

WOYZECK

A NEW ADAPTATION
BY
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Woyzeck is a play with an amazing and complicated history. Due to the untimely death of the author, Georg Buchner, the play has been handed down to future generations without the guidance of authoritative intent. The play was left in a various draft versions when the author died. Due to this fact, each individual edit of the play has varying differences. Considering new versions of the script are produced by various editors over distant times and places, one must ask himself, "Is the new version authentic, and what influenced its composition?"

The proceeding casebook provides the new original adaptation, dramaturgical notes from the editor/adaptor, historical research including images, timelines, reference material and production history. The purpose for all these materials is to give the director a greater understanding of the history of the play as well as the surrounding events that have influenced its reception and conception. All of these materials are presented as an attempt to engage the production team in the questioning spirit with the hope that further investigation will help everyone involved in the creative process.

For the upcoming production of the play, a new adaptation has been created based on multiple English translations. In the vein of other editors of the script, this adaptation has various bits of added material inserted in an attempt to create connective tissue that helps create a steady thru-line or logical plot progression. This version will be set in an alternate 1923 Germany that has many similarities to the actual historical date.

The conceit or concept, you choose, for this production is to be produced in a more or less expressionistic mode with the main plot of *Woyzeck's* undoing sticking to a naturalistic progression. The adaptor feels that this is the best way

to approach the material. The play touches on issues of identity, relationship to god, class and political underpinnings, revenge, and least of all love. Due to the fact that the play is a precursor to the naturalism and expressionism movements it is difficult to determine what was ever truly intended. We can infer that both these attitudes are in the script and that Buchner was truly "Modern" in his thinking. The play also has many elements that could signal existentialist theory forty-years before Nietzsche or Kierkegaard and well before Sartre. Anyone who attempts to approach *Woyzeck* needs to be informed of these artistic movements in order to understand how to proceed with the script. The historical material should also give insight into the political intent of the author. These materials are offered as a doorway to exploration into the world of *Woyzeck* and Georg Buchner.

The Play

WOYZECK / THE ENDLESS CYCLE

By

William Lewis and Charlie Biscotto

Based on Woyzeck
by
Georg Buchner

Cast of Characters

<u>Louis Woyzeck:</u>	A Soldier, Thin, Diminutive and Malnourished, 30's
<u>Marie:</u>	Voluptuous, 30's
<u>Andres:</u>	A Soldier, Tall, Gaunt, with Mischievous Eyes, Late 20's
<u>The Captain:</u>	Jolly yet Melancholy and Round, 40's
<u>The Doctor:</u>	Stern and Comically Serious, Prone to Fits of Rage, 40's
<u>Major:</u>	Tall, Muscular and Imposing, Full of Machimismo, 30's
<u>Ensemble Male 1:</u>	Sergeant, Man 1, Journeyman 2, Student/GI
<u>Ensemble Male 2:</u>	Barker, Man2, Journeyman 1, Physician
<u>Ensemble Female 1:</u>	Margareth, Girl 1, Woman 1
<u>Ensemble Female 2:</u>	Girl Two, Woman 2, Monkey
<u>The Chaplain:</u>	Played on Screen - Dignified Solemn, 40's early 50's
<u>Killer:</u>	Played on Screen - Cold and Detached, 30's

ACT I

A Voice Over begins while the two opposite projection screens display two disparate but similar situations. One depicts unrest caused by economic inequalities in the last century rewinding backwards from Occupy Wall Street to the Arab Spring, to The G8 Summit to the economic crisis of the Late 70's, The American Great Depression until settling on the Hyper-Inflation Crisis of Germany in the 1920's. The other Screen depicts images of the end of the 1st French Revolution through the end of WWI in chronological Order.

The great people of Prussia have celebrated historic victory over the French general Napoleon. Peace is restored to the land, and our mighty military may return to our towns and villages with pride.

(IMAGES OF PARADES)

But as our soldiers return to lives of peaceful Prussian bliss, let us not forget the dangers they have faced The scars they have earned And the friends they have lost.

(IMAGES OF BATTLE)

(IMAGE OF MAN BEING SHOT)

(IMAGE OF MAN BEING LAID TO REST)

These men may have been trained as killing machines, but they are also accomplished doctors, lawyers, accountants, musicians, and family men.

(IMAGES OF MILITARY MEN CARRYING OUT VARIOUS CIVILIAN TASKS)

In short, they are just like you.

(THE WORDS JUST LIKE YOU FLASH ACROSS THE SCREEN)

And remember, while you reap the benefits of the peace these soldiers have made, they remain ever vigilant, knowing our enemies are still lurking.

(IMAGES OF A BANDIT IN THE NIGHT)

Though they may be home, our brave soldiers will continue developing newer and better military technology, nutritional concepts, and battle strategies. Even at home, your soldiers continue working for your protection.

(IMAGES OF SOLDIERS BEING FED RANDOM FOODS, INJECTIONS, OR PSYCHOLOGICAL TESTS)

So show them your appreciation And join them in celebrating our great nation. We need your support now, more than ever.

(IMAGES OF SOLDIERS BEING APPLAUDED, CHEERED, KISSED)**(SOLDIERS RAISING AND WAVING A FLAG)**

*The words **IN PEACE, WE PREPARE FOR WAR** appear on both screens.*

Lights up on center stage. A stark pool of light marks streams of red silk. The stage design is that of a long rectangular playing space almost like a runway. The audience is seated on the two longest sides, imagine east and west. In four corners of the stage, but not symmetrically, are piles of brick. Flanking the north and south side of the stage, near the wall, are the cast members sitting on benches. The entire cast is seated minus Woyzeck.

Andres stands and addresses the audience.

Andres is tall and thin with a gaunt, pale face. He is dressed in a simple khaki military style uniform.

ANDRES

Ladies and Gentlemen. You are gathered here to witness an unfortunate affair. The sad story of one man. But he is more than one man, he represents each and everyone of us. Or one of our possible realities. History is one of exquisitely brutal truth. How far will a man go when he sees no escape from our day's inequitable grasp? You are here to witness one mans fall and judge whether he deserved better. Do you deserve better? Remember this, Woyzeck is eternal. He lived and died in 1824 but he lives and breathes today.

*A screen at the northern wall of the stage has a projection that reads: A BEAUTIFUL MURDER. The screen at the southern wall reads: GENUINE AND BEAUTIFUL. The screens go black and both then light up with these words in progression: **MURDER, MOST BEAUTIFUL, JUSTIFIED OR UNJUSTIFIED, YOU DECIDE, LOUIS CHRISTIAN Woyzeck***

During this display the Chorus members stand and gather up the red silk streamers and begin to roll them up.

The Chorus wears a simple nondescript variation on the soldier uniform that Andres wears. Theirs should be of a grayish hue to make them seem as though they are just images, or ghosts of real people.

They are humming a droning lullaby. One chorus member places a black chair center where the silk had been. Once they have finished rolling the silk they break into four separate groups and move to the brick piles. They begin to slowly build walls. This wall building will continue throughout the play at different intervals and speed. They hum along with Andres during the following scene.

MAN 1

What a murder! As good, a murder you could ever hope for. A good, genuine, beautiful murder. A long time since we had one like this.

ANDRES

You might be thinking, what makes a murder so good? What makes it beautiful? Is it about atmosphere, the right winds and the right clouds? The right color of the moon? Is it about motive? Passion, lust, betrayal? Is it about the executioner? The right blend of insanity and genius, and a downtrodden soul freed for the first time to truly do its bidding? Is it... the victim? The terror, the tranquility? Perhaps, it's a bit of all of that. Perhaps a murder reaches a sort of beautiful existence as all these stars align to form the picture of perfection. But I shouldn't get ahead of myself.

Louis enters carrying an armload of sticks. He is a small man, diminutive, who looks weathered from work. He looks older than his age of 37. He has an expression of worn down gloom and exasperation. He is wearing the exact same uniform that Andres wears.

He throws down the sticks. Andres gathers up one stick and begins to whittle down the end of one with a large knife.

LOUIS

Hey Andres! Andres. You know this place is cursed? Look! You see that light strip over there. On the grass. There next to the toadstools? That's where this head is. Rolling along each evening. A human head! Once, this man bent down and picked it up. He thought it was a hedgehog. Three nights and three days later he was lying in a box. A coffin.

ANDRES (SINGS)

***A pair of hares.
Sat over there.
On the green green grass.
On the green grass they sat.
Eating till each was fat.***

LOUIS

Andres! I've got it! It was the Freemasons. I'm sure of it it must have been the Freemasons. Yes! Wait. Shhsh.

ANDRES (SINGS)

***Eating away.
Each and every day.
Without a care.
Those two fat hares.
Till there was none more.
The green green grass.***

LOUIS

Quiet! Shhsh. Can you hear it? Andres can you hear it. Something's moving.

Andres continuing humming the same tune.

Behind me. Beneath me. Under me. Somethings moving.

Stamps his foot down on the ground

Listen! It's hollow. Do you hear? It's all hollow down there. It's the Freemasons.

ANDRES

I'm scared...

LOUIS

Strange. It's so quiet, so still. Makes you want to hold your breath.

Andres takes a deep breath in puffing out his cheeks.

Andres. Say something!

ANDRES

He exhales quickly and loudly like a balloon being popped.

What?

Woyzeck looks out in the distance. As he does the screens start to fade up on the glow of a fire.

LOUIS

Look! The sky. Look how bright it's getting. There's a fire raging in the heavens. It's glowing all above the town. There are trumpets blaring. Thunderous trumpets. It's coming closer. Quick. Let's get out of here. Don't look back.

He stands to run and the screens abruptly go dark. Louis stares into the darkness.

ANDRES

Woyzeck. Can you hear it still?

LOUIS

It's silent now. Nothing but silence. Like the world was dead.

ANDRES

Do you hear? The drums. Calling you back. Go!

Andres gathers up the sticks which he hands off to chorus. They then flank the stage at the north and south ends of center with sticks in hand. They hum a slow and eerie hymn. The Captain and the MAJOR grab a bench from the audience and place it next to the chair center. Woyzeck lays down on the bench. The Doctor enters from his seat and stands atop the chair.

The Doctor is slightly above average in height. He should be taller than Woyzeck. Older and a bit more distinguished looking, yet appears slightly clownish. His cheeks are bright red as is his nose. He always has a walking stick. He wears a buttoned up lab coat. The Doctor is a two dimensional character and should never really be played seriously.

*The SCREENS turn bright Yellow and have the title **A PUBLIC EXAMINATION OR THE PATIENT DOCTOR RELATIONSHIP***

DOCTOR

Gentlemen! I am standing here, just as David stood on the roof when he spied upon Bathsheba. Yet, all I spy are the panties of the boarding school girls hanging out to dry.

The Doctor and Woyzeck go through a pantomime.

ANDRES

Can we pause for a moment here everyone. I'd like to interject if you will. In Woyzeck's day the medical field was full of all sorts of quackery and general misunderstandings. But there was a driving force to empirically define what was not understood. Today's modern pharma business sees a huge upside to discovering cures. Before that can happen one must invent the illness.

INSERT SCENE PLAYED ON SCREENS

PHYSICIAN

So, I'm writing a prescription today, and my patient... he asks me how much the medicine is going to cost.

IMAGES OF HANDS FILLING OUT SCRIPTS.

Most prescription drug plans cover this particular medication, so I don't think it'll be too much of a problem. Then he tells me he's only been at his job for three months, and until he's been there a year, he doesn't qualify for the insurance.

IMAGE OF INSURANCE CLAIM DENIED

He's gotta go entirely outta pocket. And, well... this stuff isn't cheap. Five hundred dollars a month, when you factor in the other medication this guy's already on.

IMAGE OF \$125 PER WEEK, \$500 PER MONTH, \$6,000 PER YEAR

He looks at me, terrified. "How can I afford that?" he asks. He can't. He can't afford it.

IMAGE OF SCARED, SOMBER MAN

So, what else am I going to do? I tell him about this experimental drug.

IMAGE OF RATS BEING FED PILLS.

It'll be cheap. There might be some side effects, but it's better than going untreated, right? And it's better than... better than depleting his retirement. Choosing between... Ramen noodles and cat food.

IMAGE OF STATISTICS DETAILING RATES OF UNDER-INSURED ETC.

Right? I just... I wish my patients could choose what's best for them instead of just what's possible for them.

FADE OUT

DOCTOR

Now. We come to the important question. The relationship between subject and object. If, for example, we were to take one of those creatures in whom, gents, the capacity of the divine most clearly manifests itself and we examine its relation to space, to the earth the planets and the universe. If!? I say to you all...again. I take the that cat and I throw it out the window...What will be its instinct in relation to its center of gravity? (*Screaming*) Woyzeck! Woyzeck? The Cat.

LOUIS

It ran off. It bit me and ran off.

DOCTOR

You idiot! You were handling the beast with the care and gentleness you give your grandmother.

LOUIS

You frightened it.

DOCTOR

Animals, simply have no instincts for science. I shall have to use another subject in its place to demonstrate.

LOUIS

I'm shaking, doctor.

DOCTOR

Oh really? Excellent, Woyzeck, excellent!

The Doctor takes out an over sized magnifying glass and looks into Woyzeck's eyes. He picks something from his brow and begins to inspect it.

And what do I find here? A new species? A new species of animal louse? A fine one too. (*Pockets the louse*) And now, Ladies and Gentlemen. Observe. This subject, this man has eaten nothing but peas for three months. Nothing but peas. Take note of the effect, its clearly apparent. The pulse is irregular. Remarkably irregular. Notice his eyes. Note the peculiarity of his eyes.

LOUIS

Doctor, sir everything is going dark again.

DOCTOR

Don't worry Woyzeck. Its almost over. A few days more and it will all be over.

He begins to poke and prod Woyzeck all over.

Feel gentlemen. Feel for yourselves.

The CHORUS members gather around Woyzeck and mimic the same actions.

The effect is palpable gentlemen. Palpable, visible, scientific!

They move back to their original positions.

Now, Woyzeck, Wiggle your ears for our company to observe. I had meant to show you this earlier. Quite interesting. He uses two muscles in operation at once. Do it! Hurry up, Woyzeck, hurry up!

LOUIS

Doctor...

DOCTOR

You stupid animal, you clown. Do you want *me* to waggle your ears? Are you just going to behave like the cat? There you have it gentlemen. Here you see and example of the transition of a man into a donkey: Frequently the result of being raised by women. And you're losing your hair. How much hair has your mother been pulling out for mementos? (*A revelation*) Ah, its the peas! Yes gentlemen it must be the peas! The lecture has ended. Thank you all. Here my boy. Your pay.

Hands him a coin.

Woyzeck remember when you leave that the Captain demands your presence. It must be the peas!

Woyzeck exits. The DOCTOR and Andres move the bench back to its place. They sit. The remaining chorus members form a procession at the north wall. They are pounding their sticks to a marching beat.

Marie and Margareth take the center position. Marie has the CHILD (A Marionette) in her arms.

MARIE

Da dum, da dum, da dum. (*To the beat*) Da dum, da dum, da dum. Do you hear it boy? Here they come.

The Drum Major stands and sings as a procession follows him as he marches staccato around the the two center.

The Drum Major is a "beast of a man". Tall, handsome, muscular and very confident of himself. The exact antithesis to Woyzeck. He always carries a large baton, which serves as a Phallic symbol of his virility.

MARGARETH

Do you see that man? What a specimen.

MAJOR (SINGS)

*Here I come a man amongst men
With a chest like a tree
A lion out of his den
Coming to stalk your women*

MARGARETH

What a beast.

MARIE

Oh yes. (Swoons)

MAJOR (SINGS)

*I am the Drum Major
I take what I want
You gals are in danger
Because I want a lot*

MARGARETH

Oh what a look. That gleam in your eyes!

DRUM MAJOR (SINGS)

*So ladies beware
I'll make you pant
And you'll scream
I am the Drum Major
You'll soon know what that means*

He stops in front of Marie and tips his cap with his baton to her. He leads the march back off to the south wall at which point he and the chorus sits.

MARGARETH

I saw that devilish look you gave him.

MARIE (SINGS)

*Oh soldiers are marvelous men
The higher rank the better they....*

MARGARETH

A look, that would cut straight through his trousers.
Your eyes are still gleaming.

MARIE

And so what if they are? You could take yours to the
jeweler to be polished and you'd still only get two
buttons for them.

MARGARETH

How dare you! Who are you to talk. Certainly no
virgin. I'm an honest woman. But you! Everyone knows
those eyes of yours would cut through a mans pants seven
layers thick. But you don't even need your hands. Do
you?

She storms off in a huff.

MARIE

Bitch! Come my little one. Who cares what people say.
Even if your just the poor son of a miserable whore. But
its your wicked little face that fills your mother with
joy. (*Sings*)

***I have my trouble and bother
But, baby dear, where is your father
Why should I worry or fight
I'll hold you and sing through the night:***

***Johnny un-harness your seven steeds
Take care of their earthly needs
Cool water and oats they seek
But this is food of the meek***

***With this they'll never grow strong
So only cool wine belongs
Feed them nothing but cool wine
On this only they'll dine***

Till the end of their days...

*A knock is heard. Woyzeck is standing near the
entrance of the stage.*

MARIE

Who's there? Is that you Louis? Come in.

LOUIS

Can't, I'm off to the Captain.

MARIE

Did you cut the sticks for him?

LOUIS

Yes, Marie.

MARIE

What is wrong. You look don't look yourself.

LOUIS

It happened again, Marie. There was more this time. Isn't it written: "And there arose a smoke out of the land, as the smoke of a great fiery furnace."

MARIE

Oh Louis.

LOUIS

Shh. Quiet. I can see it all clearly. It's the Freemasons. There was a terrible noise in the sky. Everything was on fire. It followed me...

MARIE

Louis!

LOUIS

...followed me all the way to town. I'm on to something, something big. Something I don't quite understand. Not yet. Something that will drive us insane. What will become of us? Where will this all end?

MARIE

Louis?

LOUIS

I've got to go. Can't be late for the captain. Here I made us some extra money.

Gives her the coin.

Tonight we'll go to the fair.

He exits.

MARIE

Oh that man. Seeing things like that! So haunted he didn't even look at his boy. He'll go mad with all those thoughts. Why are you so quiet little one. Did he scare you? It's growing so dark out. So dark as if we were going blind. Only the lamp from the street to keep us safe. But the shadows it causes. Makes me feel so frightened.

Exits to south bench while singing.

MARIE

***Johnny un-harness your seven steeds
Take care of their earthly needs
Cool water and oats they seek
But this is food of the meek
(Continues humming)***

The Captain rises. He is a large and comically heavy set man in his mid forties. Round, jovial, yet something is sad about him. He also carries a stick. His is used more to make him seem strong even though he has no real power.

During his speech a triumphantly heroic anthem play as images of nationalistic propaganda are displayed on the screen.

