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SF PERUSALS

Mad Forest

A Play from Romania

by Caryl Churchill

A Samuel French Acting Edition



New York Hollywood London Toronto

SAMUELFRENCH.COM

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DIARY OF EVENTS

December 16–17

Demonstrations in Timosoara in support of Hungarian priest Laszlo Tokes.

Ceauşcu visits Iran. Demonstrators in Timosoara shot.

December 21

Ceauşcu's speech in Bucharest. He is shouted down. That night shooting.

December 22

Army goes over to people. Ceauşcu escapes. TV station occupied. National Salvation Front formed. More shooting which continues for several days.

December 25

Ceauşcu captured, tried by military tribunal and shot.

Mid-January

Director Mark Wing-Davey suggests Romania project with Central School students to writer Caryl Churchill.

Late January & February

Front announces it will stand in elections. Demonstrations against Front and Iliescu, and in support.

March 3–7

Director and writer go to Romania.

March 31–April 7

Director, writer, designer, lighting designer, 1 stage management and 10 acting students go to Romania, work with students at the Caragiale

Institute of Theatre and Cinema, and meet many other people.

May

Anti-Front demonstrators block centre of Bucharest.

May 20

Election. Iliescu and Front have large majorities.

May 21

Rehearsals begin

June 13

Miners enter Bucharest to crush anti-Front demonstrations. First performance of *Mad Forest* at Central School.

September 17

National Theatre, Bucharest. Discussions with audience.

MAD FOREST

On the plain where Bucharest now stands there used to be "a large forest crossed by small muddy streams ... It could only be crossed on foot and was impenetrable for the foreigner who did not know the paths ... The horsemen of the steppe were compelled to go round it, and this difficulty, which irked them so, is shown by the name ... Teleorman—Mad Forest."

A Concise History of Romania,
Otetea and MacKenzie

PRODUCTION NOTE

Since the play goes from the difficulty of saying anything to everyone talking, don't be afraid of long silences. For instance, in Scene 1, the silence before Bogdan turns up the music was a good fifteen seconds in our production. Short scenes like 13 and 15 need to be given their weight. Don't add additional dialogue (for instance in queues, party or arrival in country) except in II, 6 where "etc." means there can be other things shouted by the spectators.

The queue scenes and execution scene should have as many people as are available. In the execution scene it is the violence of the spectators which is the main focus rather than the execution itself.

We didn't use a prop rat.

The Vampire was not dressed as a vampire.

In Part II (December) the language of the different characters varies with how well they speak English, and this should be reflected in their accents.

In the hospital and party scenes it is particularly important that the short scenes within them are not run together and that time has clearly passed.

Music. As in the text, the music after the opening poem becomes the music on the Vladu radio. It's not essential to do what we did with the music, but it may be helpful to know that at the end of the wedding scene we used a hymn to the Ceausescus and continued the music till everyone was in place for the beginning of December; at the end of December the whole company sang a verse from "Wake Up Romania" in Romanian, which then merged with a recording of it; we had music at the beginning of Part III. The party music in III, 8 should be western euro-pop. The dance music should be the lambada—this is not an arbitrary choice, it was the popular dance at the time. The nightmare scene and the very end of the play probably need sound.

Words for the poem at the beginning and words and music for "Wake Up Romania" can be got from Casarotto Ramsay Ltd., National House, 60-66 Wardour St., London, W1V 3HP, England.

Caryl Churchill and Mark Wing-Davey
March 1991

Mad Forest was first staged by students in their final year of training at the Central School of Speech and Drama, London, on 25 June 1990 with the cast as follows. It was subsequently performed at the National Theatre, Bucharest, from 17 September and opened at the Royal Court Theatre, London on 9 October 1990 with the same cast.

VLADU FAMILY

BOGDAN, an electrician	David MacCreedy
IRINA, a tramdriver	Lucy Cohu
their children:	
LUCIA, a primary school teacher	Nicola Gibson
FLORINA, a nurse	Victoria Alcock
GABRIEL, an engineer	David Mestecky
RODICA, Gabriel's wife	Sarah Ball
WAYNE, Lucia's bridegroom	Gordon Anderson
GRANDFATHER, Bogdan's father	Iain Hake
GRANDMOTHER, Bogdan's mother	Sara Ball
OLD AUNT, Bogdan's aunt	Iain Hake

ANTONESCU FAMILY

MIHAI, an architect	Gordon Anderson
FLAVIA, a teacher	Sarah Ball
RADU, an art student, their son	Mark Heal
GRANDMOTHER, Flavia's grandmother	Lucy Cohu
IANOȘ	Philip Glenister
SECURITATE MAN	Iain Hake
DOCTOR	Joseph Bennett
PRIEST	Iain Hake

(contd.)

