

Wolfgang Luthe
Author

Paul Kustermann
Translator

Email: wolfgangluthe@web.de

Tel.: +0049 030 26399095

Email: paul@rampensau.de

Tel.: +49-30-2961220

A n i t a

(The Staging of Love)

A Treatment for a Fantasy Operetta

by Wolfgang Luthe

This Word-97 document is in US-Letter format 8½ by 11

Synopsis

Pathapant is an unassuming serious well know local business man who secretly leads a notorious double-life. As **Yoko**—Kingpin of an underground plot to rule the universe—he is able to manipulate reality at his own whim by infiltrating people's minds and luring them into a parallel world of his own creation. Using music as a bleed-through medium, Yoko has established a multi-faceted communication matrix linking reality as we know it to his own diabolical artificial world. The resulting network of sub- and super-natures is a surrealistic hybrid of intertwining realities—bendable and distorted yet strangely familiar.

Ingeniously hidden within this parallel world, Yoko is able of steal the voices of popular young singers, which he blends with sampled melodies ruthlessly pirated from other brilliant musicians. The resulting compositions are so captivating, that they give him the power to hypnotizing his listeners and completely manipulate consumer tastes. His ambition is to dominate the entire music industry by saturating the market with these altered tunes.

Unsuspectingly, however, a marauder group of insurgents has found a way to counteract Yoko's insidious power. Completely unaware of any co-existent realities, composer-singer **Jon** dreams merrily of creating an Operetta together with the well know musical stylist **Anita**. She has agreed to come to a rehearsal with his band, but by means of a cassette they receive from a derelict street musician on the way to the rehearsal, Anita and Jon together with the entire band unwittingly slip into Yoko's virtual world and become a threat to his empire.

Deciding he must kidnap the girl, Yoko sends his henchmen, **Pim** and **Pum**, to steal Anita off to a remote island in the Indian ocean. Thus our two protagonist (Anita and Jon) become entwined in a seduction-abduction-resurrection adventure that takes in half the world.

Table of Contents

The

VERZEICHNIS \o "1-3" Scene 1. Drummer (outdoors) SEITENREF _Toc79203105 \h 4	
Scene 2. The Nano-Techno-Dragonfly (outdoors, Lake Michigan) SEITENREF _Toc79203106 \h 5	
Scene 3. Rehearsal (indoors) SEITENREF _Toc79203107 \h 7	
Scene 4. Yoko In Distress (inside the Nano-Techno-Dragon-Fly) SEITENREF _Toc79203108 \h 10	
Scene 5. Pim and Pum (indoors) SEITENREF _Toc79203109 \h 10	
Scene 6. Jon (outdoors, parking ramp and city chase) SEITENREF _Toc79203110 \h 14	
Scene 7. Shadow Cage (indoors) SEITENREF _Toc79203111 \h 14	
Scene 8. The Golden High-Rise (outdoors) SEITENREF _Toc79203112 \h 15	
Scene 9. San Flamingo (outdoors, crack in the side-walk) SEITENREF _Toc79203113 \h 17	
Scene 10. Nairumba (outdoors) SEITENREF _Toc79203114 \h 19	
Scene 11. Who Eats Dragon-flies? (inside Dragon-Fly) SEITENREF _Toc79203115 \h 21	
Scene 12. The Contract (outdoors San Flamingo) SEITENREF _Toc79203116 \h 22	
Scene 13. Burning Palms (outdoors Nairumba) SEITENREF _Toc79203117 \h 23	
Scene 14. The Deep Blue Sea (inside the Dragon-Fly) SEITENREF _Toc79203118 \h 26	
Scene 15. War of Song (outside aboard the battleship CALAMITY) SEITENREF _Toc79203119 \h 28	
Scene 16. Anita Assumes Command (outdoors, Nairumba) SEITENREF _Toc79203120 \h 31	
Scene 17. Japanese Teahouse (outdoors) SEITENREF _Toc79203121 \h 33	
Scene 18. The Aircraft Carrier "CALAMITY" (outdoors) SEITENREF _Toc79203122 \h 33	
Scene 19. From Island to Island (outdoors aboard the catamaran) SEITENREF _Toc79203123 \h 34	
Scene 20. Would You Like Bread? (inside airplane) SEITENREF _Toc79203124 \h 34	
Scene 21. The Caravan (outdoors) SEITENREF _Toc79203125 \h 37	
Scene 22. Trans Siberian Railroad (indoors) SEITENREF _Toc79203126 \h 38	
Scene 23. Hotel California (indoors/outdoors) SEITENREF _Toc79203127 \h 39	

Scene 24. The Reconciliation Church (indoors)
SEITENREF_Toc79203128 \h 40

Scene 25. Back in the rehearsal room (indoors)
SEITENREF_Toc79203129 \h 42

Scene 1. The Drummer (outdoors)

Big city, asphalt, damp gray wet spring. A taxi arrives at the main train station. Jon, the singer-composer, gets out of the taxi and goes into the station. The run-down building is buzzing with travelers. A few derelicts are huddled around some meager snack, while a tattered drummer crosses the main hall. He is playing his drum with dramatic aplomb. As he sways and sings, the other vagrants sing along. (Note: Indented texts are quotes from the libretto of the operetta)

Hey..., wait a minute

No..., just let it be

Come on laugh a little

hubble-dee double-dee dee.

Life is dear

The world pretty

God's creatures all are fee.

The drummer approaches, blocking Jon's way with the drum between them. He is drunk:

"Hey...boss, got a little change for me?"

Jon gives him a coin. To Jon's surprise the drunken drummer passes a music cassette into his hand. Jon resists. The thing is sticky and disgusting. But before Jon can give it back, the drummer has joined the other vagrants with snack and beer.

Anita approaches with a swaying stride. She seems aloof and in a hurry—time just to take a look at the rehearsal space, no more. Anxious to please her in any way he can, Jon is pressed to win her interest for the Operetta he is planning.

(Cut to taxi) Jon gives the driver the cassette:

"Can you play that for us?"

A light catchy melody comes floating back. Anita is the first to be caught in its spell and starts humming along. Soon she and Jon are both humming in unison while the driver starts drumming out the rhythm on the steering wheel and beeping the horn as if it were a rhythm section. Strange....it seems the whole street is pulsing to the beat.

Scene 2. The Nano-Techno-Dragonfly (outdoors, Lake Michigan)

A large dragonfly is circling in long curves just above the surface of the water. Suddenly it swerves toward the camera, approaching the viewer until it entirely fills the screen. This technoid dragonfly is a masterpiece of modern wizardry! Through its giant transparent eyes we see inside its head—a bizarre geodesic room with multifaceted translucent chitin walls. This room appears to be filled with countless holographic images of talking singing mouths and dancing multitudes of cascading misshapen ears into which colorful little peeping LED-letters are flowing.

In rhythm to the blaring music which sets the dragonfly's main quarters pulsing, masses of stray feet and legs are marching just above the ground, trampling over one-another eagerly. Flying hands are slapping at the mouths, they are flicking at unfolding ears and amputated feet, and some are pointing randomly in the air with erected index fingers. Poised to give a knuckle whack, one hand finds its mark within the spacious pillar-high cockpit of the dragonfly's transparent eyes, and just before making contact, balls up into a fist and gives its victim a wallop on the head. The victim is Yoko, otherwise known in the other-world as Pathapant.

For local Chicagoans, Pathapant is merely an unassuming serious businessman. But inside this Nano-Techno-Dragon-Fly, his otherwise 6ft.-7inch hulk is miniaturized to a mere fraction of his alter-self.

With the help of this hand-sized artifact resembling a radio controlled model helicopter in the form of an insect, Yoko controls a vast musical empire. His parallel reality is a pervasive net of myriad intersections with the world-at-large, rendering a bizarre exaggeration of reality as we know it.

Yoko moves with ease between both worlds, exploiting the advantages of his superior technology in a virtual world where music is the only medium of communication. Thus he is able to steal his way into the teenage hearts of the masses with hybrid-compositions he has engineered from the stolen voices of unsuspecting singers, blended these to down-sampled melodies from other inspired musicians, mixing them skillfully with pirated harmonies he has ruthlessly stolen.

To put it bluntly, Pathapant's alter-ego, Yoko, is pursuing a diabolical scheme. He is filthy rich, and getting "richer by the beat."

(cut to Flying sequence) The Nano-Technoid-Dragon-Fly's sporadic changes of course are comfortably compensated by Yoko's free-floating command-post. Yoko is wearing a white Adidas leisure suit and black Nikes emblazoned with a raspberry-red monogram—Yoko & Co.

With a casual smile, Yoko tips back his cap which has been knocked down over his eyes by one of the errant flying hands. He is contented. No wonder, his favorite hit is playing:

hard thighs, washboard abs
beauty, beauty is up for grabs...

Inside the dragonfly, and on every channel of Yoko's "Wide-World-Web," the deafening din of music rings out. Only one bastion escapes his influence: the "Inner Realm of Evil" where the poor live, loving more than ever the forbidden hits that Yoko didn't write.

