ROCK ‘N’ ROLL
WRITTEN BY TOM STOPPARD
DIRECTED BY CHARLES NEWELL

CONTENTS
2 Introduction to the Student Guide
3 Tomáš Straussler, Tom Stoppard & Jan
4 Get to Know Charles Newell
5 Who’s Who: Rock ‘n’ Roll’s Characters
6 What’s What: a Brief Synopsis of Rock ‘n’ Roll
7 Everything You Need to Know: a Glossary
10 Totalitarian States: Communism and Fascism
12 Between Two Octobers: Russia and the U.S.S.R.
14 Textual Analysis: Max and Jan Talk Politics
16 British Socialism and the Iron Lady
18 The Prague Spring
21 The Power of the Artist: a Brief Biography of Václav Havel
23 Textual Analysis: “Dear Dr. Husák”
24 Allen Ginsberg: King of May, 1965
25 Charter 77
26 Big Brother is Watching You Read This!
28 Sappho and Syd Barrett
29 Music Analysis: “Golden Hair”
30 The Mind/Body Problem and Illness
32 A Brief History of the Music that Changed the World
33 Frank Zappa
33 Classroom Activity: Warning Labels
34 Revolutionary Tunes: Music of Protest and Reform
36 Social Justice and the Place of Art
38 Timeline of Rock ‘n’ Roll
44 Online Activity: Filling in the Gaps
45 Where Do I Sit?
46 Writing Your Response Letter

Editors | Elizabeth Neukirch, Willa J. Taylor
Compilation and Design | Cat Crowder

Contribution Writers/Editors | Neena Arndt, Randall Colburn, Cat Crowder, Lara Ehrlich, Kristin Leahey, Julia Massey, Bryan W. Schmidt, Steve Scott

This student guide is published by Goodman Theatre’s Education & Community Programs Department for students in the Student Subscription Series.

For more information related to Rock ‘n’ Roll, lesson plans and activities please visit our Knowledge Nucleus online at: www.goodmaneacp.typepad.com
INTRODUCTION TO THE STUDENT GUIDE
BY WILLA J. TAYLOR, DIRECTOR OF EDUCATION AND COMMUNITY PROGRAMS

Tom Stoppard’s Rock ‘n’ Roll is a difficult and densely layered play. Like most of his work, it functions on multiple levels. Ostensibly tracking Czech political history from the Russian occupation in 1968 through the withdrawal of Soviet and Warsaw Pact troops 22 years later, the play is also a rumination on the influence of art on politics. The central question Stoppard asks us to consider is this: Can a society be free without complete freedom of expression? And although the idiom of expression in the play is rock and roll, the medium of freedom is music.

Music has been always been a potent force for social change; it serves as both catalyst and sound track for social justice movements throughout time. Consider the Civil Rights Movement of the ‘60s and “We Shall Overcome.” Think about the anti-war protests of Vietnam and “Four Dead in Ohio.” Read about the Velvet Revolution in Stoppard’s play and listen to the music of the Plastic People, Zappa and the Rolling Stones.

One of my favorite quotes—although a paraphrase—is from the Greek philosopher Plato’s The Republic, written more than 2000 years ago: “When the mode of the music changes, the walls of the city shake.” Rock and roll, a combination of gospel, rhythm and blues, country, folk and jazz, helped shake the foundations of this country in the ‘50s and ‘60s, and ushered in an integrated, more liberal society.

Today the mode is not just the type of music played but also how it’s delivered. Think about how you are introduced to music today. Are you hearing it on the radio or are you listening to it on a friend’s MP3 player? Did you see a band’s video on MTV or did you find them on YouTube? Did you buy a CD online or did you download the tracks straight from the band’s MySpace page?

The digital age we are living in has made it less possible to quash creative freedom. Musicians don’t need record labels or radio play to get their music to the masses; they can just self-distribute via the Internet. Writers can self-publish. Photographers and visual artists can create virtual galleries online.

And yet, even with these modes of change, repression of creative expression still exists and is often more insidious. Amazon, one of the largest retailers of books online, just a few weeks ago changed its rating system for books to make it more difficult to find literature about LGBTQ issues. Hip-hop that is overtly political and revolutionary—the music of artists like The Roots, Dead Prez, Talib Kweli and Mos Def—is missing from radio play lists. Consider the summer reading lists you are given for school, or what is in your school libraries. Now think about what is missing.

We chose this production for the Student Subscription Series not only because it is a work of immense theatricality and vision, but also because it is about the evolution of political thought on both a personal and societal level. In our world, where 24-hour news pundits constantly tell us what we should consider important, where we are groomed to be consumers and not thinkers, it is a reminder to kick back, play some tunes and develop minds of our own.
In 1937, Tom Stoppard was born Tomáš Straussler in Zlín, Czechoslovakia to Jewish parents. His family fled the country in late 1938 to avoid the German occupation of Czech lands. Jan, the protagonist of Stoppard’s Rock ’n’ Roll, was born in 1938 in Zlín to Jewish parents and his family fled the country shortly after the Nazis claimed Czechoslovakia. Both Jan’s and Tomáš’ fathers died during World War II and both men spent their childhoods in England. In his introduction to the play, Stoppard writes that he nearly gave Jan a different name: Tomáš.

Jan’s life story diverges from Stoppard’s when Jan and his mother returned to Czechoslovakia in 1948. Although he occasionally visits England, Jan is destined to live in Czechoslovakia. Stoppard, on the other hand, remained in England to become one of the most celebrated contemporary playwrights.

Throughout his prolific career, Stoppard has produced more than 20 celebrated plays, including Tony Award-winners Rosencrantz and Guildenstern are Dead (1966), Travesties (1974), The Real Thing (1982) and The Coast of Utopia (2002). He is the author of screenplays such as Brazil (1985) and Shakespeare in Love (1998), for which he and Marc Norman won an Academy Award, scripts for radio and television and numerous translations, particularly for Central European authors.

From his earliest success with Rosencrantz and Guildenstern are Dead, which followed two minor characters from Shakespeare’s Hamlet, to his opus The Coast of Utopia, a trilogy about 19th-Century Russian intellectual history, Stoppard has investigated weighty themes like the meaning of life, the significance of art and the value of love. Although his characters are often hyperarticular figures drawn from history and academia, Stoppard imparts each one with a humanity. In Travesties, Henry Carr fervently argues about honor and duty, patriotism and art, but it is his love for Cecily that makes him fallible and human. And while nearly every character in Arcadia (1993) contributes to the study of landscape gardening, romantic poetry, the mathematics of chaos, the design of engines and the diffusion of heat, it is the play’s simmering sexual tensions and love triangles that grip our attention.

Among other recurring motifs in his major works, Stoppard constantly revisits European politics. He specifically examines the history of communism in Eastern Europe, whether through the Cold War espionage of Hapgood (1988), the revolutionary plotting of Lenin in Travesties or the groundbreaking philosophies of Bakunin, Belinsky and Herzen in The Coast of Utopia. Continuing Stoppard’s lifelong fascination with communism, Rock ’n’ Roll delves into the lives of citizens under a totalitarian regime. Among the play’s numerous characters, Jan endures day-to-day privations and fears and limitations on his freedom of speech. While he has learned to live with these hardships, Jan is faced with one deprivation he cannot endure when his favorite music group, The Plastic People of the Universe, comes under increasing suspicion from the authorities for its refusal to conform to the oppressive social norms dictated by the regime.

Stoppard became an outspoken opponent of censorship and the jailing of political dissidents in the Eastern Bloc. He joined an Amnesty International tour of the Soviet Union in February of 1977 and returned to Czechoslovakia later that year for the first time since his family fled the Nazis. During this visit, Stoppard met Václav Havel, playwright and future President of Czechoslovakia, to whom he dedicated Professional Foul (1977). In this play and his subsequent works, such as Dogg’s Hamlet (1979) and Cahoot’s Macbeth (1979), Stoppard criticized the communist regimes in Czechoslovakia. In 1985, he wrote the English adaptation of Havel’s Largo Desolato (1985), the story of a paranoid professor burdened by the political implications of his writing.

Rock ’n’ Roll explores the politics of Czechoslovakia between the 1968 Prague Spring under Alexander Dubček, whose reforms were eventually suppressed, and the 1990 Velvet Revolution under Havel, which led to the re-emergence of a democratic and liberal Czechoslovakia. Tom Stoppard’s personal story and professional work underscore the history that frames the plot of Rock ’n’ Roll. But Rock ’n’ Roll is not just a play of ideas. Stoppard’s characters have love affairs and brushes with fame, they argue with their children and professional colleagues and they face down cancer. And, of course, they indulge in sex, drugs and rock ’n’ roll.
Court Theatre artistic director Charles Newell has been called “restlessly intelligent” by the Chicago Tribune. Over the last 15 years he has directed more than 30 productions. Newell recently sat down with Goodman’s Julieanne Ehre to discuss his production of Rock ‘n’ Roll.

Julieanne Ehre: What music did you listen to growing up in the 1960s and ‘70s?

Charles Newell: I graduated from high school in 1977 and grew up with older brothers who turned me on to music. We mostly listened to The Grateful Dead, The Allman Brothers, some Beatles and Frank Zappa.

JE: Is there a particular musician who has influenced you artistically?

CN: The music that changed my life at an early age was Frank Zappa. The principal band that’s referred to in Stoppard’s play, The Plastic People of the Universe, named their band after a Frank Zappa song, and Zappa himself, had a very close relationship with Václav Havel. Havel actually asked Zappa to be a cultural attaché between the United States and Czechoslovakia.

JE: You have a reputation for reinventing classic plays. What draws you to a contemporary, intellectual playwright like Stoppard and specifically his play Rock ‘n’ Roll?

CN: I don’t consider myself an intellectual. I’m a theater artist, so I deal with emotions. As a director, I enter Stoppard’s world by looking for the emotional journey. Even if we don’t know all of the intricacies of the Czech politics or Sappho poetry mentioned in Rock ‘n’ Roll, if we can understand the emotional journey that the characters are going through, then we suddenly feel like we understand all of the intellectual aspects because we’re connecting emotionally to the characters.

JE: What makes Rock ‘n’ Roll unique among Stoppard plays?

CN: In Rock ‘n’ Roll, Stoppard draws from a period in his life that is very personal and very emotional. I believe that there is as much emotion contained in this play as in Invention of Love or Arcadia or Travesties. But the difference here is that Stoppard himself has chosen the music that he wants to be used in the production. The feeling of the music—the connotative emotional response that you have when you hear those fabulous rock ‘n’ roll chords—is one of the many ways into the emotional world of the play that Stoppard gives you.

JE: What do you hope audiences will take away from seeing this production?

CN: One of the wonderfully exhilarating feelings about working on Stoppard as well as experiencing his plays live in the theater is that you end up both thinking you’re smarter than you are and also being very deeply and profoundly moved. It’s an exhilarating night in the theater that makes the audience think and feel very deeply—leaving the theater basking in the high notes of Mick Jagger!

For a complete listing of all the music featured in Rock ‘n’ Roll, check out our Knowledge Nucleus online. www.goodmaneacp.typepad.com
WHO’S WHO:

ROCK ‘N’ ROLL’S CHARACTERS

THE PIPER A mysterious youth whom Esme at first believes is the Greek god Pan (God of flocks and shepherds as well as rustic music) but eventually decides is Syd Barrett, founding member of the rock band Pink Floyd. Barrett’s stint with the band is brief as it his subsequent solo career. After struggling with drugs, he eventually moves back to his home town of Cambridge, England where Esme spots him once again when they are both much older.

ESME The daughter of Max and Eleanor. At the start of the play, she is 16 years old and a “flower child” of the period. Later, she meets Nigel while living in a commune and gives birth to Alice. She will eventually separate from Nigel and take Alice to come live with Max at Cambridge.

JAN Born in Czechoslovakia, at the start of the play Jan is a student of Max’s at Cambridge University in England. As tensions rise in Czechoslovakia, Jan goes home believing that he will soon return to England. Already a fan of rock and roll music, when Jan gets to Czechoslovakia he becomes involved with the underground music scene (most notably The Plastic People of the Universe) and other activities considered “dissident” by the Communist government. Jan becomes more and more involved in the revolutionary political activities of Czechoslovakia, eventually becoming a signatory of Charter 77. Jan works as a journalist and university lecturer.

MAX A teacher of history at Cambridge University, Max is a member of the Communist Party and one of the most prominent proponents of Communist economics living in England. He is Esme’s father and Eleanor’s husband. He and Jan, a former student of his, remain friends throughout the play. Eventually, Max strikes up a relationship with Lenka, one of Eleanor’s students.

ELEANOR A teacher of classics in England, Eleanor is Max’s wife and Esme’s mother. When first seen, she has lost one of her breasts to cancer. Her academic work focuses on the Greek poet Sappho as an early example of feminist literature.

FERDINAND A friend who encourages Jan to take part in the political activities led by Vaclav Havel in Czechoslovakia. Like Jan, he is a fan of rock and roll, but to Ferdinand, politics come first.

MILAN A secret policeman investigating both Jan and Max. Though they know who Milan is and pretend to cooperate with him, they do not know the extent of his activities until the end of the play.

MAGDA A lover of Jan’s who eventually comes to work for the Czech government, investigating the archives of secret police files.

LENKA A friend of Jan’s and student of Eleanor. She eventually takes up a relationship with Max.

NIGEL An English investigative reporter, Nigel is Esme’s lover and Alice’s father. Nigel meets Jan while looking for news stories in Czechoslovakia. Eventually, he marries Candida.

ALICE Nigel and Esme’s daughter, and granddaughter of Max. She eventually becomes a student of Cambridge University.

CANDIDA A news columnist and wife to Nigel.
WHAT’S WHAT
A BRIEF SYNOPSIS OF **ROCK ‘N’ ROLL**
SOME TEXT ADAPTED FROM AN ARTICLE IN THE MAY-JULY ISSUE OF *ONSTAGE*;
PUBLISHED BY GOODMAN THEATRE.

