

## **Minus Delta T "The Project"**

### PHASE 1

The Bangkok Project (November 1980)

Extremely committed people: Bernhard Müller, Luc-François Granier, and Dieter Sellin.

Preparatory phase and tour of Europe (1981/82). Everyone wants to be entertained, many are doubtful, few believers; unfair boycotting, intolerance of outsiders. Work and size increase—stress and pride. Work in progress—organizational and public dilettantism.

But stubbornness, pride, surprise, and curiosity for the worlds that are opening up. Licence plate number begins with O for the province of Oberösterreich. Defect—a quality. Foundation of corporation accompanied by the laughter of the hyenas. Gathering the minimum not licensed but registered. Signs of doubt on the horizon that we cannot make out clearly. Haze, fog. Blind flying. Freelancing is risky, we want to pick up the stone without confirmation, it is not ready, can be collected two days later on May 1st.

Europe is bored and amused by the self-appointed jesters, but they are serious.

Relative weightlessness: established truths and values lose their attractiveness. A sense of detachment and departure.

Foundation of Archive Europe Asia (5 onlookers unconcerned) first Bangkok Festival, fifth press conference, the first philosophical data bank was opened by pneumatic hammer in the secrecy of the night.

We live (?) in the future, talk about the history of Europe and Asia, meet Eurasian hippies, mystics, businessmen.

We think we are citizens of the world and have not seen anything yet, this is brought home to us later: under duress of success and stress of the project.

Go East (1982/83)

Farewell. The roads and the countryside of Europe are new to us. Turkey—Syria—Lebanon—Iran Pakistan—India—Thailand. In southern Turkey at last the European veil is lifted from our eyes. New Year's Eve concert in the townhall of Beirut for Palestinian, American and French soldiers. Studies of the Iranian revolution in Iran, front sculptures, arms concert. A wheel breaks in the Pakistani desert—the stone is on the point of failing. Storage of stone in New Delhi. One of us drifted to the abstraction of God and refers to the doings of Satan's one and all. What are we ... are we artists?

6 months behind our schedule.

The Bangkok Festival (April 1983) In the Bhirasri Institute of Modern Art.

One month of teamwork and individual action, installations, conferences, exhibitions, exchange of ideas and feelings. For the participants it is the first time they are confronted with the Asian way of life.

### PHASE 2

Opening up and more time for the plurality of a different culture. Controversies and quarrel, asserting personal interests, initiation, everything is a complex, inferiority complex. Exotics and reality. The almost mystical tourist fever or the search for secret, hidden monasteries.

Settled everyday life—2 years of living and working outside the Western hemisphere.

Luggage and the shifting of suitcases. Away from and yet at home, the homelands fades. We

feel at home where we happen to be, no constraint. What is time: You pay for time with your presence, for your absence with money.

Heritage, handicraft, history and tradition of Empire and relationship.

Beginning of processing (another 5 years), hundreds of hours sound (raw material for 10 records and for hours of radio programs), 120 hours video, film, thousands of photos and slides, one ton of diaries (gigantic projects), installations, paintings. We appear to be at the end and hope to be able to delegate the ninth phase of the project to our grandchildren and their contemporaries.

January 1984—second arrival in India—the truck drives from Delhi to Bombay. February—first concert in Bombay/Birla Matusri Hall. March—truck = sculpture/industrial design (bodybuilding) truck fitted with two new containers to be used for living, working and transport, design for 24 flaps, collapsible system of cases made of steel, and aluminium/life and work in the factory/Hofmann, Sellin, Dudesek, Müller.

In the seclusion of Mandva Jetty we prepare for the concert, exhibition and performance/filming at the seaside. Meeting with Federal Chancellor Fred Sinowatz in the Taj Mahal Intercontinental in Bombay. April—inauguration of exhibition in the German Cultural Institute in Bombay—sculptures, collages, drawings, videos, theater performance: Europe Asia—the three instances of unresolvedness and the monument body. Concert in the TATA Hall of the National Center for Performing Arts (Jazz India, NCPA, Max Müller Bhavan): Music of Reality. Economy and the Arts: Visits to Indian artists and businessmen. Truck continues to Puna. Concert Puna: Music of Reality and offensive theater in both directions in the Khale Hall of the Ghokale Institute. Cultural service, test office and open air exhibition with truck and tent in front of the institute of journalism and communication of Puna University till April 30. May: Auction of the galvanized sheets at the metal bazaar of Puna. Drowning the stone in the Ganges near Hardwar. Without truck to Nepal—Kathmandu, Bhaktapur paraethnological videographs of strange days (Archives Asia).