Sitting at his eye-ball formed 3-D high-resolution monitor, Yoko jumps and jives to the beat of his favorite tune. He is literally flying high in the command post of his Nano-Techno-Dragon-Fly. Joking with the mouths around him, Yoko happily considers his next attack. Where ever music resounds, he will infiltrate and spin his notorious web—unnoticed.

Some of the mouths start ridiculing Yoko's cherished song:

Eye-ball swamps,
and cauliflower ears,
cut off toes
that shed no tears....

Yoko brutally overrides them with a soulful chorus:

beauty, beauty is up for grabs...
hard thighs, washboard abs

Suddenly the tune is interrupted and the opalescent Nano-Technoid-Dragon-Fly comes to a chortling halt. Yoko can barely hold it in the air. His display picks up the taxi with our musical protagonists on their way to the rehearsal studio. There is a wavering link to a Disco in some nether region of his empire. The sacred realm has been infiltrated.

(cut to Taxi) Jon and Anita are completely bedazzled with the tune the train-station-vagrant has given them. Without knowing it, this melody imbues them with the power to subjugate Yoko's influence.

(cut to Yoko) Without knowing yet exactly who or where has broken in, Yoko is realizing that someone is gaining the power to impinging on his sovereign domain.

"With that code, my ass will be grass. These intruders could come and go as they please if they ever manage to hold that tune" Yoko muses.

Tortured by this infidel sweet melody, one of the flying mouths whispers into Yoko ear as he is considering his options:

"Kidnap the girl! Activate your myrmidons...!"

But it is not that simple for Yoko. He knows neither who nor where the intruders are. To make things worse, the taxi has just disappeared from his screen. Yoko's own tune fades back in but much weaker now. Even the sassy mouths have now been muted. This is a catastrophe in the making, a disastrous course of events! Needing to first recoup his forces, Yoko steers his Nano-Techno-Dragon-Fly off into the horizon.

Scene 3. Rehearsal (indoors)

The band's rehearsal room is situated in a lower level of an underground parking ramp somewhere in the center of the city. The parking ramp's security guard is a loyal fan of the band. As Anita arrives, Eyeball, Eddy and Pete von Amsel greet her ecstatically, as if in her singing with Jon they can see their dreams coming true.

Seeing how shabby the place is, however, Anita is inclined to leave immediately. Taking in the environs with some contempt, she quips:

"What do you guys work on here, arrangements or alignments?"

The band is nervous about loosing her. The rehearsal space is a sweeping vacant dimly lit dungeon. A single spot light casts a garish light a table strewn with music magazines, empty beer cans and aging cigarette butts. Next to the table is an old leather sofa and a few fairly valuable instruments. Cables thread their way into a nearby recording booth. It is a warm day. T-shirt weather. Coming to terms with the authenticity of the space Anita softens a bit and is ready to reconsider her harsh first impression:

"All right rascals, I'll buy it if you dye it."

Pete von Amsel is the first to reply, zinging back a quip at her while accompanying himself with an improvised harmony on his digital violin

*Catching glints from eye to eye,
strike of fire starts to fly*

Then Jon slips the cassette from the vagrant-drummer at the train station into the stereo. Its catchy melody immediately entrances all the musicians. They all chime in enthusiastically:

"It's a take! Hey, it's a perfect...."

"It's got the power, man!" Jon replies.

Envisioning the ethereal sweetness of success, Jon and the others are charged with a shot of enthusiasm. Suddenly everything shifts into an altered state of perception—an alternate reality. Unaware of what is going on, the band transmigrates into the parallel world of Yoko. It is happening through the code of the vagrant-drummer's music. With dizzying speed, the already vast confines of their parking ramp rehearsal room expand to unfathomable galactic dimensions.

Realizing quickly the unique power that is in the music, Jon test his new skill by transforming a miniature ashtray-ship into a full-size schooner. With all his senses keened and activated, he playfully begins transforming objects at will: first a key chain pair of giraffes into life size creatures. With the wave of a hand, they are standing on the deck of the ship. Directing his dazzling new power to Anita, he transforms her into a toy-like mechanical Puppet in a white satin flowing wedding dress. Completely unsuspecting of any diabolical intentions, Anita innocently relinquishes her will and memory to the ensuing process. A fatal plan has been set in motion!

(cut to Dream Sequence) The musicians now are all positioned on the ship and riding high on heaving sea-sawing plastic stage-prop waves in day-glow blue. Jon is dressed in sailor-whites, the musicians all in black.

*hey ho
all your chances go
down the drain
end refrain
hold the main, straight ahead we go*

Then Jon cries out:

"Light ahead!"

Immediately the sky above the ship turn to crimson red. The ensuing winds begin to rip and shred

the clothing from the sailor's bodies, revealing dazzling uniforms beneath. Jon is sporting a brand new Ninja-Suit replete with fighting knife stashed in his belt. While this is transpiring, the whole ship crumbles together leaving only a pile of splinters and cloth.

Once again Jon cries out:

"Light ahead!"

A blinding white light comes flooding through from above. Bolting from fright, the giraffes flee into the darker background of the ship. Meanwhile Jon is about to lose control in the storm. The musical code has given him the power to infiltrate Yoko's parallel world, but he is still a novice within this whimsical world of magical happenings. At the moment, although he has the power, he is as much a victim or spectator as he is a player. Suddenly with a brutal change of music, they are inundated by hordes of frantic flying dove-white chickens. Amidst this chaos, the train-station-vagrant appears, followed by another swarm of chickens fluttering about their heads.

The vagabond sings:

Puddidy-puddidy-puddidy-pump

The pin-striped ballet is drowning in the swamp

While pulling baskets filled with raw meat and blood behind them, the band members begin to dance a drunken waltz. The blood drenched baskets are sliding about carelessly and crashing into each other. Then to the sound of Pete von Amsel's melancholy dreamy saxophone, this ghastly scene segues out as unexpectedly as it had begun.

Scene 4. Yoko In Distress (inside the Nano-Techno-Dragon-Fly)

One of the errant mouths proclaims: "*Kidnap 'em!*" Another replies: "*That dim wit Jon has no regard for any of us.*" The intruders appear again on Yoko's monitor. Their presence is becoming a real nuisance. Yoko commands the dragon-fly to take up flight and head to sea. But as if from an invisible hand, the dragon-fly begins to suffer pulverizing whacks in syncopation with the beat of the band playing the Anita music. Yoko's attempts to evade the blows are only moderately successful. Already with the first onslaught, the flying-mouths begin delivering damage reports from the multi-segmented after-quarters of the ship. Yoko muses: "I'm not about to lose this ship on account of a few derelicts!"

The feet and ears have been badly hit. A few trembling hands come flying through the narrow corridor between the head and rump. Their reports are anything but good: "Dead hands, deaf ears, ripped up lips lying in heaps on the floor. Trampling feet out of control, pummeling the others to mush. Its appalling."

Sitting in the midst of his battered world, stoic and apparently unmoved, Yoko poses the vital question: "How can their music develop such a power?"

He pauses shortly, considering the idea of kidnapping the one they call Jon. This might possibly shift the balance of power. Then he declares! "Kidnap them all and repair the ship."

Instantly the remaining appendages leap into ambitious action. Yoko's monitor now zeros in on a high-rise penthouse somewhere back in Chicago.

Scene 5. Pim and Pum (indoors)

In the middle of down-town, Yoko commands a sinfully exclusive sky-scraper—the golden high-rise. With the sole exception of the many mirror plated picture windows, all the building's outer structures are forged of pure gold. The entrance to the lobby is cut from a single perfect diamond. Ruby studded walls illuminate the foyer in a deep red light. Yoko's hubristic fetish for gaudy extravagance pervades throughout the building—a sparkling, glittering, flashing aesthetic, as if it this palace were meant to put a Russian fairy tale prince's discotheque to shame. A lone guard stands watch at the entrance, augmented of course by the ubiquitous security monitoring camera.

Yoko's soldier cronies, Pim and Pum, have a single room on the second floor of the golden skyscraper. A hologram in Yoko's Eyeball-Monitor registers their comings and going. Presently the room is empty. Prominent features are a large wall-size monitor, a mysterious machine, and a double bed mattress on the floor decked out in pristine blue plaid sheets. The sheets are pulled tight and seamless. On one of walls of the room hangs a picture framed aphorism.