*Rock ‘n’ Roll* is one of Stoppard’s most ambitious works. The play is set in the politically charged years between the demise of Czechoslovakia’s Prague Spring in the late 1960’s and the Velvet Revolution, which two decades later signaled the end of Communist reign. *Rock ‘n’ Roll* uses the philosophical conflicts between Marxism and democracy to explore larger, more personal topics. The relationships between generations and the changing value systems which inform them plays into the mother-daughter dynamics between Eleanor and Esme and later between Esme and Alice. Jan’s record collection serves as a reminder of the power of art to challenge oppression and champion freedom of expression. And Max must face the ongoing tension between his intellectual investigation of political thought and the realities which that investigation sometimes ignores—realities embodied in the people he loves. Stoppard accomplishes all of this with his signature wit, erudition and theatricality, informed by a wellspring of character emotions that are nearly overwhelming in their immediacy and depth. As the characters face life, love and loss the audience is transported across continents and years, but *Rock ‘n’ Roll* is bound by the reverberating chords of electric guitars. A play that begins in 1968 as a stranger serenades a young girl from atop a garden wall ends in 1990 at the Rolling Stones’ first concert in Prague.

Pictured (clockwise from top) are: Charles Newell and Mary Beth Fisher (Eleanor/Esme-Older); Charles Newell and Timothy Edward Kane (Jan); and Mattie Hawkinson (Esme-Younger/Alice). Photos by Michael Brosilow, courtesy of Goodman Theatre.
**Politics**

**Apparatchik** A member of the administration in a Communist country. First used as a colloquial term in Russia, it is now a widely used word in English.

**Arctic Convoys** Shipments of weapons and supplies from the United States and Great Britain to Russia during World War II as part of the Lend-Lease Act.

**Cambridge Union Labour Club** A debating society in Cambridge promoting free speech and open debate. It was founded in 1815 and is one of the oldest organizations of its kind.

**Charter 77** See article on page 25.

**Dubček, Alexander** First Secretary of the Czechoslovak Communist Party from January 1968 to April 1969. Though he remained devoted to the Communist Party’s rule, he sought to eliminate some of the most repressive aspects of the regime; his reforms aimed to create “socialism with a human face.” This movement became known in 1968 as the Prague Spring.

**Eurocommunism** Refers to a distancing of European Communism from the policies of the USSR. It sought to work within a Democratic system rather than seek its overthrow.

**General Instructions on Workers Control** Instructions issued by the new Bolshevik government that were meant to codify the framework in which workers would “control” their workplaces. In reality, it actually limited workers control in favor of a rigid hierarchy.

**Gruša, Jiří** A Czech poet, writer, translator, diplomat and politician. In 1968, he was banned from publishing in Czechoslovakia. He became renowned for his secret writings and eventually signed Charter 77.

**Havel, Václav** See article on page 21.

**Hübl, Milan** Czech historian who was arrested in 1972 and accused of distributing “provocative printed matter.” Letters were written by many prominent intellectuals in protest against his and others’ arrests.

**Husák, Gustav** The president and long-term Communist leader of Czechoslovakia. He was installed into his position by the Soviet government as a response to the Prague Spring. He would rule throughout the ‘70s and ‘80s in the period known as “Normalization,” repealing many of the liberal reforms former President Dubček began. In the first years after his rise to power, Husák managed to appease the outraged civil population by providing a high standard of living. Eventually, popular opinion turned against him for curbing civil rights.

**Marxism Today** The theoretical journal of the Communist Party of Great Britain. It took a moderate or Eurocommunist stance, and abandoned lengthy, oblique Marxist prose for more accessible forms.

**Masaryk, Tomáš Garrigue** The first President and founder of Czechoslovakia when the country was established following the First World War. He was a keen advocate of Czechoslovakian independence leading up to the war and helped provide Allies with intelligence through the informant network that he and other diplomats built.

**Morning Star** A daily left-wing newspaper that is now the official newspaper of the Communist Party in Great Britain. It is known for being largely uncritical of the Soviet Union’s actions.

**October Revolution** See article on page 12.

**Petrograd Factory Committees** Committees formed in March 1917, after the February Revolution in Russia. They were meant to organize workers and lay the groundwork for workers to take over the means of production.

**“Poke flowers into the ends of their gun barrels”** A form of political protest made famous during the peace movement that resulted from America’s involvement in the Vietnam War.
**Prague Spring** See article on page 18.

**Soviet Invasion of Czechoslovakia** On Aug. 20, 1968, the Soviet Union invaded Czechoslovakia to squash what they considered to be a capitalist counter-revolution in the country. Seventy-two Czechoslovakians died in the invasion; the most famous martyr was Jan Palach, a 21-year-old student who set himself on fire in protest in the middle of Wenceslas Square in January 1969. See Prague Spring article on page 18 for more details.

**Státní Bezpečnost or StB** Czech secret police.

**Tankies** Hardline Stalinists who believe in and defend the actions of the Soviet Union, even when other Communists criticize their policies and actions.

**Teach-In** A method of non-violent protest first used in America during the Vietnam War. Teachers and students at universities would meet, often late at night, to provide a forum for opposition to conflict. Participants would argue, ask questions, challenge assumptions and learn about the issue at hand.

**Vaculík, Ludvík** A Czech journalist known for his banned writing. One of the more liberal members of the Czech Communist Party, he wanted Dubček’s reforms to go even farther, writing his famous “Two Thousand Words” manifesto during Prague Spring.

**Viták, Robert** Author of a 1971 article entitled “Worker’s Control: The Czechoslovak Experience” in the journal Social Registrar.

**BANDS AND MUSICIANS**

**Barrett, Roger “Syd”** See article on page 28.

**Jirous, Ivan** The artistic director and manager of the Plastic People of the Universe, and an avid proponent of free expression.

**Mothers of Invention** A rock band active from 1964 to 1975 founded by famous composer and musician Frank Zappa. The band is well known for their music’s satire of American culture. The Plastic People of the Universe took their name from the song of the same name on the Mothers of Invention’s album Absolutely Free.

**Music F Club** A music club in Prague. Two Plastic People of the Universe songs were recorded here in 1971.

**Plastic People of the Universe** A Czech rock band that was formed immediately after the Soviet Union’s invasion of Czechoslovakia, consisting of bassist Milan Hlavsa, guitarist Josef Janicek, and violist Jiri Kabes. They were heavily influenced by Frank Zappa and the Velvet Underground; their artistic director and manager was Ivan Jirous, a Czech art historian and cultural critic who would become a prominent dissident in Czechoslovakia. The Plastics’ concerts were multimedia extravaganzas of psychedelic lights and outrageous costumes and make-up. Their style was too extreme for the Communist government, who revoked the band’s license in 1970. The Plastics played underground until their 1988 breakup, rapidly becoming icons of the dissident and youth movements in Czechoslovakia. The band members, however, were unwitting protestors: as founding member Milan Hlavsa later explained, “The Plastic People emerged just as dozens and hundreds of other bands – we just loved rock’n’roll and wanted to be famous. We were too young to have a clear artistic ambition. All we did was pure intuition: no political notions or ambitions at all.” In 1997, President Václav Havel invited the group to reunite for a concert in honor of the 20th anniversary of Charter 77. The Plastics performed in the Spanish Hall of the Prague Castle—the very room where the Communist Party had held many of its conferences. Milan Hlavsa died in 2001.

**Check out our Knowledge Nucleus online for more information on the Plastic People of the Universe.**

**Richard, Cliff** An English singer, actor and musician in the British pop music scene in the late 1950s and early ’60s. He was originally marketed as a British Elvis Presley.

**Velvet Underground** An American rock group from 1965 to 1973. The best-known members were Lou Reed and John Cale. The band was managed by Andy Warhol, who brought in German-born singer Nico for several songs on their debut album The Velvet Underground & Nico. Warhol also designed the cover for this album: it featured a bright yellow banana with the words “peel slowly and see” printed near a perforated tab. Those who peeled found a pink, peeled banana underneath. Though not commercially successful, the Velvet Underground were often cited by critics as one of the most influential groups of the era.
PLACES

Ashmolean Museum of art and archaeology in Oxford, England. It is the world’s first university museum.

Chelsea Girl A vintage clothing store in London.

Corn Exchange and Dandelion Concert venues in the United Kingdom.

Gottwaldov The name for the city of Zlín under the Communist government. Gottwaldov was named after Klement Gottwald, the first Communist president of Czechoslovakia. The name Zlín was restored in 1990. Incidentally, Tom Stoppard was born in Zlín; his family fled soon after his birth when the Nazi occupation began.

King’s Parade A street in Cambridge.

Kosire A part of Prague.

The Lucerna Prague’s first multi-purpose complex built at the beginning of the 20th century and at one point partially owned by Václav Havel’s family. It is one of the best-known of Prague’s “cultural palaces.”

Newnham College A women’s college at the heart of Cambridge University.

Strahov A large stadium located in Prague. Though it is now a music venue, under communism it was most spectacularly used for the Spartakiada, a massive show of synchronous exercises held every four years.

Tatra A Czech car company.

MYTHOLOGY AND LITERATURE

Amazons Female warriors of Greek myths and stories whose legend persisted into the time of Julius Caesar. The Amazons are associated with the area between the Sea of Azov and Eastern Turkey.

Fragment 130 by Sappho
Eros the melter of limbs (now again) stirs me—
Sweetbitter unmanageable creature who steals in
- translated by Anne Carson

I Ching An Ancient Chinese text called the “book of changes” that outlines a system of cosmology and philosophy intrinsic to ancient Chinese cultural beliefs.

Lacuna A gap or missing piece, especially in ancient texts.
In totalitarian states, power is heavily concentrated in a centralized government and personal political freedoms are kept to a minimum. In the interest of national solidarity, people of such states are afforded fewer rights and liberties than those in Democratic states. Most 20th-Century totalitarian states were Communist or Fascist. Though Communist and Fascist states developed from different ideological frameworks, their oppression of human rights and their use of massive police forces and intimidation techniques bore similarities to one another.

Communism

Karl Marx (1818-1883) is known as the founder of communism. He co-authored *The Communist Manifesto* with Friedrich Engels in 1848 but perhaps more intellectually influential was his doctrine of historical materialism. Historical materialism is the notion that all facets of human history—economics, power dynamics, wars, the rise and fall of religions and political ideologies—can be best understood by first studying a society’s means of production. This study requires knowledge of the power dynamics between social classes in a given society. For Marx, understanding how groups of people relate to one another clarified the interplay of larger economic and political systems. *The Communist Manifesto* famously begins, “The history of all hitherto existing society is the history of class struggles.” Marx fervently believed the historical trajectory of a nation could be predicted through knowledge of class relations.

In addition to his theories of historical materialism, Marx believed that communism was the inevitable final stage in the development of human society. To Marx, there were two key traits of any society: the means of production and the mode of production. The means of production refers to the mechanics of how goods are produced, including such developments as the introduction of machinery to make farming more efficient. The mode of production refers to societal structures surrounding the means of production. In feudal systems, the mode of production is that serfs farm and overlords live off of their work. Marx believed that just as feudalism had given way to capitalism, so too would capitalism fall to a Communist revolution led by the proletariat.

In a perfect Communist system, all property is held in common, and the notion of private property is abolished. This ideal of communal living was not original to Marx and Engels; Thomas More had described such a system in *Utopia* in 1516. What was original to *The Communist Manifesto* was the emphasis placed on the new industrialized society’s proletariat (working class) and their prominence as leaders of the revolution.

In practice, the transition from capitalism to communism proved more complicated than Marx had described in his writings. Marx never fully articulated the necessary governmental steps to transition between these two systems, nor had he suggested a timeline for how quickly change could be expected. He thought heavily industrialized countries like France and England would see proletariat revolutions first, and did not anticipate that Russia would lead the charge. Russia, which liberated its serfs in 1861 and clung to remnants of the feudal system centuries longer than most of Europe seemed hardly ready for Marx’s great revolution. Indeed, as the October Revolution of 1917 and the civil war that followed confirmed, Russia’s transition to communism would not be smooth and inevitable. The number of Communist states peaked in the mid 20th-Century and has since declined, hastened by the dissolution of the Soviet Union in 1991. Communist states still exist today in The Democratic People’s Republic of China, Cuba, Laos, North Korea and Vietnam.
FASCISM

Fascism’s literal English translation is “bundle,” and as a political system it emphasizes the ultimate importance of the collective entity over the individual. Fascist leader Benito Mussolini described it as, “Everything in the State, nothing outside the State, nothing against the State.” The state is more important than the individual and an individual’s worth is measured by the state’s success.

This state-centered ideology carried with it heavily nationalist tendencies. Nationalism describes any social movement that seeks to place the nation in a position of utmost importance. The development of nation-states in the 19th Century brought an increased interest in defining what made a citizen of one nation different from that of another neighboring nation. German philosopher G.W.F. Hegel developed the concept of geist (spirit) to shed light on what made German people German—it was a common spirit, an ineffable psychic bond running through the population. In 20th-Century Germany, National Socialism (Nazism) took nationalism to a new extreme. Nazi ideology called for the predominance not only of the German state but also the German race; differences such as religion, sexual orientation and ethnicity were thought to undermine the state. Extreme measures to purify the Nazi state claimed the lives of some 11 to 17 million civilians during the Holocaust.

Fascism is intended to create a state in which strife is overcome by an overwhelming groundswell of support for the state at all turns; discord ceases as the strength of the state supercedes the needs and desires of individuals. In 1932, Mussolini stated in The Doctrine of Fascism, “Outside the state there can be neither individuals nor groups (political parties, associations, syndicates, classes). Therefore fascism is opposed to socialism, which confines the movement of history within the class struggle and ignores the unity of classes established in one economic and moral reality in the State.” So, whereas Socialist systems are primarily concerned with alleviating the tensions between social classes, the unity of purpose across social classes in a Fascist system nullifies those conflicts.

In the 1930s and ‘40s there were Fascist movements across the globe, from Brazil to Romania, Belgium and Japan. Today, largely because of the stigma attached to fascism following World War II when the Fascist powers of Germany and Italy were crushed—there are no governments that claim to be Fascist in structure or ideology.