CAPTAIN

What does it take to be a Captain? A strong fortitude, a backbone, that can do spirit. What else? Well of course, discipline and courage in the face of danger. The ability to lead and be revered by your men. Humility and humanity towards your fellow man. And most of all virtue. Yes, these are the traits required to be Captain. And, of course I possess them all. After all I am the Captain.

He sits and whistles the tune as Woyzeck enters and prepares to shave the Captain. Woyzeck takes out a shave brush from his pocket and applies it to the Captain's face in a haphazard manner. The Chorus continue to build walls.

INSERT SCENE PLAYED ON SCREENS

CHAPLAIN

As soldiers, we appreciate order. And by order, I mean both instructions and organization in your military life. Your uniform. Your hair. Your beard. All must be tight, orderly, controlled. As God intended. But sometimes... Well, sometimes we diverge from the path of order. We find ourselves struggling. Maybe you try to hide the wrinkles in your uniform from your esteemed Captain. Or you can't afford the haircut you need. Maybe you think you can get away with it, that the Captain won't notice. But he's a good man, a man of virtue, a man with a keen eye and a righteous sense of order. And he will find you out. The same goes for your Christian life. God has an order. And part of that order is that husband and wife shall procreate and continue our fair species. It's been brought to my attention that there's been a sort of plague of disorder overtaking our camp. That man and woman are procreating without the blessing of the Church. And when you procreate without the blessing of the Church, God will find you. He will find you out. And he will expose your disorder. For the Lord has said, in the Letter to the Hebrews, "Let marriage be held in honor by all, and let the marriage bed be kept undefiled; for God will judge fornicators and adulterers." My brothers and sisters in Christ, do not allow God to expose you, expose your disorder. Come forward on your own, and make good for your indiscretion. Our God is loving and forgiving, but you must first acknowledge your sins and seek his forgiveness before that forgiveness will be granted.

CAPTAIN

Slow down man. Not so fast. You must do one thing after the next. One at a time. If you go so quickly you'll finish ten minutes early. What am I to do with those minutes? What?

Woyzeck continues the shave.

Think about it man. Just think. You have a good thirty years left in your life. Thirty beautiful years. That's three hundred and sixty months. Days! Hours! Minutes! What are you going to do with that momentous amount of time. Eh? What? Ever think of that? Take it slowly, space it out a bit I say.

LOUIS

Yes, Captain, sir!

CAPTAIN

It frightens me when I begin to think about the world. When I think about eternity. It's one hell of a problem. Eternity. That's eternal, it is eternal. You can understand that, correct? But then again its not eternal. Its really just a moment. A mere moment. Woyzeck, it makes me shudder. Frightens me. To think the earth revolves in one single day. I mean what a waste of time. When will it all end? What does it really amount to? I can't even look at a mill wheel any more without becoming overcome with melancholy. It is so depressing.

LOUIS

Yes sir, Captain, sir!

CAPTAIN

Woyzeck you always look so wound up. So tense. A good man doesn't look that way. A good man with a conscience that is. Well say something man! What's the weather like tonight.

LOUIS

Bad Captain sir, bad. Windy sir.

CAPTAIN

You're right, I can feel it already. Like a real storm a commin'. A wind like that has an affect on me just like mice. (*Slyly*) I think that it must be coming out of the North-South. Eh?

LOUIS

Yes sir, Captain sir!

CAPTAIN

Ha! Ha! Ha! Oh north-south! Ha ha ha! Oh you are horribly stupid man, dreadfully stupid. But your a good man Woyzeck. A good man. *(Solemnly)* But you have no morality. What is morality? Having morals stupid! Being moral. Understand? It's a good word. You have fathered a child without the blessing of the Church. Like our reverend garrison chaplain says, "Without the blessing of the Church." They're not my words. They're his.

LOUIS

Captain sir, the lord won't look down to see if we prayed Amen before we laid down to make him. The lord said, "Suffer little children to come unto me."

CAPTAIN

What did you say? What a strange thing. What do you mean? Your confusing me with your babble. I meant what you said not what he said.

LOUIS

It's us poor people sir....Money, Money sir. If you've got no money... I mean without money people like me don't come into this world morally. Were flesh and blood too though. But we've got no luck in the here and now. Not in the next life too. I think if we ever were to get to Heaven we'd be forced to help with the thunder.

CAPTAIN

Woyzeck, you have no virtue! None. You are not a virtuous human being! Flesh and blood!? Whenever I rest by the window after a strong rain, and I see those white stockings frolicking past in the street. Damn it Woyzeck - I know what love is. It rises in me. I'm made of flesh and blood too! But, Woyzeck: Virtue, Virtue! What do I do to pass that time? I keep saying to myself, "You are a virtuous man, *(Moved)* a good man, a good man."

LOUIS

Yes, Captain sir, virtue. I don't have much of that sir. I don't understand how to. You see, people like me, poor people, we don't have virtue by nature. Nature takes over. But if I was a gentleman, if I had a watch and a top hat, a long coat and a walking stick. If I could talk in a way that made everyone listen, then I could be virtuous all right. Having virtue must be a great thing, Captain, sir. But, I'm just a poor man.

CAPTAIN

A *good* man! Woyzeck you're a good man, but you think too much. It is eating at you. You always look so tense. So wound up! (*Stands*) This conversation has absolutely upset me. You can go now. And don't run.

Woyzeck begins to exit South.

Slowly man, slowly. Not so fast down the street. One thing after the next.

INSERT SCENE ON SCREENS

STUDENT/G.I.

I've gotta admit. I've been terrified.

IMAGES OF A MAN UNABLE TO SLEEP, TOSSING AND TURNING.

I had no idea how I was going to pay for my student loans. But now, well, I don't have to worry about it anymore. Because today I ship off for Army boot camp.

IMAGE OF A SALUTING OFFICER.

The recruiter was great. He laid out my options for me. Explained how going Active Duty would take care of more of my debt than joining the Reserves.

IMAGE OF "\$50,000 VS. 1/3 TOTAL DEBT PER YEAR"

I was a little worried about the pot that I smoked in college,

IMAGE OF CANNABIS PLANT BEING ERASED.

but before I had to ask, he let me know that, unlike the FBI or CIA, the military doesn't use a lie-detector test.

IMAGE OF DISAPPEARING LIE-DETECTOR LINE.

He also said that my past allergic reactions aren't a big deal, because I've never had an anaphylactic reaction, so it's best to just leave that information out. I didn't join the military so I could fill out paperwork, right? I'm just glad... well, I'm glad that I could look out for my country.

IMAGE OF MILITARY SKIRMISH.

Because I know my country will always look out for me.

IMAGE OF "HOMELESS VET" HEADLINES.**FADE OUT.**

*He whistles the tune from before as he exists.
Andres enters from his seated position singing. As he slowly moves down towards the center light. The two chorus members nearest the South screen assume the position of Barker and Monkey. The Barker and the Monkey should be played very over the top.*

ANDRES

**All things must come to pass
Near gone the fields of grass
All things will fade
Life slips away
We all must die
Yes! You and I
All things must come to pass**

*But then, when your time comes
With life will you be done
Living day by day
Till it slips away
Everyone will die
Only you not I
All thing must come to pass*

Marie and Woyzeck enter from the north corner just as Andres finishes his song. Marie is carrying the boy.

LOUIS

Ho there! Hop, Hop little man. Hop Hop. Poor child, young child.

He hops around the stage like on a horse. Andres laughs a eerie laugh.

Oh the world is full of pain and joy, trouble and happiness.

MARIE

What a beautiful mad world Louis. When the fools start making sense then we become fools ourselves.

Lights up Bright! The South screen comes alive with a montage of speed and light all giving the energy and mania of a circus from hell. The BARKER addresses the real audience as well as the stage audience comprising of the Drum Major, a SERGEANT and two chorus members all seated on the bench which they have pulled towards the South screen.

BARKER

Roll Up! Roll Up! Ladies and Gentlemen! Here you see before you a creature just at nature has made it. An ape by all accounts. But not just as nature intended. It has been affected by Art. Look how it walks upright! Walking on two feet and wearing a coat and pants. Look it even carries a weapon. Just like man. This is no natural ape but rather a soldier. It is Art improving on nature. Or is it? So he's not much different than other men. A soldier is the lowest rank of human being after all. So what if he's still on the bottom rung. Lowest of the low. Go ahead take a bow! That's the way! Now you're a Baron at least. Blow us a kiss.

The Monkey blows a raspberry, and continues to trumpet away.

You see he plays music too! Dance for us little soldier. Ladies, Gentlemen come see the little love birds and the astronomical horse. Favorites of royal dignitaries world wide. They can tell you all you want to know. Your age, how many children you have, what ailments you're cursed with. Come observe the forward progression of man. A horse, a canary, an ape. The ape has already become a soldier, but that's not saying much. Come the performance is about to begin. It's only the beginning of the beginning though! *(Laughs)*

WOYZECK

What do you think?

MARIE

Let's go in. I bet it's quite grotesque in there. Let's find out.

They exit. The Drum Major stands.

MAJOR

Will you look at that!

SERGEANT

The Ape?

MAJOR

No, that slut. Did you see her? She was really a nice piece.

SERGEANT

That she was. She could take on an entire regiment of Calvary men!

MAJOR

And pop out a whole damned army of Drum Major I bet.

SERGEANT

Did you see the way she moved? One hell of a body, with all that meat to hold onto. And all that hair, all that weight, you'd think it would drag her down to hell.

MAJOR

And those eyes. Black. Like the devil. Like looking down a wishing well or down a smoking chimney. Come on, let's get her.

They exit. Screen goes dim. At the opposite side of the stage the screen lights up like before but in a much slower and distorted manner. The SHOWMAN(Andres in a comically over sized top hat)leads the Captain and the Doctor center dressed as a horse. The Doctor is the ass end. Enter Marie and Woyzeck from the other entrance. The Sergeant and the Major enter shortly after.

MARIE

It's so bright!

LOUIS

Yeah like, a big black cat with glowing eyes on fire. Wow, what a night!

Woyzeck and Marie sit on the bench. The others hover behind.

SHOWMAN (ANDRES)

Observe Ladies and Gentlemen: The World Famous astronomical horse! Go on show them what you can do. Show your talent! Show your brutish reason! Your horse sense if you will. Go on put humanity to shame. Ladies and Gentlemen. This animal you see before you is with its tail and four hooves is in fact a member of the learned society. He is a full professor at many universities. His specialty is riding and kicking. See, he teaches men to ride and to fight. That's equine knowledge, or simply put horse sense. But that takes simple reason. Now think inside out. What do you do when you think outside in? What is the double reason? Is there an ass present in this learned company?

Woyzeck stands as if to point out the horse. The horse nods his head and neighs beating him to the punch. Everyone laughs. Woyzeck sits back down defeated.

And how's that for double reasoning? This is no mere dumb animal. Astonishing. This here is a person, a human being. A human of the animal variety though. But still a beast all the same.

On the word "Beast" the horse unleashes a stream of piss all over the ground.

That's it go on. Put society to shame. There you see a beast lets nature take over. It's still part of nature, unspoiled. Plain and pure. You should follow his example. Just ask your doctor. It is simply harmful to be any other way. What have we learned by this? Man must be one with his nature. You are created of dust, sand and shit. Do you want to be anything more? Now look here everyone. How about this for double reason. The astronomical horse can count, not on his fingers of course. Why? He just can't express himself, can't explain things. He's a human being, transformed into animal form. There now go on tell us the time. Does anyone have a watch.

MAJOR

A watch. I'll show you the best damn watch ever made.

He produces a large pocket watch and moves center stage.

MARIE

I've got to see this!

*She tosses over the child to Woyzeck and hurriedly moves toward the horse. The lights go BLACK. All exit save Marie and the Drum Major. A slow guttural tone begins. The screens both light up with the words **LUST, URGES, NATURE, SEX, ECSTASY, BETRAYAL, SLUT, CARNAL, WHORE, NATURE...** in progression speeding up until they become a white blur. The tone follows this progression until it is high pitched and nearly deafening.*

All BLACK. The center spot returns. Marie and the Drum Major are in the pool of light dancing close in slow motion.

Andres is lit by a small spot. He stands in the same place he did as the Showman, but is back in his normal character.

ANDRES (SINGS)

***There once was a man, a beast of a man
Took all he wanted, each gal in the land
There once was a gal, a truly sweet whore
She had a good man, but she needed more
Only the devil knew two worse a pair
Only the devil....***

Andres continues to hum along with the tune. Marie and the Drum Major'S dance comes to full speed. He spins out of the light. She rushes back in.

MARIE

Show me again. March around the room. *(He does)* That's it go on. Chest like an ox, beard like a lion. There is no other man like you. You make me know what it feels like to be a woman.

MAJOR

Oh just you wait. When I'm in full dress, with my great plume and white gloves. Marie, I'll leave you breathless. Everyone says, "Now look at that fellow, my God, that's a real man."

MARIE

Now that's a real man. *(Teasing)*

She gets real close.

Can I... Can I see the watch again?

MAJOR

You'll see plenty. For the moment, you can admire me.

MARIE

What a man!

MAJOR

And you are some piece. A real woman. Christ, I'm going to fill you with drum majors, sire a whole damn breed of them. Come on!

He grabs her and pulls her hair and starts to kiss her violently.

MARIE

Let me go.

Pulling back

MAJOR

Oh, you want to play rough do you. Wanna be a wildcat?

MARIE

Try me!

MAJOR

I can see the devil in you. It's in your eyes.

MARIE

Let it be. It's all the same for all I care.

*They grab each other with violent passion. They kiss and begin to roughly fondle each other. They move towards the bench up stage. This continues upstage throughout the following scene. The screens light up reading **WHEN NATURE CALLS**. Lights up on Woyzeck and DOCTOR at the other end of the stage. Lights dim on the lovers and eventually goes out completely.*

DOCTOR

I can't believe it! Woyzeck! A man of your word.

LOUIS

What is it Doctor? What's wrong.

DOCTOR

I saw it! I saw it Woyzeck. You were pissing in the street against the damn wall like a dog. And here I am giving you two groshen a day. And feeding you on top of it! It's horrendous, Woyzeck, horrendous. The world is taking a turn the wrong direction. Very wrong!

LOUIS

But Doctor, when nature calls...

DOCTOR

Nature! The call of Nature. Don't give nonsense about nature. Haven't I proved to you that the *musculus constrictor sesicae* is completely subjected to the will? Nature! Pure superstition! Woyzeck, man is free. It is in individuality that man has found the perfect expression of freedom. And you can't even hold your piss!

He shakes his head and paces to and fro.

Have you eaten you peas today Woyzeck? Cruciferae! Nothing but peas! Don't forget. Nothing but peas! There is going to be a revolution in science, Woyzeck. I'm going to blow it all sky high! Uric acid, zero point one, ammonium hydrochlorate, hyperoxide. Woyzeck, why don't you go and try to have another piss. Go in and try again.

LOUIS

I can't Doctor.

DOCTOR

But you can piss against the wall in the street! I have it in writing, a contract. Down in black and white, right here in my hand. I saw you, saw it with my very eyes. I was sticking my head out the window to let the sun hit my nose. Conducting an experiment on the act of sneezing.

He suddenly becomes violent and starts to attack Woyzeck. He abruptly stops.

No, Woyzeck, I won't be angry. Anger is simply not healthy, not scientific. No, I am calm, completely calm. My heart rate is its usual sixty beats per minute. I am telling you this the utmost objectivity. I have no reason to be angry with you. After all you're a mere man. A man! God forbid. Now if you were one of my frogs, now that would be something to be angry about! But, really Woyzeck, you shouldn't have pissed against the wall.

LOUIS

Doctor, you see, sometimes a man might have a certain type of character. When his structure is a certain way. But with nature it is different, you see. With nature, it's... *(Searching for the right words.)* For example...

DOCTOR

Woyzeck! You're philosophizing again!

LOUIS

Doctor have you ever seen anything with a double nature? Inside out. Like when the sun is at its highest, right at mid-day. The sky lights up and the whole world looks like its going to catch fire and go up in flames. That's when I hear the voices saying terrible things to me.

DOCTOR

Woyzeck, you have an an *aberratio!*

LOUIS

Yes, Doctor. Like when nature is ... inside out.

DOCTOR

What do you mean. When nature's inside out?

LOUIS

When nature's out ... *Out!* When everything around you gets so hard yo have to feel your way round with your hands. You feel around so hard that it feels like everything is falling apart. Like... Like a spiders web. You feel something but there is really nothing there.

DOCTOR

A most splendid *aberratio!*

LOUIS

Doctor it's the toadstools. It's all in the toadstools. Do you see the patterns they make when they grow out of the ground. If I only knew what those patterns meant.

DOCTOR

Yes, Woyzeck you definitively have a *abberatio mentalis partalis* of the second degree! Beautiful! A most beautiful example. Fully formed. I'll have to give you a bonus! Second degree... most assuredly. A bit obsessive but still rational and no impairment of the major faculties. You still going about everything as usual? Still shaving the Captain?

LOUIS

Yes, sir.

DOCTOR

And your still eating your peas?

LOUIS

Just like you told me sir. I give the money to my girl for the household.

DOCTOR

Still doing your duty?

LOUIS

Yes sir.

DOCTOR

What an interesting case you are. A beautiful *idée fixe*. You'll surely end up in the... Your getting that bonus for sure. Let me take your pulse, Woyzeck. Hmmm ... yes.

LOUIS

What would you like me to do Doctor?

DOCTOR

Just keep eating your peas. Eat your peas and you'll get your bonus in no time.

Woyzeck stands and begins to exit. Andres followed by Chorus, the Doctor and the Captain move a chair and bench back center. The CHILD, is laying on the bench wrapped in a blanket. They sing as this action takes place.

ANDRES

***Lock up, I say, lock'em up tight
Lock up, I pray, before the night
So bar the doors, cut out the light***

CHORUS

Lock up!

ANDRES

*Lock up, the gypsy's close at hand
Gypsy comes to steal our sacred land
Close in the walls
Protect them all*

CHORUS

Lock up!

ANDRES

*Lock up, I scream, he's here tonight
He flames the sky, it's burning bright
Lock up, stand up, now's time to fight*

CHORUS

Lock up!

As the scene comes to an end the Captain, Doctor and Andres exit. The remaining Chorus continue to work on the walls. Marie and the Drum Major re-enter towards the center. He presents her with a pair of earrings in a similar fashion to how he brandished his watch. He swats her on the bottom and laughs heartily then exits. As he is exiting he passes by Woyzeck who is entering, he laughs again. Woyzeck pauses and turns to watch the Drum Major leave.

MARIE

Sitting and observing herself in a small mirror.

Just look at the way these stones shine! The way the light catches them. I wonder what they are. Oh what did he say? Gold, they must be real!