None of yours shall live long life

None of yours shall sleep bar strife

Pim and Pum's monitor suddenly kicks in. A distorted mug shot of Yoko's face appears. Hanging from the ceiling on a wire is a speaker that starts playing easy listening rock music. This sets one of the walls of the room in motion. Two jovial odd-ball characters zap through this vibrating mutable

membrane into the room where they then join hands and start to sing like children:

I am Pim

You are Pum

Pim and Pum just run run run

Pim to the left

Pum to the right

Down we fall with all our might

Pim and Pum are Yoko's over-eager helpers. They both have a childish and peevish nature. Pum, with his bald polished head and round like a plumb, is limber as a Gumby. Pim, as bald as his cohort, is toothpick thin and choppy in his movements. With a chronic case of hick-ups, Pim's pointy elbows flail disjointedly through the air with every cough, like an out of control marionette. The two of them are wearing skin tight grass green leotards and black polished boxer shoes. In a way the two of them, one fat and simple minded, the other thin and bossy, remind a bit of Laurel & Hardy but in reversed roles, as if they just returned from the set of Clockwork Orange. Their favorite toys are CLACK-CLACK magic thimbles, which when pointed at any object, can blow it up or down in size however one may choose. Pum is a perfect marksman, day or night. Pim, however, is not at all proficient and will often inadvertently hit an unsuspecting mark—most recently, for example, an innocent animal standing nearby, which resulted in a pulverizing atomization, leading to a evolutionary genetic transmutation which caused the poor beast to re-assimilated back into a weird cross-bread humanoid beast.

The rock music ends. Pim and Pum stand at attention and freeze in front of Yoko's frowning face in the wall size monitor. They await his orders. Pim has to hick-up, which completely dishevels his appearance. "Kidnap the girl!" Yoko commands!

Not yet really relishing the idea, for they haven't licked blood yet, Pim and Pum remain at attention awaiting the 'sacred confirmation.' It comes from above, crashes to the floor and swells to full size before their eyes—a great ball of fire. Pim and Pum scurry into Yoko's permeable wall-monitor. Disappearing directly into its mouth, they enter a psychedelic gravity-free space without walls. Like cut-off astronauts in outer space, they cascade into a whirl of inter-galactic kaleidoscopic colors, only to land softly in the sideline-shadow-darkness of the park garage rehearsal room.

(cut to rehearsal room) The musicians are taking a break. They are eating fast-food burgers and

Bud from cans. Still puppet-like, Anita is rummaging in the recording booth. She finds a disk and starts to play a tune with this obscure text.

view from the window

sun if you please

oh my goodness, pink ham

the masses, the masses

and they can't comprehend

what is the meaning of deviled Spam

Sneaking up on her while singing a magic-filled ditty of their own, Pim and Pum sing along:

They're coming they're coming

In a night like this

quiet, quiet without a hiss

With their song, Pim and Pum are able to put Anita under their spell. Then they zap her down to the size of a bottle cap and whisk her off without a struggle. Anita is indignant over this, but can hardly put up a struggle in her bottle-cap-size condition.

Just as the door falls closed behind the kidnappers, Jon arrives to discover Anita is missing. Sensing foul play, he frantically takes up the chase. His colleagues, however, don't seem to realize what is transpiring. They continue drinking their beer in unencumbered relaxation. This inappropriate casualness is in fact another trick of the devious duo. Pim and Pum have dimmed their senses.

(cut to street level – outdoors)

Meanwhile, up at ground level, the entourage-in-crime conscripts a pitch black Cadillac for the purpose of its escape. Pim stets himself at the wheel. The alerted guard tries to block their exit, but Pim gives him a finger-tip-zap that sets the aging fan of the Ice Gurards into a kaleidoscopic de-atomization process that will re-assembles itself into noticeably younger and much friendlier version of Elsie the Cow. Whoopie! This is fun.

The get-away race to the golden high-rise leaves no corner curb uncut—a challenge for tread and tire that will most certainly put this car into an early retirement.

(cut to high-rise suite – indoors)

Back in their sky-scraper suite, an adjoining room has been prepared for Anita's arrival. Its walls are

high-gloss plated silver, all except the one of silver-plated glass looking out over the city. This is the cubical they call the 'shadow cage.' Pum tenderly places Anita's seemingly lifeless miniature sized body onto a cot. Then he sets himself to the task of furnishing the room appropriately for its illustrious new inhabitant by activating a voluminous apparatus which emits shadows that then form solid furnishing. Tables, bed and chairs fill the room. The objects have substance enough to be considered functional, yet in reality are only shadows.

Meanwhile, Pim and Pum are already celebrating their successful caper with a raucous dance.

at the corner

stands a man

grab him, turn him

fast as you can

Scene 6. Jon (outdoors, parking ramp and city chase)

Enraged and somewhat frantic, Jon searches every nook and cranny of the sprawling parking ramp, until he is so confused, he can't even find the exit. Anita has mysteriously vanished. Finally he finds the guard, who unfortunately is so enthusiastic about his recent transformation encounter that all he can do is blabber on in cow-like-gibberish. Impatient, Jon jump-starts a monster Honda bike standing nearby, and catapults himself with the screaming machine into the city. With all his senses keened, the animal inside him has taken over.

Hunter stalks the timid beast

chases it, and hunts it down

its fur a bed of luscious silk

going for the kill

Scene 7. Shadow Cage (indoors)

Lying comfortably in their double-bed, both of them unable to sleep, Pim starts giving Pum mock military commands as a joke. Pum obeys eagerly.

Halt your horses! At ease...march! About face! Attention...collapse.

Then Pim calls out: "And let the music play!"

With a single shot of his magic fingertip into the shadows of Anita's cage, a classical tango waltz

begins and wonderful roses appear where the shadows once were. With the music they all begin to blossom. More and more roses appear. They are so fragrant that one can nearly see the perfume they exude. Sparkling dew drops cover their petals. Quickly a swelling sea of roses engulfs the silver walls and covers the cot on which Anita is lying. This is her bed of roses.

Pim and Pum are immediately seduced by this rose-ballet. Neither can resist the seductive temptation to dance. They dance together, as if in hedonistic competition, relishing each step with such absorbing passion that they fail to notice that Anita is awakening.

Luckily she has throw off the shackles of her miniaturized puppet nature and is now clothed in a white/yellow summer dress. Her golden locks are done up in the latest Buenos Aires fashion. Taking in her new surroundings, she is transfixed and moved to joy over the two quirky dancers. The tango entralls and captures her, moving her to want to claim it for her own:

*Turn yourself around, not
following your shadow
turn yourself around, not
however you may please
it is a thing of love, not
how can one not be moved*

Pim and Pum are overjoyed. Something like Anita has never passed their way before. They begin to whisper, pointing to her, and as if closing a pact, they shake hands.

(cut to Dragon-Fly) Yoko sees this in his eye-ball monitor and starts to laugh crazily. "Pim and Pum, my dearest little creations." The dragon-fly begins to quiver, stiffens and then hovers in the air. Yoko peers searchingly out over the city. In his cleverness he knows how to wait like a hunter.

Scene 8. The Golden High-Rise (outdoors)

Still hot on the search for Anita, Jon roars through the city. As if guided by sheer instinct, he lands exactly at Yoko's golden high-rise where he recklessly storms through the small well kept park in front of the building. His high-powered Honda sends tulips flying. His crazed gaze sweeps over the golden edifice, resting on the figures of Pim and Pum leaning out of an open window on the second floor. Pim innocently raises a hand to greet him. Jon dismounts his mechanical steed. A new song is propelling him.

*gold, the counterpart
to heating oil,
building building up...
brand new city engines
hopes for housing
in the sky...
the grandest of them all
built from steel and glass
bulletproof....
to save their ass*

Recognizing the demonic duo immediately as his foe, Jon is determined to make them pay! Pum remains unmoved. Jon is just another stranger to him. None-the-less, some peevish urge entices him to take a pot-shot just for fun. First he hits a gigantic tree which is bonsai-blasted to mini-size. His next shot hits a hot-dog stand which multiplies to grand-stand dimensions. For his grand finale he miniaturizing an pair of nearby seeing-eye-dogs.

"Cut it out! It's not allowed, you jerk" Pim cries in disgust.

"Oh...just one more" Pum begs. *"Take a look at this."*

With verve he zings off one last shot which catches Jon full broadside. The effect is devastating. Reduced to the size of a flea, Jon's booming singing voice has now been reduced to the ridiculous chirping proportions of a gnat screaming in the dark.

Jon scurries for cover into the nearest crack in the pavement where a macrocosmic world of microscopic proportions awaits him.

(cut to Dragon-Fly) Yoko is still calm. Although he hasn't ordered this onslaught, it serves his purposes just fine. Steering his dragon-fly to the roof garden of another nearby sky scraper, Yoko begins to peck out an electronic memo intended for all the minions of his parallel-world empire.

"All points bulletin. Jon is at large....., in a very small way! This is only the beginning....!"

Off goes the message. To be safe, he sends it in multiple copies to both the golden high-rise and to Nairumba—Yoko's pearl in the Indian Ocean. These two theaters of operation will be Yoko's headquarters in the parallel-world from which he also will orchestrate the conspiracy of world

domination.

