



# 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

Adapted from “The Hiding Place”

A book by Corrie ten Boom with Elizabeth & John Sherrill

*Featuring 14 Original Songs*

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# Play Overview

**Ten Boom the Musical**—Based on the dramatic 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 2.

**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 Nazis invade their homeland. Joining the Dutch Resistance, Corrie and her family are later arrested and taken to concentration camps. Corrie and her sister Betsie are able to bring hope to others, including a hardened Nazi leader. Miracles happen, love is abundant and remembered in flashbacks, and lives are forever changed.

**Performed in Two Acts**—the play is delightfully narrated by an aged Corrie ten Boom. It's Corrie's 91<sup>st</sup> birthday, and she is keeping a promise she made to 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 into even 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 90-second video newsreel shows on multi-media screens. Then lights go up, and the live play begins in the ten Boom home as they prepare for the 100th Anniversary Celebration of the family watch business. Family and neighbors join in a musical tribute to "Papa" ten Boom, but soon there's anxious talk of the Nazi invasion; 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 specially-constructed, 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 Jewish cantor 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 recording can be played as Act 2 overture or, for larger productions, as a dance-choreographed visual of Corrie's dream. Set mainly in prison and Barracks 28. Flashbacks to Corrie's younger days— at age 5 with her mother; at age 9 with "Papa" on a train; and at age 21 with her first and only love. Betsie's and Corrie's nightly readings from a smuggled Bible, brings sanity and hope to the situation. 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." 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 on her 91<sup>st</sup> birthday; 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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# 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 for 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; thirty-five in all. Many of them died in prison. Corrie survived three Nazi concentration camps—Scheveningen, Vught and the notorious Ravensbrück women's death camp.

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

Corrie ten Boom was released from prison December 31, 1944, due to a "clerical error." She would later know, all the other women her age had been killed. She later opened a large home in Holland to care for many women who had survived the camps. Corrie never married, and traveled the world sharing her story in over 65 countries, until age 83. She died at her California home on her 91<sup>st</sup> 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 nearly 100,000 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

# **The Songs**

## **ACT 1**

Overture .....

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

## **ACT 2**

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

# Song Descriptions

## ACT 1

**“100 Year Celebration”** – High-spirited opening song introduces most of characters. It’s 1937 and the ten Boom family and Haarlem townspeople celebrate the 100<sup>th</sup> anniversary of the ten Boom watch business.

**“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 joyous energy should rule this song.

**“Papa Ticks”** – A beloved watchmaker, 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 fun and energetic song to his grandfather (Papa).

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

**“All the Strength You Need”** – Nazis have confiscated radios. Corrie is teaching a young girls club at home, when Nazi soldiers come for the ten Boom family radio. The girls are fearful, and Corrie and Betsie assure them all will be well.

**“Kol Nidrei”** – Eusie, a Jewish cantor hiding in ten Boom’s home, sings part of this ancient (c. 589-1038 AD) traditional prayer song (annually sung on Yom Kippur). Eusie’s exuberance to show Papa how he sings scripture is at first humorous, but heartfelt.

**“Resurrection”** – Papa (a Christian) and Eusie (Jewish) musically compare the difference in their beliefs. Mostly freestyle, the song needs to be high-spirited, light-hearted, thought-provoking, compassionate. Eusie is, at times, obviously frustrated and lamenting.

**“My Hiding Place”** – On Feb. 28, 1944, the ten Boom’s are 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”** – Pre-recorded musical TRIBUTE to 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, Musikproduction © 2000. This can be played as Act 2 Overture, or choreographed, as outlined in Director’s Script.

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

**“Let the Child Believe”** – Duet by Corrie and Nazi Lieutenant Rahms, head of Ravensbruck 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 faith. Corrie and Betsie try to assure the women that their situation at Ravensbruck could work out like the prophet Ezekiel’s vision of God, raising them back to life.

**“Perfect Love”** – Dramatic FLASHBACK to when Corrie, at 21, lost the one and only romantic love of her life. 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.

**“Fleas”** – Fast march tempo. The women of Barracks 28 are overwrought with 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.

**“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 marching in a solemn cadence as they sing this prayer for peace.

**“Imagine / Perfect Love” medley** – Dramatic, powerful duet. Corrie—who has encouraged other women not to fear, but to have faith in God whatever happens—is now being led away, supposedly to her death. Giselle, a prisoner who once mocked Corrie’s faith, risks everything to call after Corrie; to help her make peace with God before the Nazis end her life also.

# The Players

(Page 1 of 2 - In Order of Appearance)

## ACTORS CAN PLAY MULTIPLE ROLES

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

**CORRIE TEN BOOM (age 91)** – Narrates story. Dutch/Christian author; wise, lively sense of humor.  
NOTE: Actor should use a Dutch/German-type accent, even if other actors do not.

**CORRIE TEN BOOM (mid-40's)** – Youngest of ten Boom sisters. First woman watchmaker in Holland. Member of Dutch Underground. Fiercely loyal to family; unmarried. [GOOD SOLOIST]

**BETSIE TEN BOOM** (early 50's) - Eldest ten Boom sister. Gracious; loves hospitality. Born with pernicious anemia; unmarried. Bookkeeper for clock shop. [GOOD SOLOIST]

**NOLLIE VAN WOERDEN** (late-40's) – Middle ten Boom sister. Gracious, well-groomed, married to Flip Van Woerden, mother of four including Peter. [OPTIONAL CHARACTER]

**JAN** (pronounced Yon) – Flower boy. A bit hyper, awkward.

**TOWNSPEOPLE** (Company).

**TOWN DRUNK** (30-50) “Vallen Engel” – Rough-looking [ACTOR FALLS DOWN IN SCENE]. [OPTIONAL CHARACTER]

**CASPER “PAPA” TEN BOOM** (Aged 70-85) – Master watchmaker; loving widowed father. Wise, generous, joyful; strong convictions. White hair and beard; spectacles. [STRONG SOLOIST]

**TOOS** (Woman, 50-70's) Sour-faced shop clerk; loyal to Casper. [NEEDS SOME COMEDIC TIMING]

**CHRISTOFFELS** (Male, 60-70's) – Veteran clock smith. Hard-working, kind.

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

**PETER VAN WOERDEN** (Male, age 15) – Son of Nollie & Flip. Corrie's favorite nephew. Musical (piano) prodigy. [GOOD 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 Casper's grandchildren.

**MR. BAKKER** (Male 30s-60's) – Neighbor and good friend of ten Boom family.

**ROLF VAN VLIET** (Male 30s-60's) – Town Constable (good cop), Neighbor. 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 [GOOD SOLOIST]

**CASPER TEN BOOM** (Age 30's in TRAIN SCENE flashback) – ALSO Age 40s in KAREL SCENE flashback later) [STRONG SOLOIST]

**CORRIE TEN BOOM (age 10)** Flashback – Train scene)

**OTTO ALTSHULER** (Male, mid-20's) – Watchmaker hired by Papa; Hitler youth. Arrogant. [STRONG SOLOIST]

**CAPTAIN RUUKER (NAZI)** (Male, 30-50's) - Nazi overseer assigned to Haarlem region.

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

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

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

# The Players

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## ACTORS CAN PLAY MULTIPLE ROLES

**GIRLS** (Two, ages 8 to 11) – Well-behaved, innocent children.

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

**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. [GOOD 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.

**TWO MALE PRISON GUARDS** (30-40’s)

**TWO FEMALE PRISON GUARDS** (30-40’s)

**GISELLE** (30-50’s) – Trustee prisoner, works infirmary, procures goods; unbeliever. [STRONG SOLOIST]

**CORRIE TEN BOOM (Age 5)** – Flashback] – [GIRL NEEDS GOOD PITCH; SINGS with MAMA]

**CORNELIA “MAMA” TEN BOOM** – (Mid-20s in Flashback, Gracious, loving mother. [GOOD SOLOIST]

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

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

**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.

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

**MRS. WEILMAKER** (40-50’s) Catholic woman; arrested for helping Jewish neighbor.

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

**FRAU MIKES** (30-50) – German Jew. Another woman prisoner. [OPTIONAL CHARACTER]

**CORRIE TEN BOOM (age 21)** - Flashback. Lost her first love, Karel, to another girl. [STRONG SOLOIST]

**CASPER TEN BOOM** (40s in KAREL SCENE FLASHBACK + 30s in TRAIN SCENE earlier) [GOOD SOLOIST]

**KAREL** (In FLASHBACK. Male, age 26) – The one love of Corrie’s life... he married Greta.

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

**CASPER (30s) & CORRIE (age 10)**—RECORDED VOICES ONLY [Ref. Act 1, Scene 6, four lines – add reverb]

**EX-NAZI** (Now older: 70’s) [For final monolog or invitation – OPTIONAL CHARACTER]

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

[NEEDED IN OPENING “100 YEARS” SCENE – AND IF ACT 2 TRIBUTE TO LEO SMIT PIECE IS CHOREOGRAPHED FOR DREAM SEQUENCE]



## OVERTURE

# ACT 1

### ACT 1, SCENE 1 – Corrie(91) Introduction

[MUSIC BED (“PERFECT LOVE” THEME). DARKENED STAGE OR CLOSED CURTAIN. SPOTLIGHT PICKS UP AGED CORRIE FROM STAGE LEFT TO DOWNSTAGE CENTER. SHE NARRATES STORY THRU-OUT PLAY AS FACT, NEVER BITTER; KNOWN FOR GOOD HUMOR]

**CORRIE(91):** Hello, my name is Corrie ten Boom! I was born in Haarlem, Holland—the Netherlands. Today is my birthday. Yah, 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 true story—about LOVE and HONOR—yes, about WAR, and what HATE can do. But mainly, a story about HOPE, and the kind of FAITH that brings freedom to the heart. You see, FAITH sees the invisible, *believes* the unbelievable, and *receives* the impossible!

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. It happened!

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 HER LAST WORD... PLAY MEDIA PRESENTATION – 1.5 MINUTES, BEFORE PLAY BEGINS]

#### **MULTI-MEDIA PRESENTATION – 90-second VIDEO NEWSREEL**

[VIDEO BEGINS. 1942 IN LARGE NUMBERS ON SCREEN; FOOTAGE OF SWASTIKAS, WAVING FLAGS, WAR, HITLER SPEAKING, JEWISH REFUGEES, CONCENTRATION CAMP PICTURES, STORE-FRONT SIGNS “NO JEWS ALLOWED.” NEWSPAPER HEADLINES: *HITLER OFFERS WORLD PEACE, ETC.* GESTAPO SOLDIERS MARCH IN STREETS OF EUROPE. ENDS WITH WINDMILL, FIELD OF TULIPS. SCREEN SHOWS... FIVE YEARS EARLIER – 1937]

PLAY BEGINS...



## **ACT 1, SCENE 2 – Preparing for the Party**

[MUSIC BED: “100 YEARS”.. FADES AS DIALOG BEGINS **[FX: CLOCKS TICKING]**. CORRIE AND BETSIE PREPARING FOR CELEBRATION; CAKE ON TABLE, LARGE WRAPPED PACKAGE WITH BOW CONCEALS 1930S FLOOR MODEL RADIO. CORRIE LOOKS OUT WINDOW, AS BETSIE INSPECTS HER NEW DRESS IN LONG MIRROR]

**Corrie:** Oh, Betsie... it's a beautiful day for the party!

**Betsie:** Imagine, Corrie, the watch shop is 100 years old! People will be coming all day to honor our father!

**Corrie:** Here's Grandfather's watch! Wouldn't he be proud! And our Papa has kept the watch shop ticking all these years! You look so grand for the party, my dear sister. I should have your grace and style! [AWKWARD CURTSY, SLIP SHOWS] But, surely I do something for this new dress!?

**Betsie:** Corrie, you could always make me laugh!

**Corrie:** Now, where is our CAT? Mr. 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 himself a HIDING place!

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

[ENTER NOLLIE AND TWO CHILDREN]

**Nollie:** Yoo-hoo! Help! [STRUGGLES WITH BASKET]

**Betsie:** Ooh, Nollie, what have you brought?

**Nollie:** Cups, plates, we will need them!

**Corrie:** I think our sister has made off with Big Ben! But where is our sweet nephew Peter?

**Nollie:** Peter's bringing a surprise for our father today.

**Betsie:** Will FLIP be coming soon?

**Nollie:** Oh, yes... my husband's trying to make room for the children of Jewish refugees. They come to his school every day now from Poland and Germany. JEWS are not welcome in their homelands anymore!

**Betsie:** The Lord always takes care of His own, Nollie. He promised! And, WE are together for today's celebration.

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

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

**Nollie:** [LIGHT TEASING] Yes... Papa and two old spinsters!

**[FX: SHOP BELL JINGLES...** BETSIE GOES TO DOOR, THEN BACKS INTO ROOM AS LARGE SPRAY OF FLOWERS IS CARRIED IN BY JAN (YON), CLUMSY DELIVERY BOY... NOLLIE SHOO'S HER CHILDREN UPSTAIRS TO PLAY]

**Jan (YON):** More flowers, Miss Betsie! Uh, back later for some of that CAKE!  
[BACKS INTO DOOR SILL. EMBARRASSED, EXITS]

**Betsie** Yes, later, Jan! [SUDDENLY WEAK, SITS, DEEP BREATHS]

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

**Betsie:** A little ANEMIA will not spoil this day!

**Corrie:** [SEES CARD IN BASKET] Look, they're from PICKWICK!

**Nollie:** [PRETENDS TO SCOLD] Oh, Corrie, we don't call him "PICKWICK"...

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

**Corrie:** But, he looks like the Dickens... uh, the Dickens character... Pickwick!  
[WOMEN – LIGHT LAUGHTER]

**Nollie:** Mmm, not the handsomest man, but a kinder man never lived!

**Corrie:** [JOYFUL] You know, I could never leave this place!

**Betsie:** Where else would we find such JOY!

**Corrie:** And BEAUTY?? [FLUFFS FLOWERS]

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

**Corrie:** ...and SKATERS on the frozen canals.

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

**Corrie:** Well, THEY need prayers, too!

**[FX: DISTANT CATHEDRAL BELL]**

**Corrie:** Listen, Betsie! The great bell of St. Bavo's! And out on Barteljorisstraat, I know EVERY face that passes by. Is that not a wonderful thing? What a day for a celebration!

