born in the ddr
by jonathan myerson

studio draft

cast

throughout

‘PONY’ PONESKY  band manager and promoter
BETTINA           lead singer in that band
WOLFIE            roadie.tech manager of that band

RUDI               teenager, 18
HANNE              teenager, 19
MONIKA             teenager, 18

LUTZ               from the Stasi
CONNY RUDAT        interpreter from The Artists’ Agency
JON LANDAU         Springsteen's Manager
MARCEL AVRAM       Springsteen's West German promoter

just one scene

WOMAN
WAITER
APPARATCHIK
RECORD SHOP OWNER
FGY MAN
POLICEMAN
HANNE’S DAD
TEENAGER

The four underlined characters are living individuals, everyone else is fictional.
THROUGHOUT, the language everyone is actually speaking is German but here rendered in English and therefore unaccented. So when the characters speak words in the English language (largely song titles and lyrics), they will continue to speak in English but now with a German accent. These accented lines are indicated throughout the script in italics.

The one non-German, American character (LANDAU) speaks English with a clear American accent but he is speaking a foreign language to our German characters. So when the interpreter translates German into English for him, she speaks with a German accent; when she translates his English back into German, she speaks – like all the other German-speaking characters – without any accent.

'PONY' is pronounced with a short I, like 'Ronnie' or 'Johnny', and not like the diminutive horse.

The year is 1988 and the setting throughout is East Berlin. Gorbachev has announced his policy of perestroika and is inviting openness to the West. Erich Honecker, the East German leader, is unimpressed and still sees the West as but seconds from invading his country. The Stasi continues its activities unabated.
SCENE 1.  SUBURBAN STREETS: EVENING.

BETTINA IS EMERGING FROM THE GIG, PONY WITH HER. SHE IS EXPLODING WITH POST-PERFORMANCE EUPHORIA.

BETTINA  Wow. I mean wow. Wow. We nailed it in there! Yes, yes, yes!

PONY  OK, it was a good show.

BETTINA  Good? Good!? The Stones are good. Madonna's good. We were stellar.

PONY  (GENTLE) Shhh...

BETTINA  Buh-buh-buh-buh-BUH. Everybody knows my name, I'm the Hoochie Coochie Man! What a song. It's so...it's just everything I want to be. (AND SHE SCREAMS INTO THE STREET) Yeeees! Everything I want to be!

PONY  Apart from a man.

BETTINA  If I could be Muddy Waters, I'd be a man. I'd be a (THEN LOUD:) the Greatest Man Alive!

DURING THIS, SOMEONE IN THE FLATS ABOVE THROWS OPEN A WINDOW AND SHOUTS DOWN:

WOMAN  People trying to sleep, you know.

PONY  Sorry.

BETTINA  Jesus, what a place. These people. They want to wake up to this? This grey....sameness?

PONY  Shhh. We were lucky enough to get to play. Let's not blow it now.

BETTINA  Always the politician, Pony.
PONY  Somebody in this band has to be.
BETTINA  Is the Manager in the band?
PONY  I love you too.
BETTINA  My band changed this town tonight.
PONY  You've still got a second set to play.
BETTINA  My life may well be downhill from this moment.
WOLFIE  (APPROACHING) Could be worse than that. The mixer amp just sparked.
PONY  What?
WOLFIE  We're working on it. I've sent Erich to get some fuse wire, I think I can bridge the convectors.
PONY  Wolfie, you bridge a mean convector.
BETTINA  And if he can't?
WOLFIE  Acoustic session?
BETTINA  Crap amps, crap venue (STARTING TO SHOUT) crap -
PONY  Cool it, Bette.
BETTINA  Crap arsehole country where we can't even –
PONY  Quiet. Please. I worked too hard to make this gig happen.
BETTINA  This is rock and roll, it isn't a Party Symposium.
PONY  Do you know how long I sat in the FGY offices negotiating tonight? Getting every single non-German song approved?
BETTINA  You are so rock and roll.
WOLFIE  (REFEREEING, AS USUAL) OK, Bette, OK.

PONY  Without me, Miss Joplin, we – you don’t get to play. I make the music happen. Because they don’t want us. And they won’t let anyone else come over here either.

WOLFIE  It's OK. We know.


THE WINDOW OPENS AGAIN:

WOMAN  Do I have to call the police!?

PONY  (TO HER) Sorry, sorry, sorry.

BETTINA  'Comrade'.

PONY  (TO BETTINA) Enough.

WOLFIE  (CAUTIOUS VOLUME) Imagine how many’d come and see....to see – I don't know – U2 or Bruce Springsteen.

PONY  Yeah, Springsteen's totally going to come and play for America’s Arch-Enemy.

WOLFIE  He is in Europe right now. Tunnel of Love Tour.

BETTINA  So ask him, Mr Rock and Roll, Mister I Make The Music Happen – ask him if he wants to add an extra date, in the GDR.

PONY  To see your face if he said Yes.

BETTINA  It's time to prove whether you're in the band.

WOLFIE  Imagine it, Bruce plays Alexanderplatz.
BETTINA Make yourself useful, Pony. Dare to ask.

PONY Why shouldn’t I? OK. I want to see him play. Why shouldn't I be the one to set it up?

AND SLAM STRAIGHT INTO THE OPENING DRUMS OF 'BORN TO RUN'

OVER WHICH

TITLES

AND THEN INTO:
SCENE 2. UNTER DEN LINDEN: MIDDAY

TRAFFIC PASSING.
TWO TEENAGERS ARE WALKING ALONG, SURVEYING THE CAFES.

HANNE (VERY OVERT TOURIST) This place looks nice. Shall we get a coffee? If they have any.

RUDI (WHISPERED) You really want to do this?

HANNE Shhh.

RUDI (WHISPERED) I'm not sure I can keep –

THEY ARE APPROACHING A PAVEMENT CAFÉ

HANNE Hi, there, can we get a coffee? (LIKE THEY MAY NOT HAVE HEARD OF IT) Coffee, yes?

WAITER (PERFUNCTORY) Yes. Sit anywhere.

HANNE We're just visiting for the day – is it possible to pay – I mean, is it OK to pay in our Western Marks? We won't be here long...

RUDI APPALLED

WAITER (NOW MUCH MORE WELCOMING, MUCH PULLING OUT OF CHAIRS) Please, yes, of course. Here, why not this table? Lovely view, all the way down Unter den Linden. Please.

HANNE That's Unter den Linden? I mean, right there?

RUDI EXASPERATED

WAITER Of course. Yes. (GOING) Let me get you a menu.

AS THE WAITER SCUTTLES OFF
HANNE  Look at them, suddenly they can't wait to serve us.

RUDI   "Is that Unter den Linden?" A bit over the top?

HANNE  We're from the West. This is our first visit. How are we supposed to know?

RUDI   And when they bring the bill, just how do we pay in Western Marks? Where are we going to -

WAITER  (RETURNING) Madam. Sir. Today we have a full service offering Café Crème...Milk-coffee...Espr -

HANNE  The whipped cream, is that real?

WAITER  Of course. From our collective farms in -

HANNE  I prefer the canned. You know, the squirty. It's just what we're used to. American style. Maybe give us a moment?

WAITER  Of course.

ONCE HE'S GONE:

RUDI   This is shit.

HANNE  It was your idea.

RUDI   Monika said you'd be like this. All....brash.

HANNE  It's your Granddad's map. You got the West Berlin bag.

RUDI   I just wanted to be...I just wanted to walk around, feel the different way people look at you. 'You're from the West, you do whatever you want.' I didn't think we'd....rip off a café.

HANNE  But you did want to pick up girls.

RUDI   (OUTRAGED) That is – !
HANNE

Spend the whole day with Kristin or Katja, ice creams under the TV Tower and you tell her about your Adidas and your Sony and dad’s Mercedes and then, one last deep-tongue snog and sorry, sorry, sorry, got to be back in the West by midnight, kiss, hug, kiss, kiss, maybe next time.

RUDI

That would be –

HANNE

Me too.

RUDI

Fat chance.

HANNE

I'm from the West. Why not? I'm suddenly twice as sexy.

RUDI

You think twice is going to be enough?

HANNE

Or are you saving yourself for Monika?

RUDI

She's – Monika – she's like, she's my sister.

HANNE

And now she's just all grown-upsy. You just need to -

BUT RUDI ISN'T LISTENING. HE IS LIVING THE DREAM:

RUDI

God, imagine, though, imagine if we were. We walk around, we really are day-trippers, and then we go back to West Berlin, you and me, and we live on the same street, our families, somewhere like HansaViertel.

HANNE

I want to be down near the Zoo.

RUDI

OK, Tiergarten, I'm not fussed. We go back to my place, take coffee upstairs, we put on a record, we –

HANNE

*Viva Hate*. I want Morrissey.

RUDI

*Rattle and Hum*, that's what we want.

HANNE

How do we know, we haven't heard either of them?

RUDI

*The River*. Can we settle on that?
HANNE          Deal.
RUDI           Bruce starts singing.
HANNE          Except Monika's going to insist we listen to Duran. Or Madonna.
RUDI           We ignore Monika. We put the needle down and it's (NOT LOUD) Pim Bop brrrup-derrup de dup dup, dah dum dum dum dum dum dum dum dum dum, dah dum dum dum dum dum dum dum dum dum dum dum dum, yeah, (HE IS DOING THE INTRO TO HUNGRY HEART:) dah dum dum dum dum dum dum dum dum dum dum dum dum dum dum dum, dummmm, dummmm... (IN GERMAN ACCENT NOW BECAUSE THEY'RE SPEAKING/SINGING ENGLISH, AND SEMI-SOTTO VOCE) Got a wife and kids in Baltimore Jack,
RUDI & HANNE   (NOT LOUD) I went out for a ride and I never went back
Like a river that don't where it's flowing
I took a wrong turn and I just kept going.
Everybody's –
WAITER         (APPROACHING) Can I get you anything?
RUDI & HANNE   - got a hungry heart.
RUDI ALONE     Everybody's got a hungry heart.
WAITER         I don’t think we have -
HANNE          (STANDING) Maybe we won't, you know. Come on, 'Rudolf'.
RUDI (QUIETER)  Lay down your money and you play your part
Everybody's got a hungry heart.
HANNE          Thanks. Sorry.

