



ten Boom the musical

“the Perfect Love story”

Based on the true story of
beloved Dutch author and
Nazi Holocaust survivor

Corrie ten Boom

Script and Music by
Susan Meredith Beyer & Donna Marquean Griggs

Featuring 14 Original Songs

Adapted from “The Hiding Place”
Book by Corrie ten Boom with Elizabeth & John Sherrill

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Play Overview

Ten Boom the Musical is based on the true story of Corrie ten Boom and her family, whose faith and courage to risk their lives to hide Jewish people from certain death at the hands of the Nazis, found them embroiled in danger and intrigue during World War Two.

The time of our story is 1937 to 1945—The ten Boom's live peaceful lives above the family watch business in Haarlem, Holland (The Netherlands), until the Nazis invade their homeland. Joining the Dutch Resistance, Corrie and her family are later arrested and sent to concentration camps. Corrie and her sister Betsie are able to bring hope to others, including a hardened Nazi captain. Miracles happen, joy is remembered in flashbacks, and lives are changed forever.

Performed in Two Acts—the play is delightfully narrated by an aged Corrie ten Boom. It's her 91st birthday and Corrie is keeping a promise she made to her sister Betsie, to tell their story everywhere and encourage others that, *"No pit is so deep that God's love is not deeper still!"*

Fourteen original songs—hope-inspiring, poignant, humorous, thought-provoking—bring the ten Boom family and other characters to life, telling of a "Perfect Love" that can bring light, even into the worst darkness.

ACT 1 Synopsis

The overture sets the tone... 91-year-old Corrie walks to center stage and introduces herself. Immediately after her last word, a dramatic (1:30 sec.) video newsreel is shown on multi-media screens. After which, lights go up, and the live play begins in the ten Boom home as they prepare for the 100th Anniversary Celebration of the ten Boom family watch business. Family and neighbors join in a musical tribute, but soon there's anxious talk of Nazis taking over Holland; of Jews and others disappearing, radios being confiscated, and growing fears. The days ahead become exciting and perilous as Corrie's family risks their lives hiding Jews in a special-built secret room upstairs. Love, laughter and hope mix to cover the ever-present threat of discovery. Then betrayal by a once-trusted neighbor and Act 1 closes with the family's dramatic arrest; featuring the haunting song, "My Hiding Place," sung by Eusie, a cantor, one of the Jews in hiding.

ACT 2 Synopsis

Act 2 begins with Corrie's dream—underscored by a musical tribute to composer Leo "Dutch" Smit, a Holocaust victim who died at Auschwitz Concentration Camp in Germany in 1945. The tribute music can be played as Act 2 overture or, for larger productions, as a dance-choreographed visual of Corrie's dream. Act 2 is set mainly in prison and Barracks 28. Flashbacks to Corrie's younger days—at age 9 with "Papa" on a train; at age 5 with her mother; and at age 21 with her first and only love. Prison life, harsh treatment by a Nazi matron and pest infestation, leads the women of Barracks 28 to throw caution to the wind and sing the riotous protest song, "Fleas." Betsie's and Corrie's nightly readings from a smuggled Bible, brings sanity and hope to the situation. When Betsie's health fails, all the women consider the fate that awaits them also. Corrie befriends a hard-nosed inmate named Giselle who later joins Corrie in the powerful duet, *"Imagine, Perfect Love."* As the play comes to a climax, Corrie is taken away, presumably to die, but is miraculously released. The final scene depicts the quiet closing of Corrie's life at age 91; followed by closing remarks by a former Nazi, who—having tormented Corrie and Betsie in prison—was won over by their "stubborn faith."

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[NOTE: FIVE actors portray Corrie ten Boom in this play, at ages 91, 45, 21, 10 and 5]

About Corrie Ten Boom

Born April 15, 1892 in Haarlem, Holland (The Netherlands), Corrie ten Boom lived with her parents Casper and Cornelia ten Boom, her older sisters Betsie and Nollie, older brother Willem, and their mother's three sisters, Tante (aunt) Jan, Tante Bep, and Tante Anna. Over the years, the family also took in eleven orphaned children.

Casper ten Boom was a much-loved watchmaker whose father Willem ten Boom Sr. had established the family watch business in 1837. Corrie became the first woman watchmaker in The Netherlands. The ten Boom family resided above the watch shop over more than 100 years.

The Dutch Underground

During World War 2, as Jews were hunted and exterminated by the Nazis, Corrie and her Christian family joined the Dutch Resistance. The ten Boom's hid more than 800 Jews in a secret room, specially built behind a wall in Corrie's upstairs bedroom; later helping to transport them to other countries. Betrayed by a neighbor in February 1944, Corrie and several members of her family were arrested, along with some friends visiting their home. Many of them died in prison. Corrie survived three Nazi concentration camps—Scheveningen, Vught and the notorious Ravensbrück women's prison.

Corrie's first book, "The Hiding Place," written with Elizabeth & John Sherrill, brought her international attention. Her miraculous story went on to inspire hope in people all around the world as she shared her experiences, speaking in more than 65 countries. The 1975 film titled "The Hiding Place" starring Julie Harris and Jeannette Clift (as Corrie), brought Corrie ten Boom's story to the big screen and continues to inspire millions of people today.

Honored by Israel

For her efforts to hide Jews from arrest and deportation during the German occupation of the Netherlands, and her ongoing support of the Jewish plight, Corrie ten Boom received recognition on December 12, 1967 from *Yad Vashem Remembrance Authority* who sited her as: *"One of the righteous among the nations. In resisting Nazi persecution, Corrie acted in concert with her deeply held beliefs, her family experience, and the Dutch resistance. Her defiance led to imprisonment, internment in concentration camps, and loss of family members who died from maltreatment while in German custody."*

Going Home Finally

Corrie ten Boom was released from prison December 31, 1944, due to a "clerical error." She later opened a large home in Holland to care for many of those who had survived the camps. Corrie never married, and traveled the world sharing her story in more than 60 countries until age 83. She died at her California home on her 91st birthday, April 15, 1983. A simple grave marker in Fairhaven Memorial Park in Santa Ana, California attests to her unassuming life.

"Ten Boom the Musical" remembers the courage and faith that sustained Corrie and Betsie, and brought hope to many, in the notorious Ravensbrück concentration camp, where 96,000 women were exterminated by the Nazis.

The ten Boom "hiding place" home and watch shop, in Haarlem, (Holland) The Netherlands, now stands as a museum operated by The Corrie ten Boom House Foundation. The watch shop is still open to the public.

Dedicated to the memory of

Cornelia ten Boom

(April 15, 1892 – April 15, 1983)

And all the ten Boom family

*You are my hiding place; you will protect me from trouble
And surround me with songs of deliverance.*

Psalm 32:7

TO THE DIRECTOR

FOR YOUR PRODUCTION OF “TEN BOOM THE MUSICAL”

PLEASE NOTE

IMPORTANT SCENE DIRECTIONS ARE BUILT INTO THE SCRIPT

FOR MORE DETAILED DIRECTIONS & CHOREOGRAPHY FOR SONGS

(See additional notes TO THE DIRECTOR, following ACT 2)

For further information, please contact us.

Thanks!

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"the Perfect Love story"

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The Songs

ACT 1

Overture

100 Years Celebration	Corrie, Betsie, Nollie & Company
These Are My Riches	Casper “Papa” Ten Boom & Daughters
Papa Ticks	Peter & Company
Power to Change the World	Casper & Otto
All the Strength You Need	Corrie & Betsie
Kol Nidrei (Traditional Jewish Prayer Song)	Eusie
Resurrection	Casper & Eusie
My Hiding Place	Eusie

ACT 2

Beyond The Veil / Dream Sequence	Tribute to composer Leo “Dutch” Smit (Died at Auschwitz Camp, Germany, 1945)
When Love Comes In	Mama Ten Boom & Corrie (5)
Let the Child Believe	Nazi Lt. Rahms & Corrie
Old Dry Bones	Frieda, Corrie, Betsie & Women
Fleas	Women Of Barracks 28
Perfect Love	Corrie (21) & Casper (40s)
The Peace Song	Corrie & the Women
Imagine/Perfect Love Medley	Corrie & Giselle
Finale (Fleas, Imagine/Perfect Love)	Company

Song Descriptions

ACT 1

“100 Year Celebration” – High-spirited, energetic opening song introduces most of characters. It’s 1937 and the ten Boom family and Haarlem townspeople celebrate the 100th anniversary of the ten Boom family watch business (*Ten Boom Watches, est. 1837*).

“These Are My Riches” – Casper “Papa” ten Boom, sings to his daughters, Corrie, Betsie and Nollie about the real riches of his life. From freestyle to mid-tempo. Papa’s joyful energy should rule this song!

“Papa Ticks” – A beloved watch maker, Papa carries many watches inside his vest to measure their accuracy. Children love to put their ear to his vest, to hear the watches tick. Grandson Peter dedicates this happy, syncopated song to his grandfather.

“Power To Change The World” – Dramatic duet by Papa and a young watchmaker he hired, who turns out to be a Nazi youth with dangerous ideas for changing the world. Papa sings his heart for Otto to God; Otto is agitated, intense, promising vengeance and allegiance to Hitler.

“All the Strength You Need” – Nazis have confiscated radios all over the city. Corrie is teaching a young girls club in their home, when the soldiers come for the ten Boom’s radio. The girls become fearful and Corrie and Betsie assure them all will be well.

“Kol Nidrei” – Eusie, a Jewish cantor hiding in ten Boom home, sings part of this traditional Jewish prayer song ((c. 589-1038 AD - normally sung in synagogues on Yom Kippur). Eusie’s exuberance to show Papa how he sings scripture, begins humorous, but very touching.

“Resurrection” – Casper ten Boom (Christian) and Eusie (Jewish) musically compare the differences in their beliefs. Mostly freestyle, the song needs to be high-spirited, light-hearted, compassionate interaction. At times, Eusie is obviously frustrated and lamenting.

“My Hiding Place” – On February 28, 1944, the ten Boom’s have been arrested and taken away. The house is quiet, sealed by the Nazis. Eusie creeps cautiously downstairs from The Secret Room—he’s one of the last six people hidden there. Alone—the other 5 still hidden upstairs—he sings this haunting song, as if lamenting for all Jews. End of Act 1.

ACT 2

“Beyond the Veil” – Musical TRIBUTE - *In memory of composer Leo “Dutch” Smit, Nazi Holocaust victim, died at Auschwitz, Germany, 1945.* Performed by Ensemble Villa Musica for *Leo Smit: Chamber Music Project, Lento 5*. Producers: Werner Dabringhaus and Reimund Grimm, Musikproduktion © 2000. **[NOTE: Writers request that printed programs for the play include the dedication above]**

“When Love Comes In” – FLASHBACK. In this light-hearted, true-to-life memory, Corrie is five years old, having a tea party with an imaginary friend, when her mother comes to talk to her about love and faith.

“Let the Child Believe” – A duet sung by Corrie and Nazi Lieutenant Rahms, head of Ravensbrück concentration camp. Rahms questions Corrie about her “stubborn faith” at a vulnerable point in his own life; unsure if his family is still alive after a bombing of his home town.

“Old Dry Bones” – Upbeat song by the fearful women in Barracks 28, questioning their faith. Corrie and Betsie try to assure the women that their situation at Ravensbrück could work out like the prophet Ezekiel’s vision of God, raising them back to life.

“Fleas” – Upbeat, march tempo. The women of Barracks 28 become overwrought with the infestation of lice and fleas (like “wee little Nazis”)—tired of being sick and afraid, they throw caution to the wind and sing their complaints boldly in this raucous objection to their imprisonment.

“Perfect Love” – FLASHBACK. To when Corrie was 21 and lost the one and only romantic love of her life. This younger Corrie sings this duet with her also younger father who consoles her, that God has a better plan, a more perfect love for Corrie’s life.

“The Peace Song” – All the women stand in roll call in the freezing winter dawn. Not permitted to move under threat of death, they finally risk moving their feet in a solemn cadence as they sing this prayer for peace to endure the harsh treatment and conditions of Ravensbrück.

“Imagine / Perfect Love” medley – Dramatic, powerful duet. Corrie, who has encouraged the other women not to fear, but to have faith in God whatever happens, is now being led away, believing she’s going to her death. Giselle—a prisoner who once mocked Corrie’s faith—steps out of roll call, risking everything to call after Corrie to help her make peace with God before the Nazis end her life also. Giselle finds victory!

The Players

(Page 1 of 2 - In Order of Appearance)

ACTORS CAN PLAY MULTIPLE ROLES

CORRIE TEN BOOM (Aged—91) – Narrates story. Dutch Christian, Nazi Holocaust survivor. Wise, gracious, can be feisty; good sense of humor. NOTE: Actor should use Dutch-type accent, even if other actors do not.

CORRIE TEN BOOM (mid-40's) – Watchmaker. In Dutch resistance. Dynamic faith, unmarried. Youngest sister. **[STRONG SOLOIST]**

BETSI TEN BOOM (early 50's) - Eldest sister. Bookkeeper. Devout faith, loving. Has pernicious anemia; unmarried. **[SOLOIST]**

NOLLIE TEN BOOM (late-40's) – Middle sister. Graceful, well-groomed, married to Flip Van Woerden, mother of four.

JAN (pronounced Yon) – Flower boy (teens). A bit hyper, awkward, even clumsy.

TOWNSPEOPLE (Company).

TOWN DRUNK (Male, 30s-50's – Called "Vallen Engel" (Dutch for fallen angel) – Rough-looking **[OPTIONAL CHARACTER]**

CASPER "Papa" TEN BOOM (70-80) – Master watchmaker, widowed father of Corrie and siblings. Wise, generous, joyful; strong convictions. White hair, beard; spectacles, vest w/ watches inside. **[STRONG SOLOIST]**

TOOS – Sour-faced woman, shop clerk; loyal to Casper but dislikes most others.

CHRISTOFFELS (Male, 60-70's) – Veteran clocksmith. Proud, private, weathered.

HERMAN "PICKWICK" SLURING (Male, 50-70's) - Neighbor, businessman, head of Dutch Underground. Wealthy, friendly, generous, upbeat, heavy-set, bald, wall-eyed (like "Pickwick" in Charles Dickens story).

PETER VAN WOERDEN (Male, 14-15) – Son of Nollie & Flip. Corrie's favorite nephew. Musical (piano) prodigy. **[SOLOIST]**

JAN VOGEL (Male, 30s-60's) – Neighbor, acts friendly, but will betray the ten Boom's to the Nazis.

LITTLE GIRL (5-6 years old) – One of Caspers grandchildren.

MR. BAKKER (Male, 30s-60's) – Neighbor and friend.

ROLF VAN VLIET (Male 30s-60's) – Town Constable (good cop), Neighbor and friend. Nazis will usurp his authority.

CURT (Male, 40-50s) - Neighbor and friend. Increasingly negative and verbal about Nazi threat.

WILLEM TEN BOOM (Male, 50's) - Corrie's older brother. Ordained minister; head of Dutch Reformed program **[SOLOIST]**

CASPER TEN BOOM (Age 30's in FLASHBACK—Train scene) - (**ALSO** Age 40s in FLASHBACK—Karel Scene) **[STRONG SOLOIST]**

CORRIE TEN BOOM (age 10 in FLASHBACK—Train scene)

OTTO ALTSHULER (Male, mid-20's) – Watchmaker; also Hitler youth. Arrogant, hostile; anti-Semite. **[STRONG SOLOIST]**

NAZI #1 [Markus Altman] (Male, 20-30's) – Nazi soldier.

NAZI #2 [Hans Schmidt] (Male, 20-40's) - Nazi soldier.

COMMANDANT RUUKER (NAZI) (Male, 30-50's) - Nazi overseer of Haarlem region

KIK TEN BOOM (Male, early 20's) - Son of Willem; Corrie's nephew; loyal Hollander in Dutch resistance.

GIRLS (Two, ages 8 to 11) – Well-behaved, part of Corrie's girls club.

MEYER "EUSIE" MOSSEL (Male, 20-30) – Jewish cantor; classic Jewish looks, small round glasses, constant pipe-smoker. Impetuous, honest and very likeable [One of Jews hiding during arrest] **[STRONG SOLOIST]**

The Players

(Page 2 of 3 - In Order of Appearance)

ACTORS CAN PLAY MULTIPLE ROLES

MARIA ITALIE - (50-60's) – Jewish, asthmatic. [One of 6 Jews hiding during arrest - **OPTIONAL CHARACTER**]

HENK (Male 40's) – Jewish; a lawyer, hiding from Nazis. [One of 6 Jews hiding when ten Boom's arrested]

LEENDERT (Male 30s) - Jewish schoolteacher. [One of 6 Jews hiding during arrest - **OPTIONAL CHARACTER**]

LIEUTENANT RAHMS (40-50's) – Sheveningen. Loyal Nazi, but seeks deeper answers. **[STRONG SOLOIST]**

MR. VAN ELLEN (20's) – Townsperson; enlisted by Nazis against his will.

MRS. VAN ELLEN (20's) – Townsperson; left with child when Nazis take her husband.

MALE PRISON GUARD (30-40's)

FEMALE GUARD 1 (MARTA SCHRENK) (40-50s) – The Snake's sidekick... harsh, pitiless]

FEMALE GUARD 2 – Hardened Nazi.

TWO ADD'L FEMALE PRISON GUARDS (30-40's)

GISELLE (30-40's) – Cynical unbeliever. Trustee prisone;; works infirmary; procures goods **[SOLOIST]**

CORRIE TEN BOOM (Age 5, in **FLASHBACK**)

CORNELIA "MAMA" TEN BOOM – (Mid-20s in **FLASHBACK**, Gracious, loving mother. **[SOLOIST]**

MATRON (40-50) "The Snake" - Pseudonym: GERTA **BOESE** (German for "evil"). Ruthless, often brutal.

FRIEDA (30-50s) – Jewish. Very demonstrative; agitated; cynical emotions can be humorous at times.

MRS. FLOOR (20-30s) – Fearful, distraught, unstable. Jewish. Lost new born baby in prison.

FRAU MIKES (30-40s) – Hardened by life. Taught women to play cards. **[OPTIONAL CHARACTER]**

ANNA (20's) – Jewish girl; defensive; now pregnant (baby's father turned out to be a Nazi and turned her in).

MRS. WEILMAKER (40-50's) Catholic woman from The Hague; arrested for helping Jewish neighbor.

MRS. MAURER (30-50) – German; had believed Hitler, until arrested for renting a flat to a Jew in Frankfurt.

CORRIE TEN BOOM (Age 21 in **FLASHBACK**). Lost her first love, Karel, to another girl. **[SOLOIST]**

CASPER TEN BOOM (40s in KAREL SCENE Flashback – 30s in TRAIN SCENE earlier) **[SOLOIST]**

KAREL (In **FLASHBACK**. Male, age 26) The only romantic love of Corrie's life... he married Greta.

GRETA (age 20-25 in **FLASHBACK**) – Karel's new fiancé. Wealthy family, fine clothes, upper class.

EX-NAZI (Now older: 60-70's) **[OPTIONAL CHARACTER]**

VARIOUS DANCERS (for 100 Year Celebration, Act 2 Dream Sequence, Women's barracks, etc.)

ACT 1

OVERTURE

ACT 1 – SCENE 1 – Corrie (91) Introduction

[Musical underscore begins (“perfect love” theme)] - darkened stage or closed curtain. multi-media screen(s). a single spotlight picks up an aged corrie ten boom who enters from stage left and walks (w/ cane) to downstage center to address audience. she will narrate her story throughout the play as fact—never bitterness—she’s known for her good humor]

CORRIE (91): Hello, my name is Corrie ten Boom, I was born in Haarlem, Holland, the Netherlands, in 1892. Today is my birthday... I am 91 years old!

Many years ago, I promised someone very dear to me, that I would share what you are about to see—and I am keeping that promise. I want to tell you a story... a true story about LOVE and HONOR... about WAR, and what HATE can do. But, this is also a story of FAITH... the kind of faith that brings freedom to the heart.

My father, Casper ten Boom, was a watchmaker in Holland... a simple man, who set the *example* of faith and love for his family, that would hold us like an anchor in the storm, when the day would come for us to walk into Hell itself.

My dear sister Betsie and I saw terrible atrocities that claimed many innocent lives in Nazi concentration camps. But, I learned that every experience...every person that comes into our lives... is the perfect preparation for a future that only God can see. We saw people find HOPE in the worst darkness! Betsie said, “We must tell others!” So, now... I tell YOU!

[On Corrie's last word, LIGHTS DOWN... WW2 video begins, Corrie goes to sit in arm chair set, on one side of stage. most of her monologs could be read from a large book]

MULTI-MEDIA PRESENTATION – 90 second VIDEO NEWSREEL

(Available from authors or website password download)

[VIDEO BEGINS over fast-paced music. **1942** shows in large numbers on screen over footage of swastikas, waving flags, images of war, Hitler speaking, tanks, Jewish refugees being dispersed, concentration camp pictures, store-front signs that read “NO JEWS ALLOWED.” Newspaper headlines read: *HITLER OFFERS WORLD PEACE, GERMANY PLANS NEW ORDER, GERMANY INVADES HOLLAND.* See goose-stepping gestapo soldiers march in the streets of Europe. ends with image of windmill in field of tulips.