June/July: t Europe team arrives in Delhi, video accompanied lecture in the Lalitkala Academy in Delhi/Hentz, Couty comes to Nepal, reunion and one month seclusion at Teamsam. Fewasee/Work on Archives Europe—Archives Asia, cremation of a floating sculpture, procession, video work, musical sparring, drafting two proposals for strongrooms of data bank Nepal: Anapurna or Mount Everest base camp. August/September: Couty, Hentz return to Europe.

October and November excursions to various mountain valleys, documentation on Buddhist Sherpa-rites, inventory of sound material. December: India Seclusion—In Igatpuri and Satnath instruction in Indian mind body techniques. Benares meeting musicians, Ganges data bank consideration, tourism phenomenology, pilgrimage.

January 1985: Meeting Dr. Bruno Kreisky in New Delhi. January 18: Multimedia show in the German Cultural Institute/New Delhi: Slides, video, music, performance, lecture, scent, overhead. February: first notes of a script for a film in the Rashomon technique developed in the Nepal seclusion video work in the desert (Rajasthan) March/Delhi: Large paintings, oil on canvas, renting a studio April/Northern India. Film documentation on Tibetan Lama dancing. Yoga. Studies of Tibetan medicine and philosophy in the Tibetan library, documentary on Tibetan School of Tanka. May Kullu Manali—preparation of the expedition and ascent into the massif of the Human Tibbamit safe, installing it for the first philosophical data bank above the Beaskund glacier. New Delhi: continuation of picture project. Preparations for travelling to Europe, visiting the stone and underwater ceremonies at the stone in the Ganges. New Delhi: SIKH—action filmed in Gurudwara. June: return to Europe.

June—October: seclusion and processing of raw-material in Chalains/France. November: lectures at German and Austrian universities.

Österreichische Filmtage Wels (Austrian days of the film).

December 1985 to January 1986 seclusion in Frigolyon/France.

February—6th Triennale New Delhi: MINUS DELTA T—the Austrian contribution.

Seclusion in Kerala—film and musical work.

Hardware—Rismikesch Kumbha Mela action and film.

## **Archives Europe Archives Asia**

Living archives.

Index Europe:

private and public

European mysticism (Why do people work and to what avail?)

Indifference (very common in all spheres)

Reference systems (education, social class, fiction, motivation, background, influences, ideals)

Reality (daily routine)

Communication (woman man people why how)

D-research (the value and the consequences of elementary experiences)

Needs (of all kinds and forms)

Reflection (what is being accepted of Europe outside of it or vice versa)

Objectivity (raw materials, bread for the world, money)

Subjectivity (the completely private vision of individuals and their reality)

The mistake (a main European value)

Propagation (children, ideas, works ' business)

Faith in evolution and profane development

Working scientifically to us does not mean assembling intellectual and material piles for the archives, but perceiving and combining relations from their own point of view. (There are plenty of efficient specialized archives.)

We are a kind of manual for an associative network (par. 3, association PAAPAE).

Minus Delta t project Archives Europe (beginning 1986).

... in every European country a safe bank (optimal: steel safe, sculpture, key, people responsible for every bank, computer, logbook, workroom, e.g., cottage, accessible, send us your proposals) ... to be installed in joint or independent cooperation of the respective countrymen, people responsible or cooperating.

Minus Delta t supplies a second truck with a multimedia unit, touring all European countries regularly in order to collect material for Archives Europe, visiting, for instance, fire brigades, firemen and women in all of Europe, participating actively and passively in their work, pretending, if necessary, to be making a movie or to be journalists, expansion of the artistic coverage. To be carried out with various professional and social groups. Services, invention of new fields of activity. Ethnology with different techniques—European Ethnology. Subtle combination of Christmas (social need) and New Year (moral resolutions). EUROPE WAS THE FIRST COLONY OF ASIA (we are descendants of the Aryans and the Huns.)

LIVING ARCHIVES:

The spirit is trickling from the inverted test-tubes, Rudolf Steiner and Tibetan Buddhism, Jesus and Mahakali, Muhammad and Martin Luther, Gurdjeff and Baghwan Shree Rajneesh. Paraethnology.

