"Bridges"
An Honors Thesis (ID 499)
by
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Advisor's Signature

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Dedication

This thesis project is dedicated to the memory of Howard Michael Ryan, who loved the news and politics.

Special Thanks

I would like to thank the cast who participated in the staging of the script, bringing life to the words:

Heather Baker
Cathleen Casazza
Lisa M.E. Cesnik
Kenneth Dingedine
Sara Rene Martin
M. Anthony Reimer
Michael A. Rhea
Shawn Stoner
Melissa Van Kersen

Also, special thanks go to Judy E. Yordon, for being my very patient advisor, and to my family, for always believing in me.
The Creation of "Bridges"

My basic objective in fulfilling my ID 499 requirement was to find a way to incorporate my interests and my major fields of study into a special project. After considering several kinds of creative projects, I chose to focus on writing—my specific objective was to create a full-length original script. After focusing my thesis intentions, I asked Dr. Judy E. Yordon, professor of oral interpretation, to be my advisor. After agreeing, we met and talked about some ideas. I then began to formulate my ideas and tried to develop clearer concepts of them. After deliberating over five different ideas, I chose one and began working on the script.

The first two original scripts I wrote, The Damned, and Nobody's Home, both suffered from the same thing: lack of originality. It was then that Dr. Yordon approached me about writing a script for the Ozarks Performance Festival. Each year the Theatre Department sponsors a trip to the festival, which is held in Springfield, Missouri at Southwest Missouri State University. I agreed to write and possibly direct a script. At that time, the theme of the festival was history. I thought about writing a script on a idea I had been working on for some time and which fit the theme. I shared it with Dr. Yordon, who suggested I try something more experimental. So, taking my original idea, which had been a German-American family living in America during World War I, and current situations in Eastern Europe, I came up with a theme that would center on the recent
"revolutions" and subsequent changes that had taken place.

Instead of creating a conventional play, I opted to compile a readers theatre script. Readers theatre "is a flexible, creative medium for presenting all kinds of literary texts with emphasis on the experience in the literature."\(^1\) Readers theatre stages literature not originally intended for the stage. The recent Broadway hit, \textit{Cats}, is an example of a readers theatre script. Readers theatre combines various genres of literature in an attempt to present a certain theme or idea; it is an effective medium to comment on a problem or situation. Unlike conventional drama, readers theatre does not require elaborate stage devices to tell its story, because it is an experimental form of theatre which maximizes the audience's imaginative participation. Readers Theatre is consequently considered presentational. Presentational theatre rarely shows "reality or a realistic impression of life."\(^2\) In a readers theatre script, a piece of literature can take on other meanings, since it is put into a new context. The piece of literature changes and thus can be used by the compiler to say something which may have been only implied in its original context. For instance, in "Bridges," the phrase

\footnotesize
\begin{itemize}
  \item Yordon. p. 383.
\end{itemize}
"children guessed,"\(^3\) becomes a cry for help by the character Doctor Freedman.

According to Marion Kleinau and Janet Larsen McHughes in their text \textit{Theatres for Literature}, there are six steps to creating a readers theatre script: 1) Finding the Core, 2) Finding Material, 3) Analyzing and Asserting the main idea, 4) Crystalization (which is solidifying the approach and perspective), 5) The Search for Form (which is determining what types of characters will be in the script and how the script will be structured, and 6) Reevaluating the script and making sure it says what it is supposed to say.\(^4\) These are the six steps I followed in compiling "Bridges."

The first step, Finding the Core, involved my getting the idea. After determining that my subject matter would be Eastern Europe, I decided my theme would be the building of walls between people, specifically the walls of mis-communication. My next step was to find material. I began collecting magazine and newspaper articles about Eastern Europe and China, and I also perused many different forms of literature. In gathering material for my project, I consulted magazines such as \textit{Newsweek}, which gave in-depth information on Eastern Europe, as well as the


poetry of Eastern European and non-Eastern European poets. The poetry of the Eastern Europeans helped to show a perspective that was not present in the other works. I felt that the poetry written by Eastern European writers was more effective in showing the stress and trauma of oppressed people. For example, Vladimir Batshev's "To Karalena" expresses an emotion that cannot be understood by a person who has never lived behind a wall. A poet can imagine what it is like, but until he has experienced it, the emotions are not the same.

Once I had collected my material, I was ready to organize it and analyze my main idea. Originally, my main thesis idea was to create a script that showed the media's exploitation of the situation happening in Berlin. (This can be seen in the earlier drafts of the script.) In pursuing this approach, however, I inadvertently presented a very negative view of what was happening. Since this was not what I had intended to do, I cut parts of the script, such as the "commercial segment," to try to show the changes in Eastern Europe in a more positive light.

Before organizing my material, I had to develop my assertion and make sure that the organization of the script conveyed this. At first, my assertion was unspecific, and therefore, not clear enough to be of any help in organizing the script. My assertion, after clarification, is that walls are not only physical objects between people, but are also created by prejudice and misunderstanding; communication is the way to knock down these walls.
In organizing my material, specifically the poetry, I tried to use poems that flowed naturally together. I then collected quotes that I thought would fit between them, as well as news articles to show what was happening worldwide. Once this was done, and I was satisfied with the outcome, I went on to the fourth step in compiling a script--the "Crystalization" stage.

The "Crystalization" stage is where the assertion and the perspective are solidified. During this process, I had to make sure the material I was using fit my assertion. This was probably the hardest step, since much of what I had collected had to be discarded as "unusable" because it did not fit my assertion or was inappropriate. Sometimes the material was cut because it did not fit the main theme. For example, the poem "The Man He Killed," by Thomas Hardy, was originally spoken by Kurt Kidwell, the newscaster, in one segment of the script. During an editing process, however, I realized it did not fit in with any of the other material. While everything else dealt with freedom and democracy, Hardy's poem was about war; it was simply inappropriate. Once I had completed discarding the unusable text, I was ready to start fitting things together.

Fitting things together, or searching for form, was also difficult. Now that I had the material and knew what my main theme and assertion would be, I had to find a way to convey this in the script. There are many forms or structures a readers theatre script can take. The pattern I chose for "Bridges" was the rondo, one of the several types of structures known as
"musical forms." The rondo pattern is ABACADAE...etc. The script always returns to the "A" to provide structure for the audience, as well as to remind them of the central idea. In "Bridges" the pattern became "ABACADAE," with the "A" segments being those that involve the news station, and the other segments providing different glimpses of the events taking place in Eastern Europe and China.

"Bridges" starts off with a brief news message about the building of the Berlin wall. It then proceeds to "B," where the performers or cast tell what it is like living in oppressed nations. After this, a report on Romania and Berlin is given, which is followed by a scene which takes place at the Berlin wall. The script then returns to the news station and an interview with Shen Tong, a student leader from Beijing. Next, is a scene concentrating on the riots in the Azerbaijan Republic of the Soviet Union. The script then returns to the news station and a debate between Henry Jones, who is a "self-proclaimed expert of foreign affairs," and Doctor Freedman, who is a "professor at Brentwood University." This debate escalates into a chaotic frenzy when a crowd of angry viewers storms the station. The final segment contains the script's message presented outright: "we should be building bridges and not walls."

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5 Kleinau and McHughes, p. 157.
The final step in compiling a script is Reevaluation, which is making sure the script says what it is supposed to say. This process probably took the longest. I re-wrote the script several times before I was satisfied with what I wanted it to say. When I had finished the final version, I knew it was "done," because I felt I had accomplished my goal, and I was ready to begin directing.

Even though I already knew which people were going to the Ozarks Festival and kept certain casting considerations in mind while writing, I still wanted to hold an audition. I felt that if I pre-cast my show, I would later change my mind or overlook someone's possibilities. After holding a readthrough/audition on March 24, I was ready to begin rehearsing; the first rehearsal was on March 25, 1990. The first step was blocking.

Blocking is the movement of actors in relation to other actors and furniture, and is the director's way of organizing or placing his actors onstage. Blocking is an important aspect of directing, because it is a tool a director can use to convey his message. Although, at first, I began blocking the script as a conventional script, I later changed much of it so as to experiment with more presentational-style blocking, such as using offstage focus. Offstage focus is where the actors do not literally look at the person they are talking to, but "see" them offstage. Offstage focus helped to show how the actors were not communicating. Since they were not looking at one another, it created frustration for the actors as well as the audience. This
frustration helped, in my opinion, to parallel the frustration created when people do not communicate properly. In my opinion, using offstage focus was a crucial element in communicating my assertion. (For a better understanding of the different kinds of focus, see Roles in Interpretation by Judy E. Yordon, especially pp. 33 and 111.)

By blocking my script I became more aware of its strengths and weaknesses. I also began seeing some of my ideas coming together; I was only able to imagine so much when I wrote. By blocking the script and setting down firmly what I wanted, I was able to communicate my ideas more effectively. Also, having the input of the eight different people in my cast helped. My cast was free to comment or ask questions about any aspect of the script. The rehearsal process also helped me to find loose ends in the script. With a minimum of re-writing, I was able to tie them together and the script became a little stronger in the process.

Besides blocking, other tools which the director can use to his/her advantage are stage effects and costuming. In my readers theatre script, however, I knew at the start that I would not be able to employ technical aspects to a great degree because I had no budget and limited resources. So, I basically concentrated on two: costuming and sound. The costuming in the original production was very simple. To show unity, I had the actors wear all black. This not only kept things simpler, but also was my attempt to show that people are basically the same no matter what
nationality, etc. they are. By having my actors wear black I hoped to communicate this "oneness" to my audience(s); I felt this was an important aspect of the theme of "building bridges."

As for sound, my designer and music director, M. Anthony Reimer, and I talked about different ideas. One of our ideas was to use a "teletype" sound for the newsroom--this also helped to reinforce the rondo pattern of the script because the news segments began with this sound. M. Anthony Reimer also composed original music for the script, which was used to underscore and heighten the emotional scenes.

"Before I Built a Wall, I'd Build a Bridge" (the original title) was presented at Ball State University on April 17, 1990 in the Edward S. Strother Theatre. This performance led to more changes in the blocking and presentation, as well as in the script itself, because parts of the script, especially the lyric segment--where everyone expresses his or her own opinion--were very static and boring. Re-working this segment was especially effective in the end result. This segment became very powerful, instead of very boring. At the Ozarks Performance Festival in Springfield, Missouri, the cast and I, along with the assistance of Dr. Yordon, re-staged the script; in the process about a page and a half of dialogue was cut, making the script tighter and much more effective.