BLACK SCREEN SHOWS... **FIVE YEARS EARLIER – 1937**

[VIDEO ENDS - LIGHTS UP ON SET – combination living room/watch shop. In the beje [bay'yuh), a tall narrow house in Haarlem, Holland, the shop displays watches, clocks, possibly a tall pendulum “grandfather” clock.

Signs on wall over the display case can show watchmakers’ names (Casper ten Boom, Corrie, Hans & Christoffels). Main sign reads: HOROLOGES—TEN BOOM WATCHES—EST. 1837. The living room / dining room part of the set is well-lit, with many flowers]

ACT 1 – SCENE 2 – Preparing for the Party

[Music bed: “100 Years Celebration” fades as dialog begins - **[FX: CLOCKS TICKING]** Corrie and Betsie in living room preparing for 100th anniversary celebration; large cake on table, a huge wrapped package w/bow (concealing 1930s floor model radio). Corrie looks out window, as Betsie inspects her new dress in a long mirror]

Corrie: Look, Betsie... it's a beautiful day for a celebration!

Betsie: Imagine, Corrie, the watch shop is 100 years old!

Corrie: Family and neighbors will be coming all day to honor our father!

Betsie: Look, here's Grandfather's watch! He'd be so proud that Father has kept the watch shop ticking all these years!

Corrie: [Chuckles] You look so grand for the party, my dear sister. I should have your grace and style! [Looks in large mirror] But, surely I do *something* for this new dress!? [Corrie's slip shows, hose sags, hair askew... curtsy's showing rolled hose over knees, makes face in the mirror]

Betsie: Corrie, you could always make me laugh!

Corrie: Now... where is Mr. Hashbaz? Hashbaz, where are you? Here kitty, kitty ...

Betsie: I think our beloved pussycat heard this place would be full of big feet today, and found for his self a HIDING place!

Corrie: In *this* little house? Where would he hide?

[ENTER NOLLIE - 2-3 of her children run ahead of her]

Nollie: Yoo-hoo! Help! [Struggles to bring in large basket]

Betsie: [Goes to help] Ooh, Nollie, what have you brought?

Corrie: [Helps lift basket onto table] I think our sister has made off with Big Ben!

Nollie: [Taking items from basket] Cups, plates... we will need them!

Corrie: Is FLIP coming?

Nollie: My husband would NOT miss this celebration!

Corrie: And where's our sweet nephew, Peter?

Nollie: He'll be here... he has a *surprise* for Papa today.

Betsie: Oh, a surprise...! You must be so proud of that boy!

Nollie: [Concerned] **I do hope Flip won't be late. Jewish refugees come to his school every day now, from Poland and Germany. Flip's trying to make room for so many of their children. Sadly, Jews are not welcome in their own homelands anymore!**

Betsie: [Positive spirit] **But, the Lord always takes care of his own, Nollie. He promised! And, WE are together for this celebration.**

Nollie: **If only Mama could be here... she *loved* occasions!**

Corrie: **Yes, it's just Papa, Betsie and me in this old house now!**

Betsie: [Teasing] **Mmm... Papa and two old spinsters!**

[FX: SHOP BELL JINGLES] ... Betsie goes to door, then backs into room as a large spray of flowers is carried in by Jan (yon), a bit clumsy delivery boy... Nollie shoo's her children upstairs to play]

Jan: **More flowers, Miss Betsie!** [Sets flowers on table, spots cake, moves to door] **Uh, back later for some of that CAKE!** [Backs into door sill, embarrassed ... Exits]

Betsie: [Smiles, shakes her head] **Later, Jan!** [Suddenly feels weak, sits down, takes deep breaths]

Corrie: **Are you alright, Betsie? You look tired.**

Betsie: [Waving it off] **A little ANEMIA will not spoil this day!**

Corrie: [Opens card in flower basket] **Look, they're from PICKWICK!**

Nollie: [Pretends to scold] **Now, Corrie, you know we don't call him "Pickwick"!**

Betsie: **Papa says we must call him by his RIGHT name... Herman Slurrrr-ring!**

Corrie: **But he looks like the Dickens... the Dickens character... PICKWICK!!** [Women laugh]

Nollie: **Well, NOT the handsomest man, but a kinder man never lived! Such wonderful friends we have here in Haarlem!**

Corrie: **I never want to leave this place. Where else could we find such JOY!**

Betsie: **And BEAUTY??** [Fluffs flowers]

Nollie: **I would miss the WINDMILLS...**

Corrie: [Turns awkwardly in place like a skater] **...and the SKATERS on frozen canals.**

Betsie: [Laughs] **Oh, I know you, Miss Corrie ten Boom... YOU would even miss the men who frequent the BARS up the street!**

Corrie: [Compassionately] **Well, God loves them too!** [Women in agreement]

[FX: A DISTANT CATHEDRAL BELL IS HEARD] – The women stop to listen]

Corrie: Listen, Betsie! The great bell of St. Bavo's! Out on Barteljorisstraat, we know EVERY face that passes by. Is that not a wonderful thing!?

[FX: CATHEDRAL BELL PEALS LOUDER] - SONG CUE: "100 Years"...

Corrie: What a day to celebrate! Just think of it... *[Corrie speaks/sings]* "One hundred years ago today, grandfather opened this shop... *[Corrie sings]* "for 100 years our family has made... memories and watches and clocks... So-o-o-o-o..."

[MUSIC SWELLS as Corrie opens door to Barteljorisstraat (street in front of shop). All cast (except Papa) enter street scene (OR ENTER DOWN AISLES OF VENUE) greeting people as they sing. Corrie and sisters join them. Note: For larger productions, scene can be dance-choreographed for all cast]

SONG: "100 Year Celebration" (Sisters & Company)

ACT 1 – SCENE 3 – Papa's Riches

[PIANO MUSIC BED: "100 Years Celebration" fades as dialog begins - LIGHTS UP on watch shop / dining room set. Betsie and Corrie bring in plates of refreshments **[FX: SHOP BELL JINGLES]**... ENTER PAPA (Casper ten Boom)... Corrie and Betsie go to Papa, excited to see him]

Corrie: Papa, you are here!

Papa: [Joyful as always] I know that!

Betsie: [Ref. to party décor] Isn't this exciting!?

Papa: [Hugs] Corrie, dear, and Betsie... and my Nollie... how lovely you all look in these new styles. And the room looks so bright and gay!

Nollie: It's a day for MEMORIES, Father!

Papa: A day for *memories*, yes! I was born in this very room, you know! [Sentimental] Your Mama should be here today... [Wipes tear, changes subject]... I see all the special watches and clocks have arrived for the occasion. A fine display!

Corrie: They are from antique dealers all over the city.

Papa: We must be very careful with these treasures, to return them with their TICKS and TOCKS still working!

Corrie: Look, Papa... flowers and cards from everyone! And this BIG package just came for you. [Looks at card] Must be signed by all of Holland! [Reads] It says: "To Haarlem's Grand Old Man, Casper ten Boom... RICH in faith and RICH in friends. With love and congratulations on your shop's 100th anniversary." [Hands card to Papa]

Papa: [Thoughtful] **RICH... Yes...!**

Betsie: **Let's open it, Papa! Maybe it's a *new* clock... something *really* special to HONOR you!**

Papa: **Better to honor the Lord just now!** [Picks up Bible, looks at his watch] **8:20 a.m.! When is everyone coming? And where is my faithful co-worker, Christoffels?**

Nollie: **Maybe he decided to DRESS UP for the occasion?**

Corrie/Betsie: **CHRISTOFFELS?** [Smiles]

Corrie: **Maybe he found a clock he could not mend?**

Papa: **No no, my girl. Christoffels is one of the finest clock men anywhere! He'll be here!**

[FX: SHOP BELL JINGLES – ENTER TOOS, sour-faced saleslady who works the counter in shop... loves papa, but generally annoyed with anyone else]

[NOTE TO DIRECTOR: Please see special directions below for TOOS & others in this scene so humor comes through—needs to keep a good pace and lots of energy]

Papa: [Upbeat greeting to Toos' sour expression] **Ahh, Toos... good morning. Thank you for coming on your day off. You look so very... uh... WELL today!**

Toos: [Scowls] **WELL...indeed!** [Thrusts out her arm (like Nazi salute), to hand Papa a vase of tall tulips]
For YOU!

[PAPA flinches, hesitates to take flowers... Toos gives awkward curtsy as one tall tulip falls over. Then perturbed at the disobedient, drooping tulip, she quickly stands it back up 2- 3 times, with increasing agitation, as if calling it to attention... others ready to die laughing]

Papa: [Cautiously takes vase] **Yes, uh, WELL! Just in time for devotions... thank you, Toos!**

Toos: [Smiles shyly at Papa; glances defensively at others] **HUMPH!!**

[Toos goes to stand near plate of chocolates. Papa opens Bible, as others step closer to listen. Toos still eyeing the chocolates. All stand for the devotional reading]

Papa: [Reading] **“NO one can serve TWO masters. Either he will hate the one and love the other... OR...”**

[Toos leans in, nearly holding her breath; hangs on Papa's words, tries hard to make sense of it... skeptical expression]

Papa: **“...OR... [Toos leans in more] ...he will be loyal to the one and despise the other!”**

[TOOS looks at others, puzzled, raises her shoulders in a long shrug. Again, distracted by the chocolates, takes a piece of fudge from plate and begins chewing with vigor... then looks for a place to wipe sticky fingers. Finding none, she licks her fingers, as others look on ready to burst with laughter... Papa's eyes still on the book... Corrie slips Toos a napkin].

[FX: SHOP BELL JINGLES] – ENTER CHRISTOFFELS

[CHRISTOFFELS is holding a large fruit basket and dressed uncharacteristically (i.e. in white shirt, colorful suspenders, red vest, pants too short, flowered knee socks etc.). NOTE: A proud man, if not a snappy dresser, but should not appear clownish. Others mildly gasp, smiling in surprise at his appearance. Papa peers over his spectacles]

Papa: **Christoffels, my dear associate. How wonderful you should join us on this...** [Eyeing Christoffel's attire, up and down; Christoffels looks proud] ... ***un-USUAL occasion!***

[Christoffels drops his fruit basket on table with a thud, startling Toos. Christoffels stands proudly, he takes Papa's hand, shaking it a bit too vigorously. Toos moves her tulips closer to Papa, comparing Christoffels' gift to hers. Toos tries again to stand the floppy tulip up straight. others trying not to laugh]

Christoffels: **Congratulations, Herr ten Boom! One hundred years... a day for MEM-ories...!**

Papa: **Yes, mem-o-ries...** [Stretches pained fingers]

[Christoffels stands next to Toos... straightens his clothes pridefully, checks to see if others are dressed as well as he. Toos looks sourly at him, then eyes basket and reaches for clump of grapes. she plops one then another in her mouth and chomps unceremoniously... Corrie and Betsie suppress laughter]

Papa: [Pretending not to notice... without looking up, clears his throat for their attention] **May we continue our devotional...** [Begins reading] **"Therefore, I say to you, do not WORRY about what you will EAT..."** [Papa pauses...]

[Toos stops chomping abruptly ... looks for place to discard grapes; leers at Christoffels, who looks vindicated. Action should be quick here]

Papa: [Resumes reading] ... **OR, what you will WEAR...**

[Papa pauses, eyes Christoffels' socks, as Christoffels is buffing one shoe on the back of his other pant leg. When Christoffels sees Papa watching him, he drops his foot and comes to attention, now trying to pull his pant legs down over his socks. Toos stares at Christoffels socks, gloating a bit]

Papa: [Resumes reading]... **"AFTER ALL"** [Toos snaps to attention]... **"Is NOT life more than FOOD and the body more than CLOTHING??** [Joyful compassion] **But, God knows we need these things!**' [Closes book] **Ah-men!**

Toos/Chris: [Relieved sighs] **Ahhhhh MEN!!**

[Papa begins to laugh, then more heartily... others join in]

Papa: **Christoffels... and Toos... will you please remove the workbench for today?**

[Christoffels picks up one end of a tall work bench, Toos grabs the other end... they start toward the watch shop door, each giving hushed, pushy instructions, interacting comically in opposing strategies]

Corrie: [Stands by large package] **Papa, now may we open your gift, before others arrive?**

Nollie: **Yes, father... just this one?**

Papa: **Alright, yes, we shall open it.** [Papa lifts large box up and off floor radio]

Corrie: Ooh... it's a new radio! Much bigger than our portable one!

Papa: I see that it is!

Betsie: The symphony will sound much better!

Nollie: [Teasing] It's a VERY extravagant gift! Such RICHES for a poor family!

Papa: [Cheerful] Again with the RICH! I have my riches right here! [Hugs daughters]

SONG: "These Are My Riches" (Papa sings to daughters)

Nollie: [EXITS upstairs, calling] Children?

ACT 1 – SCENE 4 – The Celebration

[Music bed: "100 Year Celebration" continue music under dialog **FX: SHOP BELL JINGLES** – voices, guests arrive]

Corrie: Some of our guests have arrived!

[BETSIE and CORRIE move excitedly toward door...NOLLIE fusses over food and setup. BETSIE opens door... ENTER GUESTS (including): PETER (13); LITTLE GIRL (5) holding Peter's hand; JAN VOGEL and MR. BAKKER; Constable ROLF VAN VLIET. Some carry small gifts, food or flowers. CORRIE hugs PETER. TOOS and CHRISTOFFELS return. CHRISTOFFELS proudly brushes off his suit and takes position of greeter at door. ENTER PICKWICK, looking like the fearsome Charles Dickens character. PAPA greets guests—should say their names to identify for audience (especially JAN VOGEL, who will betray ten boom's later)]

Papa: [Hugs] **Peter, my boy!** [Shakes hands/greets these, as they enter in order] **Mr. Bakker, good to see you! Constable Van Vliet.. welcome... Jan Vogel, my friend ... and Herr Sluring!**

Corrie: [Hushed aside to Betsie] **Pickwick!** [Betsie frowns good-naturedly]

Pickwick: [Thrusts hand out to Papa] **Congratulations, Casper! It is a day for...**

Papa: [Avoids another painful handshake, but joyful] ...**MEMORIES... I know, I know!**

[Papa begins talking with Pickwick, Rolf van Vliet, Jan Vogel, Mr. Bakker...Betsie serves punch]

Betsie: [Aside] **Peter, I hear you have a special SURPRISE for your grandfather!**

Peter: [Smiles and gestures, to keep his secret] **Yes, it's a SONG I wrote for him, just for today!**

Corrie: [Still hushed] **Your secret is safe with us, sweet nephew! Come, see the new radio...**

[Corrie leads Peter over to new radio... Nollie follows them]

Pickwick: [Points out the new radio to Jan Vogel] **See, Jan Vogel... a new radio!**

Jan Vogel: [Eyes the radio, says to Corrie] **I see... a very *fine* gift indeed!**

Mr. Bakker: [To Papa] **Best wishes, ten Boom!** [Pulls out his pocket watch] **By the way, my wife brought home my watch and said you would not let her pay for the repairs!**

Papa: **I should pay YOU for the privilege of working on so fine a watch!**

Little girl: [Tugs on Papa's coat] **Opa... Opa... Grandfahder?** [Impatient.. tugs harder] **GRAN-FAH-DER!**
[Finally gets Papa's attention] **Are you REALLY 100 years old?**

[All laugh...Papa picks up the child, kisses her cheek, hands her to Nollie, who takes the child to get some cake. scattered conversation and happy activity... men begin to discuss politics. Women are preoccupied but also listening, whisper among themselves about men's concerns]

Mr. Bakker: **Better *enjoy* this gathering while we can! That man in Germany is talking of things that could lead to WAR!**

Rolf van Vliet: [Trying to calm situation] **He promises to UNITE the people, and bring CHANGE to Holland!**

Jan Vogel: **Yes, he says we will all PROSPER again, and there will be ORDER...**

Pickwick: **Hitler says MANY things, Jan Vogel ... but, Jews are already being rounded up and taken to... who knows where!**

[Jan Vogel mingles and listens mostly... others are now paying more attention to conversations]

Mr. Bakker: **Yes, our Jewish neighbors are hiding for fear of their lives.**

Curt: [Angry] **It's true. Everyone knows it!**

[Peter listens intently... becoming concerned, as guests become more and more agitated]

Toos: **My sister in Berlin took in a Jewish orphan whose parents simply vanished!**

Curt: **Your sister should get RID of that child.. or she might ALSO vanish. She risks MUCH for the sake of one Jewish orphan. She could lose her LIFE!**

[Guests and others cease talking... eyes on Papa, known for his charity to orphans]

Papa: [Calmly] **To lose my life for such a child would be a great HONOR for my family!**

[Peter, distressed by the talk, goes to stand by his grandfather. Awkwardly interrupts, hoping to change subject]

Peter: **Grandfather... I have a SURPRISE for you. I have written a SONG for your day!**

Papa: [Smiles, pats Peter fondly] **A song for me, Peter?**

[FX: SHOP BELL JINGLES - ENTER WILLEM and son, KIK. Peter, put on hold, follows Papa to greet his Uncle Willem]

Willem: [Calls from door] **Father!**

Papa: [Handshakes, hugs] **Willem, my son! ...and Kik, how are you, my boy?**

Kik: **I am well, Grandfather!** [Goes to get punch and cake]

Peter: [Growing impatient, interrupts] **NOW are you ready for my song, Grandfather?**

Papa: **One moment, Peter!**

Willem: **Father, I wanted to bring a new friend to meet you, Herr Gutlieber, who just arrived this morning.**

[PETER listens and waits... others look toward door for Gutlieber]

Papa: **Where is he?**

Willem: **He was embarrassed to come, Father. Some young men in Munich stopped him on the street and set FIRE to his beard, because he is Jewish!**

[All eyes look to Papa, waiting for his response—he's matter-of-fact, gentle, **not** preachy]

Papa: [Remaining calm; quotes Psalm 37:20] **The Bible says, “The wicked will perish and ALSO vanish away into smoke!”**

[Some relish the thought; but tension mounts; conversation more heated. Various reactions from guests: appalled, angry grumbles, questioning looks, some just want to get on with party... Peter is becoming unsettled and moves closer to his grandfather, as if to protect him]

Curt: [Incensed, says loudly] **Who are those young men? Hoodlums, hooligans, I say!**

Mr. Bakker: **The police will catch up with them, Curt... you'll see!**

Pickwick: [Trying to calm matters] **Yes, Germany is a civilized country!**

[Guests are concerned, talking among themselves about what's happening in Europe]

Kik: **But, many young men are now wearing the emblem of this new idealism—a swastika!**

Papa: **Young people are always curious about a new philosophy!**

Kik: **My friend Hans has joined them, Grandfather. He says there will soon be a law making it a crime to sing our National Anthem!**

Willem: [Again tries calm] **Surely, this will not last! Now, let us just enjoy this celebration...**

Peter: [Shaken by the conversation, Peter stands with Papa...feisty interruption]
I would NEVER let them forbid me to sing *our Anthem*... I would FIGHT them!

[Mild laughter from some of the guests. Willem ruffles Peter's hair. Peter frowns]

Papa: [Affectionately] **No, no, my boy... we must not be too quick to draw the sword. The best weapon, is prayer!**

Curt: [Frustrated, blurts out] **Even a CHILD knows we must take action against such enemies in our midst! Should we just close our eyes to what's happening around us?**

Papa: [Calmly quotes Proverbs 16:7] **The Bible says...** [Pauses... all eyes on him] **"When a man's ways please the Lord, even his enemies will be at peace with him."**

Mr. Bakker: [Agitated... louder] **How much PEACE will we have if this new order takes away our freedom?**

[All conversation stops... All eyes turned toward Mr. Bakker, As Papa sits down with a small child on his lap, looking stressed. Mr. Bakker sees all the worried looks]

Mr. Bakker: [Regrets remarks] **Please forgive me, my dear friend. This is YOUR day!**

Pickwick: **Yes, friends... are we here to battle among ourselves or to celebrate? This is to be a JOYOUS occasion...** [Dips a cup in large punch bowl and holds cup high... others turn their attention to him, but party has lost its high spirits] **...This is a day to honor our friend, Casper ten Boom, and this watch business that has served our city for 100 years!**

[Gradually, guests hold cups in air...more positive looks]

Pickwick: **A toast to our friend, Casper ten Boom! [Toasts] One who not only makes the finest watches and repairs in all Holland....**

Mr. Bakker: **...but is also known to "forget" the bill!**

[Guests laugh... Papa, still seated with child in his lap...people begin to lighten up]

Willem: [Toasts] **To a father, loved by his children... who never let anyone go in want... and treats EVERY person with honor!**

Pickwick: [Holds his punch glass higher] **To a man as kind and generous... as MYSELF! [All laugh] To Haarlem's Grand Old Man! May you have 100 more years of prosperity and life, my friend!**

[Cups clink... Jan Vogel acts cordial, but doesn't drink with others. "Here-Here"s and congratulations from others]

Small child: [Sits on Papa's knee... ear against Papa's vest, listening to watches tick... gets excited] **Opa... Opa... Grandfather... I can hear you TICK!** [Guests laugh]

Peter: **That reminds me, Grandfather... are you ready for my song now?**

Papa: **Yes, Peter, I am ready!**

[Peter sings... others join in]

SONG: “Papa Ticks” (Peter & Company)

[LIGHTS DIM TO BLACKOUT]

ACT 1 – SCENE 5 – Corrie (91) Narrates

[Music bed: “Papa Ticks” (chorus) plays under Corrie’s dialog]

Corrie (91): It was a day for memories, indeed! Many came that day to honor our Papa. Looking back, I believe it was meant to be, that Mama should not live to suffer what would happen to Papa, beyond his special day. In 1937, what was happening in Germany, so close by, was on everyone’s mind. How could we know then, that terror and heaven was just around the corner? Even for our beloved Papa... Haarlem’s “Grand Old Man”...