What do you think of when somebody says Europe? Or what has Asia got to offer and does it fit together and into a circular space of 6 meters diameter and how does it affect Europe?

Two islets in the middle of the foyer of the Brucknerhaus, normally used as cloakrooms, have been adapted for this purpose: One to represent Asia, the other on Europe, they are designed and equipped so as to represent in a certain climate an atmosphere part of the work of Minus Delta t that has been concerned with the confrontation and exchangeability of cultural forms and contents of these two continents over the past four years (during which THE PROJECT happened as complex artistic research simultaneously in Europe and Asia).

They can be seen together at many levels although many scents of the one can hardly be compared to the other one.

The European section is connected to the receiver container in the Donaupark outside the Brucknerhaus, so that the pictures transmitted from the tour through Austria are included in the Archives Europe, thus the series of the print-outs exhibited increases daily ("Österreich Bild").

Some examples: lemons, rice, rice water, incense, aluminium dishes, pictures of saints under red lights or neon tubes, newspapers in the local languages, red powder, water buckets, fans, ice cube, mats, sit down inside the circular islet! Media link the existing forms and mix them. You have to decide if your home country can be as exotic as the strange one, it depends on where you feel at home.

### **Media mysticism**

Art is media mysticism. So perhaps is reality. (The artist adulterates his own impression by his expression.) Media mysticism (a term introduced by— $\Delta$  t) is the difference between REALITY and INFORMATION (via the media as for instance tape, photo, rumor, superficial or partial information, image) of the SAME REALITY. Example 1: A) Slap a person in the face. B) Try to impart the same person the feeling of being slapped verbally.

Often or rather always we do not realize that an information assumes an additional quality by being filtered and distorted through its medium. In other words: The information receives its actual quality through its medium.

Example 2: Person A attends a concert live and likes it. Person B, having the same taste as A, watched a video recording of the same concert, finds it boring and cannot understand A's enthusiasm.

Media mysticism is concerned with speculation. Media mysticism is concerned with imagination. Media mysticism is everything being depicted. Media mysticism is an international news magazine (gossip column). Media mysticism is media mysticism. Information is simulacra.

Media mysticism—making a mountain out of a molehill. Media mysticism (one-track information) can promote war, if the opponents without knowing each other (they might be friends if they did) hate the image they have of each other to the end of their lives (racism, misunderstandings, tradition, specialization, judgements on good and evil that cannot be shared nor contended). Reagan—Ghadaffi (artist adulterating artist)—mysticism ends in politics. The minister of finance evades taxation. The Statue of Liberty in New York. Religious figures, statue of Holy Mary, Kaaba in Mecca, Centre of the Earth in China. Artists speculate with media mysticism (to be accepted and appreciated by their audiences) by adhering to a certain style till it is established even if this means aborting their own development (stagnation, etc.).

Media mysticism specializes the expectations of the audience without demanding the quality of precision. Some 90 % of the information on Minus Delta t held to be the truth by outsiders

has been adulterated by media mysticism. Media mysticism usually is the brutal simplification or complication of organic relationships. Media mysticism implies an appraisal: style, image, prestige, security by identification with a subject.

Minus Delta t with their specific concern with media mysticism have tried to assemble a series of generally accepted values, systems of values, objects of value, so that a general neutrality is achieved where the entire work of Minus Delta t is concerned.

Tschernobyl is also media mysticism, don't be afraid!

### **Österreich Bild—presenting Austria**

Driving through Austria, if one driver is tired the other one takes over. This is necessitated by the schedule of this year's Ars Electronica, as are the other contributions. The car stops to let the team record all noteworthy or curious sights (video tape), store them on floppy disc (digitally), and transmit them immediately to the container station in the Donaupark next to the Brucknerhaus in Linz. At night artificial light (and the headlights of the car) is being used. We only have to add the time and the place of origin to the pictures.

