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SF PERUSALS

God's Country

by Steven Dietz

A Samuel French Acting Edition



New York Hollywood London Toronto
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This play is dedicated to the memory of Alan Berg

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Gwynneth Gibby

Minnesota State Arts Board

Theatre Communications Group

God's Country was commissioned by and received its world premiere at A Contemporary Theatre in Seattle; Jeff Steitzer, Artistic Director. It was directed by David Ira Goldstein. The set was designed by Shelley Henze Schermer, the lighting by Phil Schermer, the costumes by Frances Kenny, and the sound by Jim Ragland. The dramaturg was Steven E. Alter. The stage manager was Craig Weindling.

The cast was as follows:

ACTOR ONE	John Aylward
ACTOR TWO	Marianne Owen
ACTOR THREE	John Gilbert
ACTOR FOUR	Linda Emond
ACTOR FIVE	Rex McDowell
ACTOR SIX	Anne Christianson
ACTOR SEVEN	Kurt Beattie
ACTOR EIGHT	Michael Winters
ACTOR NINE	Gordon Carpenter
ACTOR TEN	Ben Prager
BOY	Matthew Flemming

This production ran from August 18 to September 11, 1988.

God's Country was subsequently produced by Actors Theatre of Louisville as part of their 1989 Humana Festival of New American Plays. This production was directed by the author. The set was designed by Paul Owen, the lighting by Ralph Dressler, the costumes by Lew Rampino, and the sound by Mark Hendren. The stage manager was Debra Acquavella.

The cast was as follows:

ACTOR ONE	Andy Backer
ACTOR TWO	Mary Boucher
ACTOR THREE	David Little
ACTOR FOUR	Lizbeth Mackay
ACTOR FIVE	Chris Wells
ACTOR SIX	Joanne Manley
ACTOR SEVEN	Edward Hyland
ACTOR EIGHT	Bob Morrisey
ACTOR NINE	Jonathan Fried
ACTOR TEN	James Macdonald
BOY	Jonathan Davidson

The production ran from March 9 to April 1, 1989

CHARACTERS

ACTOR ONE (man, 50's)
Farrell, retired Air Force colonel
Phillips, attorney for David Lane
Pastor One
Savage, attorney for Andrew Barnhill
Father
Detective Kerber
David Lane, defendant

ACTOR TWO (woman, 40's)
Leatherman, attorney for Randy Duey
Judith Berg

ACTOR THREE (man, 40's)
Alan Berg, radio talk show host
Candidate
Mister Jones, conspiratologist
Ruark, attorney for Bruce Pierce

ACTOR FOUR (woman, 30's)
Mueller, prosecuting attorney
Wife of the Farmer

ACTOR FIVE (man, 30's)
Denver Parmenter, witness for the prosecution
Candidate

ACTOR SIX (woman, 20's)

Zillah Craig, mistress
Student
Anath White, radio producer
Ms. Wiggins, neighbor of Alan Berg

ACTOR SEVEN (man, 30's)

Elliot, publisher
Ward, prosecuting attorney
Pastor Two
Robinson, prosecuting attorney
Randall Rader, witness for the prosecution
Dr. Ogura, coroner's pathologist
Gary Lee Yarbrough, defendant

ACTOR EIGHT (man, 30's)

Chappel, attorney for Jean Craig
Farmer
Pastor Three
Peter Lake, filmmaker
Mister Smith, conspiratologist
Thomas Martinez, witness for the prosecution
Bruce Pierce, defendant

ACTOR NINE (man, 20's)

Halprin, attorney for Ardie McBrearty
Candidate
Patrick Connor, promotion assistant
Officer Phelan

ACTOR TEN (man, late 20's)
Robert Jay Mathews, martyr
Candidate
Skinhead

BOY (10-12 years old)
As noted

A Note On Using An Additonal Actor

In the Oregon Shakespeare Festival production of the play, one additional male actor was added to the cast, creating, therefore, ACTOR ELEVEN. The advantage of this decision is that it gives more focus to the role of Alan Berg and, to a lesser extent, the roles of Denver Parmenter and Robert Jay Mathews – because the actors playing these roles (ACTOR THREE, ACTOR FIVE and ACTOR TEN) are required to do less doubling into other roles.