ANGEL	Joseph Bennett
VAMPIRE	Iain Hake
DOG	Gordon Anderson
SOMEONE WITH SORE THROAT	Iain Hake
PATIENT	Joseph Bennett
TWO SOLDIERS	Ian Hake & Joseph Bennett
TOMA, age 8	David MacCreedy
GHOST	Joseph Bennett
WAITER	Joseph Bennett
PAINTER	Philip Glenister
GIRL STUDENT	Lucy Cohu
2 BOY STUDENTS	Joseph Bennett & David MacCreedy
TRANSLATOR	Gordon Anderson
BULLDOZER DRIVER	David Mestecky
SECURITATE OFFICER	Mark Heal
SOLDIER	Iain Hake
STUDENT DOCTOR	Nicola Gibson
FLOWER SELLER	Victoria Alcock
HOUSE PAINTER	Sarah Ball

PEOPLE IN QUEUES AND WEDDING GUESTS played by members of the company

Directed by Mark Wing-Davey
Designed by Antony McDonald
Lighting Design by Nigel H. Morgan

Mad Forest was presented in New York City by the New York Theatre Workshop, November 22 through December 29, 1991. It was directed by Mark Wing-Davey and had the following cast:

VLADU FAMILY

BOGDAN, an electrician	Lanny Flaherty
IRINA, a bus driver	Randy Danson
Their children:	
LUCIA, an elementary school teacher	Calista Flockhart
FLORINA, a nurse	Mary Mara
GABRIEL, an engineer	Tim Nelson
RODICA, Gabriel's wife	Mary Shultz
WAYNE, an American	Christopher McCann
GRANDFATHER, Bogdan's father	Joseph Siravo
GRANDMOTHER, Bogdan's mother	Mary Shultz
OLD AUNT, Bogdan's aunt	Joseph Siravo

ANTONESCU FAMILY

MIHAI, an architect	Christopher McCann
FLAVIA, a teacher	Mary Shultz
RADU, an art student, their son	Jake Weber
GRANDMOTHER, Flavia's grandmother	Randy Danson
IANOȘ	Garret Dillahunt
SECURITATE MAN, ANGEL, PATIENT, TOMA, GHOST, WAITER, DOCTOR, PRIEST, VAMPIRE, SOMEONE WITH SORE THROAT	Joseph Siravo
DOG	Christopher McCann

(contd.)

SOLDIERS in Rodica's nightmare	Lanny Flaherty, Joseph Siravo
PAINTER	Garret Dillahunt
GIRL STUDENT	Mary Mara
BOY STUDENTS	Rob Campbell, Tim Nelson
TRANSLATOR	Lanny Flaherty
BULLDOZER DRIVER	Christopher McCann
SECURITATE OFFICER	Joseph Siravo
SOLDIER	Jake Weber
STUDENT DOCTOR	Calista Flockhart
FLOWER SELLER	Randy Danson
HOUSE PAINTER	Mary Shultz

Other characters played by members of the company.

Set and Costume Designer: Marina Draghici
Lighting Designer: Christopher Akerlind
Sound Designer: Mark Bennett
Fight Director: David Leong
Dialect Coach: Deborah Hecht
Production Stage Manager: Thom Widmann
Production Manager: George Xenos
Casting: Wendy Ettinger
Dramaturg: Beth Schachter

PRONUNCIATION GUIDE

General notes: All R's are slightly trilled.
The U at the end of words is pronounced "oo."

ANTONIU	Ant-on-you
BARBU	Barr-boo
CONSTANTINESCU	Con-stan-tin-esk-oo
BOGDAN	Bog-dan
CALLEA	Cal (as in pal)-ay-a
CEAUSEŞCU	Chow-oo-shes-koo
CHIRITA	Ki (as in kill)-ree-tza
CLAUDIU	Clo (as in now)-oo-dee-you
CONSTANTINESCU	Con-stan-tin-esk-oo
CORNEL	Corn-ell
CORNELIA	Corn-ay-lya
CRAIOVA	Cry-oh-va
DEDILIUC	Dead-eel-yook (as in book)
DRAGAN	Drag-ann
FLAVIA	Flah-vee-a
FLORINA	Flo (as in on) reen-a
GABRIEL	Gab (as in cab) ree-el
GHEORGHE	Gay-or-gay
IANOŞ	Yan (as in can)-osh (as in gosh)
ILEANA	Ill-ay-ah-na
ILIE	Ill-yah (as in pay)
IRINA	I (as in inn) ree-na
JOS	J as in French "je," Joss (oss as in moss)
LUCIA	Loo-chya
MARGARETA	Mar-ga (as in gap)-rett-a
MARIN	Ma (as in man)-rin (as in bin)
MIHAI	Mee-high

