

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.

PONY Look at that – (HE SEES A POSTER) – Free German Youth Presents The Fifth 'Rock' Summer. And who do we get? Bryan Adams, lobotomy rock. James Brown, half dead and completely stoned. Depêche Mode, teen toss-off – it's embarrassing. Embarrassing!

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, dah dum dum dum dum dum dum dum, dah dum dum dum dum dum dum, dah dum dum dum dum dum dum, yeah, (HE IS DOING THE INTRO TO *HUNGRY HEART*:) dah dum dum dum dum dum dum dum, dah dum dum dum dum dum dum dum, dah dum dum come on dum dum dum dum, dah 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 CLOSSES 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.

RUDI (MORE THAN HE EVER DREAMED OF) The triple? *Live 1975 to 1985.*

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 HAIRDRYER 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

SHOP OWNER Second Disc, Side One, Track Five. *War*. Old Edwin Starr
number. Sensational.

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.

PONY (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, BREATHLESS:) 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 – Weißensee, 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-COUGHES 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 Pōny.

AVRAM Pǒny.

LANDAU Pǒny. 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 -

- CONNY (TRANSLATING OVER) A journalist asked about Nicaragua. And Mister Landau got confused and –
- WOLFIE (RUSHING BACK IN) Here. Here's a ticket.
- LANDAU (SNATCHING IT) See, this is the problem. Right here. 'Konzert für Nikaragua'. See? I know that much German.
- CONNY (TRANSLATING OVER) The problem is here. Where it says Concert for Nicarag –
- AVRAM This is not what we agreed. Was not remotely in any contract I issued or signed.
- BETTINA (TO PONY, REALISING) You didn't tell them? Pony!
- 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.
- CONNY (TRANSLATING) *Welcome back to Germany and this can be ignored, the Nicaragua element.*
- LANDAU Thing is, we don't do sponsorship. Not ever.
- CONNY (TRANSLATING) We never allow sponsorship. Never.
- PONY 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 -
- CONNY (TRANSLATING) *It is customary in the People's Republic for every event to -*
- AVRAM This was not in the contract.
- BETTINA Pony, you complete idiot.
- PONY 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 neeeeeearly 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 Niederschönhausen. 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 ROUND 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. WEIßENSEE: 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 Yeeeee!

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 CRESCENDOS 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. WEIßENSEE. 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.

BETTINA Nice. *Chimes of Freedom*. Subtle.

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'.

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 SHOULDER-SHOVES HIM
MONIKA FOLLOWS 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 OK!ING.

PONY BREATHESES.

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...

ENDⁱ

i **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