



# ten Boom the musical

*"the Perfect Love story"*

Based on the true story of  
beloved Dutch author and  
Nazi Holocaust survivor  
**Corrie ten Boom**

Script and Music by  
Susan Meredith Beyer & Donna Marquean Griggs

*Featuring 14 Original Songs*

Adapted from "The Hiding Place"  
A book by Corrie ten Boom with Elizabeth & John Sherrill

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[TEN BOOM Directors Script Rev 6-12-2017]

## Play Overview

**Ten Boom the Musical** is based on the true story of Corrie ten Boom and her family, whose faith and courage to risk their lives to hide Jewish people from the Nazis, found them embroiled in 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 shop in Haarlem, Holland (The Netherlands) until the Nazis invade their beloved homeland and life becomes a dangerous mission to hide more than 800 Jews from persecution and certain death. Joining the Dutch resistance, Corrie and her family are later arrested and sent to concentration camps where some did not survive. But there, in prison, Corrie and her sister Betsie are able to inspire and bring hope to others, including a hardened Nazi captain. Miracles happen, joy is remembered in flashbacks, and lives are changed forever.

**Performed in Two Acts**—the play is delightfully narrated by an aged Corrie ten Boom. It's her 91<sup>st</sup> birthday and Corrie is keeping a promise she made to her sister Betsie, who died in prison, 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**—inspiring, poignant, humorous, heart-wrenching, thought-provoking—bring the ten Boom family and other characters to life, telling of a "Perfect Love" that can bring light, even into the worst darkness.

### ACT 1 Synopsis

The overture sets the tone... a 91-year-old Corrie walks to center stage and introduces herself. Immediately, after her last word, a dramatic (1:30 sec.) video Nazi newsreel is shown on multi-media screens. 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 the ten Boom family, but soon there's anxious talk of Nazis taking over Holland; of Jews and others disappearing, radios being confiscated, and growing fears. The days ahead become exciting and perilous, as Corrie's family risks their lives hiding Jews in a special-built secret room upstairs. Love, laughter and hope mix to cover the ever-present threat of discovery. Then betrayal by a once-trusted neighbor and Act 1 closes with the family's dramatic arrest, and a haunting song by Eusie, a cantor, one of hidden Jews—"My Hiding Place."

### ACT 2 Synopsis

Scene 1 begins with a pre-recorded musical Tribute to composer Leo "Dutch" Smit; Holocaust victim, died at Auschwitz Concentration Camp, Germany, 1945. The tribute music can be played as Act 2 overture or, for larger productions, a dance choreographed visual of Corrie's dream. Set mainly in prison, Corrie's cell, and a Nazi's office, with flashbacks to Corrie's younger days (at age five with her mother, and at age twenty-one when she lost her first love). Scene 2, the reality is prison. Cruelty, harsh treatment by a Nazi matron, and pest infestation leads the women in Corrie's cell to throw caution to the wind and sing the raucous protest song, "*Fleas*." Betsie's and Corrie's nightly readings from a smuggled Bible, brings sanity and hope to all the women of Barracks 28. When Betsie's health fails, all the women consider the death that surely awaits them also. Corrie befriends a hard-nosed inmate named Giselle who joins Corrie in the powerful duet, "*Imagine/Perfect Love*." As the play comes to a climax, Corrie is taken away, presumably to her death, but is miraculously released just two weeks before all the women her age are killed.

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The final scene depicts the quiet closing of her life at age 91; followed by closing remarks by a former Nazi, who—having tormented Corrie and Betsie in prison—was won over by their "stubborn faith."

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

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

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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, and older brother Willem. 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, including three maternal aunts and eleven foster children, resided above the watch shop over more than 100 years.

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

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

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."*

Corrie was released December 31, 1944, due to a "clerical error." She later opened a large home in Holland to care for many of those who had survived the camps. Corrie never married, and traveled the world sharing her story in more than 60 countries until age 83. She died at her California home on her 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.