(cut to Pim and Pum) Yoko's mug appears on the wall-sized monitor of the suite in the golden high-rise. The music accompanying the apparition captivates Pim and Pum. Anita is also impressed. The face begins to speak with a rising voice:

*neither to nor fro
neither for, as if or not
either or, as well as if
they all are hot to trot
anytime, it could be in-between
wherever that my be
it could be anywhere
that all may plainly see*

Yoko laughs, amused at his own cleverness. "Away we go into the summer" he jubilates.

(cut to high-rise suite) A blazing barrel of fire crashes through the ceiling and smashes through the floor. Walls shake. Objects crack apart. The shadow generator has suffered a glancing blow. From the jagged hole in the floor, just next to the object, blinding light streams up into the room. A rope ladder appears, leading directly to the crown of a palm tree somewhere on the island of Nairumba in the middle of the Indian Ocean.

Oh my! A quite unique sort of summer miracle. Accompanied by a mesmerizing musical theme, Pim and Pum take off merrily with their coveted captive for the island.

*headsets in my ears
piano on my lap
stragglers have no fears
dulled to the point of tears
we go by foot, our noses closed
shot for shot near misses
we're storming now the isle
greetings to the missus
greetings to the missus*

Scene 9. San Flamingo (outdoors, crack in the side-walk)

Back to our hero who has disappeared in the crack of a side-walk. Jon is alive! Pum's reduction shot has put him into a precarious spot. Now a captive in Yoko's parallel-world, he is apparently stranded in a microcosmic jungle, far away from Anita and the main theater of action. After getting entangled in a gooey rest of chewed up bubble gum, he fortunately realizes the gum is malleable enough to be blown into a hot-air balloon. Hanging on to the balloon for dear life, Jon gets carried up into the crown of a tree where the wind buffets him back and forth. A pack of deer-like wild boars are eyeing him ravenously from below. Oh my, what strange things live in the crack of a side-walk! Jon is duly confused. The dappled light filtering through the trees casts shadows that begin to dance and sing:

fire on the mount
the moon still in their hearts
the pull of earth and body
black lady of the night...
now the forests burning
beasts run two abreast
panting with desire
mankind must have the right ...

At first it seems the balloon will be held safely by the dense foliage of the trees. Then the balloon begins to drift dangerously toward an opening. Jon pulls his knife and chops the threads that hold him. The balloon shoots skyward as he falls back to the forest floor. He lands directly in a hole. Off he shoots on a racing sled, plunging like an arrow straight down into a tiled and dimly lit canal. The canal is so narrow that he is forced to lie flat on his back. If he were to lift his head, it would probably be crushed. Gradually it dawns on him, that he is retarding to the mental state of a baby.

Baby powder, after cream
suckle, suckle, lick
babbling for its mama
baby does her trick

Gradually the incline of the tunnel tapers off while the sled races on at break-neck speed. Then the lights go out. Narrower and narrower, Jon is being pressed to the point of suffocation. With a

desperate sigh he begins to lose his consciousness. Just then he is catapulted out of the canal into the micro-macro-world of San Flamingo, an parallel-world island somewhere in the eastern Caribbean sea. Still on his sled, he shoots over a massive water fall and plunges with a huge splash into a tropical lake below. The lake is situated in the middle of a mountainous forested landscape, surrounded by oaks and nut trees. The ice cold mountain water instantly brings Jon back to his senses. He swims to shore and pulls himself on land where he duly falls off to sleep from weariness.

Scene 10. Nairumba (outdoors)

Seemingly close enough to grab, round and full, the moon is hanging low in the night-time starry sky of Nairumba. It sends off radiant beams of light across the sandy beach where Anita begins to dance to the pulsing melody of a distant guitar. Pearls of sweat on Anita's skin glisten, then flow into a silver blue translucent flowing gown. Somewhere off in the dark deep forest, a screaming horde of apes can just be heard.

"That was Jon" Anita exclaims! She can see his image before her, but she has no idea where to start looking for him. This is the man she loves..., has loved from first sight, a love that only lasted a very short span of time before being zapped asunder by Pim and Pum. Now they have Him under their spell as well. Jon of all people! "But at least he is alive" the two bald headed captors assure her!

Like two wet chickens, Pim and Pum waddle off and awkwardly climb up a palm tree. Making themselves comfortable in their tree-top perch, they both start singing out in a lamenting tone:

my-oh-my is she pretty

my-oh-my is she a beaut'

Out of their primal midst arises the haunting image of Pathapant. Anita recognizes him as well. Only that face could be the source of this woeful fate. The ensuing dance becomes a fighting fray of furry. Then a new strange apparition appears. A ring of fairies dance around the moon in a large circle of mist, defining a cloud free inner circle of penetrating darkness through which one can glimpse deep into the cosmos. Anita pauses while peering intensely at this vision. As if in response to her own will, the moon projects to her a vision of the man she adores. Jon sleeps like a baby on the shores of San Flamingo.

(cut to San Flamingo – outdoor dream sequence)

Jon begins to dream of the half completed operetta he has started with Anita. In his dream Anita

appears before him. Suddenly he is painfully aware of her puppet-like existence in captivity. He is also aware of his failure to have protected her. Fear consumes him. He sees Anita bathed in moonlight and begins to plead with her. Bowing his head, he begins to tear at his own hair, then stretches out his arms with dramatic pathos.

the head

my hair

my killer hands

look, look to me

Anita's answer to him is brimming with conviction:

How fast dispelled,

the merry times

The days of love,

our love to be.

Jon replies..., his hope challenged, visibly distraught:

Come, please come

and dance with me

the dance, these merry times

my brown eyed girl

please come

and share this reverie.

(cut to Nairumba – outdoors) Anita is happy, for now she is certain of Jon's affection. She is ready to face any hardship for sake of him. Under a coconut palm, the primal apes prepare a nest for her in which she gratefully falls off to sleep—sweet deep sleep. Soon the sun will rise, cresting and illuminating the Indian Ocean. Stars begin to fall from heaven, raining like petals around her and covering her in a glitter-like blanket which will protect her from the cool ocean breeze. Jon's musical composition continues in the background as the moon sinks off behind the mountains.

(cut to San Flamingo – outdoors) As yet, Jon is still unaware of Yoko. He has still no idea of the other-world he is captured in. He still believes to be inside the dream of an operetta he is composing within his love-filled soul. In his mind, all this exposition is merely evidence that all the world is his

stage. Pathapant knows just which metaphors to use to keep him malleable.

Meanwhile, Pim and Pum have been eves dropping as our lovers met within their common dream. Their comment on this mystical moment of joining hearts and souls is rather profane and oddly disjointed:

Pim: *"Hey. Girls sure are dumb."*

Pum (in a deep base voice): *"What you say?"*

Pim (who only seems to understand the gist): *"Girllies surely dumbely."*

Pum: *"You crazy or something? What think you of the guys?"*

Pim (triumphantly): *"Dumber, even dumber yet."*

Pum: *"Think anyone will believe you that?"*

Pim (defiantly crowing and snickering): *"Naw. Girls dumbest of dumb!"*

With the growing non-sensicalness of their conversation, they both gradually fall off to sleep.

Scene 11. Who Eats Dragon-flies?(inside Dragon-Fly)

Still gripped by his monitor image of the intercontinental moon-bathed dance of love between Nairumba and San Flamingo, Yoko must spring into action to escape a predator that threatens to swallow them. Jus barely the dragon-fly manages to cling to a maple leaf somewhere on the Canadian side of Lake Superior. Her brilliant colors have faded to a matching flat camouflage gray as protection. The tortured mouths begin pleading with him to intervene in the budding love affair:

"Don't ever let those two entwine,

Anita and Jon do the dance of the swine."

Yoko replies triumphantly, "My good friends. Indeed that would be bad for us, should Jon succeed in getting to Nairumba, for they would certainly overrule my kingdom, should the two of them ever sing together. For me, yes. This would be a veritable loss. But for you....! Need I say! It would mean your death! So be well warned that you may know the stakes."

The mouths all scream excitedly and scurry off as busy hands set the motors in motion and begin to repair the damaged Dragon-Fly. Next course: Japan!

With some luck, Yoko could cross the Pacific in a day and reach his destiny with the first rays of

sunshine. There in the mountains of a North Pacific province, Yoko has a secret hide-away, camouflaged as a lowly Japanese tee-house. Yoko begins to realize, however, he will have to instruct Pim and Pum minutely. He will have to take them into his full confidence.

Scene 12. The Contract (outdoors San Flamingo)

It is springtime in the mountains. The gentian is in bloom. A ram stands perched upon a cliff, nodding its majestic head impressively. Jon has woken from his dream and is head-over-heels in love with Anita. He stretches, yawns and is well rested. Suddenly he leaps to his feet. Something is array. From the valley far below come the familiar sounds of music. His eyes follow the narrow winding serpentine through the forest down into the valley which is still enclosed in pre-dawn darkness. Jon swings himself up into the bow of a tree. From this vantage he can just barely see Pete's red convertible ascending the path. We hear a Fanfare which is blended with the cat-like purring of a racing motor.