I remember when I was a young girl, Papa would take me on the train to Amsterdam to the National Observatory. There he would get the correct time to set all his clocks and watches by. I learned many important lessons on that train!

[LIGHTS DOWN on Corrie (91) set]

ACT 1 – SCENE 6 – FLASHBACK: Train Scene

[FLASHBACK – **FX: TRAIN WHISTLE IS HEARD** - Papa (30s), Corrie (10), seated in train car]

Corrie (10): Are we almost there, Papa?

Papa (30s): Pretty soon, Corrie! [Pats Corrie’s hand and goes back to his newspaper]

Corrie (10): Papa, what is it like to die?

Papa (30s): When we go to Amsterdam, when do I give you your train ticket?

Corrie (10): Just before we get on.

Papa (30s): God does the same! When it’s time for you to go, He gives you all the strength you need.

[IMPORTANT: THE ABOVE 4 LINES OF DIALOG SHOULD BE RECORDED (with reverb) BY ACTORS PORTRAYING THESE ROLES... THE RECORDING WILL BE HEARD AS A MEMORY BY CORRIE AT THE END OF THE PLAY, WHEN SHE IS LED AWAY BY A NAZI GUARD, THINKING SHE IS TO DIE]

Corrie (10): [Ponders, goes back to her book; then big bored sigh] **Are we there yet, Papa?**

Papa (30s): [Laughs a bit] **Again, you ask! What are you reading, Corrie?**

Corrie (10): **A poem. But, HERE'S a word I don't understand, Papa...** [She points to the word, Papa looks eyes widen seeing curse word] **SEE? ...it says...** [Papa reaches over and closes the book; Corrie looks confused]

Papa (30s): [Abruptly stands to gather his things as the train jolts to a stop] **We're here, Corrie!** [Sits his large case on floor in front of Corrie] **Will you carry my case off the train?**

Corrie (10): [Struggles unsuccessfully to lift case] **But, what does that word MEAN, Papa?** [Finally gives up] **Oooh... it's too heavy, Papa!** [Case thuds on floor]

Papa (30s): **Yes, TOO HEAVY! And I would be a poor father to expect a little girl to carry such a load. It's the same way with knowledge, Corrie! Some knowledge is TOO HEAVY for children. When you're older, you can bear it. For now, you must trust ME to carry it FOR you.**

[FX: TRAIN SOUNDS & WHISTLE] - SCENE FADES...LIGHTS UP ON AGED CORRIE SET]

ACT 1 – SCENE 7 – Corrie (91) Narrates

[MUSIC BED: "POWER TO CHANGE" - Music plays under Corrie dialog]

Corrie (91): **Papa was so wise... I learned there would be answers to all my questions, in time. So, I was content to leave those answers in my father's keeping. I knew I could trust Papa, because HE trusted the One who created time.**

Later, I worked beside him in the watch shop.

**Do you know... I was the first woman in Holland to become a licensed watchmaker?
Oh dear, does that sound prideful! Well, it's true!**

One day, Papa hired a young man named OTTO. Watches, he knew... but, people, not so much! He was like many who came to Holland in those days, who would change our lives forever.

[LIGHTS DOWN on Corrie (91) set]

ACT 1 – SCENE 8 – Otto in the Watch Shop

[Lights come up on watch shop. Papa and Corrie are working. ENTER CHRISTOFFELS, keeping one side of his face away from audience, he goes to his work bench]

Corrie: Father, I'm concerned about that young man you hired.

Papa: Otto?

Corrie: Always talking about the Hitler Youth... how he hates our ways.

Papa: He's young, Corrie, and far from home.

Corrie: The lady who rents to Otto found a knife under his pillow, when cleaning his room.

Papa: The boy is probably just frightened, here alone in a strange country. Maybe the knife is for his protection!

Corrie: He should be with us each morning for devotions!

Papa: I pray he will WANT to join us!

Corrie: Otto says when you read the scriptures... you're reading from the Jews book of LIES.

Papa: He has been taught wrong, Corrie. Maybe by watching us, that we are truthful people, he will realize his mistake.

[FX: SHOP BELL JINGLES] ENTER OTTO ... Looks coldly at the others... mild contempt]

Papa: [Kindly] You are late today, Otto!

Otto: [Arrogantly] I am here!

Papa: Maybe you will come EARLY tomorrow, while we are still reading?

[FX: SHOP BELL JINGLES] ENTER WILLEM ...Hurriedly removing his hat and coat]

Corrie: In here, Willem.

Otto: [Ignoring Willem] In the New Order we are not required to read such drivel.

[Others glance at one another]

Papa: [Thoughtful] I see! Drivel.

Otto: [Blurts out] The Bible is for OLD... men...! [Realizes he's talking to an older man, but, sets his jaw, to stand by his remark]

[Christoffels glances toward Papa and Otto and goes back to his work. Willem starts to comment, but Papa gestures that he should not]

Papa: [Cautiously, controlled] **You are a good watchmaker, Otto... but you could learn some wisdom from older people.**

[Otto starts to answer... but now Willem interrupts]

Willem: **Papa, we must talk! I just spoke with our neighbor, Mrs. Rinker. She has seen Otto harassing Christoffels many days on his way to work.** [Walks over to Christoffels and turns his head to reveal a large scrape on other side of his face]. **Look! THIS is what comes of having your face ground into the bricks in the alley.**

[Corrie gasps lightly; goes to get cloth for Christoffels]

Papa: **Is this true, Otto?** [Otto says nothing, but stands firm] **Christoffels?**

Christoffels: [No malice; doesn't want trouble] **Otto will be old one day... he will learn!**

Otto: **We learn IMPORTANT things from our leader. New ways! You will see...**

Willem: **Yes, we see! This harassment is deliberate! The "old" have no value to the State here.** [Otto stands quiet, filled with resentment]. **They're also harder to train in their "new ways" of thinking. Hitler is systematically teaching disrespect for older people.**

[Otto pretends to ignore them... begins putting his things together to leave]

Papa: **But, I am older than Christoffels.**

Willem: **You are also his boss! It is those they consider WEAK that they plan to eliminate.**

Otto: [Angry outburst] **UNNECESSARY people should not be allowed to keep others from progressing!** [The others are incredulous]

Papa: **Surely, Otto, you can not believe these things!? Have you no compassion? God loves you, Otto...but others He loves also.**

Otto: [Otto's face is stone...mocking] **"GAWD" is what FOOLS dream up to make themselves think they have POWER over their lives! Our FUHRER is god enough for me! THERE is power to change the world! The weak have no place in it!**

Papa: [Restrains anger] **I will pray for you, Otto... but now you must leave this place!**

Otto: [Walks to door, turns back to them, look of contempt...Clicks heels; gives Nazi salute] **Heil Hitler!**

[FX: SHOP BELL JINGLES, DOOR SLAMS] - OTTO EXITS into alley, moves to downstage right]

Corrie: **How could he be so CALLOUS?**

Willem: **Otto is blind! He believes in this Hitler as his god!**

Papa: [Sadly] **If only Otto could know the One WE believe!**

[ALL except Papa FREEZE in place. Papa crosses to downstage Left (pin spot), facing front. Rest of stage is darkened]

SONG: “Power to Change the World” (Papa & Otto)
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[Papa sings first verse like a prayer for Otto. Otto, out in the cold, is furious, pacing in spotlight—sings his part with passion, vowing vengeance... <u>Song needs power and conviction.</u>]

[LIGHT FADES TO BLACK]

ACT 1 – SCENE 9 – Hitler on Radio / War Comes

[Lights up on dining room. It's another day; women in different dresses. Betsie is trying to tune in some music on radio as Corrie removes tea settings from the table. **[FX: HITLER ON RADIO]** Hitler is heard yelling on the radio]

Corrie: **Oh, Betsie... why would people listen to a man who screams at them?**

Betsie: **Many hungry people in Germany now!**

Corrie: **But, people need HOPE, not this Hitler... he will starve their souls!**

Betsie: [Turns radio volume down] **Corrie, two more Jews came to the house today seeking refuge.**

Corrie: **What did you do with them?**

Betsie: **What could I do? They have no ration cards. I fed them... they are upstairs.**

Corrie: **I will call Willem! He will know what to do.**

Betsie: [Tries to tune in other station. HITLER VOICE LOUDER] **Hitler seems to be on every station.**

Corrie: **We must help the Jews to be safe from him. What can this screamer have against them?**

Betsie: [Betsie tunes in another voice] **Listen, Corrie, it's our Prime Minister...**

[PAPA quietly enters the room, as the women listen to the radio]

PRIME MINISTER: [RADIO VOICE – Line can be Pre-Recorded or delivered from off-stage by one of Actors]
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“My countrymen... you need not fear... we shall not be attacked by any of the countries fighting in this war. They have promised this! We must all...” [Papa abruptly turns radio off—women look up in surprise]

Papa: The Prime Minister is wrong to give people false hope. Queen Wilhelmina has already left the country. There **WILL** be **WAR**! Germany will attack us, and we **SHALL** be beaten. But, God will **NOT** be beaten! I am sorry for anyone who does not know to trust Him now. Goodnight, my dears.

[Corrie and Betsie look at each other, stunned, as Papa walks upstairs in silence. They watch him go]

Corrie: Betsie, what if Papa is right? What if...

Betsie: We know, with God there are no IF's, Corrie!

[Suddenly, **[FX: AERIAL BOMBS DROP-EXPLOSION]** is heard, then **[FX: AIR RADE SIREN]**. Both women are startled and hold onto each other]

Betsie: [Sadly] **WAR** has come to Holland, Corrie!

Corrie: [Anxious] Betsie, I had a terrible dream last night! It was so real. I saw a **WAGON** pulled by four black horses come to our house. I was sitting **IN** the wagon ...and father was there... and **YOU**, Betsie. We could not get out of the wagon. A terrible thing! We didn't want to go. [Wondering to herself] Was it a vision?

Betsie: If God gave this to you to see... it's already in his hands! We must pray!

[SCENE FADES]

ACT 1 – SCENE 10 – Corrie (91) Narrates

[MUSIC BED: "Power to Change The World" (background under dialog to fade)]

Corrie (91): **EVERYTHING** changed that night! Five days the bombs fell around us... as weeks passed I saw that wagon many times, just like my dream. Jewish neighbors being taken away in it. Papa said, "It's the **NAZIS** I pity now, Corrie... for they have dared to touch the Apple of God's Eye!"

One day we heard terrible noises coming from a shop across the way, and I saw Mr. Weil, the owner, standing in the street, while soldiers carried goods out of his shop. Sister Nollie and I ran out to bring Mr. Weil to our house, before they could take him also. He was so frightened. [MUSIC FADES]

[Lighter note] That night our nephew **KIK** came to smuggle Mr. Weil out of the country. I asked **KIK** later, where he had taken him. Kik said, if I was going to be part of the **UNDERGROUND**, I must learn not to ask questions. **UNDERGROUND**... me?

Oh, I prayed so hard! The Bible tells us that God owns the cattle on a thousand hills. So I said to Him, "Lord, if you want me to help these Jewish people, you will have to sell some cows!"

[LIGHTS DOWN on Corrie (91) Set]

ACT 1 – SCENE 11 – Nazis confiscate Radios

[Papa, Betsie and Willem are in the watch shop. **A NAZI BULLHORN HEARD IN STREETS...** "All citizens must surrender their radios"... (REPEAT) - ENTER CORRIE taking off coat and hat]

Corrie: **There are trucks coming down the street... German soldiers are everywhere!**
[Quickly throws table scarf over the floor radio, sets flowers or lamp on it]

Willem: **Even our own police are afraid of them.**

[Shop door opens abruptly; **FX: SHOP BELL JINGLES** — ENTER NAZI #1 [Markus Altman] and NAZI #2 (Hans Schmidt), then Constable Rolf Van Vliet, followed by Capt. Ruuker]

Nazi #1: [Authoritative] **We have come for your radio.**

Corrie: [To Rolf] **Constable van Vliet, what right do they have to take our private things?** [Rolf looks helpless, Nazis have usurped his authority]

Ruuker: [Pushes past Rolf] **I am Captain Ruuker, and I will decide what is PRIVATE!**

Rolf van Vliet: [Apologetic] **It is the new law!**

Ruuker: [Impatient, says to Papa] **Your RADIO... where do you keep it?**

[NAZI #1 steps forward to look around...Papa steps carefully in front of him... Papa does not fear the Nazis, but remains his calm, respectful and wise self]

Papa: **It's in the kitchen.**

[Corrie snaps her head toward Papa, eyes wide. Is Papa obeying Nazis? Papa pats Corrie's arm affectionately, as if to say "wait"...she relaxes her stance]

Betsie: [Quickly] **I'll get it, sister.** [Hurries out of room]

Ruuker: **Good! Then we ALL understand who is in charge here!**

Papa: [Innocently] **Yes, of course, Captain! And He** [Eyes upward] **says we must obey the law.**

[Ruuker looks up... shakes head (God again). Betsie returns - Corrie looks up in surprise as Betsie has brought the portable radio. NAZI #2 grabs the radio]

Ruuker: **We will go now!** [Then hesitates] **One moment! Is this your only radio?**

[Betsie looks trapped...she never thinks to lie]

Corrie: [Stubbornly blurts out] **It is!**

[Ruuker clicks his heels and exits, followed by NAZI #1 **[FX: SHOP BELL JINGLES]**.... Rolf Van Vliet looks at ten boom's, then looks away, ashamed; exits also. **[FX: SHOP BELL JINGLES]** Betsie looks at Corrie questioningly. Corrie maintains composure. NAZI #2 eyes them suspiciously; places radio under his arm; turns to go, THEN TURNS BACK]

Nazi #2: Heil Hitler! [Clicks heels, EXITS **[FX: SHOP BELL JINGLES]** → **[FX: TRUCK LEAVING]**]

Papa: Never have I known YOU to lie, my Corrie!

Corrie: I surprise myself, Papa. But, how do we deal with such evil?

Papa: We will ask ourselves that many times, before this is over.

Betsie: Well, we still have the GOOD radio!

Willem: We will NEED it. We can no longer trust newspapers.

[FX: SHOP BELL JINGLES] – Kik enters with urgent news]

Kik: Our Jewish neighbors are being lined up on the street and made to wear yellow patches with a Star of David, so the Nazis can know who is Jewish.

[Papa begins putting on coat and hat to go out]

Corrie: Where are you going, Papa?

Papa: If my friends are to proclaim their Jewishness... then I will go and stand with them.

Willem: But, YOU are not a Jew, Father!

Papa: Their God is MY God, too! [Papa exits...scene goes to black]

Girl (1): [Fearful] Aunt Corrie, why are they taking the radios?

Corrie: To keep people from hearing the truth, child.

Girl (2): Will we not have our girls club anymore?

Betsie: Surely this will be over soon. [Helps Corrie with girls' coats]

Girl (2): I'm afraid, Aunt Corrie!

[GIRL 1 (older of two) Takes GIRL 2's hand... girls stand between Corrie and Betsie]

SONG: "All the Strength You Need" (Corrie & Betsie)

[SONG ENDS. Corrie hugs the children goodbye. ALL—EXCEPT Corrie, Willem & Betsie—EXIT also]

ACT 1 – SCENE 12 – The Secret Room

Corrie: Willem, KIK took me to meet the Underground last night... PICKWICK is one of the leaders! [Then, naively] And, you know, everyone there was named “SMIT!”

Willem: [Matter-of-fact] Of course! It’s the only name USED in the Underground!

Corrie: They said our hiding Jews is too dangerous now... said we must build a SECRET ROOM here... a HIDING PLACE for them!

Betsie: Yes, a Mr. Smit is upstairs right now, with Pickwick... looking for a place to build it.

Corrie: We have three more Jews here. Willem, can you find them places to stay in the country?

Willem: Not without ration cards!

Betsie: But, Jews are not issued ration cards. They must eat!

Corrie: So, where do we get ration cards for them?

Willem: [Light-hearted] Uh... steal them?

Corrie: Willem! You, a minister? Well, then... could you STEAL, uh...GET them for us?

Willem: No, Corrie, I’m being watched! The less connection with me, the better!

Corrie: [Feisty] Then GOD will be my connection! I need 100 ration cards. If faith can move a mountain... this little mole hill should be a SNAP for Him! [Tries to snap her fingers; gives up]

[Willem chuckles at Corrie’s feistiness... as Pickwick comes down stairs]

Pickwick: Mr. Smit has inspected the house. He says the perfect hiding place is off of your room, Corrie, at the top of the house. He will supervise construction of a brick wall that will shorten your room by three feet. Eight people will be able to hide where NO one will find them. But, may I ask... why are you taking such a risk?

Betsie: The Lord tells us to open the door to anyone in need!

Corrie/Betsie: [Look at each other and shrug matter-of-factly] We LISTEN to Him!

[Willem gives admiring chuckles at two sisters—gives Pickwick a LONG shrug. Pickwick shrugs also]

Pickwick: In a few days, people will come to deliver building materials—in clock cases, flower baskets, milk bottles, many ways—at all hours. When the room is finished, you will be instructed, how to use it, and then you must practice hiding your guests on a moment’s notice. But, you must be very careful! [Exits]

ACT 1 – SCENE 13 – Corrie (91) Narrates

[MUSIC BED: “Fleas” (background under Corrie dialog - ACTORS ARE FROZEN IN PLACE)

Corrie (91): [DESCRIBES ACTIONS OF BETSIE, PAPA, AND SOME JEWS, AS THEY ACT OUT BEHIND HER]:

And practice, we did! Construction of the secret room was done with such precision. When it was ready, we practiced many times a day, to be sure our guests could hide quickly, should Nazis burst in unexpected. [ACTION: Betsie walks toward fireplace, ready to press alarm button] Betsie would wait until our guests least suspected, then she would hit the alarm button... and whoosh, people flying in all directions! [ACTION: Jews grab things and race upstairs, while others straighten table to look like Jews had not been there... Papa is seated at table, reading a paper, smoking his cigar]

Of course, we had to hide any evidence that they had been there—clothes, dishes, food—even the smells. Papa’s cigar took care of that! [ACTION: Papa goes to stairs and calls the Jews back. They settle at table, and Betsie goes near button again] We practiced over and over. Betsie would hit the button again [ACTION: Betsie presses FX: BUZZER], and each time our guests would grab everything [ACTION: Jews retreat hastily again], race up the stairs and dive under the secret panel to hide... until all was quiet.

[OPTIONAL FOR SCENE 13: NO ACTION BY CHARACTERS... CORRIE (91) SIMPLY NARRATES FROM CHAIR]

[LIGHTS DOWN on Corrie (91) set]

ACT 1 – SCENE 14 – Meet Eusie

[LIGHTS UP on dining room...Corrie, Willem, Betsie, Papa, Henk, and a new guest (Eusie) talking, preparing to eat]

Corrie: We should introduce our new houseguest... **Professor Mossel** [He nods greeting]

Willem: Too Jewish! He needs another name. He reminds me of a **MONK** I read about, named **Eusebius** [Pronounced u-see-bee-us]

Eusie: Me?... A cantor?... a **MONK**? [With humor...tries out the name] Hmm. **Eusebius Mossel**? Ahh, **Eusebius GENTILE Mossel**! [All laugh at that]

Betsie: No, we must change **BOTH** names!

Corrie: How about... **SMIT**? [Joking]

Papa: [Shakes head, naively] **So many Smit’s these days!?** [Others laugh]

Corrie: **Eusebius Smit**! That will do.

Betsie: But, we will call you “**EUSIE**”!

