It's full of negative energy. At the end of it there's no ready-made world. But you might suddenly not want to buy a single thing more..

There are different actors in this science fiction, whom I would like to introduce you to before they turn into persons before your eyes. Names are gestures: Mister Ludd.

MISTER LUDD: 12 August: I am 29 years old. I transport video cassettes. The video cassettes contain summarized events that are sent out into the world. I have difficulties giving my job a precise name.

COMPÈRE: Miss No and Madame Oblomova.

MISS NO: 26 July: I currently wake up late. The first thing I'm interested in is food, usually what's there, because I don't want to go to the bakery. You have to queue up there, the shop assistant might be unfriendly. That's too much of a shock.

MADAME OBLOMOVA: In the afternoon I try to get things done – go shopping, fix the bicycle. That's a protection zone, which I meanwhile actually reject. I want to be constantly confronted with society.

COMPÈRE: Captain Swing.

CAPTAIN SWING: 27 January: The concept of profession gets on my nerves. I don't really have a profession, I've never had one either. But since it is assumed that everybody has one, I stated that I'm a photographer. Now I say I'm a journalist. I presently live off of borrowing money.

COMPÈRE: The Statistical Happiness.

*Bows.*

COMPÈRE: Mr. Dietrich Hessling.

MR. DIETRICH HESSLING: 28 July: I work one to two hours a day. When you add reflecting to it, it is more. Sometimes one only starts thinking in the pub. Then you think and think until the evening without even stopping in between.

COMPÈRE: The Communications Manager.

*Bows.*

COMPÈRE: And Mr. Lam.

MR. LAM: 26 August: I'm not a purchaser who intervenes in the product world. Of course I regard myself as rich because I have a consciousness. I sometimes pass jobs on to friends because that maximizes my potential of freedom.

## 1st Scene

COMPÈRE: 1st Scene: Mr. Ludd will walk around with a lamp during the light of day. He wants to get rid of himself but doesn't succeed in doing so. Miss No and Madame Oblomova at first accompany him.

*Mr. Ludd takes a lamp and rides up the escalator. On the lamp it says: I'm looking for a job! On the first level, he stops in front of a large balloon and opens his mouth. On the balloon it says: Has it gotten lost? He continues to the second balloon: Has it gotten lost like a child or is it in hiding?*

*Third balloon: We killed it. But how did we do it?*

*He takes the elevator back down and meets Miss No and Madame Oblomova with two further balloons.*

*Fourth balloon: How could we drink up the ocean?*

*Fifth balloon: Is there still top and bottom? Aren't we straying through endless nothingness?*

*Miss No and Madame Oblomova go to the gym wheels and start to whisper. After arriving at the orchestra, Mr. Ludd starts to go shopping. Now Captain Swing takes the lamp.*

COMPÈRE: After he couldn't get rid of himself, Mr. Ludd starts shopping, he buys and buys, and you will soon ask yourself, when he will finally stop. Captain Swing takes on his position. Miss No and Madame Oblomova are now dedicated to uncovering scandals. Listen closely: Each commodity is an outrageous scandal.