Benito Mussolini and Adolf Hitler, respectively the leaders of Fascist states in Italy and Germany in the 1930s. Images from The George Arents Collection, Courtesy of Photographic Services and Permissions, The New York Public Library.
In 1905, a string of bombings and strikes in Russia led by the new Bolshevik Party forced Nicholas II to approve the formation of the Duma, a parliamentary body whose members would be elected by the people (in this case, men over 25). Russia’s subsequent colossal defeat in the Russo-Japanese War and the failure of the new Duma to quickly appease a restless population did nothing to ease the tensions that had led to the revolts of 1905—leading to the Russian Revolution of 1917.

The Russian Revolution began in February 1917 with street protests in St. Petersburg. Russia had been engaged in World War I for three years with heavy casualties and few notable successes. The population was starving and they blamed the Tsar. Protest subsequently grew out of the unrest of the populous. The February revolution was the closest to Marx’s vision of a proletariat uprising that Russia would ever experience. Under this intense pressure, Nicholas II abdicated the throne and the Duma established a provisional government. Between February and October of 1917, the provisional government maintained tenuous control; but dissenting voices were growing larger in number and far more organized. Vladimir Lenin returned to Russia from a 20-year political exile and the Bolshevik Party (which was the Communist party of Russia at the time) gained popular support. By October, the stage was set for change.

The October Revolution was an operation meticulously planned and executed. Compared to February’s organic uprisings, the Revolution’s storming of the Winter Palace and takeover of the provisional government were exacting and purposeful. Lenin led the Bolshevik Party in demonstrations supporting the coup and called for a new Russia governed by and for the workers. Lenin’s ideology was grounded in Marxist thought and tailored to reflect Russia’s long history of strict autocratic rule. He was especially concerned with the transition from capitalism to communism. Detailing his hopes for Russia, Lenin wrote, “Democracy for the vast majority of the people, and suppression by force, i.e., exclusion from democracy, of the exploiters and oppressors of the people—this is the change democracy undergoes during the transition from capitalism to communism.” His system gave power to the disenfranchised by wresting it violently from the elite classes.

A violent struggle to create the perfect Communist state continued after Lenin’s death in 1924. Josef Stalin served as the General Secretary of the Communist Party of the United Soviet Socialist Republics (which included Russia, The Czech Republic and other Eastern European and Asian countries) from 1922-1953. He was firmly committed to the eradication of all detractors seen as a threat to the Socialist government. Stalin sent dissenters to work in Gulags (harsh work camps mostly located in Siberia) and handily purged from his government everyone with opposing ideas.

Stalin set the precedent that the leader of the U.S.S.R.—in the interest of aiding the country’s transition to communism—could rule with an iron fist, expelling dissent and ruling unquestioned. The death toll that resulted from Stalin’s oppressive measures cannot be accurately calculated as records were not kept of every person killed or deported, but estimates put the number at 10 to 15 million.
After Stalin’s death, Nikita Khrushchev assumed leadership of the Soviet Union (the U.S.S.R.). Khrushchev’s years in power were mostly characterized by a thawing of Stalin’s harsh policies; but in 1956, when students protested Soviet rule in Budapest, Hungary, Khrushchev sent troops and tanks to violently quell the rebellion.

Protests developed because the Hungarian rebels felt that in 1955 their leaders had abdicated the Hungarian people’s freedom by signing The Warsaw Pact. The Warsaw Pact, a military alliance of Communist countries, was a Soviet reaction to the North Atlantic Treaty Organization (NATO). The U.S.S.R. pledged to respect the sovereignty of other nations in the Pact. However, detraction from the Soviet agenda in the satellite states was an unwise course of action because of the precedents set during Stalin’s years in power. Hungary was the first Pact state to directly challenge the Soviet Union.

A student-led march in Budapest on Oct. 23, 1956, was intended to culminate in a radio broadcast of the group’s demands; however, they were arrested upon arrival at the radio station. As news of the march and arrests circulated, loosely organized militias emerged and the capital city erupted into violence. The Soviet-backed government fell and on Nov. 4, Soviet forces arrived to put down the rebellion. In the aftermath of the incident, international support and sympathy for Hungary was widespread and tensions between Hungary and the U.S.S.R. ran hot. At the 1956 Olympics, which opened two weeks after Soviet intervention in Hungary, an increasingly violent water polo match between the Hungarian and Soviet teams had to be stopped. Time magazine named the Hungarian freedom fighter its 1956 Man of the Year. The psychological impact of these events on other satellite states was profound. As Jan and Ferdinand discuss Hungary in Rock ’n’ Roll, they see it as both a cautionary tale of what could happen in Czechoslovakia and also a hopeful beacon of the impact a few academics can have on national politics.

Leonid Brezhnev succeeded Khrushchev in 1964 and proceeded to reverse many of the reforms that had been a part of “Khrushchev’s Thaw.” Though never as harsh a leader as Stalin, Brezhnev reinstituted a high level of centralized control. His government worked to improve the living conditions throughout the Soviet Union, and though he was an uncompromising and harsh leader, he remained relatively popular through his life.

After Brezhnev, Yuri Andropov and Konstantin Chernenko both held leadership for very short terms (under two years each). When Mikhail Gorbachev took office in 1985, his reformist attitude gave the Soviet Union new direction. Following a series of reforms and diplomatic attempts to reach out to the West, Gorbachev’s government could not reform Soviet policies fast enough for the Soviet people. The U.S.S.R. dissolved in 1989 as the opposition allowed to surface by Gorbachev’s reforms and the crippling national debt and food shortages took their toll. Russia has since sought to recollect itself as a Capitalist, Democratic state and global power.

Following the dissolution of the Soviet Union, Russia has ostensibly established a Democratic government. Two-term president and now Prime Minister Vladimir Putin has kept alive the tradition of a strong centralized government amidst a global economic climate that places a premium on Russia’s large natural gas and oil reserves.

What do you think Russia’s political future holds?
Max
‘From each according to his abilities, to each according to his needs.’ What could be more simple, more rational, more beautiful? It was the right idea in the wrong conditions for 50 years and counting. A blip. Christ, we waited long enough for someone to have it.

Jan
A blip. Stalin killed more Russians than Hitler. Perhaps we aren’t good enough for this beautiful idea. This is the best we can do with it. Marx knew we couldn’t be trusted. First the dictatorship, ‘till we learned to be good, then the utopia where a man can be a baker in the morning, a lawmaker in the afternoon and a poet in the evening. But we never learned to be good, so look at us. A one-legged man showed up at my school once. He waited outside the classroom. It turned out the man with one leg had come to say goodbye to our teacher. Afterwards, the teacher explained to us his friend lost his leg in the war, so as a special favour he’d been given permission to go and live near his sister somewhere in north Bohemia. ‘You see,’ our teacher said, ‘how communism looks after its war heroes.’ So I put my hand up. God, I must have been stupid. I really thought it would be interesting for them, so I said in England anyone could live anywhere they liked, even if they had two legs. My mother was questioned and she lost her job at the shoe factory, but the point is the other kids in the class. They thought I was telling travellers’ tales. They couldn’t grasp the idea of a country where someone, anyone, could decide to move to another town and just go there. Suppose everybody wanted to live in Bohemia when their job is in Moravia! How would such a society work?

Max
And you didn’t explain?

Jan
Explain what?

Max
How it works. How everyone’s free to have lunch at the Ritz and it’s absolutely legal to be unemployed.

Jan
Your problems are yours, you fix them, okay? I love England. I would like to live forever in my last English schoolboy summer. It was exceptional, you know? 1947, endless summer days, I collected birds’ eggs, and the evenings so long you couldn’t sleep for the light, listening to the farmer’s boy calling the cattle home. And the winter was amazing that year. A Christmas card winter. My mother knew all the songs. She baked svestkové buchty for my friends, and sang ‘We’ll Meet Again’ in a terrible accent over the washtub. I was happy.

Max
Jesus Christ.
Jan
If I was English I wouldn’t care if communism in Czechoslovakia reformed itself into a pile of pig shit. To be English would be my luck. I would be moderately enthusiastic and moderately philistine and a good sport. I would be kind to foreigners in a moderately superior way, and also to animals except for the ones I kill, and I would live a decent life, like most English people. How many voted for the party, Max?

Max
About two-tenths of one percent. It’s called the parliamentary route to power.

Jan
You got the strange gods vote: Marxism, fascism, anarchism kept on the side of the plate like a little bit of salt to bring out the flavour of English moderation. A thousand years of knowing who you are gives a people confidence in its judgement. Words mean what they have always meant. With us, words change meaning to make the theory fit the practice. We eat salt. Come on in, Max! Give me your place.

Max:
My place, my place can’t be filled by a sniveling idealist. You don’t get it either. Parliamentary democracy is a theory, too. The meaning changes to fit the practice.

Jan
Oh, you’re good, Max!, but when were you ever arrested for saying it? Or anything? Independent courts is not theoretical! You can call the government fools and criminals but the law is for free speech, the same for the highest and the lowest, the law makes freedom normal, the denial of freedom must prove its case, and if the government doesn’t like it, tough shit, they can’t touch you, the law is constant — and yet, what you have set your heart on, Max, the only thing that will make you happy, is that the workers own the means of production. I would give it to you gladly if I could keep the rest.

Max
What do you want it for?

Jan
To live free.

Max
The little diddums! – still sucking on philosophy’s tit! For you, freedom means, ‘Leave me alone.’ For the masses it means, ‘Give me a chance.’ Social relations are economic, as I thought we’d agreed at Cambridge. You, me and Marx . . .

Jan
So. Some sunny day.

Max
So, at Cambridge, why were you pretending to be what you were not?

WRITE YOUR OWN DIALOGUE

Think back to election season. What political issues were important to you? To your family? Think of how small issues relate to bigger questions of governmental systems and political party affiliation. Does your stance on particular issues make you fonder of one particular party’s goals? Why?

Write a dialogue, using this excerpt as a jumping off point. Try to find a way to reflect how very personal politics can become. Show an ideological issue as it plays out in a human relationship.
Socialism in Britain has never been a ruling doctrine, but its influence has extended to several key political movements. Since the latter half of the 20th century, Britain has been known as a welfare state: allocating large sums of federal money to health care, education, elder care and unemployment relief programs. This type of government spending can curtail free market competition as it injects capital into industries that are essential to public welfare though not necessarily profitable. The term “welfare state” was popularized by Archbishop William Temple during World War II to set Britain apart from Nazi Germany, which Temple painted as a “warfare state,” caring more for its military might than for its citizenry. The beginnings of the British welfare state trace back to the first wave of the industrial revolution.

As the first European nation to undergo massive industrialization, Britain was also the first to face widespread dissatisfaction among factory and mill workers. The working class’ standard of living plummeted and liberals and reformers struggled to find solutions. Robert Owen was one of the most influential, building nurturing and productive communities for his workers. Although he claimed to arrive at his convictions independently, Owen was probably influenced by French philosophers of the time, especially Jean-Jacques Rousseau. Through the 1810’s and ‘20s Owen sought to improve living conditions for his workers; firmly believing that people are shaped by their environments, he sought to empower young workers, refusing to employ children under ten and pushing for better education for working families’ children. By spending company money on social welfare programs, Owen created a small-scale version of a welfare state. These reforms, enacted at Owen’s cotton mill at New Lanark in Scotland, proved successful. Owen and the workers cooperated with one another and no measurable ill-will came between them. New Lanark was successful largely because Owen committed himself fully to the project and took a hands-on approach; later projects that sought to emulate New Lanark in Ireland and the state of Indiana failed because Owen was not able to give them the same level of attention.

The first political party with Utopian goals like Owen’s to gain a wide following were the Chartists. The Chartist Movement’s activity peaked between the 1820’s and ‘40s, seeking to reform governmental policies and empower the working class as part of the electorate. The Chartist Movement formed as a collection of dissidents and reformers who found common ground in their desire to make the electoral process more equitable. The Chartists united behind the six proposals outlined in the People’s Charter of 1838: yearly elections, no property requirement for members of parliament, pay for members of parliament, universal suffrage to men over the age of 25, equally sized electoral districts and secret ballot voting. Several violent uprisings over the next half century left the Chartist movement in disarray, but their legacy lives on: Charter 77 drew its name from the Chartists.

While the 19th Century in Britain was defined by a struggle to redefine national identity in the face of rapid industrialization, the 20th-century British economy was driven—in the first half of the century—by the military’s needs. By the post-war years Britain was looking for a new direction. Casting itself as a welfare state, Britain sought to make caring for its citizenry a top national priority. In the 1960’s and ‘70s, the country made great strides in nationalized health care, education and ensuring benefits for the ill and unemployed. Though Max in Rock ‘n’ Roll expresses disdain that the government provided an income to the unemployed, many Communist and Socialist sympathizers found these reforms encouraging.

Worldwide, the 1980s were a decade for transitioning political climates. The USSR’s premier, Mikhail Gorbachev, announced perestroika and glasnost, ushering in a new era of openness and tolerance and rekindling friendly diplomatic relationships with the U.S. and Britain. The Republican Party came to power in the U.S. and the Conservative Party did the same in the U.K. Both countries underwent a large-scale swing to the political right after the fairly liberal policies of the late 1970’s. Margaret Thatcher, Britain’s first female prime minister from 1979 to 1990, led a Conservative government that sought to emphasize individuality and minimize the role of the central government.

“If you want something said, ask a man; if you want something done, ask a woman.”
~ Margaret Thatcher
Thatcher’s political life began modestly as she held various county posts through the 1950’s and ‘60s. After backing the Party leadership in advisory roles through the early 1970’s, Thatcher defied convention and her mentors and ran for Party leadership herself. Initially interested in candidacy to keep her party honest, Thatcher won a surprise victory; and when the Conservatives won the general election in 1978, Thatcher became Prime Minister. Thatcher’s governing principles: her interest in individual tenacity and achievement, distaste for large government-sponsored social programming, the nationalist bent to her rhetoric and her famous unwillingness to compromise—came to be known as “Thatcherism.” Because of her hard-line stance on negotiating and compromising with the Soviet Bloc and other Communist states, Thatcher was called “The Iron Lady,” a moniker she relished. Thatcher and U.S. President Ronald Reagan found ideological companions in one another, and their alliance reshaped the global political climate of the 1980’s.