Henk: [Shakes hands with Eusie] **I am HENK...** [Joking] **I'm a good lawyer, in case you should have trouble with the authorities?** [Worried looks, but others laugh with him]

Willem: **Others are resting upstairs... you will meet them later, Eusie.**

Henk: **We eat in shifts here. JOP, an electrician, installed the warning system... you'll meet THAT, too!** [Others nod, laugh]

Willem: **One of our guests is Leendert, a school teacher... and our friend Mary Italie...**

Henk: **Mary WHEEZES a LOT!**

Eusie: **Asthma?**

Corrie: **Yes, some thought Mary's condition would put them in danger...**

Henk: [A bit defensive] **...but, we took a VOTE...Mary is one of us! She STAYS!**

Eusie: **Seems no one else wants us... I also vote Mary stays!**

Betsie: **Good, then we will eat!** [BETSIE leaves room briefly, then re-enters with platter of food] **We can be thankful for this!**

Papa: **Let us pray...**

[Standing or sitting, all heads bow]

Papa: **Thank you, Lord, for your provision. Protect us tonight from evil. Ah-men!**

Others: **Ah-men!**

Eusie: **WHAT is this wonderful smell?**

Betsie: **Food is hard to come by, Eusie. It is potatoes and, uh... PORK sausage!**

Eusie: [Abruptly pushes back from table] **But, I have always eaten KOSHER...**

Willem: [Grabs spoon, reaches into bowl, plops a large portion onto Eusie's plate] **Bon appetite!**

Eusie: **Of course, there's a provision for this in the Talmud!?** [Spears piece of meat with fork, bites hungrily, rolls eyes in pure pleasure] **And I'm going to find it... right after we eat!**

[Laughter...as everyone begins to eat]

Papa: **How long have you been a cantor, Professor...uh...Smit?**

Eusie: **Eusie...please! My father was a cantor. I was singing scripture as a small boy.**

Papa: **I would ENJOY hearing you sing sometime, Eusie...**

SONG: “Kol Nidrei” (Eusie)

[ACTION: An over-exuberant EUSIE stands abruptly...chair slides back startling others. Gulps his food down so he can show Papa how he sings... drops his napkin...embarrassed, picks it up, dabs his mouth and begins to sing...restrained at first, then with more passion, until he's way too loud, and Corrie interrupts his singing]

Corrie: Eusie, you will be heard all over Holland! You must be careful, or put us all in danger!

Eusie: Forgive me... I will sing more hushed....

[Eusie nervously clears his throat and resumes singing...Eyes Corrie, then seems lost in song... passionate, dramatic. He sings to a more restrained finish. Others show emotions and “clap” wildly... hands not really touching, so Nazis won't hear]

[Just as Eusie sits to take another mouthful, Betsie presses **[FX: BUZZER ALARM]**. Jews gather their items and scramble upstairs. Eusie is on his feet, looking confused. Willem helps others upstairs. Corrie follows, making sure everything is straightened behind them. Betsie hides Henk's plate and takes food through a door into the kitchen.

PAPA and EUSIE are left alone]

Eusie: [Asks Papa] **What is that? What do I do?**

Papa: [Chuckling] **You will learn tomorrow. This is only a practice run!**

Eusie: **Practice?** [Still shaken, Eusie slowly sits down]

Papa: **To get into the hiding place... the Secret Room, upstairs.**

Corrie: [Heard from upstairs] **Forty-seven seconds!**

Papa: [Satisfied] **That is the fastest time YET!**

Eusie: [Not meaning to be rude] **You are a Christian, ten Boom. So, why do you risk your life to bring MY people into your home? Are you a bleeding heart? Maybe you think you will get to heaven by hiding us Jews?**

Papa: **Surely, no one can earn their way into heaven, Eusie! I have only trusted God to provide the way... and I believe He has. It is an HONOR to do what I can to keep you and anyone ELSE from being murdered by this darkness that has invaded our lives.**

Eusie: **Hmm... I have long wondered, ten Boom...**

Papa: **Caspar, please!**

Eusie: **May I ask... uh, Caspar... what makes you so confident that your “Jesus” was the Promised One my people have waited for so long?**

Papa: **Are we able to discuss this age-old argument openly?**

Eusie: **Yes, what have we got to lose... who knows if we shall be alive tomorrow! Let us be CANDID with one another!**

SONG: "Resurrection" (Papa & Eusie)

This important duet gives Papa (a Christian) and Eusie (a Jew) a chance to explain their individual philosophy and faith in the same God. Mostly freestyle, but verses should be sung at a dynamic, energetic pace... Very animated, at times poignant, but generally, light-hearted.

NOTE: When Eusie says the line: **"No, no, no... so tell me... how could one man's death satisfy the sins of all the world, unless He was..."** [Frustrated, he looks up for help from above... being a Jew, he might not say the name "GOD!?"...but rather, gesture upward awkwardly]

[Eusie continues singing with Papa. Often facing each other, or pacing as they deliver their individual lines. On the last line, sung together (5-6 feet apart)... each faces front, eyes up. Song ends. They move together, shake hands; showing their mutual respect and affection]

[LIGHTS FADE OUT]

ACT 1 – SCENE 15 – Kik, Corrie & Nazi Street Arrest

[Street scene (or in front of curtain). KIK, dressed as woman with head scarf, drives his bicycle across stage, from Stage Right. Corrie's on her way home, from Stage Left. Meeting Center Stage, Kik stops his bicycle to talk with Aunt Corrie]

Kik: Tante Corrie? It's me, your nephew...KIK!

Corrie: Kik!? But, why are you riding a bicycle, dressed like a WOMAN?

Kik: [Looks around to see if anyone is watching] **They have taken most young men to factories in Germany. I have work to do HERE. Be CAREFUL, Tante Corrie!**

Corrie: **You ALSO, my dear nephew!** [Kik rides bike off Stage Left]

[Corrie watches him with worried look, then turns to continue on her way Stage Right... meets up with Captain Ruuker, coming toward her from Stage Right, followed by two Nazis]

Ruuker: **One moment, Miss ten Boom. I am Commandant Ruuker.**

Corrie: [Polite, can't show fear] **I remember... RADIOS!**

Ruuker: **I've been meaning to talk with you. I've heard of your work with...uh, young women?**
[Looks in direction Kik went] **What do you teach these girls, Miss ten Boom?**

Corrie: **Music... Reading. That God is concerned for each of them.**

Ruuker: **And you believe this!**

Corrie: [Cautious, but bold] **I believe He is ESPECIALLY concerned for YOU, Commandant!**

Ruuker: I see! I suggest you be careful what you teach, Miss ten Boom.

Corrie: Good day, Commandant!

[Corrie turns to go...looks relieved, hurries off Stage Right, as a YOUNG COUPLE ENTERS from Stage Left. The woman is carrying an infant in a blanket... seeing the Nazis, they quicken their steps to get by them]

Ruuker: [To young couple] **Your names?**

Mr. Van Ellen: [Cautiously] **Van Ellen. We were just going home.** [Anxious to go on their way]

[Captain Ruuker signals the other Nazis to take the young man... Ruuker Exits, Stage Left]

Nazi #1: One moment... you will come with us!

Mr. Van Ellen: [Fearful] **Please, I must take my wife and child home....**

Nazi #1: [Grabbing Mr. Van E's coat] **NEIN! You are needed in Germany. Come! SCHNELL!**

[Mr. Van Ellen struggles some to pull away, Mrs. Van Ellen is very afraid... both Nazis grab Mr. Van Ellen]

Mr. Van Ellen: [Pleads] **But, WE are not Jewish... please, let us go!**

Nazi #2: [Pushing Mr. Van Ellen... Mrs. Van Ellen starts to cry] **You will come NOW!**

[Mrs. Van Ellen reaches for her husband, but Nazi #2 pushes her back, until she and baby fall to ground; baby cries. **[FX: BABY CRYING]** Mr. Van Ellen struggles to get to them, but Nazi #1 hits and pulls him away Stage Left]

Mrs. Van Ellen: [Running after them] **Please...he has done nothing wrong. Please!**

[LIGHTS FADE]

ACT 1 – SCENE 16 – The Betrayal

[MUSIC BED: “Power To Change The World” fades after dialog established - LIGHTS UP ON DINING ROOM SET... It's now February 28, 1944. PAPA, BETSIE, CORRIE, NOLLIE, WILLEM, PETER, EUSIE and HENK (also Leendert, Mary Italie and two underground men, if enough cast) are discussing situation, thinking they will be arrested soon. ALL BUT EUSIE and HENK (in hiding) will be arrested, along with late-arriving KIK and PICKWICK by the end of Act 1.

Corrie is very sick with influenza

HISTORIC NOTE: There were SIX hiding in the secret room when Nazis raided the ten Boom home... Eusie, Henk, Leendert, Mary Italie, and two Underground men. Nazis were unable to find the Secret Room—the SIX were able to escape after a few days. Total of 35 people were arrested in the actual raid.

Willem: The news is not good... one of your house guests, JOP, was arrested tonight. He **WILL** be made to talk. We must be very careful now. **PLEASE** go to bed, Corrie, before **ALL** of us have influenza.

[Corrie starts upstairs as a knock is heard at side door...ALL FREEZE and listen]

Betsie: [Looks thru curtain] **It is our neighbor, Jan [Yon] Vogel. Wait, I'll see what he wants!**

[Eusie and Henk quietly collect their things, and quickly head upstairs]

Betsie: **Herr Vogel?** [Betsie speaks through closed door]

Vogel or voice: [Faking desperation] **Miss ten Boom. I am sorry to bother you, but I need your help for my wife. She is Jewish, and I need 600 Guilders to get her to freedom, or she will be taken to prison. Can you help? Maybe you could HIDE her here?**

Betsie: [Turns to look at others...suspicious...says to Vogel] **I... don't know what I can do now.** [Corrie shakes her head and gestures, 'no'] **Uh...you must come back later.** [Betsie listens at door] **Heir Vogel? Heir Vogel?**

[No response from Vogel, Betsie returns to dining room. others stay upstairs]

Betsie: **Something is not right! How do we handle this?**

Corrie: [Carrying handkerchief; very ill] **God will show us. I must go up and lie down now.**
[Corrie goes upstairs]

ACT 1 – SCENE 17 – Ten Boom's Arrested

[Another knock at the door...fear grips them all... Eusie and others have gone upstairs to hide. Papa, Willem, Peter and Nollie straighten and hide things. Betsie goes to the door]

Vogel or voice: **I've come back for your answer!**

Betsie: **Herr Vogel, I have not had time to...**

Ruuker: [Door slams open; Vogel is gone. **[FX: SHOP BELL JINGLES]** Says to Betsie] **Where are you hiding the Jews?**

Betsie: **I... do not know what to say....** [A hard slap... Betsie moans].

Ruuker: [Pushing her by the back of her neck] **Come with me!**

[Scuffling....Gestapo Captain Ruuker, Nazi #1 and Nazi #2 enter dining room. Ruuker pushes Betsie ahead of him. She goes to Papa for comfort. Willem and Nollie stand by Peter, protectively]

Ruuker: [Gestures to Nazi #1] **SEARCH UPSTAIRS!** [Nazi #1 and #2 run upstairs, Ruuker, to ten Booms] **Identify yourselves. Who ARE you, old man?**

Papa: [Calmly, hospitably] **Why we met before, Commandant! I am Casper ten Boom...this is my family. We were just finishing our meal...**

Ruuker: [Orders] **Put your identification cards on the table... ALL of you.**

[They all put their ID cards on table as Ruuker watches them suspiciously...looking under plates and elsewhere for any signs that Jews have been there. Overhead, Nazis heard thumping walls... others look nervous, Betsie prays, Nollie holds onto Peter. Corrie is watchful, fears they will find secret room]

Nazi #2: [Roughly brings Corrie downstairs... others react cautiously] **She's the only one I found upstairs. Seems to be sick!** [Goes back upstairs]

[CORRIE sits at table, sick... puts on her glasses]

Ruuker: **Well, Miss ten Boom. Your identification.**

[Corrie, weak and shaky, takes small purse from her pocket, hands card to Ruuker. He snatches it from her, causing some paper money to fall onto floor. Ruuker picks up money, pockets it, looks at her ID...slams fist on table, startling others]

Ruuker: **Where are you hiding the Jews?**

Corrie: [Slowly takes off her glasses] **I cannot tell you anything...**

Willem: [Moves toward Corrie] **Can't you see she is sick?**

Ruuker: [Ignores Willem, yells at Corrie] **Where is the secret room?** [Doesn't wait for an answer, slaps Corrie or grabs her arm]...others recoil. Betsie close to Papa. Peter is angry to tears. Willem cautions Peter. Ruuker slaps Corrie again

Corrie: **God, help me...**

Ruuker: [Mocking] **Your gawd will not help you!** [Raises his hand to slap her again. Sees Papa's lack of fear. Ruuker relents, drops his hand]

[Corrie goes to Betsie and Nollie. Nazi #2 comes downstairs, has found coins, etc. Lays them on table. Papa, near the Bible, runs his hand over it, as a subtle message to family to be strong]

Nazi #1: [Comes downstairs with handful of ration cards... throws them on table] **I found all these ration cards upstairs.** [Goes back upstairs]

Ruuker: [Picks up cards... to Papa] **Explain why you have all these ration cards.**

Papa: [Bold, but calm] **There comes a time when we must choose between man and God!**

Ruuker: **You're not a Jew, ten Boom... but in hiding them, you could ALSO be sent to Prison!**

Papa: [Resolute] **I am too old for prison, Captain. But, if that happened I would be honored.**

Nazi #1: [Comes quickly downstairs with Nazi #2 behind him] **We cannot find others. There is nowhere for them to hide up there!**

Ruuker: [Frustrated, stares toward ceiling...paces, then yells] **Take them OUT!**

[Nazi #2 pushes Corrie and others toward door; they quickly grab coats and hats...Willem hands Papa's coat and hat to him. As Papa puts on his coat he calmly begins to recite, as if talking to himself (from Psalm 91), but loud enough for those hidden to hear]

Papa: **"He that dwells in the Secret Place abides under the shadow of the Almighty"...**

[Nazi #1 angrily goes to hit Papa, but Ruuker stops Nazi #1 ...making a shushing gesture, while he looks and listens above, waiting for Jews to make a sound...but all is quiet upstairs... Ruuker continues to listen]

Papa: [Puts on hat, continues quote] **"God is my refuge..."** [Now elevates his voice...parting shot at Nazis]
"Surely, He will deliver thee from this noisome pestilence!"

Ruuker: [Yells, turns Papa around] **ENOUGH!**

Nazi #1: **You might as well let the OLD man die here at home!**

Ruuker: **NO! He's the worst of them.** [Walks to bottom of stairs... looks up...speaks loudly, for anyone hiding to hear] **Since the Jews will not come OUT... they can STAY here until they starve to DEATH!**

[FX: SHOP BELL JINGLES – KIK AND PICKWICK ENTER SIDE DOOR]

Kik: [Calling as he enters] **Tante Corrie, I have brought Herr Slurring to discuss...**

[Willem shakes his head, gestures to warn them not to come in... Nazi #2 stops Willem]

Ruuker: [Pulls door open] **Discuss WHAT?** [To Nazis #1 and 2] **Arrest these also, and anyone else who comes near here!**

[Nazis #1 and 2 push all of them out the door... Ruuker takes one last look at room, looks toward ceiling still listening to hear sounds, then EXITS, closing door behind him. Voices are heard outside]

Ruuker: [Yells from outside] ... **SEAL THE HOUSE!**

[FX: TRUCK LEAVING OUTSIDE – THE LIVING/DINING ROOM IS EMPTY NOW, DIMLY LIT... ALL IS QUIET]

In the silence, **[FX: BEATING HEART & TICKING CLOCKS BLEND]** — then overlapping voices of those hiding in the secret room are heard in a rush of desperate pleas... voices can be pre-recorded, using venue's actors. **Note:** The (Jesus) voice needs to be authoritative, unique from others, some reverb... but should **NOT** sound other-worldly

Henk: Hide us, Lord
Leendert: Why must we suffer?
Eusie: Give us strength
VOICE: *Seek Me with all your heart...* (Jer. 29:13)
Mary: [wheezing] Help us...
VOICE: *Do not be afraid* (John 14:27)
Eusie: Protect us from trouble...
VOICE: *Peace...BE STILL!* (Mark 4:39)

[SOUND OF BEATING HEART / CLOCKS STOPS ABRUPTLY, AS IF TIME ITSELF HAS STOOD STILL]

[Eusie alone creeps cautiously down the stairs, lighting is dim in dining room]

SONG: “My Hiding Place” (Eusie, in pin light)

[As song ends, 3-4 haunting **FX: CHIMES** are heard... can use live, deep synth chimes]

[LIGHTS FADE TO BLACK]

INTERMISSION

ACT 2

ACT 2 – SCENE 1 – Corrie’s Dream

CD MUSIC: TRIBUTE TO LEO “DUTCH” SMIT (USE AS ACT 2 OVERTURE OR CHOREOGRAPH DANCE)

Choreographed dream sequence, featuring an instrumental tribute to composer Leo “Dutch” Smit — *Lento track 5*, composed by Leo Smit, victim of the holocaust at Austwisch, Germany, 1945. Music performed by Ensemble Villa Musica for *Leo Smit: Chamber Music* project, produced by Werner Dabringhaus and Reimund Grimm, Musikproduktion, © 2000.

[OPTIONAL: CAN PLAY LONG VERSION OF LEO SMIT RECORDING AS OVERTURE ONLY]

CHOREOGRAPHY:

Dancers in white and earth-tone costumes are playing/dancing innocently like children, carrying **outsized tulips** in various colors. A **large windmill** is seen in the distance... a breeze is blowing a gauzy sea-blue veil upstage. PAPA (wearing an out-sized pocket watch/chain) and MAMA TEN BOOM enter arm-in-arm, as dancers frolic around them. Enter BETSIE and CORRIE. Mama begins to pull away from Papa, as a tall Shepherd-like figure dressed in white reaches through the veil to her. She moves as if weak and delicate. Papa reaches for her, calling her back. She looks back at Papa with love and disappears through the **veil**. Papa now sad. Stage colors become more shadowy and dark (moss green and teal hues). The Shepherd figure comes through the veil and moves around Papa who stands, head bowed, while Betsie and Corrie cling to one another.

Papa has been standing center stage while the Shepherd stands behind him, His hands lightly on Papa's shoulders. Betsie and Corrie move to either side of Papa, also carrying **large timepieces**. Children in white party clothes come into the scene to dance Ring-around-the-rosy-style with Betsie and Corrie.

Suddenly, a dark, EVIL figure enters wearing black and dark green. Other darkly-clad dancers carrying large blood red swastikas, swirl around all of them as EVIL encourages their folly. The dark dancers hold the swastikas over the ten Boom's heads. The windmill is gone now. Papa stands strong, looking lovingly at his daughters and up toward the light. The dark dancers move around Papa...his hands reach compassionately for them (as if calling them to the light)...they begin to carry their swastikas like heavy burdens, darting just out of reach. The EVIL figure lurks in shadows now, steering clear of the Shepherd who beckons Papa toward the veil. EVIL figure sends the dark dancers to discourage Betsie and Corrie. Just as Papa is about to disappear through the veil, they see and run toward him, but Papa disappears.

Stricken with sadness, Betsie and Corrie cling to each other for a moment in the dance; slowly twirling in grief. The dark ones taunt them. But Betsie and Corrie begin reaching out to the dark dancers who hold their ears, shake their heads and look away. Betsie reaches with compassion, while Corrie reaches somewhat desperately at first—as if pleading with them to repent. Betsie faints at some point, and Corrie runs to her. But the dark ones have gathered around Betsie's body on the floor, shielding her from Corrie's reach. The dancers never really touch one another. The dark ones move in and out as if afraid or unable to touch Betsie, but not allowing Corrie in. Then the Shepherd bids Betsie to rise to her feet as he moves toward the veil. Betsie rises with a peaceful countenance. The dark ones part. Corrie moves sadly toward Betsie, watching her go through the veil as Betsie waves a joyful, tearful goodbye.

Corrie, left alone, backs toward center stage. The dark dancers begin pushing the swastikas at her; circling them over her head. She turns slowly in sorrow, and goes to her knees. She opens the small Book, on a chain around her neck, and the dark ones and swastikas fall away as a heavenly light surrounds Corrie—she holds the Book out to them. One-by-one, a few of the dark ones release their swastikas to the other dark ones, as their dark gauzy clothing is peeled away to reveal white gowns underneath, as they fall to their knees in the same heavenly light. The rest of the dark ones can't stand the light and move away, cowering as if in some pain, out of its reach. They exit. The white dancers rise and circle Corrie with love; they wave their goodbyes as they reach toward her and then disappear through the veil. Corrie is left alone turning in place, reaches toward the veil... then toward the light.