TIME and PLACE

1983 to the present

A Seattle courtroom, a Denver radio station, and numerous other locations across the United States.

GOD'S COUNTRY

ACT I

Anyone who has the power
to make you believe absurdities
has the power to make you
commit injustices.

Voltaire

SCENE: A large spacious performing arena. Powerful. Airy.
Ten small shafts of vertical light which form a circle on the stage.
A bench in the center of this circle.
Other benches at the perimeter of the playing area.
Small units will be brought on to serve as pulpits, radio console, etc.
Numerous banners, flags and photos will fly in from the grid.
The primary transformation of the stage will be done through lighting. The lighting should be specific and aggressive.

AT RISE: Darkness. Silence.
LIGHTS reveal the CAST scattered about the stage. THEY watch the BOY as HE enters, carrying a white candle. The BOY arrives at the center bench and stops, facing the audience. HE puts his hand over his heart.

BOY. I pledge allegiance. To the flag. Of the United States of America.

ACTOR ONE. U.S. District Court. Seattle, Washington. 1985.

MUELLER. The government calls Mr. Denver Parmenter.

(*The CAST exits. LIGHTS reveal MUELLER and PARMENTER. During the following, the BOY ceremonially lights three candles on the center bench.*)

MUELLER. Mr. Parmenter, when you started college at Cheney in eastern Washington, did you have any particular political view of any kind?

PARMENTER. Yes. At that time I had pretty much what you refer to as a conservative point of view, or right wing. Very much in support of Ronald Reagan's candidacy.

MUELLER. Over the years you were at Cheney, did your views change in any way?

PARMENTER. Yes, they did. They became more to the extreme right and eventually became very radical.

MUELLER. Did there come a time in the summer of 1981 when you became aware of a group located nearby in Idaho by the name of Aryan Nations?

PARMENTER. Yes.

MUELLER. How did you react to your first visit at Aryan Nations?

PARMENTER. Very positively. Talked to Pastor Butler who was the pastor of the church.

MUELLER. Mr. Parmenter, was there anything different about the philosophy or beliefs

that you encountered in the Aryan Nations as opposed to the right wing views you had held before you went up there?

PARMENTER. Yes. It basically brought a form of Christianity into the overall philosophy of the right wing, and the fact that the white race was considered to be the true Israelites of the Bible.

MUELLER. Is there a shorthand name for that belief that you are aware of?

PARMENTER. Identity. Normally referred to as the Identity Doctrine.

MUELLER. Directing your attention to approximately September of 1983. Did there come a time when you began discussing, with Robert Jay Mathews, future political activities of any kind?

PARMENTER. Yes. We came to discuss the white movement's non-activity as far as actually doing some of the things we had been talking about, and we began to discuss the possibility of setting up an organization to begin showing force.

MUELLER. What action did you take in that respect?

PARMENTER. Bob Mathews decided to form the organization and he got some people together and we met.

MUELLER. What happened at the meeting?

PARMENTER. Bob had a set of goals and objectives for us. We agreed upon them. We took an oath and formed The Order.

MUELLER. Did the name The Order come from any particular publication that you were aware of?

PARMENTER. Probably *The Turner Diaries.*

MUELLER. What were *The Turner Diaries* as you understood them?

PARMENTER. *The Turner Diaries* was a book written by William Pierce under a pen name and it was basically the blueprint to revolution by the white movement.

MUELLER. You said Mr. Mathews had a outline of goals that he presented to the group?

PARMENTER. Yes. They were referred to as Steps. The first two I'm not really sure of. They were just like forming the group, setting the goals. But the Third Step was the War Chest.

MUELLER. Meaning what?

PARMENTER. Acquiring money to finance the group. Robberies basically were stressed as the most viable way.

MUELLER. What was Step Four?

PARMENTER. Step Four was recruiting members for the organization.

MUELLER. Was there a Step Five?

PARMENTER. Yes. Step Five was assassinations.