MORARU	Mo (as in on) rah-roo
RADU	Rad (as in mad)-oo
RODICA	Rod (as in cod) ee-ka
RUSU	Roo-soo
SECURITATE	Seck-oo-ree-tah-tay
STEFAN	Shtef (as in step)-ann
TIMIŞOARA	Tim-i-shwara
TOMA	Tome (as in home) -a
VITTORIA	Vitt-or-ee-a

NOTES ON LAYOUT

A speech usually follows the one immediately before it. BUT:

(1) When one character starts speaking before the other has finished the point of interruption is marked / and the first character continues talking regardless:

e.g.
GABRIEL. They came to the office yesterday and gave us one of their usual pep talks and at the end one of them took me aside / and said we'd
IRINA. Wait
GABRIEL. like to see you tomorrow. So I know what that meant ...

(2) Sometimes two speakers interrupt at once while the first speaker continues:*

e.g.
FLAVIA. Why don't the Front tell the truth and admit they're communists? / *Nothing to be
MIHAI. Because they're not.
RADU. *I don't care what they're called, it's the same people.
FLAVIA. ashamed of in communism ...
Here both MIHAI and RADU interrupt FLAVIA at the same point.

I. LUCIA'S WEDDING

The company recite, smiling, a poem in Romanian in praise of Elena Ceauşescu.
Stirring ROMANIAN MUSIC.
Each scene is announced by one of the company reading from a phrasebook as if an English tourist, first in Romanian, then in English, and again in Romanian.

1. Lucia are patru ouă. Lucia has four eggs.

MUSIC continues. BOGDAN and IRINA VLADU sit in silence.
BOGDAN turns up the music on the radio very loud. He sits looking at IRINA.
IRINA puts her head close to BOGDAN's and talks quickly and quietly, to convince him.
He argues back, she insists, he gets angry. We can't hear anything they say.
They stop talking and sit with the music blaring. BOGDAN is about to speak when FLORINA and LUCIA come in, laughing.
They stop laughing and look at BOGDAN and IRINA.
IRINA turns the radio down low.
LUCIA produces four eggs with a flourish. IRINA kisses her.
BOGDAN ignores her.
LUCIA produces a packet of American cigarettes.
FLORINA laughs.

LUCIA opens the cigarettes and offers them to IRINA. She hesitates, then puts out her cigarette and takes one. FLORINA takes one.
BOGDAN ignores them.
LUCIA offers a cigarette to BOGDAN, he shakes his head.
LUCIA takes a cigarette. They sit smoking.
BOGDAN finishes his cigarette. He sits without smoking. Then he takes a cigarette.
LUCIA and FLORINA laugh.
BOGDAN picks up an egg and breaks it on the floor.
IRINA gathers the other eggs to safety.
LUCIA and FLORINA keep still.
IRINA turns the radio up loud and is about to say something.
BOGDAN turns the radio completely off. IRINA ignores him and smokes.
FLORINA gets a cup and spoon and scrapes up what she can of the egg off the floor.
LUCIA keeps still.

2. Cine are un chibrit? Who has a match?

ANTONESCU family, noticeably better off than the VLADUS.
MIHAI thinking and making notes, FLAVIA correcting exercise books, RADU drawing.
They sit in silence for some time. When they talk they don't look up from what they're doing.

MIHAI. He came today.

FLAVIA. That's exciting.

RADU. Did he make you change it?

MIHAI. He had a very interesting recommendation. The arch should be this much higher.

RADU. And the columns?

MIHAI. We will make an improvement to the spacing of the columns.

FLAVIA. That sounds good.

(They go on working.
The LIGHTS go out. They are resigned, almost indifferent.
RADU takes a match and lights a candle.
They sit in CANDLELIGHT in silence.)

RADU. I don't see why.

FLAVIA. We've said no.

RADU. If I put if off for a year or two till after the wedding. I / could —

FLAVIA. No.