NOW THEY ARE STANDING AND WALKING AWAY.
RUDI  You know what...

HANNE  What?

RUDI  (SPOKEN) Everybody needs a place to rest.

HANNE  Everybody wants to have a home.

RUDI  But why's it got to be this one?

CUT TO:
SCENE 3. PARTY OFFICES. DAY.

PONY HAS ARRIVED TO MAKE HIS PHONE CALL.
THE OFFICIAL IS BORED, UNINTERESTED, FILLING OUT THE FORM.

APPARATCHIK Name of correspondent?
PONY We're phoning, yes?

APPARATCHIK For overseas calls, we call them 'correspondent'.
PONY Avram. Marcel Avram.

APPARATCHIK Av...
PONY A – V – R – A –

APPARATCHIK M, yes. Profession?
PONY Music Promoter.

APPARATCHIK Promoter?
PONY He arranges concert tours.

APPARATCHIK 'Avram.' Jewish?
PONY I have no idea.

APPARATCHIK Frankfurt-am-Main 481667?
PONY Yes.

APPARATCHIK And ten minutes duration, yes?
PONY Fifteen minutes. Twenty? I don’t know how it's going to go.

APPARATCHIK Chit here says to allocate ten.
PONY What if he's not there? What if they have to go and get him? And then by the time he gets -

APPARATCHIK (PAPER) "Please afford the Comrade a ten-minute telephone connection to Frankfurt."

PONY Do you know how long we spent setting up that sound system?

APPARATCHIK I'm sorry?

PONY Two days. Collect the equipment, drive it to Breslau, set it up, hang around, take it down again, drive it back. For one speech.

APPARATCHIK Most of us would be honoured. To assist Comrade Honecker. An important address to the Free German Youth.

PONY (PULLING IT IN) I was. It was an honour.

APPARATCHIK Good.

PONY I'm just saying...if maybe, you need to stretch your legs –

APPARATCHIK I don't.

PONY If you need to - (HE LOOKS AROUND) - fetch a new typewriter ribbon.

APPARATCHIK I have a secretary.

PONY Get something for supper tonight...

APPARATCHIK My wife cooks. We're having soljanka. She does it with leberwurst.

PONY PULLS THE CASSETTE OUT OF HIS POCKET AND SLAPS IT DOWN ON THE COUNTER, RESIGNED: IT'S WHAT THE MAN WAS STONEWALLING FOR.

PONY Maybe you could listen to this during supper then?
APPARATCHIK  (PICKING IT UP, REVERENTIALLY) Is this...?

PONY  The one with Brown Sugar and Wild Horses.

APPARATCHIK  (ALMOST IN AWE) This is – is this the American release?

PONY  Dutch actually. See that coding number on the case there. Otherwise identical.

APPARATCHIK  I just need to...

HE OPENS HIS DESK DRAWER, Hides the CASSETTE, AND SLAMS IT HASTILY SHUT AGAIN. LOCKS IT.

APPARATCHIK  (STANDING) Dial zero for an outside line. I might have to slip out. Just for a few minutes. You can have too much leberwurst.

CROSS-MIX INTO:
SCENE 4.  ON THE PHONE.

PONY  ...Sorry, no, I know it's a kind of big, out-of-the-blue thing we're asking –
➤ It's just my people –
➤ Sorry, sorry, sorry – he's said he wants to? When?
➤ (CONFUSED) But we hadn't asked – has someone else, has someone already been in touch with Mister Springsteen?
➤ But he wants to?
➤ (BAFFLED) He didn't play here in eighty-one.
➤ I see – just a visit - and ever since then he's - ?
➤ The twentieth, you say?
➤ Hang on, hang on, let me find a pen.

PONY SCRABBLES ON THE DESK
➤ Or the nineteenth, hang on, let me just -
➤ Sorry, I had no idea – I thought we'd be talking, asking and I'd be making my case....
➤ No, no, it's alright, there's a pen right here.
➤ And if my people can't do the –
➤ You're right, we'll do any date. Nineteenth or twentieth.
➤ Thank you, Mister Avram.
➤ Marcel.
➤ Yes, that's my Dad.
➤ That's right, 'Everyone Sings'. 'With A Heart'. He did all those shows.
➤ I'll tell him.
➤ No, management's my thing. I'm not the sort to get up there and –
➤ Right. Nineteenth or twentieth. Got it.
➤ Thanks. 'Bye.

HE PUTS THE PHONE DOWN. HE REALISES WHAT HE'S DONE:

PONY  Jesus Christ. Oh my Jesus Christ.

CUT TO:
SCENE 5. RECORD SHOP: BACK ROOM. DAY.

THE SHOP OWNER CLOSES THE DOOR. TURNS THE KEY IN THE LOCK. OUT FRONT, GDR ROCK IS PLAYING OVER THE SPEAKER SYSTEM. THEY AREN'T WHISPERING, BUT IT'S DISCREET.

SHOP OWNER OK, I've got the Live Album.


SHOP OWNER (WARNING THEM) It's expensive.

MONIKA How much?

SHOP OWNER What have you got?

RUDI OK. OK. (UNLOADING HIS RUCKSACK) I've got chocolate.

SHOP OWNER There isn't enough Toblerone in all Switzerland, kid. We're talking a Springsteen triple.

RUDI And I got *Johnny Walker.*

SHOP OWNER Or in Scotland.

MONIKA Come on, two bottles of genuine Scotch. Five bars of Suchard, two with hazelnuts.

SHOP OWNER I thought you people could pay something genuine. (MOVING BACK TO THE DOOR) I've got a business to run here.

HANNE You mean me. Don't you?

SHOP OWNER There are four of us in here. Only one of us has a father in the party, only one of us gets to live up by Leninplatz.

HANNE How do you know?
RUDI  Come on, Hanne, people know things.

SHOP OWNER  Do you want this album or not?

A MOMENT
THEN HANNE PULLS IT OUT.

HANNE  A hairdryer. (ACCENTED:) Morphy-Richards. Three settings and a diffuser comb attachment.

SHE PUTS IT ON THE COUNTER.

SHOP OWNER  That's a start. Good start.

RUDI  Look at it. It's beautiful. Look at that moulding. Three settings?

HANNE  (PUTTING THEM DOWN ON THE COUNTER) And Camel. Ten packs.

SHOP OWNER  American?

HANNE  Where else do Camels come from?

MONIKA  Arabia?

A MOMENT.
HE OPENS A DRAWER, EXTRACTS THE ALBUM.
PLACES IT DOWN, CAREFULLY.

SHOP OWNER  It's boxed. Seal unbroken.

HANNE  We have a deal?

SHOP OWNER  The whisky as well.

RUDI  One.

MONIKA  (SEMI-PRIVATE) Hanne, what happens when your Dad finds the cigarettes are gone?
HANNE What do I care?

SHOP OWNER IS MEANWHILE STASHING THE HAIRDRIER AND CIGARETTE CARTONS.

RUDI The way he – last time, you were covered in –

HANNE I'm not scared of him. If he thinks, if he thinks that's socialism, that's - let him do what he wants.

SHOP OWNER Ladies, ladies, can I get back to the shop? Work to do. You got a bag?

RUDI Right here.

RUDI FLIPS OPEN A PLASTIC CARRIER BAG


RUDI Imagine what it'd be like...

SHOP OWNER What?

RUDI To hear him, to be there, to be right there, in that crowd there. You know, to've been there. With him on stage. The E Street Band.

SHOP OWNER Keep imagining, kid. This is as close as you're ever going to get.

CUT TO:
SCENE 6. FREE GERMAN YOUTH: MEETING ROOM. DAY.

PONY (WITH BETTINA AND WOLFIE ALONGSIDE) HAS STARTED MAKING HIS PITCH TO THE PARTY FUNCTIONARY.

FGY MAN But we already had this other man singing, what was his name?

LUTZ Bryan Adams, comrade.

FGY MAN That was very successful, yes? The children all came to that concert instead of trying to listen to the Fascist propaganda.

BETTINA (SOTTO V) Not to mention the busloads of police.

FGY MAN The children were happy. And before, they went to this other one. Mister Cock.

LUTZ Cocker. Joe Cocker.

PONY Bruce Springsteen is bigger than all of these put together. Ten times bigger.

FGY MAN Can we afford him? These Western millionaires often expect —

LUTZ Reparation is not the stumbling block, Comrade.

FGY MAN Mmmm?

LUTZ There are bigger problems.

LUTZ HOLDS UP 'BORN IN THE USA'

LUTZ This record cover, this is Mister Springsteen's posterior, yes?

BETTINA Well....
LUTZ This background, a clear reference to the Imperialist flag. The red stripes. The blue of the jeans trousers.

PONY That's right.

LUTZ Comrade Minister, the man is a hero of the Capitalist world.

BETTINA He's a critic of it.

LUTZ (CONTINUING) We need only look at the songs on this LP. *Born In The USA*. Imperialist chauvinism. *Independence Day* – a hymn to the big fascist holiday. *Cadillac Ranch* – capitalist marketing. *Racing In The Street* – negative-decadent and exceptionally dangerous.

BETTINA I'm guessing you've never heard of Martha Reeves?

PONY Shhh.

BETTINA Or listened to a single word of his lyrics?

PONY Please, Bette.

FGY MAN And this is....?

PONY Bettina, my....publicity advisor.

FGY MAN Really?

BETTINA Let me ask you, Mister...

LUTZ Major Lutz. And as it happens I have listened to all this man's lyrics. Though I would hardly call them poe -

FGY MAN Major. Tell me about this man's songs, what are they about?