(*ACTOR ONE, ACTOR THREE, ACTOR SEVEN, ACTOR EIGHT, ACTOR NINE and ACTOR TEN enter and stand in a circle*

around the bench, where the candles are burning.
The BOY backs away, watching.
The MEN wear rugged clothing, some in camouflaged fatigues, some with weapons.
ACTOR TEN places a baby, bundled in a blanket, on the bench.)

MUELLER. (*As the MEN gather.*) Now, you mentioned that this initial meeting involved the taking of an oath?

PARMENTER. Yes.

MUELLER. Would you describe what occurred in that respect?

PARMENTER. Yes. We all gathered in a circle. A child, a baby, was placed in the middle of the circle as a symbol of our race, the future of our race, of what we were fighting for. Bob Mathews normally would recite the oath and we would repeat it after him.

(*PARMENTER, like the BOY, turns and watches the MEN. The oath is urgent and aggressive, not solemn.*)

ACTOR TEN. I, as a free Aryan man, hereby swear an unrelenting oath upon the green graves of our sires –

ACTOR ONE. Upon the children in the wombs of our wives –

ACTOR NINE. Upon the throne of God Almighty –

ALL MEN. (*Except Parmenter.*) Sacred be his name.

ACTOR THREE. To join together in holy union with those brothers in this circle –

ACTOR EIGHT. And to declare forthright that from this moment on I have no fear of death –

ACTOR SEVEN. No fear of foe –

ACTOR TEN. That I have a sacred duty to do whatever is necessary to deliver our people from the Jew –

ACTOR ONE. And bring total victory to the Aryan race.

MUELLER. Mr. Parmenter, you say you were in and out of Aryan Nations. Why was that?

PARMENTER. Because of the situation with my wife.

ACTOR SEVEN. I, as an Aryan warrior, swear myself to complete secrecy to The Order –

ACTOR THREE. And total loyalty to my comrades.

PARMENTER. My wife did not agree with the philosophy of Aryan Nations.

ALL MEN. Let me bear witness to you, my brothers –

ACTOR NINE. That should one of you fall in battle, I will see to the welfare and well-being of your family.

PARMENTER. Plus, I was having drinking problems.

ALL MEN. Let me bear witness to you, my brothers –

ACTOR TEN. That should one of you be taken prisoner, I will do whatever is necessary to regain your freedom.

PARMENTER. I was trying to satisfy my wife and also satisfy my own personal beliefs.

ALL MEN. Let me bear witness to you, my brothers –

ACTOR THREE. That should an enemy agent hurt you –

ACTOR ONE. I will chase him to the ends of the earth –

ACTOR EIGHT. And remove his head from his body.

MUELLER. On the occasion of the first meeting of The Order, was your wife present?

PARMENTER. Yes.

MUELLER. And your child?

PARMENTER. Yes.

ALL MEN. Let me bear witness to you, my brothers –

ACTOR TEN. That if I break this oath, let me be forever cursed upon the lips of our people as a coward.

ACTOR SIX. (*Appearing in a shaft of LIGHT.*) And what occurred with your child with reference to the oath?

PARMENTER. Bob Mathews wanted to use my child to be placed in the center of the circle.

ACTOR ONE. My brothers, let us be his battle axe and weapons of war.

PARMENTER. My wife refused.

ACTOR NINE. Let us go forth by ones and by twos –

ACTOR THREE. By scores and by legions –

ACTOR SIX. What was your reaction to it?

ACTOR EIGHT. And as true Aryan men with pure hearts and strong minds –

PARMENTER. It was somewhat embarrassing to me.

ACTOR SEVEN. Face the enemies of our faith and our race with courage and determination.

ACTOR TWO. (*Appearing in a shaft of LIGHT.*) How did you feel about your child being placed in the center of the circle?

ALL MEN. We hereby invoke the blood covenant, and declare that we are in a full state of war and will not lay down our weapons until we have driven the enemy into the sea, and reclaimed that land which was promised to our fathers of old –

MUELLER. Did you have any strong emotional feeling about a child being in the center of the circle?

ALL MEN. And through our blood and His will, becomes the land of our children to be.