**[FX: CATHEDRAL BELL PEALS LOUDER - SONG CUE "100 YEARS"]**

**Corrie:** [SAYS / SINGS] *"One hundred years ago today, grandfather opened this shop. For one hundred years our family has made... memories and watches and clocks... so-o-o-o-o..."*

[MUSIC SWELLS AS CORRIE OPENS DOOR TO BARTELJORISTRAAT (STREET BY SHOP). ALL CAST (EXCEPT PAPA) ENTER STREET SCENE (OR ENTER DOWN VENUE AISLES), 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)

[END SCENE]

## **ACT 1, SCENE 3 – Papa's Riches**

[PIANO MUSIC BED: "100 YEARS CELEBRATION" FADES AS DIALOG BEGINS - LIGHTS UP ON MAIN SET. BETSIE AND CORRIE BRING IN REFRESHMENTS **[FX: SHOP BELL JINGLES]**. ENTER PAPA... CORRIE AND BETSIE, EXCITED, GO TO PAPA]

**Corrie:** Papa, you are here!

**Papa:** [CHEERFUL] I know that!

**Betsie:** Isn't this exciting!?

**Papa:** 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! Your Mama should be here today. [MISSES HER. CHANGES SUBJECT]

**Corrie:** Look, Papa, flowers and cards from everyone! And this BIG package just came for you. Must be signed by all of Holland! [READS CARD] 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."*

**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 WATCH] 8:20 a.m.! Where is my faithful co-worker, Christoffels?

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

**Women:** [AMUSED] CHRISTOFFELS?

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

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

**[IMPORTANT BUSINESS FOR ACTORS IN FOLLOWING SCENE, SO HUMOR IS NOT LOST ON AUDIENCE—ACTIONS NEED ENERGY, BUT SHOULD NOT INTERRUPT LINES]**

**[FX: SHOP BELL JINGLES** - ENTER TOOS, SOUR-FACED SALESLADY]

**Papa:** [UPBEAT] Ahh, good morning, Toos. Thank you for coming on your day off. You look so ... uh... WELL today!

**Toos:** [SCOWLS] Hmm... Well, indeed! [TO PAPA, QUICKLY THRUSTS OUT HER ARM WITH VASE OF TALL TULIPS] For YOU!

[PAPA SMILES, STARTS TO TAKE VASE... TOOS DOES AWKWARD CURTSY AS ONE TALL TULIP FALLS OVER. PERTURBED AT DISOBEDIENT TULIP, TOOS QUICKLY STANDS IT BACK UP, 2 OR 3 TIMES, WITH INCREASING AGITATION...OTHERS AMUSED]

**Papa:** [CAREFULLY TAKES VASE, SITS IT ON TABLE] Thank you, Toos! So good you could join us for our devotions!

[TOOS MOVES NEAR TABLE AS PAPA OPENS BIBLE... OTHERS MOVE CLOSER TO LISTEN. ALL ARE STANDING FOR DEVOTIONAL READING]

**Papa:** [CHECKS WATCH] Well, let us begin... [READING] “NO one can serve TWO masters. Either he will hate the one and love the other... OR...”

[TOOS LEANS IN TO PAPA, TRYING TO MAKE SENSE OF IT... CONFUSED LOOK ON HER FACE. THEN DISTRACTED BY FOOD, TAKES A PIECE OF FUDGE]

**Papa:** “...OR... he will be LOYAL to the one and DESPISE the other!”

[TOOS HESITATES, WHEN PAPA SAYS, “other”... RAISES HER SHOULDERS IN LONG SHRUG. TAKES BITE OF FUDGE, CHEWS WITH VIGOR, LOOKS FOR PLACE TO WIPE FINGERS. FINDING NONE, LICKS HER FINGERS. OTHERS LOOK ON, AMUSED. MEANWHILE, PAPA’S EYES STILL ON BOOK, TURNING PAGES, AS CORRIE SLIPS TOOS A NAPKIN].

**[FX: SHOP BELL JINGLES** – ENTER CHRISTOFFELS HOLDING LARGE FRUIT BASKET... OTHERS GASP AT HIS UNCHARACTERISTIC APPEARANCE (SHIRT, VEST, COLORFUL SUSPENDERS, TOO-SHORT PANTS, STRIPED SOCKS). PAPA PEERS OVER HIS GLASSES]

**Papa:** Ah, Christoffels, my dear associate. How wonderful you should join us on this... very...[EYES CHRIS' ATTIRE] ***un-USUAL occasion!***

[CHRIS PUTS BASKET ON TABLE. TAKES PAPA'S HAND; SHAKES A BIT TOO VIGOROUSLY]

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

**Papa:** Yes, mem-OH-ries... [PAPA NODS/SMILES, GENTLY PULLS HIS HAND FREE... STRETCHES FINGERS]

[MEANWHILE...TOOS MOVES HER TULIP VASE CLOSER TO PAPA. TRIES AGAIN TO STAND THE FLOPPY TULIP UPRIGHT. OTHERS LOOK ON AMUSED. CHRIS STANDS BY TOOS, PROUD IN HIS NEW CLOTHES. TOOS LOOKS SOURLY AT HIM, TOOS EYES BASKET, AND REACHES FOR CLUMP OF GRAPES. SHE PLOPS ONE, THEN ANOTHER IN HER MOUTH AND. CHOMPS UNCEREMONIOUSLY. SISTERS READY TO BURST WITH LAUGHTER]

**Papa:** [PRETENDS NOT TO NOTICE, CLEARS THROAT FOR ATTENTION] **May we continue our devotional?** [RESUMES READING] **"Therefore, I say to you, do not WORRY about what you will EAT..."** [PAPA PAUSES]

[TOOS STOPS CHOMPING ABRUPTLY... LOOKS AT OTHERS, SWALLOWS HARD... AS CHRISTOFFELS ABSENTLY BUFFS ONE SHOE ON BACK OF OTHER PANT LEG]

**Papa:** [RESUMES READING] **"AND, do not worry about what you will WEAR..."**

[PAPA PAUSES, CHRIS SEES PAPA EYEING HIS SOCKS, QUICKLY DROPS HIS FOOT. TRIES PULLING PANT LEGS DOWN OVER SOCKS. TOOS LOOKS VINDICATED, FOLDS ARMS, POINTS TO CHRIS' SOCKS]

**Papa:** [RESUMES READING] **"AFTER ALL, Is not LIFE more than FOOD and the BODY more than CLOTHING?" But, God knows we need these things! Ah-men?** [CLOSES THE BOOK]

**Toos/Chris:** [RELIEVED SIGHS] **Ahhhh MEN!!**

[PAPA BEGINS TO LAUGH HEARTILY... OTHERS JOIN IN]

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

[CHRIS PICKS UP ONE END OF WORK BENCH... TOOS GRABS OTHER END ... THEY START TOWARD THE WATCH SHOP DOOR; TOOS GIVING HUSHED, PUSHY INSTRUCTIONS, THEY INTERACT IN OPPOSING STRATEGIES... THEY EXIT - **FX: SHOP BELL JINGLES**]

**Corrie:** Papa, may we open your gift now, before others arrive?

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

**Papa:**           **Alright, we shall open it. [PAPA LIFTS BOX 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:**       **It's a VERY extravagant gift! Such RICHES for a poor family!**

**Papa:**       **Again with the RICH! I have my riches right here! [HUGS DAUGHTERS]**

**SONG: “These Are My Riches”** (Papa sings to Daughters)

[MORE HUGS]

## **ACT 1, SCENE 4 – The Celebration Party**

**[FX: SHOP BELL JINGLES - SOUNDS OF ARRIVING GUESTS]**

**Corrie:**       **Our guests are arriving!**

[MUSIC BED: “100 YEARS” CONTINUES UNDER DIALOG. VOICES OF GUESTS ARRIVING. BETSIE & CORRIE MOVE EXCITELY TO DOOR, WHILE NOLLIE TENDS TO FOOD SETUP. BETSIE OPENS DOOR... ENTER PETER (15); LITTLE GIRL (5); CURT, MR. BAKKER, CONSTABLE ROLF VAN VLIET. TOOS & CHRISTOFFELS RETURN. MORE PEOPLE, FOLLOWED BY PICKWICK, AND JAN VOGEL (WHO WILL LATER BETRAY THEM)...]

**Papa:**       [SHAKING HANDS, WELCOMES] **Peter, my boy! Mr. Bakker... and JAN VOGEL, good to see you! Constable Van Vliet... welcome Herr Sluring!**

**Corrie:**       [ASIDE TO BETSIE] **PICKWICK!!** [BETSIE POKES CORRIE PLAYFULLY]

**Pickwick:**   **Congratulations, Casper!** [EXTENDS HAND TO SHAKE] **It is a day for...**

**Papa:**       [AVOIDS ANOTHER PAINED HANDSHAKE] **...MEMORIES... I know!**

**Betsie:**       [HUSHED] **Peter, I hear you have a special GIFT for your grandfather.**

**Peter:**       [HUSHED] **Yes, a SONG I wrote for him, just for today. It's a SURPRISE!**

**Corrie:**       **Your secret is safe with us, Peter! Come, see the new radio...**

**Pickwick:**   **Ah, JAN VOGEL... did you see the new radio?**

**Jan Vogel:** [GUARDED] **Yes... a VERY fine gift indeed!**

**Mr. Bakker:** [TO PAPA] **Best wishes, ten Boom! 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 PAPA'S COAT] **Opa... Opa... Grandfahder.** [IMPATIENT... TUGS HARDER; LOUDER] **GRAN-FAH-DER!** [FINALLY GETS PAPA'S ATTENTION] **Are you REALLY 100 years old?**

[ALL LAUGH...PAPA HUGS CHILD. NOLLIE TAKES CHILD TO GET CAKE. PLEASANT CONVERSATION AND ACTIVITY. THEN MEN BEGIN TO DISCUSS POLITICS. WOMEN (PREOCCUPIED BUT LISTENING) WHISPER AMONG THEMSELVES]

**Mr. Bakker:** **We should ENJOY this gathering while we can. That man in Germany talks of things that could lead to WAR!**

**Constable:** **But, he promises to UNITE the people... bring CHANGE to Holland!**

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

**Pickwick:** **He says MANY things, JAN VOGEL... but, Jews are now being rounded up and taken to... who knows where!?**

[JAN VOGEL MINGLES, LISTENS MOSTLY. OTHERS NOW PAYING MORE ATTENTION]

**Mr. Bakker:** **Our Jewish neighbors are already hiding for fear of their lives.**

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

[PETER LISTENS INTENTLY, CONCERNED—GUESTS ARE INCREASINGLY AGITATED]

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

**Curt:** [VOICE RAISED] **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 CEASE TALKING. MANY EYES ON PAPA, KNOWN FOR CHARITY TO ORPHANS]

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

[PETER IS DISTRESSED, STANDS CLOSE TO GRANDFATHER, AWKWARDLY INTERRUPTS]

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



**Papa:** A song, for me, Peter?

**[FX: SHOP BELL JINGLES - ENTER WILLEM, SON KIK. PETER FOLLOWS PAPA TO DOOR]**

**Willem:** Father!

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

**Kik:** I am well, Grandfather!

**Peter:** [IMPATIENT] **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. He just arrived this morning.

**Papa:** Where is he?

**Willem:** He was embarrassed to come, as some young men in Munich stopped him on the street and set **FIRE** to his beard, because he is a Jew!

**[ALL EYES ON PAPA, WAITING FOR HIS RESPONSE... MATTER-OF-FACT, NOT PREACHY]**

**Papa:** The Bible says, “The **WICKED** will perish and **ALSO** vanish away into smoke!” [QUOTES PSALM 37:20]

**[TENSION MOUNTS, MEN’S VOICES GROW LOUDER]**

**Curt:** Who **ARE** those young men? Hoodlums, hooligans, I say!

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

**Pickwick:** [PEACEMAKER] Yes, Germany is a civilized country!

**Kik:** But many young men are 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:** [CALMLY] Surely, this will not last! Now, let us just enjoy Father’s celebration...