LUTZ All about girls and boys and cars. The girls he is not polite about. He boasts that they are not beauties!

BETTINA And the 'boys'?
LUTZ

Mostly they're boys with cars, boys in trouble, boys who –

BETTINA

They're working boys. That's his people. The workers. The peasants.

WOLFIE

They have peasants in America?

PONY

The people who are downtrodden by capitalism. The people who've been raped by the Military-Industrial Complex.

BETTINA

The ones who were born down in a dead man's town.

PONY

The ones who had a brother at Khe Sanh – they're still there, he's all gone. He acknowledges the inevitable victory of the VietCong.

WOLFIE

He's working on the highway, laying down the blacktop. Working on the highway, all day long I don't stop. This man is like a Stakhanovite.

LUTZ

This man, this character is in prison. He's in a prison work gang.

WOLFIE

(STILL SINKING IN) That's what it means?

BETTINA

How long did you think Marydresswaves was a girl's name.

LUTZ

'Born in the USA' is a hymn to America and everything American. (TO FGY MAN) Comrade Secretary, the Ministry of State Security is strongly opposed to this man being allowed to -

PONY

Springsteen's songs are about the sufferings of the American working man. We believe our citizens will respond to that.

FGY MAN

(CONFUSED) Then why does he call his record 'Born In The USA'? Sounds deeply patriotic.

BETTINA

The song – the song with that name – it’s ironic, it's about the failures of the system.
FGY MAN  (TO LUTZ) Is this true? The collapse of capitalism?

LUTZ  I very much doubt it, Comrade Minister. President Reagan quoted the song. He is a friend of the warmonger president, so I really don't think -

PONY  I don't know about...(IT'S SLIPPING AWAY FROM HIM)...I haven't ever heard that...(OK, LAST CHANCE:)...But he's also a friend of Nicaragua. A good friend of the revolutionary government.

FGY MAN  We don't have any record of this. Do you?

PONY  In fact, he is a strong critic of his President's opposition to the Sandinista Revolution and so he has donated heavily to Nicaragua. Sent them a printing press. We have heard.

LUTZ  We have no intelligence to indicate anything -

BETTINA  (SOTTO) Pony?

PONY  (CONTINUING, BECAUSE HE HAS TO NOW) Which is why we propose that the entire concert be in aid of Nicaragua.

BETTINA  (CATCHING UP) A Concert for Nicaragua. We think it should be called.

WOLFIE  A Heart for Nicaragua.

BETTINA  Free German Youth Organisation presents A Heart For Nicaragua.

PONY  What a way to kick off the Summer of Rock!

FGY MAN  Mmmm.

PONY  Yes, yes, and all funds from ticket sales – after staging costs – will be donated to the Karl Marx Hospital in Nicaragua City.

BETTINA  Managua.
(ROLLING WITH IT NOW) In fact, it was Mister Springsteen who suggested it. A Nicaragua Benefit as an act of Anti-Imperialist solidarity.

FGY MAN This is different. Interesting. (TO LUTZ) Isn’t it?

LUTZ (ALWAYS AGREE WITH THE SECRETARY) Yes. Very. Changes everything.

FGY MAN Good North German name, after all.

LUTZ And Anti-Imperialist statement from a friend of Reagan.

FGY MAN Then....yes. Arrange it.

PONY Thank you.

FGY MAN Major, I want you involved now, in every element. We'll have you assigned, State Security can spare you for a few weeks.

PONY We're happy to make daily reports to -

FGY MAN I think it would be better if Comrade Lutz joined your unit on a permanent basis. It will save you time. And you like this rock and roll music, don't you, Major?

LUTZ (HE DOESN'T) Comrade.

FGY MAN I saw you’d written down all the words. You’re a fan.

LUTZ Comrade Secretary.

CUT TO:
SCENE 7. TEENAGE BEDROOM. EVENING.

THEY ARE LYING ON THE FLOOR OF MONIKA'S ROOM
SPRINGSTEEN IS PLAYING ON THE RECORD PLAYER.

MONIKA Of course he's Stasi.

HANNE What did he say?

MONIKA He got us all into the classroom and said it was our duty. That the Imperialists are ready to invade. That Gorbachev is encouraging them.

HANNE Encouraging them?

MONIKA Moscow is weak, he said. So Reagan will think he can invade us. And so we should all sign up for extended military service.

HANNE They can piss off. They're Nazis.

MONIKA It's OK for you.

HANNE (SURPRISE) What?

MONIKA You, your father, you're going to university.

HANNE I don't want to. He can go screw himself.

MONIKA They won't dare not give you a place at university. And they'll assign me to a plastics factory or a pig –

RUDI BURSTS IN, YOWLING, HIS WORDS TRIPPING OVER HIMSELF:

RUDI He's coming! He's playing! He's coming here! (THEN BACK ALONG THE CORRIDOR, BREATHELESS:) Yes, everything's fine, Missus Schneider, thank you. (BACK INSIDE, AS HE SHUTS THE DOOR) Bruce is coming! Here!
MONIKA (UNFUSSED) Another Rudi wind-up.

RUDI No, no, no, they just announced it. Bruce Springsteen and the whole E Stree – Weßensee, nineteenth of July

HANNE Have you been on the Blue Vomit again?

RUDI Turn on the radio. DT64. It's all they're talking about.

RUDI WHIPS THE NEEDLE OFF THE RECORD.

HANNE Careful. That cost me my Morphy Richards.

RUDI IS MEANWHILE TUNING THE RADIO TO THE RELEVANT STATION. HE FINDS 'CANDY'S ROOM' PLAYING.

RUDI See? See?

MONIKA Are you actually serious?

RUDI It's not a wind-up. It's announced. He's playing here three days before he plays the West. I'm not lying.

HANNE (SWAYED) You're not, are you?

RUDI Please!

MONIKA My God, my God, my great and glorious God. Thank you. Thank you, thank you, God.

HANNE This is just...this is....

THEY CONTINUE TO LET IT ABSORB.

THEN:

HANNE How the hell are we going to get tickets?

RUDI Ask your Dad?

HANNE As if.
HANNE They'll all go to party people, the FGY people, the ones who go to Pioneer Camp. All that shit.

RUDI So we'd better start going, hadn't we?

HANNE It's only three weeks.

RUDI For three weeks, we're going to be the best communists in the entire German Democratic Republic. We're going to make Honecker look like a counter-revolutionary. By the end, they're going to be begging us to take three of their tickets.

CUT TO:
SCENE 8. WEIßENSEE: RACING TRACK.

PONY, BETTINA, WOLFIE AND LUTZ ARE WALKING ACROSS THE GRASSY SPACE

WOLFIE It's not small.

PONY They used to have cycle races here, right?

LUTZ It's perfectly adequate.

PONY We'll need a bigger stage. Four-man horn section, backing singers. It'll need levels, banking.

LUTZ What do we gain by making these Americans appear any more important than – ?

WOLFIE We're putting on a show here, comrade.

PONY There's no point in inviting the man called The Boss and then treating him like a servant.

LUTZ Is there something wrong with service? (SERIOUS: THIS IS A THREAT) All work is equal, makes us equal citizens.

PONY Sure. I meant...of course....

WOLFIE (SAVING PONY) I was talking to this mate of mine, he does – you know, when they need to put up a quick bridge across the autobahn.

PONY What?

WOLFIE They've got some spare sections. We use them to make the basic structure, full lighting rig over the top. Then bunk in reinforced side sections.

PONY Get them.
LUTZ        What’s that, there?
PONY        Where?
LUTZ        On the slope behind.
PONY        Petrol station.
WOLFIE      No pyrotechnics then.
LUTZ        (PAPERS) The pro forma doesn’t list fireworks. Nothing like that has been requested.
WOLFIE      It’s not what you plan, it’s what happens. These are *happenings*, man.
LUTZ        I cannot approve anything that has not been scheduled.
PONY        We understand, everything will be written into the -
LUTZ        (LUTZ IS DRY, BUREAUCRATIC, BUT THIS IS WHAT MAKES HIM SCARY) I have approved Schedule A. If you require further elements, an additional Schedule must be lodged with the Ministry of State Security at least seventy-two –
PONY        The video screen - about there, do you think?
WOLFIE      About a hundred metres, less than half way back. Then two more screens, smaller, on each side.
LUTZ        I have approved one screen.
WOLFIE      We’re going to need three.
LUTZ        The Committee approved a budget which secures a surplus of forty percent for the Nicaraguan comrades. I cannot permit any -
PONY I was thinking, actually, Major, two big Heart For Nicaragua banners, down each side of the stage. That way, the whole thing, the whole picture is about our brothers in Managua.

LUTZ Yes. That's possible. Good.

PONY Across the top, Free German Youth presents Bru –

BETTINA (APPROACHING) Guys, guys! Come look at this.

PONY Is that the poster?

BETTINA Straight off the press.

BETTINA FLAPS IT OUT STRAIGHT FOR THEM TO SEE.

LUTZ Is this really – the way he's standing, they feel that's attractive? The youths?

WOLFIE It's how he stands.

LUTZ It seems disrespectful.

PONY Let's get them up, all over town.

BETTINA We only did two thousand.

LUTZ We don't want them causing litter.

PONY Comrade, that will not be the problem.

CUT TO:
SCENE 9. PLATTENBAU STAIRCASE. DAY.

RUDI IS APPROACHING

HANNE What did you get?

RUDI Three bottles. And an old Vita-Cola can. Mostly rust.

HANNE Why was anyone keeping that?

RUDI Maybe it was the best can he ever drank. What did you get?

HANNE This old guy offered me this huge box of old newspapers.

RUDI Fantastic.

HANNE Which he had used for his cat.

RUDI You can still recycle it. ...Can't you?

HANNE You're going to carry the world's heaviest box of feline toilet paper to school?

RUDI They do it all by weight. (STANDING) What number was he?

HANNE Floor below top.

RUDI (TOO FAR) Shit.

