

The Mystery of Love

The Independent Production Fund

Program Transcript

{MUSIC CUE}

TITLE ON SCREEN: *The Mystery of Love*

QUOTE ON SCREEN: “I have again and again been faced with the mystery of love... To speak of partial aspects is too much or too little, for only the whole is meaningful.” Carl Jung

MANDY INHOFER, *HIGH SCHOOL SENIOR:*

What is love? That’s the big one. I want to hear God’s answer to that one. I want to hear the answers to...how do you actively love someone? How can you tell when someone loves you? How can you...can you love someone without first loving yourself? What does it mean to love yourself? Is love a feeling or an action?

It is definitely a verb. As much as “jump” is a verb. But it’s not as distinctive as “jump.” Because love is an action {MUSIC CUE} in...a hug. Love is an action in washing someone’s feet. It’s an action in sitting down and listening to someone’s day, even when your day is ten times worse. That’s love.

{CHOIR SINGING}

TITLES ON SCREEN: The Mystery of Love, Host Anna Deavere Smith, Executive Producer Joan Konner, Senior Producer Christopher Lukas

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And the Betsy Gordon Foundation, supporting nonprofit organizations working for the benefit of humanity.

And contributions to your PBS station from viewers like you. Thank you.

{MUSIC CUE}

ANNA DEAVERE SMITH, *NARRATOR*:

Every life is a love story. Or contains one, for better and for worse.

Part biography, and part a work of the imagination.

ANNA DEAVERE SMITH, *NARRATOR*: It could be a comedy that ends with living happily ever after. Or a tragedy, ending in death.

{MUSIC}

In popular culture, one type of love — passionate, sexual romance — is prized above all.

FILM CLIP, *FROM HERE TO ETERNITY*:

(Actress): I never knew it could be like this. Nobody ever kissed me the way you do.

ANNA DEAVERE SMITH, *NARRATOR*:

But there are many kinds of love that give shape and meaning to life.

Passionate connections that define what we value as human beings. Most of all, love is a question. With libraries filled with answers. Still, love remains a mystery that eludes understanding.

In a world that seems headed toward mass self-destruction, we need to explore the force that holds things together; the positive force of love. We need to expand our definition of love, including love and passion's dark side. We need to recognize and honor equally the many loves that help create a healthy life in society. We need to put love on the public agenda.

In this program, we'll see real love stories; different loves, all important, if not equally told or sold in the popular media.

JAMES HILLMAN, PH.D., *JUNGIAN ANALYST, AUTHOR*:

Arthur Koestler said, "If I could take one man off the hook, in the trains going to the concentration camps; if I could just get in there, and take one man off the hook, I would have done what I need to do as a human being." Is that the ultimate act of love; saving one life? I, I don't know.

BETTY SUE FLOWERS, PH.D., *SCHOLAR, POET*:

I think people don't feel that they have permission to talk about something that makes them as vulnerable as love, so we don't usually talk about it in public. I once had the idea of having a red bench in every corporation. And the red bench would be an invitation to conversations that matter. So if you sat on the red bench, you were saying, I'm open to a conversation about love, or a conversation about truth, or something that matters to me.

ANNA DEEVERE SMITH, *NARRATOR*:

Sometimes the red bench of love and truth is on an airplane. Meet Emily Lodine and Gary Overgaard, of Minnesota.

{MUSIC CUE}

TITLE AND QUOTE ON SCREEN: Love and Marriage - A happy marriage is a long conversation, which always seems too short. Andre Maurois

GARY OVERGAARD: I guess when I went on this trip, I definitely didn't intend on lookin' for a wife, but it's just the way things happened, ha ha ha.

I bought a new farm sprayer from Denmark. And part of the, uh, deal was, got a free trip to go to Denmark to see the sprayers manufactured over there.

So myself and the dealer went together, and Emily boarded the plane in Chicago. And it just happened that she ended up sittin' by me. She told me she was an opera singer. Of course, then she asked me what I did, and I told her I was a farmer.

EMILY LODINE: He — all six feet five of him, whatever it is — he was bunched into the little middle s-, section. And uh, his friend was on the window seat, and I was on the aisle. And we introduced each other. And I thought, this guy's really sorta cute.

GARY OVERGAARD: And when she told me she was an opera singer, I leaned over to my buddy to the left of me was lay-, or sittin' by the aisle, or the window seat, and I said, I think this is gonna be a long, boring flight, 'cause, I said, this gal's an opera singer. I figure we wouldn't have much to talk about.

EMILY LODINE: And then it's, what do you do, and what do you do?
And we got talking. And we s-, talked the whole trip. And I think it's at least seven and
a half hours. And we were s-, smitten after seven and a half hours.

GARY OVERGAARD: It felt like it was like only two minutes, 'cause
time flew, I know that, so.

EMILY LODINE: He's a former bachelor Norwegian farmer, and they
tend to be bashful. And you have to chase them until they catch you, if you know what I
mean.

GARY OVERGAARD: I just, I didn't think maybe nothin' would ever
happen about this, 'cause I thought maybe it was too far of a long-distance relationship
anyway, but when I had got home, here she had already left a message on my answering
service, so she had contacted me first, and then, so I call her back, and then we just kinda
gradually kept corresponding, and one thing led to another, and then...uh, I guess, uh,
bingo, we end up gettin' married.

{MUSIC CUE – CHOIR}

EMILY LODINE: When I first told my best friends I was moving to
Minnesota; I was marrying a farmer; I was gonna just change my whole life; they
were...what's the right word? Flummoxed; bewildered; horrified. Uh, they, they
couldn't believe I was giving up everything, and going out there. And I sort of ha-, you
know, I'd have an occasional doubt, and say, do I really, is this really what I want to do?

The first time I came out, uh, in, in beautiful weather. Grass was green,
and I remember walking outside, and saying, oh my gosh, this is so gorgeous out here in
Mother Nature. And I thought of Julie Andrews, in *The Sound of Music*. And she's up
on top of the mountain, and she's got her dirndl skirt on, and, and a little prim haircut,
and she's just twirling around, and singing: "The hills are alive, with the sound of music,"
(she sings over clip from *The Sound of Music*) you know, that we all know, that bit.

And lo and behold, behind me is a voice. And he says, "What are you
doin'?"

I said, well, I, I, I'm just enjoying the space. It's so sumptuously beautiful out here. (Talks over a second clip of *The Sound of Music*.)

And he said, "Don't do that. It scares the pigs, and it takes weight off of them."

So I thought immediately, I guess I'd better listen to what, what the farmer says. So I had to stop doing these outdoor impromptu performances. I sing in the house. The hogs get to make their noise outside of the house. And never the twain shall meet.

GARY OVERGAARD: It's a strong odor, I guess. I don't know how else you want to describe it. If you're not used to a pig smell, it's different, but you don't want to be in here too long, 'cause it gets in your clothes after awhile.

If you want to be a farmer, you gotta love it or you gotta leave it. Ah, you're out here in the country. Uh, it's, as you can see, it's wide-open spaces. You kinda see what you're doin'. And you get a little baby pig in. And you get to watch that pig grow all the way up, and then you get to take it to market.

Plant crop comes up, turns green. And in the fall, you harvest the crop, and get the grain out.

EMILY LODINE: My mother was actually rather upset in the beginning. She said, you're giving up everything. You've worked so hard to make a career in Chicago. And I'd see her point, because she's a mom.

{SINGING}

I think my passion about singing has deepened, because I took a lot of, a lot of it for granted in Chicago, and I would get, you know, pickup jobs — weddings and funerals and some chorus would call me, can you come sing this, and they'd want a soloist. And it all sort of came easily to me, and I really took it for granted. And now that I'm out of that scene, into, um, into this one, it makes me, uh, appreciate every job I go out on.

{SINGING}

I took a risk, thinking, would this work out, and it has actually helped my career to get out of Chicago.

I'm still there a lot, but now I'm more all over the country, singing.

GARY OVERGAARD: You always think o' opera as, eh, it's just for somebody that's not, nobody that lives in the country, but it, I, I guess I appreciate it more than I used to. 'Cause it, it's got a story, and it's, it's, it's very interesting, yeah.

EMILY LODINE: I can't really put my finger on what makes it work, because we are extremely different, and our businesses could not be more different. But when I met him, I felt a huge respect for what he does. I mean, I think farming is one of the most noble things that one can do; to make food for other people.

I felt a huge respect from him. He was very impressed with what I did. He didn't totally understand it. But I don't totally understand farming.

GARY OVERGAARD: Last evening, we had some temperature that stayed around mid-60s to the lower 70s, and that's what we need now, is some warmer temps, and I could see just during the night how the corn grew. It probably sounds kinda crazy to some people, but as a farmer, you, you can kinda see that. When you're drivin' down the road, you can tell the corn grew overnight.

EMILY LODINE: Again, after being married nine years, um, I am still...crazy about him. I think he is so adorable, especially when he's, when he's doing this farming thing, goin' down the road on the back of a tractor. It has to be a tractor without a cab, 'cause then I can see every part of him. And he's, he's pretty darn cute.

EMILY LODINE: Well, sometimes I wish that we should talk a little more. I wish...maybe be a little more, you know, give me a hug more, more than once a fiscal year. I'm just kidding. I'm just kidding. That's how you were brought up. I mean, I understand that.

Um, I don't know. I don't really like to dwell on the down stuff, 'cause the good stuff is so good, and you just sort of work with the other stuff.

Everybody's got, I mean I can...I'm sure I can be impossible, right?

GARY OVERGAARD: Yep.

EMILY LODINE: {laughs} **END OF SEGMENT**

FRANCES VAUGHAN, PH.D., PSYCHOLOGIST, AUTHOR: Men and women express their love very differently. But they all want to be cared for. And sometimes men are afraid of entrapment, and women are afraid of abandonment. And uh, as one, one of my teachers said, a good marriage is when the neuroses mesh.

BETTY SUE FLOWERS, SCHOLAR, POET: What happens in love is that you feel like you're losing your identity. But what is really happening is that you're gaining your identity unselfconscious of it. That is, you're not focused on who you are, but in being who you are, you experience it, sometimes for the first time.