She looks over to the Child.

Go to sleep dear boy. Close those eyes shut. Keep em closed, or the Gypsy man will come for you. *(Sings)*

*Lock up, my boy, lock em up tight
The Gypsy man is out tonight
He'll steal you away by the hand
And take you off to Gypsy land*

Oh, someone like me only has a small corner in the world. There with little more than a little piece of glass. My lips are as red as any of them polished ladies, with their full length mirrors and their fancy gentlemen kissing their hands. Oh, but I'm just a poor piece...*(To the CHILD)* Eyes shut sweetheart, here he comes!

Flashes light at him with the mirror.

Shut them tight or he'll blind you!

Woyzeck enters startling her. She jumps up and tries to cover her ears.

LOUIS

What's wrong.

MARIE

Nothing.

LOUIS

What's that beneath your hand? Something shining.

MARIE

Oh, it's just something I found. An earring.

LOUIS

What luck you have. I never find anything. Two at a time at that.

MARIE

So what? I'm a whore?

LOUIS

It's all right, Marie. Look, he's asleep. Poor little thing. Look his forehead is covered in sweat. Everything is work for the poor.

Strokes the boys head.

We sweat even in our sleep. Here.

Gives her a few coins.

Some more money. I got a bit extra from the Captain on top of my pay.

MARIE

God Bless you.

LOUIS

I've got to go. I'll be back tonight.

He kisses her head then starts to exit. He stops for a second then proceeds out.

MARIE

I *am* a whore. No good. I should just take a knife and cut my own throat. What an ugly life. Horrible. Everything is going to hell. Everything: man, woman and child!

She picks up the boy and exits with him in her arms humming the tune from before. Two Chorus members move the bench and chair back.

INSERT SCENE PLAYED ON SCREENS

CHAPLAIN

Christ is the greatest magician man has ever known. I'm not talking about the loaves and the fishes, or the curing of the blind. Those were miracles. But Christ did magic as well. For when he was tested and asked, which are the two most important commandments, Christ did not pick two, but rather condensed ten into two. He found a way to summarize the ten as two. This does not mean you could commit adultery, or steal, or covet thy neighbors' property, or dishonor thy parents. That wouldn't do at all. The ten must still be obeyed. What Christ did was to show man their inferior minds. They tried to box him in, and tell him he must choose only two. And so, he made the ten two. Love the Lord your God with all your heart, and do unto others as you would have done unto you.

At the opposite end of the stage the Captain and the Doctor enter briskly and circle the outer perimeter of the stage. The Captain is out of breath and obviously flustered.

CAPTAIN

Slow down doctor, for gods sake we don't have to rush around like horses do. Poor beasts. Stop rushing and stop waiving your stick around the air like that. What are you doing trying to fight death? You'll catch up with him if you don't slow down. A good man with a clear conscience simply doesn't rush like that. A good man I say...(He stops him) Doctor, please allow me to save a human life.

DOCTOR

Mine or yours? Sir, I am in a hurry!

CAPTAIN

Doctor, listen I am so melancholy. I burst into tears when I see my own coat hanging on the wall.

DOCTOR

How interesting!

He looks the Captain up and down.

Ah, yes. I see, fat, bloated, with a thick neck and an apoplectic constitution. That's it Captain you suffer from an *apoplexia cerebrialis*. You could might become mentally affected and become a vegetable or if you're lucky you could only be paralyzed on one side of your body. But in either case still brain dead! This is my prognosis which I estimate shall begin to set in in roughly four weeks. I can assure you it will be on of gods most interesting cases. We will make sure we do the most glorious experiments on you. (*He lets out a boisterous and maniacal laugh.*) Experiments that will put our names down in the history books.

CAPTAIN

Doctor! Stop terrifying me like that. People die of fright all the time. I can see them with their hats in hand already. But they *will* say, "He was a good man, good. A good man." You hear me, you old coffin nail maker.

DOCTOR

Takes off his hat.

What's this most honorable Mr. Drillprick. An empty head. Brain-less.

CAPTAIN

Taking the hat and creasing it.

And what is this, most agreeable Mr. Poke and Prodder? A bent mind. Ha, ha, ha. I mean no harm. I only say and do what I want. Ha, ha ha. When I want. I'm a good man you see.

DOCTOR

I must take my leave my most fashionable Mr. Warmonger. Good day.

CAPTAIN

And I too, you most unabashed Mr. Deathdealer.

Woyzeck enters in a mad rush.

LOUIS

How can Ten be Two? When divided by five. Or subtracted by eight. Or added to negative... negative eight. Is that the same as subtraction? That's it. With enough negatives, you can again be positive through arithmetic principle. Can this be applied to geometry? Or morality? I must talk to the Chaplain. Moral mathematics. Christian alchemy!

CAPTAIN

Oh, how now man. I say slow down. Why are you rushing past me like that? Woyzeck, stay put for one minute. You run about the world like an open razor. You're liable to cut someone wide open. You're rushing about as if you had a whole fully bearded regiment to shave in the next hour or be shot. What was I saying about beards? Oh yeah, those long beards. Speaking of beards, Woyzeck. You haven't happened to see any hairs on your dinner table lately have you? *(To Doctor)* I'm not sure he understands. You know, any human hairs in your soup, from a soldier, a sergeant or possibly a drum major? Well Woyzeck? But of course not, His wife is good, not like the rest. You've got a good wife.

The screens slowly fade up on the scene of Marie and the Drum Major making love.

LOUIS

Yes. What do you mean sir?

CAPTAIN

(To the doctor) Oh what a face he's making. You don't have to look in your soup though now do you. You can just rush around the corner and find one on a pair of red lips. Oh a pair of lips! Woyzeck, I'm having that feeling again. Like I'm in love. Ho, now Woyzeck you look as pale as milk.

LOUIS

Captain, please sir, I m just a poor devil. I have nothing else in this world. If your joking please, sir don't. Please.

CAPTAIN

Jokes? Are you kidding, me. I don't make jokes. What are you insinuating?

DOCTOR

Feeling Woyzeck's wrist.

The pulse, skipping, sporadic, irregular, violent.

LOUIS

Captain sir, the earth is as hot as Hell. Even so, I'm as cold as ice, frozen - Hell must be freezing. I bet you! I don't believe it! Impossible. I can't believe it!

The screen starts to fade.

CAPTAIN

Hey, listen here! Do you want to be shot? A couple of bullets in the skull? You stop stabbing me with those eyes of yours, I'm only trying to help. Because your a good, Woyzeck, a good man.

DOCTOR

Continuing to examine Woyzeck.

Facial muscles taut, rigid, constrained, sometimes twitching. Condition, strained and excitable.

LOUIS

I'm going. Look anything is possible. Anything. With people. Anything's possible. Nice weather. Right Captain? The sky is so nice and solid gray looking. Makes you want to hammer a nail right into it - then hang yourself on it. And all because of the little pause between yes and yes again. And no. Between yes and no. Yes and no. Is the no to blame for the yes or the yes for the no? I'll have to think it over.

He starts to leave very slowly then starts to pick up the pace until he runs out.

DOCTOR

Amazing! A phenomenon! (*Rushing after him*) The peas!
Another bonus!

*He exits chasing Woyzeck. The Captain speaks
directly to the audience.*

CAPTAIN

Ah these people. They simply make me dizzy. Look at the way that one goes. The short one. Rushing because his legs are so short and the tall one bounding after him. Like a spider. Right on his trail, becoming his shadow. Lightening and thunder. One right after the next. Ha. I don't like that. A good man loves life, a good man has no courage! A dog has courage! I only went to war to strengthen my love for life. A good man such as I am. Look what it proved. Grotesque, one thing after the next. Grotesque.

He moves over to inspect the builders. From here on out The Captain will become a figure that will instruct the builders in their pacing. Andres enters singing. The chorus hums fills in ambient and guttural sounds. During this song Marie and the Drum Major enter dancing a waltz. They waltz all around the stage, around Andres and the Captain and the Chorus as if in a dream.

ANDRES

***In the town you'll find a pretty maid
Who sits in her garden night and day
She sits in the garden all golden
But when the drums beat twelve
It to them she's beholden***

***She waits there at her gate
For the soldiers who hate
Waiting for the minute to come
When the days toils are done***

*She'll throw off her poor life
Full of pain and the strife
The nights now just begun
With this one there's fun*

*To hell with them all
She cares not if she falls
Can't sit in the garden forever
Then her plan becomes bolder
Can't sit and wait on him forever*

Near the end of the song the the two stop center and end in an embrace. Woyzeck comes racing in and freezes. The Drum Major bows to Marie and exits joining the Captain. Andres stands and watches the following exchange.

LOUIS

I don't see it. Nothing, nothing.

He shakes his head violently with his hands over his eye.

The screen flashes a gruesome image of murder.

ANDRES

It's a most terrible trait of humans. This rationalization, or, rather... irrationalization. Lacking all concrete evidence, a man may believe his woman unfaithful to keep his mind active. For fun, almost. He pictures his woman with another man and hates her and loves her at the same time, excites himself, even bringing himself to climax with his hate. And then, when faced with physical proof, or something near to it, he denies it. His brain, which was able to concoct this very scenario without prompting, now sees it and determines it impossible.

LOUIS

I can't. Should be able to grasp it with my hands. Take it into my fists.

MARIE

Louis, what is it? Your raving! Are you seeing things again?

LOUIS

A sin so big and so fat. Swollen so big and stinking it will smoke the angels right out of heaven. Your mouth is so red, Marie. But not a blister on it! You're as beautiful as sin. How can mortal sin be so lovely?

MARIE

Louis, have you got a fever? (*Touching his head*) Is that what is making you rave like someone insane?

LOUIS

Goddamn you! Is this where he stood. Like this, like this.

He grabs her and tries to dance with her groping her body. She pushes him away.

MARIE

The days are long and the world's old. Many people have stood in one spot, one after the next.

LOUIS

Oh, yes this is a nice spot for stopping by. This street. A lot of people pass by here don't they? A lot of people - and you talk to them - whoever you want.

MARIE

And you expect me to tell them to keep off the street?

LOUIS

I saw him, Marie!

MARIE

You can see a lot with two eyes when the sun is so bright?

LOUIS

With my two eyes, I saw him.

MARIE

And so what if you did.

LOUIS

Whore!

He moves towards her as if he is about to attack.

MARIE

Don't you dare think of touching me. I'd rather have a knife go through my heart than have your hands on me.

LOUIS

Whore. It should show on you. It will.

MARIE

What... What will show on me?

LOUIS

A man can add by subtracting. Or adding a negative. Then there's division.

MARIE

What are you talking about, Louis?

LOUIS

And then there's multiplication. With fractions, of course. You're familiar with multiplying, aren't you?

MARIE

Have you been drinking?

LOUIS

No. You're trying to minimize me. Multiply me by zero. Make me nothing, like a hole, or a graveyard. Full of nothing!

She rushes offstage. The rest stand and watch him during this next bit.

Every man is an abyss. Deep and full of nothing. It makes you dizzy looking down. Down inside yourself. But it has to show. How can it when she looks like pure innocence. But innocence with a stain. Deep and black. But how can it be proved. Can it? How can we be sure?

He paces about the stage still inside the perimeter of the walls. The rest resume their business. Andres walks about the perimeter.

Hey. Andres can you...

ANDRES

Hm? Nice weather don't you think?

LOUIS

Nice weather...

ANDRES

Nice weather for a Sunday don't you think. Music playing out in the air. The women are all in a lather.

LOUIS

I can't stand still Andres!

ANDRES

They're men are all stinking of booze and ready to pounce. The women are dancing, showing themselves off. They're dancing.

The screens both light up in a frenzy of motion and blurs that eventually focuses on the image of Marie being passed back and forth between different soldiers, dancing. Intermittently the screen will flash the bloody murder scene from before, no longer than a second.

LOUIS

The two of them. Dancing and sweating together. Andres I can't stand still I can't be quiet.

ANDRES

You're a fool. Why should you?

LOUIS

I've got to get away from here. Everything is spinning around and around. In circles. Their hands, groping and sweating. So hot. Her hands will be hot. Damn, her Andres. I have to see for myself.

ANDRES

And when will you be satisfied? All this for a whore? That bitch!

LOUIS

I've got to get away from here. It's too hot. I can't stand it.

He runs off stage. The scene that we have seen on the image comes to life on stage. The two benches are brought in towards the center creating a full wall with the bricks. The chorus members become the soldiers with the Captain and the Drum major joining in.

JOURNEYMAN 1

Brother let me be a dear friend and knock a hole in your nature! Forward brother. I want to punch a hole in nature! To prove that I'm a real man. A real man don't you know.

JOURNEYMAN 2

My soul it stinks. It stinks of booze and rots away by the influence of money. But even the money rots away in the end. Forget me not brother. Forget me not. This is a beautiful world to leave behind. Brother, i am so sad that I can fill a rain barrel with all my tears. I wish that our noses were bottles. We could pour them down each others throats.

JOURNEYMAN 1 (*SINGS*)

***The shirt I wear, it isn't mine
My soul it reeks, of booze and wine...***

The Second Journeyman interrupts the first's song.

JOURNEYMAN 2 (*SINGS*)

***Oh the huntsman from the Rhine
Through the forest he rode so fine
Hi, Ho, he called to me
A huntsman's life for me***

*The chorus plus echos the last to lines as the
Journeyman enter the fray.*

CHORUS

***Hi, Ho, he called to me
A huntsman's life for me***

*Woyzeck enters and joins Andres above one of the
benches looking in on the scene as if looking
through the window. Marie and the Drum Major waltz
past right where they stand.*

MARIE

On and on and on and on...

LOUIS

On and on! Whirl and spin. Don't stop. She doesn't want
it to end. On and on...

ANDRES

I smell, I smell blood.

A longer flash of the murder, three seconds.

LOUIS

On and on. Blood. Rolling in the blood. Why is everything bloody now? Everything I look at. Don't stop. Don't keep rolling, tumbling on top of each other. Why doesn't God just blow it all away. The sun and everything so it can all just roll along in the darkness. Everything, man and woman and child and beast! Why not? They do it in broad daylight for all to see. Like flies in the palm of your hand. Just like dogs with no shame. That whore! She's red, red like coals, like the blood in the sky. On and on and on... Look at that bastard, grabbing her like I once did.

He collapses in despair. Andres jumps up on the bench above Woyzeck and addresses the crowd.

During the next speech the screens show us the vision of Man in his righteous best. Wars and progress, love and friendship, betrayal and hate.

ANDRES

Brothers and sister, let us not forget the wanderer who stood against the stream of time. He gave himself answer with the wisdom of God, and spoketh, "What is man? What is a man?" But verily I say unto you? How should the farmer, the cooper, the shoemaker, the soldier, the doctor, live, had God not created Man. How should the tailor survive, if God had not implanted in man his sense of shame and modesty? How could the soldier live day by day, if God had not instilled in him his necessary desire to slaughter another man? Was this not God's intention? Part of his grand scheme for man? And therefore, despair not, life is lovely and sweet. All things must eventually pass. Everything on earth is an evil that will eventually decay love, brotherhood, and even money. And to conclude my dear brethren let us all piss once more on the cross so that somewhere a Jew will die!

The lights black out! Everyone scatters leaving Woyzeck alone resting on the bench. Andres moves to the other bench and sits. The lights slowly come up on the two in isolated circles of light. Andres addresses Woyzeck across the space.

ANDRES

What are you doing there?

LOUIS

What time is it?

ANDRES

Ten, or so.

LOUIS

Is that it. I want time to move faster. It must move faster.

ANDRES

Why?

LOUIS

So it'd end sooner.

ANDRES

What will end?

LOUIS

All this...fun.

ANDRES

Come with me.

LOUIS

It feels good here like this. I think I'll lay right here and sleep. When I wake up maybe it will all be over.

He moves to center and lays on the ground.

ANDRES

You've got blood on your head.

LOUIS

In my head maybe...

He starts to drift off to sleep. He sings the song from earlier as he drifts off. Andres picks up where he ends. He takes out his knife and whittles at the end of his stick.

LOUIS

**A pair of hares.
Sat over there.
On the green green grass....**

ANDRES

**On the green grass they sat.
Eating till each was fat.**

**Eating away.
Each and every day.
Without a care.
Those two fat hares.
Till there was none more.
The green green grass.**

Andres continues to whittle and hum the song for a bit. He then stops and all is quite for almost a whole minute. Andres just whittles away until the lights fade on him leaving Woyzeck alone in a pool of light. Woyzeck awakens or is he dreaming? the screens flash intermittently starting at "Stab her" until we get a good look at the murder to come.

LOUIS

On and on and on and on. That's it don't stop. Keep it going. Quiet. Stop the music. Whats that? Down there, up there. What?! What are you saying? What louder, louder! Stab, stab her, kill her, stab the bitch to death. Stab the wolf-bitch dead! Should I? Must I? Is it the wind telling me to do it. Do I hear it there too? Will it ever stop? Stab her! Stab her! On and on and on. Stab her to death...to death!

He is now in a frenzy! He yells out as if it has all been a dream. Andres

Andres! Andres! I can't! I can't do it! When I close my eyes everything starts to churn. Turning around and around. I hear the music. It goes on and on....Then I here a voice from the wall. Can't you hear it?

ANDRES

Are you going to let them dance?

LOUIS

On and on...it keeps saying: Stab! Stab! Piercing my skull like a knife.

ANDRES

Your just a fool. Maybe you should sleep. Better yet get yourself a glass of schnapps and put a powder in it. It will stiffen you right up.

LOUIS

On and on and on. Didn't you hear it? What was it he said? Said something I know it!

ANDRES

What do you want? You want me to say that he laughed and bragged about what a "Tasty piece" she was. "A real tasty bit of stuff, with thighs as hot as the devil's intentions."

LOUIS

He did say something. What was it I dreamt of? Oh the knife, a knife.

He gets up and starts to leave.

ANDRES

Where are you off to now?

LOUIS

I have to take some wine to the officers. *(He stops)* But there's no denying it, she was a real jewel wasn't she. Not many like her.

ANDRES

Who's that?

LOUIS

Never mind. Goodbye.

He leaves. Andres watches him leave humming the entire time. He lunges the knife down into the bench and exits the same direction that Woyzeck did. Sings the last two lines of the song as he leaves.

ANDRES (SINGS)

***Till there was none more.
The green green grass.***

*The screens read: **Redemption, Remorse and other Bedtime Stories.** Lights up on Marie and the child. She is sitting on the bench the opposite side of the stage. Marie has the boy in her arms she is reading to him from the bible.*

MARIE

"Nor was guile found in his mouth." Oh God, Lord please don't look at me!

She finds another passage. She reads.