The audience's response to the script (presented at the Coger Theatre on April 20, 1990) was extremely positive. The critique was led by Dr. Michael Bowman professor of oral
interpretation at Louisiana State University in Baton Rouge, Louisiana. I was shocked and amazed—I had not expected such a reaction! Not only was the audience's response very positive, but several people expressed interest in obtaining the script, including Jo Ann Schmidman of the Omaha Magic Theatre in Omaha, Nebraska—a professional, experimental theatre company.

The ID 499 course originally allowed me to explore a creative opportunity that is not offered in my major fields of study: writing an original script. Once I had changed the focus of my project to creating a compiled script, I had to study and research (independently) how this was done since I had never taken the presentational course offered at Ball State.

One of the bonuses of "Bridges" was that I was able to stage it and see it performed in two distinct versions for two different audiences. Through the staging of the script, I have become more aware of the problems that often occur in my writing, such as inconsistency and lack of originality in topic development. Being aware of these problems and ways of solving them will help me in the future when I work on other scripts.

The ID 499 course has allowed me to study an alternative way of creating a script. Through the creation of "Bridges," I was able to study readers theatre. My only regret is that, knowing what I know now, I cannot do the project again from the beginning. My understanding of the readers theatre form has grown tremendously, and I have also learned alternatives to the
conventional way of directing and staging a script.
Bibliography


"The Original Drafts"
Full Story at Eleven

Adapted/Compiled by Amy Schaefer

Cast:

Male 1: Kurt Kidwell (KK)
Male 2: Producer (PR); Announcer (AN)
Male 3: Berlin demonstrator (B4); Father (FA); Man 2 (M2); Sanitation Director (SD)
Male 4: Commercial Male (CM); Glen To (GT); Man 1 (M1); Demonstrator (DS)
Female 1: Wendy Day (WD)
Female 2: Makeup Girl 1 (MG1); Teenaged Daughter (TD); Woman 1 (W1)
Female 3: Assistant 1 (A1); Berlin demonstrator (B5); Sue Card Holder (SC); Woman 1 (W1); Demonstrator (D1)
Female 4: Assistant 2 (A2); Berlin demonstrator (B3); Commercial Female (CF); Woman 2 (W2); Demonstrator (D3)
Female 5: Berlin demonstrator (B1); Mother (MO); Demonstrator (D1); Woman 3 (W3)
Full Story at Eleven

(There is general chaos at the start of the show, as the Producer and his Assistants are setting up. A Makeup Girl is attempting to do Kurt Kidwell's hair. Wendy Day enters.)

MG: May I borrow you mirror?

KK: Women! Always fussing with their hair.

(TOP Makeup Girl hands Wendy the mirror. Kurt grasps the comb from it, and is trying to fix his own hair.)

MG: It looked better the other way.

KK: Who asked you?

MG: It's what I get paid to do. (To PR, who sauntering by, do not needs a babysitter, not a hairdresser.

KK: Wise mouth.

WD: (handing back the mirror) Thanks!

MG: No prob. (checks own hair)

KK: Just like a woman—fussing with her hair.

(The makeup girl rolls her eyes, grabs comb and starts to exit.)

MG: (as she exits) Looks fine. Almost covers the bald spot.

(KKK whispering) By the way, it's crooked.

KK: What?

MG: Your hair. Nice toupe. I'm only telling you because I don't want to lose my job. (Laugh, then exits)

KK: Wait! Wait a second! (To rushes by) Hey, Joe, how long?

PR: Three seconds. And my name isn't Joe.

KK: Thanks, Joe.

By this time things are set up and organized. Kurt and Wendy, who are ready to report the evening news, sit in their places.

PR: (Counting down) Nine, eight, seven, six, five, four, three, two.

(PT points at newscasters. Kurt Kidwell assumes a very phony pose—like a mannequin, while Wendy Day smiles warmly.)

KK: Good evening. This is the eleven o'clock news. I'm Kurt Kidwell...

WD: And I'm Wendy Day.
KK: The top story of the hour. Berlin. Several thousand protesters began a march outside East Berlin's state television headquarters today, unaware that they were starting one of the biggest demonstrations in Eastern history. As they paraded through the streets, nearly two-thirds of the city's population turned out to join them.

(During Kidwell's speech Bl 4 enter as the crowd at the wall. Bl is a West Berliner, the others are East Berliners. They begin chanting "Freiheit!")

WB: "Freedom," they chant. "Democracy." They wave banners. Egan, here we come, a warning to the country's new leader that the people want in the... first.

(The chanting begins again. An "invisible wall" becomes the barrier between Bl and B4, who try to reach out to each other. The chanting softens.)

B4: (to audience) I see my relatives there. I wave, but we have not talked in twenty years.

Bl: Perhaps we never shall.

(Sustained chanting again as Bl 4 exit.)

KK: There is some talk of the wall in Berlin opening up.

WB: Wouldn't that be wonderful, Kurt?

KK: I'm sure it would, Wendy. And that's our news for tonight. Stay tuned for an in depth report on "Berlin: ten months later," hosted by Wendy.

WB: Thanks, Kurt. Don't forget the special. I'm Wendy Day....

KK: And I'm Kurt Kidwell. And now a word from our sponsor.

(The following scene partially overlaps the preceding one. "News" music is played, to allow Wendy and Kurt to exit. As they do, Bud, James, and the cue card holder enter. Father also enters SR.)

FA: Well, hell, we missed the news again.

MD: (off) That's all right. Wendy Day's hosting a special on Beijing.

TD: (entering) What's on?

FA: Some special report on China.

TD: Oh, look, it's my favorite commercial, with Bud and James.
(Bud Buck has put on a top hat, which is decorated like an American flag. Janna waves a miniature flag while Bud gives the following spiel. Everything is very campy.)

BB: Hello, folks at home! I'm Bud Buck and this is my pretty assistant, Janna. Have you been a TV witness to the events in Berlin and felt very removed from it all? Well, now you too can be a part of history by owning your very own piece of the Berlin wall. (Janna exhibits a chunk of stone and Yanna White.)

BB: Yes, you too can own a piece of Berlin for only $19.95. And how much would you expect to pay for such a wonder in the store? Twenty five, fifty, a hundred? (shakes head no) During our special offer, you can own a piece of history for only $19.95. BUT WAIT...that's not all. If you are one of the first 5000 callers, we'll send you a set of Ginsu knives absolutely free. That's right, FREE! (Janna displays knives)

TD: Oh, I've always wanted a set of these!

FF: And what are you doing to do with a set of knives?

TD: Hang them on the wall. It'll be really cool, Bud.

FA: Hang them on the wall. (Janna displays the earrings.) Call our toll free number on the screen and ask to speak to our lovely phone girl, Janna.

FA: Call now and ask for me!

BB: The Berlin wall, Ginsu knives, and faux pearl earrings all for only $19.95

(A cheesy version of "Yankee Doodle" plays as Bud and Janna march in step. Janna waves her flag.)

BB: Now, that's American!

(The music ends and Bud and Janna exit, as Wendy and Shen Tong enter. News music up. Announcer: "And now our special in-depth report on Beijing, ten months later. Hosted by Wendy Boy, with special guest, Shen Tong." During exchange, announcer etc., following conversation overlaps.)

FA: You actually like that commercial?
(Mother enters.)

MO: Shhh! I want to hear this.

WD: Good evening, and welcome to tonight's in-depth report, "Beijing—then, what?" With us is our special guest, Shen Tong. I'd like to welcome you to our show, Shen.

CT: Thank you. It's nice to be here, Shen.

WD: Now, you were one of the student leaders in the uprising in Beijing, correct?

CT: That is correct.

WD: What led you, the students, I mean, to begin an uprising?

CT: Well, Wenby, we wanted to show new possibilities for our generation, to show that communism isn't the only way. But the slaughter in Beijing showed me that China is not ready for this kind of total social revolution.

WD: And indeed it appears that China isn't. Only recently did the Chinese government lift martial law.

CT: This is true, Wenby. However, campaigns of censorship, repression, and forced political re-education have continued unabated.

WD: Right, and The People's Daily warned that, and I quote, "a small number of stubborn bourgeois liberals have not reconciled themselves to defeat." What did you think of this, Shen?

CT: I hope they haven't. The Chinese struggle is not only for the Chinese people. If someone somewhere wants to get freedom, it's a struggle for the whole human people.

WD: With that sentiment, we'll end our in-depth report. Thank you, Shen.

CT: Thank you.

WD: I'm Wenby, I mean, Wendy Day. Good night.

(News music again, with Announcer: "This has been an in-depth report. Stay tuned for Women's mud wrestling." More music. Following overlaps.)

FA: That was it?

TD: That was so sad. What happened in China. I couldn't believe anyone would gun down their own people like that.

FA: That's communism for you. AN: We interrupt the regularly scheduled programming to
bring you this special report.

(Kurt Kidwell enters.)

MO: Wait, what's this?

FA: How should I know?

MO: Shh!

MO: My God, what's happening?

(All exit. Noise offstage W1 enters.)

W1: Hello, I'm Kurt Kidwell. At least twenty-five people are dead after ethnic fighting broke out in the Azerbaijan republic in the Soviet Union this evening. Extra internal security troops were flown to the Southern republic to try to quell the violence, and a military commander of one besieged area called for a state of emergency. That is all we have confirmed for now. Stay tuned for other bulletins.

AN: This has been a special report. We now return to our regular scheduled programming already in progress.

W1: My God, what's happening?

(Noise. Chaos. Confusion. W2 enters, screaming, as she is shoved by M1. They exit, then Woman 3 enters, sobbing.)

W3: They threw them off the balcony. They just threw them off, like puppets or dolls!

W1: (to W3) Who? WHO?

W3: My daughters! My daughters! (exits)

W1: What is going on?

(A man enters)

MC: Who are you? What are you doing in the streets? Don't you know it's dangerous to be out here?

(Mani enters, with Woman2, who is still screaming.)

W1: What is going on?

M1: This is none of your affair.

W2: Help me, please, help me!

(M1 and W2 exit.)

MC: It isn't safe for you out here. Come on.

W1: What?
M2: We have to get off the streets!