**Peter:** [FEISTY] I would **NEVER** let them forbid me to sing our Anthem... I would **FIGHT** them!

[NERVOUS LAUGHTER FROM GUESTS. WILLEM PATS PETER'S BACK. PETER FROWNS]

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

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

**Papa:** [CALMLY] **The Bible says, "When a man's ways please the Lord, even his enemies will be at peace with him."** [QUOTES PROVERBS 16:7]

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

[CONVERSATION STOPS... ALL EYES ON MR. BAKKER WHO SEES CONCERN ON PAPA'S AND OTHERS' FACES]

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

**Willem:** **Yes, friends... are we here to battle among ourselves or to celebrate? This is to be a JOYOUS occasion!**

[PICKWICK DIPS CUP IN PUNCH BOWL, HOLDS IT HIGH...ENCOURAGES OTHERS TO LIFT THEIR CUPS ALSO]

**Pickwick:** **This is a day to honor our friend, Casper ten Boom, and this watch business that has served our city for 100 years!**

[GRADUALLY MORE GUESTS HOLD UP CUPS...POSITIVE LOOKS MIXED WITH CONCERN]

**Pickwick:** **A toast to our friend, Casper ten Boom! [TOASTS] To one who makes the finest watches and repairs in all Holland.**

**Mr. Bakker:** **One who is ALSO known to "forget" the bill..!**

[GUESTS LAUGH... PAPA, STILL SEATED... CHILD IN HIS LAP...ALL LIGHTEN UP]

**Willem:** [TOASTS] **To a father, loved by his children... who never let ANYONE go in want...**

**Chris:** [TOASTS... BLURTS OUT] **...one who treats EVERY person with honor!**  
[THEN SURPRISED AT HIS OWN BOLDNESS, BLUSHES; OTHERS SMILE]

**Pickwick:** [HOLDS CUP 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...HOLDS CUP, DOESN'T DRINK WITH OTHERS. MOSTLY "HERE-HERE"'S AND CONGRATULATIONS FROM GUESTS]

**Small child:** [ON PAPA'S KNEE, EAR TO PAPA'S VEST, LISTENING TO WATCHES TICK, EXCITED] **Opa... Opa... Oh, Grandfather... I can hear you TICK!** [GUESTS LAUGH. PAPA OPENS VEST TO DISPLAY MANY WATCHES/FOBS]

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

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

**SONG: "Papa Ticks"** (Peter and 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 Papa. But looking back, I believe it was meant to be that MAMA did 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 – Papa(40) & Corrie(10) on Train**

[FLASHBACK – **FX: TRAIN WHISTLE** – IN TRAIN CAR...YOUNGER PAPA IS READING PAPER;  
YOUNG CORRIE READS A BOOK]

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

**Papa (30s):** Pretty soon, Corrie! [RESUMES READING]

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

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

**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.

[THE ABOVE 4 LINES WILL BE HEARD AS MEMORY BY CORRIE, IN FINAL SCENE OF PLAY]

**Corrie (10):** [PONDERES, GOES BACK TO BOOK...GIVES A 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... [POINTS TO WORD] **SEE? It says...** [PAPA, A BIT EMBARRASSED SEEING CURSE WORD, REACHES TO CLOSE BOOK... CORRIE LOOKS CONFUSED]

**Papa (30s):** [TRAIN JOLTS TO STOP] **We're here, Corrie!** [THEY STAND; GATHER THINGS. PAPA SETS LARGE CASE ON FLOOR NEAR CORRIE]  
**Will you carry my CASE off the train, Corrie?**

**Corrie (10):** [STRUGGLES TO LIFT CASE] **But, what does that word MEAN, Papa?**  
[FINALLY GIVES UP ON CASE] **Oooh, it's too heavy for me, Papa!**

**Papa (30s):** Yes, it's too **HEAVY!** It's a poor father to expect a little girl to carry such a load! It's the same way with knowledge, my Corrie... some knowledge is too heavy for children.

**When you're older, you can bear it. But for now, you must trust ME to carry it FOR you.**

**[FX: TRAIN SOUNDS & WHISTLE - SCENE FADES]**

## **ACT 1, SCENE 7 – Corrie(91) Narrates**

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

**Corrie(91):** How did Papa get so wise, I wondered? I learned there would be answers to all my questions in time. So, I was content to leave them 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!

Anyway... 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]

## **ACT 1, SCENE 8 – Otto in Watch Shop**

[WATCH SHOP. PAPA AND CORRIE WORKING. ENTER CHRISTOFFELS, KEEPING ONE SIDE OF HIS FACE AWAY FROM AUDIENCE; GOES TO HIS WORK BENCH]

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

**Papa:** Otto?

**Corrie:** He’s always talking about the Hitler Youth... how he hates our ways.

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

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

**Papa:** Otto’s probably just frightened, here alone in a strange country. Maybe the knife is for his protection!

**Corrie:** Maybe he should join us each morning for devotions!

**Papa:** I pray he will WANT to join us!

**Corrie:** Papa, Otto says when you read the scriptures, you’re reading from the Jews book of LIES.

**Papa:** Well, he's been taught wrong. Maybe by seeing we are truthful people, he will realize his mistake.

**[FX: SHOP BELL JINGLES - ENTER OTTO ...LOOKS COLDLY AT OTHERS]**

**Papa:** [KINDLY] You are late today, Otto!

**Otto:** [ARROGANT] I am HERE!

**Papa:** I hope you will come EARLY tomorrow, while we are still reading.

**[FX: SHOP BELL JINGLES - ENTER WILLEM – TAKES OFF HIS COAT]**

**Corrie:** In here, Willem.

**Otto:** In the New Order, we are not required to read such drivel.

**Papa:** [PATIENT] I see! Drivel.

**Otto:** [BLURTS OUT] The Bible is for OLD... men! [REALIZES HE'S TALKING TO AN OLDER MAN, BUT SETS HIS JAW]

[CHRISTOFFELS GLANCES AT OTHERS, GOES BACK TO HIS WORK. WILLEM STARTS TO COMMENT, BUT PAPA GESTURES THAT HE SHOULD WAIT]

**Papa:** You are a good watchmaker, Otto, but you could learn wisdom from older people.

**Willem:** Papa, we must talk! I just spoke with our neighbor, Ms. Rinker. She has seen Otto harassing Christoffels many days on his way to work. [TURNS CHRISTOFFELS' HEAD TO REVEAL LARGE SCRAPE ON HIS FACE]. Look... THIS is what comes of having his face ground against bricks in the alley.

[CORRIE GASPS LIGHTLY; GOES TO GET CLOTH FOR CHRISTOFFELS FACE]

**Papa:** Is this true, Otto? [NO RESPONSE] Christoffels?

**Chris:** [NO MALICE] Otto will be old one day, he will learn!

**Otto:** [ARROGANT] We learn IMPORTANT things from our leader. New ways! You will see! [OTHERS GLANCE AT ONE ANOTHER]

**Willem:** Oh, we see... his harassment is deliberate! The "old" have no value to the State here. [OTTO STANDS QUIET, FILLED WITH RESENTMENT]. They are also harder to train in their "new ways" of thinking. This Hitler is systematically teaching disrespect for older people.

[OTTO PRETENDS TO IGNORE ... BEGINS PUTTING HIS THINGS TOGETHER TO LEAVE]

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

**Willem:** You are also his boss! It's those they consider WEAK, they plan to eliminate!

**Otto:** [ANGRY] UNNECESSARY people should not be allowed to keep others from progressing! [THE OTHERS ARE INCREDULOUS]

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

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

**Otto:** [WALKS TO DOOR, TURNS, CLICKS HEELS, NAZI SALUTE] Heil Hitler! [EXITS]

[FX: SHOP BELL JINGLES, DOOR SLAMS - OTTO MOVES TO DOWNSTAGE RIGHT INTO SPOTLIGHT; AGGITATED]

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

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

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

**SONG: “Power to Change the World”** (Papa and Otto)

[PAPA SINGS FIRST VERSE LIKE A PRAYER. OTTO, OUT IN THE COLD, IS FURIOUS, PACING—SINGS HIS PART WITH PASSION, VOWING VENGEANCE. SONG NEEDS POWER AND ENERGY]

[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 TRYING TO TUNE IN SOME MUSIC ON RADIO AS CORRIE REMOVES TEA SETTINGS FROM TABLE. **[FX: HITLER ON RADIO]** HITLER'S VOICE IS HEARD]

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

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

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

**Betsie:** [TURNS RADIO 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've no ration cards. I fed them... they're upstairs.

**Corrie:** Our brother Willem will know what to do.

**Betsie:** [TUNES IN ANOTHER STATION. HITLER'S VOICE IS 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:** [TUNES IN ANOTHER VOICE] Listen, Corrie, it's our Prime Minister...

[ENTER PAPA UNNOTICED BY WOMEN AS THEY LISTEN TO RADIO]

**PRIME MINISTER, RADIO VOICE - PRE-RECORDED**

**"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:** [SWITCHES RADIO OFF] 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. [PAPA WALKS SILENTLY UPSTAIRS]

[CORRIE AND BETSIE ARE STUNNED. WATCH PAPA AS HE WALKS UPSTAIRS IN SILENCE]

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

**Betsie:** You know with God there are no IF's!

[SUDDENLY **[FX: AERIAL BOMBS DROP-EXPLOSION]**, THEN **[FX: AIR RADE SIREN]**. BOTH WOMEN ARE STARTLED AND CLING TO EACH OTHER]

**Betsie:** War has come to Holland, Corrie!

**Corrie:** [TROUBLED] 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 ALOUD] 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 in my dream; Jewish neighbors being taken away in it.

Papa said, “It’s the **NAZIS** I pity now, 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. I ran out to bring Mr. Weil to our house before they could take him also. He was so frightened!

That night our nephew **KIK** came to smuggle Mr. Weil out of the country. Later, I asked **KIK** where he had taken him. Kik said, “If you are going to be part of the Underground, Aunt Corrie, you must learn not to ask questions!”

**UNDERGROUND? ME? A SPY!?**

Ohhh, 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 are going to have to sell some **COWS!**”

[LIGHTS DOWN ON CORRIE(91) SET]

## **ACT 1, SCENE 11 – Nazis confiscate Radios**

[PAPA, BETSIE AND CORRIE ARE IN WATCH SHOP. **NAZI BULLHORN IS HEARD IN STREETS "ALL CITIZENS MUST SURRENDER THEIR RADIOS"... (REPEAT)** - ENTER WILLEM, TAKES OFF COAT AND HAT]

**Willem:** Trucks are coming down the street. German soldiers are everywhere!  
We must hide the radio!

[CORRIE QUICKLY THROWS TABLE CLOTH OVER FLOOR RADIO, SETS FLOWERS ON IT]

**Willem:** It seems 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), FOLLOWED BY CONSTABLE ROLF VAN VLIET, AND THEN CAPTAIN RUUKER]

**Nazi #1:** We've come for your radio!

**Corrie:** [UPSET... TO ROLF] Constable van Vliet, what right have they to take our private things?

**Ruuker:** [PUSHES PAST ROLF] I am Captain Ruuker... we will decide what is private!

**Rolf:** [SUBMITTING] It's the new law!

**Ruuker:** [IMPATIENT] Your RADIO... where do you keep it?

**Betsie:** [QUICKLY] I'll get it, Captain. [HURRIES FROM ROOM, OTHERS WAIT]

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

**Papa:** [CALMLY] Yes, of course, Captain! [LOOKS UP] And HE says we must obey the law.

[RUUKER FROWNS. BETSIE RETURNS WITH PORTABLE RADIO. NAZI #2 GRABS IT.

**Ruuker:** We will go now! One moment... Is this your only radio?

**Corrie:** [FIRMLY] It is!

[RUUKER CLICKS HEELS, EXITS, FOLLOWED BY NAZI #1 **FX: SHOP BELL JINGLES**. ROLF VAN VLIET LOOKS AT TEN BOOM'S APOLOGETICALLY, EXITS. **FX: SHOP BELL JINGLES** NAZI #2 EYES THEM SUSPICIOUSLY; PLACES RADIO UNDER HIS ARM; TURNS TO GO, THEN TURNS BACK]

**Nazi #2:** Heil Hitler! [EMPHATIC NAZI SALUTE, CLICKS HEELS, EXITS **FX: SHOP BELL JINGLES** → **FX: TRUCK LEAVING**]

**Papa:** Corrie, never have I known you to lie!

**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 NEW radio! [ADJUSTS COVER ON FLOOR RADIO]

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

**Kik:** [FX: SHOP BELL JINGLES – KIK ENTERS, URGENT NEWS] Our Jewish neighbors are being lined up on the street and made to wear yellow patches with a Star of David, so the Germans can know who is Jewish.

[PAPA BEGINS TO PUT ON HIS COAT & 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, Father, YOU are not a Jew!

**Papa:** [RESOLUTE] Their God is MY God, too!

[WILLEM STARTS TO LEAVE WITH PAPA, BUT PAPA GESTURES HE SHOULD NOT FOLLOW. WILLEM GOES TO SIT AT TABLE; TROUBLED]

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

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

**Betsie:** Surely, this will be over soon.

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

[GIRLS STAND BETWEEN CORRIE AND BETSIE]

**SONG: “All the Strength You Need”** (Corrie & Betsie)

[SONG ENDS. BETSIE AND CORRIE HELP GIRLS' PUT ON THEIR COATS. HUGS GOODBYE. GIRLS EXIT. CORRIE, WILLEM AND BETSIE ARE LEFT ALONE]

## **ACT 1, SCENE 12 – The Secret Room**

**Corrie:** Willem, KIK took me to meet the Underground last night... PICKWICK is one of the leaders! [PUZZLED] And, you know, everyone there was named "SMIT!?"

**Willem:** Of course! It's the only name USED in the Underground!

**Corrie:** They said our hiding the Jews is too dangerous now... that we must BUILD A SECRET ROOM here... a HIDING PLACE for them!

**Betsie:** Yes, another Mr. Smit came today with Pickwick... they're upstairs looking for a place to build it.

**Corrie:** There are also three Jews hiding up there. 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 TEASING] 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! [TO GOD, A BIT SASSY] Lord, I need 100 ration cards. If faith can move a mountain... this little mole hill should be a SNAP for You! Amen. [UNSUCCESSFUL FINGER SNAPS]

[WILLEM CHUCKLES AT CORRIE'S FEISTINESS... PICKWICK COMES DOWN STAIRS]

**Pickwick:** Mr. Smit is inspecting 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, SHRUG SHOULDERS] We LISTEN to Him!

**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, very careful! [EXITS - **FX: SHOP BELL JINGLES**]

[SCENE ENDS – BLACKOUT]

## **ACT 1, SCENE 13 – Corrie(91) Narrates**

**Corrie(91):** 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.

Betsie would wait until our guests least suspected, then she would hit the alarm button... and WHOOSH, people flying in all directions!

Of course, we had to hide any evidence that Jews had been there—clothes, dishes, food; even the smells. Papa's cigar took care of that!

We practiced over and over. Betsie would hit the button, and each time our guests would grab everything, race up the stairs, and dive under the secret panel to hide... until all was quiet.

[LIGHTS DOWN]

## **ACT 1, SCENE 14 – Eusie's Introduction**

[LIGHTS UP - DINING ROOM. CORRIE, WILLEM, BETSIE, PAPA, HENK, AND EUSIE]

**Corrie:** We must introduce our new houseguest... Professor Mossel.

**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? [TRIES OUT THE NAME] Hmm...Eusebius Mossel. How about, Eusebius **GENTILE** Mossel!? [ALL LAUGH]

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

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

**Papa:** [INNOCENTLY] So many SMIT's these days!? [OTHERS LAUGH]

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

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

**Henk:** I am HENK... [JOKING] I’m a good lawyer... in case you should have trouble with the authorities?

**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!

**Willem:** One of our guests is LEENDERT, a school teacher... and there’s 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! We can be thankful for this meal!