Weapons kill

At People will

It's safe to be the hunter.

People kill

The weapons will

Spread among us all.

The Ice-Guards have arrived! Eddy and Eyeball are in the back of the convertible. Sitting gunshot next to the driver is Pete von Amsel. At first Jon doesn't recognize the drive, but he can see the musicians all have their "axes" with them, armed to play, so to speak. Perched as he is directly over the path, Jon awaits their arrival. As the car passes below, he drops from the limb directly into the back seat between Eye-ball and Eddy. What a gas! It turns out the driver is the security guard from the parking ramp who has now become the self-appointed tour manager. Hearty greetings. Then Jon hoists a Nairumbian flag which flutters jubilantly in the turbulent wind. Jon's eyes are burning with purpose. Now he is the captain of their ship. "Nairumba, Nairumba, Nairumba. Full speed ahead" he commands his crew.

Following the winding road through the forest, they meander back down the mountainside, then straight across the flats toward the ocean where they arrive at a little port town. After carefully

inspect their surroundings, eyeball decides to rent a glass submarine.

With an optimistic plan for crossing the Atlantic they merrily depart for the deep blue sea in this toy-like vessel. Be it two days or be it two weeks, their next sight of land will be the Cape of Good Hope. In this spirit of adventure the band decides to leisurely enjoy the ride. The tour manager commands the helm while Jon is navigating. He cuts a dashing figure as the captain.

(cut to the North Pacific) Meanwhile some 80-latitudinal-degrees to the north, the Dragon-Fly streaks through the upper stratosphere with the Pacific glistening below. From their vantage point, Yoko and his minions can see the curvature of the earth distinctly.

Yoko knows exactly what is going on. He senses that Jon and the band are on their way to Nairumba. A flying mouth comments defiantly, that the band never harmed a soul with their music, and that perhaps the kidnapping was unnecessary. One of the hands squeezes the question that is on everybody's mind, out of another of the flying mouths: "What shall we do with Anita?" We see this Question being literally spelled out in the air like floating alphabet soup. The stream of letters disappears into one of the ears that has been eves-dropping.

Scene 13. Burning Palms (outdoors Nairumba)

A new day begins, new colors, new clothes, green palms and live monkeys, white sands and a foaming sea. Here and there a dolphin jumps lithely through the water. From the jungle we hear disturbing unfamiliar sounds—whispering and chortling followed by sharp murderous cries, then a bright sounding "brrrrrooooooo" ending with a blunt sounding "guglup."

Anita is preparing a delicious Nairumbian-Breakfast for her loved one, whom she instinctively awaits. She looks longingly to the sea where her dark eyes peruse the misty horizon for arrivals. On this fine morning she is wearing soft sand colored antelope-skin gloves and battle fatigues with silver paratrooper boots. Her hair is cropped in military fashion. Her black-violet lips are set off starkly by a snow-white powdered face. A deadly stiletto is strapped smartly to her hip, implying her complete resolve to fight.

(cut to tree) Pim and Pum awake in the crown of their palm tree. "Where's the music" they demand?

Someone has dressed them in black & white street clothes. Their bald heads are hidden beneath red baseball caps sporting Yoko-insignias. Pum stares long and hard into the glaring sun. Then he turns

to Pim and exclaims excitedly: "Everyone kills someone sometime."

Suddenly Pum drops himself from the tree, landing like a feather on his feet. There he stoops and begins to drink from a little stream. Somewhat relieved, he still is bothered about the misfired shots at Jon back in Chicago where they left the city in a shambles. The indulgent sounds of his drinking go along to beat of the music.

*someone's killing, everybody simetimes
everyone is killing all but me...*

Coconuts begin to fly from tree to tree, horizontally among the palms, bashing into trunks and then pausing searchingly in the air for some good target. One coconut becomes a hologram of Yoko's face. Pim watches the nut with growing tension. Then he jumps from bow of the tree to the ground, like Pum only much more awkwardly. Landing hard, he shoots a painful glance to Pum and nudges him while pointing to the nut: "Do you believe him now?" Pum turns away. Agitated, he begins singing insistently at a nearby palm tree:

*green, round, high, higher
all the palms, they burn with fire*

Ignited from the intense heat of his song, the crown of the tree Pum is singing at explodes into flame.

(cut to Nairumba) With a start, Anita notices the flame shooting up from somewhere in the forest.

(cut to Dragon-Fly) Yoko is just tuning in on the ensuing events. "I knew it! What losers! I'll teach those traitors to doubt me! Who instructed them to play with fire?" The Hands all flee to hide from Yoko's furry. A whole contingent of them begin to loose their color. One pale mouth begins to lisp: "Thith muthic threats to be a thommer-coup dé tat...." Meanwhile a choir off in the background sings the refrain:

*double strain, double gain
living doubles just the same
he who hesitates is lost
breakfast rolls, who counts the cost?*

(cut to Nairumba) Pim is standing at attention with tears rolling over his cheeks. He has just realizing that he has betrayed Anita as well as Yoko. Yoko's hologram speaks something only Pum

can understand. This brings him also immediately to attention. Double fire-barrels start smashing into the sand. The two "conspirators" re-affirm their allegiance to their master. "Unmistakably untrue..., but not so true..., as though it were mistakable..."

The coconut-hologram swells bigger and bigger, then announces loudly: "Japan!"

Simultaneously a bank of clouds rolls in. A raging wind comes up and the mid-day sunshine is ominously banished. As the sky bursts open with rain, threatening to drown all, Anita seeks safe ground. Pim and Pum start building a raft for the voyage. Above the din of the storm and driving rain and raging seas, Pum shouts to Pim: "You see the sea...?"

"What c-d-c...?" Pim replies, hardly hearing over the storm.

"I didn't get you..., I didn't hear" Pum answers back.

"I said get your butt in gear, you idiot..." Pim shouts back, cutting him off abruptly.

Meanwhile Pum is pointing out to the billowing sea where an aircraft carrier is sailing by.

"Lookie, thar she blows" Pum says.

"Shoot, Pum, shoot" Pim yells, screaming against the wind!

Pum shoots. A direct hit. The ship expands to 10 times its original size. "Smaller, you idiot! Smaller" Pim yells at him excitedly!

Pum lands two hits directly on the mark. Now they can easily approach the shrunken ship by raft, but Pim demands to wait until the seas have settled down. Meanwhile Anita has re-assessed her predicament and concludes that resistance is pointless. She will have to accompany them to sea. Reluctant to follow Yoko's orders, Pim and Pum can hardly look Anita in the eye. Sensing their wavering loyalty, she proposes to make a sign like hitchhiker do for JAPAN. See no harm in that, and anxious for any reason to procrastinate their journey, Pim and Pum begin to help her with the sign. Then just for fun, Pum takes some random shots at a nearby scurrying monkey. The effect is astounding. The monkey chortles and then transmutes into the vagrant musician from the Chicago train station.

Hey buddy, can you spare a dime?

Scene 14. The Deep Blue Sea (inside the Dragon-Fly)

Approaching the Japanese archipelago, Yoko steers the Dragon-Fly into its descent. Due to

problems with the power supply, the monitors are wavering, but Yoko can gather just enough information to chart the band's progress in their direct course towards Nairumba. Having navigated the Cape of Good Hope and progressing up toward Madagascar, they are now well into the Indian Ocean. Back in the Dragon-Fly an ear is whispering something to Yoko. Yoko responds by starting the antiquated Hypnosis-Machine-One-Six-D. With a laugh he exclaims: "Huh! Who believes in such non-sense these days."

With sinister anticipation of what is about to transpire, Yoko puts his next-in-command in charge of the brain-thought-transmission directed at Jon and the Ice-Guards off in the Indian Ocean. "Ready, steady, fire!" Actually surprised that it really worked, Yoko sends up a cheer! Jon is no longer consumed with thoughts of Anita or concerned about the safety of his trusted musicians. Even his dream of the opera has drifted out of his mind. "Such a fool, this weak and simple lover" one puffed-up flying mouth notes dejectedly.

Another mouth reprimands the errant sympathizer with a hefty slap and a squabble breaks out. "Quiet" Yoko shouts. "I have to concentrate."

"Is he aware, that he has pawned his will" the errant mouth inquires?

"I'm sure he's not," the other mouth replies.

"He is." "He's not." "He is." "He's not....."

"I bet he is." "I bet he's not." "The bet is on...." they rabble back and forth.

As they all see Jon change his course, a rousing cheer goes up inside the Dragon-Fly. Jon has cast his tour-manager aside and taken over the helm himself. Shoving the throttle recklessly forward, the little submarine tilts rakishly forward and dives—deeper and deeper. "Champaigne for everyone" Yoko calls out!

Out of the depths of the see, a musical chant in a deep dark bass accompanies the treacherous dive of the Ice-Guard's little vessel:

into the deep dark sea we go

into the deep dark sea...

Meanwhile a fatty tongue has made itself comfortable in Yoko's glass, singing the same tune through gargled bubbles. Jon sings back as a tenor.