HANNE So two old torn shirts, one blanket, and this coat.

RUDI Is that Wehrmacht?

HANNE Looks to me.

RUDI Is it safe to recycle? Won’t it infect the People's Army with fascist wool?

HANNE We haven't got enough, have we?
RUDI        It's not about the amount. It's about being good pioneers. It's about recycling for the Free German Youth.

HANNE      It's about getting us to do their cleaning up while they – it won't get us tickets, Rudi. It's too late.

RUDI        You want to give up? You really want to let Bruce play Berlin and –

HANNE      We went to the FGY Graduation Ceremony. We cheered so loud.

RUDI        You made a speech.

HANNE      It still wouldn't make a difference. They've seen us in our Levis. They've seen the way we dance. Your leather jacket. They're never going to let us buy tickets.

RUDI        You could ask your Dad.

HANNE      That – (ROLLING UP HER SLEEVE) - that was the chair, when he kicked it at me. (SHE IS SHOWING HIM HER BRUISES). That's where the door caught my wrist. That was a saucepan, no, a colander.

RUDI        OK. OK.

A MOMENT, THEN:

HANNE        Where's Monika?

RUDI        She took a load into the school. Said she had to see someone.

HANNE      On a Saturday?

RUDI        I don't know.

HANNE      She's skiving.

RUDI        Monika? Monika never –
HANNE  I don't blame her. She does actually prefer Michael Jackson. She's only doing this for us.

RUDI   That's rubbish.

HANNE  And to be with you.

RUDI   What?

HANNE  You keep pretending you haven't noticed?

RUDI   Monika and me, it's never going to...

HANNE  She's too polite. You're both too bloody polite.

MONIKA (SWINGING THROUGH THE MAIN DOORS) You talking about me again?

HANNE  We talk of little else.

MONIKA (HANDING SOMETHING TO EACH OF THEM) One for you. You owe me twenty marks. One for you. You also owe me twenty marks. And together you owe me, well, everything.

RUDI   (GOBSMACKED) Where did you get these?

MONIKA  I bought them.

HANNE  Who let you buy them?

MONIKA  Frau Bronfman.

HANNE  What the f – how come?

RUDI   Bronfman – she hates us.

A SILENCE. SHE IS LETTING THEM WORK IT OUT...

HANNE  You total idiot. You complete arsefaced moron.
MONIKA  After three years, I get to go to Potsdam University or Tech Dresden. They might even let me study something I want.

HANNE  Three years in the army? Three whole years? Is this because you think me and Rudi -?

RUDI  (STILL DOESN’T GET IT) You did what?

HANNE  She signed up, for officer training.

RUDI  You! Monika!

MONIKA  What does it matter? It’s a tiny extra bit of time.

HANNE  It’ll be like prison, except worse.

MONIKA  We’re all in prison, Hanne. We’re all trapped here. So, I’m going to make the best of it. I don’t have connections. I’ll do it the hard way. Meantime, this is our reward.

MONIKA  We’re going to go to Weißensee. We’re going to have the best day of our lives. And that’s going to keep us going, keep me going for three years, for as long as it takes. Yes?

SHE WAITS

MONIKA  Yes?

HANNE  Yes.

RUDI  Yes.

MONIKA  Come here.

THEY EMBRACE.

MONIKA  I love you both.

HANNE  (FROM INSIDE THE EMBRACE) But Rudi a bit more than me, yes?
RUDI   Hanne!

HANNE   I'm sure he'll wait for you.

RUDI & MONIKA   Shut up!

CUT TO:
SCENE 10. WEIßENSEE. MIDDAY.

IN THE BACKGROUND, THE STAGE IS BEING BUILT.
PONY IS GIVING ORDERS.

PONY Yes, we do need these cables covered. There's a whole bloody petrol station there. How will it look of the Workers and Peasants State burns Bruce Springsteen to a crisp?

CONNY Excuse me.

PONY (IMPATIENT, HASSLED) Yes?

CONNY I'm sorry to interrupt.

PONY (THE SPIEL) I don't have any tickets. I don't know anyone who does. I can't tell you who -

CONNY I'm from The Artists Agency.

PONY (STILL NOT BELIEVING) I understand, I don't blame you for trying but –

CONNY Here's the contract they just sent through. It's Mister Springsteen's contract. From Mister John Landau.

PONY TAKES THIS IN. SHE'S FOR REAL.

PONY Why aren't you forty-eight and wearing a brown suit?

CONNY I'm artist liaison.

PONY Why aren't you at least a man?

CONNY This contract. My Director General's having kittens.

PONY I told Avram, it's got to be Meissen china or a piano. Or cameras, we can get them each a nice Leica.
CONNY  He doesn't want anything like that.

PONY   That's all we've got.

CONNY  I mean he isn't expecting payment. Any amount. Of any kind.

PONY   Nothing?

CONNY  I've read those pages to my boss. I've double-checked it. We pay for the stage, the accommodation, that's it.

PONY   (THE EDGE OF EXASPERATION) So what's the problem!?

CONNY  Look at this thing. (RIFFLING PAGES) The whole contract. What's that, three centimetres thick? In English!

PONY   Bedtime reading.

CONNY  Mister Landau is saying he needs it back, signed, tonight. Or no concert. But my boss says he has to check it all, doesn't know what else could be in here. Riders. Copyright. Insurance.

PONY   You go back, tell him: check the date, one; the time, two; and the place, three. And if that's all good, he's getting the best deal since Lenin played Finland Station.

CONNY  What if there's something in there that – ?

PONY   No signature, no concert. What's he going to tell the Party then?

CONNY  This isn't how we ever -

PONY   They've already sold a hundred thousand tickets. You going to stand in Alexanderplatz issuing refunds?

CONNY  If that's...I shall inform him of exactly what you said.

PONY   And tell him I want you assigned as interpreter. Be back here in forty?
CONNY Me?
PONY What's your name?
CONNY Conny. I don't know if he will let me -
PONY Want to meet Bruce Springsteen?
CONNY I have to sort childcare and –
PONY I need someone to show the Boss round Berlin.
CONNY Give me fifty.

CUT TO:
SCENE 11. STREETS: NIGHT.

THEY ARE MOVING QUIETLY, CAREFULLY. DISTANT, SPORADIC, NIGHT-TIME TRAFFIC. SOMEONE IS CARRYING A BUCKET OF WATER. RUDI KICKS A TIN CAN.

HANNE Shhh.

RUDI That's right, did it on purpose.

MONIKA We'll get that can on the way back.

RUDI Monika!

MONIKA Two pfennigs!

HANNE Shhh. Both of you.

RUDI OK, here. Like I told you.

THEY STOP AND LOOK DOWN AN ECHOING TUNNEL UNDERPASS.

MONIKA Look at them, hundreds of them.

RUDI Sixteen. Not including the one that's torn across his face, third from the end.

HANNE One each, that's all we're doing.

MONIKA One each is all we need.

RUDI Give me the scraper.

MONIKA I'll do it.

RUDI I can do it.

MONIKA Who gets top marks in modelcraft? Every single time.
RUDI   This isn't anything like -

HANNE  Shhh, give it to Monika. You'll just shred it.

MONIKA Come on, you two, one each end, look out.

RUDI    We'll each do our own, swap over.

HANNE  Jesus, it's kindergarten all over again.

MONIKA Can we get on with it? Wet it down.

RUDI SPLOSHES THE SPONGE INTO THE BUCKET AND WIPES IT DOWN.

HANNE  Bit more. Properly wet.

HE DOES IT AGAIN.

HANNE  Come on.

SHE TAKES THE SCRAPER TO THE POSTER AND STARTS TO EASE IT OFF THE WALL.

RUDI    (URGENT) Careful, you're going to tear it.

MONIKA If I tear it, it's mine.

RUDI    Like I said, we'll each do our own.

MONIKA (CONCENTRATING ON HER SCRAPING) Shouldn't you two be on lookout?

HANNE  What's that noise?

RUDI    See? You've torn it already.

MONIKA It's really sticky here. It's really bonding to the mortar.

RUDI    Slowly. Do it slowly.

MONIKA Needs to be wetter.
HANNE (LISTENING) There's definitely something – shhh, stop.

MONIKA STOPS SCRAPING.
THE MID-DISTANCE SIRENS ARE NOW UNMISTAKEABLE.
ALBEIT GETTING CLOSER WITH EVERY SECOND.

RUDI Shit.

MONIKA It's not for us. Someone in Hellersdorf just farted during the Internationale.

HANNE Let's just wait till they go past.

MONIKA They're hardly going to send squad cars for us.

RUDI The Great Poster Theft of Eighty-Eight.

HANNE Shhh.

THE SIRENS ARE NOW COLOSSALLY CLOSER.

RUDI (HALF PRAYER, HALF...) They're going past. They're going down Schönhauser, they're turning left on –

AND NOW THE TWO POLICE CARS SKID TO A HALT AT THE END OF THE TUNNEL.

HANNE Bollocks.

RUDI Shit, shit, shit, shit.

MONIKA Quick. This way!

RUDI (HE'S FORGOTTEN) The bucket!

HANNE Sod the bucket!

THEY SCOOT OFF TO THE FAR END OF THE TUNNEL.
AND THEN SKID TO A HALT.
MONIKA    Shit, they’re here too.

THEN, ECHOING DOWN THE TUNNEL

POLICE    Stand still. Don't move. Drop the knife.

MONIKA    (QUIETLY) It's a wallpaper scraper.

RUDI       I don’t think that's the point.

CUT TO:
SCENE 12. EMERGING FROM THE POLICE STATION: DAWN.

THE THREE OF THEM ALLOW THE DOORS TO SWING SHUT BEHIND THEM.
AND THEY WALK SLOWLY DOWN THE FRONT STEPS.

MONIKA  You shouldn’t’ve asked for the bucket back.

RUDI  What are they going to do with it?

MONIKA  You just don’t get it, do you?

RUDI  It’s my mother’s favourite.