[SCENE GOES DARK - LIGHTS UP ON PRISON YARD... large red flag with Nazi swastika in background. prison walls. Corrie, seated on bench center stage, sleeps fitfully on Papa's shoulder. Betsie and Nollie pray silently. Pickwick, Willem, Kik and Peter stand nearby; somber mood]

ACT 2 – SCENE 2 – Ten Boom's in Prison



Nazi Lieut. Uniform



The real Lt. Rahms

Corrie: [Fitful, dreaming] **Father, help me be strong. Help me! HELP...!** [Wakes with a start] **Oh... Papa, I was dreaming!**

Papa: **You are so ill, my Corrie. I have been praying for your strength.**

[Betsie feels Corrie's forehead for fever; shakes her head 'yes' to Papa]

Corrie: [Clings to Papa] **In my dream, you were all gone from me. What will happen to us?**

[Papa pats Corrie's arm, shaking his head, as forceful male Nazi GUARD ENTERS, Stage Right]

[ENTER Lieutenant Rahms and two Nazi Guards (1 male, 1 female), stage right]

Male Guard: [Herds ten Boom's back toward a wall] **Line up, ALL of you!**

Lt. Rahms: **Welcome to Scheveningen!** [pronounce: Shev-in-ing'-gun] **I am Lieutenant Rahms. You will answer to me while you are here. The rules are simple... you obey, or you will cease to exist!**

Male Guard: **Alle nasen gegen mauer!** [pronounce: ah-la-noss-in-geg'-in-mar] **Alle nasen gegen mauer! Every nose to the wall... SCHNELL!!**

[All prisoners are alert, uncertain, they turn cautiously to the wall. MALE GUARD does a quick frisking of men. FEMALE GUARD quickly frisks women. Corrie is dazed from fever. Papa is becoming weak, mops brow with handkerchief]

Lt. Rahms: [To Papa] **YOU... Old man!**

[Guards stand aside... Lt. Rahms spins Papa around (Papa's face toward audience). Rahm's pulls Papa's head up. Papa looks at Rahm's with compassion. Rahms, suddenly unnerved, takes hand off Papa] **You might as well go home. I'll take your word you won't cause any more trouble.**

Papa: [Controlled, resolute] **You HAVE my word, Lieutenant, that if I go home today, tomorrow I will again open my door to anyone in need, who knocks!**

Lt. Rahms: [Frustrated] **Go then, with the others!** [Signals male guard to take the men toward Stage Right. Rahm's says to female guard] **Take the women away!**

Corrie: [Turns, anxious to tell Papa] **I love you, Papa...**

Betsie: [Calls out to men] **Lord be with you all!**

Papa: [Calls back to women] **Remember, whatever happens, heaven awaits!**

Lt. Rahms: [Furious] **AWAY with them! SCHNELL!**

[Male guard herds Papa and other men off Stage Right. Lt. Rahms follows them offstage. Female guard pushes women ahead of her, and EXITS Stage Left. LIGHTS DOWN]

ACT 2 – SCENE 3 – Corrie's Cell

[FX: CELL DOOR SLAMS – MUSIC BED: “My Hiding Place” - LIGHTS UP ON CELL. Corrie, still very ill, with chills. She sits alone on a cot (no blanket or pillow). A latrine bucket sits nearby. MUSIC WILL FADE when Giselle enters]

Corrie: [Prays desperately] **Oh, Lord, I am so sick, and I'm frightened in this place! Help me to forgive them. Please protect Papa and the others.**

Giselle: [Trustee prisoner, she ENTERS cell carrying another bucket] **Well... you are new today! Talking to yourself already? That's smarter than talking to others in here!**

Corrie: [Coughs] **Who are you?**

Giselle: [Guarded] **Two years I am here. They let me work in the infirmary. But, if you have money, I can get you whatever you need. Aspirins... Cigarettes... News from the outside?**

[Corrie's too sick to respond... Giselle sits new bucket down, and rudely lifts the old latrine bucket up into Corrie's face... Corrie recoils... nearly getting sick]

Giselle: **Don't get used to this hospitality. These buckets are not emptied often!** [Turns to leave]

Corrie: [Not wanting to be left alone] **Wait... my name is**

Giselle: **I know who you are... [Mocking] MISS ten Boom!! I make it my business to know!**

Corrie: **I need to know where they have taken my family. My father is old and... Can you get me a Bible?**

Giselle: [Snickers, sarcastic] **A Bible? In here you learn to have faith in your WITS, not in some God who did not prevent you from being here! The only thing that will get you through this, Miss ten Boom... is HATE!** [Turns again to leave]

Corrie: **NO... hate is a WORSE prison than this. Lord, help me not to hate!**

Giselle: You will see! You might as well forget your, uh... GAWD! He cannot help you where you are going. [Angry and fearful herself, she lashes out at Corrie] **Soon they will take us all to Ravensbrück. Do you know what that is, Miss ten Boom?**

Corrie: [Still fuzzy-headed from flu] **Ravensbrück?... No.**

Giselle: [Impatient] **It's where the Nazis take women to be killed!** [Turns to leave... then hesitates]

[Stunned, Corrie sits down... pulls her clothes tightly around her... Giselle softens a bit; but guarded]

Giselle: **By the way, my name is Giselle. I will see what I can learn about your family.** [Then harder] **Of course, it will cost you!** [Exits with old bucket, **FX: CELL DOOR SLAMS**]

Corrie: Lord, I will NOT forget you ... how else could I get through this?

[SCENE FADES]

ACT 2 – SCENE 4 – Corrie (91) Narrates

[MUSIC BED: "When Love Comes In". Corrie (91) is found reading some birthday cards]

Corrie (91): Did I tell you today is my 91st birthday? Oh, our family loved celebrating birthdays and other special days. Those were HAPPY memories...!

I lived all my life with those who practiced faith and LOVE... nothing of HATE.

You know, people often came to our home just to feel happy. We learned that JOY runs deeper than despair.

But, those months in prison, I was so sick and weak, and joy was hard to find. It was a terrible place!

I would search my mind for ALL the happy memories of my life.

There was one very special day I will never forget... with my Mother. I was only five years old. That was the day when I met my dearest Friend!

[SET GOES DARK]

ACT 2 – SCENE 5 – Flashback: Tea Party

[LIGHTS UP. Corrie, age 5, is playing with a large doll at a small table with two child-sized chairs, under a tree. A tea service is set out for two. A small flower basket completes the scene. Standing up, facing Stage Right next to table, little Corrie knocks on a make-believe door]

Corrie (5): **Knock, knock, knock ...Miss Flanders? Cas-pa-rina and I have come to make a visit.**
[She puts doll in one of the chairs, and turns back to knock on the make-believe door again... acts disappointed that “Miss Flanders” does not answer]

Mama: [Heard from offstage Left] **“Corrimon, Corrimon... Corrie, it’s time to come home.”** [Corrie turns to see Mama enter from Stage Left] **Corrie, what are you doing?** [Mama walks toward table and Corrie.. picks up doll and sits in doll’s chair on Stage Right side of table]

Corrie (5): **I’m playing house, Mama! We were going to have tea with our friend, Miss Flanders...**
[Comes around table and sits down in other chair, takes the doll from Mama]

Mama: [Goes along with the game] **Ohh... Miss Flanders!**

Corrie (5): **Yes, I knocked on her door, but she did not answer yet.**

Mama: **Corrie... did you know there is someone knocking at the door of your heart right now?**

Corrie (5): **Are YOU playing the game with me, Mama?** [Straightens dolls hair and dress]

Mama: **No, Corrie, this is not a game! I’ve seen how much LOVE you have for people. You were so kind to that sad man on our street, the other day... the one so full of DRINK!**

Corrie (5): [A bit indignant] **People were laughing at him, Mama!**

Mama: [Compassion] **I know, Corrie. Do you know the Lord loves that man, too?**

Corrie (5): [Matter-of-fact] **HE loves EVERYBODY!**

Mama: **Yes. But, it’s not enough that God loves US... we must love Him BACK... with all our heart, all our soul, and all our mind. He can give us the power to love Him like that, when we invite Him to live in our hearts, Corrie. He WANTS to live there, you know!**

SONG: “When Love Comes In” (Mama & Corrie (5))

Mama: **Would you like God to live in your heart, Corrie?**

Corrie (5): **Yes, Mama.**

Mama: **Then we will pray.**

Corrie (5): **Mama, can we pray for that man on our street, too?**

Mama: **Yes, my Corrie!** [Holding hands to pray...Corrie shuts her eyes very tight]
Lord, we pray for that man who is our neighbor, that he will know your love and grace.
And I lift up my Corrie to you as she answers your knock, that she will trust you always
now. Amen!

Little Corrie: [Emphatic] **Ahhh-men!**

Mama: **COME, Corrimon... it's time to go home!** [SCENE FADES]

IMPORTANT: MAMA'S LINE ABOVE (Calling Corrie 'home') MUST BE HEARD CLEARLY BY AUDIENCE, AS IT WILL BE HEARD AGAIN AS A MEMORY (Act 2, Scene 24) BEFORE FINALE. CAN BE PRE-RECORDED BY VENUE ACTOR.

ACT 2 – SCENE 6 – Corrie (91) Narrates

[MUSIC BED: “All The Strength You Need” – plays under monolog]

Corrie (91): **From that day on, I always knew I was not alone! Another letter came to Scheveningen prison that summer, from my nephew, Kik... it had a secret message under the postage stamp that read: “*All the watches are safe?*” Oh, I was so happy! It meant all those hiding in the SECRET ROOM had escaped to SAFETY.**

My sister Nollie had been released after our arrest, and she sent me the small Bible I had used in the Underground. It had a CHAIN so I could wear it around my neck inside my clothes.

When I was alone, I could read, and I was no longer captive of the hatred of others, or the fear of what they could do to me.

I was a prisoner, and yet... I was free!

[LIGHTS DOWN on Corrie (91) Set]

ACT 2 – SCENE 7 – Corrie's Cell

[LIGHTS UP IN CELL...IMPORTANT BUSINESS: Corrie (45) sitting on cot, head in hands, praying. Giselle enters cell with bucket, looks warily at ceiling, as if God might be watching and judging her. Then she shakes her head and sits bucket down. Corrie looks up at her]

Giselle: I have news of your family... uh, they've all been released!

Corrie: [Rising, eager to hear] **My sister Betsie? And my father?**

Giselle: I ... don't know ... just the others!

Corrie: [Clasps her hands, excited] **Oh, thank you, Lord, for this good news!**

Giselle: [Frustrated] **Thank ME!! It was I who brought you this "good news" ... ME, Giselle!**

Corrie: **Yes, Giselle, thank you, my friend. BLESS you!**

Giselle: [Annoyed] **Save your blessings! The only thing I live for now is to get the SWINE who betrayed me to this place. And your news will cost you seventy-five guilders. But, you can pay me later! By the way... this letter came for you.**

[Giselle hands Corrie a letter from her pocket...Corrie notices it's been opened (*Giselle's read it*). Corrie takes the letter, opens the loose flap a couple times, and looks at Giselle, who looks away embarrassed she's been caught]

Corrie: [Sees return address on envelope...excited] **It's from my sister Nollie!**

Giselle: [Impatient] **Well... open it!** [Pretending not to care, walks toward door, then looks back at Corrie, sadly...EXITS CELL]

Corrie: [Corrie opens letter... begins to read] **"Dear Corrie, I was released the same day we were arrested... I pray for you and Betsie every day. Willem, Peter and Pickwick were released later, but Willem is still very sick. Corrie, I have news that is very hard to tell you... Just 10 days after his arrest, father.."** [Corrie stops reading] **Oh, Lord... "Father died"** [Holds letter to her chest] **...Oh, Papa...** [Starts to cry]

[ENTER Female Guard]

Fem. Guard: [Harshly] **You will come with me!**

Corrie: [Sadly] **Please...** [Holding letter out to guard] **My father has died.**

Fem. Guard: **Your father?** [Grabs Corrie's arm] **Come OUT... Lieutenant Rahms will see you!**

[Corrie seems frozen, still clutching letter, arm extended].

Fem. Guard: [Bats letter to floor... pushes Corrie toward door] **You will come NOW!**

ACT 2 – SCENE 8 – Corrie (91) Narrates

[MUSIC BED: “Let The Child Believe” plays under monolog... Corrie remembers but not unkindly or with sadness, just shares honestly of another life, long ago]

Corrie (91): So many times I walked down that corridor, wondering if it would be my last day on earth. Always I could hear women and children crying. Prisoners were taken at odd hours, and would not be in roll call the next morning.

Lieutenant Rahms was in charge of Scheveningen prison... he called me to his office again and again, to question me about the Dutch Underground.

I kept telling myself, these Nazis *know not what they do*. Jesus said that, you know, even forgiving people from the Cross. So, I prayed for THESE people. That made it easier to understand why I was there in that place of death. You might understand, it was easier to HATE, than to LOVE our enemies there!

ACT 2 – SCENE 9 - Lieut. Rahm's Office

[Roughly, guard leads Corrie into Rahm's office... pushes Corrie down into chair near desk; goes to stand by office door, facing Rahm's and Corrie in at-ease posture. NOTE: Rahm's will fake sympathy here; but can be menacing]

Lt. Rahms: Come in, Miss ten Boom. Sit down. [Corrie sits silently]. You look better than the last time we spoke. I have news for you. [Watches her face as he baits her] It seems your father is dead. [Pauses for effect... Corrie only stares at the floor. Rahms pushes a paper across his desk toward her... she sees, but doesn't touch it] Tell me... how can you believe in a God who allows an old man to die in prison... [Feigns sympathy] all alone? Such a pity! I don't know where they took him after that.

Corrie: [Stands up a bit shaky... she hates all Rahms stands for... says boldly] I KNOW where my father is, Lieutenant!

Lt. Rahms: [Annoyed] SIT! [Corrie sits down... Rahms pretends concern] You're shivering, Miss ten Boom. I would like to help you, but, you must tell me EVERYTHING.

Corrie: [Weary; controlling emotions] I have told you, many times, Lieutenant ... I am a watchmaker. But, that is not ALL that makes me tick!

Lt. Rahms: [Amused] Oh, I see we have not yet taken your sense of humor!

Corrie: I have also worked with BROKEN people... people who have FEELINGS. I have even been blessed to work with the feeble-minded.

Lt. Rahms: [Light laughter; mocking] Feeble-minded? If you want CONVERTS, surely one NORMAL person is worth more than all the HALFWITS in the world! We know you have been breaking the law for some time!

Corrie: I live by a **HIGHER** law, Lieutenant!

Lt. Rahms: [Growing impatient] **Miss ten Boom**, must we keep going over the same ground? What is it about this **“FAITH”** of yours, that makes you rebel even at this stage of your life?

Corrie: May I tell you the truth?

Lt. Rahms: This meeting is based on the assumption that you will **DO** me that honor!

Corrie: The truth is... **God’s viewpoint** is so different from ours, that we could not guess it unless He had given us His Book, which tells us such things.

[Lt. Rahms sighs deeply...walks around desk...says nothing. Corrie waits. Rahms seems willing to listen... he moves toward her, then gestures for Corrie to continue, as he sits on corner of his desk, arms folded]

Corrie: God **VALUES** us, Lieutenant... not for how strong or smart we are... but simply because He **MADE** us. That gives me inner peace... even here! [Then more boldly, stands up] **Who knows... in God’s eyes what you call a “half-wit” may be worth more than a watchmaker! OR a Lieutenant!**

Lt. Rahms: [Stands up abruptly, startling Corrie who plops back in her seat] **Miss.. ten.. BOOM!** [Rahms walks toward the door. Guard sees that he might want Corrie removed). But, Rahm’s turns back to Corrie. he’s weary, fighting his own despair. Corrie waits.] **Guard, wait outside!**

[GUARD GOES OUT. Rahms turns to Corrie]

I am very tired, Miss ten Boom. [Pauses, walks around table. Stares out window]. **I could not sleep last night thinking about things you have said in our meetings about that BOOK of yours. My wife and child live in Bremen. It was BOMBED last week. Every day, I wonder... are they still alive?**

Corrie: [Genuine concern] Lieutenant... there is **ONE** who has them always in His sight. Did you not believe in Him once... even when you were a **CHILD**?

[CUE SONG INTRO... Rahms walks downstage with his back to Corrie (still seated)... he sings honestly, with emotion... forgetting he’s a Nazi... remembering another time]

SONG: “Let The Child Believe” (Lt. Rahms & Corrie)

[SONG ENDS... Obviously deeply moved ... now Rahms pauses...suddenly steels himself and waves the moment away]

Lt. Rahms: No... [Then more resolute] **NO! We will NOT talk again. You are leaving this place!**

Corrie: [Her heart sinking, more for him than herself] **Ravensbrück?**

Lt. Rahms: [Angrily calls out] **GUARD!** [GUARD ENTERS] **Take this woman back to her cell!!**

[Guard grabs Corrie's arm and leads her toward door. Corrie looks back at Rahms with a sad gaze. His back to her.]

Corrie: I will pray for your family! [GUARD EXITS with Corrie]

[Rahms closes his eyes; weary... keeps his back to Corrie as she's taken away. Rahm's leans both hands on his desk, head down ... SCENE FADES]

ACT 2 – SCENE 10 – Corrie (91) Narrates

[MUSIC BED: "Let The Child Believe"]

Aged Corrie: A few days later, hundreds of us were taken on to Vucht prison, and then by train to Ravensbrück ... a concentration camp where 96,000 women would be killed!

We were herded like cattle into boxcars... pressed body to body... with so little air, if you fainted, you could not even fall down. The only thing worse, was the thought of what lay ahead for us.

Ravensbrück was a place of hard labor, where we were forced into close quarters with hundreds of other women, who waited daily hoping NOT to hear their name called. For if you were called... you knew you would not come back.

The smoke that rose from the huge ovens at the end of the prison yard told the story!

[LIGHTS DOWN ON CORRIE(91) SET]

ACT 2 – SCENE 11 – Ravensbrück Prison

[FX: TRAIN WHISTLE BLOWS – TRAIN CHUGS AWAY] – Heard beyond the prison entrance]

IMPORTANT ACTION: MATRON / FEMALE NAZI OFFICER'S (aka "The Snake") is heard offstage yelling directions at prisoners. Matron's assistant (Marta Schrenk), and another female guard, drive several frightened women prisoners into scene from Stage Left, lining them up Center Stage. Betsie finally sees Corrie at other end of line and goes to hug her. There are so many women, guards did not notice. **NOTE:** Might put small number patch on left arms of women... Corrie's actual prison number was 66730, Betsie's was 66729.

TWO FEMALE GUARDS stand by a laundry pull cart. On opposite side of stage is table heaped with thin, non-descript dresses (Actors can supply their own dress, to be worn throughout prison scenes). GUARD 1 (Marta Schrenk) has clipboard and pencil in hand

Betsie: Corrie, I thought I had lost you!

Corrie: Oh, Betsie! [Emotions high, they hug one another]

ENTER MATRON holding a riding crop, she slaps nervously, threateningly against her hand or leg at times]

Matron: [Harsh, raised voice] **WELCOME... to Ravensbrück Prison! Stand in line for inspection. I assure you, you will be well taken care of. In the meantime... take off your clothes !**

[The women gasp, fearful... pleas and protests]...

Matron: **SILENCE! You will TAKE OFF your clothes, and you will place them in the cart!** [Women go silent, fearful]

IMPORTANT ACTION: GUARD 1 (Marta Schrenk) passes by, inspecting each woman, shoving them into straighter lines. Women are horrified. Betsie, too. but she and Corrie remain calm, watchful. GUARD 2 motions to the prisoners to comply, as they're slow to begin removing clothes. GUARD 1 (Marta Schrenk) points to one prisoner, and GUARD 2 begins pulling at their clothes. Depending on how many women/actors, a few women scream or faint

Matron: [Yells almost insanely] **SILENCE! You will DO AS YOU ARE TOLD!** [Bangs 5 times on cart with riding crop, emphasizing each word... **SCHNELL!**

IMPORTANT ACTION: Women are terrified; afraid even to cry now, as remove clothes. They're left in plain, modest cotton slips, various types. Quickly moving one-by-one past cart, dropping their clothes in one side of laundry cart. they clutch any small items (jewelry, etc.) to them. If they hesitate to let go of items, GUARD 2 grabs item(s) from them and drops in a separate cart pocket as prisoners move on. GUARD 1 (Marta Schrenk) notes items on clipboard. Giselle is in front of Corrie in line. Betsie follows Corrie

Corrie: [Still undressing, removes watch, looks around] **Ravensbrück! Betsie, do you know what this place is?**

Betsie: **Yes, Corrie... it's a death camp!** [They stay close] **But, we are together again!**

Corrie: [Sadly] **Betsie, do you know about Papa?**

Betsie: **Yes, Corrie. But we know... he has just gone HOME!**

Corrie: [Then tears of joy] **Yes, Papa is with Mama again!**

[Corrie is suddenly anxious... grabs the little Bible around her neck]

Corrie: **BETSIE! My Bible... Nollie sent it to me.... how will we get it past the guards? It must not be taken!**

Betsie: **Pray that the guards will not SEE your Bible!**

IMPORTANT ACTION: **[INTENSE SCENE—SOME VENUES MAY WANT TO MODIFY DIRECTION]:** Women at front of line have left their things with guards and grabbed a thin dress (the one each actor has supplied) from a table heaped with garments. Corrie and Betsie quickly put the dresses on, like the others.... As the woman in front of Giselle reaches the table, two women (Prisoners A & B), who are still near laundry cart, begin to scream at one another... prisoner 'A' angrily pulling at 'B'... [if not enough cast, Prisoners A & B Lines can be eliminated]

Prisoner A: **Take off your things, Duchess! You're no better than the rest of us!**

Prisoner B: [Panicky, clutches some personal item to her chest] **No, please, it's all I have left!**

IMPORTANT ACTION: ENTER MATRON ... she sees what's happening; orders GUARD 2 to remove Prisoners A & B offstage Right. Beating is heard; Prisoners A & B cry out. Other prisoners watch toward stage right, mostly frozen in terror. A final scream is heard. Woman in front of Giselle faints and GUARD 1 (Marta Schrenk) pulls her aside. MEANWHILE....