*there we shall meet
for the very first time
down in the deep dark sea.*

The tour-manager attempts to resist, but Jon is adamant about pursuing his course.

He and Yoko are now singing in duet:

*double we are young
and double we are old
the taste of fame is red
for the blood that we have sold*

Here another rebelling mouth chimes in and two flying-hands write fluidly in the air:

*silver is back,
silver is back,
gold is out of style*

Jon and Yoko:

*For the very first time,
in the deep dark sea
there we shall meet our match.*

Bewitched and delighted with his new mission, Jon steers the ship ever deeper. His tortured crew begins to suffocate from lack of air. Slowly, the icy cold starts freezing their extremities. In return, Yoko pays thanks to the sea for this welcomed darkness. Then a giant fish rubs up against the glass of the submarine, sending out disturbing tones. Supernatural luminescent entities start appearing from out of the darkness, diving down to the sub. These are sea urchins that produce their own blinding light as a defense against the preying silhouettes that prey upon them. One of these self-illuminating creatures pulls a beacon behind itself on a long thread. Nearby a giant red shrimp defends itself against the blinding chemical-fireballs. The shrimp joins forces with a hungry carp. The crew in the meanwhile has mutinied. Jon, who has gone completely nuts, is tied up, knocked out and ear-plugged to keep him subdued.

"Any deeper will be our death" Eyeball ventures while grabbing the rudder of the ship and pulling desperately against the downward tug. The boat responds slowly and finally begins to rise. Then

they all jubilate and celebrate their success with a good stiff drink. "It's that devil Pathapant" Pete says to Eddy. "He's creeping into our dreams and thoughts. That's his trick."

"Just don't show them you're weak" Eddy mumbles back.

"Easy to say" Eyeball blurts out with a bitter laugh. As if on command they all look over to their tour-manager who had let himself be overwhelmed by Jon. "You try standing watch in a park-deck your whole damn life" he offers in his own defense.

"Here's to your health" Eyeball calls out. "We're all in the same boat now."

Meanwhile Jon has regained consciousness. They release him and give him a good stiff drink as well. Jon is truly embarrassed for his behavior. None-the-less, his command of the vessel has not been seriously put into question.

"Jon, what do we do now" they ask?

"Nairumba" he replies. "Our goal is near."

With Madagascar well behind them, they are nearly T their destiny. Jon knows exactly whom he is up against now. "How could I have been so stupid" he admonishes himself. "It was Pathapant all along." Eddy, Eyeball, Pete, the tour-manager and Jon all begin to cheer each other on for the task ahead by jamming some music. To their great surprise, they realize the parking lot guard is a totally grooving bassist.

Scene 15. War of Song (outside aboard the battleship CALAMITY)

Even though the crew of the British battleship CALAMITY has been hardened by many years of combat, they could not have been prepared for what awaits them on this unassuming recognizance cruise in the Indian Ocean. Just west of the island of Nairumba, the lookout tower spots a tiny raft which is approaching quickly. Without warning, Pum zaps the ship to an embarrassing immensity. The following protocol entered by the tower officer on duty on that day renders an impression of the event:

All of a sudden, an incomprehensible change came about. None of us could come to terms with the dimensions of our predicament. On initial assessment, Our ship has taken on gigantic proportions. Of its own volition, the tarmac has increased in length and width more than 10-fold. Presently an entire squadron of Stealth-Bombers is

landing simultaneously parallel to one another, and still there is plenty of room for further activities. Just below me a Grand Prix race is being carried out in full dimensions. So much for the start and landing fields. Our commander is nowhere to be seen.

Somewhere on the bridge, looming about a mile above the deck, our commander, the good German Doctor Enno Miller stands gold plated from head to toe, leaning casually against the breast-high railing. His obvious contentment rests in the knowledge that the world-wide broadcasting rights for the Grand Prix race on the lower deck will amply finance his next war. Carefully he directs his silver plated telescope towards the prow of the ship where way off in the distance, well beyond range of the naked eye, the War of Song is still raging on.

"Stern 30° aft" he commands.

From the bow of the ship cheers go up as the battle continues with renewed verve. In the stern of the ship, deck-hands begin to sing:

*War to the West
Word for the day
Blue are the sails
hip hip hurray
laughter, clapping
speaking, song
deep is the darkness (added to help the meter)
for those who play along*

Dr. Enno Miller is pleased with the loyalty of his crew. This he mentally notes as verification that they will all progress admirably up through the ranks. Then he hoists the first set of flags which resemble more a birthday party decoration than military signal banners. These unfold at his command creating huge house size colorful sails in the mid-ship quarters of the vessel. From the bow, however, they appear to be only tiny pennants. Then the commander notices two foreigners with bald heads who seem to be disputing his authority.

*Aquarium, Aquarium
What is it to the fish
Whether it's a rocket*

Or a spoon shaped silver dish!

Obviously disgruntled, Pim and Pum seat themselves in the last row of the theater of war. Anita has found a microphone and protests indignantly over the loud speakers on deck about the bad seating. "No one is allowed without an invitation" she warns the entire ship.

Mid-ship the battalions falls back. Suddenly the screaming sound of the racing Grand Prix cars rises above the din of the war. An oil smeared stoker appears from out of the ship's engine room, and like the reigning champion of the day, mounts the winners circle on the bridge and begins to sing for the all those aft of the proceedings:

*yo yo yo,
these motors blow
these motors knock about
in their midst a fire...
a battle cry they shout.*

While the sun descends into a glowing red-orange sea, Commander Dr. Enno Miller dons the make-up of a Black-Face Minstrel and begins to play a very bluesy saxophone. Impressive. The fax machine in the commanders quarters starts strewing out paper with the following message: (Contact lost in jamming... Alert! All points bulletin. Contact broken).

Pandemonium is breaking out. The Commander places the stoker in charge of the charts, upon which the entire mid-ship battalion resigns. Nobody wants to sing any more. Anita stands to offer herself into battle. New hope surges. With a challenging swagger to her step, her left hand on the siletto at her hip, she enters the arena where so many singers have already lost their (voices). The commander zooms Anita into focus with his silver telescope while she sings:

*This man.....
found shadows
at the back of the moon
This man.....
found shadows
foreshadowing their doom*

Anita is without a doubt the winner! The sailors carry her on above their heads. Her will is their

command. "Japan. Japan. Jujuju-hoho" she exclaims exuberantly. During her performance she has had a vision in which she saw Jon, and she saw how Yoko commanded his betrayal. Now Anita intends to confront Yoko for the final showdown For starters she manages to claim an oath from Pim and Pum that they will never again do his dirty work. Quite against his better judgement, the commander of the ship accepts the new set course, upon which Pim and Pum zap-shoot the ship back down to a acceptable size, so as to fit between the south-east Asian islands that lay ahead.

Scene 16. Anita Assumes Command (outdoors, Nairumba)

A Typhoon has ravished Nairumba and Jon is faced with a dilemma. To his surprise the vagrants from the train station are there, and so he asks them where Anita might be. To his astonishment, the drummer has a plausible answer for him. "Two bald headed punks have kidnapped her" he tells him. "And none of us know where they took her."

Jon is devastated to hear this. "Has she already forgotten the Operetta" Pete von Amsel muses? The Ice-Guards are as distraught as Jon. The vagabonds turn out to be their saviors and begin to sing—this time without lolling.

*Nairumba, Nairumba,
we are the ones,
animals of the southern sea*

The drummer steps forward and solos in a clear majestic tenor voice:

to risk is to win

The vagabond chore chimes in:

*for the sake of a life
to save, to save
a life without sin*

The soloist sings so strongly, that it rouses the Ice-Guards' spirits.

*victims, victims
victims there must be*

Self-pitying and nearly lost in his own gloom, Jon comes forward to take up the solo line. With his advance, the Ice-Guards start playing themselves free. They push him on. Jon falls to his knees.

*It is I, it is I...,
the mountain and the light
I have cast the burden
stones upon the sight*

Searching for the line to finish the verse, he finally finds it.

the house has fallen.

Giving in to the emotion, he falls prostrate to the ground.

The vagrants finish the holy song for him.

*Nisi san gao
mela mela elum*

A role-switch transpires out of Jon's confession. Now Anita leads the Operetta. Jon is agreed. "No risk, no win" Eyeball calls out, as if addressing the entire Island of Nairumba. Meanwhile he yanks Anita's hitch-hiker sign from beneath a Palm that has been felled by the Typhoon. "Off to Japan" Pete cries! "But which way?"

"He who risks the most, shall...." Eyeball starts out, but is interrupted by Jon....,

"This way" Jon says, pointing dramatically to the east.

Off in the distance lie hundreds of islands. Eyeball quickly makes a deal with the vagabonds, trading the glass submarine for a catamaran. Quickly, they start transferring all the high-tech navigation equipment out of the sub into the double-hulls of the new boat.