MADAME OBLOMOVA: Development of the English textile industry from 1770 to 1860. During this time it had a monopoly on the world market. From 1815 to 1821 depression; 1822 and 1823 prosperity; 1824 abolition of the laws against Trades' Unions, great extension of factories everywhere; 1825 crisis; 1826 great misery and riots among the factory operatives; 1827 slight improvement; 1828 great increase in power-looms, and in exports; 1829 exports, especially to India, surpass all former years; 1830 glutted markets, great distress; 1831 to 1833 continued depression, the monopoly of the trade with India and China withdrawn from the East India Company; 1834 great increase of factories and machinery, shortness of hands. The new poor law furthers the migration of agricultural labourers into the factory districts. The country districts swept of children. White slave trade; 1835 great prosperity, contemporaneous starvation of the hand-loom weavers; 1836 great prosperity, the export of cotton from thread from England to India has increased 5,200 times and the population of Dacca decreases from 150,000 to 30,000 persons; 1837 and 1838 depression and crisis; 1839 revival; 1840 great depression, riots, calling out of the military; 1841 and 1842 frightful suffering among the factory operatives; 1842 the manufacturers lock the hands out of the factories in order to enforce the repeal of the Corn Laws. The operatives stream in thousands into the towns of Lancashire and Yorkshire, are driven back by the military, and their leaders brought to trial at Lancaster; 1843 great misery; 1844 revival; 1845 great prosperity; 1846 continued improvement at first, then reaction. Repeal of the Corn Laws; 1847 crisis, general reduction of wages by 10 and more percent, in honour of the "big loaf"; 1848 continued depression; Manchester under military protection; 1849 revival; 1850 prosperity; 1851 falling prices, low wages, frequent strikes; 1852 improvement begins, strikes continue, the manufacturers threaten to import foreign hands; 1853 increasing exports. Strike for 8 months, and great misery at Preston; 1854 prosperity, glutted markets; 1855 news of failures stream in from the United States, Canada, and the Eastern markets; 1856 great prosperity; 1857 crisis; 1858 improvement; 1859 great prosperity, increase in factories; 1860 Zenith of the English cotton trade, the Indian, Australian, and other markets so glutted with goods that even in 1863 they had not absorbed the whole lot; 1861 prosperity continues for a time, reaction, the American Civil War, cotton famine; 1862 to 1863 complete collapse.

MISS NO: The meaning of this heap of numbers consists in its similarity until today.

The similarity reveals the following mechanism: "Feverish production, expansion jumps according to the clicks of the global market, contraction of the markets like a cardiac muscle."

It shows the drive belts:  
Life of modern industry is a circle.  
The global labour market is inexhaustible.

It shows the wheels:

“How could we drink up the ocean?”

But if you think that this heap of numbers is long over,  
then turn your dress inside out and examine the seams.

But if you think that this machine can't be destroyed,  
then just take a step sideways out of your life  
and then you'll see.

You will see.

You will see.

*Meanwhile, Captain Swing goes to the three replaced balloons with the lamp:*

1. The march was huge, huge. Everyone was there. We held hands.
2. But someone said with the finger to the throat: Get out of here, otherwise fssst.
3. When we arrived, everybody looked at us. They applauded; we applauded. But I, I was scared.

## **2nd Scene**

*Swing has arrived at the orchestra again; he puts down the lamp and sits down for a short while.*

COMPÈRE: In the second scene, Captain Swing is also struck by a shopping addiction. Miss No and Madame Oblomova continue their activities. And then Mr. Dietrich Hessling appears. He is accompanied by his house policeman and communications manager. He wants to demonstrate to them the rise and fall of his small empire. But don't let yourself be fobbed off with it.

*During the announcement, Hessling, Policeman and Communications Manager have already stood up. Communications Manager and Policeman carry a piece of scenery. This piece of scenery follows Hessling everywhere.*

*It has two sides:*

*Side 1: business negotiations.*

*Side 2: a bankrupt shopping mall.*

*First they approach the conductor with the scenery. Hessling shakes the conductor's hand and has himself photographed by the communications manager.*

*Ludd buys Victoria bass in the supermarket.*

*Swing buys a mobile phone in the Nokia shop.*

*Miss No and Madame Oblomova roll and whisper on their gym wheels.*

*In the orchestra, two persons put on the hats Basel 1 and Basel 2.*

*Hessling, Communications Manager and Policeman along with the scenery take the escalator up to the second level.*

HESSLING: The ECE Projektmanagement GmbH was founded in 1965.

I say we when I mean myself, and I when I mean ECE.

I mean the dependency of 9,100 franchisers on 2.7 million square meters selling space from Germany to Dubai.

The positive special economic situation in my house is based on this dependency.

I can constantly imagine myself organizing a small city,  
coordinating teamwork and filling others with enthusiasm.