RABBI ALAN LEW, DIR., MAKOR OR CTR. FOR JEWISH MEDITATION: The Buddhists all say, uh, during their wedding ceremonies: you should marry the whole world. You know, but you, but you can only do that through one person. You know, the, the rabbis have a very similar expression: the whole world is a *huppa*; the whole world is a wedding canopy. So Ketsu Norman Fisher, who is a, a Zen master — uh, is actually my partner at the meditation center that we have at our synagogue — uh, Norman wrote a beautiful poem, on the, the morning of his own wedding. It said, of all the women in all the world, delicate in their various encasings of body, of mind; this one, bent asleep before me, in the bed, is the one through whom all must be loved, as I have promised.

ANNA DEEVERE SMITH, *NARRATOR*: The need to love and be loved begins at the moment of birth; that moment we lose the embracing safety, the bliss, of the mother's womb. We are born into the world alone, naked, and vulnerable. We survive only by connection to others.

{JAZZ MUSIC CUE}

TITLE AND QUOTE ON SCREEN: Love and Family – The family is the country of the heart. Guiseppe Mazzini

ANNA DEEVERE SMITH, *NARRATOR*: It doesn't take a poster-perfect intact family — Mom, Dad, and 2.4 children — to create a loving home. The Swann family of Maryland has faced separation and loss. But time and sacrifice have created a deep bond of connection and love.

ANN SWANN: ...bless everyone at this table in Jesus' name, amen.

MEN: Amen.

ANN SWANN: We had never been apart. And I'm sure that I'm not the only parent who had children in Iraq felt that part of them was gone.

BRYAN SWANN: There's not no necessary law that says, you can't send siblings or, or all of one family's children into a danger zone, all at the same time.

ANN SWANN: I began to realize that there was a very good possibility that my sons would not come back.

{PIANO MUSIC CUE}

SWANN TWIN: Growin' up, we had so much fun, in so many ways.

BRYAN SWANN: We're twins. I'm the older twin. Uh, five minutes. I make a big deal out of it, 'cause I am his big brother.

ANN SWANN: From Day 1, I've always had trouble telling Bryan and Ryan apart. I would dress one in red, and one would be in blue, and then I would forget who had the blue on, and who had the red on.

SWANN TWIN: People can't tell us apart.

RYAN SWANN: However, my oldest brother, Henry — Trey — he's been able to do it since we were little.

BRYAN SWANN: Yeah.

BRYAN SWANN: So he can tell us apart. Never been able to fool Trey. Never.

SWANN TWIN Which one is me, which one is Ryan.

HENRY SWANN: That's you. That's Bryan. It's too easy. Ryan gives you, like, I'm smarter than you, and you give the, I'm sexy. {LAUGHTER} Oh man.

HENRY SWANN: Growin' up, it was hard because it wasn't a complete family, like you know, the Cosbys, or anything like that. But um, we did make the best of our situation.

{PIANO CUE}

ANN SWANN: About six months after Bryan and Ryan were born, I got divorced; became a single parent. And at that particular time, my mother moved to Prince George's County to help me with the boys, and was very instrumental in helping me raise them.

HENRY SWANN: At that time, my mom was teaching and she had a part-time job. I remember my mom constantly being gone, workin'; comin' back home for a minute; gettin' dinner ready. She'd get in late; do the same thing over and over again. We watched her struggle for a long time.

BRYAN SWANN Growin' up in that household, Trey really played the big, big brother role. When my mother wasn't there, he was in charge of the household.

HENRY SWANN: They looked up to me. And I would always have to make sure they were okay, and take care of 'em. Growin' up, I felt like they were mine, you know, so I made sure that they were on the straight and narrow, and they didn't go have a hard time, like I did, so.

{FUNKY MUSIC CUE}

BRYAN SWANN: He would tell us, hey look; make sure you got As in your classes, and no one could tell you anything. And that's exactly what we did. I mean, we got As in every single class. But if you ask anybody, you know, we was in the hallway...

RYAN SWANN: -way, you know...

BRYAN SWANN: ...and if there's a party...

RYAN SWANN: ...and the twins wasn't at the party, it was not a party.

BRYAN SWANN: ...not a party, yeah.

SWANN TWIN: ...okay.

HENRY SWANN: They broke records. They would have, they scored the two highest SATs of two, um, African American males in the region.

RYAN SWANN: I would like to welcome you to the graduation of Largo class of 1998.

BRYAN SWANN: We, as products of our families, community, and school have traveled a long journey.

HENRY SWANN: It was a big thing. I mean, when they came out, they could have pretty went to any school that they wanted to go to.

{MUSIC CUE}

RYAN SWANN: I remember exactly how it started. Marine Corps recruiter walked by. And uh, he ask me if I was interested in bein' in the military, and bein' in the Marine Corps. And I, and I said, no. But if I was to do it, I would want to do it with the best. And he said, he said, well do you feel challenged? And that kinda stuck with me. Because school has never really challenged us. I remember tellin' Bryan. He was like, man, you are crazy. We are at the top of our class. We can go to any school in the country we want to. So then I started explainin' him more and more, and I, I actually convinced him, ha ha ha, I convinced...

BRYAN SWANN: He convinced me to go.

RYAN SWANN: I convinced him to go.

HENRY SWANN: They went into the Marines straight out of high school. And I saw the positive change that it made in their lives. And me, I was sorta, I was sorta at a standstill. I was still livin' at home with my mom. I, I, I went in and out of jobs. They sat me down, and they talked to me, and I decided to join.

ANN SWANN: My father was a World War II veteran. I believe in my country. And uh, I was very proud that they had made a decision to join the military.

HENRY SWANN: I joined the Army in October 2000. I swore in, and I'm, I'm obligated to do whatever they ask of me.

{NEWS MUSIC CUE}

ANN SWANN: And then, within a year's time, everything happened to the family. It started with my mother being killed.

{NEWS MUSIC CUE}

TV NEWSPERSON: Seventy-six-year-old Mary [McDonald] was murdered in the shop she owned for 15 years. Now, Ann Swann and her three sons must live their lives without their mother and grandmother.

{PIANO MUSIC}

ANN SWANN: I was totally out of control. Some individuals had gone in; attempted a robbery; killed my mother. From that point, um, things just, you know, just started to, uh, spiral. Henry got notice to go to Iraq.

HENRY SWANN: Right after we bury my grandmother, I think I had two more weeks of my family. After that, I was gone. For a while, I didn't have any communication with my brothers or my mom.

RYAN SWANN: Then three months after that, we got deployed; me and Bryan got deployed to Iraq. We were at al Asad, 40 miles west of Baghdad.

ANN SWANN: When they left, I actually had a physical pain in my heart that I felt, every day. I had never, in my entire life, been alone, until they all left.

{EXPLOSIONS}

HENRY SWANN: My, uh, unit didn't actually live in a battle zone. But when we went into Iraq, we got attacked.

{GUNFIRE}

HENRY SWANN: You could actually feel the bullets flyin' past you, through the wind. At this time, what's goin' through my, my mind that I might not make it home.

{BATTLE SOUNDS}

BRYAN SWANN: We were in the same unit. Our base was attacked quite a bit while we were there. And they would shoot the rockets from miles away, over the perimeter, right in the middle of the base.

{EXPLOSIONS}

BRYAN SWANN: [But] they would come [feet] from where we were sleepin' at at night. And you learn to live with fear. You know? I'm on night crew, he's on day crew. You know, he was worryin' about me, and I was worryin' about him.

{EXPLOSIONS}

HENRY SWANN: I knew they were gettin' attacked on a daily basis. I woulda did two or three years over there to prevent them from goin'. Um, I wanted them to stay with Mom.

{WATER IN SINK}

BRYAN SWANN: I just remember worryin' a lot.

{PIANO CUE}

BRYAN SWANN: You know, how is she doin' it? Is she safe? 'Cause she was used to havin' all of us around her all the time.

ANN SWANN: It was very, very difficult, but I, but I know that I was not the only parent going through that.

They love my fried fish. This is their favorite meal.

Christmas, I cooked, and they weren't here, and I fixed their favorite things anyway.

{PIANO CUE}

ANN SWANN: Henry was the first one to come home. I'll never forget when the bus, uh, rolled in, in Annapolis, and I think I was, I, I felt like a racehorse, because I left everybody behind me. I was like, I'm gonna hug my son.

RYAN SWANN: We were there for about 10 months. We were back in the country the end of March, 2005.

HENRY SWANN: I was just so happy to see 'em. They're laughin' and playin', so I'm lookin' at 'em. I'm like, okay; they're finally home. So I felt like, you know, my heart was back with me.

BRYAN SWANN: I just remember just feelin' that weight come off my shoulders and off my heart, to see my brother standing right there; knowing he was okay; uh, Ryan is right beside me, he's okay; and Mom's got this big meal prepared for us, and we're here, we're done. And I would say I made both my parents and my grandmother proud.

SWANN TWIN: Today is September 23rd. Be exactly two years from the day she passed.

ANN SWANN: You guys haven't seen the plot that I had, I had put, uh, grandmother on it...

HENRY SWANN: It's sorta like a family reunion. Comin' all together again.

ANN SWANN: [UI] I got, I remember all the strength and the courage that she gave me.

HENRY SWANN: All the fried chicken, mashed potatoes, and broccoli.

{MUSIC CUE}

ANN SWANN: My life could be totally different today. I could have lost not only my mother, but also my three sons.

HENRY SWANN: This whole experience has given me a special compassion for my family.

I kiss my mom, tell her I love her. My brothers, uh, you know, I tell 'em, hey man, I love you. He like, I love you too. You know, it's, it sounds sorta, sorta weird, but that's just how it is. **END OF SEGMENT**

ETHEL PERSON, M.D., PSYCHOANALYST, AUTHOR: Of all the loves that puts someone on the right foot in life, one would have to include parental love. Uh, because to have that feeling of safety, and being embraced, and being approved of, and being taught, and having expectations, and learning to project ideas into the future, and have plans is so related to what one's parents give you.

ANNA DEAVERE SMITH, *NARRATOR*: For many reasons, not everyone receives the gift of parental love. And even with good parental intentions, things can go wrong. The statistics on child abuse are shocking. In this country alone, in one recent year, 3 million charges of child abuse and neglect were filed. Almost 1 million of those were proved to be true. Mercifully, sometimes angels rush in where the shadow of love has fallen.