HANNE  Who has a favourite bucket?

MONIKA  I think we should stop complaining. They’ve let us go, haven’t they? Very few bruises. A bit where the cuffs rubbed. And no report to the school.

HANNE  (WTF?) Monika!

MONIKA  What?

HANNE  (DUHH) They confiscated the tickets. They Took Our Springsteen Tickets. The People’s Police have our tickets.

MONIKA  They were evidence. It’s our fault.

HANNE  Monika? What is wrong with you?

MONIKA  What?

HANNE  (GET REAL) They’re not in an evidence bag any more.

MONIKA  (PUTTING IT TOGETHER) They wouldn’t do that.
HANNE That's why let us go. That way there's no paperwork and three party goons get to go to Weißensee and be the first GDR officers to ever be born in the USA.

MONIKA Arseholes.

AND IT IS REALLY SINKING IN NOW: NOW THEY'RE OUT OF DANGER FROM THE POLICE, THE ONLY THING THAT MATTERS IS THE LOSS OF THE TICKETS.

RUDI Arseholes.

HANNE We're not going.

MONIKA We're not going to see Bruce.

CUT TO:
SCENE 13. GRAND HOTEL: FOYER. MID-AFTERNOON.

PONY, WOLFIE AND BETTINA ARE CLUSTERED IN A CORNER OF THE FOYER, WATCHING SPRINGSTEEN SITTING IN THE FOYER, TRYING TO FIND THE NERVE TO GO OVER.

PONY We can't just walk up to him.

WOLFIE Why not?

BETTINA You’re sure that's him?

PONY What?

BETTINA I thought he'd be...well, bigger.

WOLFIE Me too. I got to say.

BETTINA And he's just sitting there, like he's anywhere, like he's anyone.

PONY We promised them a working class hero. Come on, I'll speak first.

THEY ARE CROSSING THE HOTEL FOYER
THEY WHISPER TO EACH OTHER AS THEY GO:

WOLFIE The redhead, that's his wife?

PONY Patti Scialfa, sings in the band.

BETTINA She does a bit more than that, I reckon.

WOLFIE Never trust a redhead.

PONY Shh. (A FEW APPROACH-COUGH AND THEN:) Excuse me, Herr Spr -

BUT THEY ARE INTERCEPTED FROM THE SIDE:
LANDAU  (CALLING OUT, APPROACHING ACROSS THIS) Mister Ponesky, right?

CONNY  (WITH LANDAU, TRANSLATING) This is Mister Landau.

PONY  Mister Landau. Welcome to Berlin. Call me Pony.

CONNY  (TRANSLATING) Welcome to Berlin. Please call me Pony.

LANDAU  Pőny.

AVRAM  Pőny.

LANDAU  Pőny. OK.

CONNY  And this is Mister Avram.

AVRAM  You bought your own pen yet?

PONY  I’ve got three. This ball-point and a -

LANDAU  We have a problem.

CONNY  (TRANSLATING) There’s a problem.

LANDAU  Have you got a ticket for the show? Can I get one?

CONNY  (TRANSLATING) He’d like a ticket for the show.

PONY  (JOKING) That’s what everyone asks me!

WOLFIE  I’ll get one.

AVRAM  Thing is, this guy - see there? - the TV journalist, he just asked Bruce to comment on the situation in Nicaragua.

LANDAU  OK, we get used to some pretty crazy questions but then he explains and says this is a concert in aid of –
A journalist asked about Nicaragua. And Mister Landau got confused and –

Here. Here's a ticket.

See, this is the problem. Right here. 'Konzert für Nikaragua'. See? I know that much German.

The problem is here. Where it says Concert for Nicarag –

This is not what we agreed. Was not remotely in any contract I issued or signed.

(WOLFIE BACK IN) You didn't tell them? Pony!

If I could explain, Mister Avram, Mister Landau – is that a German name? If so, good to welcome you back – anyway, this isn't anything. This Nicaragua thing.

(TRANSLATING) Welcome back to Germany and this can be ignored, the Nicaragua element.

Thing is, we don't do sponsorship. Not ever.

(TRANSLATING) We never allow sponsorship. Never.

It's quite normal, here in the GDR, all concerts and exhibitions and things like that, they all have to have some kind of message nailed onto them. Peace or world friendship or -

(TRANSLATING) It is customary in the People's Republic for every event to -

This was not in the contract.

Pony, you complete idiot.

The only thing that wasn't – that was quite a contract you sent over!
CONNY  (TRANSLATING) *That was a substantial contract which you sent.*

BETTINA  (OVER CONNY) I don’t feel this is the time for jokes.

LANDAU  You know, Bruce, he was born in the USA, but I've got to tell you, I wasn't born yesterday.

CONNY  (TRANSLATING) Mister Springsteen was born in the United States of America but he was not born on -

PONY  You see, (THINKING ON THE HOOF) you see, it's just like sponsorship in your country. Like you’re being sponsored by Coca-Cola or McDonald's. You take it for granted. Same here, Nicaragua, Vietnam, Sputnik. 'Snothing.

CONNY  (TRANSLATING) *It's no different from sponsorship in America, such as Coke or McDon -*

LANDAU  You know how much Chrysler offered to use Born in the USA on their ads? Twelve million, they went up to.

CONNY  (TRANSLATING) Chrysler Corporation made us an offer for Born in The USA in advertising. It was twelve mill -

PONY  See? Chrysler, exactly, it's just like that - sponsorship. No-one thinks Mister Springsteen drives a Chrysler, do they?

LANDAU  We turned it down.

CONNY  (TRANSLATING) We refused.

THIS BRINGS IT TO A HALT.
THEN, CALM, STRAIGHT:

LANDAU  We don’t do messages. We don’t do endorsement. We don’t do sponsorship.

CONNY  (TRANSLATING) We do not allow messages. We do not allow –
BETTINA (TO CONNY) We got it.

CONNY STOPS.
A MOMENT.
THEN, A SPARK OF GENIUS:

PONY It's only on the tickets. There's nothing else. It's just on the tickets.

CONNY (TRANSLATING) *This is on the tickets only. Nowhere else.*

BETTINA (ONLY TO PONY, DISCREET) Whaaaaat?

LANDAU Nothing at the venue?

CONNY (TRANSLATING) Nothing at the arena?

WOLFIE (OVER HER) Pony!

PONY Like I say, just the tickets. Everything has to be like that. Karl Marx insisted. It's in Capital apparently.

CONNY (TRANSLATING) *The tickets only. It is how it has to be. As insisted by Karl Marx in Das Kapital.*

BETTINA (OVER HER) What are you talking about?

AVRAM So the only Nicaragua thing is these tickets? This here?

PONY (BIG GULP) That's right.

WOLFIE (IN HIS EAR) It's all over the stage, Pony.

BETTINA The fences.

WOLFIE The entry points.

LANDAU Because if it isn't just this, the concert's off. We just don't ever do this. We're going home, Marcel, get me?
CONNY (TRANSLATING) If it’s more than the tickets, we are cancelling the concert. Do you understand?

PONY Yes, yes, quite. Quite. That would be fine. It’s just the tickets. I tried to stop it but you know...

CONNY (TRANSLATING) Yes, no problem. I tried to -

LANDAU OK. (DOES HE BELIEVE PONY?) OK. (HE DOESN'T) OK. So maybe I should – well, we need to check out the venue, the equipment, the amplification, everything.

CONNY (TRANSLATING) Yes. I would like to examine the venue and the equipment and the sound system.

PONY Right. Yes. It’s neeeearly ready for your inspection.

BETTINA Pony, what are you talking about?

PONY I just need to get back there and finalise a few things.

CONNY (TRANSLATING) It is nearly ready but I need to finish some parts first.

BETTINA (OVER) A few things?

LANDAU Finish?

PONY Conny, why don’t you make sure Mister Landau and Mister Springsteen and Fraulein Scialfa and Mister Clemons and everyone else has everything they need. Maybe a little lunch. The restaurant here is exceptional – not that I’ve ever eaten here myself or – And then shall we all meet at the venue, at, what, say, three o’clock?

CONNY (TRANSLATING) Would you like to maybe have some lunch first and then we meet at -

LANDAU (CUTTING HER OFF) OK, it’s OK, I heard – let’s go to the venue. Now. That OK, Marcel?
AVRAM        Sure.

PONY        Now? (TO CONNY) Did he say 'now'?

CONNY      (TRANSLATING) Please can I visit now.

LANDAU    Let's go. I'm ready.

CONNY      (TRANSLATING) He is ready to depart.

PONY        My car. It's too tiny. You know, our Trabants, crazy little things. Conny, will you escort Mister Landau?

CONNY      Of course. (TO LANDAU) I will escort you to the arena.

AVRAM      We'll take my car.

PONY        This time of day, Conny, you lead them. You definitely want to go via Niederschönhäusen. Avoid the traffic.

CONNY      Niedershö – ?

WOLFIE    Always quicker that way.

PONY        We'll see you there. We'll go get our slow little cars. See you there, Mister Landau.

CONNY      (TRANSLATING) We will meet there.

PONY AND BETTINA AND WOLFIE MOVE AWAY

BETTINA    Pony, what have you - ?

PONY        We would never have got it through the Party without something like this.

BETTINA    So, right, then you had to tell them. Come clean.

WOLFIE    We're wasting time here, guys.

PONY        Then they would have pulled out.
BETTINA How do you know?

WOLFIE Shut up. Both of you.

PONY AND BETTINA SHUT UP.

WOLFIE Thank you. We take the Prenzlauer road. Cut down through Heinersdorf. That'll give us twenty minutes' headstart.

PONY Thirty if Conny shows them all of Nieder.

WOLFIE I'll ring ahead, get the boys started.

PONY Every poster. Every banner. Every picture of Daniel Smiley Ortega. Every single Sandinista Slogan. It all comes down.

Go!

BETTINA What about Bruce?

PONY Plenty of time to introduce ourselves.