Giselle: [Shrewd; grabs Corrie's arm] **Corrie, come quickly!**

IMPORTANT ACTION: As mayhem goes on behind them, Giselle quickly pulls Corrie along behind her. Betsie follows close behind Corrie. They quickly toss small items in the cart, while guards are occupied. Corrie hurries past the table, pulling the thin dress up to hide her Bible. Betsie goes to Corrie and Giselle while all attention goes to Stage Right end of line, where GUARD 2 re-enters, straightening her uniform; whispers to Matron. All women now frozen in fear

Matron: [Fierce] **Ladies... those two are no longer with us! NOW, does anyone else NOT want to cooperate?**

[All prisoners, terrified, weep or keep silent. Corrie, Betsie and Giselle look on in horror. GUARD 1 (Marta Schrenk) and GUARD 2 begin to direct the women to move faster through the line behind Corrie and others]

Betsie: [Clinging to Corrie, both stunned] **Corrie, we are in HELL!**

[SCENE FADES OUT]

ACT 2 – SCENE 12 – Barracks 28

[SET for BARRACKS 28... Venue can use three tall wooden double bunks, OR several large wooden (black, multi-use) boxes. Barracks scenes are especially effective if several women/actors are included. In successive scenes, fewer and fewer (non-speaking) women will be seen; having been taken by Nazis. AS SCENE 12 BEGINS, Corrie, Betsie, Giselle, Frieda, Mrs. Floor, Anna, Mrs. Weilmaker, Mrs. Maurer, Frau Mikes, et al... are in rumpled cotton dresses; very cold; silent; tired, scared. GUARD 1 [Marta Schrenk] enters, followed by MATRON. Open door shows large numerals 28 on outer side. MATRON slaps riding crop against door to get women's attention]

Matron: **Ladies! This is Barracks 28. Make no mistake... Ravensbrück is not a rest camp! Tomorrow you will get your work assignments. And you WILL work! Those who cannot work will go to SICK call.... AND THEY HAD BETTER BE SICK! Each day, you will get half a pound of bread and half liter of soup. Know THIS... there is only one road to freedom here... that is WORK! 4:30 is roll call. 4:30-A-M!! Now, LIGHTS OUT!**
[EXITS: guard closes door]

Frieda: [Hard, cynical—mocks Betsie and Corrie] **Well, where is your God now!?**

[All women sit or lie down. Corrie and Betsie sit together]

Betsie: **He will not forsake us, Corrie!**

Corrie: **Betsie, those young women who guard over us... so full of HATE.**

Betsie: **Well, if they can be taught to HATE, they can be taught to LOVE!**

Corrie: [Holding the Book around her neck, she reminds herself] **God will protect us...**

Frieda: [Angrily interrupts] **WORDS! Only WORDS!! They cannot save us!**

Betsie: [Reassuring] **God is close to those who trust Him.**

Frieda: [Defensive] **My name is FRIEDA. I have survived TWO such places, NO thanks to your God! I will trust NO ONE!**

Corrie: **But you HAVE survived, Frieda!** [Frieda turns her back to women] **We should ALL introduce ourselves. I am Corrie ten Boom, and this is my sister Betsie, from Holland.**

Mrs. Floor: [Frightened; in shock] **I am Mrs. Floor... I'm Jewish. My baby was born last month in Vucht prison. She lived four hours, and they threw her in a GARBAGE pail...** [Others look on... sympathy, fear]

Anna: [Pregnant, scared] **Anna is my name! But, why should we get to know each other? We have just been brought here to die!**

Betsie: **We must not think about death, Anna. God has a plan for each of our lives.**

Frieda: [Stands, gestures angrily] **A plan? Gas chambers? Ovens? And what ELSE can women do for the Nazis?** [Subtly begins to scratch]

Frau Mikes: [Tough, street-wise] **I'm Frau Mikes... Anybody for cards?** [Shows cards] **Made 'em out of tissue paper!**

Giselle: [Obviously dislikes Frau Mikes; now scratching] **Maybe they plan to kill us with lice and fleas!**

Corrie: **Don't listen to them, Anna. He DOES have a plan for you ...AND your child.**

Anna: [Defensive, pulls away] **THAT is no one's business!**

Mrs. Floor: [Muddled; scratching her head] **Do you think MY baby went to heaven?**

Betsie: [Comforting] **Yes, Mrs. Floor, I am sure of it!** [Mrs. Floor lays down, fetal position]

Mrs. Weilmaker: **I am Mrs. Weilmaker, from Frankfurt. I am Catholic... I helped a Russian girl who's Jewish husband was killed by the Nazis.**

Mrs. Maurer: [Anxious] **Mrs. Maurer is my name. I was arrested for renting a flat to a Jewish man in Frankfurt.** [Defensive] **Yes, I am German, but I did not believe this could happen. I know now... Hitler is a DEVIL!** [Looks ashamed]

Frieda: **Too late you recognized him!**

Frau Mikes: **Yeah, you give him too much power. Cards?**

Corrie: [Quickly, to avoid conflict] **Please, we must all stick together... Dutch, Russian, Polish, German... whatever we are. We must help each other, and translate what is said.**

Betsie: **God will watch over us!**

Frieda: [Very animated; big gestures] **Oh, God is WATCHING? Do you not know where we are? This is not a CHURCH... it is a PIT before the grave. To these people we are nothing but old dry BONES!**

Betsie: **Yes, but God can raise these dry bones to life. In the book of Ezekiel it says....**

Frieda: [Pacing, scratching some... Frieda's honest anger comes off humorous at times] **DRY BONES! Yes, yes, yes... I know what Ezekiel says about that!**

Corrie: **But, do you believe it?**

SONG: “Old Dry Bones” (Frieda & Women)

ACT 2 – SCENE 13 – Corrie (91) Narrates (Center Stage)

[CORRIE (91) ENTERS from Stage Left. Walks Center Stage into Work Yard scene (Giselle not in scene). One woman with wheel barrow, others with shovels, some sewing or washing clothes, etc. MATRON is silently instructing GUARD 1 (Marta Schrenk) and GUARD 2, at side of stage. **ALL ACTORS FREEZE IN PLACE, EXCEPT CORRIE (91)**]

Corrie (91): [To audience] **Many months went by, and the MATRON at the camp proved, again and again, to be a cruel woman... she made sure everyone worked HARD at Ravensbrück. For sixteen hours every day... even the very sick and OLD women were pushed beyond all human strength. Many did not survive. Betsie remained steadfast in prayer... even for the Nazis. I had to pray against my own hatred of that woman they called “The Snake!”**

[Corrie walks past frozen Matron... Exits stage left]

ACT 2 – SCENE 14 – The Work Yard

[Women no longer frozen in place, begin working... until Matron blows shrill whistle to stop. All women quickly, fearfully line up across stage, standing still, eyes forward... weak, aching, some sick...some trying hard to stand]

Matron: [Controlled...bounces riding crop in her hand... paces across line of women] **Each day you have been allowed to show how HARD you can work. But your work is inferior! Tomorrow you will work 16 hours, and there will be no hot soup until you can do what you are told. Now WORK!**

[As women (not Giselle) resume working, Matron walks to Stage Left to talk with guards; her back is to the women. Betsie (trying to shove) is too weak and begins to collapse. Corrie catches under Betsie's arms. Mrs. Weilmaker goes to help Corrie with Betsie. Other women try to look busy... fearing trouble from guards]

Frieda: [Complaining about Betsie] **If SHE doesn't do HER work, we'll have to work all the harder!**

Corrie: [Ignores Frieda. Stands Betsie on her feet] **Betsie, your health... you cannot do this!**

Betsie: [Weak.. trying to rally] **I am alright, Corrie. We must not let the guard see us.**

Corrie: [Bitterness growing] **I don't CARE what they see anymore. You need rest!**

[Corrie boldly moves toward Matron; Mrs. Weilmaker holds Betsie up. Other women restrain Corrie to avoid trouble. Matron turns around and sees them...walks quickly, pushes past Corrie to get to Betsie. Other women stand back, fearful. Matron pushes Mrs. Weilmaker away; Betsie slumps to the ground]

Matron: **GET UP!** [Hits Betsie with riding crop... Betsie tries to ward off blows, but too weak] **You want your freedom? You will continue to WORK! GET UP!** [Matron hits Betsie again, Betsie moans... now Corrie is angry, crying, tries to get to Betsie. Other women hold Corrie back again. Matron raises crop again, but stops mid-air... looks fiercely at the women] **Now back to work... ALL of you!**

[MATRON EXITS STAGE RIGHT... Corrie goes to help Betsie... other guards only ignore the women, and continue to stand at Stage Left, talking silently]

Corrie: [Angry, tears] **I HATE that woman!**

Betsie: **No, Corrie... DON'T HATE! We must PRAY for her!**

Corrie: **You think I haven't prayed? How can God ask us to love such monsters!?**

Betsie: **HE loves them, Corrie! We must love even THESE enemies. You can't protect me here, Corrie! You must not try!**

Corrie: [Lets down her defenses] **But, you're so weak, Betsie.**

[ENTER GISELLE Stage Left, past guards (they look up briefly). Giselle crosses to Betsie, looks back to see if guards are watching from Stage Left ... they're not. Giselle hands a small brown vitamin bottle to Corrie]

Giselle: **Here! I took these vitamins from the infirmary for Betsie. Don't let the SNAKE see you with them.** [Giselle walks away quickly... exits Stage Right]

Betsie: [Weak, but encouraged] **You see, Corrie... our prayer has been answered so quick!**

Corrie: **Yes, but shoveling is hard work!**

Betsie: **We must trust the Lord with this...** [Smiling weakly] **He can shovel *without* a shovel!**

Guard 2: [Returns with papers in her hand] **Take her to the Barracks!**

[Corrie and Mrs. Weilmaker start to take Betsie to Barracks...]

Guard 2: [Calls out] **Number 60178** [Woman #1 gasps] ... **and Number 58335** [Woman #2 nearly collapses from fear]. **Stand to the side. Schnell!**

[Corrie, Betsie and others look on as the two women are taken away by GUARD 2, toward Stage Right. They look at Corrie sadly. Then WOMAN #1 stops short]

Woman #1: **Pray for me. I believe what you've read to us each night.**

Betsie: **We WILL pray...**

[Guard pulls Woman #1 away... Corrie just looks on, helpless...struggling with her own faith now]

ACT 2 – SCENE 15 – Corrie (91) Narrates

[PIANO MUSIC BED: "Fleas" (slower, thoughtfully... under aged corrie monolog)]

Corrie (91): **There was no shaking Betsie's faith...always so steady. Me? For a while there, I admit I wanted to SMASH the worst of them. But, Betsie was right... We were not sent to prison to HATE, but to show GOD's love in that place... I nearly forgot that! We were there to plant seeds of HOPE, even if it meant our own lives.**

Still, I struggled to get hold of my anger toward those who committed crimes too horrible to tell you. I wondered, how could God love those Nazi men and women... even as He loved me? And yet, I know He did. He DOES!

But, you know... there was one thing I could not understand for myself... like why on earth did God make FLEAS? Now *that* was a puzzle! I thought maybe when God created His creatures, he overshot the runway, and He needed my help to correct that mistake!?

ACT 2 – SCENE 16 – Fleas in Barracks 28

[Betsie's reading from Bible; women around her, listening—or trying to ignore; giving disparaging looks, but there is nothing else to do. Some talk among themselves. All women are scratching, becoming increasingly agitated. Fleas/lice have infested the barracks and the women. Corrie's still finding it hard to pray. Betsie's faith remains solid, and she continues to encourage. But, others have come to their wits end]

Betsie: [Reading Bible aloud] **"And those were the first two plagues in Egypt. Moses, said, 'Pharoah's heart is unyielding...'"**

Frieda: [Frustrated, angry] **Stop it! I can't stand this anymore! Plagues... blood... dead frogs. It must have smelled like THIS place! I hate this place! I hate ...**

Betsie: [Stops reading; looks compassionately at Frieda] **NO, Frieda, we MUST not hate! THEY know how to hate, and look what it's done to them... what it makes them do to US. If we ALSO hate, Satan wins!**

Frieda: [Her last straw] **SATAN!!** [Waving her arms in frustration] **SATAN, SATAN, SATAN! ... Oh, just ...READ! Your fairy tales are only a little more tolerable than these FLEAS!** [Scratching until she thinks she'll cry]

[Women are all scratching and pulling at their clothes now. Even Betsie can't ignore the fleas. NOTE TO ACTORS: Be careful not to let your scratching and pacing UPSTAGE actors saying lines]

Betsie: [Tries again to read] **"Over and over, Moses said to Pharoah....'Let My people go.' But Pharoah's heart was hard. So God sent a THIRD plague on the Egyptians. [Exodus 8:16-19] ...and the dust of the land became LICE, throughout Egypt."**

Anna: [Scratching, frustrated] **We cannot escape these LICE and... FLEAS... they will drive us mad!**

IMPORTANT ACTION: Dialogue becomes more anxious, as the whole barracks is becoming up in arms, building to a frenzy. Needing release, they throw caution to the wind... sick and tired of cowering in fear... they become increasingly agitated

Mrs. Weilmaker: **Moses' plagues were meant for Egypt, but God protected His people then. Where is He NOW?** [Scratching, rubbing]

Frieda: [Pulling at her clothes] **It seems THIS plague is for US!**

Giselle: **The whole CAMP is infested!**

Mrs. Weilmaker: **I am SICK of being sad and afraid!** [Scratching...about to cry]

Anna: **Is God PUNISHING us with these little pests?**

Betsie: **NO... He's a loving God! He did not want us to suffer this? You must believe...**

Anna: [Angry] **Believe? When all around us is cruelty and death?**

Giselle: And where does it tell in that BOOK, the reason for FLEAS?

Frieda: [Gesturing wildly] They're like WEE LITTLE NAZI's... all over our bodies ... in our hair...and in places we cannot even mention!

Frau Mikes: Lice... fleas... wee little Nazis! [Scratching; near hysteria]

Women: [Giselle is joined by Frieda and a few other women chanting rhythmically from low to higher volume]
Lice... fleas... wee little Nazis. Lice... fleas... wee little Nazis...

Corrie: [Stops women] SURELY.. God made even these little mites! [All pause and watch... Corrie resumes scratching... rhetorical] ... But, what IS the reason for them?

Betsie: [Scratching] We know God does NOT make mistakes!! Shall we accept the good that He gives us, but not also adversity? [Job 2:10]

SONG: “Fleas, Fleas, Fleas” (All women)

[SONG ENDS...women collapse, crying, hysterical. **FX: AIR RAID SIREN WHINES OUTSIDE**... women run to their bunks/places; reality and fear returns, they wait, as MATRON pounds on the door, but for some reason doesn't enter]

Matron: SILENCE! You will KEEP silent in there... or all of you will be silenced PERMANENTLY!

[The women listen in silence. No one enters]

Anna: Why do they not come inside?

[Women begin whispering to one another... then they realize...]

Corrie: [Sudden, happy realization] It's the FLEAS!

Betsie: [Joyful; matter-of-fact] You see... God does NOT make mistakes!

[The others look curiously at each other....A miracle? All begin to laugh]

REPRISE SONG: “Fleas” (All women)

[“THANK YOU LORD FOR FLEAS!” BLACKOUT]

ACT 2 – SCENE 17 – Barracks 28

[LIGHTS UP. Women mostly sleep/quiet. Corrie goes to bunk and sees Anna laying down holding her stomach]

Corrie: Does your child move, Anna? [Anna looks away sadly] **Where is your child's father?**

Anna: You ask too many questions? **What do you care?**

Corrie: I DO care, Anna!

Anna: Will my baby have the same fate as Ms. Floor's child? But, maybe then it would not have to suffer this hateful place.

Corrie: Did you love this man, Anna?

Anna: [Softening...remembering] **Yes....** [Then angry] ...**but he betrayed me... everyone! He joined THEM. Do you know what it is like to love someone and... His own child will be born in this place. But, why do I tell YOU? I cannot imagine you have ever been with a man. How could you know how I feel?**

Corrie: [Not offended, but compassionate] **No, I have never... but there WAS someone I loved, Anna. A long time ago... Long time ago (echos)... Corrie remembers ... SCENE FADES**

[FLASHBACK BEGINS]

ACT 2 – SCENE 18 - Flashback: Karel

[FX: BIRDS CHIRPING] [Corrie (age 21) is anxiously waiting for Karel (age 26), the love of her life, to meet her. Sitting on a park bench reading a book, she looks up often to see if he's coming. ENTER KAREL from Stage Right. She sees him. Both their faces light up seeing one another. He goes to her, takes both her hands and pulls her to her feet in front of him. She's he'll embrace her, but he hesitates. He cares for her, but torn about a future together]

Corrie (21): Oh, Karel... I'm so happy to see you...

Karel: [Taking her arm; light-hearted] **It's a lovely Spring day, Corrie... come walk with me!?**

Corrie (21): [Heart pounding, shyly] **What will we talk about today, Karel?**

Karel: [Squeezes her arm] **The future? You know that big house we walk by each day together?**

Corrie (21): [Slight laugh] **It's... like a mansion!**

Karel: **Yes! [Smiling] Someday I want to live in such a house... and have four children.**

Corrie (21): [Excited, almost giddy] **Oh, I think SIX would be perfect!**

Karel: **No, FOUR would be just right. [They laugh] Well, anyway it's a wonderful house!**

Corrie (21): [Shyly] **Yes...** [Awkward moment]

Karel: [Suddenly turns and grabs her hands again] **Corrie... write to me while I'm away at school!**
[Almost pleading, hurried] **Write me about your family. I want to know everything... every detail about that ugly, beautiful, crumbly old house you live in... it's always happy there! Write me about your father, how he forgets to send the bills...** [Sad smile] **I must go. Promise you'll write to me, Corrie.**

Corrie (21): [Whole-heartedly] **I promise, Karel... I will write every day!**

[Karel backs away, looking lovingly, sadly at Corrie. He waves goodbye and exits Stage Right. Corrie (21) watches Karel go, then turns dreamily in place, **AS CORRIE(91) ENTERS** from Stage Left (Corrie (21) can't see (91)). Corrie (91) and Corrie (21) circle gracefully around one another, not touching. As Corrie (21) continues to daydream... **CORRIE(91) SPEAKS TO THE AUDIENCE**]:

<p>Corrie (91): I had written to Karel every day, just as I promised... at first Karel would also write to me. I dreamed of our life together when he returned. But, months went by... and no more letters came from Karel! [<u>Corrie(91) exits stage left</u>]</p>
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[PAPA ENTERS Stage Left... (doesn't see Corrie (91))... Papa walks up behind Corrie (21) who is now looking off toward Stage Right, still waiting for a letter, or Karel himself]

Papa: **No letter again, Corrie? Has Karel led you to believe in a future together? I don't want to hurt you... but I know Karel's family would never approve him marrying a poor girl.**

Corrie (21): [Tearful] **But, Papa, he asked me to write to him... and I have ...every day for months ...**

Papa: [Compassionate] **I know, Corrie... maybe he WILL write!**

[Papa turns to walk away Stage Left... stops when he hears Corrie say Karel's name... KAREL ENTERS from Stage Right. Papa waits downstage Left... listens to Karel and Corrie]

Corrie (21): [Happy tears] **Karel!**

Cor & Karel: [At same time] **It's good to see... you...** [Both happy to see the other]

Greta: [ENTERS from Stage Right] **Karel... there you are...** [Hand reaching toward Karel]

[Karel turns, lovingly takes Greta's hand... Corrie is stunned]

Karel: [Awkward. to Corrie] **I... wanted you to meet my... Corrie, this is my fiancée, Greta.**

Greta: [Expensively dressed... cordially extends a white-gloved hand to Corrie] **Hello, Corrie! I've heard much about you!**

Corrie (21): [Shock, heart breaking, takes Greta's hand, smiles bravely] **Oh... I... won't you come inside?**

Karel: [Realizing this was not a good idea] **No, we cannot stay. I... just wanted you both to meet. Well, goodbye, Corrie... have a good life...**

Corrie (21): [Pretending no pain] **And you, Karel. I am happy for you... both of you.**

[Greta gives small wave and EXITS Stage Right... Karel follows Greta, but turns and looks sadly back at Corrie; EXITS. Corrie turns away, broken hearted... Papa goes to Corrie]

Papa: **Corrie... I could not help but hear...**

Corrie (21): [Goes to him in tears, he embraces her] **Oh, Papa, I will never love again.**

Papa: [Lovingly] **LOVE is the strongest force in the world, Corrie. You can let love die in you, not wanting it to hurt you again. But, something else in you will ALSO die. PRAY, Corrie! God can give you HIS love for Karel... stronger than yours... a more PERFECT love!**

SONG: “Perfect Love” (Younger Papa & Corrie (21))
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ACT 2 – SCENE 19 – Corrie (91) Narrates

[MUSIC BED: “Perfect Love” under Corrie (91) monolog]

Corrie (91): **Telling Anna about my own lost love brought back a painful memory for me, but it also reminded me... that we must hold everything in our hands LIGHTLY... otherwise it hurts when God has to pry our fingers open.**

Because of God’s PERFECT love, our family found victory and peace in the greatest sadness and pain of our lives. And even in the darkest place, there in Ravensbrück, we found protection in ways we could not fully understand.