I think laterally. I am the Earth. I am dominated.  
I say, Alexander Otto is the chairman of the managing body and  
the youngest son of Werner Otto.  
I don't say we, when I mean Alexander Otto.  
I say management and member of the managing board and the Foundation Living  
City when I mean Dr. Andreas Mattner,  
or the head of communications Robert Heinemann.  
I don't know what gods are,  
but I can picture a flow of electricity  
when palms of the hands touch:  
Mr. Mattner in the parliament of the actual City of Hamburg  
and Mr. Heinemann as expert spokesman of the actual Christian Democrats.  
I say synergy when the issue is exerting influence:  
The redevelopment of the Jungfernstieg, the illuminations of  
river banks, towers, vantage points, and squares  
of columns, free leg, hand to the hip,  
of parades in front of the wicker chairs,  
of the pavements and the immediate evaporation of puddles on it.  
I can constantly imagine myself organizing a dead city,  
connecting impulses, pressing the button,  
and seeing how things twitch.

*Now the piece of scenery is turned around. Hessling, Policeman and Communications Manager  
briefly halt. They hang the scenery on the hook. All three throw leaflets from the balustrade  
and the escalator on their way down.*

*The leaflets have prohibition signs on the one side.  
On the other there's the following text:*

We dream that the passers-by don't consume.  
We have the impression that the investments do not pay off,  
that the issue is not profit at all,  
but a mere disbursement of investors' capital,  
whose promise of yield sprays, sprays.  
And if were only about this disbursement  
and if the chains of investment, consumption and profit  
were nothing other than the mere maintenance of being?  
In this case, a slight change in perspective would be enough  
to see that all this comes close to a promise,  
which the machines made  
when they entered the factory.  
And everything would already be prepared  
– the display of goods, the fountains, the food area –  
and only the minor organisational issues  
of redistributing societal wealth  
would need to be resolved  
so as to gain from this location  
a logically compelling notion of reality.

*Madame Oblomova and Miss No have halted. They have left their gym wheels and gone to the  
balustrade. They watch the leaflets fall. They throw other leaflets right behind.*

But that's not true.  
But travel to Indonesia without a voucher.

### 3rd Scene

*The scene begins when Hessling, Policeman and Communications Manager arrive at the orchestra.*

COMPÈRE: In the third scene, Mr. Ludd shows us the complete satisfaction with his shopping addiction, followed by the appearance of The Statistical Happiness.

*Mr. Ludd has bought all the Victoria bass in the supermarket and put them in his cold bag. Meanwhile, Captain Swing has bought a Nokia mobile phone.*

*Mr. Ludd goes to the first level with his cold bag. Miss No and Madame Oblomova go to Mr. Ludd and together with him take the fish filets from the cold bag and start hitting them against the balustrade.*

MR. LUDD: An infamous deranging of endlessness.  
The Victoria bass filets have reached the quality standard  
ISO 9000.  
They are at all times ready to be delivered,  
their shape, their size, their taste is always and always the same.  
This was certified by  
BVQI Total Quality Management Consultants LTD  
for only \$ 100,000 including training and auditing.  
I have created a gap  
in the endlessness of the Victoria bass filet,  
that until closing time today cannot be filled.  
An infamous deranging of endlessness.  
Europe imports 40,000 tons of Victoria bass filets each year.  
The fish is so hungry  
that it has devoured all other fish in the sea.  
Now it starts attacking its own kind.  
The people living on the shore are so hungry  
that they steal the scraps from the containers in front of the factory.  
They start drying the scraps.  
The stench makes them blind.