(They exit, as Makeup girl enters, with Sanitation Director. Producer also enters at same time from opposite direction.)

MG: He's all set.

PR: Good. He's on next.

GD: May I say it is a pleasure to be on the show.

(During the above, Kurt and Wendy have slipped into their pictures.)

PR: Now, Mister Y

GD: Jones. Henry Jones.

PR: Yeah. If you'll just sit here, next to Wendy.

GD: Thank you.

PR: Okay, commercial's almost over. Five, four, three, two...

PR: And welcome back. It's time for our guest editorial. Wendy?

WB: Thanks, Kurt. Tonight's editorial is presented by a very respected citizen of our community, Sanitation Director, Henry Jones.

GD: Thanks, Wendy. Tonight, I'd like to discuss the Berlin situation. (Makes a big deal out of clearing his throat, shuffling papers, etc.) I'm so mad that they're knocking down the Berlin wall over there in Germany and good heavens! Americans are falling for this scheme. As if we didn't have enough problems, now we've let those goose-stepping, beer-gutted strudel eaters get back together again. Great! Let's face it. Germans have never really liked living in their own country. They're always trying to live somewhere else. I mean, what if they come over here and say, "We want Disney World?" We'd have to blast 'em back to the Rhine to keep them from shelling the daylights out of Cinderella's castle. But you know what's really got me bouncing off the walls is all the literal, bleeding-heart newspapers blubbering about how great it is that this "fairy-tale" country that gave us HANSSEL AND GRETEL is getting back together again. Germany gave us fairy tales, all right. But it also gave us Adolf Hitler and those stupid looking Volkswagens. The Wall oughta go back up pronto- and I'll lay the first brick. (Pause, clears throat) Thank you.

WB: (Clustered) Please remember that our guest's editorial views do not necessarily represent the views of this station.

KK: Good night, everyone!
(Cheesy news music. Then it is cut off.)

MG: Okay, everybody, we're off the air.

(An angry crowd has gathered outside and forced themselves into the station. They are upset by the editorial and have come down to the station to argue it out.)

KK: Sorry, ladies, sorry. No autographs.

D1: Who would want your stupid autograph?

MG: I told you they were my fans.

D3: We're not here for you, either. We're here about that scum-bucket you let on TV.

WD: I admit, Kurt's pretty bad, but he's not a serial killer.

D3: Sh*t about Kidwell, she's talking about that sanitation guy, Henry...whatever his name was.

WD: Oh... Henry Jones. And might I remind you that our guest's editorial views...

D4: don't necessarily represent the views of this station.

D1: They don't necessarily represent the views of a thinking human being, either.

D2: That's the truth. D3: You hit it on the nose!

D4: Why don't you let Mr. Jones step out and speak for himself.

D1: Yeah, bring him on out here.

D2: Bring out the scum-bucket.

WD: Now, please, let's not get out of control here.

(The crowd begins to chant, "Bring him out!")

KK: What are we going to do, Joe's left.

WD: His name isn't Joe. I guess the only thing we can do is bring our Mr. Jones out. Mr. Jones, Mr. Jones!

SD: Yes, what is it?

WD: Oh, good, you haven't left yet. There's a crowd that wants to see you.

SD: See me? Oh, they must have been very impressed with my editorial. (rushed to crowd)

(The crowd is still chanting. At the sight of Mr. Jones they give a victory cry.)

SD: Oh, they're not very friendly, are they?
D1: There he is!
(The following three lines overlap each other.)

D2: Where do you get off talking about Germans like that? Don't you know that's how all problems start?

D3: You know, I really resented everything you said tonight. You are a real loser, and I mean loser.

D4: Your ignorance is frightening, truly frightening. I don't really understand why you had to say all those things.

D5: She said it, you are a loser. No wonder you ended up working in sanitation.

D6: Please, please, one at a time, one at a time!

(At this point, everyone begins to express his or her opinion, in a continual flow of words, sometimes overlapping one another.)

W4: It was the first female style revolution: no violence and we all went shopping.

W5: according to Gloria Steinem.

W6: In an interview, Mario Cuomo commented on the situation in Eastern Europe:

M1: They're running away from communism toward our way of life because of television and basketball. You play basketball in this country for a month, you're never going to be happy waiting on line for a potato.

M2: Many people criticize Gorbachev, but we should try to understand how complicated everything is... The most important thing is freedom...

M3: O who shall from this dungeon raise
A soul enslaved in so many ways?

M4: I do not believe we should change the order of things,

M5: said the French president.

M6: The result now is that everything can change for the better,

K1: said, a resident of

W1: a survivor of the Nazi concentration camps, had this to say about the German re-unification plan:

W2: I hope in my lifetime I wouldn't see the German people enjoy themselves so much. The Germans don't deserve this happiness.

K2: In reply to , of Bloomington, Indiana said:
W2: Are young Germans supposed to wear sackcloth and ashes for something their ancestors did? It's time to get on with living and peace.

KK: Democracy is the fundamental aim of life.

W3: Hungary has always been like a ferry boat, plying the river between East and West. For too long we have been tossed to and fro. Perhaps soon we will have a berth on the western shore.

W2: Freedom of choice is a universal principle.

KK: according to Mikhail Gorbachev.

M2: People have breathed too much fresh air to be snuffed.

W3: There are no alternatives to democracy.

W4: O who shall deliver whole
From bonds of this tyrannic soul?

M1: The Chinese struggle is not only for the Chinese people. If someone somewhere wants to get freedom, it's a struggle for the whole human race.

W5: My soul there is a country

M2: Far beyond the stars

W5: Where stands a winged sentry

M2: All skillful in the war

W6: There, above noise and danger,

W3: Sweet peace

M2: sits crowned with smiles.

M1: "Yes, quaint and curious war is!
You shoot a fellow down.
You'd treat if not where any but is
Or help to half a crown!"

W2: They had everything—houses, cars, money... They left it all behind to get more.

W3: Estonia is showing the way out—not necessarily the way out of the union itself, but the way out of one desperate situation. If we can be free, then they all can be free.

W4: To fling my arms wide
In some place of the sun,
To whirl and to dance

W2: Democracy is the fundamental aim of political life.
WE: The world is too much with us;
late and soon
M2: Getting,
and spending
WE: we lay waste our powers.
W2: There are no alternatives to democracy
W4: Little we see in Nature that is ours,
M1: We have given our hearts away;
W2: a morbid love.
W2: Freedom of choice is a universal principle.
W4: Cold in the earth, and fifteen wild December,
From those brown hills, have melted into spring.
W3: We are showing the way out
W4: Faithful, indeed, in the spirit that remembers
After such years of change and suffering!
W2: 1933 was the year the communist god failed.
W3: When it was over the people had changed; the course
of history.
W2: But when the golden dreams had perished,
And when even despair was powerless to destroy,
W5: Then did I know how existence could be cherished,
Strengthened, and feel without the aid of joy.
W3: To fling my arms wide
M1: They had everything
W2: There are no alternatives
(By this time everyone had formed a wall around W4.)
All*: anyone lived in a pretty bow town,
women and men (both little and small
cared for anyone at all
W4: little and small
W2: anyone lived in a pretty bow town
W2: women and men
W5: (both little and small
cared for anyone not at all
M2: and spending
WE: we lay waste our powers.
W2: There are no alternatives to democracy
W4: Little we see in Nature that is ours,
M1: We have given our hearts away;
W2: a morbid love.
W2: Freedom of choice is a universal principle.
W4: Cold in the earth, and fifteen wild December,
From those brown hills, have melted into spring.
W3: We are showing the way out
W4: Faithful, indeed, in the spirit that remembers
After such years of change and suffering!
W2: 1933 was the year the communist god failed.
W3: When it was over the people had changed; the course
of history.
W2: But when the golden dreams had perished,
And when even despair was powerless to destroy,
W5: Then did I know how existence could be cherished,
Strengthened, and feel without the aid of joy.
W3: To fling my arms wide
M1: They had everything
W2: There are no alternatives
(By this time everyone had formed a wall around W4.)
All*: anyone lived in a pretty bow town,
women and men (both little and small
cared for anyone at all
W4: little and small
W2: anyone lived in a pretty bow town
W2: women and men
W5: (both little and small
cared for anyone not at all
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W2: women and men
W5: (both little and small
cared for anyone not at all
M2: and spending
WE: we lay waste our powers.
W4: children guessed

All*: but only a few and down they forgot as up they grew

(W4 tries to break through, but is unable.)

W1: How could I seek the empty world again?

W2: But when the golden dreams had perished

W1: anyone lived in a pretty low town

W1: And even despair was powerless to destroy

W1: women and men (both little and small

W1: Faithful indeed is the spirit that remembers

W1: cared for anyone at all

W1: children guessed

W1: but only a few

All*: and down they forgot

W4: NO!

(Silence. Well dispersed and everyone adopts the attitude of "Business as usual.")

CD: Well, now, I appreciate everyone's comments. If you'll just...

D4: What do you mean, you "appreciate" our comments?

CR: (entering) We're on in five. (exits)

KK: Where is that makeup girl?

CD: Just what I said, I mean, I appreciate you comments, but...

D2: But what?

KK: (to MG) There you are! Now, look, I have less than five minutes to get ready. (MG doesn't move) Move it! What is wrong with you?

W2: Kurt, Kurt, have you seen? Oh, there she is. Look, I need to borrow your mirror.

D1: This station stinks!

D2: You're telling me!

KK: (to MG) Snap out of it.

CR: (running through) Please!
WD: Is she on drugs or something?

DD: We ought to take it over.

SD: Don't do anything drastic on account of me.

PR: (enters) What is everyone standing around for?

D1: Hey, there's the producer! Let's get him.

KK: Hey, Joe! This shit is freaking out.

PR: My name isn't Joe.

(The following three lines overlap)

D1: My, God, look at her!

D2: What's wrong with her?

D4: Oh, snap out of it, kid!

PR: Delores, what's wrong?

MG: Something there is that doesn't love a wall.

PR: What? Look, we're on in ten seconds. Delores! Nine, eight, seven, Delores! Five, four, three, two...

(DR points at KK, who does nothing. WD is confused, as are bystanders.)

MG: (to audience) Something there is that doesn't love a wall.

WD: (joining MG) Before I built a wall I'd ask to know

KK: What I was building in or out.