Today, a Labour government is in place in Britain, led by Prime Minister Gordon Brown. The Labour Party came to power in the general election of 1997 as the culmination of Tony Blair’s massive campaign to de-stigmatize the Party and to give birth to “New Labour.” The current government shows less outwardly Socialistic goals than its earlier Labour counterparts. Emphases are still placed on health care and education, but a national awareness of the responsibility of the individual has made caring for the unemployed and homeless a less palatable political agenda than it was 50 years ago. Thatcherism reshaped British politics to the extent that a return to the welfare state’s initial conceit is impossible. Free market principles and the idealization of self-reliance have taken root, ensuring that the New Labour government is significantly less aligned with socialism than its mid-century predecessors.

THE BRITISH PARLIAMENTARY SYSTEM

The British parliamentary system is governed by laws that have accumulated over time, rather than by a constitution. Seats in the House of Commons are won in general elections. The party which wins the plurality of the seats in the House of Commons becomes the majority party and the new Prime Minister is typically the current leader of that party. Today, more than 10 political parties hold seats in the House of Commons in contrast to the U.S. House of Representatives where only two political parties are currently represented. Diversity of ideology in parliament has allowed many points of view to influence the British government, including Socialist sympathizers.

Though many parties hold seats in the parliament, the two parties who have traded the majority position for most of the last 100 years have been the Conservative (Tory) party and the Labour Party. The Labour Party was founded in 1900 in the interest of continuing to pursue policies that would improve the quality of life for the working classes, drawing its membership from liberal-minded reformers, socialist and communist sympathizers and from members of the working class still looking for more government attention and protection. The Conservative Party, much like the American conservative movement, values competition and individual achievement. Sometimes harsh in its budget cuts, the Conservative Party favors a free market and smaller government budgets for social programming.
Ask any American old enough to remember what happened during the first eight months of 1968 and the answers will include world-changing events: the assassinations of Martin Luther King Jr. and Robert F. Kennedy; the devastating riots that erupted in Washington, D.C., and more than 100 other American cities following King’s murder; and the raucous Democratic convention in Chicago, culminating with violent clashes between police and thousands of anti-war protestors in Grant Park.

Other notable events during the same period include North Korea’s capture of the USS Pueblo and its crew of alleged spies; the Battle of Khe Sanh, the Tet Offensive and the My Lai Massacre in Vietnam; the California farm workers’ strike led by Cesar Chavez; the shooting of pop artist and underground culture icon Andy Warhol; the first adult heart transplant surgery in the U.S.; the world premiere of Stanley Kubrick’s *2001: A Space Odyssey*; the publication of Eldridge Cleaver’s *Soul on Ice* and Tom Wolfe’s *The Electric Kool-Aid Acid Test*; and the courtship of the widowed Jackie Kennedy and Greek shipping magnate Aristotle Onassis. Rock ‘n’ roll aficionados might also recall the Broadway opening of *Hair* or the Beatles winning a Best Album Grammy Award for *Sgt. Pepper’s Lonely Hearts Club Band*.

Four thousand miles to the east, in Czechoslovakia (now the Czech Republic), “What happened in 1968?” is likely to elicit one response above all others: the Prague Spring. What began on Jan. 5 with the election of Alexander Dubček as First Secretary of Czechoslovakia’s Communist Party, then came to an abrupt halt with the Soviet invasion of Czechoslovakia on Aug. 20, would later be regarded as a crucial tipping point in the country’s long and difficult history of repeated occupation and repression. Sadly, it would take another 20 years to achieve true political freedom and autonomy, but by late August of 1968, virtually all of the wheels required for that to happen had already been set in motion.

Not only in 1968, but throughout Czechoslovakia’s history, the greatest heroes have tended to be men of letters—philosophers and poets—rather than generals. Before he entered the political arena, Tomáš Masaryk, the country’s first president (1920-1935), had been a professor of philosophy, the author of several books and the founder of a popular magazine that chronicled Czech culture and science. An outspoken humanist and ethicist, Masaryk fled the country at the beginning of World War I to avoid being arrested for treason. While in exile, he established an intelligence network that helped bring about the defeat and dissolution of the Austro-Hungarian
Empire, from which Czechoslovakia had long sought independence.

Located in the center of Prague’s Old Town Square is a statue of Jan Hus, the brilliant 15th-century scholar and cleric who dared to call for the reform of the Catholic Church, condemning such practices as the sale of indulgences to wealthy noblemen in exchange for funds needed to wage holy wars. When Hus refused to recant, he was convicted of heresy by papal authorities and burned at the stake. Hus’ execution fueled longstanding resentments against the Church and corrupt nobility, and established a legacy of principled dissent that epitomizes Czech society to this day. Hus’ most famous dictum—“Search for truth, hear truth, learn truth, love truth, speak the truth, hold the truth, defend the truth ‘til death”—still carries the weight of gospel.

Although Alexander Dubček was a loyal member of Czechoslovakia’s Communist Party, he was also a political moderate and a pragmatist. By the time he succeeded Antonín Novotný as First Secretary, deep cracks had already formed in the Communist armor, visible to anyone who dared look for them. Following Joseph Stalin’s death in 1953, some Communist officials acknowledged that the show trials and purges associated with Stalin’s reign of terror were predicated on lies that sent thousands of men and women to prison or to their deaths for offenses they had not committed—and that were seldom, if ever, explained to their families. Both outraged and emboldened by this information, which nervous officials tried without success to package as “rehabilitation,” citizens started asking hard questions, not just about the miscarriage of justice, but also about fundamental tenets of socialism as it had been defined and promulgated by Russian Marxists. Why, they asked, is our economy failing? Why are there no jobs, why is there no food on store shelves? Or, as university students asked: Why is there no electricity, no light for us to study by? Why are we not allowed to read certain books and plays, or listen to music that we like—rock ‘n’ roll, for instance? Why are we being watched by the secret police?

Dubček recognized that the tide of civil discontent was gathering momentum—not only in Czechoslovakia, but also in other Soviet Bloc countries that were experiencing economic strife. Soon after taking office, he attempted to institute reforms that came to be known as “socialism with a human face.” These reforms included easing restrictions on publication, speech and travel, and partially decentralizing the economy to incentivize production and stimulate the flow of resources. In effect, Dubček cracked open a door of opportunity that had been sealed since the end of World War II, when Czechoslovakia suffered the cruel irony of being freed from Adolf Hitler’s jaws only to be gobbled up by its liberator, Josef Stalin.

For a few months in early 1968, Czechoslovakia enjoyed its first breath of fresh air in more than 20 years. The change was especially apparent in Prague, the cultural heart and soul of the country—home to Charles University, one of Europe’s oldest, most highly regarded and most progressive academic institutions, as well as to a vibrant theatrical, literary and film community. The previous year, in June 1967, several outspoken participants in the Fourth Congress of Czechoslovak Writers had dared to challenge the government openly by demanding, in playwright Václav Havel’s words, “spiritual conditions needed for the progress of literature.” In June
1968, journalist Ludvík Vaculík drafted “Two Thousand Words,” a manifesto signed by more than 60 intellectuals, artists and ordinary workers expressing concern about conservative factions in the Czech government. The document called for public support of the movement toward greater personal freedom and democratic decision-making within the framework of socialism; it was published and widely disseminated, both within and outside of Czechoslovakia. In this way, the pen took on the sword.

Dubček hoped that the Soviet Union and its leader, Leonid Brezhnev, would view his brand of socialism as the inevitable consequence of economic and social contingencies unique to Czechoslovakia. Instead, Brezhnev became alarmed by what appeared to be a calculated challenge to his authority and a direct threat to the integrity of the Warsaw Pact, a military agreement signed in 1955 by Albania, Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, Romania and the Soviet Union. As efforts to clamp down on dissident segments of Czech society escalated, along with pressure on Dubček’s government from fellow Warsaw Pact members, so did resistance. In August 1968, Brezhnev and Dubček met on the border between their two countries to discuss a possible resolution of differences. When these talks failed to yield the desired result—restoration of strict government controls—Brezhnev bowed to proponents of military action and ordered the immediate invasion of Czechoslovakia. Soviet and other Warsaw Pact troops in tanks crossed the frontier into Czechoslovakia on the night of Aug. 20 and entered Prague on Aug. 21. The six-day siege of the capital left more than 70 dead and 500 wounded.

Superior military strength, coupled with all too familiar methods of physical and psychological intimidation, enabled Brezhnev to clean house, which consisted mainly of removing Dubček from office and purging the top levels of government. Dubček was hastily replaced by Communist Party hard-liner Gustáv Husák, who instituted a program of “normalization” that restored the old order by mandating docile compliance. Rather than eradicating Prague’s dissident elements, however, Husák’s program simply drove them underground, where they continued to survive and to produce music, literature and art that served as their lifeline to prominent supporters and advocates in other countries. With patience and determination—and motivated by a mixture of personal pride, social conscience, political passion and stubborn devotion to the truth—these freedom-loving men and women inspired a “velvet revolution” that was beyond the reach of the secret police.

The invasion of Czechoslovakia produced many more heroes for the history books, including those who, like Václav Havel, kept their foot in the door for the next 20 years, both outlasting and outwitting Husák and his Soviet-backed successors, until the Communist regime finally collapsed in 1989. One hero, university student Jan Palach, died on Jan. 19, 1969, after he set himself on fire in Wenceslas Square, where thousands of Czech citizens had confronted Russian tanks and soldiers with peace signs and shouts of “Socialismus ano, okupace ne!” (“Socialism yes, occupation no!”). A simple stone memorial to Palach was later installed in the square, not far from the statue of Jan Hus.
While political activism has always enjoyed a prominent place in artistry, perhaps no one embodies the definition of the “political artist” as well as Czech playwright Václav Havel. Not only have Havel’s works been read and performed throughout the world—his leadership in the revolutionary activities of Soviet-era Czechoslovakia was in no small part responsible for the downfall of the repressive regime that ruled the country for decades. Havel’s activism culminated in a 12-year tenure as president of Czechoslovakia, during which he led the country through the downfall of communism and the country’s split into the Czech Republic and Slovakia.

Born in 1936 in Prague, Havel’s family was among the most wealthy and prominent in Czech society. From an early age, he was exposed to the liberal arts (taking a particular interest in literature) and political debate. His proud heritage, however, would become a liability in the Communist coup of 1948 when the family was stripped of nearly all its property by the state and Havel’s father jailed. Young Havel was forbidden by the government to study anything connected with the arts.

Though his future had become uncertain, Havel was unable to give up on his love for literature. In 1952, he helped found a secret intellectual circle consisting of philosophers, writers and musicians, informally called the “36ers.” The assembly met each Saturday in Prague, discussing politics, debating philosophy and reading literature that had been banned by the government. Here, Havel met his future wife Olga Spíchalova, a proletarian who would later become an active dissident and important source of support during Havel’s fight for freedom.

During the 1950’s Havel worked as a laboratory technician, studied economics at Czech Technical University and served in the Czechoslovak Army; but he would eventually find his true calling in the world of theatre. He began publishing articles in theatrical journals in 1955 and even started a regimental theatre company during his stint in the military. Prohibited from attending school for drama, he began working as a stage technician, studying via correspondence at the Theatre Faculty of the Academy of Performing Arts in Prague.

He also started writing plays. Though Havel originally insisted that he was uninterested in politics, his writing took on a subversive nature from the beginning with plays like The Garden Party (1963), The Memorandum (1965) and The Increased Difficulty of Concentration (1968). Heavily influenced by the Absurdist movement, Havel used silliness to poke fun at the repressive Communist regime.
At the same time, the Czechoslovakian political landscape was becoming tumultuous. In a series of reforms in 1968 referred to as Prague Spring, President Dubček started to liberalize the country, granting more rights to its citizens. The Soviet government responded harshly to these reforms, occupying Czechoslovakia and installing the hard-liner Gustav Husák into the presidency where he repealed many of Dubcek’s policies in a process referred to as “normalization.”

Havel could not be passive to the authoritarianism. Though he continued to write plays—including perhaps his most renowned, The Beggar’s Opera, in 1975—Havel became more and more involved in the underground dissident movement against Husák’s government. In 1975, he penned his famous “Open Letter to Dr. Husák” in which he expressed his outrage at the government’s increased repression and warned of accumulated antagonism in Czechoslovak society. The clash between the underground youth movement and the government came to a head in 1976 when several icons of the movement, including the Plastic People of the Universe, were arrested for “dissident activities.” Havel responded by helping to form Charter 77, an organized movement founded in opposition to Soviet “normalization.” In its manifesto, published in 1977 and penned in part by Havel, the group criticized the government for its neglect of human rights and freedom. For his involvement, Havel was jailed until 1984.

Through the rest of the ‘80s, Havel struggled against the Soviet regime both as a dissident and a writer (including one of his most famous essays “Post-Totalitarianism” in the book The Power of the Powerless). A strong believer in non-violent protest, Havel helped spearhead the “Velvet Revolution” in 1989, so called because of the transition’s unusual gentleness. In a series of massive, bloodless protests that began in Prague and soon spread to the rest of the country, citizens clamored against the repressions of the single-party Communist government and eventually forced it to abdicate. Havel was appointed interim President on Dec. 29, 1989, and was eventually elected to two six-year terms in the new multi-party state.

Havel has been compared not only to great masters of theatre such as Eugene Ionesco and Samuel Beckett, but also to great leaders in peace like Mohandas Gandhi and Nelson Mandela. His voice has proven one of the most influential of his era, representing not only the triumph of freedom over tyranny, but the ability of art to help bring about that triumph.


After completing the activity on the next page, read the full text of Havel’s open letter to Husák on our Knowledge Nucleus and see how well your predictions hold up.

www.goodmaneacp.typepad.com
In 1975, Václav Havel wrote a letter addressed to Czechoslovakian President Gustav Husák. The following text is excerpted from that letter’s introduction. Read the text and carefully consider the questions below. Bear in mind as you read that this translator uses the word “consolidation” where others might have used “normalization.” Havel is referring to Husák’s attempts to erase dissident voices from the Czech political conversation following the Prague Spring.

[...] In our offices and factories, work goes on, discipline prevails. The efforts of our citizens are yielding visible results in a slowly rising standard of living: people build houses, buy cars, have children, amuse themselves, live their lives. All this, of course, amounts to very little as a criterion for the success or failure of your policies. After every social upheaval, people invariably come back in the end to their daily labors, for the simple reason that they want to stay alive; they do so for their own sake, after all, not for the sake of this or that team of political leaders.