PARMENTER. I felt it would be an honor to have my child in the middle of the circle.

ACTOR TEN. (*Holding the baby toward the sky.*) Hail Victory!

ALL MEN. HAIL VICTORY!

(*Fast BLACKOUT.*
MUSIC: First verse and chorus of U2's "In God's Country."[*]
LIGHTS reveal BERG sitting at a small console containing a microphone and phone bank. HE sips coffee. Smokes.
MUSIC FADES as BERG speaks.)

BERG. Wait a minute, how can you think I'm wonderful? Let's get back to someone who really hates me. All lines are open. 861-TALK. 861-8255. You're on the air.

ACTOR NINE. (*In shaft of LIGHT.*) Just calm down a little bit.

BERG. No. I will never calm down so long as people think this stupidly and resolve issues based on no factuality. I'm always going to get – I hope I never quit getting angry.

ACTOR NINE. Oh, definitely get angry, but try to be a little more subtle and –

BERG. Give me an example. Isn't that how the Jews got theirs in Nazi Germany? By being, you know, by saying *they really don't mean it?*

ACTOR NINE. No, you have to stand up and say what you want to say –

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[*] See Production Note on page 165.

BERG. The era of the Jew taking a backseat to anyone is over, dear, and the next Jew that does will get annihilated by mentalities like the people that talked on this show.

(*Shaft of LIGHT on ACTOR TWO. SHE speaks to the audience.*)

ACTOR TWO. In 1983, Alan Berg was working at KOA radio in Denver. He was the most notorious on-air personality working at the West's most powerful station. He was Jewish, he was liberal, he was bright and he was outspoken. A bleeding heart with an acid tongue. At fifty years of age, the former Chicago lawyer had earned the nickname, "The Last Angry Man." One listener said: "He had the ability to manipulate people into saying what they really wanted to say. That can be dangerous."

(*LIGHTS reveal ELLIOT and FARRELL.*)

BERG. See, when you make these indictments against the Jews, Mr. Farrell, one of the really *nice* things would be to have some *facts* available, and the facts *are* available if you care to look at them.

FARRELL. We'd like to sit down and debate them with you.

ACTOR TWO. On June 15th, 1983, Berg's program linked up via telephone with two avowed

white supremacists: Rick Elliott, publisher of the *Primrose and Cattleman's Gazette*, which ran such articles as "The Death of the White Race," and retired Air Force Colonel Bud Farrell. The show was prompted by the fact that U.S. Representative Patricia Schroeder had discovered the U.S. Marine Corps to be advertising in the *Gazette*. It was rumored that, using her position on the House Armed Services Committee, she had the ads stopped.

BERG. Well, it's so *simple*. In fact, it would be far more valuable for you to write, let's say, the Holocaust Museum. Write, let's see, the United Jewish Federation. They'll send you all the information you want, with all the documentation, with the names of the Jews who died in World War II. They *documented* this. This is not a *game*. This is not *made up*. This is *reality*. I would be the first to tell you that if we say six million – you know, somebody could have made a *mistake*. It could be five. It could be four. In fact, it could be seven.

ELLIOTT. It could also be two.

BERG. Well, is that really the issue, Mr. Elliott?

ELLIOTT. That is not the issue, except that you people are *making* it the issue – to try to say why Pat Schroeder did what she did.

BERG. I think Pat Schroeder was *wrong*. I dramatically disagree with her. I think Pat Schroeder owes us a phone call on this one. She's a

lady I've long admired. Hey, I took a pretty good pie in the face from Pat Schroeder once, at a fund raiser. So, for the pie in the face I could get a call on this one.

ELLIOTT. She is saying we are anti-Semitic when that is not a fact.

BERG. Sir, that speaks for itself in the very comments you're making. You're not anti-Semitic. You're anti-Jewish.

ELLIOTT. I AM NOT AND I –

BERG. You're accusing the Jews of a world conspiracy to take away your Christianity! That is not exactly a *love affair* with Jews, is it?

FARRELL. Alan, let me ask you a question. You're not married?

BERG. Fortunately for the women out there I'm not.