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

**Others:** Ah-men!

**Eusie:** [DELIGHTED] WHAT is this wonderful SMELL?

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

**Eusie:** [PUSHES AWAY FROM TABLE] But I have always eaten KOSHER...

**Willem:** [GRABS SPOON, PLOPS FOOD ON EUSIE’S PLATE] Bon appetite!!

**Eusie:** Of course, there’s a provision for this in the Talmud. [SPEARS A PIECE OF MEAT WITH FORK, BITES HUNGRILY, ROLLS EYES IN DELIGHT] And I’m going to find it... right after we eat!

[LAUGHTER... EVERYONE EATS]

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



**Eusie:** Please, call me Eusie! My father was a cantor. I was singing scripture as a small boy.

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

[OVER-EXUBERANT EUSIE STANDS ABRUPTLY...CHAIR SLIDES BACK STARTLING OTHERS. EUSIE GULPS FOOD DOWN, SO HE CAN SHOW PAPA HOW HE SINGS... DROPS HIS NAPKIN...EMBARRASSED, PICKS IT UP, DABS MOUTH... BEGINS TO SING]

**SONG: “Kol Nidrei” (Eusie)**

EUSIE IS RESTRAINED AT FIRST, THEN SINGS THIS ANCIENT TRADITIONAL JEWISH SONG WITH MORE PASSION, UNTIL HE’S TOO LOUD, AND CORRIE INTERRUPTS...

**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 HIS SONG, PASSIONATELY SINGING TO A MORE RESTRAINED FINISH. OTHERS “CLAP” WILDLY (HANDS BARELY TOUCHING, SO NAZIS WON’T HEAR).

AS EUSIE SITS TO TAKE ANOTHER BITE, BETSIE PRESSES [FX: BUZZER ALARM], AND THE JEWS GATHER ITEMS AND SCRAMBLE UPSTAIRS. CORRIE FOLLOWS... BETSIE HIDES EXTRA PLATES, ETC. ONLY PAPA & EUSIE REMAIN ON SET

**Eusie:** [STARTLED BY BUZZER] What is that? What do I do?

**Papa:** You will learn tomorrow. It is only a practice run!

**Eusie:** Practice?

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

**Corrie:** [HEARD FROM UPSTAIRS] Forty-seven seconds!

**Papa:** Forty-seven seconds! That’s the fastest time YET!

**Eusie:** 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 to heaven, Eusie! I’ve 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:**        Casper, please!

**Eusie:**        May I ask... uh, Casper... 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, ten Boom... 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 VOICE INDIVIDUAL PHILOSOPHIES AND FAITH IN THE SAME GOD. MUCH FREESTYLE, BUT VERSES SHOULD BE SUNG AT AN ENERGETIC PACE. EUSIE IS PARTICULARLY ANIMATED.

**NOTE:** WHEN EUSIE DELIVERS THE LINE: "No, no ,no... so tell me... how could one man's death satisfy the sins of all the world, unless He was... [EUSIE, FRUSTRATED, LOOKS UP FOR HELP FROM ABOVE] ...GOD!?"

THE MEN SING MOSTLY FACING EACH OTHER OR PACING AS THEY SING. THE FINAL LINE (“RESURRECTION”) IS SUNG IN HARMONY, BOTH FACING FRONT, ABOUT SIX FEET APART, EYES TO GOD. SONG ENDS. THE MEN MOVE TOGETHER, SHAKE WITH BOTH HANDS; MUTUAL RESPECT, 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 RIDES BICYCLE ACROSS STAGE, FROM STAGE RIGHT. CORRIE WALKS FROM STAGE LEFT. THEY MEET AND STOP CENTER STAGE]

**Kik:**            [CAUTIOUS] Tante Corrie? It’s me, your nephew...KIK!

**Corrie:**        Kik? Why are you dressed like a WOMAN?

**Kik:**            They have been taking our 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 GO... TURNS TO CROSS TOWARD STAGE RIGHT... MEETS UP WITH CAPTAIN RUUKER, FOLLOWED BY TWO NAZIS COMING TOWARD HER]

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

**Corrie:** [CAUTIOUS] I remember... radios!

**Ruuker:** I have been meaning to talk with you. I've heard of your work with...uh, young women? What do you teach these girls, Miss ten Boom?

**Corrie:** Music, reading... and that God is concerned for each of them.

**Ruuker:** And you believe this!

**Corrie:** 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 HURRIES OFF, STAGE RIGHT. **ENTER YOUNG COUPLE:** WOMAN CARRYING INFANT. FEARFUL, THEY SEE THE TWO NAZIS AND QUICKEN STEPS TO GET BY THEM]

**Ruuker:** Your names?

**Mr. Van E:** Van Ellen. We were just going home.

[RUUKER SIGNALS OTHER NAZIS TO TAKE THE YOUNG MAN... RUUKER EXITS]

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

**Mr. Van E:** Please, I must take my wife and child home....

**Nazi #1:** [GRABS MR's COAT] **NEIN! You are needed in Germany. SCHNELL!**

[MR. V STRUGGLES TO PULL AWAY, MRS. V IS AFRAID... BOTH NAZIS GRAB MR. V]

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

**Nazi #2:** You will come **NOW!** [PUSHES MR. V ... MRS. V CRIES]

[MRS. V REACHES FOR MR. V ...NAZI #2 PUSHES HER BACK, SHE AND BABY FALL TO GROUND; **[FX: BABY CRYING]** MR. V TRIES TO REACH THEM. NAZI #1 PULLS MR. V OFFSTAGE LEFT]

**Mrs. Van E:** Please, he has done nothing wrong. Please! [FOLLOWS MEN OFF STAGE]

[LIGHTS FADE]

## **ACT 1, SCENE 16 – The Betrayal**

[IT'S FEBRUARY 28, 1944. ON SET ARE PAPA, BETSIE, CORRIE, NOLLIE, WILLEM, PETER, EUSIE, HENK (also Leendert, Mary Italie and two underground men, if enough cast). END OF ACT ONE...ALL, EXCEPT EUSIE AND HENK, WILL BE ARRESTED, ALONG WITH LATE-ARRIVING KIK AND PICKWICK. CORRIE IS ILL WITH FLU]

**Willem:**       **The news is not good. JOP, one of your house guests, 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 the flu.**

[CORRIE STARTS UPSTAIRS...KNOCK HEARD AT DOOR...ALL FREEZE AND LISTEN]

**Betsie:**       [PEAKS THROUGH CURTAIN] **It's our neighbor, JAN [Yon] VOGEL. Wait, I'll see what he wants!**

[EUSIE AND HENK QUICKLY COLLECT THEIR THINGS, QUIETLY HEAD UPSTAIRS]

**Betsie:**       **Herr Vogel?** [BETSIE SPEAKS THROUGH DOOR, WITHOUT OPENING IT]

**Vogel/voice:** [FAKES 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:**       **I... I... don't know what to do now. Uh... you must come back later.**  
[BETSIE LISTENS AT DOOR] **Jan Vogel? Herr Vogel?**

[NO RESPONSE; BETSIE RETURNS TO OTHERS. JEWS STAY HIDDEN]

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

**Corrie:**       **God will show us. I must go up and lie down now.** [GOES UPSTAIRS]

**NOTE:** SIX were 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, and the SIX were able to escape after a few days. Corrie and 34 others were arrested in the actual raid. Many never returned.

## **ACT 1, SCENE 17 – Ten Boom’s Arrested**

[ANOTHER KNOCK...PAPA, WILLEM, NOLLIE STRAIGHTEN THINGS. BETSIE GOES TO DOOR]

**Vogel/voice:** I’ve come back for your answer!

**Betsie:** Herr Vogel, I haven’t had time to...

**Ruuker:** [FX: **SHOP BELL JINGLES** - DOOR SLAMS OPEN – RUKKER GRABS BETSIE BY HER ARM] **Where are you hiding the Jews?**

**Betsie:** I... don’t know what to say.... [REACTS TO TWISTED ARM].

**Ruuker:** Come with me!

[CAPTAIN RUUKER IS INTO ROOM FOLLOWED BY NAZI #1 AND NAZI #2. RUUKER PUSHES BETSIE TOWARD PAPA, AS WILLEM AND NOLLIE TRY TO SHIELD PETER]

**Ruuker:** [TO NAZIS] **Search upstairs.** [NAZIS HURRY UPSTAIRS] ...**Identify yourselves. Who ARE you, old man?**

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

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

[ALL LAY ID CARDS ON TABLE... RUUKER WATCHES SUSPICIOUSLY, LOOKS EVEN UNDER PLATES FOR SIGNS JEWS WERE THERE]

**Nazi #2:** [ROUGHLY BRINGS CORRIE DOWNSTAIRS] **She’s the only one we found upstairs. Seems to be sick!** [GOES BACK UPSTAIRS; CORRIE SITS AT TABLE]

**Ruuker:** Well, Miss ten Boom. Your iden-ti-fi-ca-tion!

[CORRIE, WEAK/SHAKING, TAKES CARD FROM POCKET, BY MISTAKE DROPS PAPER MONEY ON FLOOR. RUUKER POKETS MONEY... GRABBING CARD, SLAMS FIST ON TABLE]

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

**Corrie:** I... I cannot tell you anything...

**Willem:** Can’t you see she is SICK?

**Ruuker:** [IGNORES WILLEM; YELLS AT CORRIE] **Where is the secret room?** [SHAKES CORRIE; OTHERS RECOIL. BETSIE CLINGS TO PAPA. PETER IS MAD/TEARFUL, WILLEM RESTRAINS PETER. RUUKER SLAPS CORRIE]

**Corrie:** God, HELP me!

**Ruuker:**        **Your GOD will not help you!**

[RUUKER RAISES HIS HAND TO SLAP CORRIE AGAIN. PAPA CLEARS HIS THROAT AND CALMLY PATS HIS BIBLE BY HIS CHEST... RUUKER DROPS HIS HAND]

**Nazi #1:**        [COMES DOWNSTAIRS; THROWS MANY RATION CARDS ON TABLE]  
                  **I found all these ration cards upstairs.** [STANDS BY]

[OVERHEAD POUNDING IS HEARD...NAZI #2 THUMPING WALLS... OTHERS SILENT]

**Ruuker:**        **Explain how you have these ration cards.**

**Papa:**           [SIMPLY] **There comes a time when we must choose between man and God, Captain!**

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

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

**Nazi #2:**        [COMES DOWNSTAIRS] **I can't find others. Nowhere for them to hide up there!**

**Ruuker:**        [DISGUSTED, STARES TOWARD CEILING. TO GUARDS] **Take them OUT!**

[NAZI #2 PUSHES CORRIE/OTHERS TOWARD DOOR, THEY GRAB COATS AND HATS. AS PAPA PUTS ON HIS COAT (WITH WILLEM'S HELP), HE RECITES, AS IF TALKING TO HIMSELF, CALMLY, BUT LOUD ENOUGH FOR HIDDEN JEWS TO HEAR]

**Papa:**           **"He that dwelleth in the Secret Place, abides under the shadow of the Almighty"...** [PSALM 91:1]

[NAZI #1 ANGRILY GOES TOWARD PAPA, RUUKER HOLDS BACK NAZI #1's ARM. MAKES A SHUSHING GESTURE; LOOKS AND LISTENS ABOVE, WAITS FOR SOUNDS...ALL'S QUIET... PAPA CONTINUES PUTTING ON SCARF AND HAT]

**Papa:**           **"God is my refuge..."** [ELEVATES HIS VOICE A BIT] **"Surely, He will deliver thee from the noisome pestilence!"** [PSALM 91:3]

**Ruuker:**        [YELLS] **ENOUGH!**

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

**Ruuker:**        **NO! He's the worst of them!** [WALKS TO STAIRCASE... 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:** Tante Corrie, I brought Herr Slurring to discuss...

[WILLEM GESTURES TO WARN KIK & PICKWICK NOT TO TALK... NAZI #2 STOPS WILLEM]

**Ruuker:** Discuss WHAT? [TO NAZI #1 & #2] Arrest these also—and anyone else who comes near here!

[NAZI #1 AND NAZI #2 PUSH THEM OUT THE DOOR... RUCKER TAKES ONE LAST LOOK AT EMPTY ROOM, LOOKS TOWARD CEILING, STILL LISTENING...THEN EXITS; CLOSING DOOR]

**Ruuker:** [YELLS FROM OUTSIDE] ...**AND SEAL THE HOUSE!**

**[FX: TRUCK LEAVING OUTSIDE]** – DINING ROOM IS EMPTY... ALL IS QUIET

IN THE SILENT HALF-LIT ROOM **[FX: BEATING HEART & TICKING CLOCKS BLEND]** — THEN PARTLY-OVERLAPPING VOICES OF THOSE HIDING IN THE SECRET ROOM ARE HEARD IN A RUSH OF DESPERATE PLEAS **[VOICES CAN BE PRE-RECORDED, OR LIVE VENUE ACTORS]**.

**NOTE:** JESUS VOICE SOUNDS NATURAL (SLIGHT REVERB, BUT NOT OTHER-WORLDDLY): AUTHORITATIVE, UNIQUE FROM OTHERS..

**Henk:** Why must we suffer?

**Leendert:** Protect us from evil...

**VOICE:** Seek Me with all your heart... (Jer. 29:13)

**Marie Italie:** [WHEEZING] I'm so frightened...

**VOICE:** Do not be afraid... (John 14:27)

**Eusie:** Remember Your promise, Lord ...

**VOICE:** PEACE... Be STILL! (Mark 4:39)

**[AT THE WORD "STILL", SOUND OF BEATING HEART & CLOCKS STOPS ABRUPTLY].**

[EUSIE CREEPS OUT OF HIDING ALONE, WALKS CAUTIOUSLY DOWN STAIRS].