Not that going to work, doing the shopping, and living their own lives is all that people do. They do much more than that: they commit themselves to numerous output norms which they then fulfill and over-fulfill; they vote as one man and unanimously elect the candidates proposed to them; they are active in various political organizations; they attend meetings and demonstrations; they declare their support for everything they are supposed to. Nowhere can any sign of dissent be seen from anything that the government does.

These facts, of course, are not to be made light of. One must ask seriously, at this point, whether all this does not confirm your success in achieving the tasks your team set itself—those of winning the public’s support and consolidating the situation in the country.

The answer must depend on what we mean by consolidation.

Insofar as it is to be measured solely by statistical returns of various kinds, by official statements and police accounts of the public’s political involvement, and so forth, then we can hardly feel any doubt that consolidation has been achieved.

But what if we take consolidation to mean something more, a genuine state of mind in society? Supposing we start to inquire about more durable, perhaps subtler and more imponderable, but nonetheless significant factors, such as what, by way of genuine personal, human experience lies hidden behind all the figures? Supposing we ask, for example, what has been done for the moral and spiritual revival of society, for the enhancement of the truly human dimensions of life, for the elevation of man to a higher degree of dignity, for his truly free and authentic assertion in this world? What do we find when we thus turn our attention from the mere outward manifestations to their inner causes and consequences, their connections and meanings, in a word, to that less obvious plane of reality where those manifestations might actually acquire a general human meeting? Can we, even then, consider our society “consolidated”?

I make so bold as to answer “no”; to assert that, for all the outwardly persuasive facts, inwardly our society, far from being a consolidated one, is, on the contrary, plunging ever deeper into a crisis more dangerous, in some respects, than any we can recall in our recent history. I shall try to justify this assertion.

The basic question one must ask is this: Why are people in fact behaving in the way they do? Why do they do all these things that, taken together, form the impressive image of a totally united society giving total support to its government? For any unprejudiced observer, the answer is, I think, self-evident: they are driven to it by fear.

What approach is Havel taking in this letter? Why is he taking this approach?
What fear do you think Havel is talking about at the end of this excerpt?
Who is this letter’s actual intended audience? How can you tell?
What would be the best means to ensure that the letter is read by its intended audience?
Without reading any further, where do you speculate Havel’s argument might lead? On what do you base those conclusions?
As a 15-year-old, Allen Ginsberg (1926-1997) began his writing career by sending letters to the editors of The New York Times that critiqued isolationist American foreign policy. Ginsberg’s lifelong commitment to both chronicling and critiquing his world made him one of the most influential writers and activists of the 20th century.

Ginsberg attended Columbia University, where he befriended William S. Burroughs, Jack Kerouac, Neal Cassady and Gregory Corso. This group of intellectual dissidents’ work would come to be known as the early flowering of the Beat Generation. The Beats were known for writing against the grain; they employed stream of consciousness, rejected editing, spliced up their prose and chose as their subjects a curious mix of what Kerouac called “the beat down and the beatific.”

In 1956, Ginsberg published his most famous poem, HOWL for Carl Solomon. The poem, with its graphic language and roiling sense of discontent, became wildly popular in youth culture. Ginsberg did not shy away from taking unpopular positions on sensitive issues. He openly disclosed his drug use. Through experimentation, he sought to open his mind to new possibilities of understanding. (Decades later, Ginsberg expressed regret for his role as a proponent of drug culture in the 1960’s and ’70s.) He was open about his homosexuality and his tumultuous relationship with Peter Orlovsky. An avowed pacifist, Ginsberg opposed American involvement in Vietnam and felt that Cold War politics stifled international dialogue. Ginsberg ventured away from the Jewish traditions of his youth, and later found fulfillment in Buddhist traditions. He advocated tolerance and freedom of expression. As a figure in popular culture, Ginsberg became an icon for youth who felt out of place and was a hugely inspirational figure for the 1960’s counterculture.

In 1965, Allen Ginsberg traveled to Cuba. He was awoken in his hotel room by the police, escorted to the immigration office, told he was being expelled for having broken the laws of Cuba (but not which ones), and put on a plane to Czechoslovakia. Finding himself in Prague for an extended period of time with no definite plans, Ginsberg spent time with students, gave poetry readings and lectures and acquainted himself with the underground intellectual scene of the time. Václav Havel was among the students Ginsberg met, and has claimed that the American was an influence on his thinking and his career as a writer.
Using the royalties from his new book and some back pay, Ginsberg decided to leave Prague and tour Moscow, returning to Prague, via Warsaw, in time for the May Day celebration of 1965. Traditional Czech May Day celebrations, particularly the parade and crowing of the King and Queen of May date to the medieval period, but 1965 was the first year since World War II that public celebrations had been allowed. In front of a crowd of 10,000 people, Ginsberg was crowned the “King of May” on May 1, 1965. His brief acceptance speech, “I want to be the first naked king!” was followed by a long march through the streets of Prague during which he lead the crowds in the chanting of several Buddhist mantras. He was then arrested on charges of corrupting Czech youth and was escorted from the country. Ginsberg’s weeks in Prague were representative of a time when students and youth culture were growing more powerful in Czechoslovakia everyday. Three years later, The Prague Spring was an attempt to marry this group’s interest in liberty and human rights with the socialist party line of the day.

Charter 77 was a written call for major reform of the Czechoslovakian government. It was circulated through Czech underground circles in January 1977 collecting signatures, and published in international newspapers to the chagrin of Husak’s government. Charter 77 was largely modeled on The Helsinki Accords which were signed in 1975 by the U.S., the U.S.S.R, Canada and all but two European nations as an attempt to uphold human rights across the political and economic boundaries of the Cold War era. In much the same vein, Charter 77 sought to affirm human rights at home in Czechoslovakia, but unlike the signers of the Helsinki Accords, the signers of Charter 77 were predominantly critics of the Czech government, many of whom had been blacklisted.

In effect a public vote of no confidence in Husak’s government, Charter 77 primed the public mind for Velvet Revolution that was to come 12 years later. The document also inspired a political movement with congruent goals whose members called themselves Charter 77 in its honor and were active in Czech politics from 1977 to 1992, many serving in the first post Velvet Revolution government. As an act of political dissent, the writing, signing and dissemination of Charter 77 proved that strong voices, even when blacklisted and publicly reprimanded by their governments, cannot be silenced.
BIG BROTHER IS WATCHING
YOU READ THIS!
BY WILLA J. TAYLOR

In his classic dystopian novel, 1984, George Orwell described a totalitarian society in which the government—referred to as the Party—had almost total control over the people. Telescreens droned endlessly with brainwashing propaganda about wondrous government programs. Coins, stamps, books, films and banners proclaimed the three slogans of the Party: War is Peace, Freedom is Slavery, Ignorance is Strength.

Walter Cronkite, who as an anchor for the CBS Evening News in the ‘70s and ‘80s was considered “the most trusted man in America,” wrote the preface to the New American Library edition of the novel. He said Orwell wrote 1984 as an essay on “power, how it is acquired and maintained, how those who seek it or seek to keep it tend to sacrifice anything and everything in its name.”

The novel epitomizes government encroachment on individual rights and freedoms. The term “Big Brother”—the leader of the fictitious Party in the book—has become synonymous with government surveillance and control, the loss of privacy for national security and the double-speak of political flacks who tell us only what they think we should know.

In the novel, Big Brother’s Party has perfected the uses of technology to monitor the lives of the populace of Oceania, and to insure unswerving loyalty through surveillance, propaganda and brainwashing. The government’s most brilliant and most appalling project is the actual deconstruction of the English language into Newspeak, the language of the Party. Each successive edition of the Newspeak Dictionary has fewer words than its predecessor. By removing meaning and nuance from the vocabulary, the government hopes to eradicate seditious and anti-social thinking before it even has the chance to enter a person’s mind. Without the vocabulary for revolution, there can be no revolution. For those who persist in thinking for themselves—so-called Thought Criminals—The Party’s storm troopers, the Thought Police, are there to intervene, incarcerating the free-thinkers in the Ministry of Love where they will be re-educated.

Winston Smith, the novel’s protagonist, is a minor bureaucrat whose job is to rewrite the archives of the London Times so that they are consistent with the Party’s current policy. When the Party changes its political alliance with another superpower and begins waging war on a former ally, Winston’s job is to rewrite all the prior information to show that the old alliance never existed. So addled are the minds of the people he meets that they don’t even realize that these changes have been made. But Winston is smart enough to understand the insidious manipulation being perpetrated on the society and he sets out to expose the Party for the fraudulent organization it is.

1984 is at once a cautionary and prescient warning against the dangers of a totalitarian government fueled by technology. Orwell envisioned a world devastated by war and poverty, where the West has fallen under the spell of a totalitarian Socialist dictator, Big Brother, a political demagogue and religious cult leader rolled into one.

Thinking about our world as it is today, it is hard to believe Orwell’s masterpiece was published over 60 years ago! And although America is most certainly a Democratic society, it is impossible to ignore some of the Orwellian themes in our lives.
Look atop light poles in many Chicago neighborhoods and you will find police surveillance cameras capturing your every move. Cameras at intersections and toll booths record license plates and photograph cars in an effort to keep us safer on the roads.

Internment camps like Guantanamo and Abu Ghraib are filled with where suspected terrorists who have been tortured and often denied judicial due process in the name of national security.

Cell phones are being used to track people both for scientific inquiry and commercial exploitation. Albert Lazlo Barabasi, a Northeastern University physics professor, and his colleagues monitored 100,000 people (without their permission) in a country outside of the United States—described only as “a large industrialized nation”—to better understand social habits.

Through warrantless wiretapping, government agencies are collecting mounds of data on thousands of American citizens. In memos gained through the Freedom of Information Act it was revealed that, in the name of fighting terrorism, copies of all Internet traffic that flowed through critical AT&T cables—e-mails, documents, pictures, Web browsing, voice-over-Internet phone conversations, everything—was being diverted to equipment inside a secret room at the National Security Agency.

Stoppard’s *Rock ‘n’ Roll* details an oppressive regime in Czechoslovakia and the suppression of creative and artistic freedoms to maintain control over the population. The government banned books and music in an effort to control the thoughts of a generation of citizens. But repression and censorship do not only exist in Socialist countries and dystopian novels. As Orwell noted in an interview after the publication of 1984, “...totalitarianism, if not fought against, could triumph anywhere.”

*War is Peace, Freedom is Slavery, Ignorance is Strength.*
~ Slogans of The Party, 1984

**WRITING ACTIVITY:**
**VOICING YOUR OPINION**

Currently, concern in the U.S. is growing over civil liberties lost in the interest of national security. Compose a post for the “Talk About It” section of our Knowledge Nucleus exploring your thoughts on this topic. What are freedoms or privacies you are willing to give up? Which will you fight to keep?

[www.goodmanacp.typepad.com](http://www.goodmanacp.typepad.com)

**Questions to Consider:**

What do you think about President Obama's decision to close Guantanamo Bay? Do you agree with his decision? Why or why not?

Do you think the government’s ability to listen in on phone conversations and to read emails is good for national security? Why? Why not?

Do the further implications of such surveillance on civil liberties outweigh the advantages?

Do you think contemporary Chicago resembles the society described in 1984? Why or why not? If so, how?

The police in *Rock ‘n’ Roll* show up unannounced at Jan’s apartment and can bring a person in for questioning even if they haven’t committed a crime. Does this sort of thing happen in Chicago today? Where? Under what circumstances?
Sappho and Syd Barrett
Some text adapted from articles in the May-July issue of OnStage; published by Goodman Theatre.

Greek imagery peppers Stoppard’s Rock ‘n’ Roll from visions of Pan to discussions of Sappho’s Fragment 130. These illusions help to connect the events of the play to a larger mythic schema of history. The characters are thrust onto a stage with gods and forces whose power is beyond human imagining. In an effort to trace the origins of these mythic threads, we must travel to the island of Lesbos.

Little is known about the life and work of the poet Sappho (ca. 620-570 BC) other than the fragments of her poetry that have survived on bits of papyrus and pot shards. Born on Lesbos during a turbulent time in Aegean history, she was the most eloquent voice of a generation of Greek writers for whom the individual, rather than society, was the focal point.

Sappho’s poems were actually lyre-accompanied metrical songs—a lyric form which conveyed perfectly the delicate emotional content of her works, but is so complex that it confounds many modern scholars. To her contemporaries her poems were “bewitching” and “divine,” dealing with love in all of its permutations and delivered in a voice whose simplicity and clarity is still revered.

Most of Sappho’s remaining poems are centered on individual experiences of love and lust, laden with contradictory images and duality of feeling. In Fragment 130, which Eleanor and Gillian discuss in Act I of Rock ‘n’ Roll, Sappho coins the word “glukupikron,” which translates to “sweet-bitter” (though it has survived in English as “bittersweet”). She is describing Eros, the god of primordial love and lust in Greek mythology. The juxtaposition of sweet and bitter suggests that to Sappho, desire and affection were two opposing forces present in human romance.

The Eros that Sappho portrays has been associated in scholarship with Pan, the half-goat half-man of Greek myth whose sexual aggression drives him to terrorize nymphs and write bawdy songs. Pan, like Sappho’s Eros, was an “un-machine,” an uncontrollable force and agent of discord. Pan appears in Rock ‘n’ Roll as the Piper, a mysterious figure who sings to Esme from atop a wall. The Piper’s song transfixes Esme; he inspires her to free herself from societal confines and better understand herself. The Piper is later identified by Esme as Pink Floyd founding member Syd Barrett. To Esme, Barrett’s music is the uncontrollable force of Sappho’s Eros.