CUT TO:
SCENE 14.  WEISSENSEE. 1PM.

PONY AND BETTINA ARE CHARGING AROUND THE BOUNDARY FENCE, RIPPING DOWN POSTERS. LUTZ IS STRIDING ALONGSIDE HIM, OUTRAGED AND DANGEROUS.

**LUTZ**

I shall be writing a report, Comrade. A full report. State Security policy is quite clear.

**PONY**

I have no doubt.

**LUTZ**

I require you to clarify: three days ago you personally confirmed that the musical artists were in full agreement with the anti-imperialist solidarity campaign.

**PONY**

They are.

**LUTZ**

Then why do you need to – ?

**BETTINA**

They're totally happy with the forty percent. Isn't that what counts?

**LUTZ**

Yes, the donation is very -

**PONY**

(SHOUTING) Wolfie, two on either side of the video tower! Cut them loose! Come on! Just cut!

**LUTZ**

(SEEING IT) You're stripping the whole – We agreed 'Heart for Nicaragua' left and right.

**PONY**

Major, listen. Please. This is still a Nicaragua fundraiser. He's still playing for the Sandinistas. But he has to be a little cleverer about this. If it's too obvious, that makes problems.

**LUTZ**

Well...

**PONY**

So we keep it discreet, he plays for Nicaragua, raises money, nobody in the West notices, and everything's good. OK?

**LUTZ**

Is this them? Maybe I can -  [persuade them]
PONY  OK. (SHOUTING) Wolfie! Shift yourself!

AVRAM  (APPROACHING, FROM A DISTANCE, WITH LANDAU)
Mister Ponesky.

PONY  Pony, please call me Pony.

LANDAU  It's quite bare, isn't it, the stage?

CONNY  (TRANSLATING) The stage is very empty.

PONY  We're still getting there. Lots to finish off.

CONNY  (TRANSLATING) There is much to still complete.

BETTINA  We thought Tunnel of Love, your banner, right across the top. Just give it to our people.

CONNY  (TRANSLATING) We could put a Tunnel of Love banner across the top.

LUTZ  (OVER HER) Tunnel of Love? Tunnel of Love? This is disgusting.

PONY  (DISCREET, TO CONNY) Don't have to translate everything.

BETTINA  (TO LUTZ) Were you ever a teenager?

LANDAU  Your man here, he seems to have an issue.

AVRAM  Don't worry about him.

LUTZ  I need to telephone Ruschestraße. This will need authorisation.

AND LUTZ IS GONE

LANDAU  Good to see you’re just as efficient here in the GDR.

CUT TO:
SCENE 15.  HANNE'S HOUSE: GARDEN: AFTERNOON.

RUDI IS APPROACHING
HANNE AND MONIKA ARE ON THE LAWN, PAINTING A SHEET

RUDI  What the bloody hell are you doing?

MONIKA  Painting.

HANNE  And a bit of potato printing.

MONIKA  For the stars. (TO HANNE) Do you think you need to cut another one? "Ts going a bit woodgy, isn't it? More imploded ostrich than star.

HANNE  Cheap Polish potatoes.

MONIKA  Self-mashing.

RUDI  Hey, people, stop, stop, stop, what are you - what's the point?

MONIKA  To wave it, at the concert. Put a stick on each end.

HANNE  Stars and stripes here, along the bottom. Welcome, Bruce. Here.

RUDI  We're not going to any concert. We haven't got any tickets. Remember. Police. Handcuffs. Confiscation. Night in the cells.

HANNE  Don't forget Mummy's favourite bucket.

MONIKA  What? You haven't got a ticket?

RUDI  This isn't funny.

MONIKA  We've got tickets. Haven't we, Hannelore?

HANNE  Did we get him one? I can't remember.
RUDI They gave them back?

MONIKA Other sources. (HANDING IT TO HIM) Here's your ticket, Rudchen.

RUDI IS HOLDING IT. HE CAN SCARCELY BELIEVE IT

RUDI Where did you get this?

MONIKA (PROMPTING) "Thank you, Monika."

HANNE And "Thank you, Hanne."

MONIKA Get a brush – you can take over on the stripes.

RUDI (LOOKING AT THE TICKET) This is different.

MONIKA What do you mean?

RUDI I spent hours staring at my ticket. Before, I mean. This section here – it had dots. Pink dots behind the words. And up here. The same. Behind where it says "Concert For Nicaragua".

MONIKA Shit.

HANNE Knew it. I knew we'd missed some –

RUDI (APPALLED) You made these?

MONIKA I make an efforts in Crafts. So who gets access to the printing kit at school?

RUDI These are forged?

HANNE That's one word for it.

RUDI What if – ?
HANNE You think those are the only forgeries in the German Democratic Republic?

RUDI The only wrong ones.

MONIKA You think they’re going to notice? A few lousy dots. With a hundred thousand people coming through?

RUDI I don’t know! I know what’ll happen if they do notice.

MONIKA (FOCUSING ON THE PAINTING AGAIN) You stay here then. Watch it on TV. Look out for Hanne and me. We’ll be the ones with the Welcome, Bruce banner.

HANNE Everyone’ll say that. We need better words.

MONIKA I'm on Fire Of You, Bruce.

HANNE Not bad.

RUDI They'll throw us in prison. For real this time. Work camp. Twenty years making Ikea furniture.

HANNE We're already in prison, Rudi. We established that.

MONIKA Bruce, Let’s We Dancing In The Dark.

RUDI (CORRECTING HER ENGLISH) Bruce, Let’s Dance. First Person Imperative.

MONIKA You’re coming then, Mister Listens in English Lessons?

AT THE OTHER END OF THE GARDEN, A DOOR SLAMS

HANNE (REALISING) Shit, I've done fifty-two stars.

MONIKA (OF THE SLAM) What was that?

HANNE Shit. He's back.

RUDI Your Dad?
DAD (NOW STRIDING ACROSS THE LAWN) What is this? What on earth are you doing?

RUDI } Hello, Mister Morgenstern.
MONIKA } How are you, sir?

DAD (ALMOST TOO SHOCKED TO SAY IT:) The Imperialist flag?

HANNE It's a banner. For the concert.

DAD It's an abomination, that's what it is. The enemy flag. In my house.

MONIKA (TRYING TO DEFUSE) 'Sjust a bit of fun. Sir.

HANNE It's what we – everyone will have one.

DAD My daughter will not.

RUDI We'll take it, Hanne. (TO DAD) She won't even touch it.

DAD None of you should go anywhere near anything like this. It's a fifth column.

AND HE IS NOW GRABBING AT IT, STARTING TO TEAR IT UP.

HANNE Get off it. No, that's ours! Stop!

AND NOW HANNE IS STRUGGLING TO GET IT OFF HIM

DAD You don't want to make me any angrier, Hanne.

HANNE This is our thing. Get off it.

IT DESCENDS INTO VICIOUS SLAP-FIGHTING.

BUT, FOR THE FIRST TIME, HANNE IS FIGHTING BACK.

RUDI } Hanne, don't, it's OK.
MONIKA } Stop, stop, we don't need to –

AND AD LIB
HANNE } I am not going to let you do this. This belongs to us. Get off it.

DAD } Let go immediately, young woman. You are already in enough trouble. I will not allow you to -

AND AD LIB

AND FINALLY SHE PUNCHES HIM HARD IN THE STOMACH (OR LOWER) HE STAGGERS BACK, SHOCKED, WINDED.

HANNE (TO RUDI AND MONIKA) Come on, grab that end.

MONIKA What?

HANNE Get hold, come on, we're getting out of here.

DAD (BREATHLESS) Come back here immediately.

HANNE Get my bag! Rudi! There!

RUDI GRABS THE BAG AND RUNS.

DAD You haven't heard the last of this.

THE THREE OF THEM ARE RUNNING OUT OF THE GARDEN, YELLING:

HANNE This is a town full of losers!

MONIKA We've got one last chance to make it real!

ALL THREE And we're pulling out of here to win!

AND THEY'RE GONE

CUT TO:
AND THEY ARE STILL HUM-SINGING 'THUNDER ROAD' AS WE FIND THEM....

SCENE 16. WEÎßENSEE: THE QUEUE. 5.30PM.

THEY ARE THREE AMONG TENS OF THOUSANDS, MOVING ALONG THE ROAD TOWARDS THE ENTRANCE TO THE STADIUM/FIELD.

RUDI They'll be checking everyone through. They're bound to.

HANNE I can see the video screen. Look.

MONIKA Rudi, I love you but they've got a million people to get through. They really won't be checking for pink dots.

RUDI We'll get the Stasi Wannabe. No pink dots, straight to Siberia.

TEENAGER (IN FRONT OF THEM) They're saying they're not letting anyone else in.

HANNE What?

TEENAGER People up ahead, say they're saying it's full. No more entry.

HANNE No way.

MONIKA They're not stopping us now.

RUDI Hang on, hang on, must be some mistake.

HANNE They're not keeping me out. (LOUDER, TO THOSE AROUND THEM) Come on, everyone. We're going in, right? They can't stop us.

THEY ARE NOW RUN-JOGGING FORWARDS

TEENAGER Those metal things, they got full barriers up there.

HANNE Can push them over.
RUDI       Hanne!
HANNE      We've got nothing left to lose.
RUDI       You haven’t.
MONIKA    Come on, Rudi, this is our moment. Show a little faith.
HANNE     The night’s busting open!

THEY ARE RUNNING FORWARDS NOW AND, WITH A JOINT EFFORT, THEY PUSH AT THE METAL CRASH BARRIER.

HANNE     Yeeees!
MONIKA    Come on!
TEENAGER  Way to go!

AND IT SLAPS DOWN ONTO THE PATH

MONIKA    Come on, they can't keep us out now.
RUDI      Look at that.
HANNE     What?
RUDI      Over there. That sort of pile of wood.
HANNE     A pile of wood?
MONIKA    I think that was the ticket booth.