**SONG: "My Hiding Place"** (Eusie)

[SONG ENDS WITH FOUR HAUNTING, RESOUNDING **FX: CHIMES**]

## INTERMISSION



## **ACT 2 – SCENE 1 – Corrie’s Dream**

**CD MUSIC: TRIBUTE TO LEO “DUTCH” SMIT - (USE LONG VERSION OF RECORDING AS ACT 2 OVERTURE, OR USE SHORTER VERSION (4 MIN.) TO CHOREOGRAPH SCENE) - CHOREOGRAPHED DREAM SEQUENCE**, Featuring instrumental tribute to composer Leo “Dutch” Smit, victim of the Holocaust at Austwisch, Germany, 1945. Composed by Leo Smit. **LEO SMIT: CHAMBER MUSIC PROJECT**, Lento 5, performed by Ensemble Villa Musica; Produced By Werner Dabringhaus and Reimund Grimm, Musikproduktion, © 2000.

### **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 goes toward the veil. Betsie rises with a peaceful countenance. The dark ones part. Corrie moves sadly toward Betsie, watching her go through veil. Betsie waves joyful 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. She opens the small Book, on a chain around her neck. The dark ones and swastikas move away as a heavenly light surrounds Corrie—she holds the Book out to them. 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. They fall to their knees in the same heavenly light. The rest of the dark ones can't stand the light, take their swastikas, cowering as if in some pain. THEY EXIT. The white dancers rise and circle Corrie with love; then wave their goodbyes and disappear through the veil.

Corrie is left alone turning slowly in place. She reaches toward the veil... then bows her head in the light.

**[SCENE GOES DARK - LIGHTS UP ON PRISON YARD]**

## **ACT 2, SCENE 2 – Ten Boom’s in Prison**

[PRISON YARD...LARGE RED FLAG WITH 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]

**Corrie:** [DREAMING] **Father, help me be strong. HELP me!** [WAKES WITH A START]  
**Oh... Papa, I was dreaming!**

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

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

[MALE NAZI GUARD ENTERS STAGE RIGHT]

**Male Guard:** **Line up, ALL of you!** [HERDS TEN BOOM’S UPSTAGE TOWARD WALL]

[ENTER LIEUTENANT RAHMS & FEMALE GUARD FROM STAGE RIGHT]

**Lt. Rahms:** **Welcome to Scheveningen!** [pronounced SHEH VUH NING’ GUN]  
**I am Lieutenant Rahms. You will answer to me while you are here.**  
**The rules are simple... you OBEY, or you cease to exist!**

**Fem. Guard:** **Alle nasen gegen mauer!** [pronounce: ALA-NOSS-IN-GEG’-IN-MAR]  
**Every nose to the wall... SCHNELL!!**

[MEN & WOMEN TURN CAUTIOUSLY TO WALL. MALE GUARD QUICKLY FRISKS MEN. FEMALE GUARD FRISKS WOMEN. PAPA BECOMING WEAK, MOPS BROW WITH HANKERCHIEF]

**Lt. Rahms:** [TO PAPA] **YOU... Old man?**

[GUARDS STAND ASIDE... RAHMS TURNS PAPA AROUND, FACING AUDIENCE. PAPA LOOKS AT HIM WITH COMPASSION. RAHMS, UNNERVED, QUICKLY TAKES HAND OFF PAPA]

**Lt. Rahms:** **You might as well go home. I’ll take your word you won’t cause any more trouble.**

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

**Lt. Rahms:** [ANGRY] **Go then with the others!** [TO MALE GUARD] **Take them.** [MOTIONS TO STAGE RIGHT. TO FEMALE GUARD] **Take the women away!**

[FEMALE GUARD PUSHES WOMEN TOWARD STAGE LEFT. **NEXT LINES SAID WITH URGENCY**]

**Corrie:** **I love you, Papa...**

**Betsie:** God be with you!

**Papa:** Remember, whatever happens, HEAVEN awaits!

**Lt. Rahms:** [FURIOUS] AWAY WITH THEM! SCHNELL!

[LIGHTS DOWN]

## **ACT 2, SCENE 3 – Corrie’s Cell**

[**FX: CELL DOOR SLAMS** – MUSIC BED: “My Hiding Place” - LIGHTS UP PARTIALLY...CORRIE IS PUSHED BY GUARD INTO CELL. SITS ALONE ON A COT ... LATRINE BUCKET IN CORNER]

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

**Giselle:** [ENTERS CELL WITH NEW BUCKET] Well... you’re new today! Talking to yourself already? That’s smarter than talking to others in here!

**Corrie:** Who ARE you?

**Giselle:** Two years I am here. They let me work in the infirmary. HOWEVER, if you have money, I can get you whatever you need. Aspirins... Cigarettes... **NEWS from the outside?** [SETS NEW BUCKET DOWN... LIFTS OLD BUCKET INTO CORRIE’S FACE... CORRIE RECOILS]

**Giselle:** Don’t get used to this hospitality. These buckets are not emptied often! [TURNS TO LEAVE]

**Corrie:** Wait... my name is ....

**Giselle:** I know who you are, MISS ten Boom!! I make it my business to know!

**Corrie:** I must know where they’ve taken my family. My father is old and... Can you get me a Bible?

**Giselle:** [AMUSED, 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... is HATE!

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

**Giselle:** You will see! You might as well forget your, uh... GAWD! He can’t help you where you’re going. Soon they will take us all to Ravensbrück. Do you know what that is, Miss ten Boom?

**Corrie:** [FUZZY-HEADED] Ravensbrück? ... No.

**Giselle:** [IMPATIENT] **It's where the Nazis take women to be KILLED!** [STARTS TO LEAVE... PAUSES]

[STUNNED, CORRIE SITS ... PULLS HER COAT TIGHTLY AROUND HER]

**Giselle:** **By the way... my name is Giselle. Oh.. I will see what I can learn about your family. Of course, it will cost you!** [TAKES OLD BUCKET, EXITS - **FX: CELL DOOR CLINKS SHUT**]

**Corrie:** **Lord, I will NOT forget you ... how else could I get through this?** [SITS DOWN...SCENE FADES]

## **ACT 2, SCENE 4 – Corrie(91) Narrates**

**Corrie(91):** I lived all my life with those who practiced FAITH and LOVE... NOTHING of hate! People often came to our house, just to feel happy! We knew that JOY runs deeper than despair. So much JOY there!

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.

Did I tell you, today is my birthday? Oh, our family loved celebrating birthdays and special days. Such HAPPY times!

There WAS a special DAY I could never forget... with my Mother. I was five years old. That was the day I met my dearest Friend! [LIGHTS DOWN]

## **ACT 2, SCENE 5 – Flashback / Corrie(5) Tea Party**

[CORRIE PLAYS WITH LARGE DOLL AT SMALL TABLE & CHAIRS IN GARDEN. LITTLE CORRIE STANDS UP, FACING STAGE RIGHT, KNOCKS ON MAKE-BELIEVE DOOR]

**Corrie (5):** **Knock, knock, knock ...Miss Flanders? I have come to make a visit.** [ACTS DISAPPOINTED AT NO ANSWER. PUTS DOLL IN CHAIR. ]

**Mama:** [VOICE FROM OFF-STAGE LEFT] **Corrimon... Corrie, it's time to come home.** [ENTER MAMA] **Corrie, what are you doing?** [MAMA GOES TO TABLE. PICKS UP DOLL, SITS IN CHAIR, DOLL IN HER LAP]

**Corrie (5):** **I'm playing house, Mama! We were going to have tea with our friend, Miss Flanders.** [COMES AROUND TABLE, SITS DOWN IN OTHER CHAIR; TAKES DOLL FROM MAMA, FLUFFS DOLLS DRESS]

**Mama:** **Ohh... Miss Flanders!**

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

Mama: Corrie, do you know there is someone knocking at the door of your HEART right now?

Corrie (5): Are YOU playing the game with me, Mama?

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 who was so full of DRINK!?

Corrie (5): [POUTY] People were laughing at him, Mama!

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

Corrie (5): 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, if we invite Him to live in our hearts, Corrie. God WANTS to live there, you know!

Corrie (5): [WIDE-EYED] He DOES?

**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...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!

Corrie (5): [EMPHATICALLY] Ahhh-men!

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

**[IMPORTANT: MAMA'S LAST LINE HERE MUST BE HEARD CLEARLY BY AUDIENCE... WILL BE HEARD AGAIN AS A MEMORY JUST BEFORE FINALE... PRE-RECORD OR LIVE VENUE ACTOR]**

## **ACT 2, SCENE 6 – Corrie(91) Narrates**

**Corrie(91):** From that day on, I knew I was never 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 that, all those hiding in the SECRET ROOM had escaped to SAFETY.

My sister Nollie was released after our arrest, and she sent me the small Bible I 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 there, or the fear of what they could do to me. I was a prisoner, and yet... I was FREE!

## **ACT 2, SCENE 7 – Corrie’s Cell**

[LIGHTS UP IN CELL. CORRIE(45) SITS ON COT, EYES CLOSED IN PRAYER. ENTER GISELLE WITH BUCKET. LOOKS AT CORRIE (PRAYING), THEN LOOKS CURIOUSLY AT CEILING, WARY SHE MIGHT SEE GOD THERE... SHRUGS AND SETS BUCKET DOWN]

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

**Corrie:** [EAGER] My sister Betsie? And my father?

**Giselle:** I ... I don’t know... just the others!

**Corrie:** [EMOTIONS] Oh, thank you, God, 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:** Save your blessings! The only thing I live for now is to get the SWINE who betrayed me to this place. Your news will cost you 75 guilders. But, you can pay me later! By the way, this LETTER came for you.

[GISELLE HANDS LETTER TO CORRIE... CORRIE NOTICES LOOSE FLAP; LOOKS UP AT GISELLE, WHO QUICKLY LOOKS AWAY... GISELLE’S ALREADY READ IT]

**Corrie:** [SEES ENVELOPE] It’s from my sister Nollie!

**Giselle:** [IMPATIENT] **Well, OPEN it!** [WALKS TO DOOR, PAUSES, LOOKS BACK SADLY ... EXITS CELL]

**Corrie:** [OPENS, READS LETTER] **“Dear Corrie, I was released the same day we were arrested. Willem, Peter and Pickwick were released later, but Willem is still very ill. I pray for you and Betsie every day. Corrie, I have news that is very hard to tell you. Just ten days after his arrest, Father...”**  
[STOPS READING] **Oh, Lord... “Father died”** [HOLDS LETTER TO HER]  
**...Oh, Papa!** [STARTS TO CRY]

[FEMALE GUARD ENTERS CELL]

**Fem Guard 1:** [HARSH] **You will come with me!**

**Corrie:** [STILL IN SHOCK] **Please... My father has died.**

**Fem Guard 1:** **Your father?** [GRABS CORRIE’S ARM THAT’S HOLDING LETTER]  
**Come OUT... Lieutenant Rahms will see you!**

[CORRIE SEEMS FROZEN, STILL CLUTCHING LETTER].

**Fem Guard 1:** **You will come NOW!** [BATS LETTER DOWN TO FLOOR, PUSHES CORRIE TOWARD THE DOOR]

[LIGHTS DOWN]

## **ACT 2, SCENE 8 – Corrie(91) Narrates**

[LIGHTS UP ON CORRIE(91) SET]

**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 next morning.**

**Lieutenant Rahms was in charge of Scheveningen prison. He called me to his office many times to question me about The Dutch Underground.**

**I kept telling myself... these Nazis know not what they do. I prayed for them. It made it easier to understand why I was there in that place of death.**

**But, sadly... it was easier to HATE, than to LOVE my enemies there!**

[LIGHTS DOWN]

## **ACT 2, SCENE 9 - Lieutenant Rahm's Office**

[GUARD LEADS CORRIE INTO RAHM'S OFFICE... PUSHES HER INTO CHAIR NEAR HIS DESK... GOES TO STAND BY DOOR, FACING THEM, IN GUARD'S POSE]

**Lt. Rahms:** **Well, Miss ten Boom.** [CORRIE IS SILENT]. **You look better than the last time we spoke. I have news for you.** [BAITING HER] **It seems your father is dead.** [PAUSES... CORRIE ONLY STARES AT FLOOR. RAHMS PUSHES A PAPER ACROSS DESK TOWARD HER... SHE 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.**

**Corrie:** [STANDS. SHAKY, BUT BOLD] **I KNOW where my father is, Lieutenant!**

**Lt. Rahms:** **SIT!** [CORRIE SITS ABRUPTLY. RAHMS FEIGNS CONCERN FOR HER]  
**You're shivering, Miss ten Boom. I would like to help you, but you must tell me everything.**

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

**Lt. Rahms:** [AMUSED] **Well I see we have not yet taken your sense of humor!**

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

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

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

**Lt. Rahms:** **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 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.**

[RAHMS SIGHS DEEPLY...WALKS AROUND DESK. CORRIE WAITS... RAHMS GESTURES FOR CORRIE TO "**CONTINUE**" ...HE SITS ON EDGE OF DESK, ARMS FOLDED]



**Corrie:** [SLOWLY STANDS] **God VALUES us, Lieutenant... not for how strong or how smart we are... but simply because He MADE us. That gives me inner peace... even here!**  
[THEN BOLDLY] **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 ABRUPTLY, STARTLING CORRIE. WALKS TOWARD GUARD. BUT TURNS BACK TO CORRIE. HE'S FIGHTING HIS OWN DESPAIR] **Guard, wait outside!** [GUARD EXITS]

**I am very tired, Miss ten Boom.** [PAUSES, WALKS AROUND TABLE. CORRIE WAITS. HE STARES TOWARD AUDIENCE]. **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:** [CARING] **Lieutenant, there is ONE who has them always in His sight. Did you not once believe in God? Even when you were a CHILD?**

[CUE SONG INTRO... CORRIE WATCHES. RAHMS WALKS DOWNSTAGE, SINGS WITH CONFUSED EMOTIONS... FORGETTING WHO HE IS... REMEMBERING LONG AGO]

**SONG: "Let The Child Believe"** (Lt. Rahms & Corrie)

[SONG ENDS... RAHMS, OBVIOUSLY MOVED DEEPLY; NOW PAUSES, THEN SUDDENLY STEELS HIMSELF AND WAVES THE MOMENT AWAY]

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

**Corrie:** [HEART SINKS] **Ravensbrück?**

**Lt. Rahms:** [ANGRILY CALLS OUT] **GUARD!** [GUARD ENTERS] **Take this woman back to her cell!!**

[GUARD GOES TO CORRIE; PUSHES TOWARD DOOR. CORRIE LOOKS BACK AT RAHMS]

**Corrie:** **Lieutenant Rahms... I will pray for your family!**

[RAHMS CLOSSES HIS EYES... HE'S STABBED TO THE HEART... KEEPS HIS BACK TO CORRIE AS SHE EXITS WITH GUARD. HE LEANS BOTH HANDS ON HIS DESK, HEAD DOWN ... SCENE FADES]

## **ACT 2, SCENE 10 – Corrie(91) Narrates**

[CORRIE REMEMBERS... LOVE, SADNESS AND JOY. KEEP ENERGETIC PACE, WITH THIS LONGER MONOLOG]:

**Corrie(91):** That was not the last time I would see Lieutenant Rahms. One afternoon, he came to my cell himself and ordered me to follow him.