RADU. It's not her fault if her sister —

MIHAI. The whole family. No. Out of the question. (*Pause.*) There are plenty of other girls, Radu.

(They sit in silence.
The LIGHTS come on.
FLAVIA blows out the candle and snuffs it with her fingers.
They all start reading again.)

RADU. So is that the third time he's made you change it?

(MIHAI doesn't reply. They go on working.)

3. Ea are o scrisoare din Statele Unite. She has a letter from the United States.

LUCIA is reading an airmail letter, smiling. She kisses the letter. She puts it away. FLORINA comes in from work.

LUCIA. Tired?

(Pause. FLORINA is taking off her shoes.)

LUCIA. I'm sorry.

(FLORINA smiles and shrugs.)

LUCIA. No but all of you ... because of me and Wayne.

FLAVIA. You love him.

(LUCIA takes out the letter and offers it to FLORINA. FLORINA hesitates. LUCIA insists. FLORINA reads the letter, she is serious. LUCIA watches her. FLORINA gives the letter back.)

LUCIA. And Radu? Have you seen him lately?

(FLORINA shrugs.)

4. Elevii ascultă lecţia. The pupils listen to the lesson.

FLAVIA speaks loudly and confidently to her pupils.

FLAVIA. Today we are going to learn about a life dedicated to the happiness of the people and noble ideas of socialism.

The new history of the motherland is like a great river with its fundamental starting point in the biography of our general secretary, the president of the republic, Comrade Nicolae Ceausescu, and it flows through the open spaces of the important dates and problems of contemporary humanity. Because it's evident to everybody that linked to the personality of this great son of the nation is everything in the country that is most durable and harmonious, the huge transformations taking place in all areas of activity, the ever more vigorous and ascendant path towards the highest stages of progress and civilisation. He is the founder of the country. More, he is the founder of man. For everything is being built for the sublime development of man and country, for their material and spiritual well-being.

He started his revolutionary activity in the earliest years of his adolescence in conditions of danger and illegality, therefore his life and struggle cannot be detached from the most burning moments of the people's fight against fascism and war to achieve the ideals of freedom and aspirations of justice and progress.

We will learn the biography under four headings.
1. village of his birth and prison
2. revolution
3. leadership
4. the great personality of Comrade Nicolae Ceaușescu.

5. Cumpărăm carne. We are buying meat.

RADU is in a queue of people with shopping bags. They stand a long time in silence.
Someone leaves a bag with a bottle in it to mark the place goes.
They go on standing.

RADU. (*Whispers loudly.*) Down with Ceaușescu.

(The woman in front of him starts to look round, then pretends she hasn't heard. The man behind pretends he hasn't heard and casually steps slightly away from RADU.
Two people towards the head of the queue look round and RADU looks round as if wondering who spoke.
They go on queueing.)

6. Doi oameni stau la soare. Two men are sitting in the sun.

BOGDAN and SECURITATE MAN.

SECURITATE. Do you love your country?

(BOGDAN nods.)

SECURITATE. And how do you show it? (*Pause.*) You love your country, how do you show it?

(BOGDAN is about to speak. He stops. He is about to speak.)

SECURITATE. You encourage your daughter to marry an American.

BOGDAN. No.

(Pause.)

SECURITATE. It can take two years to get a passport. (*Silence.*) Your daughter was trained as an elementary school teacher, she can no longer be employed. Romania has wasted resources that could have benefited a young woman with a sense of duty. (*Silence.*) I understand your wife works as a bus driver and has recently been transferred to a depot in the south of the city which doubles the time she has to travel to work. You are an electrician, you have been a foreman for some time but alas no longer. Your son is an engineer and is so far doing well. Your other daughter is a nurse. So far there is nothing against her except her sister. (*Pause.*) I'm sure you are eager to show that your family are patriots. (*Silence. BOGDAN looks away.)* When they know your daughter wants to marry an American, people may confide their own shameful secrets. They may

mistakenly think you are someone who has sympathy with foreign regimes. Your other children may make undesirable friends who think you're prepared to listen to what they say. They will be right. You will listen. (*Pause. BOGDAN is about to say something but doesn't.)* What? (*Pause.*) Your colleagues will know you have been demoted and will wrongly suppose that you are short of money. As a patriot you may not have noticed how anyone out of favour attracts the friendship of irresponsible bitter people who feel slighted. Be friendly. (*Pause.*) What a beautiful day. What a beautiful country. (*Silence. BOGDAN looks at him.*) You will make a report once a week.