FARRELL. Say you're married. Now, could you be loyal to a wife and a girlfriend? How can you explain dual citizenship, then? How can you explain dual loyalty?

BERG. I don't think it's difficult to explain at all –

FARRELL. You've got a country that's in trouble, the economy is in trouble –

BERG. Are you familiar with *Israel's* economy?

FARRELL. Well, there's hyper-inflation.

BERG. How much inflation?

FARRELL. I know it's much greater than ours.

BERG. Would you perceive the Jew of Israel as a rich person?

FARRELL. (*Reading from a card ELLIOTT has handed him.*) The figures I have say that every family in Israel got over ten thousand four hundred dollars of U.S. taxpayers' money

BERG. That's the most fallacious – sir, you will never see more collective poverty and merely getting along than you will in Israel. I would urge you to take a *trip* to Israel, or to look at how the average Israeli *lives*. They're living hand-to-mouth. Are you familiar with that?

ELLIOTT. I'm familiar with hand-to-mouth, but again we're getting to the point of what we're talking about –

BERG. But see, you accused the Jewish banker of this conspiracy and here is the state of Israel barely getting along. It's *unbelievable*. You have to *be there* to see it. Let me urge you again, all right? If you want some *facts*, instead of whistling Dixie here –

ELLIOTT. I AM NOT WHISTLING DIXIE.

BERG. You're whistling it because everything you have said is a *lie*, okay? But I think you have a right to advance your lies. I'm still protecting your *right to lie*, okay? As long as you lie, I like it open like this because, you see, you have no *facts*. You have *made up* and you have *inferred a thought*, like all fanatics. Like John Birchers, like Klansmen, like all these folks.

ELLIOTT. You're crazy.

BERG. *I'm* crazy, sir. *You're* a healthy person. Thanks so much for calling.

(BERG pushes a button on the console. LIGHTS out on FARRELL and ELLIOTT.
*MUSIC: "Small Town" [acoustic version] by John Cougar Mellencamp.**
LIGHTS shift to the FARMER, standing beside a small table which is cluttered with newspapers. His WIFE sits at the table, cutting articles out of the papers and filing them in a small, wooden box. THEY each have coffee mugs. MUSIC FADES as the FARMER speaks to the audience.)

FARMER. Yeah, I know. You're above this, right? I know. I remember.

Six months ago you stood at that window with a cup of coffee in your hand. You stood there waiting for the Sheriff – a man you sit next to at church – waiting for him to serve you the papers. At that moment, you have two pictures in your head: Your grandfather showing you around the farm for the first time when you were a kid. And your son finding you in the barn with the gun loaded and cocked. You're standing there, waiting to give four generations away.

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* See Production Note on page 165.

Up the road comes a couple pickups you don't recognize. Men get out. Five of them. Dressed like you. Carrying rifles. They knock on your door and you open it. "We've heard they're tryin' to take your farm away from you." You nod. They position themselves in front of your door, rifles in hand, as the Sheriff pulls up. The Sheriff takes a step toward your farmhouse. The five rifles take aim at his face. One of the men you do not know says: "This is an illegal seizure of this man's personal property. As citizens at war with an occupational government, we refuse to acknowledge the authority of the county to confiscate this man's farm." You suspect the Sheriff's reaction to be the same as yours: What the hell is this? The Sheriff takes another step and begins to speak again. As he does, one of the other men puts it a different way: "Take one more step and we'll blow your fucking head off your shoulders. Is that clear?" The Sheriff looks you in the eye, turns and leaves. As the men lower their rifles, you begin – out of what? habit? instinct? – to thank them. Invite them in. But they are already climbing back in their pickups. You ask their names and they say they'll be in touch. They drive away leaving behind the words "illegal seizure," "occupational government," and "citizens at war." You're left standing in your yard as your kids rush out the door and head for school.

You begin to *pay attention*. The news looks different to you now. As does your land. And your son. And your God. You're not an evil man. You have found refuge. Somewhere between the evening news and the Sunday sermon, you have found your country. Your hatred has become your logic. You've turned a corner. Haven't you?