DD: And to whom I was like

DD: to give offense

MG: Something there is that doesn't love a wall

D1: That wants it down.

D2: We keep the wall(s) between us as we go

D4: Good fences make good neighbors

MG: Something there is that doesn't love a wall

WDX: KK, of ignorance.

SDS: Of greed.
D3&
D4: Of prejudice.

D1&
PR: Of selfishness.

A1: Something there in that doesn't have a wall
Before I built a wall I'd ask to know,
What I was walling in, or walling out,
And to whom I was like to give offense.
We keep the walls between us as we go.

M: Something we're being told about is local
Good friends (people) make good neighbors.
Bridges Instead of Walls

Male 1: Chorus 1 (M1)
   Berlin 1 (B1)
   Berlin 2 (B1)
   Chorus (M2)
   Ann. 1 (A1)
   Unavoidable cancer (U1)

Male 2: Chorus 2 (M2)

Male 3: Chorus 2 (M3)
   Berlin 1 (B1)
   Berlin 3 (B3)
   Berlin 2 (B2)
   Berlin 1 (B1)
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Bridges instead of walls

Before I build a wall,
I'd build a bridge.
We can be learned to fly
We can be learned to take root
from the hidden soul

The eyes are tiresome
without object to omit or shout
and to repeat ourselves

Spring lived in a place not for

The feature with a different

It seems we can not

I never saw a man
nor saw the sea
not how I saw the weather looks
and what a wave must be.

They've coming away from corners, to dress at our way of life,
because of the universal and irrational thought of the country. For a nation, the mood of the sea to be large
hunting in the day a feature

You can't see the reason these that everything is
large in the better

I am waiting
and spell from this fantastic place
I am exchanged so many times

But we need is better understanding.

More compassion.

More money.

Better communication.
that has only qualified as for his role is that he is of
the role of the person who represents the other side of
the situation.

The role is equal

I stand in the middle of the room.

I have played for mine hear after this brief message.

I am from

the other side.

I am the one who stands there up positions of their given law stations.

I am the one who can be... points at assassins.

I am... this is the five of diamonds, but I am

I am from

You're the story of the four. But... there. The man
protests began a man, outside last Berlin's state
headquarters today. During that, the man
took one of the largest demonstrations in European
history. As they passed through the streets, tens
of thousands of the city's population turned out to join
them.

West Berlin's speech. 0-3 enter as the crowd. If I hear,

is a west Berliner, the others are East Berliners. They all
shouting 'Freiheit!'

"Freedom," they chanted.

"Democracy." They waved the banners: "East, here is
freedom, East Berlin." The new leader that
was placed on the role Freiheit

The man is trying to... 0-3, who try to reach out to each other.

They are waving every from opposite sides of the stage and see
up to the wall. The chanting softens.

Do we still wave... were not talked in twenty years.
perhaps we never saw.

At least now some semblance of a sound was heard.

recoiling from each other, the sound of the voices

17 was a layer of flashbulbs... 

Somehow I shall get through to you.

Nothing again, more subdued this time. We can be prepared when the crowd.

44 There is some talk of the wall in Berlin again. 

46 wouldn't that be wonderful? "No more with a visible army."

46 people on both sides of the wall are saying to each other: that's our way of life. That's what we fight for. 

47 interviewed with Shen, one of the detainees. Shen says: 

48 in ten months later..." I'm still alone.

48 as I'm being read out loud.

came up as Wendy and Kurt. I enter, stand opposite side.

54 This has been the news. Stay tuned. For an in-depth look at "Berlin--ten months later..." Hosted by Maggie White. Tonight features a special interview with Shen, China.

54: Hello, we missed the news again.

55: Yes. That's all right. Maggie White is hosting a special on Berlin.

56: Entering! What's on? 

57: Some special report on China.

57: They enter. During above exchange, Shen and Maggie White have entered and are in their places.

58: Oh! I can't believe this.
Hi! Good evening and welcome to tonight's discussion part of our ongoing series, dealing with world events. I have our special guest, Shannon, and to welcome the floor, thank you.

Shannon: There you, it's nice to be here, here.

Hi: Oh, you were one of the student leaders in the movement, correct?

Shannon: That's correct.

Hi: That's why, the student I mean, to begin our session.

Shannon: Good. Today's session, the small charade events. Underneath the entire interview they softly perform "The Generation of '89.

Hi: Well, actually, we wanted to show new possibilities for our generation. So that the communist isn't the only one, but the struggle in Beijing showed me that China is not dead for this kind of total social revolution.

Shannon: And indeed it appears that China isn't. Only recently did the Chinese government lift martial law.

Hi: This is true, Shannon. However, campaigns of censorship, repression, and forced political re-education have unfortunately continued.

Shannon: Right. And The People's Daily warned that, and I quote, a small number of stubborn troublemakers have not succumbed themselves to defeat. What do you think of this, Shannon?

Shannon: I hope they haven't. The Chinese struggle is not only for the Chinese people. If someone somewhere wants to get freedom, it's a struggle for the whole human people.

Hi: With that sentiment, we'll end our report. Thank you, Shannon.

Shannon: Thank you.

And music again, with Announcer: "This has been an interview with an event part of our ongoing series on dealing with world events. Part three for more here, concentrate on Eastern Europe. More music, coming shortly.

Hi: That was it."

Hi: That was so sad. What happened in China. I couldn't believe they would run down their own people like that."
That's commies for you, I want you to understand that. During the worst hour of the crisis, none of the leaders of the national party have been released. Only now, 13 months after the strike, the strike is over. The troops are under the orders of the National Security Council. The strike is over. We have not been informed of any facts. We do not have an explanation.

And if you ask what's happening:

Well, there's nothing to it. Just as it is. If it's all right. I can't understand it. The troops are under the orders of the National Security Council. The strike is over. We have not been informed of any facts. We do not have an explanation.
Mr. Jones, please, help me!

Mr. Jones: I'll do my best for you out here, come on.

Mr. Jones: We have to get off the streets.

They enter. Makeup girl and stage hands enter. Stage enters on the same time from opposite direction.

Mr. Jones: Let's get set.

Mr. Jones: Then, they're on move.

Mr. Jones: May I say it is a pleasure to be on the show.

During the scene, but and ready have slipped into their places.

Mr. Jones: Master Jones, if you'll just sit next to Wendy.

Mr. Jones: Thank you.

Mr. Jones: The makeup man, you can sit on the other side.

Mr. Jones: Thank you.

They take their places. Makeup girl exits.

Mr. Jones: Okay, the commercial's almost over. Five, four, three, two, one.

Mr. Jones: And welcome back. It's time for our guest debate, ladies.

Mr. Jones: Thanks, ladies. Tonight's debate is between Master Jones, an expert on F.A., and Mr. Freeman, professor from Brentwood University. Thank you both for joining us. Master Jones, I believe you won the coin toss. Are you going to present your remarks first.

Mr. Jones: Thank you, Wendy. Tonight I'd like to talk about the war situation. (Makes a big deal out of clearing his throat, smoothing papers, etc.) I'm so mad that they're shooting down the Berlin wall over there in Germany and now the heart-bred Americans are fighting for this scheme. All we don't have enough problems, you've let those non-American, non-American bastards get back together again. Let's face it, the Germans have never really liked any part of their own country. They're always trying to live some place else. I mean, what if they come over here and start eating our Walt Disney World.
We: We'd have to trace this back to the origins of the event. We need to go back to the late 19th century.

Mr: Ah, I see. Well, then, Mr. Jones, you're right. It's difficult to determine the exact date at which this started.

We: Well, then, Mr. Jones, do you have a date?

Mr: I think so. The event seems to have started around 1870.

We: That's quite interesting. Thank you, Mr. Jones. We'll look into this further.

Mr: Of course. I'm happy to assist.

We: Thank you, Mr. Jones. This concludes our interview. Please remember that the views expressed do not necessarily represent the views of this station. Thank you and goodnight.

Mr: And good night.
Oh, dear, everybody, I’ve got to tell you,

the crowd. Sorry, ladies, sorry, gentlemen.

Oh, and don’t even think about it.

I said you they were my fans.

Well, we’re not here for you. Either way, we’re here about what happened last night.

Mr. Jones isn’t a pretty boy, but he’s not a screwball.

And he’s not talking about house, he’s talking about this jury... jury... knitter his name was.

Mr. Jones, Harry Jones, and I don’t remind you that our guest’s views....

Oh, don’t necessarily represent the views of this station.

Oh, they don’t necessarily represent the views of a country man being, either.

No, that’s the truth. Oh, you didn’t in the heat.

If you don’t you let Mr. Jones step out and speak for himself.

Oh, thank him on our behalf.

Oh, well, out the sandbox.

Oh, please, let’s not get out of control here.

The crowd begins to chant, "Bring him out!"

Oh, what are we going to do?

Oh, I guess the only thing we can do is bring our Mr. Jones out.

Mr. Jones, Mr. Jones?

Oh, yes, what is it?

Oh, oh, god, you haven’t left yet. There’s a crowd that wants to see you...

Oh, indeed. Oh, they must have been very impressed with my speech. Brushes to crowd.

The crowd is still chanting. At the sight of Mr. Jones, he gives a victory cry.

Oh, oh, they’re not very friendly, are they?
It: There exists.

The following three lines overtake:

If: He's not; you get off talking about Germans like that.

No: I know that's not all he's about...

If: Of course, I really believe everything you said honestly;

If: I am a real person, and I mean that...

If: Your point is great, but... they in that labor camp really understand one thing to say all those things...

If: All I want is saying, "That's enough!"

No: Please, please, one at a time, one at a time!

If: His point everyone seems to express his opinion is a continuous chain of words, sometimes overlapping one another...

If: It was the first female slave revolution... in France and we all went shopping.

No: According to Giorgio Scerim.

If: In an interview, Mario Scaramanga commented on the situation in eastern Europe:

If: They're running away from communism towards our way of life

No: because of television and basketball. You go somewhere in this country for a month, you're never going to be happy waiting in line for a potato.

If: Some people criticize communism, but we should try to understand how complicated everything is.... the most important thing is freedom....

If: Who shall from this dungeon raise

No: A soul enslaved in so many ways.

If: I do not believe we should change the order of things.

No: said the French president.

If: The result now is that everything can change for the better.

No: said, Sheppa Prebba, a resident of Bulgaria.