The most striking motifs would be those that are considered typical of Austria by the Austrians themselves, but the Spanish Riding School, the Golden Roof, the Dragon, the lake of Neusiedl, the Sachertorte, and the Horses Fountain have become tourists' sights and are only inserted for the purpose of orientation in the sequence of continuously transmitted pictures. Saalfelden, Kufstein, Hartsee, Eastern Styria, Linz, Eisenstadt, Rust, Nickelsdorf, Wels, Klosterneuburg, Rohrbach, Feldkirch, Grein, the Danube valley, Wachau, St. Pölten, Villach, Wien, Leibnitz, Heiligenblut, Judenburg, Eisenstadt, Wolfsburg, Imst, Frantschach, St. Gertraud, Rauris, Voels, Bludenz, Salzburg, Leoben, Stams, Bludenz, Zwettl.

There are forms of broadcasts where it does not matter how it is being broadcast, because the viewer is only interested in how it is being presented. In the case of a picture of a poacher casting his line near Stoob, what does it take to convey this to the viewer or does he receive charades at the other end reminding him of something different than the original, instant recorded. The car also penetrates into remote areas and takes bumpy roads following the suggestions of the local people. One of us is sleeping, the other one driving, the third one filming, and the fourth activates the radio telephone and transmits the respective picture selected (computer, floppy disc, telephone modem). A taxi driver in the Riesenrad—the giant Ferris wheel, American professors raising their glasses at a Heurigen in Grinzing, very personal pictures taken in the apartment of a housewife on the outskirts of Klagenfurt, of millions being shoved across the roulette tables in the Seefeld Casino, rock and roll being played by a band in the youth centre of a parish in Styria—these are pictures we can imagine without having seen them. But there are also pictures of Austria no one can imagine. Office, shop, school, street, livingroom, concert hall, turning lathe, bedroom, pub, station, swimming-pool, dairy, garden, greenhouse, slaughterhouse, printers, church, freighter, nursery, old people's home, golf course, under the table, behind the door, café, hospital, youth hostel, hotel lounge, riverside, power plant, outside the window, glassblower at work.

Via radio and a regular telephone line the pictures in the form of sound signals traverse trees and houses on their way to Linz where they are decoded and displayed on the screen and printed out in colour.

Skaters in the rink, a marching band at a wedding, a funeral, an anniversary, a swimming-pool, one woman topless, another one in a swimming suit, a family picknicking on schnitzel and potato salad, the pool warden, a self-service filling station: a travelling salesman filling up, Montezuma's crown of feathers in the Museum of Ethnology. Which of the pictures might not just as well come from any other part of Central Europe—or even the world? Are there any pictures unmistakably Austrian that have not yet been used to represent Austria?

## **Radio and television project Ponton in the Container City**

Minus Delta t (Austria, FRG, France, USA), Frigo-Code Public, and Radio Bellevue (France) cooperate in the realization of the project PONTON and demonstrate the free and creative presentation of information. In the course of one week, videos, films, reports, and sound are being recorded, processed, cut, mounted and presented every evening. The resulting products are mixed with a partly recorded and partly live moderated radio broadcast (telephone contact to Österreichbild). At 10 p.m. video, slides, and images are introduced into the program to extend it into a television program (to be watched on screens, monitors, and live) featuring films, videos, scratching and mixing, clips, music, interviews, and live intervention. We plan programs by EMAN (European Media Art Network), INFERMENTAL, VIDEOKONGRESS (video magazine), Minus Delta t and Frigoarchive, and many other independent productions. Visitors to Ars Electronica and participants are to be invited, and many visual and acoustic creations of Austrian artists, musicians (amateur and professional), and commercials are to be presented.

Technical set-up of the container studio:

Video editing unit low band Umatic

VHS and BETAMAX playback

Mixer sound

Mixer video combined

Microphone, monitors

Recordplayer, Revox, cassette recorder

Computer, modem, slowscan

Telephone, direct sound and image reception

Projection and sound transmission by PA

Slide projector, video screen, and monitors.

3 to 4 containers are set up near the riverbank and the Brucknerhaus, work in progress, seats, refreshments, video-jockey and games, popular, classical, and avantgarde music, from commercial to videoart.

Programming and production are being demonstrated in process.

There is a direct connection daily from container city (telephone, modem, slowscan, computer) to Österreichbild (the mobile unit of Minus Delta t—car, car telephone, modem, computer, video, sound, slide ...) that can be followed through Austria throughout the week.

The radio and TV project PONTON is to demonstrate a new kind of programming already existing in various countries.

Participants are:

Minus Delta t

has supplied regular reports, features on foreign countries, radio and TV plays to Austrian, Italian, Swiss, German, and French radio and TV stations for several years.