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

Dedicated to the memory of

**Cornelia ten Boom**

(April 15, 1892 – April 15, 1983)

**And all the ten Boom family**

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

Psalm 32:7

# **TO THE DIRECTOR**

FOR YOUR PRODUCTION OF "TEN BOOM THE MUSICAL"

## **PLEASE NOTE**

IMPORTANT SCENE DIRECTIONS ARE BUILT INTO THE SCRIPT

FOR MORE DETAILED DIRECTIONS & CHOREOGRAPHY FOR CERTAIN SONGS

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

Should you need more information, please contact us.

Thanks!

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Susan Meredith Beyer

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Co-writers

### **Ten Boom the Musical**

"the Perfect Love story"

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# The Music

## ACT 1

Overture .....

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

## ACT 2

Beyond The Veil / Dream Sequence	Tribute To Leo Smit ( <u>Pre-Recorded</u> )
When Love Comes In	Mama Ten Boom & Corrie (5)
Let The Child Believe	Nazi Lt. Rahms & Corrie
Old Dry Bones	Frieda, Corrie, Betsie & Women
Fleas	The Women Of Barracks 28
Perfect Love	Corrie (21) & Casper (45)
The Peace Song	Corrie & The Women
Imagine/Perfect Love Medley	Corrie & Giselle
Finale (Fleas, Imagine/Perfect Love)	Company

# Song Descriptions

## ACT 1

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

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

**“Papa Ticks”** – A beloved watch maker, Papa carries many watches inside his vest to measure their accuracy. Children love to put their ear to his vest so they can hear the watches tick. Grandson Peter dedicates this song to his grandfather (Papa). Needs lots of energy!

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

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

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

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

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

## ACT 2

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

**“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 to her about love and faith.

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

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

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

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

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

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

# The Players

(Page 1 of 2 - In Order of Appearance)

## ACTORS CAN PLAY MULTIPLE ROLES

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

**CORRIE TEN BOOM** (mid-40's) – First woman watchmaker in Holland. Member of Dutch Underground. Fiercely loyal to family, friends and her faith. Unmarried. Youngest ten Boom sister. **[STRONG SOLOIST]**

**BETSIE TEN BOOM** (early 50's) - Eldest of *ten Boom* children. Devout faith, gracious to all; loves to serve others. Born with pernicious anemia; never married. Bookkeeper for clock shop. **[GOOD SOLO VOICE]**

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

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

**TOWNSPEOPLE** (Company).

**DRUNKEN MAN** (30-50's – “Vallen Engel” (Dutch for fallen angel) – Rough-looking **[falls down in scene]**.

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

**TOOS** – Sour-faced woman, shop clerk; loyal to Casper but dislikes most others. **[Needs some comedic timing]**

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

**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 12-15) – Son of Nollie & Flip. Corrie's favorite nephew. Musical (piano) prodigy. **[GOOD SOLO VOICE]**

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

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

**MR. BAKKER** (Male 30s-60's) – Neighbor and 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. More and more negative and verbal about Nazi threat.

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

**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 in Flashback – Train scene)

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

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

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

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

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



# The Players

(Page 2 of 3 - In Order of Appearance)

## 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] **[STRONG 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. **[STRONG SOLOIST]**

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

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

**TWO MALE PRISON GUARDS** (30-40’s)

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

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

**CORRIE TEN BOOM** (Age 5, in Flashback] – **[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 a Nazi and turned her in).

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

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

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

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

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

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

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

**EX-NAZI** (Now older: 60-70’s) **[For final monolog or invitation – OPTIONAL CHARACTER]**

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

**[ONLY NEEDED IF ACT 2 TRIBUTE TO LEO “DUTCH” SMIT PIECE IS CHOREOGRAPHED FOR DREAM SEQUENCE]**



# ACT 1

## OVERTURE

### **ACT 1 SCENE 1 – Corrie (91) Intro Monolog**

[MUSICAL UNDERSCORE BEGINS. SEE DARKENED STAGE OR CLOSED CURTAIN. MULTI-MEDIA SCREEN. SINGLE SPOTLIGHT PICKS UP AN AGED CORRIE TEN BOOM WHO ENTERS FROM STAGE LEFT AND WALKS (CAN USE CANE) DOWNSTAGE CENTER TO ADDRESS AUDIENCE. SHE WILL NARRATE HER STORY THROUGHOUT THE PLAY AS FACT, NEVER WITH BITTERNESS OR COMPLAINT. CORRIE DISPLAYS ENERGY AND GOOD HUMOR]