(*MUSIC: The chorus of "Maxwell's Silver Hammer" by the Beatles.*[*]

LIGHTS fade on the FARMER and his WIFE. LIGHTS linger for a moment on the BOY, who has watched the previous scene from another part of the stage. LIGHTS shift to the ten shafts of vertical light which form a circle. During the following, the ACTORS one by one fill the ten shafts of light.)

ACTOR ONE. July, 1985. In a courtroom guarded by 18 armed U.S. Marshals, the criminal enterprise known as The Order is brought to trial. The defendants' chairs are bolted to the floor, and machine guns are hidden throughout the courtroom to be used in the event of a riot.

ACTOR FIVE. Several former Order members, including Denver Parmenter, accept plea agreements and testify against the other defendants in exchange for leniency.

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[*] See Production Note on page 165.

ACTOR ONE. The government brings racketeering charges against nine men and one woman. They are:

(*SLIDE: RICHARD KEMP "HAMMER"*)

ACTOR SEVEN. Richard Kemp. Twenty-two. Known to his fellow Order members as "Hammer." They liked to play a well-known Beatles song in his honor. Kemp earned the name "Hammer" after the group decided something must be done with their friend Walter West, who had trouble remaining both sober and secretive. Under the guise of inducting West into The Order, Kemp and three others walked him into the woods. Kemp took a hammer and shattered West's skull. When West, still conscious, cried out "What's going on?" he was shot in the head with his own gun and placed in a shallow grave. His brains were retrieved and buried with the body.

(*SLIDE: RANDY DUEY "LUKE"*)

ACTOR SIX. Randy Duey. Thirty-four. The man who coolly finished off Walter West with a round of bullets. After this incident, Duey was given the name "Luke," based on a Paul Newman movie.

(SLIDE: BRUCE PIERCE "BRIGHAM")

ACTOR NINE. Bruce Pierce. Thirty. Called "Brigham" due to his strange resemblance to Morman founder, Brigham Young.

(SLIDE: GARY YARBROUGH "YOSEMITE SAM")

ACTOR EIGHT. Gary Yarbrough. Thirty. The only defendant with a previous criminal record. His red hair and mustache earned him the name "Yosemite Sam."

(SLIDE: FRANK SILVA "STERLING")

ACTOR TEN. Frank Silva. Twenty-seven. Known as "Sterling." He operated The Order's secret message center.

(SLIDE: JEAN CRAIG "RAINY")

ACTOR FOUR. Jean Craig. Fifty-seven. The only woman defendant. She did surveillance for the group and was the mother of Robert Mathews' twenty year-old mistress, Zillah. Jean Craig was

called "Rainy" because of her tendency to burst into tears.

(*SLIDE: RANDALL EVANS "CALVIN"*)

ACTOR TWO. Randall Evans. Twenty-nine. A former California Klan member who helped plan The Order's most successful robbbery. He was called "Calvin" for no apparent reason.

(*SLIDE: ANDREW BARNHILL*
"MR. CLOSET")

ACTOR THREE. Andrew Barnhill. Twenty-eight. A former member of CSA – the Covenant, Sword and Arm of the Lord. Barnhill was called "Mr.Closet" based on a remark he made when asked where members of the opposite sex should be kept.

(*SLIDE: ARDIE McBREARTY*
"THE PROFESSOR")

ACTOR FIVE. Ardie McBrearty. Fifty-seven. Though he went to great lengths during the trial to deny it, McBrearty was known as "The Professor." He created the homemade Voice Stress Analyzer Test which was given to Order recruits to be certain of their loyalty.

(*SLIDE: DAVID LANE*
"LONE WOLF")

ACTOR ONE. And David Lane. Forty-eight. The often brilliant, often brooding former Denver Klan leader. He was known as "Lone Wolf."

VOICE OF COURT/ACTOR FIVE (*On tape.*) Opening statements. Mr.Ward.