Frigo-Code Public

founded in 1980 by TV Channel 22, the first French pirate TV. Numerous film and video productions, counselling and programming for French cable TV (Mission Schreiner).

Private television project LYON CANAL I since 1984.

Foundation of EMAN (European Media Art Network) eight independent structures in England, Holland, Belgium, France, Spain, Italy, Hungary, Germany

Marketing and production (Europe copyright)

Live performance and video tracks by the music group Code Public.

RADIO BELLEVUE

One of the first private French radio stations/1981/Lyon

A cultural radio program with rock and roll, avantgarde, news, classical works, poetry, reporting and cultural information. Various awards of annual Radio FM Festival.

Co-founder of the European independent radio network.

The programs of Radio Bellevue are created individually, consistently and personally by their moderators who are responsible personally for the contents of their broadcast.

The Radio and TV project PONTON refrains from transmission of its programs as present Austrian radio legislation does not yet permit such transmission. The programs can be listened to and watched daily in the container city.

Many artists have found their style and their content, but only few have found a satisfactory solution for presenting their work.

Often have they been misunderstood, misinterpreted by agents, gallerists, established or alternative audiences, have experienced true and false success of the true and the misunderstood message. Minus Delta t, Frigo-Code Public, Radio Bellevue in spite of their very different activities have one feature in common, they have become their own agents.

Originally consisting of artists, actors, engineers, musicians, architects, and journalists, all of them have become genuine multimedia artists.

Their permanent concern with creation (of personal content), interpretation (technology), and services (presenting the contents of others) requires and results in flexibility and adaptation to the most different situations, problems, and philosophies. This has led to the development in the Rashomon technique (Minus Delta t): A specific problem is solved in different techniques and ways, lined up these solutions offer varieties of one problem, from the private code to active journalism.

This results in precision of eloquence and content and the opportunity of operating with style (we have a choice) without making the design mandatory. Meaningful electronics, functional and yet poetic. Translation in spite of language barriers (efficient).

GENUINELY CLOUDED

THEY ARE BLOCKING US AND YOU HAVE TO IMPROVISE. FOR FREE TRANSMISSION OF SOUND AND IMAGE. PEOPLE IN THE DEMOCRATIC DICTATORSHIP IN EUROPE HAVE COME OF AGE. FREEDOM FOR ALL THE MEDIA, FREE MISSILE BASIS, SATELLITES, AND STATIONS, DO NOT KILL, SUPPRESS, AND TORTURE IMAGES AND SOUNDS EITHER. HERE'S TO THE REVOLUTION OF IMAGES AND SOUNDS

## **Death**

Maxi made seven dances of death. Take care, you might get hurt. Body and mind merging, probably ... Death is not media mysticism, but it is being used for media mysticism (a taboo in Europe, so it can be used as a menace). Most powerful statement: life or money. Death is inherent to any idea, any concept, any action. Many works and concepts have been concerned with the consequence of death. Life beyond death, renunciation of death, incarnation, immortality, terrorism, martyrdom, Van-Gogh-art death and poetical suicide, Russian roulette. The dead of the project. Brezhnev, Andropov, Chernenko, Rock Hudson, Indira Gandhi, Olof Palme.

I do not want to die, I want to live. The closer death is the more urgent the wish to exploit the time. Temporary, survive, immortal, catastrophe, transformation, final. Take life, give to yourself and to others. Rules of the game: we are the fertilizer—decomposition. Drink to death and work to death, mourning equals masochism. The victory of life and death brought the final orgasm to the victim (the final orgasm of the hanged). Death probably

psychosomatic. Died in the course of our profiteering and if they have not died yet, they will die happily ever after, page after page. Death is free.

## **Benjamin Heidersberger**

### **European Communication Network**

The coordination of international projects, independent of their matter, requires international communication. This communication has to be fast, cheap, reliable and easy to use. Due to the multicultural and multi-political situation in Europe the network has to be open to every possible direction.

As a matter of electronic public communication France is the most advanced country in Europe. A cheap and reliable hardware, the Minitel, has been developed and 1.5 mio Minitels have been distributed so far. Using a public data network, the Minitels have access to almost 2000 services. Since the Minitel system does not only work in France, but in all Europe (actually wherever you have a telephone), I suggest utilizing it for the European Communication Network.