And, because of something so little as FLEAS, we were able to continue to find HOPE, reading from the little Book. It was the gift of FAITH that held me in those months... and especially when my sister Betsie’s health began to fail.

ACT 2 – SCENE 20 - Betsie Goes to Infirmary

[In Barracks 28, women listening to Betsie read Bible]

Betsie: [Very frail; breath labored, hands Bible to Corrie] **I am sorry, I cannot read tonight. I am so tired, Corrie.**

[Corrie takes Bible; fearful for Betsie... gives Book to Mrs. Weilmaker... even Frieda moves in close to hear reading]

Corrie: **Mrs. Weilmaker, please continue reading.**

Mrs. Weilmaker: [Reads from Matt. 5, in background] ***“Blessed are those who mourn for they will be comforted...***
[Her voice trails off, continues to whisper words]

Corrie: [To Betsie] **Save your strength, Betsie.**

Betsie: **Corrie, no matter what happens, don't stop reading to the others, to give them hope.**

Corrie: **You're going to be well, sister!**

Betsie: **I had a dream last night, Corrie. It told me that we will go all over the world one day.**

Corrie: [Tearful] **There, you see? We will BOTH be free of this place one day.**

Betsie: [Breathing labored] **Corrie... I cannot breathe, Corrie. I... Corrie...** [Coughing, gasping]

Corrie: **Betsie... hold on, Betsie... hold on...**

Anna: **We must get help!**

[Women hesitate... fear of calling guards, who might take Betsie away permanently]

Betsie: [Coughing, gasping] **Corrie...**

Corrie: [To women; desperate] **Someone call the guard! O God, help us...**

Frau Mikes: [Begins pounding on barracks door... Calls Out] **GUARD... one of the women is sick!**

Matron: [Opens door, stands barely inside with GUARD 1 and GUARD 2] **What is going on in here?**

Giselle: [Pointing to Betsie] **She needs a doctor.**

Matron: [Craning her neck to see, without stepping too far inside... doesn't want fleas] **Herr doctor is too busy for your little complaints!**

Corrie: **But, she cannot breathe! Please, we must get her to the infirmary.**

[Matron looks annoyed at Betsie ...confers with Guards about what to do, while Betsie talks weakly to Corrie, below]

Betsie: **Corrie, listen! We must tell people everywhere, that... No pit is so deep that God's LOVE is not deeper still. They will believe us, Corrie, because we were here!**

[Door opens again; Matron orders guards toward Betsie... they hesitate to touch anything ...women are sad]

Matron: [Orders guards] **Alright, take her out!** [To the women] **The rest of you, be QUIET!**

[GUARD 1 and GUARD 2 prepare to take Betsie... Giselle helps take her out. Corrie starts to follow, but Matron pushes Corrie back and goes out the door, leaving it ajar... Corrie is frozen]

Corrie: [To others] **I must go see where they take her.**

[Corrie looks out the door to see if the coast is clear, then goes out the door... SCENE FADES, LIGHTS DOWN]

[MUSICAL INTERLUDE, to denote passage of time... women should move to different positions in barracks]

ACT 2 – SCENE 21 – Barracks 28 Later

[LIGHTS COME BACK UP on Barracks 28... CORRIE ENTERS...GISELLE ENTERS behind Corrie, looking stunned. Betsie is gone. Corrie walks to her bunk, sits down, stares into space. All eyes on Corrie, afraid to hear her say Betsie is dead]

Anna: **Miss ten Boom...is Betsie...?**

Corrie: [Tearful, but exhilarated... she's just seen a miracle] **Yes, Anna! Betsie has gone home!**

Frieda: [Crying, angry] **Home? See... even your God could not stop this death!**

Corrie: **No, Frieda... He has given me a great GIFT... a miracle!**

[The women, except Frieda, look at each other, questioning]

Frieda: [Disgusted, loud] **A gift... a miracle?** [Gestures her frustration with all of it]

Ms. Weilmaker: [To Corrie] **Tell us what happened!**

Frieda: [Honest tears, fear] **Betsy DIED, that's what happened! EVERYTHING dies here!**

Ms. Weilmaker: **Please...** [To Corrie..]

[Others press in saying i.e.: "Yes, tell us"... "What happened?"... "Poor Betsie!"...]

Corrie: [Still shaken...tears and joy mixed] **I did a desperate thing...**

[MUSIC background: "All The Strength You Need"]

Corrie: **They took Betsie to the infirmary. I had to see her. The latrine window was open... the smell almost made me get sick. Bodies were lying side-by-side against the wall... eyes open and staring. I ran out, looking for Betsie. Finally, she called my name from one of the beds [Slight laugh]. She even laughed at how God had sent the FLEAS to help us. She told me... after all THIS, she wants us to start a home for women who have no place else left to go home to. She was so WEAK... But, then she told me of another vision... a camp in Germany where people who had been warped by this violence could learn to LOVE again.**

Frieda: [Incredulous] **You mean the Nazis?** [MUSIC STOPS] **She cares about them... after what they have done?**

Corrie: **Does not God also forgive US?** [The women wonder at this]

[MUSIC BED RESUMES ... Corrie continues telling what happened]...

Corrie: Betsie began to cough so hard... then I heard the guard and I hid. When I came out from hiding, Betsie's bed was empty. I did not want Betsie to be with those bodies in the Latrine. Then Giselle found me, and took me to a room where Betsie lay on a table. Oh, I was so afraid to look...but then I saw Betsie's face. [Joyful tears]

I said, "Oh, what MIRACLE is this? For there lay Betsie, as if she was only asleep. Her face was full and young. The signs of hunger and disease were gone.

[Women are stunned ... MUSIC STOPS]

THIS was the Betsie of Heaven... happy, and at peace. Even her hair was perfectly in place. Don't you see... it WAS a miracle... a GIFT! God let me see Betsie in a way that would lift my heart. I know she is beyond the suffering of this world now.

Yes, Betsie has gone HOME...with Mama and Papa... and Jesus... she is free!

[Women are silent, stunned, thoughtful]

Ms. Weilmaker: One thing about Ravensbrück... I have finally learned to pray!

[SCENE FADES]

ACT 2 – SCENE 22 - Corrie (91) - Courtyard / Roll Call

Corrie (91): [In her chair Stage Left. Women are frozen in lines across the courtyard, Corrie is Center Stage. GUARDS 1 & 2 are frozen at far left and right sides of stage... dim, pre-dawn light]

Next morning we were standing in roll call at four o'clock, just as before. We were always warned not to move a muscle or we would be shot. But, my legs cramped in the winter cold, and many others did not survive it.

We did not know the war would soon be over... we had just survived each day, hoping our names would not be called.

That last week, a meadowlark circled overhead each day... like a reminder that God was there, giving me His peace.

[Lights down on Corrie (91) set - **[FX: MEADOWLARK IS HEARD]**]

Corrie (45): I MUST move my legs or I will faint...

[Corrie begins to pad her feet in cadence...women follow suit, one-by-one, padding their feet in cadence with Corrie... all women depleted, heavy on their feet. they march in place, the women say their lines (below) one after another (overlapping, thinking aloud. Guards at attention in places]...

Mrs. Weilmaker: My feet are so cold!
Mrs. Maurer: I want to go home...
Frieda: I don't want to die...
Anna: Please help my baby...
Frau Mikes: I'm freezing...
Giselle: Lord, show me if you're real?

[MINOR CHORD PIANO CUE gives Corrie's note to sing a cappella – on that cue, the other women freeze... Corrie sings 'the Shema' (see orchestration). In some productions, The Shema could be sung by a Jewish prisoner]:

Hear O Israel, the Lord our God, the Lord is One
And you shall love the Lord, your God with all your heart
With all your soul, so shall it be
Hear O Israel, this word which He commands you
And teach your children well, to keep this word forever
When they lay down, when they rise up, so shall it be
And he will give you...peace [Downbeat of song]

[On last word (Peace), the women resume padding their feet in cadence, and begin singing on second "peace" ...]

SONG: "The Peace Song" (Corrie & Women)

[SONG ENDS ABRUPTLY... MATRON ENTERS and other Guards move in]

MATRON: [Calls out] **Number 6-6-7-3-ZERO... ten Boom, Cornelia... Step to the side!**

[The other women gasp, fear, grief. All believe Corrie is going to die. Corrie steps out of line... MATRON motions to GUARD 1 (Marta Shrenk) to lead Corrie away. MATRON EXITS Stage Right. Corrie starts to follow Shrenk downstage right... she stops half way, listening... GUARDS 1 & 2 and other women freeze in place.

RECORDED VOICES HEARD (SOME REVERB), AS CORRIE REMEMBERS... (from the Train Scene - Act 1, Scene 6)

Corrie (10): Papa, what is it like to die?
Papa: When we go to Amsterdam, when do I give you your train ticket, my Corrie?
Corrie (10): Just before we get on.
Papa: God does the same! When it's time for us to go, He gives us all the strength we need.

[MUSICAL INTRO to "Imagine" BEGINS as Giselle steps urgently downstage, toward Corrie...OTHERS STILL FROZEN. Giselle begins singing (desperate, pleading) to Corrie, "I want to know the one you believe in..." etc.]

SONG: "Imagine/Perfect Love" (Giselle & Corrie)

[AFTER CORRIE SINGS (line) "You no longer need to imagine..." she is pulled away by guard. Giselle sings her last verse as a prayer (She could go to her knees when she sings, "I want to know your love, before I die...your perfect love." Other women sing the last line harmony ("Imagine" – SEE ORCHESTRATIONS)... SCENE FADES]

ACT 2 – SCENE 23 - Corrie is Released

[LIGHTS UP.... Matron standing at gate entrance of courtyard, holding a clip board, paper & pencil. GUARD Shrenk leads Corrie in from Stage Left... Corrie stands before matron, wearing an old coat and hat, carrying a paper bag, etc. She's cold, weary]

Matron: [Pretending concern, mechanical] **Well, Miss ten Boom... your discharge papers are in order. You are being released on this date... December 31st, 1944.** [Holds clipboard out to Corrie... Corrie hesitates] **You will sign this form stating that you have been WELL at Ravensbrück, and you were treated humanely! You have been given decent clothes, a day's ration of bread, and food coupons. Sign it!** [Hands Corrie pencil, says sternly] **SIGN it!** [Corrie closes her eyes for a moment, then submits to signing the papers without protest]

Matron: [Takes back the clipboard...says coldly] **You are free to go!**

[Peace music plays as Corrie walks upstage, where two high iron gates are opened by a guard. Corrie looks back toward the audience—one more look at where Betsie died, and her life was changed forever. Corrie looks up/out, knowing smile... she EXITS... Shrenk closes the gate]

FX: IRON GATE SLAMS LOUDLY, WITH LONG ECHO... SCENE FADES]

ACT 2: SCENE 24 - Corrie (91) in her Chair

[MUSIC UNDERSCORE: "All the Strength You Need" (Will change to "Perfect Love" below)]

Corrie (91): Of course, I did NOT die in Ravensbrück prison. Due to a "clerical error," I was released just two weeks before ALL the women my age were killed there.

So... you wonder... what about Betsie's dream? ... that she and I would go all over the world one day?

When the war was over, we did indeed travel together to more than 60 countries, sharing HOPE with others. Oh, yes, Betsie's body died in Ravensbrück prison... but her stubborn faith continued to encourage my heart as I traveled and wrote about our experiences for more than forty years.

My faith was tested in that place, and I learned that...where human love often fails us, God's PERFECT love NEVER fails!

I promised Betsie that I would tell others... and now I have told YOU!

[Sighs, suddenly weaker]

Oh, did I tell you today is my birthday? I am 91 years old. Maybe you won't mind if I take a little nap!? [Peaceful smile... closes her eyes] We did it, Betsie!

[Her head nods... her hand falls lightly from arm of chair. Corrie's gone home]

THE FOLLOWING (GREY) SECTION IS OPTIONAL:

Ex-Nazi: [MUST BE AGE 60-70 (War age). Enters carrying book] **Miss ten Boom... your new book came.** [No response, walks toward Corrie's chair] **Miss ten Boom... Corrie? It's me! Oh, Corrie...**

[Ex-Nazi takes her hand, realizes she's gone, sets book down, and lovingly lays Corrie's hand on her lap. He walks downstage to address audience... BEGIN MUSIC BED: "Perfect Love"]

Ex-Nazi: Corrie ten Boom was my friend. She loved people, and especially she loved God! I know what she went through in the darkest time of her life. You see, I was one of her captors. I helped to make Corrie's and Betsie's life hell on earth for a while. And when I could not break their spirits, they finally broke ME down with their stubborn faith. Their words cut into my heart like a knife, to my greatest need.

I was a Nazi... a miserable, hate-filled man... until I answered that knock at my own hearts door!
And God answered... just as they said He would!

When the war was over, Corrie travelled all around the world telling others about His love, grace and forgiveness.

Their story of faith will go on in her books, and wherever their story is told... Corrie said:
"No pit is so deep, that God's love is not deeper still!" [MUSIC ENDS]

[EX-NAZI TURNS TO LOOK AT CORRIE AFFECTIONATELY... FREEZES IN PLACE... HEAR "MAMA" VOICE (below)..]

LIGHTS FADE

MAMA (VOICE): [Reverb—don't overdo] **Corrimon, Corrimon... Corrie, it's time to come home!** [BLACK OUT]

FINALE (Instrumental): Fleas / Imagine/Perfect Love

["FLEAS" FINALE MUSIC BEGINS ... CURTAIN CLOSES ... CAST GETS INTO PLACE FOR FINALE BOWS]

SUGGESTED BOWING ORDER [Orchestra: "Fleas"]:

Dancers (if choreographed)... Various Extras/Townspeople

Jan the flower boy / Mr. & Mrs. Van Ellen

Two young girls & Little girl (from Party)

Nazis (others) / Female prison guards

Toos / Christophels / Jan Vogel

Mama ten Boom / Young Casper / Karel / Greta

Rolf van Vliet / Mr. Bakker / Curt / Henk

Eusie / Pickwick / Peter / Willem / Kik

Anna / Mrs. Floor / Mrs. Weilmaker / Mrs. Maurer / Frau Mikes

Captain Ruuker / Lieutenant Rahms / Otto

Matron / Giselle / Frieda / Nollie

Aged Corrie (91) / Corrie (21) / Corrie (10), Corrie (5) – [All in dresses w/ same material—i.e. Holland blue]

Papa / Betsie

Corrie (45) [Same dress material as other Corrie's]

- ALL 5 CORRIE'S HOLD HANDS AND BOW...[then other Corrie's step back with Company]
- CORRIE (45) takes PAPA & BETSIE'S hands, and they bow together
- MUSIC BEGINS (Final chorus "Imagine/Perfect Love" song)
- ALL COMPANY TAKES HANDS, RAISING THEM UP... STEP FORWARD... MORE BOWS...

[THEN ALL COMPANY SINGS LAST VERSE OF "PERFECT LOVE" SONG]:

So Lord, I lift	(Answer voices sing): Imagine
My heart to you	(Answer voices sing): Imagine
Help me to know Your love for me is true	(Answer voices sing): Imagine
Forgive me all the wasted moments of my life	
When all the truth I could imagine was a lie	
I want to know You love me, before I die	
Your perfect love	
[Tag] Your perfect love [Finish on high note]	

[OPTIONAL SONG: Company sings hymn "Be Still My Soul" (public domain) after bows]:

Be still, my soul... the Lord is on your side
Bear patiently, the cross of grief or pain
Cling to thy God who orders and provides
In every change, He faithful will remain...