THE BODIES CONTINUE MOVING PAST THEM

RUDI      What if they blame us?
HANNE IS NOW LAUGHING AT HIM

RUDI       What?
HANNE    No-one's left so stop us. This is ours. Stop worrying.

RUDI    (CLOSER INTO MONIKA) You know you said earlier, "I love you."

MONIKA    Did I?

RUDI    I love you too, Monika.

RUDI AND MONIKA KISS. BIG.

HANNE    Stop. Please. Later. Alright?

RUDI    Sorry.

HANNE    Are we going to get in there and watch Bruce play? Or what?

CUT TO:
SCENE 17. WEIßENSEE: LOOKING OUT OVER THE FIELD. 5PM.

LUTZ IS PANICKED, THE OTHERS ARE PUMPED

LUTZ It's only five o'clock. It doesn't start for another two hours.

AVRAM Filling up nicely, isn't it?

LUTZ What do you mean? There must be sixty thousand out there.

PONY Seventy.

BETTINA Eighty.

LUTZ (THIS IS A CATASTROPHE) Can't you see? We didn't sell this many tickets.

PONY You think they've all got real tickets?

LUTZ What do you mean 'real'? What's not a 'real ticket'?

WOLFIE (ARRIVING, BREATHELESS AND UBER-PUMPED) It's all kicking off out there.

LUTZ What's happening?

WOLFIE They just kept moving forwards, the kids, it was unreal.

AVRAM Forwards to where?

WOLFIE It was like those wildebeest you see on DDF. Buffalo. The kids, it was like a stampede, a slow stampede, nothing aggressive but they weren't going to stop.

LUTZ This is illegal.

WOLFIE Straight through the ticket booth, over it, pulverised it, then straight through the fences.
AVRAM I didn’t think that was allowed over here.

LUTZ It is entirely not.

PONY They’re all in now, no-one’s hurt, what’s the problem?

LUTZ The other people here paid for their tickets.

BETTINA Where was this, Wolfie?

WOLFIE South side. Berliner Allee.

AVRAM We need to push over all the barriers. Flatten the lot.

LUTZ Are you mad?

AVRAM Before anyone gets hurt.

PONY Wolfie, do it, send round the message.

WOLFIE (GOING) On it.

LUTZ If you do that, I will call this concert to a halt.

PONY You going to announce that? Because I’m not.

AVRAM Me neither.

PONY This is our gig now, Major. They’ve come to hear rock and roll and we’re going to give it to them, every single one of them. They’ve waited too long.

LUTZ You make it sound – it’s just (DISPARAGING) music.

PONY It's happened, comrade. It's over. They’re all coming in. This is our gig now, our rules.

LUTZ That's....that's....

PONY Do what you want to me. I don't care. Just do it after the concert. The next three hours belong to me, OK?
LUTZ  I shall be –

PONY  OK?

A MOMENT THEN:

MIX INTO:
THE CROWD NOISE CRESCE NDOS AS THE BAND WALKS ONTO STAGE AND THEN INTO
https://www.youtube.com/watch?v=qCvW2LLnkiM
FROM THE STAGE, DISTANTLY: "It's nice to be in East Berlin"
AND THEN INTO 'BADLANDS'

AND THUS INTO:

SCENE 18. WEİẞENSEE. BACKSTAGE.

THEY ARE STANDING IN THE WINGS, SHOUTING OVER.

LUTZ This song, which is it?

BETTINA Badlands.

LUTZ I think it's about us no doubt. About their big enemy.

BETTINA I think it's about America. I think it's about the failure of the American dream.

LUTZ Ah, that is inevitable. Marx proved that.

PONY See? So he's not all bad.

LUTZ Then – but why is he singing so loudly about it?

PONY Because he's fighting back. It's about the working man fighting back. (AND NOW TRANSLATING OVER, AS BRUCE SINGS:) "We will continue to push back until they understand and this Bad Country starts to behave well towards us."

LUTZ But the Bad Country is his country, his people, it's America?

PONY {That's right!

BETTINA {Yes!
A MOMENT, THEN:

LUTZ
But the children, they all come here with the American flag. The flag of this land he says is bad. And they all cheer and they are happy because he is criticising this country. And they wave the flag of this country like they love it. They love everything about it. And he is saying it is bad. (CONFOUNDED AND BAFFLED) I don't understand. Why, if he's telling them it's bad, why do they love it? It makes no sense. It makes no sense at all!

MIX ACROSS (AS THE SONG CONTINUES) TO:
SCENE 19. WEIßENSEE: CROWD.

MONIKA, HANNE AND RUDI ARE SINGING ALONG WITH 'BADLANDS'. HANNE IS IN THE MIDDLE

THEN, IN THE MIDST OF THIS, SHOUTED INTO EAR:

MONIKA He's not very big.
HANNE He's a long way away.
MONIKA Even so, you can tell.
HANNE Who cares!

AND SHE GOES BACK TO SINGING
AND BADLANDS COMES TO AN END.
THE BAND SEGUES INTO 'OUT IN THE STREET'

RUDI We've got to get closer.
HANNE It's OK.
RUDI The video's running seconds behind him. Look.
MONIKA These speakers as well. They're crap.
HANNE What is wrong with you? What is wrong with you two?
RUDI & MONIKA What?
HANNE That is Bruce Springsteen. That is the E Street Band. It doesn't matter how tall he is – he's the biggest, greatest, most wonderful Rock and Roll band in the world. It doesn't matter how crap the speakers are - It doesn't matter about the video. It doesn't matter that I'm can't ever go home again - now you're making me - I said I wouldn't cry. (IT IS ALL RUSHING OUT INTO HALF-HAPPY, HALF-DESPERATE TEARS) I can't bloody believe it. Bruce Springsteen's in East
Germany. And I'm watching him. I can't believe, so please, both of you, shut up and listen.

THEY BOTH HUG HER.

AND SLOWLY THEY NOW START SINGING ALONG WITH THE CHORUS:

**MONIKA**
*When I'm out in the street,*  
*I walk the way I want to walk*

**MONIKA & RUDI**
*When I'm out in the street,*  
*I talk the way I want to talk.*

AND GOING ON THEIR OWN:

**ALL THREE**
*We talk the way we want to talk!*

MIX THROUGH SONGS TO:
SCENE 20.  WEIßENSEE: BACKSTAGE.

AT A SLIGHT DISTANCE, PONY APPROACHING.
THE CONCERT CONTINUES IN THE BACKGROUND.
AVRAM IS CRAZY ANGRY, AND A LITTLE BIT SCARED

AVRAM    Are you out of your mind? Do you want us all locked up?

CONNY    It wasn't me! He got the driver to translate it for him.

AVRAM    Where were you? Why weren't you watching him?

CONNY    I translate for him. It's not my job to watch him every second.

AVRAM    I thought you all worked for the Stasi over here.

PONY     (APPROACHING) What's going on?

AVRAM    This moron, this complete idiot wants us to spend the rest of our lives in a Stasi prison.

BETTINA  Slow down, what are we talking about?

CONNY    Bruce, he's been saying, in the car, he was still – you know, the stuff about Nicaragua, still felt like they were making him do something he didn’t –

LUTZ     (APPROACHING) What's going on, your man said there was some sort of problem – a speech?

CONNY    (SHOULD SHE?) I...it's...

PONY     Tell him.

CONNY    Mister Springsteen has been saying, in the car, he wants to make a little speech. About how one day he hopes that all the walls will be torn down.
AVRAM    Walls!

CONNY    Yes, not The Wall.

LUTZ     Does he mean The Anti-Fascist Protection Rampart? He does mean that, yes?

BETTINA  What's the problem? A bit of general stuff about peace and friendship and -?

PONY     Wall or walls?

LUTZ     You said this was your concert. That it belongs to you. So you will solve this, Mister Ponesky.

CONNY    Apparently he got the chauffeur to write out the German phonetically for him.

PONY     We need the precise words. Tell me exactly.

CONNY    The driver said, it was something like...(REMEMBERING)...It's great to be here. In East Berlin. I'm not for or against any certain government. I came to play rock 'n' roll. For you. I am hoping that that one day, all the walls can be torn down.

LUTZ     We will all suffer for this. Yes. But I will make sure you (PONY) suffer a whole lot more than me.

PONY     I can solve this. I can.

BETTINA  'Wall'. That is a problem.

AVRAM    He's up there. He's playing. We can't stop him. We're buggered.

LUTZ     Did he say when he was going to do this speech?

CONNY    I don't think he – (THEN REMEMBERING) - yes, he said he was going to do it during a Bob Dylan song.
AVRAM  Chimes of Freedom. They've been doing it everywhere.


AVRAM  And it always comes after *Born in the USA*.

THEY ALL STOP AND LISTEN.
THE UNMISTAKEABLE WORDS: "Sent me off to a foreign land to go and kill the yellow man. Born in the USA..."\(^1\)

PONY  We need to think. Fast. Can we get him off stage, talk to him?

AVRAM  OK...OK...There's a guitar solo at the end of this. Nils can take it. We could get him off then.

BETTINA  Somebody find Landau, we'll need him. Pony, you can give him the replacement words.

PONY  Me? But I haven't ever –

BETTINA  No time to be shy.

AS THEY SCOOT OFF, BEHIND THEM:

LUTZ  I hope you succeed, Comrade. For your sake.

MIX OVER TO:

\(^1\) No-one states exactly when this happened (in other words, during which song). My best guess is during *Spare Parts* but I think *Born in the USA* is a bit more memorable and the recording does have a long instrumental bit at the end (the camera goes super long shot so you can't tell who's playing the guitar) and it has the added advantage of coming immediately before *Chimes of Freedom*.
SCENE 21. WEIßENSEE: ALONGSIDE THE STAGE.

THE BAND IS PLAYING BORN IN THE USA.
LANDAU IS TRYING TO CATCH SPRINGSTEEN’S ATTENTION.

LANDAU
Bruce! Bruce!

