

CAST (in Order of Appearance)

- Christiana**.....American, late twenties, early 30's but appears to be younger, a "lost" person but with a hidden inner strength, uniquely attractive.
- Andrew Lot**.....American, aged 38 - 47, completely confident and deeply manipulative - both oddly charming yet disquieting, a kind of chameleon on speed.
- Waiter #1.....at a snack stand.
- An Older Lady.....early sixties, Hungarian, Jewish-American.
- Doctor Hegyi.....a genial "landlord."
- The German Tourist .....a middle-aged man.
- The German Wife.....a middle-aged woman.
- The Attaché**.....American, forties, but youthful in appearance, suave, handsome.
- Bettina Schmidt**.....an aristocratic middle-aged Austrian woman with contacts among the Eastern Bloc dissident community.
- Waiter #2.....in a 1st Class Restaurant.
- Waiter #3.....in a fashionable coffeehouse.
- Miklós Szabó**.....an ebullient middle-aged Hungarian intellectual and dissident.
- István Vargha**.....Hungarian, thirties, intelligent, handsome, a naturally gentle man, but filled with a repressed anger.
- A.V.H. Officer #1.....the Hungarian equivalent of the K.G.B.
- A.V.H. Officer #2.....the Hungarian equivalent of the K.G.B.
- Deputy Director.....a physically powerful spy boss.
- A Nosy Neighbor.....a Hungarian woman.

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Note: **bold** face denotes primary roles; this play requires 6 actors, 4 of whom play multiple roles.

### **Role Breakdown**

Primarily for thematic reasons but also logistic and economic ones, the following grouping of roles are to be played by the same actors:

#### **Christiana**

#### **Andrew Lot**

#### **Bettina Schmidt**

An Older Lady  
The German Wife  
A.V.H. Officer #2  
A Nosy Neighbor

#### **The Attaché**

A.V.H. Officer #1

#### **Miklós Szabó**

Doctor Hegyi  
The German Tourist  
Deputy Director

#### **István Vargha**

Waiter #1  
Waiter #2  
Waiter #3

SETTING: Budapest, capital of Hungary , and later Vienna.

TIME: early 1988, nearing the end of the communist era.

NUMBER OF ACTS: two.

NUMBER OF SCENES: nineteen.

CAST: 6 actors playing 17 characters.

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In the the stage directions, I describe the setting of each scene in some detail. Due, to both economic and practical reasons - as there should be great fluidity between scenes - naturalistic sets are not necessary, nor necessarily desirable for this play. Suggestion, abstraction, use of different levels and / or even projections are all possible solutions. What is important is that a sense of the specificity of place and time be captured, therefore sound and lighting could play the pre-eminent role in achieving that aim.

Please note, however, that the cue-ing instructions - blackout, fade-out, cross-fade - and the other transition stage directions are meant to be read as almost a form of punctuation, integral to the text, since they are a matter of rhythm.

*(Please note: the characters and events in this play are fictional. The intrigues presented here are not meant to be serious speculation, but rather seen as an entertaining vehicle, a context, to explore a very real, and serious, historic quandary that continues to occur throughout all of Eastern Europe - what to do with the past and the people who made that past.*