[AS COMPANY REPEATS ABOVE CHORUS, THEY MOVE OFFSTAGE, UP AISLES AND OUT OF AUDITORIUM]

~~~~~

**SEE SPECIAL SONG DIRECTIONS IN THE FOLLOWING PAGES:**

### **ACT 1**

100 Years Celebration

Papa Ticks

Kol Nidrei

Resurrection

### **ACT 2**

Old Dry Gones

Fleas

Perfect Love

Hear O Israel / Peace Song

Imagine / Perfect Love



## **ACT 1 SONGS – SPECIAL DIRECTIONS & CHOREOGRAPHY**

[SEE ORCHESTRATIONS & LYRIC SHEETS FOR ALL SONGS]

### **SONG: “100 Year Celebration” (Sisters & Company)**

**[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]**

#### **[CHOREOGRAPHY FOR CHILDREN’S VERSE (mid-song):**

**[6-8 CHILDREN IN DUTCH CLOTHES AND WOODEN SHOES (KLOMPEN) SING & CLOG DANCE TO ONE VERSE].**

#### **LYRICS:**

LINE 1) **And this is our gift, we celebrate, too**

LINE 2) **We clomp around in our old wooden shoes**

LINE 3) **One klompen, two klompen, three klompen, four**

LINE 4) **We clomp ‘til we can’t clomp no more [\*]**

--On LINE 1)... fists on hips, elbows out (girls holding skirts), the children sway (LT, RT, LT, RT) to music.

--On LINE 2)... children partner up and circle/skip (to RT) around each other, coming back to front position.

--On LINE 3)... Half of children move behind other half and clog as follows:

- On “One klompen” line they step on LT foot (kick with RT foot).

- On “Two klompen” line they step on RT foot (kick with LT foot).

- On “Three klompen” line they step on LT foot (kick with RT foot).

- On “FOUR” ... all children jump/land with their feet slightly apart.

--On LINE 4), on “we CLOMP” they all clomp their right foot forward... then after the word “MORE” [\*] the children in front fall back into the arms of the children in back row. Back row children help the fallen ones back upright. All children move off immediately into crowd where their stage parents might show their approval somehow (pat on head, “good job”, “ya goot”..)

#### **CHOREOGRAPHY FOR DRUNKEN NEIGHBOR:**

AS CHILDREN BEGIN SINGING/DANCING (above), a drunken street person, who had stumbled into the “100 Years” scene, begins trying to clog dance like the children. When THEY fall back, he ALSO falls back, but there’s no one to catch him, so he drops unceremoniously to the floor, losing his HAT.

**[MUSIC BEGINS TO VAMP]** as the crowd gasps, whispers about him.

CORRIE moves to pick up the HAT... tries to hand it to the drunken man: **“You dropped your hat, Sir!”**

The drunken man hesitates... cautious, embarrassed... then gingerly takes the hat from Corrie and bows, as if to honor her. Sweeping his hat across his leg cavalierly... exaggerated gesture (like a Musketeer), he says respectfully, **“Me Lady!”** He then stumbles a bit more proudly off to side of crowd, now feeling more a part of festivities. SHOULD BE A HUMOROUS, YET POIGNANT SCENE!

**[MUSIC TEMPO RESUMES]**... song continues to a rousing, high-note finish. Scene ends as people leave saying “See you later” or “Congratulations” ..etc.]

**[LIGHTS DOWN]**

**SONG: “Papa Ticks”** (Peter and Company)

Papa sits in his chair... little girl climbs on his lap.. her ear against Papa’s vest, listening to the watches tick inside his coat.  
Peter starts his song freestyle, WITH ENERGY

**PETER:** [Sings freestyle to Papa and party guests]  
Since I was just a little lad... there’s been a place that makes me glad  
I loved to sit on my grandfather’s knee  
Inside his coat were always many watches

[Little girl leans closer to Papa’s vest to hear the watches tick... big smiles]

I’d listen close to hear their ticks, and tocks-es  
Grown-ups bring their watches to be fixed  
But, children love to hear how Papa Ticks... **LIKE THIS!...**

**SOUNDS BELOW ARE SPOKEN, NOT SUNG, AND (LIKE A ‘ROUND’) START ONE GROUP AFTER ANOTHER. ALL SOUNDS REPEAT, ENDING TOGETHER (not more than 16 to 20 bars total):**

PETER SAYS (IN TEMPO): TICK-TOCK-TICK-TOCK... (continue as)...

PETER DIRECTS **GROUP 1 (Corrie & 2 others)** TO JOIN HIM SAYING: TICK-TOCK-TICK-TOCK (they continue as)...

PETER DIRECTS **GROUP 2 (2-3 others)** TO SING 1/8<sup>TH</sup>-NOTE “TICKS” (they continue as)...

PETER DIRECTS **GROUP 3 (2-3 women)** TO SING (delicate): DING-DING-CHIME...(continue as)...

**CHILDREN** BEGIN TO SING: ...CUCKOO ...CUCKOO (2 times)

**PICKWICK** (plus other Male voice) JOIN IN WITH (whole notes): BONG.... BONG... BONG...

**[ALL VOICES STOP AS MUSIC BEGINS... UPBEAT, MODERATE RAGTIME FEEL]**

**BETSIE:** When I was a child, the thing I liked best  
Was pressing my ear to grandfather’s vest  
His watches would sing as merrily as could be

**WILLEM:** Yes, I loved hearing the sound, of cuckoos he wound  
And watching the Swiss wheels turning around  
Each little chime a magical time for me

**CORRIE / BETSIE:** We would listen with elation to the joyful syncopation, to the...

**PETER & CAST:** TICK TOCK... TICK TOCK... TICK TOCK TICK

**PETER:** Now another generation  
Like a happy celebration  
Hears the same sweet melody

{Continued on next page}

**[CELEBRATORY INTERACTION... JAZZY, UPBEAT, ENERGETIC... SUNG TO A HAPPY FINISH]**

[CHORUS]:

**PETER:** Oh, Papa's got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** He's always got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** No matter how busy, he's always got time for me  
**WILLEM:** Papa gives grace  
**COMPANY:** Papa ticks, Papa ticks  
**CORRIE/BETSIE:** To each little face  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** Like the watches he wound, he's the merriest sound to me

[BRIDGE] **WOMEN:** In this room, time never stands still  
The minutes and hours sing

**MEN:** About one man's work and one man's life  
Loving his family, loving his wife

**CORRIE & BETSIE:** Nothing his friends and neighbors would lack

**BASS SINGER:** He'd give you the shirt right off of his back

**PETER:** Oh, Papa's got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** He's always got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** No matter how busy, he's always got time for me...  
**COMPANY:** Today is your celebration, you are our inspiration  
**PETER:** Oh, Papa's got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** He's always got time  
**COMPANY:** Papa ticks, Papa ticks  
**ALL SING:** He's always got time, always got time for me...  
**PETER:** Yeah...  
**ALL SING:** He's always got time, always got time for me

[END SONG]

## SONG: “Kol Nidrei” (Eusie)

[An ancient Jewish LAMENT, sung as a lament, with passion, each Yom Kippur]

**SUNG A CAPPELLA** by “Eusie”... an over-exuberant Jewish cantor, hiding in the ten Boom home. When Papa says he would be interested in hearing Eusie sing sometime, Eusie awkwardly stands up abruptly; his chair slides back startling others. Gulping his food down so he can sing for Papa, Eusie drops his napkin...embarrassed, he picks it up, dabs his mouth, and begins to sing...restrained at first, then with more passion, until way too loud, and Corrie interrupts his singing...

**Corrie:** Eusie, you will be heard all over Holland! You must be careful, or you will put us all in danger!

**Eusie:** Forgive me... I will sing more quiet....

**LISTEN TO MARTY GOETZ' SING “KOL NIDREI”** on [tenboomthemusical.com](http://tenboomthemusical.com) website (song list).

Eusie actor might learn song from the high part where Eusie gets too loud, and Corrie quiets him momentarily. But Eusie resumes singing (suggest last part of song) to big finish. As song ends, the ten Boom's and guests clap wildly (hands not really touching, so Nazis won't hear).

### SONG IN HEBREW – “KOL NIDREI”

Ve'esarei, Ush'vuei, Vacharamei, Vekonamei, Vekinusei, Vechinuyei  
D'indarna, Ud'ishtabana, Ud'acharimna, Ud'assarna Al nafshatana  
Miyom Kippurim zeh, ad Yom Kippurim haba aleinu letovah  
Bechulhon lcharatna vehon, Kulhon yehon sharan  
Sh'vikin sh'vitin, betelin umevutalin, lo sheririn v'lo kayamin  
Nidrana lo nidrei, V'essarana lo essarei  
Ush'uatana lo shevuot.

### ENGLISH TRANSLATION – “ALL VOWS” [NOT SUNG IN ENGLISH]

Prohibitions, oaths, consecrations, vows  
That we may vow, swear, consecrate, or prohibit upon ourselves  
From this Yom Kippur until the next Yom Kippur,  
May it come upon us for good -  
Regarding them all, we regret them henceforth.  
They will all be permitted, abandoned, cancelled, null and void,  
Without power and without standing.  
Our vows shall not be valid vows; our prohibitions  
Shall not be valid prohibitions;  
And our oaths shall not be valid oaths.

## **SONG: “Resurrection” (Papa & Eusie)**

[Papa and Eusie each tell of their personal beliefs with much spirited energy, but with respect for each other. Papa is particularly tactful... although Eusie can be a bit frustrated at times. The song should come off as thought-provoking but light-hearted, fun, sometimes very poignant... but always positive... much of song is sung freestyle]

**PAPA:** [Giving a little Messianic/Prophetic history...]  
**Ancient prophets said he would be servant, Lord and Savior**  
**A man who would be God with us on earth**  
**In Bethlehem a virgin girl would bear a special son**  
**Line of David, Lion of Judah, Prince of Peace he'd be**  
**God's chosen sacrifice... the One He'd raise to life... Messiah**  
**Ancient writings told He would do miracles and healings**  
**Proclaiming His salvation, first to Jews, then every nation,**  
[Joyfully] **And to ALL who would believe He was God's one and only Son...**  
**Resurrection**

[Eusie is skeptical about that, but chomping at the bit to tell his Jewish beliefs, More animated than Papa]

**EUSIE:** **Our hope is in Messiah, He will bring us peace forever**  
**His sword will fell our enemies on earth**  
**Delivering with power and might, He'll set our people free**  
**Heaven's Warrior, our Redeemer, Everlasting King**  
**We wait what prophets tell, the Hope of Israel—Messiah.**  
**Ancient prophets said he would be conqueror, almighty,**  
**Bringing His salvation to the Jews, His holy nation**  
**No, He won't forget his promise to a child of Abraham...**  
**Resurrection ...**  
[Exhuberant] **L'Chaim! To Long life!**

**PAPA:** [Equally buoyant] **To life in Him...**  
**BOTH:** [Nodding agreement... they harmonize, sing whole-heartedly] **To victory!**

**PAPA:** [Picking up the pace... telling the story, as if to widen the eyes of a child]  
**There came a night, the angels told, fulfilling prophecies of old**  
**A child was born, a virgin cried, in Bethlehem she gave Him life [JOYFUL]**  
**And people saw no guile in Him...**  
[Freestyle, slower pace] **He healed the blind, the lame, the sick**  
**He spoke of love and raised the dead,**  
[More serious] **They placed a crown upon his head**

**EUSIE:** [Agrees it was sad] **Yes, some would hate and cause to bleed**  
**This One you say would set men free**  
[Befuddled] **Yet you believe He was and is Messiah!**  
**If He was God, how could he die?**

**PAPA:** [Freestyle, carefully] **The Lamb of God... His sacrifice.**

**EUSIE:** [Faithful Jew, passionate to be right with God... smiling wearily...shakes his head...says:] **Yes, Yes, Yes...I've heard all this. Oh, ten Boom, my friend...**

[RESUMES SINGING... RUSHED TEMPO... skeptical, but respectful of Papa; honestly considering]  
**Believe or not, I've read your Gospel**  
**And the words that Jesus said,**  
**But I would ask Him, face to face**  
**How can a man believe such GRACE?** [Pauses, pondering]  
**That God would send one man to die**  
**One Life for such as I**

[Pondering] **What kind of love would cover ME?**  
**And nail MY sins upon a tree?**  
[Sadly wishing] **Oh, if only that were true...**  
**But a God who'd die for me and you?**

**EUSIE:** [Honestly] **I've tried my best to keep God's LAW**  
[Puzzled] **Yet you believe this man fulfilled it all**

**EUSIE:** [SAYS] **No, no, no... so tell me...How could one man's death satisfy the sins of ALL the world...unless He was...** [Pauses, then cries out in frustration... needing help from] **...GOD..!?"**

[Sings, asking himself] **Oh, was this Jesus just a man**  
**Or a thorny part of God's great plan?**

[Looks thoughtfully at papa] **And yet I see God's love in you**  
[Pondering] **How could such GRACE be true?**  
**O God, Creator of all men... I know you'll come...**

**PAPA:** [Wise, empathetic] **Or come again!**

**BOTH:** [Looking at one another] **Resurrection**

**EUSIE:** [Passionately, but now thoughtful] **This is the hope of my people.**

**BOTH:** [Considering one another] **Resurrection**

**PAPA:** [Heartfelt] **That we might all be raised to life...**

**BOTH:** [Both looking up/out to God] **Resurrection.**

[AN AFFECTIONATE TWO-HAND SHAKE, AND SHOW OF RESPECT]

## **ACT 2 SONGS – SPECIAL DIRECTIONS & CHOREOGRAPHY**

### **SONG: “Old Dry Bones” (Frieda & Women)**

[FED UP HEARING THE TEN BOOM'S “TRUST THE LORD” TALK... FRIEDA'S EMOTIONS RUN HIGH, SCARED AND ANGRY AT SITUATION... NOT REALLY MOCKING, JUST LASHES OUT AT THEM... OTHER FEARFUL WOMEN WATCH AND REACT ... CORRIE AND BETSIE CONTINUE TO ENCOURAGE. SONG SHOULDN'T DRAG, KEEP ENERGY UP! ]

**FRIEDA:** [ANGRILY] Woman, I'm tired of hearing you say,  
You can know peace, this is the Way  
You talk about LIGHT when it's dark all around  
You talk about HOPE, day after day  
Haven't you noticed the walls of this place?  
Find us the key, or leave us alone  
Maybe your God is too weak for our captors  
But, what does it matter, we're only dry bones

**ALL:** What does it matter, we're only dry bones  
Old dry bones, old dry bones

**CORRIE:** [HOPING TO ENCOURAGE]  
When Ezekiel heard the word of the Lord  
He prophesied and they lived once more...

**BETSIE:** Yes, one by one, they stood on their feet  
Beloved of God, said He...

**CORRIE & BETSIE:** These bones are the House of Israel  
**WOMEN [REMEMBERING]:** These bones are the House of Israel

**FRIEDA [WEARILY]:** Their bones were dry, their hope was gone  
They'd lost their way, and they felt cut off

**BETSIE [ENCOURAGING]:** But the Lord God said, you're no longer slaves  
I'm going to bring you out of your graves [MUSIC MODULATES]

**CORRIE:** He promised a King who would lead them home  
And God breathed back life in those old dry bones

**ALL [SPIRITS LIFTED]:** He breathed back life in those old dry bones  
These bones are the House of Israel  
These bones are the House of Israel  
These bones are the House of Israel  
Old dry bones

**FRIEDA:** Lord, can these bones rise again?  
**BETSIE [FERVENT PLEA]:** Speak to these bones and say rise again  
Rattle these bones, let them live again  
**CORRIE [MORE PRAYER]:** Lord, bring life to these old dry bones

**ALL [WEARILY]:** Bring back Life to these, bring back life to these... old dry bones [MUSIC RETARDS]

**CORRIE/BETSIE:** Lord, bring Life to these old... dry... bones

[SEE ORCHESTRATIONS FOR SYNCHOPATED LYRICS BY DIFFERENT WOMEN]

## **SONG: “Fleas” (All women)**

[Barracks 28 is infested with lice and fleas... the women finally throw caution to the wind and boldly voice their resistance. Tired of being sick and tired, fear of death, they momentarily forget where they are... ENERGY, ENERGY, ENERGY!!!]

**ALL WOMEN:** Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas  
Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas

**GISELLE:** Day after day I try to hold on... the food is not kosher  
**ANNA:** The smell of this place is so bad that it's making me sick  
**ALL WOMEN:** Then the fleas and the lice and the ticks

**FRIEDA:** What is the good of these terrible pests  
Crawling all over my back, in my hair  
**MRS. FLOOR:** I'm afraid that I'm losing my head  
**ALL WOMEN:** Do this or do that or your dead!

**CORRIE:** We've got to be strong, please hear what I say  
**BETSIE:** The thing we must do is to kneel and to pray

**MRS. WEILMAKER:** I've prayed 'til I think I can't pray anymore  
**FRAU MIKES:** Be still or the guard will come through the door

**ANNA:** I'm sick of this cowering  
Stomach is souring, got to throw up

**ALL WOMEN:** Then we got to put up with these  
Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas  
Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas [MODULATE]

**FRIEDA:** Night after night we hear what you say  
[MOCKING] “Trust in the Life, and the Truth and the Way”  
**MRS. WEILMAKER:** It's all we can do to survive  
**GISELLE:** When we're all being eaten alive

**MRS. WEILMAKER:** God, if you're there, I'm down on my knees  
**ANNA:** Lord, tell us the reason for Nazis and fleas

**FRAU MIKES:** BUT GET US OUT OF HERE!!  
**ALL WOMEN:** PLEASE, get us out of here...Lord...  
  
Please, Please, Please, Please, Please, Please, Please, Please [MODULATE]  
Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas

**GISELLE:** Look at us hungry and dirty as sin  
Why would your God let the enemy win?

**BETSIE:** But God is so loving you must understand  
We're still in the palm of His hand

**FRIEDA:** Yes, and HITLER IS EVERYONE'S FRIEND!  
**WOMEN:** OH, PUH-LEASE, please, please, please  
Please, please, puh-lease!



**FRAU MIKES:** When is it stopping, this biting and hopping  
This scratching is driving me mad

**ALL WOMEN:** There's no relief from this itching and twitching  
More Nazis and fleas I can't stand

**GISELLE:** [Mocking...MUSIC RETARDS]  
**BUT...** in everything we must be thank-fulll-uh! [MUSIC RESUMES]

**ALL WOMEN:** We pray for the peace found only in sleep  
But, we're crawling all over with 8-legged things

**GISELLE:** Breathing them in, spitting them out  
**FREIDA:** WEE LITTLE NAZIS, we got to get rid of these  
**ALL WOMEN:** Fleas, fleas, fleas, fleas, fleas, fleas, fleas, fleas

**[CHOREOGRAPH HERE, SO CERTAIN YOUNGER WOMEN (2-3) MARCH BACK AND FORTH LIKE NAZIS, BUT ON THEIR KNEES]**

**GISELLE:** What is the purpose of this infestation  
This humiliation and whole degradation

**BETSIE:** O Lord, won't you give us a new revelation  
**CORRIE:** [Puzzled] Why Did You Give Us The Fleas?

**ALL WOMEN:** [Angry] YES... WHY DID HE GIVE US THESE FLEAS?

**CORRIE & BETSIE:** Oh, must we go on with this orientation  
Lord, we surrender this awful sensation

**FRAU MIKES & ANNA:** And God, we give in to your authorization  
No more infestation and food deprivation

**GISELLE & FRIEDA:** No incarceration, immobilization  
**BETSIE:** We're trusting you now to bring liberation

**ALL WOMEN:** Grant us salvation from fleas

**[DIALOGUE HERE: THE GUARDS WON'T COME INSIDE... CORRIE REALIZES, "IT'S THE FLEAS!...]**

**ALL WOMEN [REPRISE]:** Fleas, Fleas, Fleas, Fleas  
Fleas, Fleas, Fleas, Fleas  
Fleas, Fleas, Fleas, Fleas

**CORRIE/BETSIE:** Thank you, Lord, for fleas!

## **SONG: “Perfect Love” (Papa & Young Corrie)**

[Song should be performed with honest interaction between father and daughter... she's distraught, he's consoling and wise. She sings her pain, remembering every walk, conversation and moment with Karel... she knows in her heart, there will never be another man for her... the only love of her life]

**CORRIE:**       How do I say goodbye [Pouring her heart out, she faces him ... he listens sympathetically]  
                  Oh, Papa, how do I forget the dreams I dreamed  
                  He was the perfect love for me—so I believed [She walks slightly downstage right, her back to him]

**PAPA:**        Don't let the heartaches of this earth [Walks to her, puts hands on her shoulders]  
                  Become the measure of your worth  
                  A love that causes grief  
                  How perfect can it be?

**CORRIE:**       [Turns to him] But I love him, Papa!

**PAPA:**        I know you do—but the Father loves him even more than you [She turns to face audience again]

**PAPA:**        God's perfect love is perfect peace [Sings to her over her shoulder]  
                  Where His love lives, you find release  
                  No earthly wine to cloud your soul [Holding her shoulders again]  
                  He holds you fast, He makes you whole

**CORRIE:**       Never a kiss, no tears relieve

**PAPA:**        This pain will fade, child, you must believe [Turns her slowly around toward him]  
                  God's love is perfect, it never fails  
                  His perfect Love

**CORRIE:**       [Corrie crosses slightly downstage Left, eyes closed, singing to her own soul]  
                  Be still my soul, the Lord is on your side  
                  Bear patiently, the cross of grief or pain  
                  Cling to thy God who orders and provides  
                  In every change, His will remain [Papa goes to stand behind her, hands on shoulders]

**BOTH:**        [Sweet harmony] God's perfect love is perfect peace

**PAPA:**        Where His love lives, you find release  
                  No earthly wine to cloud your soul

**BOTH:**        He holds you fast, He makes you whole [Corrie steps slightly forward from Papa... a prayer..]:

**CORRIE:**       So Lord I lift my heart to you  
                  Help me to love this man the way you do  
                  That from today I will not hold this selfishly  
                  Wanting my way, his love for only me  
                  I give it back to you, to know your peace  
                  [Papa takes Corrie's hand, they sing, eyes upward]

**BOTH:**        Your perfect love

[They walk off Stage Left, hand-in-hand]

## **SONG: Hear O Israel (lead-in to) The Peace Song (The Women)**

[The prison courtyard, in dim light of dawn. February in Germany. The women are lined up, have been warned not to move a muscle or be shot. Their legs cramp, and Corrie must move her legs or faint. A meadowlark is heard, she takes it as a sign God is with her still. Weak, tired, she sings passionately in place... the "Shema"]

**CORRIE:** Hear O Israel, the Lord our God, the Lord is One  
And you shall love the Lord, your God with all your heart  
With all your soul, with all your strength... so shall it be

Hear O Israel, these words which He commands you  
And teach your children well, to keep this word forever  
When you lie down, when you rise up, so shall it be  
And He will give you Peace [Downbeat of "The Peace Song"]  
Peace [2-3-4] Peace [2-3-4]

|                        | <u>[SOLOS]</u>                                                                                                               | <u>[OTHERS SING WITH SOLOIST]</u>               |
|------------------------|------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|
| <b>FRAU MIKES:</b>     | O God, we need your...                                                                                                       | Peace                                           |
| <b>MRS. MAURER:</b>    | We long to know your...                                                                                                      | Peace                                           |
| <b>MRS. WEILMAKER:</b> | You are our only...                                                                                                          | Peace                                           |
| <b>CORRIE:</b>         | O hear us, Lord, we pray<br>Take our fear away                                                                               |                                                 |
| <b>ALL WOMEN:</b>      | We come to you for...                                                                                                        | Peace [2-3-4] Peace [2-3-4]<br>[MODULATE] Peace |
| <b>GISELLE:</b>        | We cry out for your...                                                                                                       | Peace                                           |
| <b>ANNA:</b>           | Your tender mercies...                                                                                                       | Peace                                           |
| <b>FRIEDA:</b>         | O please forgive us                                                                                                          | Peace                                           |
| <b>GISELLE:</b>        | I want to trust like you<br>Please tell us what to do                                                                        |                                                 |
| <b>CORRIE:</b>         | Trust the Lord, the Prince of Peace                                                                                          |                                                 |
| <b>CORRIE:</b>         | [A cappella... melody to "The Shema"]<br>Praise Messiah... Savior and Deliverer<br>He will come to you and give you...peace. |                                                 |

[Guard calls out Corrie's name...]

## **SONG: “Imagine / Perfect Love medley” (Corrie & Giselle)**

[Corrie’s name has been called. A guard has come to take her away. The women gasp, fearing their own death. Giselle is terrified. She steps out of line, risking death ... calls out to Corrie to tell her how to be right with God]

**Giselle:** [Desperation] I want to know the One you believe in  
You tell me in His truth I’ll be free  
But, all the wrongs I’ve done... Can I be forgiven?  
Is there hope for me? What will heaven be?

**Corrie:** God so loved the world, that He gave His son  
Endless life for all who believe  
No matter what you’ve done, TURN and find his mercy  
Forever you’ll be free... that’s what heaven will be.

**Corrie:** IMAGINE... no more tears... no more hunger, no more fears  
[CHORUS] IMAGINE... face to face... beyond this world to His embrace  
Where every day is as a thousand years  
And beauty far beyond what we see here  
Heaven waits for you and me, with love beyond imagining... IMAGINE [MODULATE]

[Corrie tells of God’s promises... Giselle is tearful, wanting peace... life’s been hard ...now hope]

**Corrie:** God’s perfect love  
**Giselle:** Imagine  
**Corrie:** Is perfect peace  
**Giselle:** No more tears  
**Corrie:** Where His love lives  
**Giselle:** No more hunger  
**Corrie:** You find release  
**Giselle:** No more fear  
  
**Corrie:** No earthly wine  
**Giselle:** Imagine no more pain  
**Corrie:** To cloud your soul  
**Giselle:** Oh, to be free  
**Corrie:** He holds you fast  
**Giselle:** His Perfect love  
**Corrie:** He makes you whole  
**Giselle:** I believe

|          |                                                                                                         |
|----------|---------------------------------------------------------------------------------------------------------|
| [SPOKEN] | <b>Giselle:</b> “I want Him, Corrie... What do I do?”<br><b>Corrie:</b> “Just say YES to Him, Giselle.” |
|----------|---------------------------------------------------------------------------------------------------------|

**Giselle:** So, Lord, I lift my heart to you  
Help me to know your love for me is true  
Forgive me all the wasted moments of my life  
When all the truth that I imagined was a lie  
Help me to know your love, before I die  
Your perfect love...

**Corrie:** When His Spirit fills your soul...  
You’ll no longer need to imagine... [Guard leads Corrie away]

**Giselle:** Imagine [ALL WOMEN]