If: Mom, Jacobson, a survivor of the Nazi concentration camps, had this to say about the German reunification plan.

If: I hope in my lifetime I wouldn't see the German people enjoy themselves so much. The Germans don't deserve this happiness.
In reply to Senator Corkery, Mrs. Jordan's Commission in Indiana said:

1. The same principles are supposed to exist everywhere and adapted to
   society. Their ancestors did not want to go to war.

2. Democracy is the fundamental aim of life.

3. The Chinese struggle is not only for the Chinese people. If
   someone somewhere wants to get freedom, it's a struggle for
   the whole human people.

4. By and by, there is a country

5. "We are beyond the stars"

6. "Where stands a wicket gate"

7. "All skillful in the arts"

8. "There, above noise and danger"

9. "Sweet peace"

10. "Sits crowned with smiles"

11. "So quaint and curious a

12. "And what is it to you and me

13. "Which is it to you and me, the


15. "Asking the way out—by necessarily the way out of the union itself, but the way out of a desperate situation."

16. "If we can be free, then they all can be free."
To find my arms wide
in some place of the sun,
To strip and to dance

emperors is the fundamental aim of political aims.

The sea is too much with us:
late and near.

Talk and spending

we lay waste our powers.

no more no alternatives to democracy.

Litter we see in nature that is ours.

— have given our hearts away.

a splendid boon.

Freedom of choice is a universal principle.

cold in the earth— and fifteen wild December.

two Those brown hills, have melted into spirit:

we are showing the way out.

beautiful, indeed, is the spirit that remembers
after such years of change and suffering.

60: The year the communist god failed.

60: When it was over the people had changed the course of
history.

61: But when the golden创造 was perilous,
and when even despair was powerless to destroy.

62: Then did I know now existence could be cherished,
lengthened, and felt without the aid of joy.

63: To close my arms wide.
64: They had everything.

65: There are no alternatives.

say this time everyone has formed a wall around it.
II: anyone lived in a pretty how town

II: women and men

II: ... both little and small

II: care for anyone not at all

II: children guessed

II: but only a few and down they forget as up they rise.

(II: tries to break through, but is unable.)

II: How could I seek the empty world again?

II: but when the golden dreams had perished

II: anyone lived in a pretty how town

II: And even despair was powerless to destroy

II: women and men both little and small

II: Faithful indeed is the spirit that remembers

II: cared for anyone not at all

II: children guessed

II: but only a few and down they forget

II: No!

(by this point the actors have formed their chorus positions and the first scene, 8/18 breaks through.)

II: Something there is that doesn't love a wall

II: What?

II: If we build walls will we be forced to live behind them separated from one another.

(Silence. Chorus digests this information.)
6. Before I built a wall I’d ask to know

1. I'd eventually add voices until entire chorus is aware of what I was calling in or out,
   And to whom I was like to give offence
   Something there is that doesn’t love a wall
   That wants it down
   To keep the winter from us as we lie.
   
   2. But maybe we should build bridges instead of walls.
BEFORE I BUILT A WALL,  
I'D BUILD A BRIDGE

Written/Compiled by  Amy Schafer  
Honors Thesis (ID 499)
Before I Built a Wall, I'd Build a Bridge

Cast of characters:

Male 1  
Chorus 1 (C1)  
Berlin crowd (B1)  
Shen Tong (ST)  
Man 2 (M2)  
Disgruntled crowd (D1)

Male 2  
Chorus 2 (C2)  
Kurt Kidwell (KK)

Male 3  
Chorus 3 (C3)  
Dan Cristescu (DC)  
Man at wall (MW)  
Father (FA)  
Henry Jones (HJ)

Female 1  
Chorus 4 (C4)  
Wendy Day (WD)  
Small chorus (SC)  
Woman 1 (W1)

Female 2  
Chorus 5 (C5)  
Producer (PR)  
Small Chorus (SC)  
Woman 2 (W2)

Female 3  
Chorus 6 (C6)  
Makeup girl (MG)  
Woman at wall (WW)  
Teenaged daughter (TD)  
Disgruntled crowd (D2)

Female 4  
Chorus 7 (C7)  
Berlin 2 (B2)  
Maggie O'Riley (MR)  
Woman 3 (W3)  
Disgruntled crowd (D3)

Female 5  
Chorus 8 (C8)  
Berlin 3 (B3)  
Mother (MO)  
Dr. Freedman (DF)

Male 4*  
Announcer's voice (AN)
Before I Built a Wall, I'd Build a Bridge

(At the beginning of the show, all of the cast is dressed in black. They are center stage, arranged as a "Greek Chorus." They address the audience.)

C8: They have left me a strip of skull, just enough to hold me together and now, swollen with bandages, I lie on a stretcher somewhere between life and death.

C7: and so I continue to exist.

C3: I hear without ears and see without sight, like feeling a pulse still beating in amputated arm. I live in myself as a souvenir of myself, My whole being is just thought and memory.

C4: You can do all sorts of things but never understand me.

C6: you will never be able to get a single thought out of me.

C2: Only I can tell you--but how, when there is no way we can communicate and my mind seems mute for ever?

C5: You need a new invention which will enable us to get in touch with each other without machines to mediate,

All: thought with thought, so I can roam freely through a world of just brain.

C8: But until then, mysterious and mute I remain in exile in the absolute.

C1: What was it like before?

(C4 steps forward. The chorus loses their formality. They can sit, stand, lean against furniture, etc.)

C4: behind the door they are plotting our lives we don't even know the questions we try to pass off answers memorized beforehand

C2: All this was, was. All this burned us.
C5: But we learned to fight
But we learned to take heat
from the hidden sun

C6: and to steer earthward
without pilot or chart
but, above all
not to repeat ourselves

C7: anyone lived in a pretty how town
No more.

(Cries of "Freedom," "Freiheit," "Liberte", etc. ring out.)

C3: Freedom? How can you know about freedom?

C8: I never saw a moor
I never saw the sea
Yet know I how the heather looks
And what a wave must be.

C3: They're running away from communism toward our way of life
because of television and basketball. You play basketball
in this country for a month, you're never going to be happy
waiting on line for a potato.

C5: (to C3) Don't you see, the result now is that everything can
change for the better?

C3: (sarcastic)
O who shall from this dungeon raise
A soul enslaved so many ways?

C1: What we need is better understanding.

C5: More compassion.

C7: More money.

C2&
C4: Better communication!

(At this the chorus, except for C2 and C4, begin to form a "news
station", as Wendy Day and Kurt Kidwell, the two newscasters from
the chorus, narrate.)

KK: Good evening. A report on Romania. A group of Romanians
overtook the Bucharest broadcast station and turned it into
Radio Free Romania after Nicolae Ceausescu's fall.
WD: None of the members was a journalist. Dan Cristescu, an engineer and self-appointed leader of the chapter, admitted that his only qualification for the job was that he was at the front of the crowd occupying the radio station at the popular uprising.

(A man steps forward)

DC: I organized the defense of the second floor.

KK: Stay tuned for more news after this brief message.

(News music)

PR: Okay, we're off.

(A makeup girl comes in and fixes KK's hair, then exits.)

PR: Ten seconds.

(WD and KK assume their new positions at newly organized station.)

PR: Five, four, three, two... (points at Newscasters)

KK: Good evening. This is the five o'clock news report. I'm Kurt Kidwell.

WD: And I'm Wendy Day.

KK: The top story of the hour. Berlin. Several thousand protestors began a march outside East Berlin's state television headquarters today, unaware that they were starting one of the biggest demonstrations in European history. As they paraded through the streets, nearly two-thirds of the city's population turned out to join them.

(During Kidwell's speech, B1-3 enter as the crowd at the wall. B1 is a West Berliner, the others are East Berliners. They begin chanting "Freiheit!")

"Democracy," They waved B1: Democracy!
banners: Egon, here we B2: Democracy!
come--a warning to the B3: Freiheit!
country's new leader that
the people were on the
rise.

(The chanting begins again. An "invisible wall" becomes the barrier between B1 and B3, who try to reach out to each other. A man and woman enter and step up to the wall.)
B3: (to audience) I see my relatives there. I wave, but we have not talked in twenty years.

B1: Perhaps we never shall.

MW: Though no voice should call
hands are on the wall

WW: Lips are on one side
though no voice is heard

MW: We were young
when lovers tore their hands

WW: in a longing to hold each other through the barbed wire
we were young
when a layer of flagstones....

MW: Somehow I shall get
through to you.

(Chanting again, more subdued this time. MW and WW are pulled apart by crowd. All exit.)

KK: There is some talk of the wall in Berlin opening up.

WD: Wouldn't that be wonderful? No more wall? A reunified Germany?

KK: People on both sides of the wall are hoping for that. And that's our news for tonight. Stay tuned for a special interview with Shen Tong, part of the ongoing special, "Beijing--ten months later." I'm Kurt Kidwell.

WD: And I'm Wendy Day. Goodnight.

(New music up, as Wendy and Kurt exit. Father exits opposite side.)

AN: This has been the 5:00 news. Stay tuned for an in-depth look at "Beijing--ten months later." Hosted by Maggie O'Riley. Tonight features a special interview with Shen Tong.

FA: Well, we missed the news again.

MO: (off) That's all right. Maggie O'Riley's hosting a special on Beijing.

TD: (entering) What's on?

FA: Some special report on China.
(Mother enters. During above exchange, Shen Tong and Maggie O'Riley have entered and are in their places.)

MO: Shh! I want to hear this.

MR: Good evening, and welcome to tonight's interview, part of our ongoing series, "Beijing--ten months later." With us is our special guest, Shen Tong. I'd like to welcome you to our show, Shen.

ST: Thank you. It's nice to be here, Maggie.

MR: Now, you were one of the student leaders in the uprising in Beijing, correct?

ST: That is correct.

MR: What led you, the students I mean, to begin an uprising?

(During Shen Tong's answer, the small chorus enters. Underneath the entire interview they softly perform "My Generation.")

ST: Well, Maggie, we wanted to show new possibilities for our generation, to show that communism isn't the only way. But the slaughter in Beijing showed me that China is not ready for this kind of total social revolution.

MR: And indeed it appears that China isn't. Only recently did the Chinese government lift martial law.

ST: This is true, Maggie. However, campaigns of censorship, repression, and forced political re-education have continued unabated.