(*The ACTORS break the circle. WARD and MUELLER – the prosecutors – occupy one side of the stage. CHAPPEL, PHILLIPS, HALPRIN, RUARK and LEATHERMAN – defense attorneys – occupy another part of the stage.*)

WARD. (*Addresses the audience/jury.*) Thank you, Your Honor. I am one of six U.S. attorneys who will prosecute this case on behalf of the government. Now, you are going to hear the name Robert Mathews an awful lot during this case. Robert Mathews is no longer living. He died last December on Whidbey Island.

(*SLIDE: Photo of ROBERT JAY MATHEWS, with his name as a caption.*
MATHEWS enters. The BOY sits nearby, holding a football. Mathews wears a sweater, jeans and boots. HE carries a book. MATHEWS speaks to the audience. HE is calm, charming and persuasive. During the following, HE moves to the BOY and gives him a book. The BOY puts down the football and reads from the book. The trial becomes a tableau.)

MATHEWS. I soon settled down to marriage, clearing my land, and reading. Reading became an obsession with me. I consumed volume upon volume on subjects dealing with history, politics

and economics. My knowledge of ancient European history started to awaken a wrongfully suppressed emotion buried deep within my soul. That of racial pride and consciousness. The stronger the love for my people grew, the deeper became my hatred for those who would destroy my race, my heritage. The more I came to love my son, the more I realized that unless things changed radically, by the time he was my age, he would be a stranger in his own land. I came to learn that this was not by accident. That there is a small, cohesive group within this nation working day and night to make this happen. A secret war has been developing between the regime in Washington, and an ever growing number of people who are determined to regain what our forefathers discovered, explored, conquered and died for. Until now, we have been doing nothing more than growing and preparing. The government, however, seems determined to force the issue.

(*MATHEWS exits. The BOY also exits, reading the book. The trial tableau breaks.*)

WARD. There is simply no question that Mathews was the founder and leader of this group called The Order. These defendants, each and every defendant in this case, at various times during late 1983 or '84 joined the movement. There will be evidence that to a certain extent this

group patterned itself after the racist group in a book known as *The Turner Diaries.*

CHAPPEL. My client objects.

HALPRIN. So do I, Your Honor.

VOICE OF COURT/ACTOR FIVE. (*On mike.*) This is an opening statement. It is not evidence in the case. The jury has been so advised.

WARD. The government expects to prove each and every count that's set forth in the indictment.

VOICE OF COURT/ACTOR FIVE. Mr. Chappel.

CHAPPEL. Thank you. I represent Jean Craig. She is the one woman in this case. The evidence is going to show that Jean Craig was not a young militant. The evidence, ladies and gentlemen, is going to show that The Order was a man's world and a woman did not have a voice. What this case is centered on is the testimony of a few people who have entered into what the government will call plea agreements. What those really are are plea *bargains.* You give me what I want and I'll give you what you want. Ladies and gentlemen, these witnesses are merely *puppets* of the government. *Toys.* There will be strings from the hands, strings from the head, hinges on the jaws. One of the things the government has talked about is the death of Alan Berg, the Denver disc jockey. He died, ladies and gentlemen, in a Mafia-style execution. The evidence is going to show that Alan Berg was one

of the most hated men in America, and that there were many people who may have wanted to kill him. I want to talk about Whidbey Island. The government has indicated in its opening statement that Robert Mathews died in a fire. The government has not told you much about the *evidence* of what happened on Whidbey Island – but this is what the evidence is going to show: that the FBI killed Robert Mathews.

WARD. Your Honor, I object. There is no such evidence. Mr. Chappel knows that.

VOICE OF COURT/ACTOR FIVE. Again, it is an opening statement. It is not evidence of any kind. Mr. Phillips.

PHILLIPS. Thank you, Your Honor. I am the attorney for David Lane. No one is on trial for what they said or what they wrote. Nobody is on trial for their beliefs.

VOICE OF COURT/ACTOR FIVE. Mr. Halprin.

HALPRIN. I am involved in this defense with Ardie McBrearty. The government is going to suggest that these people are neo-Nazis, but they are *not* going to mention that Mr. McBrearty volunteered in World War II to fight *against* the Nazis. The government is going to suggest that Mr. McBrearty and others here are racists. They are *not* going to tell you that during the time he has been in prison, he has been teaching a Bible class to *blacks* and *Hispanics*. You have heard that The Order frowned very heavily on race mixing.