7. Ascultaţi? Are you listening?

LUCIA and a DOCTOR.
While they talk the DOCTOR writes on a piece of paper, pushes it over to LUCIA, who writes a reply, and he writes again.

DOCTOR. You're a slut. You've brought this on yourself. The only thing to be said in its favour is that one more child is one more worker.

LUCIA. Yes, I realise that.

DOCTOR. There is no abortion in Romania. I am shocked that you even think of it. I am appalled that you dare suggest I might commit this crime.

LUCIA. Yes, I'm sorry. (*LUCIA gives the doctor an envelope thick with money and some more money.)*

DOCTOR. Can you get married?

LUCIA. Yes.

DOCTOR. Good. Get married.

(The DOCTOR writes again, LUCIA nods.)

DOCTOR. I can do nothing for you. Goodbye.

LUCIA. (*Smiles. She makes her face serious again.*) Goodbye.

8. Sticla cu vin este pe masă. The bottle of wine is on the table.

RADU, GABRIEL and IANOS with a bottle of wine. They are in public so they keep their voices down.

IANOS. He died and went to heaven and St. Peter says, "God wants a word with you." So he goes in to see God and God says, "I hear you think you're greater than me." And he says, "Yes, I am." And God says, "Right, who made the sun?" "You did." "Who made the stars?" "You did." "Who made the earth?" "You did." "Who made all the people and all the animals and all the trees and all the / plants and —

RADU. "And all the wine."

IANOS. "And everything?" And he said, "You did, God." And God says, "Then how can you possible be greater than me?" And he says, "All these things, what did you make them from?" And God said, "Chaos, I made it all out of chaos." "There you are," he said, "I made chaos."

RADU. Hey, Ianos, Ianos. A cosmonaut leaves a message for his wife. "Gone to Mars, back in two weeks." Two weeks later he comes back and his wife has left him a message. "Gone shopping, don't know when I'll be back."

GABRIEL. A man wants a car and he saves up his money and at last he's able to buy a Trabant. He's very proud of it. And he's driving along in his little Trabant and he stops at the traffic lights and bang, a car crashes into the back of it. So he leaps out very angry, and it's a black car with a short license plate, but he's so angry he doesn't care and he starts banging on the hood. Then a big dump truck stops behind the black car and the driver gets out and he takes a crowbar and he starts smashing the back of the black car. And the Securitate man gets out of his battered black car and he says to the truck driver, "What's going on? I can understand him being upset because I hit his car, but what's the matter with you?" And the driver says, "Sorry, I thought it had started."

9. Cerul este albastru. The sky is blue.

An ANGEL and a PRIEST.

ANGEL. Don't be ashamed. When people come into church they are free. Even if they know there are Securitate in church with them. Even if some churches are demolished, so long as there are some churches standing. Even if you say hey, Ceausescu, hey, Ceausescu, because the Romanian church is a church of freedom. Not outer freedom of course but inner freedom.

(Silence. The PRIEST sits gazing at the Angel.)

PRIEST. This is so sweet, like looking at the colour blue, like looking at the sky when you're a child lying on your back, you stare out at the blue but you're going in, further and further in away from the world, that's what it's like knowing I can talk to you. Someone says something, you say something back, you're called to a police station, that happened to my brother. So it's not safe to go out to people and when you can't go out sometimes you find you can't go in, I'm afraid to go inside myself, perhaps there's nothing there, I just keep still. But I can talk to you, no one's ever known an angel work for the Securitate, I go out into the blue and I sink down and down inside myself, and yes then I am free inside, I can fly about in that blue, that is what the church can give people, they can fly about inside in that blue.

ANGEL. So when the Romanian church writes a letter to the other Christian churches apologising for not taking a stand / against —

PRIEST. Don't talk about it. I'd just managed to forget.

ANGEL. Don't be ashamed. There was no need for them to write the letter because there's no question of taking a stand, it's not the job of the church / to —

PRIEST. Everyone will think we're cowards.

ANGEL. No no no. Flying about in the blue.

PRIEST. Yes. Yes. (*Pause.*) You've never been political?

ANGEL. Very little. The Iron Guard used to be rather charming and called themselves the League of the

Archangel Michael and carried my picture about. They had lovely processions. So I dabbled.

PRIEST. But they were fascists.

ANGEL. They were mystical.

PRIEST. The Iron Guard threw Jews out of windows in '37, my father remembers it. He shouted and they beat him up.

ANGEL. Politics, you see. Their politics weren't very pleasant. I try to keep clear of the political side. You should do the same.