MR: Right, and The People's Daily warned that, and I quote, "a small number of stubborn bourgeois liberals have not reconciled themselves to defeat." What did you think of this, Shen?

ST: I hope they haven't. The Chinese struggle is not only for the Chinese people. If someone somewhere wants to get freedom, it's a struggle for the whole human people.

MR: With that sentiment, we'll end our report. Thank you, Shen.

ST: Thank you.

(New music again, with Announcer: "This has been an interview with Shen Tong, part of our ongoing series on Beijing. Stay tuned for more news coverage on Eastern Europe. More music. Following overlaps.")
FA: That was it?

TD: That was so sad. What happened in China. I couldn't believe they would gun down their own people like that.

FA: That's commies for you. AN: We interrupt the regularly scheduled program to bring you this special report.

(Kurt Kidwell enters.)

MO: Wait, what's this?

FA: How should I know?

TD: Shhh!

MO: My God, what's happening?

(All exit. Noise offstage. WI enters.)

KK: Hello, I'm Kurt Kidwell. At least twenty-five people are dead after ethnic rioting broke out in the Azerbaijan republic in the Soviet Union this evening. Extra internal security troops were flown to the southern republic to try to quell the violence, a military commander of one besieged area called for a state of emergency. That is all we have confirmed for now. Stay tuned for other bulletins.

AN: (voice warps near end of announcement) This has been a special report. We now return to our regularly scheduled program, already in progress.

WI: My god, what's happening?

(Noise. Chaos. Confusion. W2 enters, screaming, as she is chased by M1. They exit, then Woman 3 enters, sobbing.)

W3: They threw them off the balcony. They just threw them off like puppet or dolls!

W1: (to W3) Who? WHO?

W3: My daughters! My daughters! (exits)

WI: What is going on?

(A man enters)

M2: Who are you? What are you doing in the streets? Don't you know it's dangerous to be out here?
(M1 enters, with W2, who is still screaming.)

W1: What is going on?

M1: This is none of your affair.

W2: Help me, please, help me!

(W2 is dragged off by M1.)

M2: It isn't safe for you out here. Come on.

W1: What?

M2: We have to get off the streets!

(They exit, as Makeup girl and Guest debaters enter. Producer enters at the same time from opposite direction.)

MG: They're all set.

PR: Good, they're on next.

MJ: May I say it is a pleasure to be on the show.

(During the above, Kurt and Wendy have slipped into their places.)

PR: Now, Mister Jones, if you'll just sit next to Wendy.

MJ: Thank you.

PR: And Doctor Freedman, you can sit on the other side.

DF: Thank you.

(They take their places. Makeup girl exits.)

PR: Okay, the commercial's almost over. Five, four, three, two,..

KK: And welcome back. It's time for our guest debate. Wendy?

WD: Thanks, Kurt. Tonight's debate is between Mister Jones, a self-proclaimed expert on foreign affairs, and Dr. Freedman, a professor at Brentwood University. Thank you both for joining us. Mister Jones, I believe you won the coin toss and will present you remarks first.

MJ: Thank you, Wendy. Tonight I'd like to talk about the Berlin situation. (Makes a big deal out of clearing his throat, shuffling papers, etc.) I'm so mad that they're knocking down the Berlin wall over there in Germany and good-hearted Americans are falling for this scheme. As if we didn't have
enough problems, now we've let those goose-stepping, beer-guzzling strudel eaters get back together again. Great! Let's face it. Germans have never really liked living in their own country. They're always trying to live somewhere else. I mean, what if they come over here and say, "Vee Vont Disney World."

WD: But, Mister Jones...

MJ: (continuing) We'd have to blast 'em back to the Rhine to keep them from shelling the daylights out of Cinderella's castle. But you know what's really got me bouncing off the walls is all the liberal, bleeding-heart newspapers blubbering about how great it is that this "fairy-tale" country that gave us HANSEL AND GRETEL is getting back together again.

WD: Aren't you looking at things...?

MJ: (continuing) Germany gave us fairy tales, all right. But it also gave us Adolf Hitler and those stupid looking Volkswagens. The Wall oughta go back up pronto--and I'll lay the first brick. (pause; clears throat) Thank you.

WD: (flustered) Well, thank you, Mister Jones. Doctor Freedman, do you have a reply?

DF: I certainly do, Miss. Day. I think Mr. Jones is taking a very negative view of the changes in Germany. Instead of viewing these changes in Germany, in fact in all of Eastern Europe as positive changes, he looks at them negatively and bases his opinions on old stereotypes that simply don't apply anymore or perhaps never did. I think the changes in Eastern Europe are pragmatic and will affect us all.

WD: What kinds of changes will there be, do you think?

DF: Well, I foresee better relations between our country and Eastern Europe, better attitudes towards "bloc" countries, and, hopefully, a chance for peace. I'm afraid if that if too many people side with Mr. Jones, we will be cutting ourselves off and putting up walls of our own.

WD: Walls?

DF: Yes. If we continue to look naively at our fellow man, not even attempting to understand him or what he does or why, we many eventually fear him. Fear, misunderstanding, confusion, prejudice...all these things can lead to faulty or ineffective communication. If people don't communicate on what we term the first level, where peak communication takes place, or if they don't communicate at all, and simply
assume things about the other person, a lot of mistrust and bad feelings can develop.

WD: Well, thank you, Doctor. And you, too, Mister Jones. This concludes our guest debate. Please remember that our guest's views do not necessarily represent the views of this station. Thank you and Goodnight.

AN: This concludes our program. Please stay tuned for a special report on the elections in Poland.

(DF and HJ exit, while WD and KK stick around. News music. During the above, an angry crowd has gathered "outside" the station and have forced their way in.)

PR: Okay, everybody, we're off the air.

KK: (to crowd) Sorry, ladies, sorry. No autographs.

D1: Who would want your stupid autograph?

WD: I told you they were my fans.

D2: We're not here for you, either. We're here about that scum-bucket you let on TV.

WD: I admit Kurt's pretty bad, but he's not a scum-bucket.

D3: She's not taking about Kidwell. She's talking about that guy, ... Henry ... whatever his name was.

WD: Jones. Henry Jones. And might I remind you that our guest's views ....

D2: Don't necessarily represent the views of this station.

D1: They don't necessarily represent the views of a thinking human being, either.

D2: That's the truth. D3: You hit it on the nose!

D1: Why don't you let Mr. Jones step out and speak for himself.

D2: Yeah, bring him on out here.

D3: Bring out the scum-bucket.

WD: Now, please, let's not get out of control here.

(The crowd begins to chant, "Bring him out!")
KK: What are we going to do?

WD: I guess the only thing we can do is bring Mr. Jones out. Mr. Jones, Mr. Jones!

HJ: Yes, what is it?

WD: Oh, good, you haven't left yet. There's a crowd that wants to see you...

HJ: A crowd to see me? Well, they must be a group of sensible people who realized I was right.

(The crowd is still chanting. At the sight of Mr. Jones, they give a victory cry.)

HJ: Oh, they're not very friendly, are they?

D1: There he is!

(The following three lines overlap.)

D1: Where do you get off talking about Germans like that? Don't you know that's how all problems start?

D2: You know, I really resented everything you said tonight. You are a real loser, and I mean loser.

D3: Your narrow mindedness and prejudice are frightening, truly frightening. I don't really understand why you had to say all of those things.

(PR and DF enter, saying "What's going on?")

HJ: Please, please, one at a time, one at a time!

(At this point everyone begins to express his or her opinion in a continual flow of words, sometimes overlapping one another.)

D2: It was the first female style revolution: no violence and we all went shopping,

WD: according to Gloria Steinem.

KK: In an interview, Mario Cuomo commented on the situation in Eastern Europe:

HJ: They're running away from communism toward our way of life because of television and basketball. You play basketball in this country for a month, you're never going to be happy waiting on line for a potato.
DF: Many people criticize Gorbachev, but we should try to understand how complicated everything is....The most important thing is freedom....

D3: O who shall from this dungeon raise
A soul enslaved in so many ways?

D1: I do not believe we should change the order of things,

WD: said the French president, Francois Mitterand, while meeting with Mikhal Gorbachev in Kiev last week.

DF: The result now is that everything can change for the better,

KK: said, Zhelyu Zhelev, a resident of Bulgaria.

WD: Naomi Jacobson, a survivor of the Nazi concentration camps, had this to say about the German re-unification plan:

PR: I hoped in my lifetime I wouldn't see the German people enjoy themselves so much. The Germans don't deserve this happiness.

KK: In reply to Naomi Jacobson, Betty L. Fonk of Bloomington, Indiana said:

D3: Are young Germans supposed to wear sackcloth and ashes for something their ancestors did? It's time to get on with living and peace.

KK: Democracy is the fundamental aim of life.

DF: Hungary has always been like a ferry boat, plying the river between East and West. For too long we have been moored to the Eastern bank. Perhaps soon we will have a berth on the Western shore.

PR: Freedom of choice is a universal principle,

KK: according to Mikhal Gorbachev.

DF: People have breathed too much fresh air to be subdued.

WD: There are no alternatives to democracy.

D2: O who shall deliver whole
From bonds of this tyrannic soul?

D1: The Chinese struggle is not only for the Chinese people. If someone somewhere wants to get freedom, it's a struggle for the whole human people.
WD: My soul there is a country
HJ: Far beyond the stars
KK: Where stands a winged sentry
HJ: All skillful in the wars
D3: There, above noise and danger,
PR: Sweet peace
HJ: sits crowned with smiles.
PR: They had everything--houses, cars, money...They left it all behind to get more.
DF: Estonia is showing the way out--not necessarily the way out of the union itself, but the way out of a desperate situation. If we can be free, then they all can be free.
D2: To fling my arms wide
    In some place of the sun,
    To whirl and to dance
D3: Democracy is the fundamental aim of political life.
PR: The world is too much with us;
D3: late and soon
HJ: Getting,
DF: and spending
WD: we lay waste our powers.
KK: There are no alternatives to democracy.
D1: Little we see in Nature that is ours;
DF: We have given our hearts away;
D3: a sordid boon.
D2: Freedom of choice is a universal principle.
PR: Cold in the earth--and fifteen wild Decembers,
    From those brown hills, have melted into spring:
WD: We are showing the way out
D3: Faithful, indeed, is the spirit that remembers
After such years of change and suffering!

KK: 1989 was the year the communist god failed.