{GUITAR CUE}

TITLE AND QUOTE ON SCREEN: Love and Altruism – We cannot do great things. We can only do small things with great love. Mother Teresa

JAMES DONNELLY: I'm James Donnelly. Go by J.D. Guess that's just kind of a tradition within the biker community. Uh, almost everybody has a nickname or a handle that they go by.

THUMPER: My name is Amy. Everybody calls me Thumper. 'Cause I really like the movie "Bambi." But the one thing I can tell you is if my foot starts tappin' and I'm not happy, move. Ha ha!

{ENGINE}

{GUITAR CUE UP}

{CROWD NOISE}

J.D.: Bikers Against Child Abuse is a nonprofit, all-volunteer organization of people who essentially like to ride motorcycles and love kids.

TORQUE: J.D., call us to order.

J.D.: We're gonna call this meeting to order.

TORQUE: What's it mean? Outcry. This is the first time, an outcry is the first time that a child says to someone else — it doesn't matter who it is, or where they are — when they say, something happened to me.

J.D.: The children that we deal with, their cases are the worst of the worst. These are kids that have been sexually and physically abused; have cases in the court systems. We let 'em know we're gonna be there, through everything that they're goin' through; that we're gonna be there with 'em.

A large number of BACA members were also abused as children. And we know what they're goin' through. We know how it hurts, and we know what it's like to have somebody you trust and believe in, uh, hurt you.

{VIBES CUE}

THUMPER: I grew up in, in a real good alcoholic household. Uh, we were truly dealing with the Dr. Jekyll–Mr. Hyde. You never knew how drunk Daddy was gonna come home. And you know, we, we dealt with things through anger and through

violence. We had a friend of the family that, uh, took my brother and I on a trip once. And uh, and I was raped. Uh, it, just a series of abuse in my past. And uh...it became normal for me. I didn't know anything different. Did some time strung out on dope. Did some time drinkin' pretty heavily. And you know, it was, it was all right. When you come from an abusive situation, and there's no one there to abuse you, well why don't you just abuse yourself?

{CONGA/GUITAR CUE}

J.D.: My stepfather, who my mom married, uh, when I was six years old...was a very big and strict person. He did the best he could to provide for his family. But he sure liked to hit. And when he became angry, that's how he dealt with it. Uh, and it would seem like the longer he hit me, the madder he got, and the madder he got, the more he wanted to hit. I hated that man for most of my, for all of my childhood, uh, and, and most of my adult life. You know? But I did make a vow to myself that if I ever did have children, I was never gonna hit 'em. I don't think every abused kid grows up to be an abuser. But I think a good portion do.

J.D.: Buddy, what do you think the odds are that that valve stem's gonna be on the bottom...

J.D.: We've been married almost 11 years. I've got three children.

J.D.'s SON: Daddy's a good cook. The only things he can cook is like Wilderness Pie and stuff...

THUMPER: Primarily our joining BACA was with the intention of if we can just keep one child safe; feelin' secure; then it's worth it.

DAREDEVIL: I'm 13, fixin' to turn 14. I was pretty much in a crazy, crazy phase back then. I was out there doin' a lotta things, like, um, what teenagers and kids shouldn't be doing. I was doin' a bunch of drugs and alcohol. So that pretty much messes up my mind. And I got confused. These two guys pulled up, an' they took me to a hotel, and sexually harassed me there. But my parents were worried. We went to the police. They talked to me for awhile. And they told me about BACA.

TORQUE: We got a call from Daredevil's parents that she was missing. Uh, they had assumed that she had ran away.

J.D.: Torque called me. I was at work. He said, we need to get a bunch of us together. This is, this is serious.

TORQUE: The neighborhood where we suspected her to be is, uh, not one of the better neighborhoods, and there's a great deal of prostitution and drugs and things like that.

J.D.: We stopped at every store and every business, and handed flyers, and asked, had they seen this person? If, if they seen 'em, call [the] police; do somethin'.

TORQUE: We found, actually found her. It was about 11:30 at night.

TORQUE: We found Daredevil after looking through the businesses and things here in the neighborhood. She was sittin' on the curb here, crying, and in tears.

TORQUE: I called her name, and said hey, it's Torque. And uh, you know, you could just see the relief. And she ran over and gave us a big hug.

DAREDEVIL: They went out in the real rough area. I think they pretty much saved my life, too.

THUMPER: When I see somebody like Daredevil, goin' through what she went through, it's really not a matter of, do I wonder what she's thinkin'; do I wonder how she's feeling; I know. Because I've been there.

DAREDEVIL: You know how they have experience. You can tell of a person by looking in their eyes. And I was surprised when I saw that. I was like, wow, you know, it's a person, I think, who's been through the same thing as me.

It felt like a lotta people are there for me. And I am loved. I have more than one family. And that's BACA.

J.D.: A BACA adoption is one of the most powerful, emotional things I've ever seen in my life. It's a big, loud, booming, thunderous thing. Usually the kids are out in the front yard with their, with their guardians or their parents, and uh, they're startin' to get a little excited and a little scared at the same time, because it's an awesome sight.

J.D.: How y'all doin'?

DAREDEVIL'S MOM: All right! All right...

J.D.: We give them a plaque tellin' 'em that they are now a member of the BACA family. We give 'em a teddy bear that everybody in the group hugs.

DAREDEVIL: BACA gave me this vest. And that's, they give every single kid a vest and everything. They're saying that you're a BACA child, and you don't mess with a BACA child. Just adorable to me - it's so sweet that a biker would do that, because people judge bikers wrong by thinkin' they're all tough. And I pretty much think they have a heart of gold.

J.D.: Thumper, you're the official helmet fitter.

THUMPER: I'm the fitter?

J.D.: [Want to check out the fit?]

THUMPER: As the rider comes...

THUMPER: Every adoption, I can see a piece of my story. And sometimes that makes it rough, seein' my story. But in that, it's inevitable; I heal.

{ENGINE NOISE}

J.D.: I'm not totally selfless. I don't think anybody is. I think we all do things with a hope of getting something back, even in giving love to someone. I mean, I think we all want to be loved back. You know? **END OF SEGMENT**

REV. Dr. JAMES A. FORBES JR., *SR. MINISTER, THE RIVERSIDE CHURCH*: I see that wherever abuse, misuse, violation, the visitation of deprivations of all sorts; whenever that happens, we are killers of the dream of love. Every act of violation of another human being is a diminishment of the likelihood that there will be love in the community.

MANDY INHOFER: I define the word "love" as listening; as understanding; as...um...trying, going out, reaching out and connecting to other people, and not staying in yourself. Not being me-minded. But going out, and wanting to learn more about other people, and wanting to help other people. I mean, without that want, it's just, you know, charity, mindless, feel-good... you get some buzz, and then you're

done. But when you involve yourself in a person's life, and, and give them what they need, that's enormously love.

{MUSIC CUE}

TITLE AND QUOTE ON SCREEN: Defining Love – Love is a simple plant, like a Creeping Charlie. Once it takes root, its talent is to spread. Jessica Powers

REV. Dr. JAMES A. FORBES JR.: In school, we used to talk about the atom as being the smallest particle of reality. Oh no. Love is the matrix of being. It is the energy of being and becoming. It is that which holds things together.

RABBI ALAN LEW: True love, I think, is connection. Uh, when we connect with someone; when we really feel our identity with them; uh, I think we can't help but love them.

ETHEL PERSON, M.D.: Most people think of love primarily as romantic love, but I think that's, uh, simply an outcome of, uh, women's magazines.

{MUSIC CUE – “Some Enchanted Evening”}

JAMES HILLMAN, PH.D.: I grew up in the '40s. 'Cause I'm born in the '20s. And my notion of love, in the sense of a man with a woman, would be conditioned by how it looked in the movies.

FILM CLIP, CASABLANCA

FILM CLIP, *GONE WITH THE WIND*: I love you more than I've ever loved anyone. And I've waited longer for you than I've ever waited for any woman.

JAMES HILLMAN, PH.D.: And in the songs we sang.

FILM CLIP, *FOR ME AND MY GAL*:

SINGING: The bells are ringing

For me and my gal

The birds are singing

For me and my gal

JAMES HILLMAN, PH.D.: And the way we danced.

{MUSIC CUE — “Some Enchanted Evening”}

JAMES HILLMAN, PH.D.: So the story that you get seems to me very important. That was how it was supposed to be.

FILM CLIP, *FROM HERE TO ETERNITY*: I love you. Do you hear me?

ANNA DEAVERE SMITH: Today, the romantic myth dominates popular culture. Romance has become the holy grail of our time. And the popular media leads us to believe that love can be realized in a moment; across a crowded room; and it will last for a lifetime. In reality, romance is more fleeting than we're told; more complicated than we could have imagined; more elusive than we were led to believe.

{TANGO MUSIC CUE}

TITLE AND QUOTE ON SCREEN: Love and Romance – Immature love says, 'I love you because I need you.' Mature love says 'I need you because I love you.' Erich Fromm

ANNA DEAVERE SMITH: Meet Mark and Monica; a thoroughly modern Romeo and Juliet in today's wired world.

MONICA PROCTOR: My name is about to be Monica Cravotta. I'm 34. I am getting married Saturday, heh. Yes I am.

MARK CRAVOTTA: This one is from Aunt Charlene, who couldn't make the wedding.

MONICA PROCTOR: I am giddy about this wedding. I'm giggly; I'm like 16.

MARK CRAVOTTA: It's kind of a big weekend. I think Monica's a little nervous. But, um, I'm not.

MARK CRAVOTTA: Ready?

MONICA PROCTOR: Yep.

MARK CRAVOTTA: I'm really ready to do this.

MONICA PROCTOR: When I lost my first love, which was over 10 years ago, I had a little unconscious message that said, "You will never find love again." And for the next 10 years of my life, I played it out that way; getting heartbroken over and over and over again. And the wedding invites were pouring in, and the baby shower

invites were pouring in, and I was like, I am a loser. Just sorta hit me that, um, whether somebody was ever attracted to me again or not, the likelihood that they would would be if I was doing what I love. And I really decided that doing what I love was gonna be to go explore music in Austin.