(Pause.)

PRIEST. I don't trust you any more.

ANGEL. That's a pity. Who else can you trust? (*Pause.*) Would you rather feel ashamed? (*Pause.*) Or are you going to take some kind of action, surely not?

(Silence.)

PRIEST. Comfort me.

10. Acesta este fratele nostru. This is our brother.

BOGDAN, IRINA, LUCIA, FLORINA, sitting in the dark with candles. IRINA is sewing LUCIA's wedding dress. GABRIEL arrives, excited.

GABRIEL. Something happened today. / They came to

IRINA. Wait. (*Moves to turn on the radio, then remembers it isn't working.*)

GABRIEL. the office yesterday and gave us their usual pep talk and at the end one of them took me aside / and said

IRINA. Wait.

GABRIEL. we'd like to see you tomorrow. So I knew what that meant, they were going to ask me / to do

IRINA. Wait, stop, there's no power.

GABRIEL. something for them. I prayed all night I'd be strong enough to say no, I was so afraid I'd be persuaded, / I've never been brave. So I went in and they said ...

IRINA. Gaby, stop, be quiet.

FLORINA. No, what if they do hear it, they know what they did.

GABRIEL. And they said, "What is patriotism?" I said, "It's doing all you can, working as hard as possible." And they said, / "We thought you might not understand

BOGDAN. Gabriel.

FLORINA. No, let him.

(IRINA puts her hands over her ears. But after a while she starts to listen again.)

GABRIEL. patriotism because your sister and this and this, but if you're a patriot you'll want to help us. And I said, "Of course I'd like to help you." and then I actually remembered listen to this, 'As Comrade Ceausescu says, "For each and every citizen work is an honorary fundamental duty. Each of us should demonstrate high professional probity, competence, creativity, devotion and passion in our work." And because I'm a patriot I work so

hard that I can't think about anything else, I wouldn't be able to listen to what my colleagues talk about because I have to concentrate. I work right through the lunch hour." And I stuck to it and they couldn't do anything. And I'm so happy because I've put myself on the other side, I hardly knew there was one. They made me promise never to tell anyone they'd asked me, and they made me sign something, I didn't care by then, I'd won, so I signed it, not my wife or my parents, it said that specifically because they know what the first thing is you'd do, and of course I'm doing it because I don't care, I'm going straight home to Rodica to tell her, I'm so happy, and I've come to share it with you because I knew you'd be proud of me.

IRINA. But you signed. You shouldn't tell us. I didn't hear.

FLORINA. (*Kisses Gabriel.*) But Radu's right to keep away from us.

(Pause.)

BOGDAN. You're a good boy.

GABRIEL. I was shaking. The first thing when I went in they said —

(BOGDAN holds up his hand and GABRIEL stops. Pause.)

LUCIA. What if I don't get my passport?

11. Uite! Look!

A SOLDIER and a WAITER stand smoking in the street. Suddenly one of them shouts "Rat!" and they chase it. RADU, IANOS and GABRIEL pass and join in. The rat is kicked about like a football. Then RADU, IANOS and GABRIEL go on their way and the SOLDIER and the WAITER go back to smoking.

12. Eu o vizitez pe nepoata mea. I am visiting my granddaughter.

FLAVIA and MIHAI sitting silently over their work. FLAVIA'S GRANDMOTHER, who is dead. She is an elegant woman in her 50s.

GRANDMOTHER. Flavia, your life will soon be over. You're nearly as old as I was when you were a little girl. You thought I was old then but you don't think you're old.

FLAVIA. Yes I do. I look at my son's friends and I know I'm old.

GRANDMOTHER. No, you still think your life hasn't started. You think it's ahead.

FLAVIA. Everyone feels like that.

GRANDMOTHER. How do you know? Who do you talk to? Your closest friend is your grandmother and I'm dead, Flavia, don't forget that or you really will be mad.

FLAVIA. You want me to live in the past? I do, I remember being six years old in the mountains, isn't that what old people do?

GRANDMOTHER. You remember being a child, Flavia, because you're childish. You remember expecting a treat.

FLAVIA. Isn't that good? Imagine still having hope at my age. I admire myself.

GRANDMOTHER. You're pretending this isn't your life. You think it's going to happen some other time. When you're dead you'll realise you were alive now. When I was your age the war was starting. I welcomed the Nazis because I thought they'd protect us from the Russians and I welcomed the Communists because I thought they'd protect us from the Germans. I had no principles. My husband was killed. But at least I knew that was what happened to me. There were things I did. I did them. Or sometimes I did nothing. It was me doing nothing.