Well, Mr. McBrearty's son is married to a *Filipino* woman, an *Asian*. They have two children, Mr. McBrearty's grandchildren, who are *half-Filipino*. Very curious behavior for a racist. Very curious, indeed. The FACT is that Mr. McBrearty wasn't even contacted by any of the people who have been involved with this whole mess until *after* all the *big, exciting* crimes had already been committed. What is going on here? The government's idea is to make all these people into one group. They're hoping that after you have sat through oh, two, three hundred witnesses that none of the individual defendants will stand out in any way. A person accused of *murder* will begin to seem *morally identical* to someone accused of walking across a state line with some money. The efforts of the government will be a little like tuna fishing. You take a boat out into the ocean. You drop your nets outs. And whatever happens to come up – whether it's a *big* tuna or a *small* tuna, or if it is a *dolphin* that normally swims in the same waters – the fisherman makes no attempt to separate the dolphins from the tuna, the baby tuna from the adult tuna. It all ends up in the same net.

(*MUSIC INTRO begins.*)

HALPRIN. It all ends up equally dead.

(MUSIC: "See That My Grave is Kept Clean" by Bob Dylan. * *Intro, verse one and verse two.*

LIGHTS shift. Very dark stage. Trace of MOONLIGHT. Shadows.

A woman – ACTOR TWO – enters, dressed for the cold. SHE carries a small notebook and a flashlight, which SHE shines on the ground as SHE moves about the stage. SHE is inscribing names from tombstones. She is joined by ACTOR SIX. THEY recite the following lists softly as the MUSIC PLAYS and the dialogue between MUELLER and PARMENTER is heard.)

ACTOR TWO.	ACTOR SIX.
Charles Lee Austin.	Michael Harris.
William Alan Rogers.	Monte Ross Sharpe.
Scott Adam Walker.	Richard Black.
Roger L. Morton.	Steve J. Lewis.
Michael Schmidt.	Bette Wilder.
Lyle Dean Nash.	Patrick Deberio..
Floyd Shaw.	Richard O'Connor.
Billie Salisbury.	Richard Jennings.
Scott William Allgood.	Eric Hartman.
David Zimmerman.	Gladys Engstrom.

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* See Production Note on page 165.

Mark Edward Raymond.
Ann Payne.
Patrick LaRouche.
(*Repeat and continue until noted ...*)

Mathew Mark Samuels.
Tom D. Benjamin.
Pat Stone.
(*Repeat and continue until noted ...*)

VOICE OF MUELLER. (*On mike, overlapping.*) At this meeting with Mr. Mathews in Boise, did he show you anything that related to obtaining false identification?

PARMENTER. (*In shaft of LIGHT.*) Yes, he did. He showed us a list of – quite an extensive list of names of dead babies that was acquired for the use of getting I.D.

VOICE OF MUELLER. Did he explain where the list had come from?

PARMENTER. Yes. He said that the girls had acquired it, had done the groundwork for it.

VOICE OF MUELLER. How would the names be acquired?

PARMENTER. By going to graveyards and, I assume – that was one of the ways we did it – by going to graveyards and getting the names off the tombstones.

VOICE OF MUELLER. And once you had the name of an infant who had died, what would you do with it?

(*ACTOR FOUR joins the other WOMEN in the graveyard.*)

ACTOR TWO. (*Repeat and continue.*)

ACTOR SIX. (*Repeat and continue.*)

ACTOR FOUR. Chad W. Singer Bruce William Fry.

ACTOR TWO. (*Repeat and continue.*)

ACTOR SIX. (*Repeat and continue.*)

ACTOR FOUR. Edgar Lynn Williams. Dana Swift Nelson. William Lee Rose. Scott McEveland. Keith Alan Merwin. Andrew Smith. Wyatt Hunter. Molley Bradley. Robert Sterling. Dan White.

PARMENTER. (*Overlapping.*) The name of the dead infant would be used to acquire a death certificate, and once we got the death certificate,

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