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

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

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

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

[ON CORRIE’S LAST WORD, LIGHTS DOWN, NAZI NEWSREEL VIDEO BEGINS. CORRIE EXITS TO BE SEATED IN AN ARMCHAIR SET TO ONE SIDE OF STAGE. FOR MOST MONOLOGS, HER LINES CAN BE READ FROM INSIDE A LARGE BOOK, AS IF READING HER OWN STORY]

#### **[MULTI-MEDIA PRESENTATION – 00:01:30 VIDEO NEWSREEL]**

[The Video—available from play writers or via password download from the Ten Boom the Musical Website—begins over fast-paced music. 1942 shows on screen over footage of swastikas, waving flags, images of war, Hitler speaking, tanks, Jewish refugees being dispersed, concentration camp pictures, storefront signs reading “No Jews Allowed.” newspaper headlines read: *Hitler Offers World Peace, Germany Plans New Order, Germany Invades Holland.* Goose-stepping Gestapo soldiers march in streets of Europe. Video ends with image of windmill in field of tulips. Black screen shows: **Five years earlier – 1937**]

[LIGHTS UP ON SET - COMBINATION LIVING ROOM & WATCH SHOP IN THE BEJE [BAY'YUH), A TALL, NARROW HOUSE IN HAARLEM, HOLLAND. THEIR SHOP DISPLAYS WATCHES, CLOCKS, POSSIBLY A TALL PENDULUM "GRANDFATHER" CLOCK. SIGNS ON WALL OVER DISPLAY CASE SHOW WATCHMAKERS' NAMES (CASPER TEN BOOM, CORRIE, HANS, CHRISTOFFELS). MAIN SIGN READS: HOROLOGES—TEN BOOM WATCHES—EST. 1837. THE LIVING ROOM / DINING ROOM PART OF THE SET IS WELL-LIT, WITH MANY FLOWERS]

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

[MUSIC "100 YEARS CELEBRATION" FADES AS DIALOG BEGINS [FX: CLOCKS TICKING] CORRIE AND BETSIE IN LIVING ROOM PREPARING FOR 100<sup>TH</sup> ANNIVERSARY CELEBRATION OF WATCH SHOP. LARGE CAKE ON TABLE, AND A HUGE WRAPPED PACKAGE WITH BOW (CONCEALING A FLOOR 1940s MODEL RADIO). CORRIE LOOKS OUT WINDOW, CHECKS WEATHER; BETSIE INSPECTS HER NEW DRESS IN LONG MIRROR. DIALOG NEEDS TO KEEP UP ENERGY]

**Corrie:** Look, Betsie... a beautiful day for the party!

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

**Corrie:** People will be coming all day to honor our father!

**Betsie:** Look, Grandfather's watch! Wouldn't he be proud! Father's kept the watch shop ticking all these years!

**Corrie:** [STANDS BESIDE BETSIE, LOOKS IN MIRROR] You look so grand for the party, my dear sister. I should have your grace and style! But, surely I do *something* for this new dress!? [HER SLIP SHOWS, HOSIERY SAGS, HAIR NOT QUITE COMBED; CURTSY'S AND GRINS INTO THE MIRROR]

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

**Corrie:** Now where is Mr. Hashbaz? 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 2-3 OF HER CHILDREN WHO RUN IN AHEAD OF HER]

**Nollie:** Yoo-hoo! Help! [STRUGGLES TO CARRY LARGE BASKET]

**Betsie:** [GOES QUICKLY TO HELP] Ooh, Nollie, what have you brought?

**Corrie:** [HELPS PUT BASKET ON TABLE] **I think our sister has made off with Big Ben!**

**Nollie:** [LAUGHS, BEGINS REMOVING ITEMS FROM BASKET] **Cups, plates, we will need them! PETER is bringing a surprise for Papa today.**

**Betsie:** **A surprise, ooh! You must be so proud of that nephew of ours!**

**Nollie:** [MORE SERIOUS] **Jewish refugees come to my husband's school every day now, from Poland and Germany. FLIP is trying to make room for so many of those children. You know, Jews are not welcome in their own homelands anymore!**