“The NOTARY is here,” he said. NOTARY?

“For the reading of your father’s WILL... Family MUST be present! It’s the LAW!” What did Nazis care about Dutch law? I wondered.

And my FAMILY? Oh, I could not let myself hope to see them. And yet, as I entered Rahm’s office, there was Betsie and Nollie. And my brother Willem. He said: “*Corrie, Corrie, my baby sister!*” He always called me that!

Suddenly, we were all locked in a tearful embrace.

Finally, Lieutenant Rahms said, “Time is up... proceed with the reading!”

The Notary read the will. Papa had left the house and business to Betsie and me. God, help us, that we should ever see HOME again!

I prayed for Lieutenant Rahms... I was so thankful for *this* kindness!

But, a few days later, hundreds of us were taken by train to that camp where nearly 100,000 women would be exterminated by the Nazis... Ravensbrück!

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 others who waited daily, hoping NOT to hear their names called.

For if you were called, you would never come back! The smoke that rose from huge ovens at the end of the prison yard told the story!

## **ACT 2, SCENE 11 – Ravensbrück Prison**

**[FX: TRAIN WHISTLE BLOWS, TRAIN CHUGS AWAY. IMPORTANT DIRECTIONS BELOW]**

[PRISON GUARD'S VOICE IS HEARD OFFSTAGE YELLING DIRECTIONS AT PRISONERS TO **"STAY TOGETHER"...** **"KEEP MOVING"** ETC. MATRON'S ASSISTANT AND ANOTHER GUARD DRIVE FRIGHTENED WOMEN [IN ORDER: FRIEDA, MRS. WEILMAKER, CORRIE, MRS. FLOOR, MRS. MAURER, FRAU MIKES, ANNA, PRISONERS A and B, GISELLE, BETSIE] INTO SCENE FROM STAGE LEFT, LINING THEM UP CENTER STAGE. CORRIE FINALLY SEES BETSIE AT OTHER END OF LINE, GOES TO STAND WITH HER. GUARDS DON'T NOTICE]

**Betsie:**        **Corrie, I thought I had lost you!** [HUGS CORRIE]

**Corrie:**        **Oh, Betsie!**

[TWO FEMALE GUARDS STAND BY A LAUNDRY CART... NEARBY TABLE HEAPED WITH THIN, NON-DESCRIPT DRESSES. GUARD 1 (SCHRENK) HAS CLIPBOARD & PENCIL IN HAND]

[ENTER MATRON, SLAPS RIDING CROP THREATENLY ON HER HAND OR LEG, AT TIMES]

**Matron:**        [HARSH] **This is Ravensbrück! Stand in line for inspection. I assure you, you will be well taken care of. In the meantime... take off your clothes !**

[WOMEN GASP, FEARFUL... SOME PLEAS AND PROTESTS]...

**SILENCE! You will TAKE OFF your clothes, and place them in the cart!**  
[WOMEN GO SILENT]

[**IMPORTANT DIRECTION:** GUARD 1 (SCHRENK) INSPECTS WOMAN, SHOVING THEM INTO STRAIGHT LINES. ALL WOMEN FEARFUL, CORRIE & BETSIE REMAIN WATCHFUL. THE LINE OF WOMEN IS SLOW TO REMOVE THEIR STREET CLOTHES (LEAVING THEM IN VARIOUS MODEST SLIPS). SCHRENK POINTS TO MRS. FLOOR WHO HESITATES TOO LONG. GUARD BEGINS PULLING AT FLOOR'S CLOTHES... FLOOR CRIES "NO", BUT TAKES OFF DRESS]

**Matron:**        **SILENCE! You will DO AS YOU ARE TOLD!** [BANGS ON CART WITH CROP, EMPHASIZING WORDS] **SCHNELL!**

[**IMPORTANT DIRECTION:** WOMEN TEARFUL, UNDRESSING. THEY QUICKLY MOVE ONE-BY-ONE PAST TABLE... THEY DROP THEIR STREET DRESS IN ONE SIDE TABLE AND TAKE A THIN DRESS FROM OTHER PILE. THEY CLUTCH PERSONAL ITEMS (PURSE, JEWELRY, ETC.) IN FRONT OF THEM. IF THEY HESITATE TO LET GO OF ITEMS, GUARD 2 GRABS IT FROM THEM AND DROPS IT IN A BASKET. SHRENK NOTES ITEMS ON CLIPBOARD. GISELLE IS NEXT IN LINE, IN FRONT OF CORRIE... BETSIE FOLLOWS CORRIE]

**Corrie:**        **Ravensbrück! Betsie, do you know what this place is?**

**Betsie:**        **Yes, Corrie, it's a DEATH camp! We must be very careful here!**

**Corrie:** [SUDDENLY ANXIOUS, GRABS THE LITTLE BIBLE AROUND HER NECK]  
**BETSIE! My Bible... Nollie sent it to me.... how will we get it past the guards? It must not be taken!**

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

**[IMPORTANT DIRECTION: INTENSE SCENE—SOME VENUES MAY WANT TO MODIFY ACTIONS]:**  
[AS WOMEN, INCLUDING GISELLE, CORRIE AND BETSIE QUICKLY PUT ON THIN DRESSES ON, PRISONERS A & B, IN FRONT OF GISELLE] BEGIN TO PUSH ONE ANOTHER... PRISONER 'A' IS ANGRILY PULLING AT A BRACELET PRISONER 'B' WANTS TO KEEP]

**Prisoner A:** **Let it go, Duchess! You're no better than the rest of us!**

**Prisoner B:** [PANICKY, CLUTCHES BRACELET] **No, please, it's all I have left!**

**[IMPORTANT DIRECTION:** MATRON SEES WHAT'S HAPPENING, ORDERS GUARD #2 TO REMOVE PRISONERS A & B OFFSTAGE RIGHT...]

**Matron:** **Take them OUT!**

[BEATING IS HEARD OFFSTAGE. PRISONERS A & B CRY OUT. OTHER PRISONERS ARE FROZEN IN FEAR. A LOUD THUMP IS HEARD. ANNA FAINTS AND GUARD #1 (SCHRENK) PULLS HER ASIDE...MEANWHILE, IN THE CHAOS...]

**Giselle:** [GRABS CORRIE'S ARM] **Corrie, come quickly!**

**[IMPORTANT DIRECTION:** GISELLE PULLS CORRIE QUICKLY ALONG BEHIND HER, CORRIE COVERS THE BIBLE AROUND HER NECK. BETSIE FOLLOWS CLOSE BEHIND CORRIE. THEY QUICKLY TOSS THEIR ITEMS IN CART, WHILE GUARDS ARE PREOCCUPIED. ALL ATTENTION GOES TO STAGE RIGHT END OF LINE, WHERE GUARD #2 RE-ENTERS, STRAIGHTENING HER UNIFORM. SHE WHISPERS TO MATRON. ALL WOMEN NOW SILENT]

**Matron:** [FIERCE] **Those two are no longer with us! NOW... does anyone else want NOT to cooperate?**

[WOMEN STAND SILENT IN FEAR. CORRIE, BETSIE & GISELLE LOOK ON IN HORROR. SCHRENK AND GUARD 2 DIRECT THE WOMEN TO MOVE FASTER THROUGH THE LINE]

**Betsie:** **Corrie, we are in HELL!** [CLINGS TO CORRIE; BOTH STUNNED]

[SCENE FADES TO BLACK]

## **ACT 2, SCENE 12 – Barracks 28**

[CORRIE, BETSIE, GISELLE, FRIEDA, MRS. WEILMAKER, MRS. FLOOR, ANNA, MRS. MAURER, AND FRAU MIKES ARE IN BARRACKS, IN THIN DRESSES, DISHEVELED AND COLD. BRACED IN SILENCE; TIRED, SCARED. ENTER SCHRENK, THEN MATRON WHO SLAPS THE 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 a 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!** [EXIT GUARDS]

**Frieda:** [MOCKING BETSIE & CORRIE] Well, where is your God **NOW!?**

[WOMEN MOVE TO BUNKS (OR BLOCKS). CORRIE SITS NEXT TO BETSIE]

**Betsie:** He will **NOT** forsake us!

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

**Betsie:** If they can be taught to **HATE...** they can be taught to **LOVE!**

**Corrie:** God will protect us.

**Frieda:** [ANGRY] **WORDS! Only WORDS!!** They will not save us!

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

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

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

**Mrs. W:** I am Mrs. Weilmaker, from Frankfurt. I am Catholic... I simply helped a Jewish neighbor. The Nazis took all of us.

**Mrs. Floor:** [FRIGHTENED; NEAR COLLAPSE] 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...** [CONFUSED] Do you think **MY** baby went to heaven?

**Betsie:** [COMFORTS] Yes, Mrs. Floor, I am sure of it!

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

**Frieda:** Too late you recognize him! But, you give him too much power!

**Corrie:** Please, we must all stick together... Dutch, Russian, Polish, German... whatever we are. We must help each other now.

[TO ANNA] And what is your name?

**Anna:** [PREGNANT, SCARED] **ANNA**, my name is Anna. But why should we get to know one another? We have only been brought here to DIE!

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

**Frieda:** [GESTURES ANGRILY] **A PLAN?** Gas chambers? Ovens? And what **ELSE** can women do for the Nazis?

**Giselle:** [SARCASTIC, SCRATCHES] Maybe they plan to kill us with lice and **FLEAS!**

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

**Betsie:** God is watching over us!

**Frieda:** [ANIMATED] God is **WATCHING?** Do you not know where we are? This is not a **CHURCH...** this 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:** Yeah, yeah, yeah! **DRY BONES!?** [PACING, HIGHLY EMOTIONAL... HER HONEST ANGER COMES OFF HUMOROUS AT TIMES] I know what Ezekiel says about that!

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

**Frieda:** [FRUSTRATED GESTURE] Agh!

[ONE NOTE/CHIME OR CHORD TO CUE FRIEDA'S VERSE..]

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

[LIGHTS DOWN]

## **ACT 2, SCENE 13 – Barracks 28**

**Corrie:** [GOES TO SIT BY ANNA] **Where is your baby's father, Anna?**

**Anna:** [DEFENSIVE] **THAT is no one's business! What do YOU care?**

**Corrie:** **I DO care, Anna!**

**Anna:** [SAD] **Seems my baby will have the same fate as Ms. Floor's child!  
But, at least it would not have to suffer this place!**

**Corrie:** **Did you love this man, Anna?**

**Anna:** [SOFTENS] **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 here!  
But why do I tell YOU? How could you know how I feel? I cannot imagine  
you have ever BEEN with a man.**

**Corrie:** [COMPASSIONATE] **No, I have NEVER.  
But there WAS someone I loved, Anna. A long time ago...**

[LONG TIME AGO (ECHO)... CORRIE REMEMBERS .... SCENE FADES]

## **ACT 2, SCENE 14 - Flashback / Karel**

**[FX: BIRDS CHIRPING - CORRIE (AGE 21) IS WAITING FOR KAREL (AGE 26) TO MEET HER. SHE LOOKS UP SEVERAL TIMES TO SEE IF HE'S COMING. ENTER KAREL FROM STAGE RIGHT. BOTH THEIR FACES LIGHT UP. HE GOES TO HER, SIEZES BOTH HER HANDS, PULLS HER TO HIM, THEN HESITATES. HE CARES FOR HER, BUT IS UNSURE NOW]**

**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):** [EXCITED... 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! 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, TAKES HER HANDS AGAIN] **Corrie, write to me while I'm away at school! Write me about your family. 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. I must go, Corrie. Promise you'll write to me.**

**Corrie(21):** **I promise, Karel... I will write every day!**

[KAREL BACKS AWAY, LOOKS SADLY AT CORRIE, WAVES GOODBYE, EXITS STAGE RIGHT. CORRIE(21) WATCHES KAREL GO, THEN TURNS DREAMILY IN PLACE AS **CORRIE(91) ENTERS FROM STAGE LEFT—CORRIE(21) IS UNABLE TO SEE CORRIE(91).** CORRIE(91) AND CORRIE(21) CIRCLE AROUND ONE ANOTHER, NOT TOUCHING, AS CORRIE(21) CONTINUES TO DAYDREAM, WAITING FOR KAREL]

**Corrie(91):** [SPEAKS TO AUDIENCE] **I wrote to Karel, as I promised. At first, he would write to me. I dreamed of our life together when he returned. But, months went by, and no more letters came from Karel!** [EXITS STAGE LEFT]

[ENTER PAPA, STAGE LEFT (PASSES BUT CAN'T SEE CORRIE(91))... WALKS UP BEHIND CORRIE(21), ANXIOUSLY LOOKING TOWARD STAGE RIGHT WAITING FOR A LETTER]

**Papa:** **No letter again today, Corrie? Has Karel led you to believe in a future together? I don't want to hurt you, but I believe Karel's family would never approve his marrying a poor girl.**