*The Statistical Happiness has meanwhile gone to the first level and now lets Judd blindfold her. Afterwards, Judd goes back to the orchestra, sits down and smokes a cigarette. Miss No and Madame Oblomova mount their gym wheels and begin with a new text:*

MISS NO: Kathie Lee - Liang Shi Handbag Factory: hourly wage 13 cents, 60 to 70 hours a week; Wal Mart - Li Wen Factory: hourly wage 18 cents, 12-hour shifts; Ann Taylor - Kang Li Fashion Manufacturers: hourly wage 13 cents, 7:30 am to 12 pm; Ralph Lauren, Ellen Tracy, Linda Allard - Iris Fashions: 20 cents, 12 to 15-hour shifts; Esprit - You Li Fashion Factory: hourly wage 13 cents, 7:30 am to 12 pm; Cherokee Jeans - Meiming Garment Factory: 24 cents hourly wage, 70 hours a week; Nike and Adidas sports shoes - Yue Yuen Factory: 19 cents, 60 to 84 hours a week; Adidas Sportswear - Tung Tat Garment Factory: 22 cents, 75 to 87 hours a week; Sears - Tianjin Beifang Factory: 24 cents, 60 hours a week.

MADAME OBLOMOVA: 130 million persons have left their villages  
to work in the factories.

70 million of them are between 12 and 16 years old.  
The textile industry prefers to employ girls  
because they are supposed to be more obedient.  
They sew everything you wear on your body.  
Their shift is 12 hours long.  
Overtime lasts until 3 o'clock at night  
or "just in time" until the morning.  
But there are now Codes of Conduct  
and companies that perform Codes of Conduct consulting,  
so that your skin doesn't rebel when getting dressed.  
For example, the Otto subsidiary, Sustain Consulting,  
– a sister company of this City-Center –  
consults other companies in enhancing their image  
through social responsibility.  
The auditors of this Code check  
the legally stipulated times  
on the legally stipulated clocking-in cards;  
they ask the factory owner whether he adheres to the labour laws.  
The factory owner says: Yes.  
The factory owner leads them through the spaces.  
They ask the seamstresses: "Are you happy to be here"?  
The seamstresses say: "Yes".  
They are freezing of tiredness.

THE STATISTICAL HAPPINESS: And what did the customer who purchased from  
the City Center in Lodz get?

From Lodz he got a silk scarf,  
you can get it everywhere, the silk scarf  
from the City Center Lodz.

And what did the customer who purchased from Breslau's Gallery get?

From Breslau's Gallery he got the linen shirt,  
so colourful and strange and yet very trendy.  
That's what he got from the Gallery.

And what did the customer who purchased from the Arcades in Budapest get?

He experienced the marketplace, it was almost like real  
with the gas lanterns and the shingles of tin  
in the Arcades of Budapest.

And what did the customer who purchased in the Doha shopping mall enjoy?

In Doha he enjoyed security;  
no dark face as far as one could see  
when shopping in Doha.

And what does the customer of rank ask for in the Center in  
Braunschweig?

He wants German craftsmanship  
to maintain mental satisfaction

That's what the customer of rank wants.

And what did the customer so distinctly love  
in the shopping park of Athens?

He loved seeing the same; it is so nice  
to see uninterrupted sameness

in the shopping mall of Athens.

And what did the customer who purchased in the Schlosspark in Schwerin get?

In the Schlosspark he got nauseous,

oh my gosh, this nausea

in the Schlosspark in Schwerin.

*While singing, she throws EU identity cards to the audience. The following poem is printed on the cards:*

You are the member of a splendour

that acts as if it were constantly expanding.

It expands under the following conditions:

It 'dresses' a percentage of persons

It lets a percentage of persons die

– in the balance of the marginal utility of demand and saturation.

You might notice

that the knowledge of the permanence of this balance

makes the membership unbearable for you,

because this knowledge

relates, yes relates, to the constitution of your own desires

and your own hate.

The thought is not a proposition.

It therefore has a significance that is the issue of action.

*The Statistical Happiness has arrived at the orchestra again, she immediately takes the lamp and starts rewriting it:*

I am looking for

everything and immediately.

*She goes to the travel agency on the third level.*

#### **4th Scene**

COMPÈRE: In the fourth scene, Captain Swing will complete the dissection of his goods. Mr. Lam will appear and demonstrate to you his life, his profit and his decline.