**Betsie:** [CONCERNED YET ALWAYS POSITIVE] **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:** [FAKING SELF-PITY] **Well, it's just Papa, Betsie and me in this old house now!**

**Betsie:** [TEASING, NUDGES CORRIE] **Yes... Papa and two old spinsters!**

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

**Jan:** **More flowers, Miss Betsie!** [SETS FLOWERS ON TABLE, SPOTS CAKE, MOVES TO DOOR] **Uh, back later for some of that CAKE!** [BACKS INTO DOOR SILL. EMBARRASSED, HE SMILES AND EXITS]

**Betsie:** [SMILES, SHAKES HER HEAD] **Yes, later, Jan!** [SUDDENLY FEELS WEAK, SITS DOWN, TAKES DEEP BREATHS]

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

**Betsie:** [WAVING IT OFF] **A little ANEMIA will not spoil this day!**

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

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

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

**Corrie:** **But, he looks like the Dickens ... character! PICKWICK!!** [WOMEN LAUGH]

**Nollie:** **Well, he's NOT the handsomest man around, but a kinder man never lived! Such wonderful friends, here in Haarlem!**

**Corrie:** [HAPPY, NAUSTALGIC] 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:** [TURNS IN PLACE LIKE SKATER] ...and SKATERS on frozen canals.

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

**Corrie:** [COMPASSIONATELY] Well, THEY need prayer, too!

**[FX: A DISTANT CATHEDRAL BELL IS HEARD – WOMEN STOP TO LISTEN]**

**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]**

**Corrie:** *"One hundred years ago today, grandfather opened this shop... for 100 years our family has made... memories and watches and clocks... So-o-o-o-o..."*

[MUSIC SWELLS AS CORRIE OPENS DOOR TO BARTELJORISTRAAT (STREET IN FRONT OF SHOP). ALL CAST (EXCEPT PAPA) ENTER STREET SCENE (MAY ENTER DOWN AISLES OF VENUE) GREETING PEOPLE AS THEY SING. CORRIE AND SISTERS JOIN THEM. NOTE: FOR LARGER PRODUCTIONS, SCENE CAN BE DANCE-CHOREOGRAPHED FOR ALL CAST]

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

## **ACT 1 – SCENE 3 – Papa's Riches**

[LIGHTS UP ON MAIN SET. BETSIE AND CORRIE BRING IN PLATES OF REFRESHMENTS  
**[FX: SHOP BELL JINGLES] ENTER PAPA** (CASPER TEN BOOM)... CORRIE AND BETSIE RUN TO PAPA, EXCITED TO SEE HIM... KEEP ENERGETIC PACE]

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

**Papa:** [JOYFUL AS ALWAYS] I know that!

**Betsie:** [REFERRING TO PARTY DÉCOR] Isn't this exciting!?

**Papa:** [HUGS THEM TO HIS SIDES] **Corrie, dear, and Betsie... and my Nollie** [SHE CROSSES TO PAPA] ... **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!** [THEN SENTIMENTAL] **Your Mama should be here today** [WARDS OFF SADNESS, CHANGES SUBJECT] **I see all the special watches and clocks have arrived for the occasion. A *fine* display!**

**Corrie:** **Yes, from antique dealers all over the city. THIS one is nearly 150 years old!** [HANDS CLOCK TO PAPA]

**Papa:** **We must be careful with these treasures, to return them with their TICKS and TOCKS still working!** [PLACES CLOCK BACK IN DISPLAY]

**Corrie:** **Look, Papa, flowers and cards from everyone! And this BIG package just came for you. Card 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:** [JOYFUL IRONY] **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!** [TAKES BIBLE FROM MANTEL OR TABLE, THEN LOOKING AT HIS WATCH... GOOD NATURED] **8:20 a.m.! When is everyone coming?** [DOESN'T WAIT FOR ANSWER] **And where is my faithful co-worker, Christoffels?**

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

**Cor/Betsie:** **CHRISTOFFELS?** [CHUCKLES]

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

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

**[FX: SHOP BELL JINGLES – ENTER TOOS, SOUR-FACED SALESLADY WHO WORKS THE COUNTER IN WATCH SHOP. LOVES PAPA, BUT MOSTLY ANNOYED BY ANYONE ELSE]**