**Corrie(21):** [TEARFUL] **But, Papa, he ASKED me to write to him, and I have... every day for months...**

**Papa:** [LOVINGLY] **I know, Corrie... maybe he WILL write!**

[PAPA TURNS TO WALK AWAY STAGE LEFT... KAREL ENTERS STAGE RIGHT. PAPA STOPS WHEN CORRIE SAY KAREL'S NAME. PAPA STANDS DOWNSTAGE LEFT, LISTENING]

**Corrie(21):** [HAPPY TEARS] **Karel!**

**Cor & Karel:** [SIMULTANEOUSLY] **It's good to see... you...**

**Greta:** [ENTERS STAGE RIGHT] **Karel... there you are!** [KAREL TURNS, TAKES GRETA'S HAND... CORRIE IS STUNNED]

**Karel:** [TO CORRIE] **Corrie, I wanted you to meet my... [AWKWARD] Corrie, this is my fiancée, Greta.**



**Greta:** [WELL-DRESSED, POLITELY WAVES GLOVED HAND TO CORRIE]  
**Hello, Corrie! I've heard so much about you!**

**Corrie(21):** [SHOCK, SMILES THOUGH BROKENHEARTED]  
**Oh... I... won't you come into our house?**

**Karel:** [EMBARRASSED, REALIZES HIS MISTAKE] **No, we cannot stay. I... just wanted you both to meet. Well, goodbye, Corrie... have a good life...**

**Corrie(21):** [BRAVELY] **And you, Karel. I am happy for ... both of you.**

[GRETA WAVES, EXITS STAGE RIGHT. KAREL FOLLOWS GRETA, LOOKS BACK SADLY AT CORRIE, EXITS. CORRIE TURNS AWAY BROKEN-HEARTED. PAPA GOES TO HER]

**Papa:** **Corrie... I could not help but hear...**

**Corrie(21):** [WEEPING. PAPA EMBRACES HER] **Oh, Papa, I will never love again.**

**Papa:** [COMPASSIONATE] **LOVE is the strongest force in the world, my Corrie. You can let LOVE die in you, thinking it won't 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))

[END SCENE... BLACKOUT, THEN LIGHTS UP ON CORRIE(91) SET]

## **ACT 2, SCENE 15 – Corrie(91) Narrates**

**Corrie(91):** **Telling Anna about my own lost love brought back a painful memory, reminding 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, we found victory, even in the greatest sadness and pain of our lives.**

**The MATRON at the camp proved to be a cruel woman. She made sure everyone worked HARD at Ravensbrück. For sixteen hours each day, even the very sick and OLD women were pushed beyond all human strength. Many did not survive. Betsie was faithful to pray every day, even for the Nazis.**

**As for me? Truth is, a deep hatred was growing inside my heart for that woman they called “The Snake.”**

[DURING SCENE 15... SETUP FOR WORK YARD SCENE - **ALL ACTORS FREEZE IN PLACE**. CORRIE(45) WITH WHEEL BARROW & ROCKS, BETSIE WITH SHOVEL, OTHERS WITH TOOLS, SOME SEWING OR WASHING CLOTHES, ETC. GISELLE IS OFF WORKING IN INFIRMARY. MATRON IS SILENTLY INSTRUCTING GUARD SHRENK, STAGE LEFT]

## **ACT 2, SCENE 16 – The Work Yard**

[WOMEN NO LONGER FROZEN IN PLACE, WORKING. MATRON BLOWS WHISTLE. WOMEN QUICKLY GET INTO LINE, EYES FORWARD. BETSIE IS WEAK; TRIES HARD TO STAND]

**Matron:** [BOUNCES CROP IN 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 your 16 hours... BUT there will be no hot soup until you can do what you are told. Now WORK!**

[WOMEN RESUME WORK. MATRON RETURNS TO STAGE LEFT, TO GUARDS; HER BACK TO WOMEN. BETSIE WEAKENS, LEANS ON SHOVEL, NEAR COLLAPSE. CORRIE AND MRS. WEILMAKER GO TO BETSIE. OTHERS WORK, FEARING THEY WILL GET IN TROUBLE]

**Frieda:** [COMPLAINS] **If SHE doesn't work, WE will have to work all the harder!**

**Corrie:** [IGNORES FRIEDA] **Betsie, your health... you cannot do this!**

**Betsie:** [WEAK] **I am alright, Corrie. We must not let the guards see us.**

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

[CORRIE GOES TO APPEAL TO MATRON. MRS. WEILMAKER AND MRS. MAURER HOLD BETSIE UP. OTHER WOMEN STAND IN FRONT OF CORRIE. MATRON SEES THEM, PUSHES PAST CORRIE TO GET TO BETSIE ...OTHER WOMEN STAND BACK, SILENT, FEARFUL. MATRON PUSHES WOMEN AWAY FROM BETSIE ... BETSIE SLUMPS TO THE GROUND]

**Matron:** **GET UP!** [HITS BETSIE WITH RIDING CROP... BETSIE WARDS OFF BLOW]  
**You want your freedom? You will continue to WORK! Now GET UP!**

[MATRON LEANS OVER BETSIE WITH CROP. BETSIE MOANS. CORRIE, ANGRY/TEARFUL, TRIES TO GO TO BETSIE, BUT WOMEN RESTRAIN HER. MATRON BACKS OFF]

**Matron:** **Now back to work... ALL of you!**

[MATRON EXITS STAGE RIGHT... CORRIE GOES TO BETSIE... OTHER GUARDS IGNORE THE WOMEN AND STAND AT STAGE LEFT, TALKING TOGETHER]

**Corrie:** [CRYING, HOLDING BETSIE] **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! God says must love even **THESE** enemies...  
You can't protect me here, Corrie! You must not try!

**Corrie:**        [RELAXES DEFENSES] **But, you're so weak, Betsie.**

[ENTER GISELLE STAGE LEFT... PAST GUARDS (WHO LOOK UP BRIEFLY). GISELLE CROSSES TO BETSIE, LOOKS BACK TO MAKE SURE GUARDS ARE NOT WATCHING... THEN 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.** [HURRIES AWAY QUICKLY, STAGE RIGHT]

**Betsie:**        You see, Corrie, our prayer has been answered so **QUICKLY!**

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

**Betsie:**        **The Lord can shovel WITHOUT a shovel! We must trust Him with this!**  
[SMILES WEAKLY, CORRIE ALSO MANAGES TO SMILE]

**Guard 2:**        [ENTERS] **Take her to the Barracks!**

[CORRIE AND MRS. WEILMAKER HELP BETSIE WALK. THEN STOP AS...]

**Guard 2:**        [CALLS OUT] **Number 60178** [MRS. FLOOR, NUMB EMOTIONS]. **Also Number 60253** [FRAU MIKES IS ALARMED] **Stand to the side. Schnell!**

[ALL WOMEN LOOK ON SAD, ANGRY, AS MRS. FLOOR and FRAU MIKES ARE PULLED OUT BY GUARD 2, TOWARD STAGE RIGHT, FRAU MIKES STOPS SHORT, LOOKS BACK AT CORRIE]

**Frau Mikes:**    **Pray for me. I BELIEVE what you have read to us.**

**Mrs. Floor:**    [SWEET SMILE, NEAR MINDLESS] **I know my baby is in heaven!**

[GUARDS PULLS WOMEN OFF-STAGE LEFT – LIGHTS DOWN]

## **ACT 2, SCENE 17 – Corrie(91) Narrates**

**Corrie(91):** For a time, I struggled with anger toward those who committed crimes too horrible to tell you.

But, Betsie was right... HATE was not the way. We were there to show God's love, even if it meant our very lives.

How, I wondered, could God love those Nazi men and women, even as He loved ME? And yet I know He did. He went to the Cross, even for them!

[LIGHTER NOW] But, there was one thing I just could NOT understand... like WHY ON EARTH DID GOD MAKE FLEAS? Now THAT was a puzzle! I thought maybe when he created those little creatures, he overshot the runway. MAYBE He needed MY help to correct that mistake!?

[LIGHTS DOWN]

## **ACT 2, SCENE 18 – Fleas in Barracks 28**

[LIGHTS UP ON BARRACKS. SEVEN WOMEN BETSIÉ (READING BIBLE), CORRIE, GISELLE, FRIEDA, MRS. WEILMAKER, ANNA, MRS. MAURER, SIT OR STAND AROUND, LISTENING. ALL ARE SCRATCHING, AGITATED. FLEAS/LICE HAVE INFESTED BARRACKS... BETSIE & CORRIE TRY TO ENCOURAGE OTHERS WHO ARE AT THEIR WITS END]

**Betsie:** [READS ALOUD] “And those were the FIRST two plagues in Egypt. Moses, said, ‘Pharoah’s heart is unyielding...”

**Frieda:** [SCRATCHING, ANGRY] I can’t stand this anymore! Plagues... blood... dead frogs. It must have smelled like THIS place! I hate this place! I HATE them...

**Betsie:** [COMPASSIONATE] 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:** SATAN? [WAVING ARMS IN FRUSTRATION] Satan, Satan, SATAN!! Oh, just go ahead and READ! Your fairy tales are only a little more tolerable than FLEAS!

[ALL WOMEN SCRATCHING, PULLING AT THEIR CLOTHES, BETSIE TRIES TO IGNORE FLEAS, LOOKS WEAKER]

**[NOTE TO ACTORS: BE CAREFUL NOT TO LET YOUR SCRATCHING AND PACING UPSTAGE OTHER ACTORS SAYING THEIR LINES]**

**Corrie:** [TAKES BIBLE FROM BETSIE; READS] “Over and over, Moses said to Pharaoh, ‘Let my people go.’ But Pharaoh’s heart was hard. So God sent a **THIRD** plague on the Egyptians. [From Exodus 8:16-19] ... and the dust of the land became lice throughout Egypt.”

[ALL SCRATCHING... MOUNTING FRUSTRATION]

**Frieda:** We can’t **ESCAPE** these lice and **FLEAS**... they will drive us mad!

[WOMEN BUILDING TO FRENZY. FINALLY THROW CAUTION TO THE WIND]

**Mrs. W:** Moses’ plagues were meant for Egypt, but God protected His people then. Where is He **NOW**? [RUBBING] It seems THIS plague is for **US**!

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

**Ms. Maurer:** I am **SICK** of being sad and afraid. [RUBBING, ABOUT TO CRY]

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

**Betsie:** [SCRATCHES, BUT CONTROLLED] **NO**, He’s a loving God! He did not want us to suffer this? You must believe...

**Giselle:** [ANGRY] **BELIEVE?** When all around us is cruelty and death? And where does it tell, in that **BOOK**, the reason for **FLEAS**?

**Frieda:** [GESTURING ANIMATEDLY] They’re like **WEE LITTLE NAZI’s**... all over our bodies ... in our hair...and in places we cannot even mention!

**Giselle:** Lice... **FLEAS**... **WEEEE** little Nazis! [SCRATCHING; NEAR HYSTERIA]

**Women:** [GISELLE IS JOINED BY FRIEDA AND OTHERS ... CHANTING RHYTHMICALLY LOW TO HIGHER VOLUME] Lice... fleas... **WEE LITTLE NAZIS**. Lice... fleas... **WEE LITTLE NAZIS**... Lice... fleas...

**Corrie:** [INTERRUPTS WOMEN] We must **TRUST** the Lord! [ALL SCRATCHING]. **SURELY**, God made even **THESE** little mites! [TO HEAVEN] But, Lord, what is the reason for them?

**Betsie:** [TRYING TO CALM] 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... **FX: AIR RAID SIREN OUTSIDE** ...ALL QUICKLY RUN TO BUNKS/PLACES... REALITY AND FEAR RETURN. THE WOMEN WAIT]

**Matron:** [POUNDS ON THE DOOR, BUT DOES NOT OPEN IT. YELLS FROM OUTSIDE]  
**SILENCE! You will KEEP silent in there, or all of you will be silenced, PERMANENTLY!**

[WOMEN SILENT; WATCHFUL. GUARDS NEVER ENTER. WOMEN LISTEN...NOTHING]

**Anna:** **Why do they not come inside?**

[WOMEN BEGIN WHISPERING TO ONE ANOTHER... THEN COLLECTIVE REALIZATION...]