{GUITAR CUE}

MONICA PROCTOR: I decided to check out this dating Internet thing. And I thought, just for fun, I would look up 78704; uh, an Austin zip code.

And I saw Mark's little profile. And he was cute, and he was self-employed. He was a musician. He had all the things that I cared about in my checklist, heh heh.

MARK CRAVOTTA: She had lots of stuff goin' on. She was into music. She fronted a ten-piece band in Boulder, Colorado. I thought she was extraordinary, just from this friendship that we had developed over the phone. And it occurred to me that there might be something there.

MONICA PROCTOR: After I moved to town, he said, well why don't I take you out to dinner? I said, okay. Yeah, it'd be cool to meet you.

MARK CRAVOTTA: I don't know if I believe in love at first sight. I don't think I've ever experienced [it].

I experience[d] Monica as, uh, hm...possibility.

MONICA PROCTOR: He said, so what do you think about dating? And I was like, ew, ew, slow down.

MARK CRAVOTTA: Monica was afraid that I might not be capable of a long-term relationship because I had been divorced twice. Had two marriages that didn't work. And uh, I could certainly understand her bein' afraid of that.

I got married when I was, uh, 22. Really thought that all you needed was to be in love, and that would carry you through.

Really didn't pay much attention to what our values or, or goals were in life; what we wanted out of life. And uh, it turned out they were pretty different. So it, you know, I could say that that marriage shouldn't have happened; that it was a mistake;

that it couldn't possibly have been a mistake, because, uh, my daughter came from that marriage, and she is, uh, just amazing. I can't imagine life without her.

MONICA PROCTOR: In my little list of who my dream guy would be, that I had been building up for 20 years, or however long, um, married twice, with kid, was not on my list. I think I drilled him for at least six months, to understand if he was gonna get married again, would it be forever. Because that's what I wanted. And could he view marriage that way.

MARK CRAVOTTA: I had never looked at marriage as a forever thing. Um, I had con-, I had looked at it as, uh, as long as you both shall love, and not as long as you both shall live.

MARK'S FRIEND: Well, I'd like to make a toast to Monica. And to your success.

MARK CRAVOTTA: Thank you.

MARK'S FRIEND: Amen.

MARK'S FRIEND: If I asked you, what was your bag with marriage...

MARK CRAVOTTA: Not forever.

MARK'S FRIEND: No, your promise was, I promise to be with you as long as I love you.

MARK CRAVOTTA: Yeah.

MARK'S FRIEND: {laughs}

MARK CRAVOTTA: Right. I argued with you about that for awhile.

MARK'S FRIEND: Right, yeah.

MARK CRAVOTTA: Uh, but toward the end of the conversation, you said something that really shifted it for me. You said, look; I'm just sayin' that if you look at marriage as forever, you might choose differently.

MARK'S FRIEND: The people you get married to.

MARK CRAVOTTA: Right.

MARK'S FRIEND: Yeah.

MARK CRAVOTTA: And I was like...

MARK'S FRIEND: {laughs}

MARK CRAVOTTA: Right. Yeah.

MARK'S FRIEND: {laughs}

MARK CRAVOTTA: Uh, eh, it made all the difference.

MARK'S FRIEND: Yeah.

MARK CRAVOTTA: And so I made a determination that, um, I was never gonna get married again, unless I saw it as forever. And you know, when I really got to know Monica, and I realized that this was someone that I wanted to grow old with.

{PARTY SOUNDS}

MONICA PROCTOR: All my best friends in one room. How fabulous.

(They clink glasses) Love you!

{PARTY SOUNDS}

MONICA'S FRIEND: I'm just amazed that people are getting married now.

MONICA PROCTOR: Really?

MONICA'S FRIEND: Yes. I mean, it's just like, it's, what it says to me is how much people want to believe in love. Yeah. In love. Because they're willing to take a chance. I just think it's really brave to get married. You know.

MONICA PROCTOR: Because I heard that everybody has this mold that's, they've designed through their life, that's for their beloved. And s', many of us, including me, a good, I'm not even gonna number how many times, try to like shove someone into that mold, like, you are the one, get in there! Get in there! But the real one just lies down.

MONICA'S FRIEND: Ah! {laughter}

MONICA PROCTOR: They just, they just lie in the mold, 'cause they fit. And they choose to.

{GUITAR CUE}

MONICA PROCTOR: I have spent the last 10 years of my life equating love with yearning. And I have learned that love is far from yearning. Love is the person who is there. Love is the person who wants you. Then there is no yearning required.

{SINGING}

MONICA PROCTOR: This song that Mark wrote is called “With You.”

{MORE SINGING}

MONICA PROCTOR: I mean, I’ve always wanted someone just to say “always with you.” And not only is he saying it, but it’s in the song. And it’s beautiful.

MARK CRAVOTTA: I vow to express my love for you in words and in actions, so you will know and feel my love for you.

MONICA PROCTOR: I promise to be open and honest with you; caring for you in a lifelong commitment.

MONICA PROCTOR: This is the good part.

MINISTER: Your favorite words.

MONICA PROCTOR: And I will be a committed and loving partner in raising our future children.

{APPLAUSE}

{SINGING}

MARK CRAVOTTA: We are in a position now where we definitely could get hurt. Um and we’re, we’re in anyway. Uh, but that’s where, that’s where the juicy stuff is.

{SINGING}

{APPLAUSE} **END OF SEGMENT**

ETHEL PERSON, M.D., *PSYCHOANALYST, AUTHOR*: Lots of people wonder about whether romance lasts. And um, that’s, uh, a very variable question. That’s an, there’s not one answer to that question. Some people are married forever, and are perfectly, perfectly happy. And some people regret it as soon as they walk down the aisle. Um, and great love affairs come in different packages. My grandfather, who died a year short of a hundred and one, had a second wife — outlived his first wife — [his], had

a second wife, who he married in his seventies. And that was the great love of his life, and it was totally astonishing.

BETTY SUE FLOWERS, PH.D., *SCHOLAR, POET*: The, one of the greatest stories about love in literature, just because we're all so familiar with it, is Romeo and Juliet.

{MUSIC CUE}

FILM CLIP THROUGHOUT: *ROMEO AND JULIET*

BETTY SUE FLOWERS: It's about love consummated, and then before it has a chance to fritter away, undercut by the obstacles. She dies. Then he kills himself for love of her, and then it turns out she's not really dead. Then she kills herself for love of him. What people don't remember is that Romeo was in love with someone else before Juliet came along. And in a minute, when he sees Juliet, he forgets his former love. So one of the enduring things about love is its fickle nature; that somehow it has to do with the yearning of the human heart, which lands on one object, and then lands on another, always looking for some object that is really up here.

JAMES HILLMAN, PH.D.: Why is love so painful? Now, the only way I can understand that — and I mean this in different kinds of love — um, that it, that it breaks the heart. And that the broken heart is no longer the innocent heart. So it's the great learning of the soul; that love is the great learning of the soul.

ANNA DEEVERE SMITH, *NARRATOR*: Yes, the soul; but the body, too.

{SAXAPHONE MUSIC CUE}

ANNA DEEVERE SMITH: Romance is almost always linked to sex, in and out of the media. Most especially in our minds.

FILM CLIP, *A STREETCAR NAMED DESIRE*: Don't ever leave me, baby.

ETHEL PERSON, M.D.: In the United States, I think that sex is extremely important and crucial. But it's not a universal. I mean, there are some arranged marriages, where people fall into it, and they may or, may not have good sex lives, but their bonds are around other issues.

BETTY SUE FLOWERS, PH. D.: Sex is really important when it comes to love, because it is the embodiment of union; it's the way we know union best. And love is the yearning for union.

JAMES HILLMAN, PH.D.: It was one of the most interesting things. I studied this question, of what is romantic love. It's revolutionary. It's upsetting. Uh, meaning it's upsetting some convention of some sort or another. Idealistic. So you don't really see what the other person is, or even what you are. And what else is romantic love? Uh, it's unfulfillable.

INTERVIEWER: Have you ever been in love?

JAMES HILLMAN, PH.D.: Of course!

INTERVIEWER: How did you know you were in love?

JAMES HILLMAN, PH.D.: I was crazy, possessed, desirous, needy; uh, unstable, and obsessed.

{CHOIR CUE}

ANNA DEEVERE SMITH: Perhaps the most powerful love story is one that most people don't know much about: Dante's *Divine Comedy*.

TITLE AND QUOTE ON SCREEN: Divine Love – My goal is to love what I see, and to thank God for showing it to me. Betty Eadie

ANNA DEEVERE SMITH: The poem was inspired by Dante's love for Beatrice, a young woman he saw from a distance when he too was young. The two never met. But Dante was stricken with her beauty. He spent years trying to deal with his love for her, and his sorrow over her early death.

Dante's longing and desire inspires his literary journey through Hell, Purgatory, and finally, Paradise. But the message is about more than romance.

BETTY SUE FLOWERS, PH.D.: Dante's love story is different from the love story that mostly we have in this culture, because the person that he falls in love with is someone who is leading him not to herself, but to God.

So Dante's love story is not a love story about individual human beings. In the end, it's a story about how to go through the obstacles that your own personality puts in the way of true seeing, until you come to God.

QUOTE ON SCREEN: "Beatrice am I, who do bid thee go."

ANNA DEEVERE SMITH: Harriet Rubin, an American author, was writing about Dante when she found her own life strangely paralleling that of the 14th-century writer himself.

{MEDIEVAL MUSIC CUE}

HARRIET RUBIN: I set out to follow Dante's path through the 19 years of his exile. My plan was to make the walk that Dante made, from Florence to Rome. When I got to Rome, I found, at the gates of one of the libraries, a Virgil scholar. And it was in that moment that I really understood what Dante must have seen when he saw the face of Beatrice. It was instant love, with this man whom I didn't know. And oddly enough, that he was a Virgil scholar was important, because Dante, at the entrance to the gates of Hell, meets Virgil. His sweet master, he calls him; the poet to beat on the block. And the two of them go through Hell. Dante cannot make the trip alone. Virgil accompanies Dante all through Hell, and up to the very peak of Purgatory. I started living Hell myself at that; Hell, Purgatory, and Paradise, at that time.