Scene 17. Japanese Teahouse (outdoors)

Just before landing securely, the Dragon-Fly gasps its final breath, loses power and falls freely the last few feet into the crown of a tree. There she slips, jolts and finally tumbles awkwardly to the craggy cliffs below, breaking a wing. Not a word arises from the flying mouths, for they all are dead. Yoko jumps out of the banged up wreckage of the Dragon-Fly, straightens himself and stretches his cramped limbs. In doing this he re-expands back to original humanoid size. Grumbling over his losses, he stomps off into the Teahouse that is cleverly tucked into the quaint picturesque Japanese countryside.

(cut to Teahouse - indoors) Yoko puts water on for tea and begins washing the freshly waxed red-

cedar terrace which apparently also serves as a sparing ring. With exquisite craftsmanship, elaborate battle scenes of demonic warriors with delicate figurines meandering among them have been worked into the finished surface of the dark red wood. It is so artfully depicted, that the entire scene appears literally to spring to life. Yoko stands relaxed, deep in thought, self-satisfied, observing the deck with folded arms.

In the background we hear a grooving melody swelling. The entire teahouse appears as if it were gold-plated from the setting sun on this cool cloudless afternoon. Late Autumn colors bathe the forest. The distant Mount Fuji, with its gleaming snow-white peak, dominates the entire panorama. Basking in the setting sun, encompassed by a jade-blue sky, the mountain casts a long shadow which stretches all the way up to the foot of the teahouse.

Slowly Yoko begins to transform into the Battle-Dancer Selm. In his hands he is holding a sparkling sword. He is an amphibian. His scaly skin gleams green, black and silver. His breast and skull armor is fashioned lavishly out of leather. His wide pants are of a soft flowing space-age material. He stands on strong bare web-toed feet. With a glance to the battle-ring and its delicate woodwork scene, he yanks two dozing seals out of the woodwork rocks and adjusts them adeptly into an even more aesthetic position. Now it is twilight and the quaint little teahouse is nearly invisible.

Scene 18. The Aircraft Carrier "CALAMITY" (outdoors)

The aircraft carrier "Calamity" is at anchor just outside of Japan. Its commander is standing before his troops and is beside himself over the inappropriateness of Anita's intention to parachute alone into battle with only a "private" escort at her side. All the younger officers, and the commander as well, are eager with anticipation of being the chosen one to accompany her. Anita, however, is intent on doing it with Pim and Pum. Being a gentleman, the commander can hardly deny her this wish. And so it is. During their departure in the plane we hear Anita singing:

School of forgetting

Scene 19. From Island to Island (outdoors aboard the catamaran)

Under full sail, the band's new boat is holding up well. Running up the back through all the south-east Islands, the stable double hulls of the catamaran, with their shallow draft, allow them to navigate easily among the many reefs. In these treacherous waters, a double-hull construction of this sort is much more valuable than all the high-tech depth sounding gear they have stowed under deck.

Through the islands, then north to Japan. Jon is completely relieved of all his worries. All the way a friendly parrot whispers intimate love-phrases into his ear, imitating Anita's voice.

je t'aime

te quiero

te quiero mi amor

Off in the distance they spot Japan. "Land in sight! Japan lies just ahead" Eddy calls from the birds-nest look-out! Suffering terribly from vertigo, he is clinging to the mast for all his life is worth.

"Head for land...." he commands.

Scene 20. Would You Like Bread? (inside airplane)

Anita's airplane is circling its target. The green light signals that it's time to jump. Pim resists adamantly. Pum gives him a shove and away he goes, plummeting towards the earth below with Pum behind him. Anita has jumped ahead of them, and all they can see of her is the bright white speck of her chute against the sea and a peppering of islands around her. Still quite amused over Pim's fear, Pum calls over to him while they are both still free-falling: "Would you like some butter on your bread?"

"Oh no, no thanks" Pim answers totally panicked. "Really, thanks but no thanks."

Gasping for air, Pim yanks his rip-cord. The opening of the chute shakes him through and through.

"Do you like big girls" Pum shouts over to his friend Unexpectedly?

"Of course. The bigger the better" Pim affirms enthusiastically.

"I just want to be home" Pum moans.

"No one gets out unscathed" Pim comments sarcastically.

"Then just consider me unconscious" Pum replies with nothing better to say.

"They all deserve due praise" Pim puts in encouragingly.

Realizing they are nearly down, Pum is overwhelmed that he has let himself be pushed out of an airplane. Once again Pim has show his corpulent buddy which of the two of them is the cleverest. Quite satisfied, Pim finishes of with a simple "...and good night" and immediately they both fall off to sleep.

(cut to outside Teahouse) To her great disappointment, Anita has lost her stiletto during the jump. It must be lying somewhere in the jungle. As she arrives. Jon is there to greet her, but she is looking for Yoko, with whom she intends to have serious words. Brushing past her lover, she admonishes him: "You're just as bad as he is" she comments angrily.

(cut to inside Teahouse) In the dim light Anita can hardly see anything more than an arm's length away. She bumps her way through the room, slowly realizing that her power can guide her. She begins to orchestrate the following scene in song.

nineteen, nineteen, nineteen

(cut to outside Teahouse) Selm is standing watch outside the tea house, well hidden among the woodwork scenery. Pum comes walking up the long path with Pim trying to catch up behind him. Exhausted, Pum sets himself down between two lazy sea lions and begins to play absent mindedly with them with some nearby stones. Suddenly 3-foot-flames come shooting out of the ground. To Pum's amazement, a luminescent apparition arises from the searing flames and begins to dance lithely in the air to the delicate rhythms of Anita's music. It is a beautiful sight to behold. "Who are you?" Pum asks the apparition, surprised.

"Yetta, Yetta" reply's the fire-spirit in a clear fine voice.

Actually what he sees is a fiery vision of Anita in miniature form dancing before him. "Would you care for some Bread" he asks her. Pim returns impatiently, so angry he can hardly contain himself. "Have you lost your wits? he demands.

(cut to dense forest) Pim and Pum are now swinging through the forest on vines, frightened and frantically fleeing Yoko's wrath for having broken their oath of loyalty. If caught, their certain punishment would be no less than banishment to the remote lizard filled Tibetan parallel world jungle where all of Yoko's washed-up musicians get sent to when they have out-lived their usefulness.

(cut to Tea-House) The Ice-Guards are now accompanying Anita's battle dance. The wood-work seals are chiming the many tiny church bells that are blossoming in the cherry trees.

(cut to path along the cliffs) Jon comes walking up the path briskly. He has Anita's Stiletto in his hand. He can hear Anita singing, but cannot see her or the tee house yet. Then he trips on a monster, which in turn begins to attack him. Instinctively Jon jabs above his head with the stiletto, deflecting

the first powerful blows. With an unexplainable new strength, he is able to defend himself admirably. The monster is actually Selm. Selm retreats a step, then takes a doubled powered swipe at Jon while also swinging with his sword. With unbelievably ease, Jon is able to deflect these attacks as well. Without questioning the source or extent of his new powers, he battles on. From all appearances this warrior-apparition should actually be much too fast for him. But Jon is now being guided by the magical power of Anita's Stiletto, and by her song which he remains keenly focused on.

He who falters first is lost, the saying goes. But even the severest attacks seem only to cost him a side-ache or some shortness of breath. Then suddenly the monster is on top of him. In an instant, the vagabonds appear—singing and joking and interceding in the battle.

I know not,

I know not,

I know not,

I know

In my mind,

in my mind

The circle turns with every blow

As twilight softens, Selm transmutes back into Yoko—while doing so expelling fearsome animal like groans. Jon is sitting on the ground, wringing for air. "It's about the opera" Pete von Amsel cries.

(cut to Trans-Siberian-Railway station) Anita is wearing a casual Russian style outfit. She is the director now. The singing vagabonds jubilantly encircled her and accompany her to the Trans Siberian Railroad which will be departing for Moscow at midnight.

(cut back to garden of Tea-House) Jon and Yoko have been left behind, both fairly beaten and confused. Yoko runs to his Dragon-Fly and rips a hand-sized racing bike out of the wreckage. In a matter of seconds it expands to full size. His plan is to reach Moscow over night, where the final chance awaits him. He cannot understand the tremendous loss of power he has suffered. Pedaling with all his strength, he makes his way speedily past the ice borne cliffs of the Bearing Strait, charting his progress on a shimmering miniature blue-screened monitor mounted on his handlebars. The image jumps about a bit, becomes smaller, then suddenly grows to fill the entire screen. Slowly

the contours of an exquisite stepped landscape rise out of the blue before him.

Scene 21. The Caravan (outdoors)

An endless stream of travelers, horses, bicycles, cars, giraffes, miniature apparitions, white chickens, monkeys, and even barbershop quartets is queuing up along the road which leads to Moscow. This entourage stretches out beyond both horizons. Jon arrives, storming up to the group in a dazzling battle-vehicle being pulled by four elephants. Following him are the Ice Guards in a flashy Parallel-World-Glider. Eddy is steering. With ease, he pilots the craft through the crowd. The Ice-Guards are playing their newest gospel piece:

and away she goes

into the town

grabbing at her prey

the lonely wolf

leaps for the throat

the lamb has gone astray

The caravan sings along with one loud collective voice...