(Silence.)

FLAVIA. Mihai.

MIHAI. Mm?

FLAVIA. Do you ever think ... if you think of something you'll do ... do you ever think you'll be young when you do it? Do you think I'll do that next time I'm twenty? Not really exactly think it because of course it doesn't make sense but almost ... not exactly think it but ...

(MIHAI shakes his head and goes back to his work.)

FLAVIA. Yes, my life is over.

GRANDMOTHER. I didn't say that.

FLAVIA. I don't envy the young, there's nothing ahead for them either. I'm nearer dying and that's fine.

GRANDMOTHER. You're not used to listening. What did I say?

(Pause.)

FLAVIA. But nobody's living. You can't blame me.

GRANDMOTHER. You'd better start.

FLAVIA. No, Granny, it would hurt.

GRANDMOTHER. Well.

(Silence.)

FLAVIA. Mihai.

(MIHAI goes on working.)

FLAVIA. Mihai.

(He looks up.
Silence.)

13. Ce oră este? What's the time?

LUCIA and IANOS standing in silence with their arms round each other.
She looks at her watch, he puts his hand over it.
They go on standing.

14. Unde este troleibuzul? Where is the trolley?

People waiting for a bus, including RADU.
FLORINA joins the queue. She doesn't see him.
He sees her. He looks away.
She sees him without him noticing, she looks away.
He looks at her again, they see each other and greet each other awkwardly They look away.
RADU goes up to her.

RADU. How are you?
FLORINA. Fine.
RADU. And your family?
FLORINA. Fine, and yours?
RADU. So when's Lucia's wedding?
FLORINA. You know when it is.

(They stand apart waiting for the bus.)

15. Pe Irina o doare capul. Irina has a headache.

LUCIA is trying on her wedding dress, helped by IRINA.

16. Lucia are o coroană de aur. Lucia has a golden crown.

The wedding. LUCIA and WAYNE are being married by the PRIEST. BOGDAN, IRINA, FLORINA, GABRIEL and RODICA. Other guests.
Two wedding crowns. The PRIEST crosses WAYNE with a crown, saying:

PRIEST. The servant of God Wayne is crowned for the handmaid of God Lucia, in the name of the father, and of the son, and of the holy spirit.

ALL. (*Sing.*) Amen.

(This is repeated three times, then the PRIEST puts the crown on LUCIA's head.
MUSIC.)

II DECEMBER

None of the characters in this section are the characters in the play that began in part I. They are all Romanians speaking to us in English with Romanian accents. Each behaves as if the others are not there and each is the only one telling what happened.

PAINTER. My name is Valentin Bărbat, I am a painter. I hope to go to the Art Institute. I like to paint horses. Other things too but I like horses. On December 20 my girlfriend got a call, go to the Palace Square. People were wearing black armbands for Timisoara. There was plenty of people but no courage. Nothing happened that day and we went home.

GIRL STUDENT. My name's Natalia Moraru, I'm a student. On the 21st of December I had a fight with my mother at breakfast about something trivial and I went out in a rage. There was nothing unusual, some old men talking, a few plainclothes policemen, they think they're clever but everyone knows who they are because of their squashed faces.

TRANSLATOR. I'm Dimitru Constantinescu, I work as a translator in a translation agency. On the 21st we were listening to the radio in the office to hear Ceausescu's speech. It was frightfully predictable. People had been brought from factories and institutes on buses and he wanted their approval for putting down what he called the hooligans in Timisoara. Then suddenly we heard boos and

the radio went dead. So we knew something had happened. We were awfully startled. Everyone was shaking.

BOY STUDENT 1. My name is Cornel Drăgan, I am a student and I watch the speech on TV. The TV went dead, I was sure at last something happens so I go out to see.

GIRL STUDENT. I went into a shop and heard something had been organised by Ceauşescu and the roads were blocked by traffic. I thought I'd walk to the People's Palace.

BULLDOZER DRIVER. My name is Ilie Barbu. I can work many machines. I work in all the country to build hospitals and schools. Always build, never pull down. In December I work at the People's Palace, I drive a bulldozer. There are always many Securitate and today they make us scared because they are scared.

BOY STUDENT 1. I see people running away and I try to stop them to ask what is happening but nobody has courage to talk. At last someone says, Let's hope it has started.