QUOTE ON SCREEN: "All hope abandon, ye who enter in"

HARRIET RUBIN: My love was a *coup de foudre*, a clap of thunder; a bout of madness. I thought I would delay, then, making the rest of the journey. But I found there was no delay. Dante already had me in his story. And once that happens, there was, there's no getting out.

QUOTE ON SCREEN: "Already on my Lady's face mine eyes again were fastened."

HARRIET RUBIN: Steven said to me in Rome, the day we met, he said, we're going to marry. You are the love of my life. And I thought, how could he possibly know this?

He said to me, do you want to live your life as if it's biography, or a novel?

And I said, what do you mean by that?

And he said, if you want to live your life as if you're just going to build facts towards some kind of completion, just almost as if it were a resumé; or, if you want to live your life as if you were inventing a great love story; then if you want the love story, that's me.

QUOTE ON SCREEN: "Terrible as the lightning he descended, And snatched me upward even to the fire."

HARRIET RUBIN: The love that Dante describes to us in *The Divine Comedy* begins, actually, in Hell. When Dante makes his many circles through all the chambers of hell, and confronts sinners one by one, what you begin to realize is that everyone in Hell is in Hell because he has loved badly: he's loved in the most material way; he's loved sex too much; he's loved money too much. That's why all these people are in Hell. What Dante learns is that one must love the soul; one must love that which can never die. One must love the essence of all things, not their physical manifestation.

We decided to marry. We chose a date; we found a home. And that night, Steven, my Virgil scholar, suffered a seizure. The worst diagnosis of brain cancer one could have. Four months, perhaps, of steady decline, we were told.

{PIANO CUE}

QUOTE ON SCREEN: "I swooned away as if I had been dying, And fell, even as a dead body falls."

HARRIET RUBIN: We sought care. We sought treatment. And as we made this journey through the medical establishment, it was like going through the many circles of Hell; going through {sigh}...hopelessness, despair; confronting death; um, sorrow. My fantasy white wedding became a wedding in the neurology ward at UCLA Hospital; a ceremony of, of hospital whites. Every fantasy I had become the most desperate kind of reality. And the reason I did this, to the extent it was rational, was because I thought, here is a man who has no time to fantasize love; who can only live and

express what he's feeling. It was that urgency that stripped away all the fantasy, and made love real and immediate.

I never regretted the decision to marry Steven. His need was so great that I had to give him everything. More than I thought I was capable of. He showed me love for everything, holding his head up. It was an exchange of pure love, wordless love. I began to learn something I never knew before, which was how to experience love; how to accept it. That was, in a way, the greatest lesson of all.

{EARLY MUSIC CUE}

HARRIET RUBIN: As I read further into Dante, I knew what was coming. I knew that at the very peak of Purgatory, Virgil would leave Dante. He would say to him, now you must go on your own. I have taken you in this quest to the meaning of love as far as I can. And as I got there in my reading, and as I got there in my studies, Steven declined and declined. And Steven gave me his last kiss, and said, you're gonna be better off without me. You'll be stronger. And you'll survive. And he died, just as I was reading the canto where Virgil disappears. Virgil crowns Dante; says, I make you lord and master of your soul.

{MUSIC CUE}

HARRIET RUBIN: Only when he gets to Paradise does Dante realize that the object of our love is always God. And that God and man together are the formula for love. Th-, that's the greatest gift of love; seeing God in another person's eyes. It's loving the world. Everything that the person represents; the sun, and the other stars.

END OF SEGMENT

BETTY SUE FLOWERS, PH.D.: We are larger than what we know. And love reminds us of that. And the other thing that love does is remind us that our boundaries don't stop with our bodies; that we are all one, in some very profound, real sense. And love teaches us that; love reminds us that; love lures us to that, and to the experience of it.

Rev. Dr. JAMES A. FORBES JR.: Love is a mystery because it tells me that there's more beyond that which I see in the realm of time and space. And I've got to wait 'til I get there to find out what, for heaven's sake, is it.

{CHORAL SINGING}

BREAK BETWEEN FIRST AND SECOND HOURS OF SHOW

TITLE ON SCREEN: THE MYSTERY OF LOVE

QUOTE ON SCREEN: What ties all the various notions of love together – from sexual love to love of pets, to love of country, to love of the environment – is that in each we are saying “yes” to belonging. Brother David Steindl-Rast

{CHORAL SINGING}

ANNA DEEVERE SMITH: Love longs for union. Even as science and technology are working in laboratories to take love apart, making what some call progress, in unlocking the chemical-neurological gates to the garden of love.

JAMES HILLMAN, PH.D., *JUNGIAN ANALYST, AUTHOR*: I don't know what we might learn were we to know more about the...hormones and the serotonin inhibitors, and all the rest of the stuff that we find; every 10 years, we find new physiological stuff, on a micro level. I don't know what that's going to do in regard to understanding, uh, the cult of Mary, or Dante's love for Beatrice, or Keats's poems, or any of the rest of it.

ANNA DEEVERE SMITH: While molecules and chemicals may tell us nothing about love, some scientists believe that our closest animal relatives — the primates — can teach us a great deal about other forms of bonding and connection.

FRANS DE WAAL, PH.D. *YERKES PRIMATE RESEARCH CTR.*: We don't use the word “love.” It's a bit of a mushy word. And we don't know how to define it. But the similarity in DNA between us and bonobos and chimpanzees is 98.5 percent. That means that we are 1.5 percent, in terms of DNA, different from them. And I think the simplest assumption is that if a chimpanzee acts very similar to my behavior, then the psychology behind it is very similar to my psychology.

{PIANO CUE}

FRANS DE WAAL, PH.D.: Friendship we usually define as individuals who spend time together, who help each other, who groom each other; who share food together. Those we can call friends. Probably they also love each other, to some degree. You would assume that. Two young chimpanzee females who were trying to get to my office. I think it's just a game, because they will never get to my office, really. They,

they will never get out. This is the place that they normally cannot reach, certainly not on their own. And, and what I like is that they seem to be in tune with each other; they seem to understand each other's goals; they have worked this out. They've probably done it many times. This is a game that they have developed. And so you see some of their being in tune with each other, which relates to empathy, and relates to understanding others.

FRANS DE WAAL, PH.D.: A story of altruism that we had in our group, actually recently. We have an old female. Her name is Penny. And she is arthritic. And she basically cannot climb on the climbers anymore. And we've seen situations which I thought were very interesting where she's trying to get on there. Her legs don't want anymore. Where younger females have pushed her butt up, and have pushed her up on the climber.

We've also seen a case where a younger female — younger meaning 20 years old; Penny is 45 or something — uh, where a younger female has gone to the spigot, and sucked a mouthful of water; then walked to Penny, and spit it in her mouth.

And so that's very interesting altruistic behavior. These are unrelated individuals who are doing it. Uh, taking care of an old lady in their group.

In the primates, all thinking that they do in terms of altruism and helping is focused on the group. So it's focused on, on the ones immediately surrounding them. I don't think they care one bit about what other groups are doing, and how they're doing. And they would just as well kill them if they can, to get access to resources. But within the group they have inhibitions. And so the within-group behavior and between-group behavior is totally different for the primates. And, and I think originally, for people, too.

END OF SEGMENT

REV. DR. JAMES A. FORBES JR., *SR. MINISTER, THE RIVERSIDE CHURCH*: I believe that we human beings need to acknowledge that we are a part of the animal kingdom. And I think we should rejoice when we are able to see what the elements were before they were spoiled by human machinations. And in the animal kingdom, we often get a sense of what, in full development, makes us fully human.

ANNA DEAVERE SMITH: We're part of the animal kingdom, not only in our capacity to bond, but also in our capacity to hate. The same primates who care for those inside the family grouping ferociously attack outsiders. For humans, too, those outside the circle of family or tribe can too easily become the enemy, and then the passion of connection turns into the terrible love of war.

{MILITARY MUSIC}

TITLE AND QUOTE ON SCREEN: Love and War – If you truly loved yourself, you would never harm another. The Buddha

FILM CLIP, *PATTON*: Now I want you to remember that no bastard ever won a war by dying for his country. He won it by making the other poor dumb bastard die for his country.

PATTON: Commence firing. God help me, I do love it so. I love it more than my life.

ANNA DEAVERE SMITH: Although most believe they fight wars for love of country, author and analyst James Hillman thinks otherwise.

JAMES HILLMAN, PH.D., *AUTHOR*, "A TERRIBLE LOVE OF WAR": The love of war is a love, in war, of the men for each other. There's a love of war that draws people to go to war. And there's a beauty in war that attracts people. And that's something people don't like to talk about, but we're all fascinated by the sublime terror. Or, or we wouldn't be watching the explosions on TV, or we wouldn't be watching "Apocalypse Now," the beginning of that fantastic...

FILM CLIP, *APOCALYPSE NOW*: I love the smell of napalm in the morning.

JAMES HILLMAN, PH.D.: The reports say it again and again and again: I never saw such a beautiful thing in my life as this plane blowing up, or as this bomb going off. Nobody wants to hear it, but it's there.

The interesting thing for me is how Mars, the god of war, is coupled with Venus, the goddess of beauty and love. Why is Mars coupled with Venus?

Now, when you like to think in opposites, then you say, well, Mars is ugly and hairy and red and brutal and raging, and Venus is sweet, in that oyster shell and pearls and water. And they're opposites, and they take care of each other. But I think there's an innate connection. It's the way of solving the Mars problem. And that's why the military has such extraordinary rituals of beauty. The attraction to the military offers an aesthetic intensity: parades, music, uniforms, weapons; love of all that, and the discipline that goes with that keeps Mars from being a raging fanatic brute.

That's why there is all that chickenshit in the military: it keeps it in a Venusian form.

COMBAT FOOTAGE , YELLING

JAMES HILLMAN, PH.D.: So you have salutes, and mess orders; flags, banners, decorum, and all that. And the interesting thing, for me: they may march off in a state of euphoria, with the bands playing and mothers kissing them goodbye on the railroad tracks. But that's not what keeps them there.