WD: When it was over the people had changed the course of
history.

PR: But when the golden dreams had perished,
And when even despair was powerless to destroy

DF: Then did I know how existence could be cherished,
Strengthened, and feel without the aid of joy.

D2: To fling my arms wide

PR: They had everything

WD: There are no alternatives

(By this time everyone has formed a wall around DF.)

HJ: anyone lived in a pretty how town
women and men (both little and small
cared for anyone not at all

DF: children guessed

KK: anyone lived in a pretty how town

D1: women and men

D2: (both little and small

D3: cared for anyone not at all

DF: children guessed

All: but only a few
and down they forgot as up they grew

(DF tries to break through, but is unable.)

DF: How could I seek the empty world again?

WD: But when the golden dreams had perished

PR: anyone lived in a pretty how town

DF: And even despair was powerless to destroy

D1: women and men (both little and small
DF: Faithful indeed is the spirit that remembers
D2: cared for anyone not at all
DF: children guessed
KK: but only a few
All: and down they forgot
DF: NO!

(By this point the actors have formed their chorus positions from the first scene. DF/C8 breaks through.)

C8: Something there is that doesn't love a wall.
C3: What?
C8: If we build walls will we be forced to live behind them? Separated from one another?

(Silence. Chorus digests this information.)

C3: (looking at C6) hands on the wall.
C6: Lips on one side though no voice is heard?
C1: Something there is that doesn't love a wall.
C4: Before I built a wall I'd ask to know
All: (*eventually adding voices until entire chorus is speaking) What I was walling in or out, And to whom I was like to give offence Something there is that doesn't love a wall That wants it down (Pause)

C8: Before I built a wall, I'd build a bridge.
Small Chorus:

Snow scatters where your foot treads
Laughter peals like dainty bells...
Why do you kneel to old gods?
Why do you chalk prayers on walls?
Why do you bow down to earth?
Why look out for heaven's treasure?
Have you dreamed of spring's rebirth?
Or have you grown weak from pleasure?!
Why crush flowers beneath your heel?
Why count out the grains of corn?
Either you are clear of evil!....
(pause)
Or has your heart turned to stone?
"The FINAL draft"

"Bridges"
compiled by Amy Schafer
Bridges

Cast of characters:

Male 1 (M1) Eastern European Man
Dan Cristescu
Man at wall
Shen Tong
Man 2
Disgruntled crowd

Male 2 (M2) Eastern European Man
Kurt Kidwell
Small Chorus

Male 3 (M3) Eastern European Man
Berlin crowd
Father
Man 1
Henry Jones

Female 1 (F1) Eastern European Woman
Wendy Day
Small chorus

Female 2 (F2) Eastern European Woman
Producer
Small Chorus
Woman 3

Female 3 (F3) Eastern European Woman
Makeup girl
Woman at wall
Teenaged daughter
Disgruntled crowd
Woman 2

Female 4 (F4) Eastern European Woman
Berlin crowd
Maggie O'Riley
Woman 1
Disgruntled crowd

Female 5 (F5) Eastern European Woman
Berlin crowd
Mother
Dr. Freedman

Announcer (AN)
Bridges

(News music up. Kurt and Wendy enter with the producer. KK and WD are center stage, the PR is SL. The producer cues them and they begin the news report.)

KK: Good evening. This is the six o'clock news. I'm Kurt Kidwell.

WD: And I'm Wendy Day.

KK: The top story of August 13, 1961 marks a change in relations between East and West. Today, the East German government closed the borders, dividing the city of Berlin into two parts: East and West.

WD: The government erected a low, wire barrier and posted a twenty-four hour watch to patrol the area now known as "No Man's Land." It is a three-mile strip between East and West. A concrete wall is in the works to replace the wire barrier.

KK: It seems now that the Germans will be living separate lives.

(During the above report the cast has entered and formed a "wall." News music out. Other music up.)

F5: They have left me a strip of skull, just enough to hold me together and now, swollen with bandages, I lie on a stretcher somewhere between life and death.

F4: and so I continue to exist.

M3: I hear without ears and see without sight, like feeling a pulse still beating in amputated arm. I live in myself as a souvenir of myself, My whole being is just thought and memory.

F1: You can do all sorts of things but never understand me.

F3: you will never be able to get a single thought out of me

M2: Only I can tell you--but how, when there is no way we can communicate and my mind seems mute for ever?

F2: You need a new invention which will enable us to get in touch with each other without machines to mediate,
M1: thought with thought, so I can roam freely through a world of just brain.

F5: But until then, mysterious and mute I remain in exile in the absolute.

F1: behind the door they are plotting our lives we don't even know the questions we try to pass off answers memorized beforehand

M2: All this was, was. All this burned us.

F2: But we learned to fight But we learned to take heat from the hidden sun

F3: and to steer earthward without pilot or chart but, above all not to repeat ourselves

F4: anyone lived in a pretty how town

All: No more.

(Cries of "Freedom," "Freiheit," "Liberte", etc. ring out. The actors break out of the "wall" formation into less formal positions.)

M3: Freedom? How can you know about freedom?

F5: (to M3) I never saw a moor I never saw the sea Yet know I how the heather looks And what a wave must be.

M3: They're running away from communism toward our way of life because of television and basketball. You play basketball in this country for a month, you're never going to be happy waiting on line for a potato.

F2: (to M3) Don't you see, the result now is that everything can change for the better?

M3: (sarcastic) O who shall from this dungeon raise A soul enslaved so many ways?
M1: What we need is better understanding.

F3: More compassion.

F4: Better relations.

All: Better communication!

(At this the chorus, except for M2 and F1, begin to watch a the "news" with Wendy Day and Kurt Kidwell.)

M2: Good evening. A report on Romania. A group of Romanians overtook the Bucharest broadcast station and turned it into Radio Free Romania after Nicolae Ceausescu's fall.

F1: None of the members was a journalist. Dan Cristescu, an engineer and self-appointed leader of the chapter, admitted that his only qualification for the job was that he was at the front of the crowd occupying the radio station at the popular uprising.

(A man steps forward)

M1: I organized the defense of the second floor. (exits)

M2: Stay tuned for more news after this brief message.

(News music. Producer enters.)

F2: Okay, we're off.

(A makeup girl comes in and powders Kurt's nose and fixes Wendy's hair.)

F2: Ten seconds.

F2: Five, four, three, two... (points at Newscasters)

M2: And we're back. The top story of the hour. Berlin. Several thousand protestors began a march outside East Berlin's state television headquarters today, unaware that they were starting one of the biggest demonstrations in European history. As they paraded through the streets, nearly two-thirds of the city's population turned out to join them.

(During Kidwell's speech, M1, M3, F2, F3, F4, and F5 become the crowd at the wall. M1, M3, and F5 are SR, the others SL. They begin chanting "Freiheit!", "Democracy!", "Down with Egon!")

"Democracy." They waved

B1: Democracy!
banners: Egon, here we come—a warning to the country's new leader that the people were on the rise.

B2: Democracy!
B3: Freiheit!

(The chanting begins again. An "invisible wall" becomes the barrier between F5 and F4 who use offstage focus to see one another.)

F5: I see my relatives there. I wave, but we have not talked in twenty years.

F4: Perhaps we never shall.

(A man (M1) and a woman (F3) step up to "opposite sides" of the wall. During the following poem, they slowly try to reach out to each other, using offstage focus, but never quite touch.)

M1: Though no voice should call hands are on the wall

F3: Lips are on one side though no voice is heard

M1: We were young when lovers tore their hands

F3: in a longing to hold each other through the barbed wire we were young when a layer of flagstones....

M1: Somehow I shall get through to you.

(Chanting again, more subdued this time. The actors return to the "living rooms" and watching tv.)

M2: There is some talk of the wall in Berlin opening up.

F1: Wouldn't that be wonderful? No more wall? A reunified Germany?

M2: People on both sides of the wall are hoping for that. And that's our news for tonight. Stay tuned for a special interview with Shen Tong, part of the ongoing special, "Beijing--ten months later." I'm Kurt Kidwell.

F1: And I'm Wendy Day. Goodnight.

(New music up, as Wendy and Kurt exit. Father exits opposite side.)
AN: This has been the 5:00 news. Stay tuned for an in-depth look at "Beijing--ten months later." Hosted by Maggie O'Riley. Tonight features a special interview with Shen Tong.

M3: Well, we missed the news again.

F5: That's all right. Maggie O'Riley's hosting a special on Beijing.

F3: What's on?

M3: Some special report on China.

(During above exchange, Shen Tong (M1) and Maggie O'Riley (F4) have assumed their places at the news station.)

F5: Shh! I want to hear this.

F4: Good evening, and welcome to tonight's interview, part of our ongoing series, "Beijing--ten months later." With us is our special guest, Shen Tong. I'd like to welcome you to our show, Shen.

M1: Thank you. It's nice to be here, Maggie.

F4: Now, you were one of the student leaders in the uprising in Beijing, correct?

M1: That is correct.

F4: What led you, the students I mean, to begin an uprising?

M1: Well, Maggie, we wanted to show new possibilities for our generation, to show that communism isn't the only way. But the slaughter in Beijing showed me that China is not ready for this kind of total social revolution.

F4: And indeed it appears that China isn't. Only recently did the Chinese government lift martial law.

M1: This is true, Maggie. However, campaigns of censorship, repression, and forced political re-education have continued unabated.

F4: Right, and The People's Daily warned that, and I quote, "a small number of stubborn bourgeois liberals have not reconciled themselves to defeat." What did you think of this, Shen?

M1: I hope they have not. The Chinese struggle is not only for the Chinese people. If someone somewhere wants to get freedom, it's a struggle for the whole human people.
F4: With that sentiment, we'll end our report. Thank you, Shen.

M1: Thank you, Maggie.

(New music again, with Announcer: "This has been an interview with Shen Tong, part of our ongoing series on Beijing. Stay tuned for more news coverage on Eastern Europe. More music. Following overlaps.)

M3: That was it?

F3: That was so sad. What happened in China. I couldn't believe they would gun down their own people like that.

M3: That's commies for you. AN: We interrupt the regularly scheduled program to bring you this special report.

(Kurt Kidwell enters.)

F5: Wait, what's this?

M3: How should I know?

FB: Shhh!

F5: I wonder what's happening?