**[TO DIRECTOR: PLEASE NOTE SPECIAL DIRECTIONS BELOW FOR TOOS & OTHERS IN THIS SCENE, SO HUMOR COMES THROUGH. TOOS ACTOR NEEDS SOME COMEDIC TIMING]**

**Papa:** [UPBEAT GREETING TO TOOS' SOUR EXPRESSION] **Ahh, good morning, Toos. Thank you for coming on your day off. You look so very... uh... WELL today!**

**Toos:** [SCOWLS] **Hmmph... WELL, indeed!** [QUICKLY THRUSTS OUT HER ARM, ALMOST A SALUTE, TO HAND PAPA A VASE OF TALL TULIPS] **For YOU!**

[PAPA SMILES, UNSURE HOW TO TAKE VASE FROM HER. TOOS GIVES AWKWARD CURTSY AS ONE TALL TULIP FALLS OVER. PERTURBED AT THE DISOBEDIENT, DROOPING TULIP, TOOS QUICKLY STANDS IT BACK UP 2 OR 3 TIMES, WITH INCREASING AGITATION, AS IF CALLING IT TO ATTENTION...OTHERS HOLD BACK LAUGHTER]

**Papa:** [QUICKLY TAKES VASE, SITS IT ON TABLE] **Thank you, Toos! You are just in time for devotions.**

**Toos:** [GLANCES AT OTHERS] **HUMPH!! ...** [MOVES NEAR TABLE. HER ACTIONS MUST BE SEEN BY AUDIENCE. PAPA STANDS ON LEFT CENTER STAGE SIDE OF TABLE AND OPENS BIBLE, AS OTHERS STEP CLOSER TO LISTEN. ALL STANDING FOR DEVOTIONAL READING]

**Papa:** [CHECKS HIS WATCH] **Well, let's begin...** [READING] **"No one can serve TWO masters. Either he will hate the one and love the other... OR..."**

[TOOS LEANS IN TO HEAR PAPA, TRYING TO MAKE SENSE OF HIS READING... CONFUSED LOOK ON HER FACE. DISTRACTED BY A PLATE OF FUDGE, WHILE INTERMITTENTLY TRYING TO REFOCUS ON THE READING]

**Papa:** **"...OR...he will be loyal to the one and despise the other!"**

[TOOS LOOKS PUZZLED AT OTHER, RAISES SHOULDERS IN A LONG SHRUG. REACHES FOR PIECE OF FUDGE, TAKES BITE AND CHEWS WITH VIGOR. THEN LOOKS FOR PLACE TO WIPE STICKY FINGERS. FINDING NONE, LICKS HER FINGERS. OTHERS LOOK ON, READY TO BURST WITH LAUGHTER. PAPA'S EYES STILL ON BOOK, TURNING PAGES. CORRIE SLIPS TOOS A NAPKIN].

**[FX: SHOP BELL JINGLES]** – **ENTER CHRISTOFFELS** HOLDING LARGE FRUIT BASKET (HE'S DRESSED IN WHITE SHIRT, VEST, COLORFUL SUSPENDERS, PANTS A BIT TOO SHORT, STRIPED KNEE SOCKS, EXTRA-SHINY SHOES, HAIR SLICKED BACK) **NOTE: CHRISTOFFELS IS A PROUD MAN, IF NOT A SNAPPY DRESSER, BUT SHOULD NOT APPEAR CLOWNISH.** OTHERS SMILINGLY GASP IN SURPRISE AT HIS UNCHARACTERISTIC APPEARANCE. PAPA PEERS OVER HIS SPECTACLES]

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

[CHRISTOFFELS DROPS FRUIT BASKET ON TABLE, STANDS PROUDLY AND TAKES PAPA'S HAND, SHAKING IT A BIT TOO VIGOROUSLY. PAPA NODS/SMILES, GENTLY PULLS HIS HAND FREE. MEANWHILE...TOOS MOVES HER TULIP VASE CLOSER TO PAPA, COMPARING CHRISTOFFELS' GIFT TO HERS. SHE TRIES AGAIN TO STAND THE FLOPPY TULIP UP STRAIGHT. OTHERS TRYING NOT TO LAUGH DURING DEVOTIONAL,]