The element in common between the different kinds of love would be that one is transported outside of one's usual. The ecstasy can be the highest moment ever experienced, as many battle veterans say. That would make it in common with other kinds of passionate love: sexual love; divine love; mystical love. You become crazy, in a way, just as you do in a passionate affair. You become crazy. You do things you should never do. You break the rules; you break the bounds; you're outside of yourself; you find a whole new personality in yourself. Maybe that's a shadow of love.

It's not love in that peaceful, mamby-pamby notion of love; turn the other cheek, and all that crap. They've tried that for, for how many years? Two thousand years? That, that hasn't stopped any wars.

One of the interesting things about the, the love of war is that men who come back, they aren't able to talk about it. Why can't they talk about, what is, it's like a mystery. When, uh, a person went through the mystery cults, or deep religious experience, there was silence; you don't talk about it.

It's not only that they experience such horror, but they experience such depth; such terror and such beauty at once.

{MILITARY MUSIC}

JAMES HILLMAN, PH.D.: When the men in the Second World War, and in the First World War, American men, were asked what they were fighting for, why they were there, the interviews all came out the same way: they were there not because of democracy, not because of protecting the country; but for the other guys. They were there for love of their unit.

Vulnerability — a sense that the next one could have my name on it — is certainly important for forming community. Community is so very difficult to form since our society is based on competition; everybody for himself, pull yourself up by your own bootstraps, and everybody else is a possible enemy. But in the platoon, or in the unit, your life depends on the others, and their life depends on you.

When a man sacrifices his life, dies for another man, it's for the other; that's the important part that you might call common to all love; the other. **END OF SEGMENT**

REV. DR. JAMES A. FORBES JR.: I think it's possible to look forward to moments in history when war will be so obviously ludicrous and destructive that we will choose other ways of resolving our conflict. But as long as human beings vie for precious resources, or live in the context in which they have to defend their own existence, we will discover that the will to live in the face of threat to our well being will eventuate into hostility. And usually, hostility reaches out for whatever power is available to achieve its end. So yes, war is going to be around for a long time, but I am looking for pockets of peace.

ANNA DEAVERE SMITH: Many believe that the ideal of a loving god is the polestar that can guide our way. Although history demonstrates that religion is often a provocation to war, religious belief can also provide a path to opening the heart.

{MUSIC CUE}

TITLE AND QUOTE ON SCREEN: Brotherly Love – I met 100 men

on the road to Delhi, and all were my brothers. Hindu proverb

ANNA DEAVERE SMITH: In San Diego, two men are working hard against the odds to encourage the flow of forgiveness in their community.

PRESENTER: All the people you're gonna meet up on stage today have been deeply affected by violence. And I wanted you guys to take a second and look at this picture right here, okay? Because I don't think that this is something that we see very often in our world. This man's grandson killed this man's son. And they're sitting there together today, in the spirit of forgiveness.

{NEWS MUSIC CUE}

NEWS CLIP: Tariq Khamisa was shot and killed when Khamisa refused to give up the pizza he was delivering to a phony address. Tony Hicks admitted to pulling the trigger on 20-year-old college student Tariq Khamisa. He said he was angry. He'd been born to teenage parents who were gang members themselves.

AZIM KHAMISA: When I got that news, I felt pain like a nuclear bomb had detonated inside of my heart. My son, he died six weeks before his 21st birthday. It's the most excruciating pain a parent can ever feel. I can't believe a 14-year-old to handle a gun, and take a life of another human being — an innocent, unarmed human being — for a lousy pizza.

NEWS CLIP: You're admitting, sir, that on that date, you did in fact shoot and kill Mr. Khamisa during the attempted commission of a robbery, is that correct?

TONY HICKS: Yes.

PLES FELIX: It was one of the worst shocks that I've had in my life. It's one of the last photos I took of him before this tragic incident took place. He was 14. I experienced all the emotions that could be experienced by a caregiver whose grandchild does something like that. Name it: shame, guilt, sadness, anger, disappointment. Because I was really powerless. I couldn't do anything to prevent Tony from making a violent choice to commit murder.

TONY HICKS: On January 21st, 1995, I shot and killed Tariq Khamisa, a person I didn't even know, and who didn't do anything wrong to me. I still don't know

why I shot Tariq. But I don't want to use my problems as an excuse for my actions. I'm sorry pain that I caused. I pray to God every day that Mr. Khamisa will forgive me for what I've done.

AZIM KHAMISA: I'd lost a lot of will to live. I became very suicidal at that point, and I thought I could quite have easily have ended my life.

{MUSIC CUE}

AZIM KHAMISA: My, uh, upbringing is Sufi Muslim. According to the Sufi teachings, good, compassionate deeds are spiritual currency, and they transfer to the departed soul. And provide high-octane fuel for the soul's journey. My faith had given me a mission. I had a job to do. I had to get up every morning, and create spiritual currency for myself. Through that prism of the soul, I was able to create forgiveness and love. And I saw that there were victims at both ends of the gun. One thing I've learned is that when you stay in resentment, you are totally transmitting; you're not receiving. There is no room for love and joy.

PLES FELIX: I knew that there wasn't going to be very much sympathy for this black teenage kid who committed murder in the context of a gang involvement. And he was the first kid to be adjudicated as an adult. And it would result in Tony's being sent to an adult prison as a teenager, for 25 years or more of his life. From the first time that I found out that Tony was responsible, I really wanted to meet Tariq's family, and to express my sympathies and condolences to them.

AZIM KHAMISA: I met Ples. And I looked into his eyes, and I said, Ples, I want you to know that I don't feel any animosity towards you or your, or Tony. I feel that this tragic incident victimize and traumatize both our families. And I've started this foundation in memory of my son, to help me deal with this loss in a positive manner.

PLES FELIX: He said, um...I'm going to form a foundation in my son's name. And uh, I'd like it be focused in preventing violence. I don't know what I'm gonna do or how I'm gonna do it, but will you help me?

And I said, yes, of course I'll help you. I'll do anything I can.

MUSIC VIDEO CLIP: {Rapping}

This tale ends, where most tales begin...

Tony Bones tote the nine millimeter while Tariq was on the streets of North Park, toting pizzas. Here comes some pizza, y'all. Let's rob some pizza, dog. Tony's scared with his hand on this man's nine. Antoine gave the call. The hammer drop {GUNSHOT} And now both lives are gone.

PLES FELIX: Tony has murdered somebody. He knows he's done the worst thing he could ever do. He knows he's made the worst choice he could have ever made in his life. But it's too late.

AZIM KHAMISA: Sometimes you don't realize how painful it is unless it happens to us. How many would want revenge here? Many, yeah. It is natural to want revenge. But let me ask you: would revenge bring Tariq back?

CLASS: No.

AZIM KHAMISA: Instead of revenge, I chose forgiveness, and I reached out to Tony's grandfather, Ples Felix. And that was 10 years ago. And because of forgiveness, there's a lot of love I have for Ples; there's a lot of love that Ples has for me. I have a friend for life, that would do anything for me, as I would do for him.

PLES FELIX: Hello Brother, how you doin'?

AZIM KHAMISA: Good, Ples, how you doin'?

PLES FELIX: Good, good. Good to see you.

AZIM KHAMISA: Nice to see you, too.

PLES FELIX: We've been together, working together, for 10 years now. And Azim's like the elder brother I never had.

AZIM KHAMISA: How you doin'?

PLES FELIX: Good.

PLES FELIX: This relationship that we're in contributes to the healing. And as long as we continue to do this work in the way we do it, the friendship will continue to grow and flourish.

AZIM KHAMISA: The unity and the brotherhood; the, the bond that has come out of this tragedy is something that blows my mind.

{MUSIC CUE}

That my love for Ples has grown. I have been able to contain so much more of the divine spirit; so much more compassion, so much more understanding, and so much more joy. **END OF SEGMENT**

FRANCES VAUGHAN, PH.D., *AUTHOR*, “*SHADOWS OF THE SACRED*”: When we think about the ancient racial hatreds in certain parts of the world; in all of the ethnic conflicts that we have witnessed in recent years; uh, we see how difficult it is for people to let go of the past, and start over. And yet, I think that’s what we’re challenged to do, just as those of us who have had personal experiences of loss and disappointment, we have to be willing to put that to rest before we can love again; before we can find a sense of renewal. I think the same is true in the world.

ANNA DEEVERE SMITH: If Ples and Azim are the story of uncommon friendship, {PIANO CUE} ordinary friendship is the essential element that all loves have in common.

{MORE PIANO}

TITLE AND QUOTE ON SCREEN: Love and Friendship –
Friendship is the happiest and most fully human of all loves; the crown of life.... C.S. Lewis

BETTY SUE FLOWERS, PH.D., *SCHOLAR, CO-AUTHOR*, “*PRESENCE*”: Jesus said, uh, greater love hath no man than this; that he gives his life for his friends. And friendship, Aristotle noticed, was a purer form of love than romantic love. It’s purely there for the other. It doesn’t seek to fulfill anything in itself; it seeks to give. And over time, as you get older, friendship becomes, I think, more and more important.

ANNOUNCER: Camilla Williams, leading soprano of the New York City Opera Company.

CAMILLA WILLIAMS SINGING:

Little David,

play on your harp

Hallelu-hallelu

Little David, play on your harp

Hallelu.

Little David, play on your harp

Hallelu-hallelu

Little David, play on your harp

Hallelu!

CAMILLA WILLIAMS: Mama said, you can count your friends on one hand, and have some fingers left. That is the truest statement that was ever made. And this is a good example.

CAMILLA WILLIAMS: What's with your thumb, Boris, it hurt?

BORIS BAZALA: Yeah, a little bit, you know, the arthritis, it's...Creeping gradually.

{PIANO}

BORIS BAZALA: I was born in Sofia, Bulgaria. In 52 days, I am going to be 95. {laughs}

CAMILLA WILLIAMS: He's counting the days. Ha! I'm 85. And when I met Boris, I think I must have been...27...

BORIS BAZALA: Twenty seven.