*During the song of The Statistical Happiness, Swing has bought a mobile phone. He has dismantled it on a light table. A large label is attached to each component of the mobile phone. Miss No and Madame Oblomova use a fishing rod to pull all labels to the first level where they are hung from the balustrade.*

*The labels:*

1. Housing: Dongguan Nanxin Ltd., Dongguan 1995, 12-hour day and night shifts: 45-minute break, unions are banned, minimum wage according to the foreign standards, 500 workers
2. Cable / power plug: Foxconn, Longhua Factory, Shenzhen, day shift: 9 hours plus 3 hours overtime; night shift: 10.5 hours, unions banned, minimum wage according to the foreign standards, 70,000 workers.
3. Batteries: BYD, Shenzhen, Kuichong, day and night shift: 8 hours plus three hours overtime, poisoning through manganese, nickel and cadmium, 17,000 workers.
4. Electronic components: Salcomp, location moved from Finland to Shenzhen in 2003, day and night shifts 10 hours; frequent overtime, unions banned, minimum wage according to the foreign standards, strike on 20 July, 2004, due to wage cuts for two days, 4,500 workers.

5. Electronic components: Perlos, Guangzhou, day and night shifts 8 hours; slightly more than the minimum wage, errors are punished by wage reduction, 1,200 workers.
6. Capacitor: Coltan, sold in 2002, by rebel militia in the 2nd Congolese War for weapons through Somigel, sold to Starck, sold to Nokia. From 2000-2004: 12 million dollars profit from the Coltan business; approx. 2 to 3.5 million deaths during the Congolese War, which is not a cause but a coincidence.

*At the same time the orchestra speaks the following chorus:*

Nokia was always aware that the long-term interests of its enterprise and shareholders are dependent on complying with the highest standards of ethical conduct. For this reason, a code of behaviour was drawn up that embeds Nokia's values. It is Nokia's aim as a market leader to rank as the best worldwide in taking on entrepreneurial responsibility as well. The employees of Nokia are obliged to respect the company's values and to strive for teamwork, individual responsibility and strength resulting from diversity. In the future, Nokia will continue to invest in the further development of its employees and support them in leading a balanced professional and private life.

As far as possible, Nokia concludes contracts only with those suppliers who are obliged to international human and environmental rights. Nokia is obliged to controlling the ethical conduct of its suppliers.

THE CONDUCTOR: Serious indications of flouting this code of behaviour are being examined by superiors working in the context of this problem on the level of line management with the support of relevant company bodies. If the report appears likely to lead to conflict or unreasonable, the problem is to be reported to a higher level of management.

The Board of Directors has established an electronic channel and a physical address through which confidential messages can be sent directly to the members of the board of directors and the supervisory board.

*After fishing, Miss No and Madame Oblomova return to their gym wheels. In canon they say:*

Nokia's purchaser could place an offer on the Internet at 2 p.m. The issue could be the final assembly of type xy. Assume that he wants to pay 2.50 euros. The first offer arrives immediately and a short time later the price drops below 2 euros. After half an hour, the offer is 1.20 euros. At the end of the auction the offer has reached 1 euro. It's from a factory in Shenzhen, Tijuana or Bucharest. The purchaser can know that this price per piece is achieved through violating the rights of self-determination, healthy working conditions and adequate wage. He could prevent these violations with an extra charge of 40 cents. But that would contradict the logic of the market. The logic of the market is a force. If it is ignored it leads to the threat of dismissal.

In the purchaser's soul, the threat and the force join together to lend the logic of the market the truth of an axiom.

*The Statistical Happiness has arrived at the travel agency. At the balustrade there is a silhouette of her face with the mouth open. She starts unrolling a strip of paper from this mouth. The strip reaches all the way to the orchestra.*

*The following text is written on the strip:*

My dear ones, you can't image how beautiful it is here. Already early in the morning I lie on a towel in the sand, which is like foam. I could drift along as if I were on a raft. But I quickly became aware that this would reduce my life, namely, to an ink-blue bar, a line, a nothing. I immediately looked for a job. I watch the sea and count the soiling of its horizon. The numbers are indicated with lines: 1 for 10.