(Boom mike operator becomes KK. Noise up. F4, as Woman1, enters.)

M2: Hello, I'm Kurt Kidwell. At least twenty-five people are dead after ethnic rioting broke out in the Azerbaijan republic in the Soviet Union this evening. Extra internal security troops were flown to the southern republic to try to quell the violence, a military commander of one besieged area called for a state of emergency.

F4: My god, what's happening?

(Producer becomes grieving woman. Falls SL. MR becomes woman caught in the crossfire.)

F2: They threw them off the balcony. They just threw them off like puppet or dolls!

F4: (to W3) Who? WHO?

F2: My daughters! My daughters!

F4: What is going on?
(ST/M1 becomes man trying to get F4/woman off the streets. They use onstage focus, after M1 makes F4 look at him.)

M1: Who are you? What are you doing in the streets? Don't you know it's dangerous to be out here?

(SR, TD/F3 runs out from behind chair. FA/M3 follows her, with a threatening stare. Both use offstage focus. M3 comes forward, while F3 backs up.)

F4: (to M3) What is going on?

M3: This is none of your affair.

F3: NO!

(F3 is dragged off by M3.)

M1: It isn't safe for you out here. Come on.

F4: What?

M1: We have to get off the streets!

F3: Help me, please, help me!

(M3 "hits" F3. Everyone but KK freezes.)

KK: That is all we have confirmed for now. Stay tuned for other bulletins.

AN: This has been a special report. We now return to our regularly scheduled program, already in progress.

(Setup: F3, F4, and M1 go out into audience. M3 becomes Henry Jones, F5 becomes Doctor Freedman, F2 returns to being producer. WD and KK take their places for the interview.)

F2: I'm glad they're all set. They're on next.

M3: May I say it is a pleasure to be on the show.

F2: Now, Doctor Freedman, if you'll just sit next to Wendy.

F5: Thank you.

F2: And Mister Jones, you can sit on the other side.

MJ: Thank you.

F2: Okay, the commercial's almost over. Five, four, three, two,.....
M2: And welcome back. It's time for our guest debate. Wendy?

F1: Thanks, Kurt. Tonight's debate is between Mister Jones, a self-proclaimed expert on foreign affairs, and Dr. Freedman, a professor at Brentwood University. Thank you both for joining us. Mister Jones, I believe you won the coin toss and will present you remarks first.

M3: Thank you, Wendy. Tonight I'd like to talk about the Berlin situation. (Makes a big deal out of clearing his throat, shuffling papers, etc.) I'm so mad that they're knocking down the Berlin wall over there in Germany and good-hearted Americans are falling for this scheme. As if we didn't have enough problems, now we've let those goose-stepping, beer-guzzling strudel eaters get back together again. Great! Let's face it. Germans have never really liked living in their own country. They're always trying to live somewhere else. I mean, what if they come over here and say, "Vee Vont Disney World."

F1: But, Mister Jones...

M3: (continuing) We'd have to blast 'em back to the Rhine to keep them from shelling the daylights out of Cinderella's castle. But you know what's really got me bouncing off the walls is all the liberal, bleeding-heart newspapers blubbering about how great it is that this "fairy-tale" country that gave us HANSEL AND GRETEL is getting back together again.

F1: Aren't you looking at things...?

M3: (continuing) Germany gave us fairy tales, all right. But it also gave us Adolf Hitler and those stupid looking Volkswagens. The Wall oughta go back up pronto--and I'll lay the first brick. (pause; clears throat) Thank you.

F1: (flustered) Well, thank you, Mister Jones. Doctor Freedman, do you have a reply?

F5: I certainly do, Miss. Day. I think Mr. Jones is taking a very negative view of the changes in Germany. Instead of viewing these change in Germany, in fact in all of Eastern Europe as positive changes, he looks at them negatively and bases his opinions on old stereotypes that simply don't apply anymore or perhaps never did. I think the changes in Eastern Europe are pragmatic and will affect us all.

F1: What kinds of changes will there be, do you think?

F5: Well, I foresee better relations between our country and Eastern Europe, better attitudes towards "bloc" countries,
and, hopefully, a chance for peace. I'm afraid that if too many people side with Mr. Jones, we will be cutting ourselves off and putting up walls of our own.

F1: Walls?

F5: Yes. If we continue to look naively at our fellow man, not even attempting to understand him or what he does or why, we many eventually fear him. Fear, misunderstanding, confusion, prejudice...all these things can lead to faulty or ineffective communication. If people don't communicate on what we term the first level, where peak communication takes place, or if they don't communicate at all, and simply assume things about the other person, a lot of mistrust and bad feelings can develop.

(During the above, the disgruntled crowd enters SR and talks quietly among themselves.)

F1: Well, thank you, Doctor. And you, too, Mister Jones. This concludes our guest debate. Please remember that our guest's views do not necessarily represent the views of this station. Thank you and Goodnight.

F2: Okay, everybody, we're off the air.

AN: This concludes our program. Please stay tuned for a special report on the elections in Poland.

(News music. The angry crowd attempts to gain entrance to the station, but are held back unsuccessfully by the producer.)

M2: (to crowd) Sorry, ladies, sorry. No autographs.

M1: Who would want your stupid autograph?

F1: I told you they were my fans.

F3: We're not here for you, either. We're here about that scum-bucket you let on TV.

F1: I admit Kurt's pretty bad, but he's not a scum-bucket.

M2: (overlapping next line) Thanks, Wendy.

F4: She's not taking about Kidwell. She's talking about that guy...Henry...whatever his name was.

F2: Jones. Henry Jones. And might I remind you that our guest's views ..... 

F3: Don't necessarily represent the views of this station.
M1: They don't necessarily represent the views of a thinking human being, either.

F3: That's the truth. F4: You hit it on the nose!

M1: Why don't you let Mr. Jones step out and speak for himself.

F3: Yeah, bring him on out here.

F4: Bring out the scum-bucket.

F1: Now, please, let's not get out of control here.

(The crowd begins to chant, "Bring him out!")

M2: What are we going to do?

F1: I guess the only thing we can do is bring Mr. Jones out. Mr. Jones, Mr. Jones!

M3: Yes, what is it?

F1: Oh, good, you haven't left yet. There's a crowd that wants to see you...

M3: A crowd to see me? Well, they must be a group of sensible people who realized I was right.

(The crowd is still chanting. At the sight of Mr. Jones, they give a victory cry.)

M1: There he is!

M3: Oh, they're not very friendly, are they?

(The following three lines overlap.)

M1: Where do you get off talking about Germans like that? Don't you know that's how all problems start?

F3: You know, I really resented everything you said tonight. You are a real loser, and I mean loser.

F4: Your narrow mindedness and prejudice are frightening, truly frightening. I don't really understand why you had to say all of those things.

M3: Please, please, one at a time, one at a time!

(At this point everyone begins to express his or her opinion in a continual flow of words, which are "narrated" by Wendy and Kurt. Once their line is complete, they freeze. Only F5 is able to walk
around freely. All address the audience using open focus.)

F3: It was the first female style revolution: no violence and we all went shopping,

F1: according to Gloria Steinem.

M2: In an interview, Mario Cuomo commented on the situation in Eastern Europe:

M3: They're running away from communism toward our way of life because of television and basketball. You play basketball in this country for a month, you're never going to be happy waiting on line for a potato.

F5: Many people criticize Gorbachev, but we should try to understand how complicated everything is....The most important thing is freedom....

F4: O who shall from this dungeon raise
A soul enslaved in so many ways?

F2: I do not believe we should change the order of things,

F1: said the French president, Francois Mitterand, while meeting with Mikhal Gorbachev in Kiev last week.

F5: The result now is that everything can change for the better,

M2: said, Zhelyu Zhelev, a resident of Bulgaria.

F1: Naomi Jacobson, a survivor of the Nazi concentration camps, had this to say about the German re-unification plan:

F2: I hoped in my lifetime I wouldn't see the German people enjoy themselves so much. The Germans don't deserve this happiness.

M2: In reply to Naomi Jacobson, Betty L. Fonk of Bloomington, Indiana said:

F4: Are young Germans supposed to wear sackcloth and ashes for something their ancestors did? It's time to get on with living and peace.

F3: Democracy is the fundamental aim of life.

F5: Hungary has always been like a ferry boat, plying the river between East and West. For too long we have been moored to the Eastern bank. Perhaps soon we will have a berth on the Western shore.
F2: Freedom of choice is a universal principle, according to Mikhal Gorbachev.

F5: People have breathed too much fresh air to be subdued.

F4: There are no alternatives to democracy.

F3: O who shall deliver whole
   From bonds of this tyrannic soul?

M1: The Chinese struggle is not only for the Chinese people. If someone somewhere wants to get freedom, it's a struggle for the whole human people.

F5: Lithuania is showing the way out—not necessarily the way out of the union itself, but the way out of a desperate situation. If we can be free, then they all can be free.

M3: (menacing)
   anyone lived in a pretty how town
   women and men (both little and small
   cared for anyone not at all

F5: children guessed

M2: anyone lived in a pretty how town

M1: women and men

F3: (both little and small

F4: cared for anyone not at all

F5: children guessed

All: but only a few
   and down they forgot as up they grew

(Dr. Freedman tries to break through, but is unable.)

F5: How could I seek the empty world again?

F1: But when the golden dreams had perished

F2: anyone lived in a pretty how town

F5: And even despair was powerless to destroy

M1: women and men (both little and small

F5: Faithful indeed is the spirit that remembers
F3: cared for anyone not at all
F5: children guessed
M2: but only a few
All: and down they forgot
F5: NO!
All: Something there is that doesn't love a wall
That wants it (pause) DOWN!
(For the first time, the actors look at each other. WD and KK embrace. F4 finds her "mother"/F2 SL. F5 crosses to M3. M1 and F3 find each other and just stare.)
F5: If we build walls will we be forced to live behind them?
Separated from one another?
M1: (looking at F3, from "wall" scene)
hands on the wall?
F3: Lips on one side
though no voice is heard?
M1: (embracing her)
Something there is that doesn't love a wall.
F1: Before I built a wall I'd ask to know
All: (*eventually adding voices until entire chorus is speaking)
What I was walling in or out,
And to whom I was like to give offence
Something there is that doesn't love a wall
That wants it down
(Pause)
F4: (child like and innocent)
Before I built a wall, I'd build a bridge.
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