"And the Scribe and Pharisees brought unto him a woman taken into adultery, and set her in the midst. And Jesus said unto her, neither do I condemn you. Go, and sin no more." Lord God, Lord I can't. Just give me enough strength so that I can pray. Oh, my boy you are just like a knife in my heart. I've strutted about in the open, in the sunlight. Like a whore - my sin, my sin! Louis hasn't come. Not in two days. When will he come? It's getting so hot. (*Reading*) "And stood at his feet weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and kissed his feet and anointed them with ointment." It's all dead. Everything. Oh, Lord, my savior! I wish I could anoint your feet.

*Lights out on Marie and the child. They exit in the black out. The Screens read: **One Thing After the Next** Lights up on center. The Drum Major comes strutting on stage with Woyzeck timidly in tow. Rest of the chorus gathers around. The Major is drunk either on his own power or alcohol you choose.*

MAJOR

I'm a man! A real man do you hear. With the chest of a lion and the courage of an ox. A man, you hear! Anyone here say different. Anyone looking for a fight?

He pounds his stick down against the ground.

Nobody! If your not drunk as a god, you better not come around fucking with me. I'll beat you so good I'll shove your nose right through your asshole. I'll...Hey you little piss in your pants, you better start drinking. Drinking is what real men do.

Woyzeck whistles the tune from the Majors song earlier.

You son of a bitch. Whistle at me will you. You want me to pull that tongue of yours right out and wrap it around your goddamn body?

He jumps on Woyzeck. They wrestle and then begin to fight. The major eventually is on top of him pinning his arms down with his knees. He slaps Woyzeck across the face playfully but with some force like children might.

What? Should I leave you with enough wind in you to provide a tiny old woman's fart? Let's see you whistle a tune then. You can whistle yourself blue in the face for all I care.

After one last slap, he gets up and leaves singing.

**Brandy and booze that's my life,
Brandy and booze they give me courage!**

Woyzeck sits up. He is shaken to the point of shock. He sits dazed. The others just stare at him and gradually lose interest and go back to building the walls.

WOMAN 2

Oh look he's bleeding.

She exits.

WOMAN 1

He got, his.

She exits

MAN

He was asking for it.

LOUIS

One thing after the next. On and on and on...

The stage dims and the light over the bench with the light becomes stronger. It illuminates the knife sticking out of it. Woyzeck moves over to the bench and picks up the knife. He admires it with zeal and pain. In low hushed voices the chorus speaks overlapping each other. They never stop their actions though.

CHORUS

Dead. Kill her. Stab her. Whore. Bitch. Adulterer.
Kill her. Stab her dead. Kill her. etc.....

This continues until it reaches a crescendo. Then a high pitch shrill sound stops them all.

LOUIS

Thou shalt not kill. I can't... He said it is forbidden.
I can't... Stay. Here.

He rushes off with the knife. The chorus at this point should have finished their walls which should all be the at least three feet high and turn around the corners of the stage. The benches have completed the ends so that nearly all the stage is enclosed leaving only two small openings. The chorus circles the wall humming the "Two Fat Hares" song and eventually disperses into the closest exit.

INSERT SCENE ON SCREENS

KILLER

Their families, they're gonna be sitting in a room, watching. Watching me die. Watching me "punished for my sins." Or my crimes, rather. I guess.

IMAGES OF FAMILIES ASSEMBLING INTO EXECUTION-VIEWING ROOMS.
IMAGES OF SADDAM HUSSEIN HANGING.

But they say I'm sick. They called it a "meaningless act of violence." Well, I was on the news for a week straight, top story, across the country.

VIDEO OF NEWS COVERAGE AFTER GIFFORDS SHOOTING, AURORA
MASSACRE, FAMILY RESEARCH COUNCIL SHOOTING

For something that was meaningless? They're gonna publish my book.

IMAGE OF OJ'S "IF I DID IT," OTHER BOOKS BY PROMINENT
CRIMINALS

And they're going to make lotsa money off of it, and say, "Look! We're examining the mind of the killer!" And that's fine by me. I didn't do this to be violent. I did this, I killed these people, to send a message, and to try to take my country back from these assholes. And that message will be sent and amplified, thanks to what I did.

IMAGES OF WACKOS WITH GUNS PROTESTING OBAMA, SNOWBALLS THROWN AT LIMO DURING BUSH'S FIRST INAUGURATION, WESTBORO BAPTIST FOLK PROTESTING FUNERALS

But the people who are sitting idly by and choosing to watch me die today? THAT is meaningless. They are going into a room, knowingly, to watch a man die... for what purpose? It won't bring back their loved ones. It won't deter other people like me- quite the opposite. So, who's the one committing senseless violence?

FADE OUT

Marie enters with the two women playing children, they have put on skirts over their "uniforms" and have their hair in pig tails. They are both singing.

WOMAN 1 AND 2 (SINGING)

*The sun shone bright at Candelmas
The corn was all in bloom
And down the rows, they marched along
Marching together two by two*

*The trumpet men, they led the charge
With the fiddlers next in line
And with their red stockings on...*

MARIE

I don't like this song.

WOMAN 2

Marie your never satisfied.

WOMAN 1
Why don't you sing us a song then.

MARIE
I can't.

WOMAN 1
Why not.

MARIE
It's not right

WOMAN 2
Then tell us a story.

WOMAN 1
Yes, a story.

MARIE
All right my little crab apples. Gather around.

The two children sit down on the bench facing the wall, Marie begins to tell the story. The light dims as her story is told as a dumb show. The light comes up on the other bench as Woyzeck enters carrying a bundle. Andres follows. They play upstage of the other bench.

LOUIS
And Andres this waistcoat isn't part of the uniform. You might find some good use for it.

ANDRES
(Blank Stare)

LOUIS
And this was my sisters cross. And I've got a holy picture, two hearts in gold, it was in my mother's bible: next to these words:

Let suffering serve as my reward.
Through pain I pay my due to God.
Lord, your body, was red and sore,
So let my heart be evermore.

And now she can feel nothing. Only when the sun shines
down on her hands. She won't miss anything.

ANDRES

Yes. (*Barely audible*)

LOUIS

Louis Christian Franz Woyzeck, soldier, in the second
regiment, second battalion, fourth regiment. I'm thirty
years, seven month and twelve days old.

ANDRES

You're sick Louis.

LOUIS

Yes, Andres, I know. When the carpenter nails the coffin
together, he doesn't know who he's making it for.

*The lights dim on the two and come up on the Marie
and the children.*

WOMAN 1

Another, tell us another.

MARIE

Oh very well. But this is the last one. Once upon a time there was a poor little boy who had no mother and no father. Everything was dead, and there was nobody left in the entire world. Everything was dead, and the child went out and searched day and night, for someone anyone. But there wasn't anyone left. And since everyone was dead he wanted to go up to heaven, because the moon looked down on the child so friendly. But when the child finally got up to the moon, it turned out the moon was just a piece of rotting wood. So the child went up to the sun. But it turned out the sun was just a withered up sunflower. And when it came to the stars, they were just little golden flies, stuck in the sky like a spiders web. And so the child wanted to go back down to earth. But the earth was just a cooking pot turned upside down. And so the child just sat down and cried. He was all alone, sitting there. He sits there still this day, sitting all alone.

Woyzeck has entered behind her during her story.

LOUIS

Marie.

MARIE

What is it?

LOUIS

It's time to go.

MARIE

Where to?

LOUIS

How should I know?

They exit and the two begin to sing. They are joined by Andres who sings a different song overlapping. Eventually the whole cast minus Marie and Woyzeck join in.

WOMAN 1 AND 2 (SINGING)

*A pair of hares.
Sat over there.
On the green green grass.
On the green grass they sat.
Eating till each was fat.*

ANDRES (SINGS)

*All things must come to pass
Near gone the fields of grass
All things will fade
Life slips away
We all must die
Yes! You and I
All things must come to pass*

CHORUS

*Eating away.
Each and every day.
Without a care.
Those two fat hares.
Till there was none more.
The green green grass.*

ANDRES (SINGS)

*But then, when your time comes
With life will you be done
Living day by day
Till it slips away
Everyone will die
Only you not I
All thing must come to pass*

*Everyone surrounding the center playing space
standing witness as Marie and Woyzeck enter the
stage and the following scene unfolds. Marie and
Woyzeck speak as the walk into the center.*

MARIE

The town must be over there? It's so dark.

LOUIS

Come over here. Come sit down.

MARIE

But I've got to get back to Christian.

LOUIS

Just stay a minute. Rest for a moment.

MARIE

What's happened to you, Louis.

LOUIS

Do you know how long its been?

MARIE

Two years come the Pentecost.

LOUIS

And do you know how much longer it will last?

MARIE

I've got to get back. I've got to make supper.

LOUIS

Are you cold Marie? Yet you're so warm. You're lips are so hot. Hot as coals. The hot lips of a whore. And what I wouldn't give to just kiss them again. Do you feel the cold. Are you freezing. When we are cold we won't feel it anymore. The morning dew won't freeze you anymore.

MARIE

What are you talking about?

LOUIS

It's nothing.

MARIE

Look at the moon. It's rising. Look how red it is.

LOUIS

Like a knife red with blood.

MARIE

Louis what are you thinking about. You're so pale.

He pulls out the knife.

Louis what are you doing? For God's sake don't. Help me. Help!

Woyzeck madly begins to stab her. This murder scene is played out in graphic detail on the screens. On the stage, each time Woyzeck stabs her he pulls out a long stream of red silk which he throws in the air. She goes to the ground as he continues on stabbing her.

LOUIS

Take that. And that. There. There. Why can't you die. Still quivering. Still. Die. Now are you dead. Dead? Dead. Dead!

He drops the knife down next to her body. The screens have stopped. He is slumped over her crying. There is no sign of remorse though. We hear music start up. It is the same music as from the dance earlier. The screens light up with the frenzy of the fair scene. Lights up on the Perimeter and fades down on the center. The entire cast begins to assemble and dance about the perimeter. They circle on an on. They have become almost inhuman. During the activity Woyzeck becomes aware they are there. He starts to become wrapped up in their frenzy. He address the crowd as well as the audience, never one person individually.

That's, it dance. GO ON! On and on and on. Sweating and stinking. You'll all get yours in the end one way or another. Every one of you! One thing always comes after the next. One after the next.

ANDRES (SINGS)

*Oh daughter, my daughter
How came this to pass?
You kept up with soldiers
Whose love never lasts.*

LOUIS

That's the way it is: the devil takes one and then lets another get away! Sing away. Sing for me!

WOMAN 1 (SINGS)

*To the Southern land I'll never go
Nor wear long dresses, not me, oh no.
For dresses long with pointed shoes
A decent girl would never choose.*

LOUIS

What without shoes. You'll never make it to hell without shoes!

WOMAN 2 (SINGS)

*Tis no shame, to have a love so deep
No weight in gold buys love so cheap.*

LOUIS

Yes go on. I don't want any blood on me.

WOMAN 2

What's that on your hand then.

LOUIS

On me? Where. What

MAN 1

Red. Blood.

WOMAN 1

It must be blood.

DOCTOR

Ugh disgusting. Blood

CAPTAIN
Blood.

LOUIS
I guess I must have cut myself. There on my right hand.

CAPTAIN
Then how did it get on your elbow, Woyzeck?

LOUIS
I must have wiped it with my hand.

MAJOR
That's a good trick, Woyzeck, wiping your right elbow with your right hand.

DOCTOR
You must be a genius. To perform a trick like that.
Bonus.

CAPTAIN
And then the giant said, "Fee, fie fo fum, I smell the Blood of human flesh." It stinks.

LOUIS
What do you want from me. What do you want. What do you even care. What? You think I killed someone? I'm a murderer?! What are you looking at. Stop staring at me. Look at yourselves. You did this. It was you!

Woyzeck becomes enraged. He begins to kick down all the walls. The sound of the music winds up into a screeching hiss. One by one he tears them down. The crowd flees the stage as he gets near them. Once everything has been torn down the screens go dim and the sound fades. Woyzeck is left on his hands and knees with his face in his hands, sobbing.

What have I done? Oh no. The knife. The knife. I can't leave it. It will give me away. Where is it? Next to her?

He moves back to center and stands over the dead body. The lights remain one single spot over center just as in the beginning. He slowly circles the body.

Oh Marie. It's so quiet now. Quiet. No more voices, no more sounds. Everything's quiet. Marie why do you look so pale? Who gave you that red necklace around your throat. Who did you have to sleep with to get it. (Smiles) Did you get that for all your sins? Your sins made you black. They made you black. And now I've made you white again. Your hair looks so black and wild. Did you forget to braid it today? Oh, there it is.

He reaches down and picks up the knife.

And into the water it goes.

Andres enters with a piece of blue silk which he starts to wrap around Woyzeck. He is humming "The Two Hares" very softly. The screens become water, with a gentle flowing sound to accompany the images.

Down it goes. Deeper and deeper like a stone down into the dark water. Deeper and deeper. Still shining with blood from the moon. Deeper and deeper until it is out of reach. No one will find it. Rusting away forever, until no one can recognize it.

During this speech he is sinking lower and lower to the ground as Andres wraps him in the cloth.

And am I still bloody? Yes, there's a spot. And another and another....on and on and on....

He continues until he is engulfed in the cloth laying next to Marie, one blue and one red. Andres addresses the audience.

ANDRES

Once upon a time there was a poor little boy who had no mother and no father. Everything was dead, and there was nobody left in the entire world. Everything was dead, and the boy went out and searched day and night, for someone anyone. But there wasn't anyone left. And since everyone was dead he wanted to go up to heaven, because the moon looked down on the boy so friendly. But when the boy finally got up to the moon, it turned out the moon was just a piece of rotting wood. So he went up to the sun. But it turned out the sun was just a withered up sunflower. And when it came to the stars, they were just little golden flies, stuck in the sky like a spiders web. And so the boy wanted to go back down to earth. But the earth was just a cooking pot turned upside down. And so the boy just sat down and cried. He was all alone, sitting there. He sits there still this day, sitting all alone.

Lights fade out.

Editor's Notes

Notes From the Editor
William Lewis
May 17th, 2012

When originally introduced to the idea of producing *Woyzeck*, I heard the common theme from people that it was a play with endless possibilities. Because, as has been discussed in an earlier paper, *Woyzeck* is an unfinished fragment, having never been finished by the author, the play has no authoritative direction in regards to its shape in production. After reading two English translations of the play and without knowing anything else about the history of the play I agreed to direct. Little did I know what an all consuming and arduous task this would become.

After exploring the thematic content of the play and getting to know a little more about the history of the play, I could see that there was a definite struggle as where to place the play. Did the author intend to create a linear storyline in the mode of his predecessors, conforming to a more traditional model or was he attempting something new? Was he more concerned with plot progression or the thematic concerns of the characters? I contend he meant both. This play straddles the line between realism, the “well made play”, and expressionism. Historically it is a precursor to both.

My belief is that Buchner wanted to create a play that exemplified the struggles, inner and outer, of a new kind of anti-hero. The *Woyzeck* he created is both an everyman and a singular villain. The remaining characters, save Marie,

are little more than symbols of the forces that drive him to his doom, yet they are key to the plot progression.

The themes encountered are age old and new to the time of Buchner. They include revenge and jealousy, love and betrayal, the complex psychology of one protagonist, as well as the underlying theme of power, class and money, i.e. societies influence on the individual, as well as touching on how that influence affects mental health.

With all this information on hand I decided it best and justified to create my own adaptation of the script based on various models in English translation. My intention was to create a dynamic plot progression that would help explain the events but also amplify the elements in the play that naturally connect it to expressionism and epic theatre. My version straddles that line in a way I hope that makes it more harmonious with both camps.

I will highlight some of the changes as well as the additions to the original script for created for this production or director's script.

Production Design: Tension, Oppression and Stark Un-Realities

When considering the context of the plays setting I had to attempt to find a way to incorporate all the various places that the author intended. There are no less than nine different locations. These locations are never fully fleshed out in the original however. They are given simple names such as, OPEN FIELD, INN, or POND. This led me to believe that these were all fairly ambiguous locations and would be best served by eliminating any real delineation. Instead each of these locations is simply a different parts of the stage space.

The stage space is simple. It consists of an elongated rectangular playing space, approximately thirty feet long and fifteen feet wide. It was very important to me that we find a space that met this specific shape. Luckily we did. At the north and south ends of stage will be projection screens. These screens are used in different ways that I will discuss later. Any entrances and exits will happen to the left and right of the screens. In front of each of the screens is a bench, approximately six feet wide. These are used in various ways. There are also piles of bricks in four corners of the center part of the stage, in front of the benches. These mark the corners of the main central playing space. There are also two chairs, they sit directly in front of the benches.

The audience will sit on the two longest parts of the stage as if they were seated in opposing sides of a football team rooting for their team. Whose team are they on? That is for them to decide. They sit in two rows the front being on benches identical to the ones used on stage, and the second row in higher chairs for practicality. This seating design is intentional because it symbolizes the forces squeezing in on Woyzeck causing his downfall. The fact that their seating mirrors the stage seating is supposed to help the audience identify themselves with the Chorus/cast as contributing members of his decline. Ideally I would have had them on risers connected to pulleys that pulled them toward center, literally squeezing them in, further emphasizing the contracting force. That requires more money though.

So why the bricks?

There are multiple references to the Freemasons in the play.

LOUIS

Andres! I've got it! It was the Freemasons. I'm sure of it it must have been the Freemasons. Yes! Wait. Shhsh.

LOUIS

Quiet! Shhsh. Can you hear it? Andres can you hear it. Something's moving.

Andres continuing humming the same tune.

Behind me. Beneath me. Under me. Somethings moving.

Stamps his foot down on the ground

Listen! It's hollow. Do you hear? It's all hollow down there. It's the Freemasons.
(Scene 1)

LOUIS

Shh. Quiet. I can see it all clearly. It's the Freemasons. There was a terrible noise in the sky. Everything was on fire. It followed me... **(Scene 3)**

He later makes references to them again. The Freemason's are a trade union but they have historically also been considered a secret society that has "controlled" the destiny of nations and men since the Middle Ages. Their trade is concerned with masonry and brick laying. Their secret members have notoriously and speculatively shaped history. I will not go into the conspiracy theories regarding this union here but it is worth further examination. It seems that Woyzeck has a paranoia that the Freemason's are out "get" him. I am not sure what Buchner intended by this but I have used it as an example of powerful forces in society that induce change through their own domineering pressure. The bricks on the stage are symbols of that force. As the play progresses the chorus members act as the literal Freemasons building up the walls that squeeze and ultimately trap Woyzeck making him become more and more irrational. These bricks are not really seen by anyone they just exist in the ether of the play, or in the

subconscious of Woyzeck. They are un-real yet literal and symbolic forces inside his mind.

Why the Sticks?