Guitarist/composer Roger “Syd” Barrett joined the struggling rock group The Tea Set in 1966, renamed it The Pink Floyd Sound and re-invented it, drawing from jazz and British pop-rock and incorporating his own dissonance-filled style of playing to create an influential new form of rock and roll. Barrett eschewed the conventional rock guitar techniques of the day. He drew on blues slide-guitar traditions, often sliding Bic lighters up and down his guitar’s neck, and new amplification technology allowing heavy distortion to create a rolling, dream-like sound. As a songwriter, Barrett’s whimsical and playful lyrics were heavily influenced by children’s literature: Pink Floyd’s debut album, The Piper at the Gates of Dawn, was named for a chapter in Kenneth Grahame’s The Wind in the Willows.
Pink Floyd was soon the most popular and influential proponent of the “London Underground” music scene, and 1967’s *The Piper at the Gates of Dawn* became a smash hit in the United Kingdom. Shortly after Pink Floyd began to tour widely and enjoy their fame, Barrett became unpredictable. He refused to play or sing onstage, requiring the band to bring in replacement musicians. Barrett’s erratic behavior caused his expulsion from the band the following year. Between 1967 and 1975 when Barrett sat in on one of Pink Floyd’s recording sessions, his appearance changed so dramatically that his former band mates did not initially recognize him. He moved back to his parents’ house in Cambridge, reclaimed his birth name (Roger) and took up painting and gardening until his death in 2006.

Part of the inspiration for *Rock ‘n’ Roll* came in 2001 when Tom Stoppard came across a photo taken of Barrett in Cambridge: a balding middle-aged man, biking home from a shopping trip with his purchases in the front basket of his bicycle. There is nothing noteworthy about the man in the picture. Barrett, who captured the imagination of a generation in the sounds of his guitar and voice, appeared no more like a rock god than any other errand-runner.

After his departure from Pink Floyd, Barrett produced two solo albums of songs written almost exclusively in the same six-month period in 1966 during which he composed *The Piper at the Gates of Dawn*. As a songwriter, his creative output never again matched that brief period. Rock historians and medical professionals have not reached a consensus on the cause of Barrett’s breakdown; a build-up of LSD in his system and adult-onset schizophrenia have been cited as possible causes. While the particulars of much of his life remain unclear, Barrett’s legacy lives on in his music and its influence on groups like The Smashing Pumpkins. Much like a creature of myth, Barrett the man disappeared, leaving his music to haunt the imagination.

The lyrics of “Golden Hair” excerpted below are taken from *Chamber Music* by Irish poet James Joyce, a poem in 36 parts (this is part 5).

Lean out of the window,
Goldenhair,
I heard you singing
A merry air.
My book was closed;
I read no more,
Watching the fire dance
On the floor.
I have left my book,
I have left my room,
For I heard you singing
Through the gloom.
Singing and singing
A merry air,
Lean out the window,
Goldenhair.

Why do you think Syd Barrett chose this particular section to put to music? Is there a section of *Chamber Music* that particularly speaks to you? Which one and why?

Why do you think the Piper sings this song to Esme? What is the significance of that choice for the Piper? For Esme?

Who is the speaker in the lyrics? Who is s/he singing to? Does this fit with the scene in *Rock ‘n’ Roll*?
In *Rock ‘n’ Roll*, Max and Lenka’s argument over poet Sappho’s Fragment 31 addresses the philosophical notions of human consciousness and the mind’s connection to the body. Lenka suggests that consciousness is a function of the mind not emerging from a physical state of being but rather of more amorphous origin. In contrast, Max firmly believes that all mental phenomena originate in the brain, an organ (i.e., a physically defined object). Lenka recognizes the existence of separate mental and physical states, while Max claims that everything can be explained through observation of the physical world. Sappho grappled with the same questions of mind and consciousness facing Max and Lenka over 2500 years earlier.

Three hundred years after Sappho described the conflicting sensations of being in love, Aristotle, like his mentor Plato, questioned whether the soul was separate from the body. In *De Anima*, he wrote, “Whether all affections are common to what has the soul or whether there is some affection peculiar to the soul itself.” This interest in seeing the soul of a person, the “self” of a person, as something apart from his or her body continues throughout the dualist tradition. Dualism is the idea that mind and body exist independently of one another. Rene Descartes purports, “I think, therefore I am.”

Descartes saw his mind as his “self,” separate from his physical body. In his *Meditations*, he sought to find ultimate truth by discrediting everything that could not be proven true. As a thought experiment, he did away with his body, with other people and with the rest of the world but not with his thoughts. Descartes discovered he was still aware that he was actively thinking, therefore through this act his existence was proven real. He wrote, “If I convinced myself of something then I certainly existed.”

In contrast, the materialism popularized in the mid-20th Century finds truth only in the observable physical phenomena of the world. Max is more uncomfortable with Eleanor’s facetious description of love as “rather unusual events in my body” than he is with Sappho’s unruly Eros. According to the materialist doctrine no truth exists in meditation or in self-reflection, only in exacting and scientific observation of the physical world. Thought processes and emotional experiences can be boiled down to the firing of certain neural pathways in the brain, doing away with the need for a “mind” or “soul” in order to explain the full range of human emotions. A hard-line materialist might explain Sappho’s feelings for the man who “seems to [her] equal to a god” in a similar vein to W. H. Quine, who wrote in 1985, “Mental states, construed as states of nerves, are like diseases. A disease may be diagnosed in the light of observable signs though the guilty germ be still unknown to science.”

In *Rock ‘n’ Roll*, Eleanor finds herself caught between Max’s materialism and the reality of her own mind. In light of her illness, Eleanor finds strength in the possibility of a metaphysical human identity while her husband denies such a possibility. Of her identity and its relation to her body Eleanor says, “They’ve cut, cauterized and zapped away my breasts, my ovaries, my womb, half my bowel, and a nutmeg out of my brain, and I am undiminished, I’m exactly who I’ve always been. I am not my body. My body is nothing without me, that’s the truth of it.”

### Questions for Discussion:

**Why do you think Eleanor says what she says? Do you think that what defines you can be explained by the natural processes of your body? Do you think that there is such a thing as a mind? What about a soul?**

**What do you think happens when a person dies? What about when they are ill? If a mind is contained within a brain, then does someone who has a stroke and loses some brain function have less of a mind than they did prior to their stroke?**
A VERY BRIEF HISTORY OF THE MUSIC THAT CHANGED THE WORLD

BY WILLA J. TAYLOR

It is hard to believe, but there was once a time when there was no such thing as rock and roll music. Most historians trace rock and roll’s beginnings to the early 1950’s, but no musical form develops in a vacuum and rock and roll is no different. The music was the synthesis of rhythm and blues, country, gospel and folk, coupled with advancements in technology and changes in American society.

Like jazz, rhythm and blues developed from the music called the Blues, which in turn grew out of the spirituals and work songs of southern slaves. Little Richard, one of the great innovators in 1950’s rock music, has often said that “Rhythm and Blues had a baby and somebody named it rock and roll.”

While the music was developing, technology was also changing. In the late 1940’s and early 1950’s, phonograph records were large, heavy and easily damaged. Spinning at 78 revolutions per minute (RPMs), they were played on Victrolas and consoles that were furniture. The entire family would sit around the living room listening to bands like Glen Miller, Tommy Dorsey and Benny Goodman, and soloists like Frank Sinatra, Patti Paige, Doris Day, and Eddie Fisher. Record companies marketed music to adults and radio stations played music that would appeal to the entire family.

In the 1950’s, records began to change with the development of new technology that led to both the 33 rpm record and the 45. Since more musical information could be put on a record, the sound quality was better and the contents of several 78rpm albums could be put on one disc. Smaller in size, 45’s were more inexpensive and could be played on smaller, more portable players that could be kept in a teenager’s bedroom.

In addition, a new invention – the transistor - allowed radios to become much smaller, more portable, and much less expensive. Car radios became standard equipment on automobiles, allowing the music market to be further segmented.

These changes in the mode and delivery of music collided with societal changes that created a new demographic of citizens - teenagers.

Young people growing up in the prior to the end of WW II were forced to take life fairly seriously. Males were expected to join the services or to go out get a job, help support his family or a new bride. Women were expected to meet a man, marry and have children. College was for a select few. They had limited freedom, not much economic power and little influence in decisions made by the older generation.

In the 50’s expectations for teenagers changed. With a booming economy, parents could now help their children achieve more then they themselves had. More parents insisted they finish high school and paid for them to go to college. Teenagers began receiving allowances and had free time after school, leaving more time for them to be social and form peer groups.
In 1952, Alan Freed, a Cleveland disc jockey began playing rhythm and blues – then considered race music – on his radio show. Freed called his show “The Moondog House” and billed himself as “The King of the Moondoggers.” His on-air manner was energetic and faintly smarmy. He addressed his listeners as if they were all part of a make-believe kingdom of hipsters, united in their love for R&B. The music was fast, sexy, catchy and could be easily danced to. R&B, long the staple of black radio stations across the country, now infiltrated the general radio play lists. White teens of the major metropolitan areas such as New York, Chicago, Detroit and Los Angeles began to turn to the stations that played this music they had never heard before.

In Philadelphia that summer, a local television station, decided to try having announcers play records during station breaks. Bob Horn, a radio deejay, began hosting an early form of MTV on a show called “Bandstand.” Within a month teenagers were invited to come and dance while Horn played records. The show became very successful with the students. When Horn went on vacation, a little-known local deejay, Dick Clark, filled in for him. Clark took over the show on July 9, 1956, and his show, American Bandstand, went national on ABC-TV in 1957. Although the show was built around a regular group of Philly high school students who developed their own national following, American Bandstand provided the first national exposure of Chuck Berry, Jerry Lee Lewis and Chubby Checker among others.

This new liberalized culture allowed teens to make decisions for themselves, often at odds with their parents and music was one of the first places these divergent opinions manifested. Radio stations began to program music to fit this new demographic. Not surprisingly, teens’ musical tastes differed dramatically from the Tin Pan Alley and big band sounds of their parents. Disc jockeys and radio stations, spurred on by this growing audience, were able to attract advertisers and the clout of the radio stations and deejays playing rhythm and blues grew. They began playing to listeners’ tastes and the more conservative stations began changing formats. Juke box operators and record store operators exerted their own influences. Teen choices of new music began influencing society. A “generation gap” was formed as teen dress, beliefs, pastimes, social mores, speech patterns differed from their parents’ generation.

In 1952, Alan Freed, a Cleveland disc jockey began playing rhythm and blues – then considered race music – on his radio show. Freed called his show “The Moondog House” and billed himself as “The King of the Moondoggers.” His on-air manner was energetic and faintly smarmy. He addressed his listeners as if they were all part of a make-believe kingdom of hipsters, united in their love for R&B. The music was fast, sexy, catchy and could be easily danced to. R&B, long the staple of black radio stations across the country, now infiltrated the general radio play lists. White teens of the major metropolitan areas such as New York, Chicago, Detroit and Los Angeles began to turn to the stations that played this music they had never heard before.

This new liberalized culture allowed teens to make decisions for themselves, often at odds with their parents and music was one of the first places these divergent opinions manifested. Radio stations began to program music to fit this new demographic. Not surprisingly, teens’ musical tastes differed dramatically from the Tin Pan Alley and big band sounds of their parents. Disc jockeys and radio stations, spurred on by this growing audience, were able to attract advertisers and the clout of the radio stations and deejays playing rhythm and blues grew. They began playing to listeners’ tastes and the more conservative stations began changing formats. Juke box operators and record store operators exerted their own influences. Teen choices of new music began influencing society. A “generation gap” was formed as teen dress, beliefs, pastimes, social mores, speech patterns differed from their parents’ generation.

="Rhythm and Blues had a baby and somebody named it rock and roll.”
~ Little Richard

“Rhythm and Blues had a baby and somebody named it rock and roll.”
~ Little Richard

In Philadelphia that summer, a local television station, decided to try having announcers play records during station breaks. Bob Horn, a radio deejay, began hosting an early form of MTV on a show called “Bandstand.” Within a month teenagers were invited to come and dance while Horn played records. The show became very successful with the students. When Horn went on vacation, a little-known local deejay, Dick Clark, filled in for him. Clark took over the show on July 9, 1956, and his show, American Bandstand, went national on ABC-TV in 1957. Although the show was built around a regular group of Philly high school students who developed their own national following, American Bandstand provided the first national exposure of Chuck Berry, Jerry Lee Lewis and Chubby Checker among others.

The world was never the same.
FRANK ZAPPA

Frank Zappa was rock and roll’s sharpest musical mind and most astute social critic. The most prolific composer of his age, he bridged rock, jazz, classical, avant-garde and even novelty music with masterful ease. Both as a soloist and with his band, The Mothers of Invention, Zappa recorded 60 albums’ worth of material in his 52 years and helped further the art of improvisation in a rock context.

Throughout his career, Zappa darkly but humorously depicted a landscape of wasted human enterprise largely driven by Pavlovian desires for consumer goods, sports and sex. Rock’s foremost satirist tempered his borderline misanthropy with a high regard for human potential and a fierce belief in free speech and the ideal of democracy. Zappa frankly hated much about what America had become in the late 20th century, expressing deep disgust in this couplet from We’re Only In It for the Money’s “Concentration Moon”: “American way, try and explain/Scab of a nation driven insane.”

When the music industry began branding albums with voluntary warnings about offensive content under pressure from the PMRC in the mid-Eighties, Zappa wrote a disclaimer of his own, which he stickered on his releases:

“WARNING! This album contains material which a truly free society would neither fear nor suppress. The language and concepts contained herein are guaranteed not to cause eternal torment in the place where the guy with the horns and pointed stick conducts his business. This guarantee is as real as the threats of the video fundamentalists who use attacks on rock music in their attempt to transform America into a nation of check-mailing nincompoops (in the name of Jesus Christ). If there is a hell, its fires wait for them, not us.”

CLASSROOM ACTIVITY: WARNING LABELS

If you could create a warning label for consumer to go on any product, what would it be? Would you put warning labels on warning labels as Zappa did? Would you warn people about music? food? clothing? medication? hair products? technology?

Write out your warning label here:

In the space below, sketch a graphic to go with the text of your label. What image evokes the language of your label?

Now share your warning label without revealing what product it would go on. See if others can guess what product your label is for without you telling them.
Tom Stoppard’s *Rock n’ Roll* paints a colorful portrait of the totalitarian world the Czech Republic’s Plastic People of the Universe occupied. Exploring the relationship between art and politics, the play highlights the arrest of PPU at a concert in 1976, an event which triggered national dissent and, in many ways, led to the overthrow of the Communist Party in 1989. Many consider it the most significant contribution rock music has made to a political movement, which is interesting considering PPU founder Milan Hlavsa has gone on record as saying everything they did “was pure intuition: no political notions or ambitions at all.” As Stoppard says, “Pursuing their own artistic vision was itself a resistance.” This stands in stark contrast to musicians who use their music as a political platform or their celebrity as a means of raising awareness.