CAMILLA WILLIAMS: ...years old. Ha ha! I am the first Negro to receive a steady contract with a major opera company, The New York City Opera. I had just finished my debut in *Madame Butterfly*. And they had arranged a big concert tour of 50 concerts. I had a call from Columbia Artists telling me that Dr. Bazala was coming to have an audition with me, to see whether I liked him or not.

BORIS BAZALA: She opened the score. It was the, uh, *Marriage of Figaro*.

CAMILLA WILLIAMS: Um hm.

BORIS BAZALA: I strike a chord on the piano, and she starts singing. I could not believe my ears! A voice from Heaven! We went over the program without repeating one of the songs. And in three days, I received a letter from Columbia Artist Management with the itinerary... {PIANO} ... for 35 concerts, until the end of March.

BORIS BAZALA: We became friends and, uh, uh, workers...

CAMILLA WILLIAMS: Yes.

BORIS BAZALA: ...together, but uh, she wanted to meet my family, you know...

CAMILLA WILLIAMS: Yes.

BORIS BAZALA: ...and my wife and my two children.

CAMILLA WILLIAMS: Two little boys. Um hm.

BORIS BAZALA: And uh, they loved Camilla from the first day.

CAMILLA WILLIAMS: My husband's name was Charles Beavers. I'm Mrs. Beavers. Charlie and I married in 1950. See, I met Boris in '48. Two years later, Charlie and I got married. And...

BORIS BAZALA: The first...

CAMILLA WILLIAMS: ...when Boris and Loni were made citizens, Charlie and I were their witness.

{PIANO}

BORIS BAZALA: The key is F Minor.

CAMILLA WILLIAMS: {SINGING} I am alone up here in a song. I'm lost in this wide world, alone.

{CAMILLA RECORDING PLAYS BEHIND CLIP}

BORIS BAZALA: It was spring already. And we started a southern tour. The first concert was in Washington, and after Washington, we had to take the train, and uh, Camilla said, now you are going to, uh, sit in the front of the cars, and I have to go in

the back. I said, why? I, I said, we traveled all the way to San Francisco, uh, and we were together in the coach. And now we have, but she said, this is the, uh, eh, eh, Mason Dixon Line. Uh, so you have to dr-, I said no, Camilla, I am, I am not an American, uh, citizen. Uh, I have my Bulgarian passport, with the American visa. And uh, these laws don't a-, apply to me.

CAMILLA WILLIAMS: We went into the dining room. And I had to go behind the curtain. During segregation, you had to eat behind the curtain. And one lady said, why is that white gentleman sittin' behind the curtain with that black gal? And all I could do was cry. You know, I cried, for years, because I never knew how to answer people. I used to answer them with my tears. And so Boris said, Camilla, don't let that lady hurt you. And I finally stopped crying. But you see, that's the way times were then.

CAMILLA WILLIAMS SINGING: But I've heard of a city, city called Heaven, I'm striving to make it my home.

{PIANO MUSIC}

CAMILLA WILLIAMS: Our travels took us all over, until I went to Europe in '54. But you see, Boris had his own studio, and his own, uh, students. And he was raising these two fine young fellas of his. And when you have children, it's hard to travel.

BORIS BAZALA: Yes. But we stay, eh, in, uh...

CAMILLA WILLIAMS: In touch.

BORIS BAZALA: ...in touch all the time. Uh, and...

CAMILLA WILLIAMS: Yeah.

BORIS BAZALA: ...my wife, of course, my wife was, uh, like a sister...

CAMILLA WILLIAMS: And Boris, my husband and Boris were like two brother.

BORIS BAZALA: My boys loved Charlie, and my wife loved Charlie, and when we heard, uh, her sister called to tell us that Charlie died, my wife was on the telephone. She screamed! Charlie is dead. She could not believe it, you know.

CAMILLA WILLIAMS: That's right.

BORIS BAZALA: She cried. She cried with tears.

CAMILLA WILLIAMS: We were all a unit, heh. We were all...

BORIS BAZALA: It was...

CAMILLA WILLIAMS: ...uh, you know, it...

BORIS BAZALA: ...was a, uh, a, a friendship that...

CAMILLA WILLIAMS: Yes.

BORIS BAZALA: ...uh...

CAMILLA WILLIAMS: That's it.

BORIS BAZALA: Without any restrictions on...

CAMILLA WILLIAMS: Yes.

BORIS BAZALA: ...he belonged to you.

CAMILLA WILLIAMS: That's my Charlie. He passed away at 49.

That's young. That's when I came out here. To Indiana. See, I came here '77, '78. And they wrote an article when I first came, being the first black professor of voice here. I been here almost 30 years.

{PIANO MUSIC}

BORIS BAZALA: December 12th, '99.

CAMILLA WILLIAMS: Yes. His son Michael called me, and said, Camilla, Mama passed away. I couldn't be-, I thought he was really talkin' 'bout Boris. You understand?

BORIS BAZALA: Yeah.

CAMILLA WILLIAMS: 'Cause I had just heard from her. She had just sent me a Christmas card. And so that was really tough.

BORIS BAZALA: The morning before she died, she told me, I think my time has come.

CAMILLA WILLIAMS: And so...

BORIS BAZALA: Yeah.

CAMILLA WILLIAMS: ...after poor Loni passed, his son, Rozvegor, called. And they had been looking for senior citizen places for Boris to go. He said, Camilla, I think it'd be wonderful if Father would come and be with you.

I said, boy, that's a blessing.

CAMILLA WILLIAMS SINGING: Boris!!!

And so, that's how Boris came to be with me, after Loni passed away.

This is Boris's bedroom. I said, this was my guest room. I've had it very frilly. And then, when Boris came, my niece said, Aunt Camilla, take some of those frilly things out, and make it more macho. Ha ha ha ha!

BORIS BAZALA: This is the walker.

CAMILLA WILLIAMS: Oh, that's it, for exercising, you know?

BORIS BAZALA: Heh heh, exercise.

CAMILLA WILLIAMS: Ha ha. Look at Boris, exercising. Look. You better get off now, that's enough.

BORIS BAZALA: I forget, that's enough?

CAMILLA WILLIAMS: Yes.

BORIS BAZALA: All right.

CAMILLA WILLIAMS: I don't want you to wear yourself out.

BORIS BAZALA: All right.

CAMILLA WILLIAMS: Um hm.

BORIS BAZALA: Obedient!

CAMILLA WILLIAMS: Boris's sons knew that he had to go somewhere where he'd have friendship, and be able to play the piano...

BORIS BAZALA: And then we can...

CAMILLA WILLIAMS: ...and Boris loves to cook.

BORIS BAZALA: Yeah, and...

CAMILLA WILLIAMS: He's an excellent cook.

BORIS BAZALA: I have to cook?

CAMILLA WILLIAMS: No! But it, you an excellent cook. Really.

{PIANO MUSIC}

{CAMILLA WILLIAMS SINGING}

BORIS BAZALA: It is, for my sons, it was, eh, a great, eh, great, uh, relief, you know, to see me...

CAMILLA WILLIAMS: Um hm.

BORIS BAZALA: ...uh...

CAMILLA WILLIAMS: Very good.

BORIS BAZALA: Not alone.

CAMILLA WILLIAMS: Yes.

BORIS BAZALA: Yeah. These are the best pancakes that I have eaten.

CAMILLA WILLIAMS: Wunderbar! Aus Dicisen! Prima.

BORIS BAZALA: Ah. I, A plus?

CAMILLA WILLIAMS: You get an A plus.

BORIS BAZALA: A plus.

CAMILLA WILLIAMS: Um hm.

I think there's all kinda love. There's romantic; and then there is friendship. And I thank the Lord every night for the friendship of Boris. **END OF**

SEGMENT

ETHEL PERSON, M.D., AUTHOR "*DREAMS OF LOVE & FATEFUL ENCOUNTERS*": There's no doubt that there is a family connection between all kinds of love. And you feel it in terms of the sacrifice that you are willing to make for people you love, and your absolute commitment and devotion to them. And I think that's the crossover between religious love; love of spouse, children, family; and also the love of friends.

JAMES HILLMAN, PH.D.: We can imagine, in terms of a hierarchy of love, but I wonder what you'd put at the top.

FRANCES VAUGHAN, PH.D.: I think unconditional love is a, is an ideal; that we would like to be able to love unconditionally, but most of us have too much investment in what we want. Love is so often mixed with desire, and we want to be

loved; we want our children, for example, to be what we would like them to be. We want them to be the best that they can be. {clears throat} And um, if parental love, I suppose, in some ways, is the closest we come to, uh, unconditional love, because we tend to love them even when they do what we don't like.

{GUITAR CUE}

ANNA DEAVERE SMITH: Parents and children. In most cases, a love of infinite measure. But can it be unconditional?

TITLE AND QUOTE ON SCREEN: Unconditional Love? What children take from us, they give. Sonia Taitz

ANNA DEAVERE SMITH: The Johnson family lives in Minnesota.

RYAN JOHNSON: Music is one of my biggest passions. I play bass guitar. I also play acoustic guitar, electric guitar. The main places where we play was Depot Coffee House, which is a student-run thing.

{CYMBAL CRASH}

RYAN JOHNSON: We love jamming. Art is at its best when, when it's just collaborative; when it's, heh, when it's just spur-of-the-moment, when you try new things. But that's what it's all about; experimentation.

THERESE JOHNSON: Ryan came out being his own person. Ryan has never been one to go with the flow. If everybody's doin' somethin', you know, there's, there's a little bit, you know, you do what your friends do, but...he has real conviction.

RYAN JOHNSON: When I got my ear pierced, before I had, I knew my parents really weren't okay with that. I had talked to 'em a couple times about it, and they brushed it off, thinking, okay, yeah, it's just a phase, 'cause all of us go through phases in our lives.

LEE JOHNSON: Just had gone to a mall or someplace, and just had, uh, had a, had it in. Didn't say anything; walked in, and whoa, whoa, whoa, whoa, wait, come here, let's talk, you know?

RYAN JOHNSON: He, he was pretty mad. He was...because he grew up in a different time. Nowadays, people accept things a lot more openly.

LEE JOHNSON: We had quite a discussion about it, you know, our, our thoughts were that, uh, you know, it was not necessarily a good thing to do, because it makes people look at you a little bit differently.