In one scene near the beginning of the play, Andres and Woyzeck are doing a menial task involving wood. Some translators have interpreted this as cutting wood, others as collecting sticks. There is some historical truth to the fact that lower officers in the Hessian army would have to gather the sticks that their officers would use to exact corporal punishment with. I followed this interpretation and wanted to create a through line with it. Every male character that has any negative influence on Woyzeck will have some sort of stick. It is a symbolic warning that they can harm him physically at any time they wish.

The Projection Screens?

I will be the first to admit that the screens are more of a directorial device than anything else. They have been introduced to help emphasize a detachment from strict realism. They are used in ways that Brecht or Piscator or even Meyerhold may have used. They become lighting instruments that introduce a certain mood such as caution or frenzy.

Examples include:

*The SCREENS turn bright Yellow and have the title **A PUBLIC EXAMINATION OR THE PATIENT DOCTOR RELATIONSHIP***

During his speech a triumphantly heroic anthem play as images of nationalistic propaganda are displayed on the screen.

Lights up Bright! The South screen comes alive with a montage of speed and light all giving the energy and mania of a circus from hell.

It is the same music as from the dance earlier. The screens light up with the frenzy of the fair scene. Lights up on the Perimeter and fades down on the center. The entire cast begins to assemble and dance about the perimeter. They circle on an on. They have become almost inhuman.

The Yellow screen that introduces the Doctor, should give us this first impression of warning or alert. The montage that will be played for the Captain should help up understand the bombast the Captain is full of as well as help the audience make a relationship between him and our false sense of nationalistic security in our governing leaders. The fair lights montage introduces a head swirling entrance into a world that is not set in reality. It should induce a sense of claustrophobia and tension. The same is used again at the end to emphasize the nightmare that Woyzeck is playing out on stage.

The screens are also used as signposts, in a very Brechtian model. They give you a description of the scene and help with transitions. In the same way the Brecht would use signage I hope that they will comment on the scene about to unfold in a way that will induce the audience to re-think their pre-conceived notions regarding the forward momentum of the characters.

Examples include:

*A screen at the northern wall of the stage has a projection that reads: **A BEAUTIFUL MURDER**. The screen at the southern wall reads: **GENUINE AND BEAUTIFUL**. The screens go black and both then light up with these words in progression: **MURDER, MOST BEAUTIFUL, JUSTIFIED OR UNJUSTIFIED, YOU DECIDE, LOUIS CHRISTIAN WOYZECK***

*The SCREENS turn bright Yellow and have the title **A PUBLIC EXAMINATION OR THE PATIENT DOCTOR RELATIONSHIP***

*The screens light up reading **WHEN NATURE CALLS**.*

*The screens read: **Redemption, Remorse and other Bedtime Stories**.*

Each of these examples highlights the scene to come and should make the audience rethink what they feel or see as they are seeing it. Is this a beautiful

murder? Is this story of murder poetic and tragic or should we think of Woyzeck as simply a villain? A Public Examination is exactly what we are experiencing. Not only are the Doctor and the Chorus members watching this show of an examination so is the audience. The audience is further introduced as a participant in this poor souls condition. When Nature Calls is a play on having to take a piss as well as the carnal desires that consume Marie and the Drum Major. Redemption, Remorse and other Bedtime Stories is another signpost that will hopefully give us a little insight into Marie's psyche.

I have also used the screens to give us a glimpse into the mind of Woyzeck. All the scenes of the murder show us the actuality of the murder through Woyzeck's minds-eye. This is a premonition, an image brought forward in distress as well as the actual murder from Woyzeck's perspective when Marie is finally killed. This projected murder in graphic detail will juxtapose the expressionistic and hopefully "beautiful murder" on stage. The screens also emphasize the tranquility of the water that takes down Woyzeck with the murder weapon.

The Murder and the Water?

I wanted to introduce these very minimalistic uses of red and blue silk to give some beauty to the horrific bloody murder and some poetry to the "drowning" at the end. These pieces of silk envelope the two characters, spelling out their deaths but giving them some unity spatially, visually and tactily.

The Knife?

I wanted to introduce the knife early in the play because it plays a very

crucial role, in his mind as well as an actual instrument of death. There is a reason that it comes from Andres and I will touch on that later. It should be big and imposing. It has to be. If it could have been any knife, why didn't Woyzeck just use the razor he shaves the Captain with? One of the reasons it is introduced so early in the play is to diminish the role of that razor.

Characters and Dialogue: Real or Illusions?

All of the supplementary characters, save Marie, in Buchner's original script have no logical progression or change. They simply facilitate or represent symbols of oppression towards Woyzeck. I tried to make few changes to the composure and function of those characters. There are a few added lines I wrote to introduce or emphasize their character in the same manner of the screens. I eliminated some ancillary characters such as The Jew/Pawnshop Keeper, The Grandmother, Karl the Idiot, and other townsfolk. In my view and in other translator's editions of the script their lines can be attributed to other characters. Here is my cast of characters. A "C" next to the character name indicates it is played by a chorus member.

Louis (Woyzeck)	Marie
Andres	Doctor
Drum Major	Captain
Barker "C"	Monkey "C"
Showman (Andres)	Journeyman 1 "C"
Journeyman 2 "C"	Woman 1 "C"
Margareth "C"	Woman 2 "C"
Man 1 "C"	Sergeant "C"
Child (a Marrisonette)	

By eliminating the Jew, I also eliminated that scene. I had originally thought of having Andres play the character but realized the scene was not necessary unless you wanted to add commentary about Jew's and money. I felt it irrelevant. By eliminating the Grandmother and Karl I took out two characters that in my view did not really add context to the play. Their lines were primarily given to Marie and Andres. Both Marie and Andres tell the fairy tale story of the last boy on earth. Each tells this story for different reasons.

Louis /Woyzeck:

He is named Louis because that was his name in the original first draft. His name later changes to Franz. I felt that because his character is incomplete, meaning that we are left to infer what we want, and that his character arc is so different in each subsequent draft, that I would stay true to his original name. In my mind he is not the historical Woyzeck but rather the amalgam of all the references Buchner used to create this character.

You can take what you will from his speech but I have tried to paint him through his juxtaposition to the other characters as a victim of society. We should not feel sorry for him nor should we feel that he is a villain. The murder nor his "suicide" should be considered justified or necessary. He is simply a real person in world that has made him unreal.

Andres:

One major change that I created regarding characters was the importance of Andres. Andres is the only character in the original script that doesn't really have a negative impact on Woyzeck. He remains neutral most times. He is Woyzeck's friend but also his confidant. I tried to create a more central role for Andres. He is a narrator of sorts but he is also a medium, a guide between

Woyzeck's inner mind and reality, if reality exists at all. He introduces and closes the play. He speaks directly to the audience and sings a majority of the songs. I view him as a figment of Woyzeck's imagination. He is his imaginary best friend, a pale imitation of Woyzeck's subconscious. He is Woyzeck. He is not always benevolent though. He does "give" Woyzeck the knife, or at least leaves it for him. I originally was going to have him play multiple characters, such as the Idiot, The Grandmother and the Jew, but ultimately felt that choice unnecessary. He does assume the Role of the Showman, because he is the showman after all. I also attributed one long speech given to Journeyman 2 to him. This speech was written in a direct address style that more fit the use of Andres. He is also given the opening line of the play which was originally the last (in some versions) attributed to a judge or policeman. Each of these speeches are delivered in a direct address manner as if they were meant for the audience so I found it fitting that my narrator should deliver them. Major chunks of dialogue taken from another character and given to Andres are included here in the order they appear in the new script:

ANDRES (Originally Judge or Policeman)

What a murder! As good, a murder you could ever hope for. A good, genuine, beautiful murder. A long time since we had one like this.

SHOWMAN

Observe Ladies and Gentlemen: The World Famous astronomical horse! Go on show them what you can do. Show your talent! Show your brutish reason! Your horse sense if you will. Go on put humanity to shame. Ladies and Gentlemen. This animal you see before you is with its tail and four hooves is in fact a member of the learned society. He is a full professor at many universities. His specialty is riding and kicking. See, he teaches men to ride and to fight. That's equine knowledge, or simply put horse sense. But that takes simple reason. Now think inside out. What do you do when you think outside in? What is the double reason? Is there an ass present in this learned company?

And how's that for double reasoning? This is no mere dumb animal. Astonishing. This here is a person, a human being. A human of the animal variety though. But still a beast all the same.

That's it go on. Put society to shame. There you see a beast lets nature take over. It's still part of nature, unspoiled. Plain and pure. You should follow his example. Just ask your doctor. It is simply harmful to be any other way. What have we learned by this? Man must be one with his nature. You are created of dust, sand and shit. Do you want to be anything more? Now look here everyone. How about this for double reason. The astronomical horse can count, not on his fingers of course. Why? He just can't express himself, can't explain things. He's a human being, transformed into animal form. There now go on tell us the time. Does anyone have a watch?

ANDRES (Originally Journeyman 2)

Brothers and sister, let us not forget the wanderer who stood against the stream of time. He gave himself answer with the wisdom of God, and spoketh, "What is man? What is a man?" But verily I say unto you? How should the farmer, the cooper, the shoemaker, the soldier, the doctor, live, had God not created Man. How should the tailor survive, if God had not implanted in man his sense of shame and modesty? How could the soldier live day by day, if God had not instilled in him his necessary desire to slaughter another man? Was this not God's intention? Part of his grand scheme for man? And therefore, despair not, life is lovely and sweet. All things must eventually pass. Everything on earth is an evil that will eventually decay love, brotherhood, and even money. And to conclude my dear brethren let us all piss once more on the cross so that somewhere a Jew will die!

ANDRES (Originally Grandmother's Story)

Once upon a time there was a poor little boy who had no mother and no father. Everything was dead, and there was nobody left in the entire world. Everything was dead, and the boy went out and searched day and night, for someone anyone. But there wasn't anyone left. And since everyone was dead he wanted to go up to heaven, because the moon looked down on the boy so friendly. But when the boy finally got up to the moon, it turned out the moon was just a piece of rotting wood. So he went up to the sun. But it turned out the sun was just a withered up sunflower. And when it came to the stars, they were just little golden flies, stuck in the sky like a spiders web. And so the boy wanted to go back down to earth. But the earth was just a cooking pot turned upside down. And so the boy just sat down and cried. He was all alone, sitting there. He sits there still this day, sitting all alone.

Marie:

Marie is the only character, other than Woyzeck, that seems to have any progression in the play. She commits an act of betrayal but then repents her act.

MARIE

"Nor was guile found in his mouth." Oh God, Lord please don't look at me!
She finds another passage. She reads.

"And the Scribe and Pharisees brought unto him a woman taken into adultery, and set her in the midst. And Jesus said unto her, neither do I condemn you. Go, and sin no more." Lord God, Lord I can't. Just give me enough strength so that I can pray. Oh, my boy you are just like a knife in my heart. I've strutted about in the open, in the sunlight. Like a whore - my sin, my sin! Louis hasn't come. Not in two

days. When will he come? It's getting so hot. (*Reading*) "And stood at his feet weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and kissed his feet and anointed them with ointment." It's all dead. Everything. Oh, Lord, my savior! I wish I could anoint your feet. (p. 42)

Because of this turn around in her behavior, as well as her treatment of her son, she must be accepted as real and compassionate but flawed. Any changes made in relation to her were only made to make our perception of her stronger. I have included an actual sex scene on stage and on screen to represent the act that Buchner only infers. I did not want any speculation whether she committed adultery or not. My contention is yes. She is also the only character in this version that can exist on stage without Woyzeck. This is another example of the fact that she is real. Other characters in the original fragment only exist when either Woyzeck or Marie are present or will enter the scene. The only exception to this rule is the children that speak of the body in the woods, but many editors write them as voices offstage.

Drum Major:

The Drum Major is an arch-type of the bully. He must embody this physically, vocally and mentally. He is also a symbol of virility that Woyzeck may have lost. I have strengthened his language a bit to make him a bit more crass and more of a stereotype. I also gave him an introduction song to establish his character as well as his notoriety. His use of his Drum Major's baton/stick ties into the prop issue described earlier.

Captain:

The Captain is a symbol for authority, even though his authority seems a joke most of the time. He is blustery and non-real but is a real force on Woyzeck. His lines remain intact except one addition written as an introduction.

CAPTAIN

What does it take to be a Captain? A strong fortitude, a backbone, that can do spirit. What else? Well of course, discipline and courage in the face of danger. The ability to lead and be revered by your men. Humility and humanity towards your fellow man. And most of all virtue. Yes, these are the traits required to be Captain. And, of course I possess them all. After all I am the Captain.

This introduction should sum up the Captain as well as introduce him. It helps us understand that his authority is primarily in his own head. He also is written in to become part of the Astronomical Horse (the head) and given lines in the final party scene that were given to townspeople. He is the horse for comic effect as well as utility, (Did Buchner intend on a real horse on stage?!) and the party lines to reinforce his negative impact on Woyzeck. The Captain's stick will be a riding crop which can be used to beat an animal into running to its own death.

Doctor:

The Doctor is a quack. What Buchner was intending by making him this way could say volumes about how he felt about those who go into medicine. He studied medicine after all. The Doctor also spouts off latin terms that in the original German are slang mash-ups/jargon that do not exist in real life. This should give the intention that he doesn't have a clue what he is doing. The Doctor represents another opposing force to Woyzeck, the power of wealth. He conducts experiments on Woyzeck in order to garner fame for himself. It could be argued that these experiments are what cause Woyzeck's dementia. I believe they are only a part of the problem. The only major changes made to his character are his addition as part of the comic duo of Captain and Doctor as the Astronomical Horse (the Ass-end) and also lines given to him near the end in the same fashion as the Captain's explained earlier.

Child:

The Child (Woyzeck and Marie's) is a marionette primarily for utility but also to help cement the play in a world of Woyzeck's mind. He has little contact with the child in the original fragment unless you choose to incorporate the "Woyzeck, the Idiot and Child" scene (Mueller. XVIII). Many versions do not use this scene because it is one of two scenes included in a supplementary draft. It also poses problems with where to place the scene. The placement has always been speculative. The only other time he has direct contact is when he remarks about the boy sweating in his sleep.

LOUIS

It's all right, Marie. Look, he's asleep. Poor little thing. Look his forehead is covered in sweat. Everything is work for the poor.

Strokes the boys head.

We sweat even in our sleep.

In most translations he does not touch the child. He only makes reference to him. It is as if he does not really exist. I also added his touching or direct relationship to the boy in the "Fair Scene". I added both of these scenes to help show that Woyzeck has humanity and not only represents humanity.

Songs:

Songs given to Andres that did exist in the original play include: The "Two Hares" (pp. 3, 40, 42, 58) and "The Pretty Maid" (p. 32). I have included originals "All Things Pass" (pp.15, 48), "The Devil's Lovers" (p.20), and "Lock Up" (p.25). He also sings four lines of a song on p. 51 that was originally given to a character named Kathy, who was probably a whore. The lyrics to any song included in this adaptation are freely adapted from originals in the script or completely new. The three new songs given to Andres are used as transitions as well as signposts

in a similar fashion as the screens. The “The Devil’s Lovers” introduces the betrayal that is shown in this version and only inferred in the original. “Lock Up” is based on Marie’s lullaby to her son but used to introduce a feeling of uneasiness and forebodes bad things to come. It is also used as a transition. “All Things Pass” is used as a transition at first and connects the theme of ‘one thing after the next’ or “on and on and on” that occur throughout the play. It also juxtaposes the “Two Hares” near the end of the play. I have used the “Two Hares” as a through-line through the script, because I feel it has a symbolic message of a world nearing its death because of the uncontrolled hunger of the powerful. They literally eat away everything fresh and new until nothing is left but the barren nothingness inside. These are the forces that the other characters embody against Woyzeck.

There are other songs included in the play that are either my original’s or existed in some form in Buchner’s original play. My originals are used as a production tool as well as re-enforcement of a theme set in expressionism. The original manuscripts are peppered with references to Hessian folksongs. Some times these songs have been included in part or only a single word is mentioned that the editor is left to infer its intention. Every translation of the script I used as a reference has varying degrees of song use. Each translation also has varying differences on the actual lyrics. The only script that I know of that attempts to recreate the songs from historical account is the Eric Bentley stage version produced in 1991. Every other version seems to be arbitrarily composed by the editor. Each script does have the “Two Hares” being sung by both Andres and Woyzeck at different times in the script. The mood or style of the actual music in the songs is melancholic and foreboding. The feeling left by the music should

help to define a mood that is oppressive yet slightly comical.

The Text/Dialogue:

What dialogue I have written in the following play, not including any obvious additions I have already explained, are as true to the play as any other version existing in translation. The syntax or exact wording may be different than one translation you may have read but that can be said about any differing translation. Obviously translation is a difficult and slippery slope to transverse. This play has added challenges, considering much of the play was written in a type of short hand and in a Hessian dialect. I compared nine different translations while writing this adaptation. Typically the language you get is a distillation or amalgam of those varying translations. I wish I were a German scholar and had direct contact with the original text. If that were the case then what I offer may be drastically different. If you need a reference point please use the Carl Mueller translation from 1963. It has used roughly ninety-eight percent of all the original dialogue in its composition. Where that dialogue lies in the text was purely arbitrary based on the editor's critical opinion.

Scene Ordering:

I have spoken much about the ordering of this play in previous material. This script is an attempt to create a cohesive plot progression out of an assortment of interchangeable scenes. If you were to take all the scenes written and written in the four original manuscripts you would have over thirty-five scenes. Mueller's version attempts to construct a through-line out of twenty-nine. I have attempted to create one production script without traditional scene divisions. I will include a chart that will compare the actual scenes used in comparison to Mueller's for reference. I did omit a few scenes that posed

problematic in my version as well as other. They include the Jew/Pawnbroker (Mueller XIX), The Girls by the Pond (M. XXVII), The Sergeant and Woyzeck (M. XVI), and Woyzeck, the Idiot and Child (M. XXVIII). Each of these scenes was not necessary or had lines incorporated earlier in the play. The Jew/Pawnbroker is omitted because I don't find the relevance in knowing that he went and bought the Knife. It only raises the question, "if he's so poor why not use your shaving razor?" The Sergeant and Woyzeck scene has dialogue incorporated already. Most other translations do not use this scene either.