AVRAM
He can't hear us. It's too late.

LANDAU GOES ON CALLING FOR BRUCE DURING THE FOLLOWING:

PONY
The problem is 'walls'. That's the word we've got to change.

BETTINA
Why's he got to say anything?

LANDAU
Bruce! Bruce! (THEN TO AVRAM) I got to tell you, Marcel, he's going to say something.

PONY
OK, OK, (HOW ABOUT?:) Fences.

AVRAM
In the hope that one day all fences come down? What is this, a sheep farm?

PONY
OK....Boundaries?

AVRAM
Even worse!

PONY
Shit, shit. (STILL RIFFLING HIS MENTAL THESAURUS) OK. OK.

BETTINA
The barriers. We pushed all the barriers flat.

PONY
Barriers! In the hope that one day all barriers – it's a metaphor for earlier, right? – will come down.

AVRAM
OK. (GRUDGING:) Maybe. If he's got to say anything.

LANDAU
He's coming. What do you want him to say?
AVRAM  We’re still....

PONY  Barriers, barriers.

AVRAM  Whatever.

LANDAU  What's the words?

AVRAM  That one day – here – that one day all BAR – EE – ERS. Will come down.

LANDAU  (REPEATING THE GERMAN, SO IN AN ACCENT) BARR – EE – ERS.

AVRAM  Will come down.

LANDAU  I hope he gets it.

BETTINA  Get Pony to talk to him? He can do it. He'll speak it for him.

AVRAM  Just stay back. We'll handle this.

PONY  Oh.

CUT TO:
SCENE 22. WEIßENSEE: CROWD: EARLY EVENING.

ACTUALITY: BRUCE IS JUST DOING HIS SPEECH, IN HIS PHONETIC GERMAN.

MONIKA What’s he saying?

RUDI He's not against the government.

HANNE Did they make him say this?

RUDI I came to play rock and roll for East Berlin.

MONIKA He called it East?

RUDI (HEARING THE NEXT BIT) Jesus God.

HANNE What was that? He hopes what?

RUDI That one day - all somethings come down. Barriers. I think it was 'barriers'.

MONIKA He means the wall, doesn't he?

HANNE Of course, he means the wall.

MONIKA You can't say that – I mean, are they going to stop him?

RUDI He's said it, what can they do?

HANNE He came here. he said, in the GDR, tear down the wall.

RUDI He did. He said we should.

HANNE And we should too. We should march there tonight, rip it right down.

BY NOW, SPRINGSTEEN IS INTO 'CHIMES OF FREEDOM'.

bornintheddr:page73
RUDI: Slow down here, Hanne.

MONIKA: We've already pushed down the barriers. Now we can take down the wall.

RUDI: The Berlin Wall?

HANNE: Yes, the bloody wall! If Bruce says it's coming down, let's do it!

RUDI: OK! Yes! The wall!

HANNE AND MONIKA YELL IN TRIUMPH

MIX INTO:
SCENE 23.  WEIßENSEE: BACKSTAGE.

THE SONG CONTINUES
LUTZ IS LOOKING THROUGH BINOCULARS

PONY  What are you looking at?

LUTZ  Comrade Krenz.

PONY  (SCARED) Where?

BETTINA  Krenz? Deputy General Secretary?

LUTZ  Look, up in the VIP area. He arrived about ten minutes ago.

BETTINA  (OH GOD) Is he OK?

LUTZ  (COMMENTATING) He is talking to the comrade alongside.
He is smiling.

PONY  The speech – he was OK with that?

LUTZ  If he heard it – and let's face it, this man's German is not 
very good – he seems untroubled.

BETTINA  OK!

PONY  See? All OK?

LUTZ  (CALM, DANGEROUS) Let us hope.

CUT TO:
SCENE 24. MUSIC MONTAGE

SWINGING THROUGH THE SONGS

CHEERING FROM THE CROWD

THROUGH TO 'SEID IHR MÜDE?' (Are you tired?)
AND INTO THE SECOND ENCORE

AND TAKING US UP TO THE FINAL CHORD (OF 'HAVING A PARTY')

AND THE FINAL APPLAUSE BEGINS
SCENE 25. WEIßENSEE: BACKSTAGE. 11PM.

AND BRUCE IS NOW SAYING 'THANK YOU EAST BERLIN' AND 'WE LOVE YOU'

LUTZ Well, Comrade, I think I can say that this has been something of a success.

PONY Really? The flags?

BETTINA The speech?

PONY The stampede?

LUTZ You have to allow the young to misbehave from time to time. Let off a bit of naughty steam.

PONY Everyone singing Born in the USA?

LUTZ How did they all know the words?

PONY Lucky guess, I suppose.

LUTZ Yes, we have demonstrated how the Free German Youth organisation can give them anything they want.

PONY Yes.

LUTZ I know I – I now see the sense of your idea. I will report your contribution to my superiors.

PONY If I can ever assist again...?

LUTZ I am sure you can. There will be many years of these concerts, I have no doubt.

BETTINA That'd be great.
LUTZ: This will take the Workers' Republic into the future. No more trouble with that music from the other side. Not if we can provide it here.

PONY: Yes.

LUTZ: Each generation needs its idols. We have no problem with that. It will keep the People's State strong.

PONY: Right.

LUTZ: So thank you, Comrade Ponesky, for all your efforts, you have worked tirelessly for the future of the GDR.

PONY: I...Did I?

LUTZ: Now I must make sure Comrade Springsteen gets to the Party Reception. Chairman Krenz is very keen to meet him.

LUTZ GOES
PONY HOWLS QUIETLY

BETTINA: It's OK, Pony.

PONY: What have I done? What have I done?

BETTINA: They're wrong. He's wrong. It's not how it is.

PONY: I've...I've made it worse.

BETTINA: (TRYING TO BELIEVE IT HERSELF) I'm sure he's wrong. He's got to be.

CUT TO:
SCENE 26. WEIßENSEE: THE APPROACH ROAD

THE TEENAGERS ARE PART OF THE HUGE, PUMPED AND TRIUMPHANT CROWD NOW MOVING AWAY DOWN THE ROAD, EVERYONE LOUD AND ALIVE.

HANNE No way am waiting another lifetime for that. I can't. I won't. Why should I?

MONIKA Let's get him back every year!

RUDI If we lived in America, we could go see him every year. Just get on a plane or a Greyhound bus and go.

HANNE I am never going home again. That's over. I don’t care what they do to me.

MEANWHILE, GENTLE BUT INSISTENT CAR HORN HAS BEEN APPROACHING. FROM BEHIND, A LIMO IS SLOWLY EDGING THROUGH THE CROWDS.

PONY (APPROACHING) Here he comes. We need to clear the path. Let the man through.

RUDI The Boss?

PONY He's got to go and smile for the FGY Committee. (TO ALL) Back, back, back, let him through. Let the car through.

THE CROWD PARTS AND THE LIMO PASSES EVERYONE CHEERS (THE BOSS! WE LOVE YOU, BRUCE! ETC) AND THEN THE LIMO IS PAST THEM

RUDI You from the FGY?

PONY No, I was just – you know, helping get the show together.

HANNE OK, Stasi. A plant, right?
PONY  No, I –

HANNE  Well, let me tell you something Mr Undercover Stasi. I’m not scared of you.

SHE MOVES FORWARD AND SHOULDERSHoves HIM
MONIKA FOLLwS IN

MONIKA  She’s right. We’re not taking it from you people any more.

HANNE  Why should we?

RUDI  Listen to them, they’re right.

HANNE  You’re yesterday. From now on, we're doing anything what we want. Fuck you!

MONIKA  Fuck the Army!

RUDI  And fuck the whole GDR!

THEY ARE NOW SURROUNDING HIM. HE IS A BIT SCARED.

PONY  OK. OK. I get it. I get it.

HANNE  OK then. Good. (TO THE OTHERS) Come on. Tonight we’ll be free!

THE THREE MOVE OFF, STILL OKING.
PONY BREAThes.
AND THEN:

PONY  Yes. Yes! YES!

FADE OUT TO:

THE SLOW OPENING BARS OF 'INDEPENDENCE DAY' AND THEN OVER:

MONIKA  It is thought that at least two hundred thousand people attended the concert and nearly everyone else in the German
Democratic Republic watched it on television. Sixteen months later, we pulled that wall down.

AND CONTINUE 'INDEPENDENCE DAY' UNDER THE CREDITS...

END
full set list

1. Badlands
2. Out in the Street
3. Boom Boom (John Lee Hooker cover)
4. Adam Raised a Cain
5. All That Heaven Will Allow
6. The River
7. Cover Me
8. Brilliant Disguise
9. The Promised Land
10. Spare Parts
11. War (Edwin Starr cover)
12. Born in the U.S.A.
13. Chimes of Freedom (Bob Dylan cover)
14. Paradise by the "C"
15. She's the One
16. You Can Look
17. I'm a Coward
18. I'm on Fire
19. Downbound Train
20. Because the Night
21. Dancing in the Dark
22. Light of Day

First Encore:

23. Born to Run
24. Hungry Heart
25. Glory Days
26. Can't Help Falling in Love (Elvis Presley cover)
27. Bobby Jean

Second Encore:

28. Cadillac Ranch
29. Tenth Avenue Freeze-Out
30. Sweet Soul Music (Arthur Conley cover)
31. Twist and Shout (The Top Notes cover)
32. Having a Party (Sam Cooke cover)

edited DVD running order

1. Badlands
2. Out in the Street
3. Boom boom
4. The River
5. The promised land
6. Spare parts
7. War
8. Born in the USA
9. Chimes of freedom
10. Paradise by the C
11. I’m a coward
12. I’m on fire
13. Dancing in the dark
14. Light of day
15. Born to run
16. Hungry heart
17. Glory days
18. Can’t help falling in love
19. Bobby jean
20. Cadillac ranch
21. 10th avenue freeze out
22. Sweet soul music
23. Twist and shout