**Corrie:** **It's the FLEAS!**

**Betsie:** [JOYFUL] **You see... God does NOT make mistakes!**

[WOMEN LOOK CURIOUSLY AT ONE ANOTHER. THEY BEGIN TO LAUGH AND SING AGAIN]

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

[END: “THANK YOU LORD FOR FLEAS!” BLACKOUT]

**ACT 2, SCENE 19 – Corrie(91) Narrates**

[LIGHTS UP ON CORRIE(91) SET]

**Corrie(91):** **Because of something so little as FLEAS, we were able to continue to find HOPE, reading from the little Book. It was God's PERFECT love that held me in those months. But not long after that, my sister Betsie's health really began to fail.**

**ACT 2, SCENE 20 - Betsie To Infirmary**

[BARRACKS, BETSIE TAKES UP BIBLE TO BEGIN READING... WOMEN TIRED, WORN OUT]

**Betsie:** [FRAIL; BREATH LABORED, HANDS BIBLE TO CORRIE]  
**I am sorry... I cannot read tonight. I am so tired, Corrie.**

[CORRIE TAKES BIBLE FROM BETSIE. HANDS IT TO MRS. WEILMAKER... EVEN FRIEDA MOVES IN CLOSER TO HEAR THE READING]

**Corrie:** **Mrs. Weilmaker, please continue reading.**

**Mrs. W:** [READS FROM MATT. 5, IN BACKGROUND] ***“Blessed are those who mourn for they will be comforted...”*** [VOICE TRAILS OFF, AS WOMEN LISTEN]

**Corrie:** **Save your strength, Betsie.**

**Betsie:** Corrie, no matter what happens, do NOT stop reading to the others.

**Corrie:** [REASSURING SELF] ... but, you are going to be well, sister!

**Betsie:** I had a dream last night, Corrie. It told me we will go all over the world one day.

**Corrie:** [TEARFUL SMILE] There, you see? We will BOTH be free of this place.

**Betsie:** [BREATHING LABORED] Corrie... I cannot breathe, Corrie. I... Corrie...  
[COUGHING, GASPING]

**Corrie:** Betsie... Hold on. Hold on, Betsie... we must get help... [DESPERATE]  
**SOMEONE CALL THE GUARD! O GOD, HELP US...!**

[WOMEN HESITATE... FEARING GUARDS WILL TAKE BETSIE/THEM AWAY PERMANENTLY]

**Giselle:** [POUNDS ON INSIDE OF BARRACKS DOOR, CALLS OUT] **GUARD... one of the women is sick!**

**Matron:** [OPENS DOOR, STANDS BARELY INSIDE, SCHRENK BEHIND HER]  
**What is going on in here?**

**Giselle:** [POINTING TO BETSIE] **She needs a doctor.**

**Matron:** [CRANING HER NECK, WITHOUT STEPPING TOO FAR INSIDE]  
**Herr doctor is too busy for your little complaints!**

**Corrie:** **But, she cannot breathe! Please, we must get her to the infirmary.**

[MATRON LOOKS AT BETSIE...IMPATIENT; STEPS AWAY, CONFERS WITH SHRENK AND GUARD 2... MEANWHILE, BETSIE TALKS WEAKLY TO CORRIE, COUGHING]

**Betsie:** [URGENTLY] Corrie, listen! We must tell people everywhere... No pit is so deep that God's LOVE is not deeper still. They will believe us, Corrie, because we were HERE! [COUGHS]

**Matron:** [TO GUARDS] **Alright, take her out!** [TO WOMEN] **The rest of you, SILENCE!**

[GUARDS PREPARE TO TAKE BETSIE... GISELLE HELPS TAKE HER OUT. CORRIE STARTS TO FOLLOW, BUT MATRON PUSHES HER BACK AND GOES OUT DOOR. CORRIE IS FROZEN]

**Corrie:** [TO OTHERS] **I must go see where they take her.** [LOOKS TO SEE IF COAST IS CLEAR, THEN GOES OUT]

[SCENE FADES, LIGHTS DOWN]

**[MUSICAL INTERLUDE DENOTES TIME PASSAGE. WOMEN TAKE DIFFERENT POSITIONS IN BARRACKS]**

## **ACT 2, SCENE 21 – Barracks 28 Later**

[LIGHTS BACK UP IN BARRACKS 28... CORRIE ENTERS, BACK FROM INFIRMARY. GISELLE FOLLOWS CORRIE, LOOKING STUNNED, CORRIE WALKS TO HER BUNK... HER FACE IS WORN. THE OTHER WOMEN WAIT, AFRAID TO HEAR BAD NEWS]

**Anna:** Miss ten Boom...is Betsie...?

**Corrie:** [TEARFUL] Yes, Anna! Betsie has gone HOME!

**Frieda:** [TEARS, ANGRY] Home? See, even your God could not stop this death!

**Corrie:** NO, Frieda... He has given me a great GIFT! [WOMEN LOOK PUZZLED]

**Frieda:** A GIFT? [FRUSTRATED]

**Mrs. W:** [TO CORRIE] Corrie, tell us what happened!

**Frieda:** [TEARS] Betsy DIED, that's what happened! EVERYTHING dies here!

**Mrs. W:** Please...

[**MUSIC BED BEGINS:** "ALL THE STRENGTH YOU NEED" (PLAYS UNDER MONOLOG)]

**Corrie:** [STILL SHAKEN...TEARS AND JOY MIXED, TELLS WOMEN OF MIRACLE]  
I did a desperate thing, going to the infirmary. But I had to see her. The latrine window was open... the smell almost made me get sick. Bodies lying side-by-side against the wall. Eyes open and staring. I ran out, to find Betsie. Finally, Betsie called my name from one of the beds [SLIGHT LAUGH]. She even laughed a little, at how God had sent the fleas to help us. She told me... after this is over, she wants us to start a home for women with no place left to go. 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? She cares about them... after what they have done?

**Corrie:** Yes. Does God not also forgive US?

Betsie began to cough so hard... then I heard the guard coming. When I came out from hiding, Betsie's bed was empty. I did not want Betsie to be with those bodies in the Latrine. Giselle found me and took me to a room where Betsie lay on a table. I was so afraid to look... but then I saw Betsie's face. [JOYFUL TEARS]



**Corrie:** I said, “Oh, what MIRACLE is this? For there lay Betsie, like 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 allowed me to see Betsie in a way that would LIFT my heart. I know she is beyond the suffering of this world

.

Betsie is with Jesus now... with Mama and Papa... she is FREE!

[THE WOMEN ARE SILENT, STUNNED, THOUGHTFUL]

**Mrs. Maurer:** One thing about Ravensbrück... I have learned to PRAY!

[SCENE FADES]

## **ACT 2, SCENE 22 - Corrie(91) - Courtyard Roll Call**

**Corrie(91):** [WOMEN AND GUARDS ARE FROZEN IN PLACE IN COURTYARD IN THE DIM PRE-DAWN LIGHT. SPOTLIGHT ON CORRIE(91) CHAIR]

Only later that night did we realize it was near Christmas! Next morning we were standing in roll call at four o’clock, just as before. We were warned not to move a muscle, or be shot. But, my legs CRAMPED in the winter cold; and many women did not survive it.

We did not know the war would soon be over... we had just prayed and survived each day. That last week, a meadowlark circled overhead each day—like a reminder that God was there, giving us His peace.

**[FX: MEADOWLARK IS HEARD]**

[LIGHTS DOWN ON CORRIE(91) SET — WOMEN IN COURTYARD NO LONGER FROZEN]

**Corrie(45):** Oh, I MUST move my legs or I will faint...

**[MINOR CHORD PIANO CUE GIVES CORRIE’S NOTE TO SING A CAPPELLA – ON THAT CUE, CORRIE SINGS ‘THE SHEMA’. NOTE: IN SOME PRODUCTIONS, THE SHEMA COULD BE SUNG BY A JEWISH PRISONER, RATHER THAN CORRIE]**

**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 mind

Hear O Israel, this Word 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 SONG]

[ON WORD ("PEACE"), CORRIE BEGINS TO PAD HER FEET IN CADENCE (SLOW MARCH)  
...WOMEN ALSO BEGIN PADDING THEIR FEET IN PLACE, WITH CORRIE]

**SONG: "The Peace Song"** (Corrie & Women)

[SONG ENDS ABRUPTLY... MATRON ENTERS, GUARD SHRENK FOLLOWS]

**MATRON:** [CALLS OUT] **Number 6-6-7-3-ZERO, ten Boom, Cornelia. Step to the side!**

[WOMEN GASP. CORRIE STEPS OUT OF LINE. MATRON MOTIONS TO SHRENK TO TAKE CORRIE AWAY. MATRON EXITS STAGE LEFT. CORRIE STARTS TO FOLLOW SHRENK STAGE LEFT, SHE STOPS. OTHER ACTORS FREEZE. CORRIE LOOKS UP, REMEMBERING]

**RECORDED VOICES HEARD (SOME REVERB), AS CORRIE REMEMBERS...**

**(From Train Scene - Act 1, Scene 6)**

<b>Corrie (10):</b>	Papa, what is it like to die?
<b>Papa:</b>	When we go to Amsterdam, when do I give you your train ticket, my Corrie?
<b>Corrie (10):</b>	Just before we get on.
<b>Papa:</b>	God does the same! When it's time for us to go, He gives us all the strength we need.

[BEGIN MUSICAL INTRO TO "IMAGINE" - **GISELLE RISKS DEATH, STEPPING URGENTLY DOWNSTAGE TOWARD CORRIE...** ALL OTHERS REMAIN FROZEN, GISELLE BEGINS SINGING TO CORRIE, "**I WANT TO KNOW THE ONE YOU BELIEVE IN...**" ETC. ]

**SONG: "Imagine/Perfect Love"** (Giselle & Corrie)

[WOMEN NO LONGER FROZEN - CENTER STAGE, GISELLE SINGS HER LAST VERSE AS A PRAYER. OTHER WOMEN SING THE LAST LINE "**IMAGINE**". CORRIE EXITS WITH GUARD]

[SCENE FADES]

## **ACT 2, SCENE 23 - Corrie is Released**

[LIGHTS UP.... CORRIE ENTERS FROM STAGE LEFT WEARING OLD COAT & HAT, CARRIES PAPER BAG. WITH SHRENK WHO CARRIES CLIP BOARD & PENCIL. MATRON STANDS AT GATE ENTRANCE OF COURTYARD.

**Matron:** [COLDLY] **Well, Miss ten Boom... your discharge papers are in order. You are being released on this date, December 31<sup>st</sup>, 1944.**

[ORDERS CORRIE] **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.**

[SHRENK HOLDS CLIPBOARD OUT TO CORRIE... CORRIE HESITATES]

**Matron:** **SIGN IT!**

[CORRIE CLOSSES HER EYES FOR A MOMENT, THEN WEARILY SUBMITS TO SIGNING PAPERS WITHOUT PROTEST]

**Matron:** [COLDLY TAKES BACK CLIPBOARD] **You are free to go!**

[PEACE MUSIC PLAYS AS CORRIE WALKS UPSTAGE. SHRENK OPENS HIGH IRON GATES. CORRIE LOOKS BACK TOWARD THE AUDIENCE. ONE MORE LOOK AT WHERE BETSIE DIED AND HER LIFE WAS CHANGED FOREVER. THEN CORRIE LOOKS UP, SMILES SADLY AND NODS TO GOD. EXITS... GUARD CLOSSES GATE....**FX: IRON GATE SLAMS LOUDLY... LONG ECHO.**

[LIGHTS DOWN ON PRISON... LIGHTS UP ON CORRIE(91) SET]

## **ACT 2, SCENE 24 - Corrie(91) in her Chair**

**Corrie(91):** **Of course, I did NOT die in Ravensbruck prison. Due to a “clerical error,” I was released just two weeks before ALL the women my age were exterminated 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 the hope of Christ Jesus 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 over forty years. My faith was tested in that place, but I learned that...where human love often fails us, God’s PERFECT love NEVER fails!**

**I promised Betsie I would tell others... and now I have told YOU!**

**Oh, did I tell you this is my birthday? Yes, today I am 91 years old. Maybe I will take a little nap. [CLOSES EYES... PEACEFUL SMILE]**

**MAMA (VOICE):** “Corrimon... Corrie, it’s time to come home!”

[CORRIE’S HAND FALLS LIGHTLY FROM ARM OF CHAIR. CORRIE’S GONE HOME]

## **[TWO POSSIBLE ENDINGS BELOW]**

### **ENDING – OPTION 1 – AFTER MAMA VOICE LINE ABOVE:**

[LIGHTS DOWN - CAST GETS INTO PLACE FOR FINALE / BOWS]

### **FINALE MUSIC (“FLEAS”)**

### **ENDING – OPTION 2 — AFTER MAMA VOICE LINE ABOVE:**

**Ex-Nazi:** [ENTERS CARRYING ONE OF CORRIE’S BOOKS – MUST BE 60 OR ABOVE]  
**Miss ten Boom... your new book came.** [NO RESPONSE...HE WALKS  
TOWARD CORRIE’S CHAIR] **Miss ten Boom? Corrie? It’s me!** [REALIZES  
SHE’S GONE... LOVINGLY] **Oh, Corrie...**

[EX-NAZI SETS BOOK DOWN, TAKES CORRIE’S HAND, LAYS IT ON HER LAP, WALKS  
DOWNSTAGE TO ADDRESS AUDIENCE... BEGIN MUSIC UNDERSCORE: “PERFECT LOVE”.  
CAST PREPARES FOR FINALE]

**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 of hope is told.

Corrie said: **“No pit is so deep, that God’s love is not deeper still!”**

[EX-NAZI TURNS TO LOOK AT CORRIE ... FREEZES IN PLACE... LIGHTS FADE]

### **FINALE INSTRUMENTAL MUSIC (“FLEAS”)**

**[SEE BOWING ORDER ETC. BELOW]**

# **CAST – FINALE BOWS & SONG**

**[Orchestra plays “Fleas” song for bows]**

## **BOWING ORDER**

**EACH GROUP ENTERS, GO DOWNSTAGE CENTER, BOW, MOVE UPSTAGE, ROOM FOR NEXT GROUP**

Dancers / Various Extras/Townspeople  
Children danced “100 Years”  
Two young girls (8-11) / Little girl or boy (5 – Papa’s lap))  
Nazi Guards (Men/Women) / Town Drunk  
Jan Vogel / Henk / Jan the flower boy  
Mr. Bakker / Curt / Constable Rolf van Vliet  
Karel / Greta / Mr. & Mrs. Van Ellen  
Pickwick / Peter / Willem / Kik  
Toos / Christophels  
Captain Ruuker / Lieutenant Rahms  
Matron “Snake” / Otto  
Mama ten Boom / Corrie(5)  
Corrie(21) / Casper(ages 30/40) / Corrie(10)  
Mrs. Floor / Mrs. Weilmaker / Mrs. Maurer / Frau Mikes  
Giselle / Frieda / Anna  
Betsie / Nollie  
Eusie / Papa  
Corrie(45) & Corrie(91) meet Center Stage

- All FIVE Corrie’s come together, bow -- **[IN DRESSES MADE OF SAME MATERIAL]**
- Ten Booms: Papa, Mama, Betsie, Nollie, Willem join the five Corrie’s and bow together
- All COMPANY takes hands, raising them up... steps forward... more bows...
- MUSIC BEGINS FINAL SONG: “Imagine/Perfect Love” ... OR... “Be Still My Soul”)

## **[FINAL SONG OPTION 1 – ALL CAST SINGS LAST VERSE OF “Imagine / Perfect Love” SONG]**

**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 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]**

(Answer voices sing): **Imagine**  
(Answer voices sing): **Imagine**  
(Answer voices sing): **Imagine**

## **[FINAL SONG OPTION 2 – ALL CAST SINGS HYMN CHORUS “Be Still My Soul” (public domain)]**

**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...**

**[COMPANY REPEATS ABOVE CHORUS...AS THEY MOVE OFFSTAGE AND UP AISLES, OUT OF AUDITORIUM, LINE UP TO GREET DEPARTING AUDIENCE... END]**