While the intersection of music and politics can be traced back to the 18th century, the Hutchinson Family Singers, who came onto the scene in the 1830’s, were one of the first American groups to make their presence politically felt. Singing in four-part harmony, the Hutchinsons rallied for women’s rights and temperance (the reduction of alcohol consumption in a society), but they were most fervent about their support of abolition, the movement to end the slave trade. Along with their songs, the Hutchinsons signed abolitionist petitions and traveled with African-American activist and author Frederick Douglass. Their “Song of Our Mountain Home,” written in 1850, contains the lyric, “Among our free hills are true hearts and brave/The air of our mountains ne’er breathed on a slave.”

While the Hutchinsons aren’t widely known in today’s society, their influence is widespread. Singers such as Louis Armstrong and Lewis Allan carried the torch against racial discrimination, leading to greater exposure of African-American music and an understanding of the injustices they faced on a daily basis. The simple fact that they played these songs in public, amongst biased crowds, was itself an act of protest. The influence of all these artists segues into the ‘50s and ‘60s, what many consider the heyday for protest music. Artists such as Woody Guthrie (who frequently performed with the slogan “This machine kills Fascists” on his guitar), Pete Seeger and Bob Dylan introduced the world to a stripped-down form of protest music, emphasizing concepts such as peace and equal rights, not just for the world or country but for the individual.

*By Randall Colburn*
Dylan songs such as “Blowin’ in the Wind” and “The Times They Are A-Changin’” gave voice to a generation at odds with its political system. The songs inspired millions to embrace and advocate change, and many are covered today by modern artists looking for that same spirit of upheaval. Dylan also had a penchant for writing songs about individuals who suffered from political injustice. The most popular example is “The Hurricane,” which tells the story of Rubin “The Hurricane” Carter, a boxer who suffered from racial profiling and a false trial and conviction of murder. The popularity of Dylan’s song was instrumental in raising public support for Carter, whose conviction was set aside in 1988. John Lennon had similar success with his song, “John Sinclair” which tells the story of the White Panther leader after he was sentenced to 10 years for selling two joints of marijuana. Lennon staged the Free John Now Rally, a concert rallying for his release, and three days later, after the Michigan Supreme Court ruled that the state’s marijuana statutes were unconstitutional, Sinclair was set free.

Dylan and Lennon were at the forefront of a massive stable of politically-charged artists. Pete Seeger, Phil Ochs, Joan Baez, and Donovan performed at anti-Vietnam and civil rights rallies, organized labor events and wrote about everything from the war to the Cuban Missile Crisis. The Kent State shootings of 1970 have inspired countless tributes, the most popular “Ohio” by Crosby, Stills, Nash and Young. Women’s rights found a much-needed voice during this period as well with Helen Reddy’s 1972 hit song “I Am Woman.” Prominent feminist and National Organization of Women founder Betty Friedan praised the unifying power of the song, calling the effect it had on women “a spontaneous, beautiful expression of the exhilaration [they] all felt in those years.”

In modern music, singer Ani DiFranco sings openly about issues such as abortion and sexuality, and has even started her own label—Righteous Babe Records—so she won’t be censored.

The late ‘70s and ‘80s gave rise to the punk movement. Led by the Ramones in America and the Sex Pistols in the United Kingdom, the punk movement emphasized individual freedom and anarchy over peace and unity. These punks paved the road for “social commentary bands” such as Rage Against the Machine, a band who railed against government oppression, corporate America and imperialism. Front man Zach de la Rocha has said that “music has the power to cross borders, to break military sieges and to establish real dialogue.”

The presidency of George W. Bush and the Iraq War caused a revival of sorts for protest music, with an eclectic range of artists from Pink to Pearl Jam to the Beastie Boys taking a stance in their work. Many of these artists went on to actively support Barack Obama’s campaign, organizing benefit concerts on his behalf. One of the most successful albums of this vein came from pop-punk outfit Green Day. Their album *American Idiot*, a scathing attack on our government and societal mores, went on to win two Grammys and is currently being adapted into a musical, set to premiere at the Berkeley Repertory Theatre this fall.

Not all musical revolutions culminate in such a spectacle as the Plastic People’s protest in 1976. Oftentimes, music serves as a way to rally an apathetic crowd or raise awareness for a cause. Dr. Martin Luther King, Jr. perhaps put it best when he spoke of how music can “invigorate the movement in a most significant way [...] these freedom songs serve to give unity to a movement.”

---

Endnotes:
Though pinning down an exact definition of social justice raises much debate in scholarly circles, most agree that the term refers to societal movements and efforts to recognize and uphold the human rights of people at all levels of society. Social justice movements include the work of the abolitionists in 19th-Century America, the Civil Rights Movement, the Women’s Rights Movement, the Gay Rights Movement, efforts to end Apartheid in South Africa and localized school and prison reforms. Many social justice undertakings have an educational arm, hoping to make people aware of the problems communities face and how to solve them. Chicago is currently home to The School for Social Justice at Little Village Lawndale High School and Chicago Freedom School, a non-profit organization committed to supporting social change movements led by youth and adults.

In 1998, the Chicago Board of Education allocated funds to construct three new high schools, aiming to have a selective-enrollment institution in each of the city’s six regions. Within three years, two of those schools were open for business; but the third site, located in the Mexican-American neighborhood of Little Village, remained vacant. Here, on Mother’s Day 2001, a group of neighborhood protestors went to work. Gathering across from the planned school site at 31st and Kostner, they demonstrated against the overcrowded conditions of other neighborhood high schools and called for a hunger strike.

In the ensuing 19 days, more than 500 people erected tents and camped out at the site, garnering attention from local and national media. Eventually, newly-appointed Chicago School Chief Arne Duncan reallocated funds to permit construction, and in the fall of 2005, Little Village Lawndale High School opened its doors. Neighborhood activists continued their work, going door-to-door soliciting input for an ideal school model. The result was an innovative division of the campus into four autonomous “small schools”: World Language High School, emphasizing biculturalism; Multicultural Arts High School, focusing on the arts; Infinity: Math, Science and Technology High School, centered on technology; and The School for Social Justice, commemorating peace and equity. Each school houses approximately 400 students and is open to all students in the Little Village neighborhood.

The Chicago Freedom School’s curriculum is modeled on that of the over 40 Freedom Schools that were operated in 1964 as part of the Freedom Summer. The Freedom Schools intended to empower African-American students by teaching them techniques for taking action against injustice and grew out of widespread concern that public education curricula of the time were themselves instruments of oppression. Today, the Chicago Freedom School runs every summer, teaching Freedom Fellows the kind of lessons they don’t get in regular classrooms: leadership training, examinations of issues facing Chicago communities, techniques for organizing and hands-on experience putting their learning into practice.

Through empowering new generations of movers and shakers, schools and summer programs cultivate new leadership for social justice movements and empower communities to stand up for their rights. But not all social justice work happens in the classroom or political forum — some of it comes from small studios and rehearsal halls. The role of the artist in affecting social change cannot be overstated. Works of art that capture the public imagination can bring focus to an issue and incite an emotional response that spurs people to action.

Works of art that create interest in social justice take all forms. Music of protest can unite listeners to a common cause and give voice to those otherwise oppressed and ignored. At The School for Social Justice in Little Village, the architecture of the building itself was a chance to showcase the community’s expression. The architecture firm charged with building the new school met with community members and through collaboration arrived at a design concept heavily influenced by Aztec mythology and Mexican culture. The elements of fire, earth, wind and water run through the building’s design, and several entrances to the school were modeled on doors to Mexican-style churches from the neighborhood. The success of this project affirms that collaboration in urban planning can create beautiful and functional spaces.

We are all actors: being a citizen is not living in society, it is changing it.
~Augusto Boal in his 2009 World Theater Day Address
When artists collaborate with communities, the result work can be stunning and exhilarating for activists. When artists come from outside a community and attempt to represent its struggles, the results can be less truthful. In his book *The Rainbow of Desire*, Augusto Boal chronicles his years as an activist theater artist. With his company The Arena Theater of San Paolo, Boal traveled through Brazil presenting plays to rural communities which were intended to incite populist revolution. He writes, “It seemed right to us, indeed a matter of great urgency, to exhort the oppressed to struggle against oppression. Which oppressed? All of them. The oppressed in a general sense. Too general a sense.” The problem with this approach was that audiences felt misrepresented by the onstage depictions of their oppression. Boal goes on to suggest that outsiders cannot create an artwork that directly addresses an issue without really listening to members of the affected community as part of the creation process. He says that only through true collaboration can outside artists help a community in need.

Questions for Discussion:

What is the place of art in social justice movements?

Do you think an artist who is an outsider to a community can create artwork that brings attention that community’s needs? Why or why not?

What theater companies in Chicago draw attention to the issues facing specific communities? What methods do they use? Do some research!

Check out our Knowledge Nucleus online to read Augusto Boal’s 2009 World Theater Day Address. www.goodmaneacp.typepad.com
1914  • At the start of World War I, Czechoslovakia is part of the Austro-Hungarian Empire and includes four provinces: Bohemia, Moravia, Slovakia and Ruthenia. Czechs make up half the population and are concentrated primarily in the western provinces of Bohemia and Moravia. Minority groups include Germans, Slovaks, Hungarians, Ukrainians and Poles.

1918  • At the end of WWI, the Austro-Hungarian Empire dissolves and Czechoslovakia declares its independence as a Democratic republic. The republic’s first president is Tomáš Masaryk, popular leader of the independence movement who fled the country at the start of the war.

1939  • On Sept. 1, Germany invades Poland and World War II begins.

1948  • At the end of WWII, German troops are driven out of Czechoslovakia by the Soviet Army. Czechoslovakia comes under the influence of the Soviet Union, and earlier freedoms enjoyed by Czech citizens (such as freedom of speech, press and travel) are rolled back by Communist Party hardliners.

1952  • *American Bandstand* premieres on WFIL/TV in Philadelphia.

1954  • Elvis Presley, “The King of Rock ‘n’ Roll,” records his first rock ‘n’ roll single, “That’s All Right.”
  • On March 1, crooner Frank Sinatra releases *In the Wee Small Hours*.

1955  • The Warsaw Pact, a military agreement in reaction to NATO, is signed by Albania, Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, Romania and the Soviet Union.

1959  • In January, after overthrowing Dictator Fulgencia Batista, Fidel Castro and his revolutionary army march into Havana, Cuba. Castro is sworn in as Prime Minister in February, severs all ties with the United States and transforms Cuba into a Socialist republic and satellite state of the Soviet Union.
  • The U.S. enters the Vietnam War to help prevent a communist takeover of South Vietnam as part of a wider strategy of containment.

1961  • Delta blues musician Robert Johnson releases *King of the Delta Blues Singers*.
  • On Aug. 13, construction of the Berlin Wall begins.

1962  • A tense diplomatic standoff between the U.S. and Russia over the presence of Soviet missile bases in Cuba leads to the Cuban Missile Crisis from Oct. 22-26.

1963  • In January, soul artist James Brown releases the album *Live at the Apollo*.
  • On Aug. 28, at the March on Washington the Rev. Dr. Martin Luther King Jr. delivers his “I Have a Dream” speech.
• On Nov. 22, President John F. Kennedy is assassinated in Dallas.

1964 • On Dec. 9, jazz saxophonist and composer John Coltrane releases *A Love Supreme*.

1965 • On Feb. 21, Black Muslim leader Malcolm X is assassinated while delivering a speech in Manhattan.
• Neo-folk artist Bob Dylan releases *Highway 61 Revisited*.

1966 • The Black Panther Movement is founded by Bobby Seale and Huey P. Newton.
• On Jan. 26, Indira Gandhi is sworn in as the first (and only) Prime Minister of India. She will go on to serve four terms.

1967 • Liverpudlian pop group The Beatles release *Sgt. Pepper’s Lonely Hearts Club Band*. The album is currently ranked #1 on *Rolling Stone*’s list of the 500 greatest albums of all time.
• Psychedelic rock group The Jimi Hendrix Experience releases *Are You Experienced*?
• Proto acid-rockers The Doors release their self-titled debut album.
• “Queen of Soul” Aretha Franklin debuts with *I Never Loved a Man the Way I Loved You*.
• In October, Castro’s friend and comrade Che Guevara is executed for inciting revolution in Bolivia.

1968 • Rock group Van Morrison releases *Astral Weeks*.
• On Jan. 5, Alexander Dubček becomes First Secretary of Czechoslovakia’s Communist Party, succeeding Antonín Novotný. Dubček’s introduction of “socialism with a human face” marks the beginning of the Prague Spring. For the first time, young people in Prague can listen to Western pop records legally.
• On Jan. 30, the Tet Offensive begins in Vietnam.
• In February, Eldridge Cleaver’s *Soul on Ice*, which explores the interplay of politics and race relations, is published.
• On March 16, more than 350 unarmed Vietnamese civilians are murdered by U.S. Army forces in what will later be known as the My Lai Massacre.
• On April 4, Martin Luther King, Jr. is assassinated in Memphis, touching off riots in several American cities.
• The rock musical *Hair* opens on Broadway in April.
• On June 5, Robert Kennedy—brother to JFK—is assassinated in Los Angeles following his victory in the California presidential primary.
• On July 1, Canadian rock group The Band releases *Music From Big Pink*.
• On Aug. 20, Breshnev orders Warsaw Pact forces to invade Czechoslovakia. Russian tanks roll into Prague on Aug. 21. Havel does running commentaries on Free Czechoslovak Radio for six days. In October, Czechoslovakia and the Soviet Union sign an agreement allowing Soviet troops to remain in Czechoslovakia “temporarily.”
• On Sep. 7, Members of the Women’s Liberation Movement stage a protest at the Miss America Pageant in Atlantic City.
• In September, four young Prague musicians form the rock band The Plastic People of the Universe (PPU): Milan Hlavsa (founder, bass and vocals), Josef Brabc (drums), Jiří Števich (guitar and vocals) and Michal Jemek (vocals, clarinet and sax). Major influences on PPU are Frank Zappa’s The Mothers of Invention, Lou Reed’s The Velvet Underground and The Primitives, a Prague band known for its psychedelic stage spectacles.
• The Beatles’ *The White Album* is released in November.