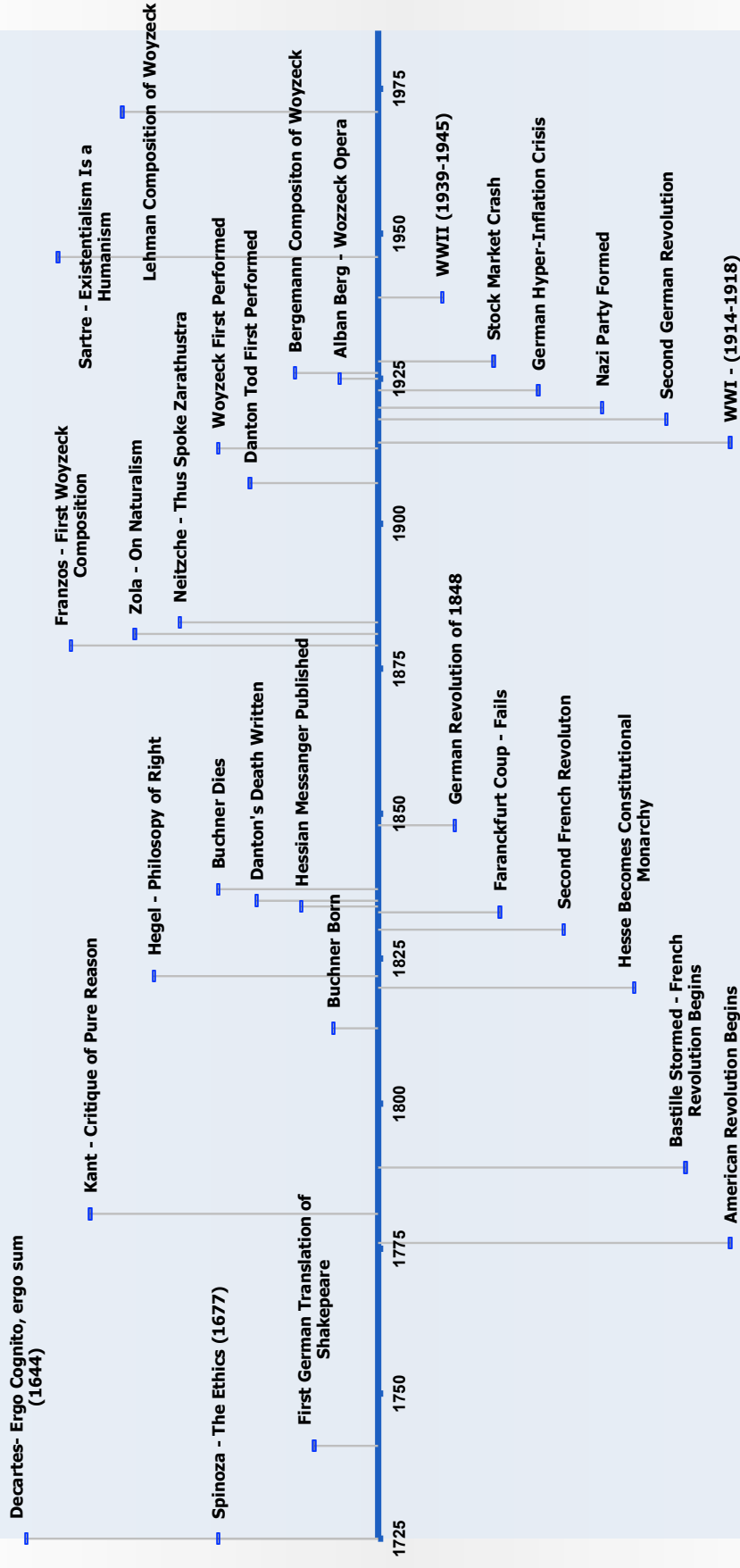
The incorporation of new song and use of audio-visual elements has eliminated most if not all the actual stops between scenes. I have not given any real deep interest in a specific duration or time-line to the story. It could be one day or six months. It is not important. What is important is the progression. The version I have submitted moves some scenes around in order to set up a stronger opposing relationship between the minor characters as well as to create a more linear plot progression.

In conclusion, I wanted to keep the elements of expressionism, i.e. the dreamlike qualities, the disjointed emotions, the two dimensional characters, the overly harsh reactions and the inclusion of song. I also wanted to keep the realistic tone, i.e. the relationship between Woyzeck and Marie, the graphic murder, and the human interest and psychology. These elements have been incorporated in an attempt to make a fair and balanced adaptation of the play that as I said before straddles the line between these two worlds. I hope Buchner would approve.

Woyzeck
by
Georg Buchner

Historical Research and Dramaturgy

Events Relative to Buchner's Woyzeck



Selected Production History

The first premier of *Woyzeck* on stage was in 1913 in Munich Residenz Theater, where it was received positively. To this day *Woyzeck* has been performed on many stages in different parts of the world.

Some of the adaptations both on stage and in other forms of media include:

- In 1925 *Wozzeck*, an opera by Austrian composer Alban Berg, premiered.



-In 1969 Ingmar Bergman directs a version of *Woyzeck* at the Royal Dramatic Theatre (Dramaten) in Sweden. Rehearsals of the production are opened up to the students, press and theatre professionals in order to illustrate how the theatre worked democratically.

- In 1979 Werner Herzog adapted *Woyzeck* into a film.



- In 1994 the Handspring Puppet Company of South Africa created a production entitled *Woyzeck on the Highveld*. Woyzeck was portrayed as a black South African servant.

- In 1994 another film premiered based on *Woyzeck*. It was by János Szász.

- In 1999 the Worth Street Theater Company played *Woah-Jack!*. Adapted and directed by Jeff Cohen, the play portrays Woyzeck as a black American soldier at an army base in the 1960s.

- In 2000 Tom Waits, Robert Wilson, and Kathleen Brennan created a production of *Woyzeck* in Denmark that traveled to New York two years later. This production performed at BAM in 2002.





-In 2005 Icelandic director Gisli Orn Gardarsson created a new adaptation of *Woyzeck* which premiered at The Reykjavik City Theatre in 2005 and was presented at London's Barbican Theatre in 2005 as part of their Young Genius series. The play included new music by Nick Cave. This production would tour to the United States and was presented by BAM in 2008 as part of the Next Wave Festival.

-In 2007 a modernized play, *Re: Woyzeck* by Jeremy Gable premiered in Fullerton, California. In this play Georg Büchner becomes a character himself. The play was received favorably and was considered for Pulitzer Prize.

- In 2008 in London as a part of the London Festival, a South Korean group called Sadari Movement Laboratory performed *Woyzeck*.



Mime

About the Real Woyzeck

Johann Christian Woyzeck was a Leipzig wigmaker and an impoverished soldier in Germany.

He was born on January 3, 1780 in Leipzig to middle-class parents whom he lost when he was thirteen years old. He traveled around as a wigmaker, barber, et cetera and then enlisted in the army. He was moved between several armies as a soldier. When his regiment got transferred to the Prussian army he asked for demobilization and returned to Leipzig to look for work.

He became a hairdresser but the times were difficult. He lived poorly. In the meantime he became close with Woost, a widow of a surgeon.

Relationship with and Murder of Mrs. Woost

Even before the infamous murder described in the play the couple's relationship was not very healthy. According to notes by Henry J. Schmidt included in a version of *Woyzeck*:

Although she [Woost] was 'not at all attractive,' according to reports, Woyzeck periodically flew into jealous rages and attacked her. On one occasion he beat her with a shattered pot; at another time, finding her dancing with a rival, he threw her down a flight of stairs (Schmidt 103).

On the actual event that triggered the unfortunate murder:

On June 21, 1821, Woyzeck had arranged a rendezvous with Mrs. Woost, but he waited in vain because she had decided to go for a walk with a soldier named Bottcher. Toward evening the enraged Woyzeck had a wooden handle affixed to a knifeblade he owned. Shortly afterward he met Mrs. Woost and accompanied her home in a calmer frame of mind; but upon reaching the entrance to her house, she said, "What do you want from me? Go home! What if my landlord comes out?" Losing all control, Woyzeck stabbed her seven times, killing her immediately. He was apprehended a few minutes later without being able to dispose of his knife. To his captors he said: "God hope she's dead. She earned it!" (103-104)

"The Soundness of Mind of the Murderer Johann Christian Woyzeck, Proven on the Basis of Documents According to the Principles of State Pharmaceutics"

A court physician named Johann Christian August Clarus examined and interrogated Woyzeck. He was proven guilty.

Woyzeck's defense claimed Woyzeck was mentally disturbed. "The court...discovered that Woyzeck had been known to have visions and had claimed to hear voices, whereupon a new investigation was ordered" (104).

Clarus's report on Woyzeck was entitled "The Soundness of Mind of the Murderer Johann Christian Woyzeck, Proven on the Basis of Documents According to the Principles of State Pharmaceutics".

He [Clarus] found that Woyzeck was physically healthy except for evidences of high blood pressure. Woyzeck's memory was good; he was receptive to questions and spoke clearly and openly about the events and motivations which led to the murder, but he maintained that he felt no remorse for his deed. Clarus stated that Woyzeck was by nature not a violent man- his jealous rages were isolated exceptions- and although on occasion he drank heavily, he was not a confirmed alcoholic. The only indication that Woyzeck was insane was his assertion that he was plagued by visions and voices (104).

Woyzeck claimed he saw visions and heard voices that directly related to Mrs. Woost. However, given Clarus's report Woyzeck was pronounced sane enough for execution, which "raised a storm of controversy" (106). For the murder he was condemned to death by sword and was publicly beheaded in a Leipzig square in 1824.

Dramaturgical Information Sourced
<http://sites.duke.edu/woyzeck/>
Dramaturg: Yujin Chun

Sources Cited.

Schmidt, Henry J. *Woyzeck* from *Woyzeck* by Büchner, Georg. New York, NY: Avon Books, 1969.

Excerpts from Selected Letters by George Buchner

June 1833, Strasbourg

Although I shall always act according to my principles, I have recently come to realize that only the imperative needs of the great mass of the people can bring about change, and that all the beavering and bellowing of individuals is futile and foolish. They write: no one reads them; they shout: no one hears them.

Historical Reference Point: April 1833, Failed Unarmed Coup in Frankfurt.

Marks the first inference of Buchner's Proto-Communist Viewpoint

March 1834, Geissen

I felt as though utterly crushed by the hideous fatalism of history. I find in human nature a terrible sameness, in human circumstances an ineluctable violence vouchsafed to all and to none. Individuals but froth on the waves, greatness a mere coincidence, the mastery of geniuses a dance of puppets, a ridiculous struggle against an iron law that can at best be recognized, but never mastered.

Historical Reference Point: July 1834, *Hessian Messenger* published. Co-Written by Buchner with Friedrich Ludwig Weidig. Considered by some to be the most monumental German political pamphlet other than *The Communist Manifesto*.

Buchner writes this letter to Minna Jaegle as a response to his study of the French Revolution and the Paris Commune while writing *Danton Tod*.

1835, (Month Unknown), Strasbourg

I wouldn't say that to you if I believed that there was even the remotest chance at present of a political revolution... anyone who sacrifices himself in present circumstances is throwing himself away like an idiot. I know how weak how insignificant, how fragmented the liberal party is, I know that appropriate, coordinated action is impossible, and that any attempts at such action can have not the slightest effect...

1835, (Month Unknown), Strasbourg

The whole revolution has already divided into liberals and absolutist, and it is the uneducated and poor class that has to swallow the consequences. The relationship between the poor and the rich is the only revolutionary element in the world...

July 28th, 1835, Strasbourg

...the dramatist is in my view nothing other than a historian, but is superior to the latter in that he re-creates history: instead of offering us a bare narrative, he transports us directly into the life of an age; he gives us characters instead of character portrayals; full-bodied figures instead of mere descriptions.

January 1st, 1836, Strasbourg

I draw my characters in such a way as to make them true, as I see it, to nature and history and laugh at people who want to make me responsible for their morality or immorality. I have my own ideas about these things...

1836, (Month Unknown), Strasbourg

I believe that in social matters one must start from an absolute principle of justice, seek development of a new life and spirit in the people, and let the decrepit society of today go to the devil. What's the point of such a creature going lumbering on? Its entire life consists solely in attempts to escape the most appalling boredom. May it die out...

September 2nd, 1836, Strasbourg

I have decided to commit myself completely to the study of the sciences and philosophy, and will soon be going to Zurich, where, in my capacity as a superfluous member of society, I shall give lectures to my fellow human beings on something likewise extremely superfluous, namely German philosophical systems since Descartes and Spinoza. Meanwhile, I am busily getting a number of people to kill or marry each other on paper, and am praying for a publisher with no brains, and a large public with as little taste as possible. One needs courage for many things under the sun, even to be a lecturer in philosophy...

November 20, 1836, Zurich

As regards politics, you needn't worry at all. For goodness' sake don't pay any attention to the fairy-tales in our newspapers. Switzerland is a republic, and since people generally don't know anything better than to say that "all republics are impossible", so they feed the good Germans with daily stories of anarchy, murder and mayhem.

January 1837, Zurich

...I shall be having Leonce and Lena and two other plays published in a week at the outside...

January 27th, 1837, Zurich

Are you coming soon? The spirit of youth is gone from me, and I'll get grey hairs otherwise, I need very soon to drink in new strength from your inner happiness and your divine naturalness and your lovely frivolity and all your wicked attributes, you wicked girl. Addio piccolo mia!

All Excerpts Cited in:

Georg Buchner : Complete Plays, Lenz and Other Writings. Translated by John Reddick. London: Penguin Books, 1993.

Georg Buchner's *Woyzeck*
The Implications of Interpretation on an Unfinished Fragment

William Lewis

Georg Buchner's play *Woyzeck* has had major influence on modern drama. The play has been marked as the "impetus for literary movements including: Naturalism, Social Realism, Psychological Irrationalism, Expressionism, Existential Theatre down to Theatre of the Absurd."¹ This influence has left *Woyzeck* open for critical debate. Because the play was left in fragments when Buchner died, any "finished" version is ultimately a composition of its fragmented parts.

A major source of debate stems from the evolution of the play's editorial composition. All further criticism regarding themes, characters, influence and the author's intention cannot be fully broached without some understanding of this evolution. This evolution has posed an interesting question. Is it possible to create order from an unfinished fragment? This question cannot be answered definitively without putting your faith in one of two camps. You are either interested in the scholarly/critical approach or the popular/literary approach. Each has its merits. The first method is an attempt at recreating an edition as true to the original source as possible, the second method is an attempt at creating a producible script that distills the essence of the original source.

For the purposes of this paper, I will focus on the popular/literary approach to prove that there is no "accurate" way to create a finished composition of *Woyzeck*. This approach only creates a reading or performance script. Any composition created using this methodology will invariably have some bias towards the individual editor's position and expectation for the play. An exploration into the evolution of various compositions will help justify the

¹ Carl Mueller, *Georg Buchner: Complete Plays and Prose*, Translated and with an introduction by Carl Richard Mueller, Hill and Wang 1963, p. xi.

assertion that it is impossible to ever have a complete and authoritatively “accurate” final product.

The debate regarding this evolution has been sparked by numerous attempts to find an “accurate” composition. How does one define “accurate” in this context? To find this definition, one must accept either a “Glossy” or “Scholarly” style of editing. Burghard Dedner explains the difference between the two as thus:

Glossy editing makes a text compatible with prevailing esthetic, grammatical, lexical and orthographic norms. Conversely scholarly editing, which is based on textual criticism, aims to counteract the glossy editor and, if possible to undo the crimes he has committed.²

As stated before, this paper will focus primarily on what Dedner defines as “Glossy” editing of the composition. This “Glossy” editing is the primary source from which any attempt at a reading or performance script derives. The first major problem facing an editor, when constructing a *Woyzeck* composition, lies in the play’s unspecified ordering. Secondly, there is a further question regarding which scenes to include or not to include. These problems stem from the fact that the play was left unfinished or fragmentary upon Buchner’s death. They are further worsened due to little supporting evidence regarding authoritative direction or intention relating to the fragments. What evidence remains is open to much speculation. By comparing common English translations, as well as briefly examining the history of the play’s evolution in English translation and noting critical theories regarding ordering, one can see that there will never be a general consensus affirming Buchner’s intended composition and purpose for

² Burghard Dedner, “*Editing Fragments as Fragments.*”, *Text*, (Indiana University Press) Vol. 16, 2006, p.98.

the play. Without this consensus, the play will consistently be altered and adapted in future productions and publications. Due to these circumstances, I suggest that *Woyzeck* is best suited to open interpretation and adaptation.

Before delving into the problem of composition, it is useful to have a brief understanding of Buchner's history. Buchner was born on October 17, 1813 in the Grand Duchy of Hesse-Darmstadt, an early division of the yet unformed nation state of Germany. He was born into a middle class family. At the urging of his father, who was a doctor, he studied natural science at university in the neighboring Strasbourg. In Strasbourg, Buchner became more and more interested in literature as well as politics. He became increasingly intrigued by the works of Goethe and Shakespeare and rejected his mother's favorite Schiller.³ His political convictions would have serious implications on his later works.⁴ While pursuing his education he became secretly engaged to Minna Jaegle who was the daughter of a clergy member. Due to rules of residency requirements, Buchner was forced to finish his education at the University of Geissen in Hesse. After completing his studies he would co-write the landmark political pamphlet, *The Hessian Courier*, supporting revolution amongst the poor. This act, considered illegal, caused him to nearly be arrested and subsequently forced Buchner to exile himself back to Strasbourg. Just before this self-imposed exile he wrote his first play *Dantons Tod*. The play is a drama concerned with the effect of the French Revolution in Europe. The protagonist of this play has been considered to have many parallels to the protagonist of *Woyzeck*. Once back in

³ Victor Price, *Georg Buchner ; Danton's Death, Leonce and Lena and Woyzeck*. Translated by Victor Price. Oxford: Oxford University Press, 1971, p. xiii.

⁴ For more insight into his political leanings see excerpts from his selected letters in *Woyzeck: Georg Buchner*, Translation with Notes and Extensive Supplementary Material by Henry J. Schmidt, Avon Books, 1969, pp. 93-94, 124-128.

Strasbourg, he continued to work towards finishing his doctorate in anatomy while writing *Leonce and Lena*, this time a satirical romantic comedy with political implications. After he finishes his doctorate, he becomes a lecturer in biology at Zurich University where he worked on both the short novella *Lenz* and finally *Woyzeck*. It is also possible that Buchner worked on another play, *Pietro Aretino*, which was never recovered. The tone, characterization and ideas or viewpoints presented in each of the previous mentioned works have been used by editors to gain insight into the intent of the final composition of *Woyzeck*.

The beginning of the *Woyzeck* debate begins with Buchner's death. Buchner died on February 19th, 1837 of typhoid fever, at the young age of 23. His collected writings were taken into possession by his fiancée Minna Jaegle, in the absence of his immediate family.⁵ Included in these papers were the finished plays, *Leonce and Lena*, *Dantons Tod*, his biographical story *Lenz*, other letters and the fragments of *Woyzeck*. As stated before, *Lenz* and *Woyzeck* were left unfinished. These were however thought to be near completion due to references made regarding unpublished plays in the letters Buchner wrote to Minna. He wrote, "In a week at most I shall publish *Leonce and Lena* with two other dramas."⁶ The last of these letters was written eight days before his death.