2006: Canary Islands (30,259)  
3/25 Tenerife (200)  
4/7 Canary Islands (670)  
4/15 Balearic Islands: within 48 hours (400)  
5/8 Menorca: (60), 30 of them dead  
5/10 Tenerife: (165)  
5/23 Tenerife: (200), 15 of them dead  
5/25 Santa Cruz (22) dead  
5/27 Tenerife (126)  
5/30 Tenerife and Gomera: (512) 10 of them dead  
6/5 La Gomera: (300) in 8 boats  
6/8 Los Christianos: (155) in 2 boats  
6/12 Menorca (120), 20 of them dead  
6/17 El Medano (85)  
6/18 Los Christianos (77)  
6/25 Santa Cruz (732) in 11 boats  
6/28 between Friday and Sunday almost (1000) in 15 boats  
6/30 Menorca: 57, 25 of them dead  
7/1 near the coast of Mauritania: 25 dead  
7/2 Gran Canaria: In the past weeks: 800

*Afterwards The Statistical Happiness remains at the balustrade and watches the last scene.  
Meanwhile, the Policeman has turned into Mr. Lam, the Communications Manager and Dietrich  
Hessling have turned into workers.*

*The workers carry the second scenery. Mr. Lam is now in the middle.*

*The second scenery also has 2 sides.*

*1st side: a factory situation.*

*2nd side: factory occupation.*

MR. LAM *with the scenery on the escalator:*

Step by step

I take my path.

I used to be a policeman.

And even though I became chief constable, I handed in my notice.

I bought a factory.

Every day my wife prays to Kwang Kong,  
who protects our business. She spills wine and honey.

Step by step I take my path.

I manufacture 200,000 pairs of pants a month,  
without ever disregarding the deadline.

My client from France says:

Like the restaurant, so the goods.

I pay the expenses in cash.

Every day my wife prays to Kwang Kong,  
who protects our business. She burns money.

Step by step I take my path

On Sundays I paint signs on paper,

inside I am as white as a sheet,

on weekdays I have sentences painted on the wall

to spur the female workers on.

For example:

Hard-working Chinese gloriously enter the new age  
Stand up and be your bosses, lead us to history.  
If I would allow the workers  
to close their eyes in the moonlight,  
we would all go bankrupt.  
Every day my wife prays to Kwang Kong,  
who protects our business. She dissolves pearls in vinegar.

*Upon arriving on the second floor, Mr. Lam sings the third verse to the end. The scenery behind him is turned around and displays the factory occupation.  
The female workers seat Mr.Lam on a chair. They put his shoes on his hands. They hang a sign around his neck.*

*The sign says: De-Employed.*

*All others have stopped what they are doing and watch. They sing the chorus:*

That's already a start but it's not enough.  
Afterwards we will direct our dedication to all of us.  
We will try out how our life can be led.

ORCHESTRA: We will wish  
that that this will take place everywhere  
time and again,  
all of a sudden and simultaneously.  
As if one could contract time  
to this one point  
that burns.

### **5th Scene - End**

COMPÈRE: You have followed a science fiction. It showed a world in which all connections between labour, commodities and money are no longer desired. This world is there already all the time. Maybe you took a wrong step and then immediately fell into an intergalactic time tunnel. This time tunnel is a hypothetical short cut between reality and reality. It is filled with negative energy.  
It can become a point that burns.

*All come to a halt where they are and call from their respective locations.*

HESSLING: Don't take to the streets to demonstrate, that's what you are expected to do.

MISS No: Do not appeal to the state. It doesn't hear you.

THE STATISTICAL HAPPINESS: Don't collect signatures and don't submit any petitions.

CAPTAIN SWING: Visit the executive floor directly.

MR. LUDD: Perhaps you can make arrests there, but who wants to be a policeman.

MADAME OBLOMOVA: You could start to live in this mall and to chase the security guards away.

WORKERS: You could also start to empty these shops and turn the goods into presents.

ACCORDION PLAYER: You have a lot to do.

*Then they all go to the orchestra and wave good-bye to the audience.*