1969 • The Beatles release *Abbey Road*. The album contains the last recordings the band made together.
• On Jan. 12, heavy metal pioneers Led Zeppelin release their eponymous debut album.
• In April, Dubček is ousted from office and replaced by hardliner Gustáv Husák, who institutes “normalization,” ie the restoration of repressive policies.
• On July 20, Apollo 11 astronauts Neil Armstrong and Buzz Aldrin are the first humans to set foot on the Moon.
• In August, swamp rock group Creedence Clearwater Revival release Green River.

1970
• In May, four students are killed and nine are wounded when Ohio National Guardsmen open fire during a protest against the American invasion of Cambodia on the campus of Kent State University in Ohio.
• In May, state police open fire on a group of African-American student protestors on the campus of Jackson State University in Mississippi, killing four and wounding 12.
• Soul Train premieres on WCIU/TV in Chicago in August.

1971
• Motown artist and “Prince of Soul” Marvin Gaye releases What’s Going On.
• Singer-songwriter Carole King releases Tapestry.
• In June, Canadian musician Joni Mitchell releases Blue.

1972
• Glam rock god David Bowie releases The Rise and Fall of Ziggy Stardust and the Spiders From Mars.
• Five men are arrested for breaking and entering the Democratic National Committee headquarters in the Watergate office complex in Washington, DC.
• The Munich Massacre during the Summer Olympics in Munich, West Germany results in the murder of 11 members of the Israeli Olympic team by Black September, a militant group with ties to Yasser Arafat’s Fatah organization.
• On Aug. 4, soul/funk artist Curtis Mayfield releases Superfly.

1973
• In January, the Paris Peace Accords end U.S. involvement in the Vietnam War.
• Motown artist Stevie Wonder releases Innervisions on Aug. 3. He will go on to win 22 Grammy Awards.

1974
• In March, more than 1000 fans going to a PPU concert are accosted by police and beaten with truncheons in what becomes known as the “České Budějovice Massacre.”
• Richard Nixon resigns from the presidency on Aug. 9 after fallout from the Watergate scandal.

1975
• Heartland rock artist Bruce Springsteen releases Born to Run.
• Punk rock artist Patti Smith, who used beat poetry performance techniques, releases Horses.
• On April 8, Havel writes an open letter “to Dr. Husák” decrying the “spiritual and moral crisis” in Czech society and urging political reform.
• April 30 marks the official end of the Vietnam War.
• On Aug. 1, the Helsinki Accords are signed at the conclusion of the two-month Conference on Security and Cooperation in Europe. Among the 35 signatories are the U.S., the U.K., the U.S.S.R. and Czechoslovakia. Among the provisions of the Accords is “respect for human rights and fundamental freedoms, including the freedom of thought, conscience, religion or belief.”
1976
• Elvis Presley releases *The Sun Sessions*.
• In April, punk rock group The Ramones release their self-titled debut album.
• On Sept. 28, Stevie Wonder releases *Songs in the Key of Life*. He has won 22 Grammy awards to date.
• On Dec. 8, Los Angeles based rock band the Eagles release *Hotel California*.

1977
• In January, Havel and two other Chartists are stopped and arrested on their way to mail a signed copy of Charter 77 to the Czech government. However, a copy of Charter 77 is secreted out of Czechoslovakia as a samizdat and printed in a West German newspaper. The document is signed by 240 Czech citizens.
• On Feb. 4, British rock band Fleetwood Mac releases *Rumours*, which wins the Grammy for Album of the Year.
• On May 25, *Star Wars* opens nationwide.
• Elvis Presley dies on Aug. 16.
• In October, London punk-rockers The Sex Pistols release *Never Mind the Bollocks, Here's the Sex Pistols*.

1978
• Pub rock songwriter Elvis Costello releases *This Year's Model*.
• Havel's essay "The Power of the Powerless" inspires dissident movements in Czechoslovakia and other Communist-controlled countries.
• On Sept. 17, the Camp David Accords are signed at the White House by Egyptian President Anwar El Sadat and Israeli Prime Minister Menachem Begin after 12 days of secret negotiations at Camp David. Witnessed by U.S. President Jimmy Carter, the Accords lead to the 1979 Israel-Egypt Peace Treaty.

1979
• In May, Margaret Thatcher, the leader of Britain's Conservative (Tory) Party, becomes Prime Minister.
• In June, Pope Paul II makes his first visit to Poland, inspiring Lech Walesa and the Solidarity Movement.
• In June, Havel begins a 4.5-year prison sentence for engaging in subversive activities.
• Pink Floyd's album *The Wall* is released in November.
• On Nov. 4, the Iran Hostage Crisis begins when 52 U.S. diplomats are taken hostage after a group of Islamist students takes over the American embassy in support of the Iranian revolution. They will be held hostage for 444 days.
• In December, the Soviet Union deploys troops to Afghanistan.

1980
• Gritty punk-rockers The Clash release *London Calling*.
• On April 24, the U.S. military attempts to rescue its hostages in Iran in Operation Eagle Claw. The result is an aborted mission, the crash of two aircraft and the deaths of eight American service members and one Iranian civilian.
• In November, Ronald Reagan defeats Jimmy Carter by a landslide, thought by some to be a result of Carter's mismanagement of the Iran Hostage Crisis.
• John Lennon is shot dead by Mark David Chapman in front of his Manhattan apartment in December.

1981
• On March 30, John Hinkley shots President Reagan in Washington, DC. in an effort to impress actress Jodie Foster with whom Hinkley had been obsessed for years. When brought to trial, he is found not guilty by reason of insanity.
• On Aug. 1, MTV launches
1982 • Rock and roll guitarist and songwriter Chuck Berry releases *The Great Twenty-Eight*.
  • Milan Kundera’s *The Unbearable Lightness of Being* is published.

1983 • In October, Lech Walesa is awarded the Nobel Peace Prize.

1984 • Reggae artists Bob Marley and the Wailers release *Legend*.
  • In February, pop singer Michael Jackson wins 8 Grammy Awards for *Thriller*.
  • R & B singer Marvin Gaye is shot and killed by his father in April.
  • Russia and other Communist Bloc countries boycott the Summer Olympics in retaliation for what is described as “anti-Soviet hysteria in the U.S.”
  • On Aug. 6, Prince and the Revolution release the raunchy *Purple Rain* soundtrack, spurring Tipper Gore to form the Parents Music Resource Center.
  • In October, Indira Gandhi is assassinated.
  • By year’s end, more than 70 U.S. banks have failed, the highest number since 1937.

1985 • In March, Mikhail Gorbachev becomes leader of the Soviet Union and halts deployment of medium-range missiles in Europe.
  • On Nov. 19/20, Reagan and Gorbachev have the first of 5 summit meetings in Geneva, Switzerland.

1986 • On Jan. 26, the U.S. space shuttle *Challenger* explodes shortly after lift-off, killing all 7 crew members.
  • Nuclear reactor #4 at the Chernobyl plant in Soviet Ukraine explodes, sending toxic radiation across the surrounding territory on April 26.

1987 • In January, Gorbachev announces “perestroika” (reconstruction) and “glasnost” (openness), his plan for economic renewal, which includes greater “control from below.”
  • Reagan challenges Gorbachev to “tear down this wall.”
  • In December, at the conclusion of a 3-day meeting in Washington, Reagan and Gorbachev sign a treaty banning all short- and medium-range nuclear weapons in Europe.

1988 • In November, George H.W. Bush is elected President.
  • *Yo! MTV Raps* premieres.

1989 • The Berlin Wall falls on Nov. 9.
  • Czech Communist leaders resign and Havel is elected President of Czechoslovakia on Dec. 29.

1990 • In January, Havel appoints Frank Zappa to be Czechoslovakia’s Trade Liaison to the U.S., which disapproves the appointment.
  • On Feb. 20, South African activist Nelson Mandela is released after serving 27 years in prison.
  • Havel and Gorbachev sign a joint declaration of “equality and full mutual respect for state sovereignty.” on Feb. 26,
  • On Saturday, Aug. 18, at the invitation of President Havel, the Rolling Stones give a special concert at the Strahov Stadium in Prague.
   • Grunge-rockers Nirvana release *Nevermind*.

1992  • On March 1, The Bosnian war claims its first two victims, a father and son shot in Sarajevo.
   • Rioting breaks out in Los Angeles on April 29, after four police officers who brutally beat Rodney King are acquitted. Riot damage total $1 billion and 53 people are killed.
   • On Nov. 3, Bill Clinton is elected president.

1993  • On Jan. 1, Czechoslovakia splits into The Czech Republic and Slovakia.

1994  • On April 27 in what will be commemorated as “Freedom Day” the first post-apartheid free elections are held in South Africa.
   • From April–July, Hutu militias kill over 800,000 Tutsis in the Rwandan genocide.

1995  • Yahoo! is founded on March 1.
   • On April 19, The Oklahoma City Bombing kills 128 people in the Alfred P. Murrah Federal Building
   • On Aug. 24, Microsoft releases Windows 95.

1996  • On Feb. 10, “Deep Blue” is the first computer to beat a Chess Grand Master, Gary Kasparov.
   • On July 5, Dolly the Sheep—the first successfully cloned mammal—is born.

1997  • On May 2, Tony Blair is appointed Prime Minister of the United Kingdom, leading a “New Labour” government.
   • Diana, Princess of Wales, dies after a fatal car crash in Paris on Aug. 31.

1998  • News of a sex scandal involving President Bill Clinton and former White House intern Monica Lewinsky breaks on Jan. 17.
   • On April 12, Wyoming college student Matthew Shepard dies six days after he was found severely beaten and tied to a fence. He is a victim of homophobia and his death sparks national hate crime legislation debates.

1999  • The Czech republic joins NATO on March 12.
   • On April 20, Two teenagers, Eric Harris and Dylan Klebold, open fire on their teachers and classmates, killing 12 students, one teacher and then themselves at Columbine High School in CO.
   • Napster debuts on June 1, and ushering in a new era of free file-sharing for music lovers.
What events are missing from the timeline below?

Go online to our facebook group (Goodman Theatre’s Student Subscription Series) to add to the events listed below and help us create a full picture of the last 10 years.

Your response should cover four types of events:

- Geo-political
- Artistic (visual art, music, theater, film, etc.)
- Technological
- Literary

and should appear in the following format:

EVENT-TYPE: information concerning event

for example, in 2009:

LITERARY: Ruined by Lynn Nottage wins the Pulitzer Prize for drama.

2000 • On April 3, Microsoft is found to have violated antitrust laws by the U.S. Supreme Court

2001 • On Oct. 31, Apple launches the iPod.

2002 • On May 26, The Mars Odyssey finds signs of large water ice deposits on the planet Mars.

2003 • On March 20, the Iraq War begins.

2004 • On December 26, the Boxing Day Tsunami kills 350,000 people in Indonesia.

2005 • On August 29, Hurrican Katrina makes landfall dessimating the city of New Orleans and much of the surrounding areas along the Gulf of Mexico.

2006 • On June 14, Stoppard’s Rock ‘n’ Roll premieres in London.
    • On July 7, Syd Barrett dies at the age of 60.

2007 • On April 17, Seung-Hui Cho kills 32 people in a shooting spree on the campus of Virginia Tech.

2008 • On Nov. 4, Barack Obama is elected president.

2009 • On May 11, Rock ‘n’ Roll opens at the Goodman Theatre in Chicago.
WHERE DO I SIT?

Below is a seating chart—a map of all the seats in the Albert Theater—and an explanation of how to read your ticket.

If you have any problems, ask an usher for help. They're here for you!
After you have seen the show and discussed your responses in the classroom, it’s time to let us know what you thought! Your response letter plays an important role at Goodman Theatre. All of the letters we receive are forwarded to our artists, and you may get a response!

Pick one of the artists involved with *Magnolia* whose work was particularly memorable to you—an actor, designer or the director—and write that artist a letter describing your experience at the show and your feedback about his or her work. Be honest and ask any questions that are on your mind.

Send us your letter within one month of seeing the show and we’ll forward it on to that artist!

**Important information to include:**
- Your name, age and school
- Your mailing address (where a response may be sent)

Including these things will make it easier for our artists to respond!

Send your letters to:
**Education and Community Programs**  
**Goodman Theatre**  
**170 North Dearborn Street**  
**Chicago, IL 60601**

**Dear Walt Spangler (set designer),**

I am a senior in the I.B. Program. It is a rigorous program where we do advanced work to get ready to attend college. I am 17 years old, I have a 4.04 GPA. I plan to attend Western Michigan University and play football.

When we saw the play (*Desire Under the Elms*) I really liked the set and the way it was put together. We were informed that the house weighed over two tons. I had a lot of questions when I saw the play like, how did you manage to account for the lifting of the house and what type of machines did you use if you used any at all. Another question I wanted to ask was if the rocks in the background were real or were they painted on.

I hope that you will be able to write me back and inform me about the questions I asked. I would also like to know what process you went through to think up the designs, and how long it took you. I was really impressed overall by the play, plot and especially the set.

Sincerely,

A CPS student

**Dear Roxanne Reese,**

I have visited the Goodman Theatre on many different occasions. You have been by far one of my favorite actresses due to your illuminating stage presence. You show great confidence while performing and that is something I greatly admire.

*Magnolia* was a phenomenal play and I would definitely watch it again. I am aware that you played many roles on stage and off stage. Do you feel that there is a difference with acting in theatre and acting on television? If so, which one are you more comfortable with? I admire that you can have so much confidence while publicly speaking. How do you get comfortable with an audience? Or is it that your lively personality helps you feel comfortable? I have such a hard time talking in front of a group of people because I want to say so much which causes me to forget or get off topic. Did you come across any difficulties while playing the role of Carlotta? Do you always prepare yourself the same way with every play?

I must say that it was truly an honor seeing you perform in Magnolia. Your colorful personality caught my attention as I am sure it did to others. You were able to bring the role of Carlotta to life and have the audience very attentive. I admire your confidence and can only hope to have the spark and talent as you do in life.

Sincerely,

A CPS student