A complete published collection of these works would not emerge until 1850 due to lack of cooperation between Minna and the Buchner family. In 1850, Buchner's brother, Ludwig, managed to get the collection published but did not include *Woyzeck*. He omitted *Woyzeck* because, "he found it to be almost

⁵ David G. Richards, *George Buchner and the Birth of Modern Drama*, State University of New York, 1977, p. 35.

⁶ Price, p.135.

undecipherable and too fragmentary for publication.”⁷ *Woyzeck* would not receive any attempt at publication or editing until 1879 when Karl Emil Franzos took up the chore. Unfortunately, he was never able to take possession of or study Buchner’s journal nor his letters regarding the play. Minna destroyed the documents before her death in 1880.⁸ Richards contends that, “she considered some of the writings too atheistic and others too unfinished and fragmentary to be made public.”⁹ We will never know exactly what existed in these documents. They could possibly have contained more information as to the author’s intended purpose and theme of *Woyzeck*. If this information existed, there might possibly be an answer to how the play was intended to begin and end or simply the author’s purpose in writing the play. With this information, scholars and editors might have been able to create a definitive text. Without this information speculation will surely continue. Due to this ongoing speculation will we ever be able to definitively assign a “correct” theme to the play?

As explained, *Woyzeck* remains in an unfinished fragmentary state. Upon Buchner’s death, the play existed in four different versions, each left incomplete. In the evolution of the four different fragments, existing scenes are edited, some omitted, new scenes are added and the scene order changed. In fact when examining the different versions, John Reddick points out, “Buchner never bothered to number either his successive drafts or the manuscript pages, or the individual scenes.”¹⁰ Without any guidance from the author, whoever attempts

⁷ Richards (*Birth of Modern Drama*), p. 35.

⁸ Price, p. xii.

⁹ Richards (*Birth of Modern Drama*), p. 36.

¹⁰ John Reddick, *Georg Buchner : Complete Plays, Lenz and Other Writings*, Penguin Books, 1993, p.148.

to interpret the play, is left to his own opinion and direction. In his book *Georg Buchner*, A.J.H. Knight writes,

A critic attempting to analyze or appreciate the excellences of *Woyzeck*, and to unravel the mysteries attaching to it, will receive little help from its author. For in his letters Buchner makes no single certain reference to the work, and no clue is provided by him to his intentions and ideas¹¹

Often modern Buchner scholars have attempted to repurpose the play by creating an amalgam of the existing texts in order to present a complete whole. The problem with this methodology is borne out of the individual editors' purpose. David Richards poses the question in this way: "To what extent do they represent the will of the author rather than the intervention of the editors?"¹² What type of play are they attempting to re-create? What are the motivations behind their interpretations? Carl Mueller states, "Woyzeck was left in a state of confusion and incompleteness at the time of Buchner's death. Consequently many editions of the work vary according to the opinions of individual editors."¹³ He also notes, "any editing of the text is arbitrary according to the viewpoint of the editor or editor-translator."¹⁴ Julian Hilton concurs with this argument by stating,

Few modern texts are more intrinsically problematic than *Woyzeck*. The problem with the manuscripts, once correctly deciphered, leave no final scenic order so that the editor has, at least for the purposes of performance, to commit himself to decisions about the order of the play ... The scenic strategy of *Woyzeck* is so anti-classical, based on a technique of nuance, balance and counterpoint, that there is no 'story-line' to which one can refer for help with the scenic arrangement ... The choice of scene arrangement, and indeed the content of each scene is infinite in its

¹¹Knight, p.112.

¹² David G. Richards, *George Buchner's "Woyzeck", A History of its Criticism*, Camden House, 2001 p. 52.

¹³ Mueller, p. xxxi.

¹⁴ Ibid, p. xxxi.

possible permutation, placing heavy responsibility on editor and director alike.¹⁵

Due to the difficulty in properly attempting to arrange the play, there have been multiple efforts that are all satisfactory, but satisfaction is purely subjective to the reader/viewer of the play. I have included a table cataloging eleven such versions. These editions are presented here.

Figure 1.

EDITOR	FRANZOS	MEULLER	LEHMAN	PRICE	HAMBURGER	MACKENDRICK	BENTLEY	REDDICK	RUDALL	FARRELLY	GARDARSSON
DATE	1879	1963	1971	1971	1972	1987	1991	1993	2002	2004	2005
SCENES	26	29	27	24	23	25	24	29	27	25	1
1	CAPTAIN'S	CAPTAIN'S	FIELD	CAPTAIN'S	CAPTAIN'S	FIELD	FIELD	FIELD	FIELD	FIELD	MIXED
2	FAIR	FIELD	MARIE'S/TOWN	FIELD	FIELD	MARIE'S/TOWN	MARIE'S/TOWN	MARIE'S/TOWN	MARIE'S/TOWN	MARIE'S/TOWN	STRUCTURE
3	FAIR/INT.	MARIE'S/TOWN	FAIR	MARIE'S/TOWN	MARIE'S/TOWN	FAIR	FAIR	FAIR	FAIR	FAIR	
4	MARIE'S	FAIR	MARIE'S	FAIR	FAIR	MARIE'S	MARIE'S	FAIR/INT.	MARIE'S	MARIE'S	
5	DOCTOR'S	FAIR/INT.	CAPTAIN'S	FAIR/INT.	MARIE'S	CAPTAIN'S	CAPTAIN'S	MARIE'S	CAPTAIN'S	CAPTAIN'S	
6	FIELD	MARIE'S	MARIE'S	MARIE'S	DOCTOR'S	DOCTOR'S	MARIE'S	CAPTAIN'S	DOCTOR'S	MARIE'S	
7	MARIE'S/TOWN	DOCTOR'S	STREET/MARIE	DOCTOR'S	MARIE'S	MARIE'S	MARIE'S	MARIE'S	MARIE'S	MARIE'S	
8	DOCTOR'S	MARIE'S	DOCTOR'S	MARIE'S	STREET	DOCTOR'S	DOCTOR'S	DOCTOR'S	DOCTOR'S	DOCTOR'S	
9	STREET	STREET	STREET	STREET	MARIE'S	STREET	STREET	STREET	STREET	STREET	
10	STREET	MARIE'S	GUARDHOUSE	MARIE'S	GUARDHOUSE	MARIE'S	GUARDHOUSE	MARIE'S	MARIE'S	GUARDHOUSE	
11	MARIE'S	GUARDHOUSE	INN	GUARDHOUSE	INN	GUARDHOUSE	INN	DOCTOR'S	GUARDHOUSE	INN	
12	INN	INN	FIELD	INN	FIELD	INN	FIELD	GUARDHOUSE	INN	FIELD	
13	GUARDHOUSE	FIELD	BARRACKS	FIELD	BARRACKS	FIELD	BARRACKS	INN	FIELD/BARRACK	BARRACKS	
14	INN	BARRACKS	INN	BARRACKS	DOCTOR'S	BARRACKS	INN	FIELD	INN	INN	
15	FIELD	DOCTOR'S	PAWNSHOP	DOCTOR'S	BARRACKS	INN	PAWNSHOP	BARRACKS	BARRACKS	PAWNSHOP	
16	BARRACKS	INN	MARIE'S	BARRACKS	INN	BARRACKS	MARIE'S	BARRACKS	PAWNSHOP	MARIE'S	
17	BARRACKS	BARRACKS	BARRACKS	INN	PAWNSHOP	PAWNSHOP	BARRACKS	INN	MARIE'S	BARRACKS	
18	MARIE'S	INN	DOCTOR'S	PAWNSHOP	MARIE'S	MARIE'S	STREET	PAWNSHOP	BARRACKS	STREET	
19	PAWNSHOP	PAWNSHOP	MARIE'S/TOWN	MARIE'S	BARRACKS	BARRACKS	POND/WOODS	MARIE'S	POND/WOODS	POND/WOODS	
20	MARIE'S	MARIE'S	POND/WOODS	BARRACKS	STREET	STREET	NEARBY	BARRACKS	STREET	NEARBY	
21	BARRACKS	FIELD	STREET	STREET	POND/WOODS	POND/WOODS	INN	STREET	POND/WOODS	INN	
22	POND/WOODS	BARRACKS	INN	POND/WOODS	INN	INN	STREET	POND/WOODS	NEARBY	STREET	
23	INN	STREET	POND/WOODS	INN	POND	POND	POND/WOODS	NEARBY	INN	POND/WOODS	
24	POND/WOODS	POND/WOODS	POND	POND		MORGUE***	POND	INN	POND/WOODS	POND	
25	MARIE'S	INN	STREET			FIELD***			POND	MORGUE/COURT	
26	MORGUE/COURT	POND	MORGUE/COURT					POND	COURT		
27		STREET	MARIE'S					STREET	COURT		
28		MARIE'S						MARIE'S			
29		MORGUE/COURT						MORGUE/COURT			

For the purpose of comparison, this paper introduces the English translation versions by Carl Mueller, John Mackendrick and John Reddick, which are highlighted in Table 1. Each version is an English translation representation of versions introduced by the German editors, Fritz Bergemann, Werner Lehman, and Gerhard Schmidt. By comparing these differing versions, as example of

¹⁵ Julian Hilton, *Georg Buchner*, Macmillian Press, 1982, p. 116.

differing interpretation, I will show that a final version is purely subjective. The subjectivity lies in the individual editor's viewpoint in regards to Buchner's intent. Any editor's viewpoint typically points towards one of two variant possibilities. Does the play represent a movement towards Naturalism or Expressionism?

As an editor, which artistic movement do you believe Buchner's final completed play would represent and thus become a predecessor of? Patterson sheds light on the two variant viewpoints:

It is of some significance that this long process of discovery was assisted by the supposedly antagonistic schools of Naturalism and Expressionism, because *Woyzeck* pointed forward towards both movements, being both realistic and poetic, acknowledging both the social causality and the tragedy of existence.¹⁶

The versions included also show how some flexibility concerning adaptation is important to *Woyzeck*. Both the Mueller and Mackendrick editions take liberties to add material not included in other versions, as well as inventiveness in creating supplemental scenes. In the Mackendrick version, Michael Patterson points out that,

Mackendrick has not confined himself rigorously to the text as proposed.... He has in fact taken up material, which Buchner did not intend to use, but each decision has been carefully weighed and does not proceed from ignorance.¹⁷

The Reddick translation takes into account new material introduced in 1981 by the German Buchner scholar, Gerhard Schmidt. Schmidt created photo facsimiles of the original manuscripts so that scholars could have definitive source material to work from. Each version has subtle and not so subtle differences based on the current research available to the editors. They are

¹⁶ Michael Patterson, *Buchner : The Complete Plays*, Methuen World Classics, 1987, p. 153.

¹⁷ Patterson, p.172.

included for their able comprehension and to show how they have followed the most common compositions introduced the editors previously mentioned.

Lehman and Bergemann have remained the prime sources from which any English translation is reproduced. Burghard Dedner is currently working on a definitive critical edition of the play due to be completed before the end of this year. Once this critical edition is finished a new rash of debate will surely ensue.

The first attempt at editing *Woyzeck* was taken up by Emil Franzos in 1879. This attempt at composition came only two years before Emile Zola's essay *Naturalism in Theatre*. One must ponder how much this trend towards Naturalism had on this first edition. Franzos' edition has come to be considered crude and obsolete due to many factors. A.J. H. Knight denounces Franzos' edition as well as the editor himself:

Unfortunately Franzos did not make a good job of it. It has been possible to prove that his deciphering was often faulty, and he actually made insertions and emendations in the text for which there was no shadow of justification: some of these seriously distort certain passages...Moreover, in his arrangement of the scenes he seems to have proceeded in a more or less haphazard manner. Worse still, in fact irremediable, is the damage he did to the MSS, by the use of crude chemicals, which indeed made them more or less legible for himself, at the cost of making them utterly illegible for later and better qualified amenders.¹⁸

The chemicals that were applied to the manuscripts did help to bring the original writing to the surface and thus making it easier to decipher, but as time went by these same chemicals actually blackened the paper causing further problems for future editors. Whether his edition is good or not is irrelevant. His attempt at arranging the play set in motion the debate to come over the true scope of the play and thus the author's intent. This scope or theme is ultimately the driving influence on each editor's attempt at composition. Any attempt at creating an

¹⁸ A.J.H. Knight, *Georg Buchner*, Mathuen and Co, 1974, p. 116.

arrangement of scenes into a new composition is ultimately an interpretation. The variations in any interpretation are influenced by the individual editor's intent. Intent will ultimately be a comment on Buchner's intended dramaturgy. Franzos's edition would not receive production until 1913. *Woyzeck* was first produced that year to commemorate the centennial of Buchner's birth. The Franzos edition also became the basis for the Alban Berg opera *Wozzeck*.

The next attempt at composition came from Fritz Bergemann in 1922. His first critical edition was lauded for its attempt at correcting the problems with Franzos's edition. The matter became complicated when Bergemann rejected his own critical version and presented a reading and production script in 1926. One must wonder what would compel him to eventually prefer the reading edition to the critical edition.¹⁹ Ursula Paulus contends that the departure from the critical to the reading version had more to do with creating a more "aesthetic pleasure"²⁰ for the reader. The 1926 composition was most readily accepted as the most complete and usable version until Werner Lehman introduced new research on the Buchner manuscripts in 1967. There is no English translation replication of Bergemann's script. Mueller's 1963 version is the closest to a true reproduction of the Bergemann reading and production script.

Because Werner Lehman was able to access the original manuscripts in the Weimar repository, he was able study the actual source material at length. His study led to the publication of two variant editions. One is a critical version that

¹⁹ For more detailed criticism of the Bergemann composition one can review *George Buchners "Woyzeck", Eine kritische Betrachtung zu der Edition Fritz Bergmanns*. Unfortunately this research has not been translated into English. The fact that much of Buchner's criticism is primarily only available in German can be daunting for any English reading researcher.

²⁰ Richards (*History of its Criticism*), p. 52.

lays out the fragments without any attempt to create a composition. The next is Lehman's own reading / producing script. Henry Schmidt introduced the English translation version of all of Lehman's research.

In Lehman's critical version, a naming system for the individual manuscripts was solidified. This naming system is simply given as H1, H2, H3, and H4. Though some scholars believe that H3 was written between H1 and H2, Lehman argued that the drafts were written in chronological order. Neither of these notions has to this date been proven.

H1 and H2 comprise the first folio version. This folio consists of two slightly overlapping versions. H1 consists of twenty-one scenes, which comprise what is now considered the majority of the second half of the overall action.²¹ H2 has nine scenes that we mostly accept as the first half of the play. H3 is a sketch of two new scenes, the "Doctor's Courtyard" and the "Child and the Idiot" scene I will refer to later. H4 is most likely the closest piece of documentation available that comprises a nearly finished product. This folio contains re-writes and new additions to the scenes in H1 and H2²², but because H4 does not have an ending editors have been forced to add material from H1 and H2 to create a cohesive composition. In order to create a final reading version of the play, you must cut and paste from all four versions. How you cut and paste obviously greatly affects the overall sensibility of the play.

One of the main arguments, in regards to ordering, is how the play begins. Should it begin with the "Captain's Shave" or the "Cutting of Sticks".²³ There are

²¹ Reddick, p. 249.

²² For a more detailed information regarding the individual folios see Reddick pp. 247-250 and Patterson 167-176.

²³ I have arbitrarily named these scenes based on the overall action of each scene.

compelling arguments for both sides. In the first attempt at editing, Franzos put the first scene in the play as the “Captain’s Shave.” It takes place between the Captain and Woyzeck. This was the common placement of this scene until the Lehman translation in 1967. Franzos most likely added it at the front because it helped to firmly lay a bed for exposition. In the Mueller version we see the play also begin with this scene. In the scene, Woyzeck is giving the Captain his morning shave. During this action we begin to see how tormented Woyzeck is by his superiors. The Captain derides Woyzeck by declaiming, “ You have no morality! Morality, that’s when you have morals, you understand. It’s a good word.”²⁴ He also tries to belittle Woyzeck by making him out to be of inferior intellect.

Captain: I feel it already. Sounds like a real storm out there. A wind like that has the same effect on me as a mouse. I think it must be something out of the north-south.

Woyzeck: Yes sir Captain!

Captain: Ha! Ha! Ha! North-south! Oh he’s a stupid one! Ha! Ha! Ha! Horribly Stupid!²⁵

The translation of the words is only subjectively different in the Mackendrick version but the order of this scene comes fifth. The differing placement marks the major arguing point between most *Woyzeck* scholars.

Which editor’s original work should we believe? Up until the Lehman version, most translators followed the Bergemann copy, which was greatly influenced by the original Franzos edition. It seems this is the primary basis for the Mueller translation as well, considering it follows the Bergemann copy roughly eighty-percent of the time. By placing the Captain’s scene first, we are

²⁴ Mueller, p. 110.

²⁵ Ibid p.109.

given a clue as to the mental punishment that Woyzeck undergoes daily at the hands of society at large and in particular his immediate superiors. Placing the scene here also allows a more naturalistic progression in the storyline, which could help justify the killing of Marie, near the end of the play. By introducing this oppressive force, contrived by all of the societal influences in Woyzeck's life, we can understand the justification from a psychological viewpoint. This is a viewpoint paralleling the thinking of the realist and naturalist writers of the late nineteenth century. Because the first attempt to edit came in 1879, it makes absolute sense that this placement was granted.

If we are to take the stance that has been more widely accepted since the Lehman version, starting the play with the "Cutting of Sticks" scene, we get a completely different feeling and theme altogether. In the Mackendrick and Reddick compositions the play begins with this scene. The scene has *Woyzeck* describing what could only be explained as one of his visions. The historical Woyzeck claimed that he heard voices and had visions.²⁶ This vision includes the imagery of a bloody rolling head on the grass, in an open field and the idea that Freemasons are tunneling out the ground beneath him in order cause some devastating harm. He also remarks how he sees a glowing fire above the city down below him as well as the thunderous sound of trumpets coming down from the fiery sky. The details of all these visions, helps establish a theme in which Woyzeck is not entirely sane. He exists somewhere in a sort of dreamlike or nightmare state between sanity and insanity. If we believe this to be true, then we have rooted his character directly in the realm of expressionism. The expressionists wanted to paint life from this perspective, showing the world to

²⁶ Reddick, p. 256.

exist somewhere between the conscious and the subconscious. Typically the characters surrounding the protagonist in an expressionistic play become some form of projected viewpoint of the protagonist. These characters do not exist independently. They can only operate as ghosts of the protagonist subconscious. By becoming these ghosts they are greatly shaped by the protagonist's viewpoint and identity. If Woyzeck is viewed as an expressionistic protagonist, we can then see the entire play in the same manner. Examining the play as a piece of expressionism justifies the inclusion of the "Cutting of Sticks" as the first scene.