RYAN JOHNSON: He says, now it, Ryan, did you get it pierced on the correct ear? 'Cause now people are gonna think that you're gay. I said, uh, Dad, I know who I am. It doesn't matter who people think I am. 'Cause if they truly get to know me, they'll realize that I am who I am.

LEE JOHNSON: Children definitely have their own challenges. As they grow up, they make bad decisions. We realize that, and we try to use those as what they call learning moments. And of course, they don't always like to listen to their parents. Heh heh.

THERESE JOHNSON: He's put a few worry lines on my forehead, but he's also provided me a lot of laugh lines. Thank you.

RYAN JOHNSON: I'm a cross-country runner. I used to play football. I prefer cross-country now. What I like about being in nature is everything gives off a vibration. Ev-, everything has its own atmosphere, you could say. When you go up, and you touch a tree, you, you don't just feel bark; you feel life. You, you can actually feel the life pulsating off it. Everything, everything has a vibration.

THERESE JOHNSON: I am very privileged to be a pastoral minister here at St. Mary of the Lake Church. There was a time I had wanted to be a nun. I loved God so much. Church worship is very important to all of us. And my husband, who is a very wonderful man; good Christian: he's Lutheran, he's not Catholic. The rest of us are Catholic.

My mother had suggested that, um, I invite Lee to change; to convert to Catholicism. There's not much difference.

{CHOIR SINGING}

And she says, you gotta do it before you get married. 'Cause you can't change him afterward. I didn't dare ask him to change. Because faith and, and a belief system are at your very core. And if, if you were to change for me, that would be the

wrong motivation. He would need to change for himself. I wouldn't want to force anything. I fell in love with who he was.

LEE JOHNSON: Certainly, her god is number one. Within her family is definitely number two.

LEE JOHNSON: When Ryan first came to us and mentioned his interest in Buddhism, um, it concerned us. He was, at that time, in faith formation at the Catholic church, and we were concerned that he was drifting a little bit away from Christianity.

RYAN JOHNSON: Yeah. My class for confirmation, they really weren't getting it. They really didn't care that much. They just went through it because their parents wanted them to. I, I started questioning myself. Like, what is God love for me? What is my love for God? What is my love for everyone on Earth? And I sorta had a deeper feeling about it. I, this is a big decision. You're choosing your religion. You're saying, this is what I want to be.

LEE JOHNSON: In the beginning, he wasn't sure if he wanted to continue with the confirmation process. He said that he really wanted to talk about it and reflect on it before he made that decision. We respected that. We didn't actually say we would abide by his decision. But then again, he's his own man. Uh, Ryan is definitely his own man.

RYAN JOHNSON: What really sparked my mind about Buddhism was being one with nature; getting rid of a-, everything else that gets in your way; realizing that, yeah, we all have duties to do in our lives, but some are way more important than others, and it just, it gets 'em in order. No matter what we achieve on Earth, what we achieve spiritually is so much greater.

{CHOIR}

LEE JOHNSON: We both grew up as believers in Christ, and that Christ was the son of God. And of course, Buddhism teaches otherwise.

RYAN JOHNSON: They were very nervous, it seemed like. It seemed like they didn't really, uh...they didn't really know how to react. My mom, because she's, heh, she has a very close relationship with Jesus, thought that I was throwing Him away, throwing Him aside.

LEE JOHNSON: Now is the time, we said, to explore other religions. And hopefully you will come to resolution, and uh, feel that Christianity is the religion for you. But if you don't, we will accept you.

THERESE JOHNSON: You know, loving...a parent wants to fix things for their kids. But sometimes it's a greater act of love, I feel, to step back, and, and let them, let them bleed a little; and let, let them...let them come to it on their own. I prayed a lot. I don't even know if he was thinking, is Lutheranism, or Catholicism, or Buddhism, or what-ism...

RYAN JOHNSON: When the pressure was getting on, when it was getting close to confirmation time, I really went through a lotta, uh, a lot of inner pull, pulls, and...it was...it was, it ended up, me and my brother driving around, just talking it out.

{CAR NOISE}

RYAN JOHNSON: I was explaining to him my feelings; how I relate better with Buddhism than I do with Christianity. And he turned it around. He, uh, made me realize that all the teachings are the same; that they are working towards the common good of humankind. It's all about perfecting yourself. If I get confirmed, it's, it's not saying, okay, this is the end of it; I'm Catholic forever. It's saying, I am Catholic, and I am open to, to everything else. The big concern was, I wasn't accepting Jesus as my savior. I s-, I still don't know. Uh, I, I do accept Him as my savior, I just, just need to grow in a relationship with Him. And I told that to my parents. And that put them at ease a bit more. But I think there's still a little tension ab-, about it. 'Cause I'm gonna be on this journey for the rest of my life. **END OF SEGMENT**

RABBI ALAN LEW: When I was a, a Zen student at the monastery, somebody had come as a guest. Uh, that, that was very rare. Usually, they blocked the gates. But I guess it had been some important dignitary or something. And he came to

the monastery. And as he was leaving, he addressed us all. And he said, “I just want you all to know how grateful I am for having been in a place of unconditional love these last days.” The person next to me said, “who is that guy?” And the person next to him said, “somebody who’d only been here for a short time.”

JAMES HILLMAN, PH.D.: People are the greatest obstacle to love. We get in our own way. Uh...we need, our needs; our desires; our fantasy images of how it ought to be. Uh, the requirement that it be fulfilled; uh, that other, that the other person meet the model that you have in your mind. Uh, those are all big obstacles.

BETTY SUE FLOWERS, PH.D.: I think love is always accompanied by grace. And I’m reminded of my Southern heritage.

A Yankee friend of mine went into a restaurant, and ordered breakfast. And the, the waitress came, and there were grits with his eggs and bacon.

And he said, Ma’am, sorry; I didn’t order grits.

And she said, honey, you don’t order grits. Grits come.

And I think that’s what happens with love. Grace, grace comes. When there’s love, grace is there. And by grace, I mean that sense of the extra dimension, the extra gift that life brings.

MANDY INHOFER: Without love, we can isolate ourselves, and say, I am me; this is my island, my world; this is my ambition; this is what I’m gonna go for, and I can step on as many people as I’d like. But love, and compassion, and listening to other people, is what holds us down, in a way; but also what helps us bring other people up; that we can share an ambition. It’s a team effort.

{FLUTE CUE}

TITLE AND QUOTE ON SCREEN: The Communal Heart – We are made for a delicate network of relationships. We are meant to complement each other.
Bishop Desmond Tutu

MANDY INHOFER: Community minded.

CONSPIRARE SINGING:

To the first of my lovers
On a high and holy hill
And the last of my lovers
I light a candle still
And the bells will be ringing
On a high and holy hill
For the first of my lovers
And the last.

CRAIG HELLA JOHNSON, *MUSIC DIRECTOR, CONSPIRARE*: The name Conspirare — “con” with, and “spirare,” to breathe — means to breathe together.

{MORE SINGING}

CRAIG HELLA JOHNSON: But with Conspirare, we wanted to build an ensemble that was filled with singers, all of whom have developed their voices; who have developed also the necessary ego to get up on the stage and sing alone and make sounds that sing to the back of the hall.

{MORE SINGING}

CRAIG HELLA JOHNSON: Could these people then come together, and be devoted to building a community, and to be a part of the whole; part of that communal heart?

{SINGING CONTINUES}

CRAIG HELLA JOHNSON: I love this song, “The First of My Lovers,” ‘cause it connects with love. And using the term “lover” to mean, yes, former lovers, spouses, cherished friends.

{SINGING CONTINUES}

CRAIG HELLA JOHNSON: My partner died in 1996. And uh, just the day before he died, he got up from a pretty unconscious, uh, an un-, almost unconscious state — just kind of coming in and out of being able to be present at all — and he said, one thing I know is we’re, we’re here to learn to love, and to forgive.

RABBI ALAN LEW: People who are dying need to know the meaning of their lives. They're anxious; they're running towards it. They, they need to feel that their lives have meaning, and they begin to suspect that the things they depended on to give it meaning — success, you know, wealth — uh, didn't really do that.

{CHORAL SINGING}

RABBI ALAN LEW : Very often, they realize that love is the answer to that question of what really gives their lives meaning.

{CHORAL SINGING}

EMILY LODINE: The thing I love about singing is the fact that you make connections with other people. I just fell in love with the whole idea of Conspirare, and it's a group unlike any other - everybody cares for everybody else. And it comes from the top, and it comes from Craig. The audiences just feel so close to him. He makes connections.

EMILY LODINE: The world is so fragile now, we never know what's happening from day to day. Love, to me, is respecting each other, holding each other's hand along the journey, feeling safe.

CRAIG HELLA JOHNSON: "The Road Home" is an immediate invitation, one senses, suddenly, a listening audience, uh, you feel their connecting points. Whether it's now, or other times in their lives when they've felt a little bit, um, off the path, or not having a path.

ANNA DEAVERE SMITH: We are, each one of us, alone in our own true being. We are born alone, and each of us dies a private death, even with loved ones at our side. But most of us cannot survive, and do not want to live a single day, without love. We can make a choice to live life through the lens of fear, of separation, competition, and loss. Or we can see the same world differently; through the lens of love and connection.

We can see the universe as the Hindus do, in their image of the net of Indra; a net of gems, where each jeweled intersection represents a spark of creation and illumination. Each jewel reflects every other jewel. Love is that jewel, that spark of

connection, when we recognize ourselves in the eyes of the other. A reflection that changes the way we see ourselves, and illuminates the way of love in the world.

BETTY SUE FLOWERS, PH.D.: Love is an instinct, 'cause it pulls us into life. Love is a cultural imperative, because, as the poet Auden said, "we must love one another or die." Love is our highest destiny, so we're always on a quest for it. There is nothing in life that love doesn't touch, that love doesn't expand, and that love isn't at the root of. It's all love. And we don't know it, mostly.

{CONSPIRARE SINGS: "Dancin' in the Streets" as ending credits roll for "The Mystery of Love"}

To discover more about the "The Mystery of Love", visit us at PBS.org. The Mystery of Love is available on videocassette or DVD. To order, call PBS Home Video at 1-800-PLAY-PBS.

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