#### **PRINCIPALS:**

The Minitel has a keyboard, a screen and all the provisions necessary for transferring and receiving text and simple graphics through normal telephone lines. Since long-distance calls are rather expensive, we use the package-switched network with entry points in all major cities, the so called PADs. These data-networks are basically volume and not distance sensitive, that means, you pay for the amount of data you transfer, not the distance. The entering procedure is simple. You dial your PAD with a local phone-call, type your NUI (network user identification) into the Minitel, which you get from your PTT for charging, and also type in the address (the NUA) of a server in France, actually a computer, on which the mailbox runs. A password identifies you and at the same time keeps out unauthorized persons. Once you are logged in, menus give all the possible choices and special keys help you to work in the menus.

#### **SERVICES:**

The following services should at least be available:

- General information
- Sending and receiving messages to and from individuals or groups (electronic mail)
- Sending and receiving data files like programs and pictures
- Direct communication, also with more than one person (conferencing)
- Printouts on cheap Minitel printers

#### **REALISATION:**

- ECIN:
- Set up an ECIN server (preferable in France)

#### **INDIVIDUALS:**

- Contact me for further details and coordination
- Contact your PTT for the NUI and the telephone number of the PAD in your city
- Get yourself a Minitel (sourcing is possible)
- Connect the Minitel to the telephone line (plans will be supplied for all European countries)
- The NUA (network user address) and the password of the ECN server will be sent to you as soon as possible.

#### **COSTS:**

The examples were calculated for Germany. Please check with your PTT as to your exact costs.

Initial costs:

- Getting an NUI DEM 60.00

Monthly costs:

- Fee NUI DEM 15.00
- Fee Mailbox (approx.) DEM 30.00
- Transfer costs:
- Local phone-call/hour DEM 1.73
- Using PAD and network/hour DEM 8.40
- Online time Mailbox/hour DEM 15.00
- Data transfer/1000 characters DEM 0.53

FURTHER ASPECTS:

The Minitel was chosen for its ease of use. No technical understanding is necessary for operation. If you already own a computer, programs are available to emulate a minitel on a computer.

The Minitel is a telecommunication instrument, whereas the computer is a true multi-purpose tool. Textprocessing, calculation, layouting, sound and graphics are only part of the possibilities that can help you in your everyday business. A Minitel can be also combined with a computer, the Minitel for the transfer and the computer for storing and processing data.

Many of the 2000 Teletel services in France can be accessed from abroad. Here you can participate in the fast progress of French Telecommunication.

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### **Worldwide projects means worldwide communication**

Minus Delta t will launch three geostationary communication satellites for worldwide coverage. The output of those transponders will be strong enough for direct satellite connection from transportable transmitters with dishes no more than 1 foot diameter. Battery-powered transmitters in the size of an attache-case provide several channels for audio, video and data transmission. Direct transmission from video makes heavy and sensitive recording equipment obsolete. A link to public telex, videophone and data network helps to contact persons with no direct access to satellites. Near to the equator we will provide facilities to launch carrier rockets to replace damaged satellites in orbit and also to launch special satellites, for example in polar orbit for our antarctic expedition in 1992. A control-center will be placed next to the launching facilities, others are located on trucks. Since 1986 we know that the reliability of government controlled space transportation is too low for precise and serious work. That is why PRIVATE LAUNCHING SITES ARE ABSOLUTELY NECESSARY, also in the sense of creating new jobs on our planet. The union of cosmonauts and the party of astronauts will launch the future space philosophy.

Another item are observation satellites. The resolution of 1 inch from an 200 miles orbit will help to keep track of our trucks by reading the licence plates. The mood of the truck drivers and working teams and of the spectators in the worldwide stone-transportation will be controlled by photographs of their faces. TOTAL OBSERVATION MEANS TOTAL ENTERTAINMENT. Somewhere someone is doing something. It will be picked up and somewhere else someone is watching it. Imagine all the cultural soap operas running right now in real life and nobody is watching them just because of the missing link.

Later we will also put a space station in orbit to make love in zero-gravity-quality. The observation satellites and programs (world watch initiative/who's who in space) will help to find the most beautiful girls this planet can offer. Recreation for the agents and collaborators of Culture Police. Golfing the black holes of the orbit, safari with satellite-hunting, surfing in solarwinds, from star to star, holographic film salad, rewarding another successful mission.

Beyond our space-program there will be no end.