Another major difference in the scene structure between the various versions, concerns how the play ends. In the Lehman version, the play concludes with Woyzeck returning to Marie's home and being rebuffed by his child. This is one of the few versions to end this way. Mueller's composition closes with a morgue or courtroom scene used to sum up the murder. This ending directly follows the previously mentioned scene with Woyzeck being rebuffed by his son, which I refer to as the "Child and the Idiot". In Mueller's finale Woyzeck is bound, as if he is about to stand trial. He awaits some form of final judgement before the dead body of Marie. Ending this way helps tie up the action and thus strengthen's the argument for a plotline and themes more deeply rooted in realism. Reddick's composition also ends with this courtroom scene but, according to the stage directions, Woyzeck is not present.

The Mackendrick version ends quite differently, with two original scenes, based on "information" in incomplete sketches by Buchner.²⁷ The first in the order of these scenes, we see an autopsy of both Marie and Woyzeck. The next scene has Andres cutting sticks alone with the images of blood coming out of the

²⁷ Mackendrick does not supply the reader with this source material though.

ground and the Grandmother coming up behind him scaring him away. These scenes follow Woyzeck committing suicide by drowning himself in the pond near Marie's body.

Depending on what version that you decide to follow, you have to speculate whether or not Woyzeck actually drowns. Buchner never indicated that this happens. When Franzos completed his first edition he added the word *ertrinkt*, which translates as "drowns".²⁸ For over a decade this stage direction helped to facilitate proof of Woyzeck's suicide. By having him drown at the end, the play also ends without proper resolution. The lack of resolution stems from an organic motivation or purpose behind the suicide. I'm sure that Mackendrick understood this when he added his two original scenes. Patterson notes, "The two final scenes also succeed well in drawing together the social and existential strands of the piece."²⁹ These two scenes help wrap up the play while using imagery that helps keep the thematic whole in line with expressionism.

By comparing merely the end and beginning of the previous versions we see that the play is open to vast interpretation. Not only interpretation by the editors but also by the reader. It becomes redundant to go to any detail about the remaining twenty-two to twenty-seven scenes to understand this point. Without any true guidance from the original author only our individual speculation can give us clues as to how to arrange the play. As has been stated before by numerous critics, there is truly no hard fast interpretation or composition. This task is entirely up to the editor, translator, director or producer.

²⁸ Eric Bentley, *Woyzeck by Georg Buchner*, English Version by Eric Bentley, Samuel French, 1991, p. 56.

²⁹ Patterson, p. 174.

If there is no definitive text then how should one proceed with the play? I believe that open adaptation and interpretation are the best tools to use when attempting to put *Woyzeck* into production. Each version after the 1993 Reddick composition has taken on a more freely adapted style. Two recent compositions embrace this idea of adaptation. Nicholas Rudall and Gisli Orn Gardarsson have introduced these two new compositions.

The Icelandic director Gardarsson, has created an example of how to circumvent the problem of arrangement by simply creating a narrative flow that incorporates the text without any regard for ordering. The Gardarsson version takes great liberties with the arrangement of the play as well as some of the subject matter. This new style of arrangement must be considered an adaptation however. This is true even though nearly all of the original material is included.

This new adaptation actively destroys the idea of any scene divisions and instead creates on linear storyline that takes place in an amorphous landscape full of lush water. Water and its power is an overall motif of this version. Is the motif of water also meant to give a connotation of fluidity that the deletion of individual scenes helps create? Instead of being stabbed Woyzeck drowns Marie and subsequently submerges himself into the same large tank of water. This suggests his drowning by suicide much like the Mackendrick version.

Unlike the Mackendrick version or any other version in English, the play begins with the first scene between Marie and Woyzeck then proceeds to the "Captain's Shave". This is done without any scene delineation though. One drastically different way this adaptation removes this delineation is the incorporation of song as text. The incorporation of songs helps to link the story. Songs also emphasize the two-dimensional boldness of all the characters other

than *Woyzeck* and possibly Marie. There is a very strong use of folk songs in all the listed *Woyzeck* compositions, but this version takes it one step further by incorporating spoken lines into songs. This incorporation should remind one of the previously mentioned Berg opera, yet the songs have a structure here that are more true to Buchner's use of folk songs.

Another glaring change to the original script once again concerns the water motif. Instead of being subjected to a diet of peas, as in the original, *Woyzeck* has lived on a diet of water alone for weeks. Evidence suggests that Buchner's inclusion of peas could have been due to intrigue after reading of a doctor's investigation into the effect of peas on the PH level of human urine. Changing the prescription from peas to water may seem a major disruption, but the point of the Doctor's experiment has little to do with the actual prescription of eating peas. The prescription of eating peas simply highlights the absurd and inhumane treatment that the Doctor subjects *Woyzeck* to. The notion of eating only one thing for weeks is the point, whether it is peas, water or anything else.

For adventurous producers of live theatre, the play presents the opportunity to create freely with great text and imagery without the binding force of a framework. This makes *Woyzeck* a prime harbinger of Post-Modern theatre, with open text and ample opportunities for open stage interpretation. Is the act of creating an adaptation of a play an act of working in the Post-Modern mode though? If one is attempting to create a new work that comments on the original in some way I would agree, but the previously mentioned versions do not necessarily do that. They have attempted to stay true to the many of the ideas presented in Buchner's original. Their deviation from any previously accepted composition is simply an act of creating a new composition. Every

editor mentioned in this paper added some new material of their own creation in their compositions. They have done so in order to create some sense of a whole out of the fragmentary piece left by Buchner. To do so is not necessarily Post-Modernism.³⁰

The differences in composition included in this paper have been introduced to simply give examples of what can and has been done to *Woyzeck* with use of creative adaptation and interpretation. Sometimes adaptation and interpretation has had its origin in critical debate, other times it was introduced out of creative freedom or production necessity. As has been stated before, without any concrete direction from the author all attempts at composition are purely subjective. If subjective, then the play must be open to adaptation or free interpretation. For scholars, there can be no definitive reconstruction. One cannot reconstruct something that was never finished and therefore there will always be dissent regarding each new attempt. This is the curse and the blessing of the *Woyzeck*.

³⁰ For an example of a Post-Modern *Woyzeck* see the Introductory Notes by Richard Schechner in the Schmidt copy included in this paper's bibliography.

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For Buchner and *Woyzeck* Bibliography see previously attached paper.

DROPBOX LINKS – ARTICLES AND MUSIC

Articles - https://www.dropbox.com/sh/n5yvm7al8ug2fz6/UX_9kONBEQ

Music - <https://www.dropbox.com/sh/olz5xfnym3jnm2/h511md8hsz>

WEB LINKS

BUCHNER AND HIS PLAYS

Georg Buchner

http://en.wikipedia.org/wiki/Georg_Büchner

http://www.germany.info/Vertretung/usa/en/_pr/GIC/2012/02/20Buechner.html

<http://www.hotreview.org/articles/buchnerarev.htm>

<http://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1802&context=clweb>

Woyzeck

<http://en.wikipedia.org/wiki/Woyzeck>

Dantons Tod

<http://translate.google.com/translate?&u=http%3A%2F%2Fde.wikipedia.org%2Fwiki%2FDantons+Tod&sl=de&tl=en>

Woyzeck Images

<http://www.google.com/search?q=woyzeck&hl=en&client=safari&rls=en&prmd=imvnsb&tbm=isch&tbo=u&source=univ&sa=X&ei=dw-3T5OVEOW26gHbwKmFCQ&sqi=2&ved=0CG4QsAQ&biw=1018&bih=680>

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Johann Wolfgang von Goethe

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Jakob Lenz

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Victor Hugo

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Weimar Classicism

http://en.wikipedia.org/wiki/Weimar_Classicism

Sturm and Drang

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Existentialism

<http://en.wikipedia.org/wiki/Existentialism>

Jean Paul Sartre – Existentialism is an Humanism

<http://www.marxists.org/reference/archive/sartre/works/exist/sartre.htm>

Friedrich Nietzsche – Thus Spoke Zarathustra

http://en.wikipedia.org/wiki/Thus_Spoke_Zarathustra

Soren Kierkegaard

http://en.wikipedia.org/wiki/Philosophy_of_Søren_Kierkegaard

Naturalism in Theatre

[http://en.wikipedia.org/wiki/Naturalism_\(theatre\)](http://en.wikipedia.org/wiki/Naturalism_(theatre))

Emile Zola

http://en.wikipedia.org/wiki/Émile_Zola

Expressionism

<http://en.wikipedia.org/wiki/Expressionism>

Expressionism in Theatre

[http://en.wikipedia.org/wiki/Expressionism_\(theatre\)](http://en.wikipedia.org/wiki/Expressionism_(theatre))

German Expressionism

http://en.wikipedia.org/wiki/German_Expressionism

Plato and the Allegory of the Cave
http://en.wikipedia.org/wiki/Allegory_of_the_Cave

Rene Descartes
http://en.wikipedia.org/wiki/René_Descartes

Baruch Spinoza
http://en.wikipedia.org/wiki/Baruch_Spinoza

Georg Wilhelm Friedrich Hegel
http://en.wikipedia.org/wiki/Georg_Wilhelm_Friedrich_Hegel

Immanuel Kant
http://en.wikipedia.org/wiki/Immanuel_Kant

Marxism
<http://en.wikipedia.org/wiki/Marxism>

GERMAN POLITICAL HISTORY

Hesse-Darmstadt
http://en.wikipedia.org/wiki/People%27s_State_of_Hesse

German Uprising of 1830
<http://www.nthuleen.com/papers/141papereng.html>

German Revolution of 1848
http://en.wikipedia.org/wiki/Revolutions_of_1848_in_the_German_states

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German Unification of States – 1871
http://en.wikipedia.org/wiki/Unification_of_Germany

German Revolution of 1918
http://en.wikipedia.org/wiki/German_Revolution_of_1918–1919

German Hyperinflation Crisis
http://en.wikipedia.org/wiki/Hyperinflation_in_the_Weimar_Republic

Formation of Nazi Party

http://en.wikipedia.org/wiki/Nazi_Party

Hitler's Rise to Power

http://en.wikipedia.org/wiki/Adolf_Hitler's_rise_to_power

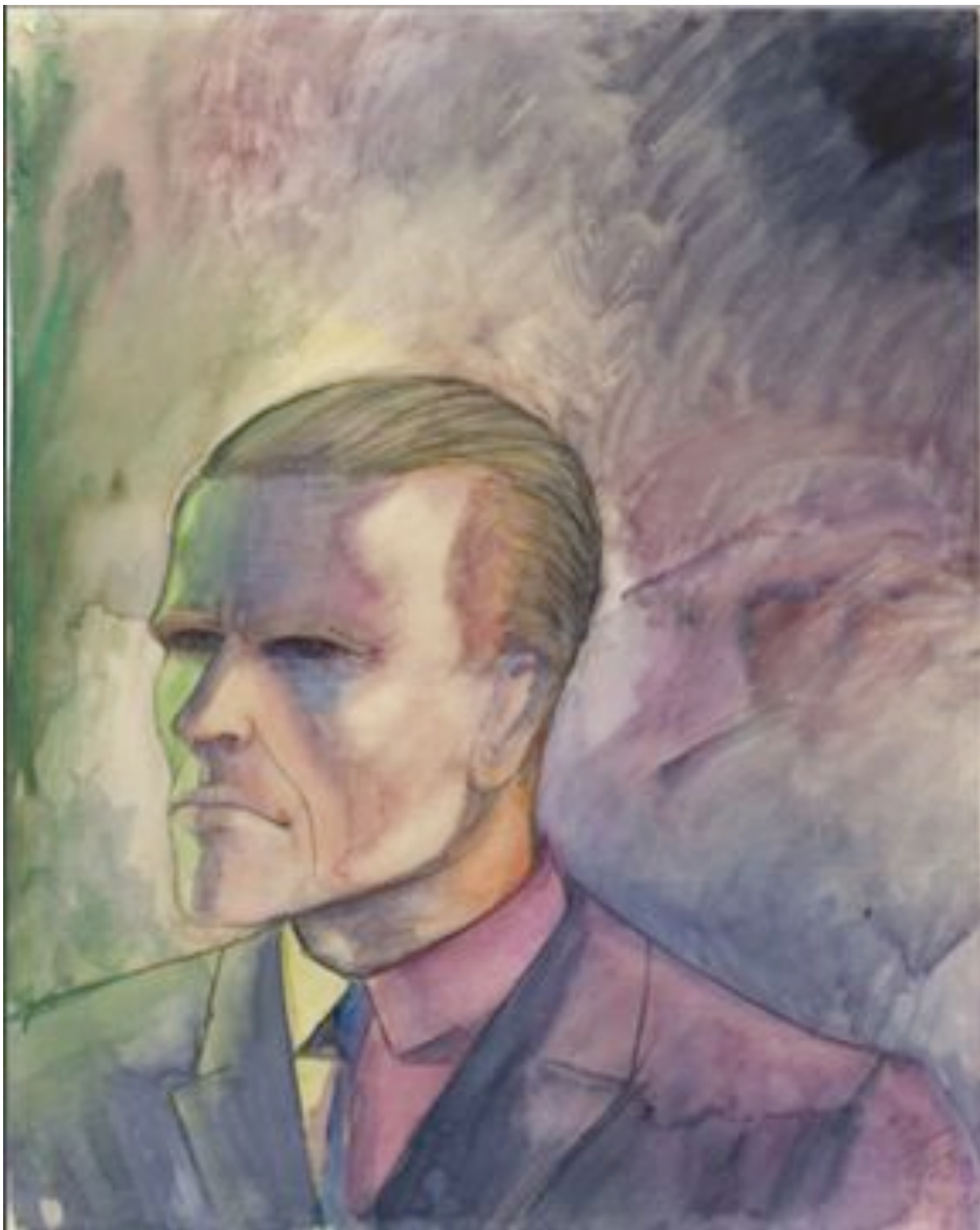
Sonderweg Theory

<http://en.wikipedia.org/wiki/Sonderweg>

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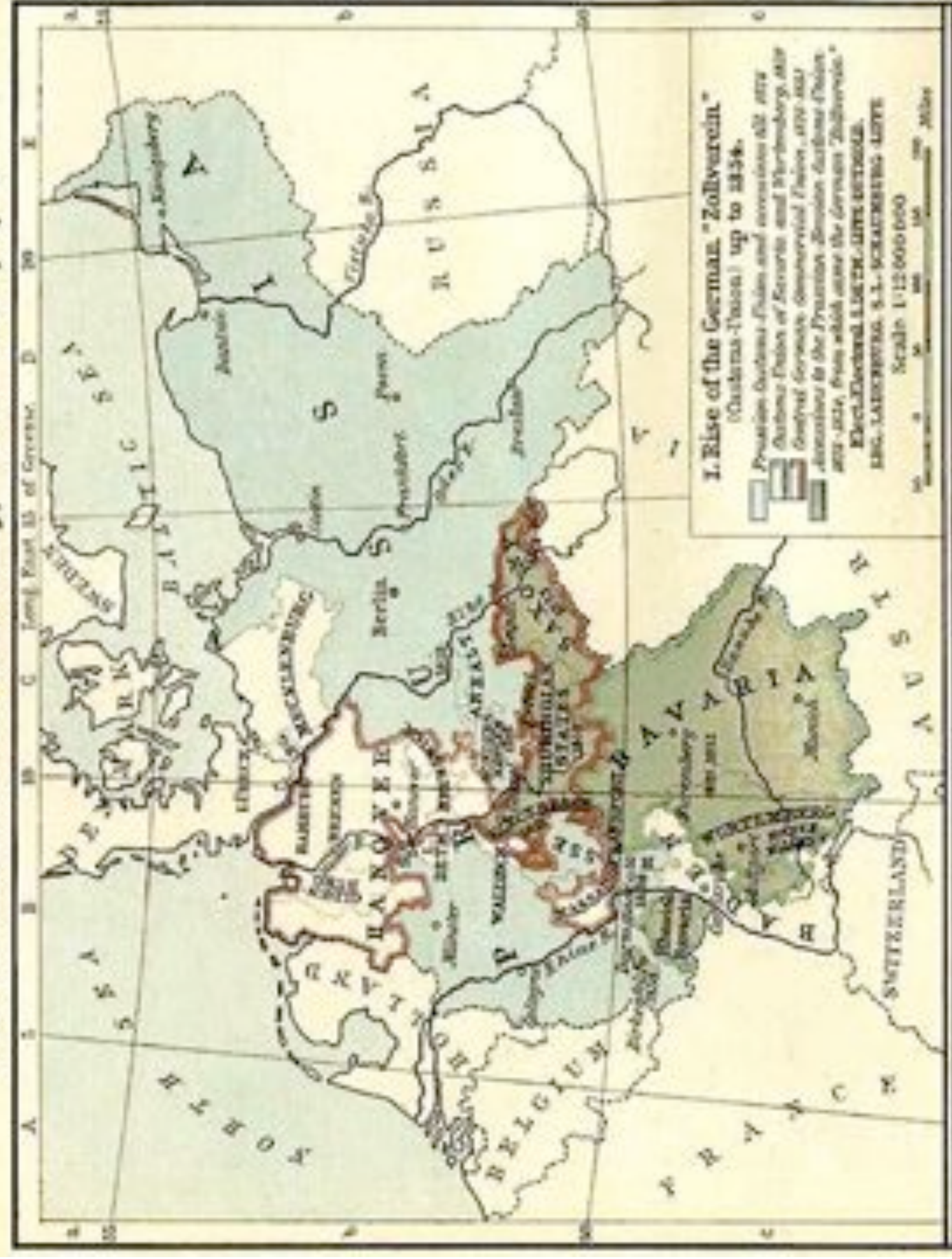






1909/10 Die zweite Stunde

The Unification of Germany, 1815—1871, I, II.





DEUTSCHE NATURGESCHICHTE

DEUTSCHER FÜHRERKOPF-FALTE
LUDWIG, ADOLF, HEINRICH, H. 1933
Der Führerkopf-Falte, Seite 1, 2, 3, 4



METAMORPHOSE

Metamorphose, (griechisch *metan* = Umstülpe) bedeutet: 1. In der Mythologie: die Verwandlung von Menschen in Bäume, Tiere, Steine u. a. m. 2. In der Zoologie: die Entwicklung von Larvenformen und Puppen, anschließende Raupen, Puppen, Schmetterling. 3. In der Geschichte der deutschen Reich: die geschichtliche Folge EBERT — HINDENBURG — HITLER.

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What is Hyperinflation?

Inflation is when money loses its value, so you need more money to pay for the same thing

Hyperinflation is inflation that is very high and out of control: prices increase so fast and by enormous amounts.

Eg: the cost of a loaf of bread in Germany due to hyperinflation -

Nov 1918: 1 mark

Nov 1922: 163 marks

Sep 1923: 1,500,000 marks

Nov 1923: 200,000,000,000 marks