This shall be our day!

Unbeknown to the lot of them, an entire squadron of stealth bombers is circling above. As the end of the caravan finally comes into view, we see the vagabonds arriving, pulling a luggage dolly from the Trans-Siberian-Railway behind them. They are quite merrily inebriated.

Moscow, Moscow

Have you got a dime for me?

Moscow, Moscow

Is everybody's goal.

Scene 22. Trans Siberian Railroad (indoors)

Anita is trying to call Moscow to reach the cardinals of the Reconciliation Church. Odd! The missing tour manager answers the phone and promises her he will arrange everything exactly as she wishes. Then a sly and wily Asian traveler approaches her, greeting her very heartily, as if she were a dear old friend. Then just as abruptly, as if they had never met, he sits and directs his attention back to a magazine he is carrying. The good Dr. Enno Miller appears as a waiter serving vodka. The

wily Asian begins to laugh hysterically, upon which the good Doctor retreats immediately. Anita glances over the magazine the Asian traveler is reading. ARCHEOLOGIC FIND is blazened across its cover. A fierce lizard is bearing its teeth at the camera. One can see inside the opened skull of the animal, see its brain, and there is something moving in there. Anita can recognize two life forms that begin to recite confusing lyrics to the music that is beginning:

Chickens eat chickens

Geese eat bread

(cut to forest) Pim and Pum are still swinging on vines, trying to escape the giant lizard chasing them.

(cut back to train) Anita finishes the lyric:

al's well that ends well

none are really dead!

(cut to forest) Pim and Pum reply, as if singing along with Anita and elated over the renewed contact:

save our meager souls.

(cut back to train) With a wave of her hand, Anita releases them from the Jungle-Brain of the magazine and sends them off directly to Moscow. Then she treats herself to a Vodka! "Nastrowje" she cries out jubilantly to all the other travelers on the train.

Scene 23. Hotel California (indoors/outdoors)

(opening shot – Moscow) A German opera production on the theme of love is just about to open and all of Moscow is eager to see it. It is well past midnight and entire city is bustling with action and excitement. Moscow is so buried in snow that Yoko has trouble reaching his destiny.

(cut to indoors) In the cellar of the Hotel California, a thriving black market is in full swing. Dealers are gathered here from numerous distant Russian provinces. There are many Finns, and Poles and Lettlanders among them. An American business man, and two Russian cronies of his, are bargaining furiously for the whores that are being auctioned off up on a shabby make-shift stage. Somewhat elevated above the crowd, off in a corner, Yoko's sweet innocent teenage girlie-band is kitchen-band type music with washtub base and banjo. These girls are Yoko's secret final trump in

the game. As their master, he will secretly incorporate their song into his own insidious plan.

don't play like a woman

saying yes and meaning no

Remembering a musical effect that he once surreptitiously sampled from the world's most famous cello player during a rehearsal, he now adds that to the ensuing piece.

You must play ever faster

as fast as you can go

Yoko cheers on the girlie-band to a feverish pitch they never would have reached of her own volition.

Do it now or die....

In the end, you've nothing left to show

He calls to them, driving them harder and harder, as if he were a priest or which doctor conjuring up inner spirits. Then for a fleeting moment his own reflected in a mirror staggers him. What he sees is a sweat bathed desperate old man—an apparition he would not want to meet in some dark alley. This confrontation with his own ugliness confounds and challenges him to the core. Disgusted, he collapses into a regrettable heap of helplessness. These are Yoko's inner demons—his scoundrel life, the many crimes—it all flashes before his inner eye. Pitifully he cries:

"Won't anyone help me? I am so alone."

Two of the girls from the band cheerfully take up his cause. Mirthfully they help him back to his feet while brushing and blowing dust from his clothes. Overcome with gratitude, Yoko thanks them profusely. He is transformed! He is young again! All the wrinkles and weariness are gone from his face. Back on the stage, the rest of the girlie-band are still holding the beat, advancing the rhythms, whipping up the music to a veritable frenzy. The walls begin to throb and transform into delicate pulsing membranes. The guests are screaming, glasses are shattering, brawls are breaking out everywhere. Yoko jolts among the disparate groups, trying to appease them, but the music is making them crazy. Then he is struck by a malicious blow which sends him to the floor.

Scene 24. The Reconciliation Church (indoors)

Regaining consciousness, still bleeding and dizzy, Yoko manages slowly to stagger back to his feet.

Everything has changed. The party has re-located and is now continuing in the Reconciliation Church. All of Moscow is coming and the best seats have already been filled. No less than one-hundred-thousand burning candles evoke a festive light. The pulpit of the church is richly decorated and from it, the girlie-band is still playing their bestial song. They are pumping musical fire into the wintry Moscow congregation. Waves of emotion ripple through the congregation as Pim and Pum clear the isle with curling-brooms. Accompanied by "oohs" and "aahs" the two of them arrive at the vestibule. There they disappear into thin air. In their absence appears a troupe of Moscow Circus performer. Unmistakably these are the vagabond drummers from the Chicago train station. They have written a lyric that now fugues itself with the music of the girlie-band is playing.

topsey turvey

feet straight up

standing like an ace,

passion's insight

dimensions of the vision

perception, like a bolt of laughing light

echoes in one's head

echoes in one's head

Miming out the texts as they recite them, the circus performers work impressive acrobatics into their performance—quadruple summersaults and a staggering human tower. Then we hear the old established musical theme:

the world be saved

The ice-guards have arrived! In a most genius way, they integrate themselves into the raucous harmonies bearing down on them from the pulpit. The Moscow congregation begins to sway and sing along like a gospel choir.

the world be saved

The whole caravan begins pouring into the church. With cheer and jubilation the place is filling to the point of bursting. Outside the church, the masses continue to assemble. A lowly amateur choir quickly assembles and is quickly whipped into shape under the skillful direction of our good German minister for cultural affairs, Dr. Enno Miller. Their unified voice is powerfully accentuated by a brass group that extemporaneously takes up their cry. Pete von Amsel and Eddy are among

them. Eddy pounds out the beat on massive kettledrums. The whole congregation is swaying to the polyphonic rhythms of this musical feast. Slowly they begin to transform before our eyes. Here and there we see well groomed gentlemen in elegant suits standing out from the crowd. Their faces are those of ruddy local derelicts. Two beautiful young girls are among them, laughing so gloriously that it could break ones heart. The girls outfits are exquisite, fitting as if they were a second skin. It is an unbelievable scene. The whole congregation is beaming with happiness as the choir raises its voice in a magnificent swell of emotion.

the world be saved

the world be saved

the world be saved

The Girlie-Band throttles the volume of their music and segue into a background figure that repeats itself mantra like loops. "Where are they...?" Eddy cries to Pete von Amsel, who is now playing trumpet. "They're right in front of you" he replies!

Jon and Anita are indeed standing right before everyone's eyes at the altar. Applause rises from the crowd. A warm south wind fills the church as a cloud of chirping swallows arrives. It is springtime in Moscow!

The event engulfs the entire city. Eyeball is elated and begins to play the magnificent pipe organ of the church. As the sky lightens and a new day dawns, sunlight streams through the snow-filled clouds and one gleaming ray strikes Jon and Anita at the altar. This sets them off in a brilliant celestial light. Miraculously they begin to ascend, rising above the heads of the crowd, up into the glorious Moscow morning spring blue sky. Anita kisses Jon. The congregation sings. The musicians play. The choir, the kiss, the kiss, the choir.

the world be saved...

Scene 25. Back in the rehearsal room (indoors)

We are back in the Ice-Guard's rehearsal room. Pathapant steps forward, applauding the musicians and patting them all on the back. He is now their producer and is enthralled with their talents.

"Anita is a class unto herself" he exclaims.

"Where is she, by the way" Eddy asks?

"Quiet! We're recording" Enno commands from the engineering booth.

"She's got a press-event" Pete whispers to Eddy.

Jon is deeply immersed in his thoughts. Pathapant sidles up to him to confide something. "I must have been blind" Pathapant mumbles to him. Jon comes immediately to his senses as if awoken from a dream. As he stares unflinchingly into Pathapant's large blue eyes, Pathapant becomes terribly self-conscious. "I am so embarrassed" he admits, sinking his eyes to the floor. " I wanted the power. All the power the music could bear. I was bewitched from the lust for power." As if amazed by his own candidness, Pathapant looks to Jon with childlike questioning eyes. It's all been recorded. The admission is on the master tape. Eddy, Pete, Eyeball, Jon..., Even Pathapant, all are astounded.

----- The End -----

chitin: cartilage like substance, the tough horny outer shell of insects, crustaceans, etc.