BOY STUDENT 2. Well, I'm Stefan Rusu, in fact I come from Craiova, I only live in Bucharest since September to study. On the 21 no one in our zone knew what was going on. My uncle had just come back from Iran so my sister and I went to meet him and my mother. In the Callea Vittoria I saw Securitate who were upset, they were whispering. Well in fact Securitate have come to me when I was working and asked me to write reports on my colleagues. I agreed because I would get a passport and go to America, but I never wrote anything bad to get someone in trouble. Nobody knew I did this with Securitate. Now I could see the Securitate in the street were scared. Cars were breaking the rules and driving the wrong

way up the road. We went to the Hotel Dorobanti but we were not allowed to have a meal. We were whispering, my mother told us she had been in the square and heard people booing.

STUDENT 1. I got to the square and people are shouting against Ceaușescu, shouting "Today in Timisoara, tomorrow in all the country." I look at their lips to believe they say it. I see a friend and at first I don't know him, his face has changed, and when he looks at me I know my face is changed also.

DOCTOR. My name is Ileana Chirița. I'm a student doctor. I come to this hospital from school, we must get six months' practical. The 21 was a normal day on duty, I didn't know anything.

GIRL STUDENT. On my way to the People's Palace I saw people waiting in line for a new murder mystery that had just been published, so as I was feeling guilty about my mother I decided to try and buy one, murder mysteries are her favourite books. So I waited in line to get the book, and at about one o'clock I went home.

BULLDOZER DRIVER. I leave work to get my son from school and I don't go back to work, I go to the Palace Square.

STUDENT 1. There were two camps, army and people, but nobody shooting. Some workers from the People's Palace come with construction material to make barricades. More and more people come, we are pushed together.

DOCTOR. On my way home in the afternoon there was a woman crying because she lost her handbag, the other women comfort her saying, "It could be worse, people were crushed and lost their shoes, don't cry for such a small thing."

SECURITATE. Claudiu Brad, I am an officer in Securitate. In everything I did I think I was right, including the 21. I went to military high school because I like uniforms. My family has no money for me to study but I did well. I went to the Officers School of Securitate and got in the external department, which is best, the worst ones go in the fire service. Nobody knows I am in Securitate except one friend I have since I am three years old. I have no other friends but I like women and recruit them sometimes with clothes. On December 21 I am taking the pulse of the street in plain clothes with a walkie-talkie hidden. My district is Rossetti Place. I report every three hours if the crowd move their position, how could they be made calm, what they want.

SOLDIER. My name is Gheorghe Marin. I am in army from September. My mother is in house, my father mechanic in railway. December I am near airport. They say Hungarians come from Hungary into Romania, we must shoot them. They give us four magazines. Before, we work in the fields, we have one lessons to shoot. 21 we are in trenches, we have spades to dig. We wait something, we don't know what. We don't know what happen in Bucharest.

GIRL STUDENT. I'd planned to go see a movie with a friend but in the afternoon my father said I must ring up and pretend to be ill, then my friend rang and said that she is ill. I wanted to go out and my father said I couldn't go alone. I thought of an excuse — we had to have some bread, so we went out together. There were a lot of people moving from Union Place towards University Place and I heard someone shout, "Down with the Dictator." I was very confused. This was opposed to the policy of the

leading forces. A man came up and asked what was happening but my father pulled me away because he realised the man was a provoker who starts arguments and then reports the people who get involved. My father insisted we go home, I said he was a coward and began to cry. He said if he was single he would behave differently.

BULLDOZER DRIVER. In the square there is much army and tanks. My son is six years old, I am scared for him. I take him home and we watch what happens on TV with my wife and daughter.

STUDENT 2. About five o'clock we heard people shouting "Jos Ceauşescu." My uncle wanted to go home to Cluj. Walking back I noticed it was 99% young people in the square with police and soldiers near them and I thought "That's the end for them." At home we tried to avoid the topic and get it out of our minds.

STUDENT 1. There are vans bringing drink and I tell people not to drink because Securitate wants to get us drunk so we look bad. In the evening we tried to make a barricade in Rosetti Place. We set fire to a truck.

SECURITATE. There are barricades and cars burning in my district, I report it. Later the army shoot the people and drive tank in them. I go off duty.

HOUSE PAINTER. My name is Margareta Antoniu, my work is house painter. I paint the windows on the big apartment buildings. I come back to work just now because I have a baby. The 21, the evening, I come home from a village with my children and my husband says it is happening. We expect it because of Timisoara. He hear tanks and shooting like an earthquake. We are happy someone fight for our people.

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SF PERUSALS