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

**Papa:**        **Yes, mem-OH-ries...** [STRETCHES SOMEWHAT PAINED FINGERS]

[CHRISTOFFELS STANDS NEXT TO TOOS, NEAR PAPA. STRAIGHTENS HIS CLOTHES PROUDLY, CHECKING TO SEE IF OTHERS ARE DRESSED AS WELL AS HE. TOOS LOOKS SOURLY AT HIM, THEN EYES THE BASKET AND REACHES FOR CLUMP OF GRAPES. SHE PLOPS ONE THEN ANOTHER IN HER MOUTH AND CHOMPS UNCEREMONIOUSLY... CORRIE AND BETSIE ARE READY TO BURST WITH LAUGHTER]

**Papa:**        [PRETENDING NOT TO NOTICE, CLEARS HIS THROAT FOR THEIR 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 AND FOR PLACE TO DISCARD GRAPES. LEERS AT CHRISTOFFELS, WHO LOOKS VINDICATED. THE ACTION SHOULD BE QUICK HERE]

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

[CHRISTOFFELS IS SEEN BUFFING ONE SHOE ON THE BACK OF HIS OTHER PANT LEG... PAPA PAUSES... EYES CHRISTOFFELS' LOUD SOCKS. WHEN CHRISTOFFELS SEES PAPA LOOKING AT HIM, CHRISTOFFELS QUICKLY DROPS HIS FOOT, AND TRIES TO PULL HIS PANT LEGS DOWN OVER HIS SOCKS. NOW TOOS LOOKS VINDICATED]

**Papa:**        [RESUMES READING] **“AFTER ALL, Is NOT life more than FOOD and the body more than CLOTHING??** [JOYFUL] **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?**

[CHRISTOFFELS PICKS UP ONE END OF A TALL WORK BENCH... TOOS GRABS OTHER END ... THEY START TOWARD THE WATCH SHOP DOOR. TOOS GIVING HUSHED, PUSHY INSTRUCTIONS, THEY INTERACT COMICALLY IN OPPOSING STRATEGIES]

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

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

**Papa:**        **Alright, yes, we shall open it.** [PAPA LIFTS LARGE BOX & BOW UP OFF FLOOR MODEL 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:** [LIGHT TEASING] It's a VERY extravagant gift! Such RICHES for a poor family!

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

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

**Nollie:** [EXITS UPSTAIRS, CALLING] Children?

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

[PIANO MUSIC: "100 YEARS" CONTINUE MUSIC UNDER DIALOG. **[FX: SHOP BELL JINGLES]**  
[SOUNDS AND VOICES OF ARRIVING GUESTS]

**Corrie:** Some of our guests have arrived!

[BETSY AND CORRIE MOVE EXCITELY TOWARD DOOR...NOLLIE CONTINUES TO FUSS OVER FOOD AND SETUP. BETSIE OPENS DOOR... **ENTER PEOPLE** (INCLUDING): **PETER** (13); **LITTLE GIRL** (5) HOLDING PETER'S HAND; **JAN VOGEL** AND **MR. BAKKER** (NEIGHBORS); LOCAL CONSTABLE **ROLF VAN VLIET**. SOME WITH SMALL GIFTS, FOOD OR FLOWERS. CORRIE HUGS PETER. **TOOS** AND **CHRISTOFFELS** RETURN. **CHRISTOFFELS** PROUDLY TAKES THE POSITION OF GREETER AT THE DOOR AS **MORE PEOPLE ENTER** [INCLUDING **PICKWICK** (WHO SHOULD BE MADE UP TO LOOK LIKE THE FEARSOME CHARLES DICKENS CHARACTER, IF POSSIBLE). AS PAPA GREETES FRIENDS, HE MIGHT SAY THEIR NAMES, TO IDENTIFY FOR AUDIENCE, ESPECIALLY JAN VOGEL WHO WILL BETRAY THEM LATER]

**Papa:** [HUGS] **Peter, my boy!** [SHAKES HANDS/GREETES THE FOLLOWING, AS THEY ENTER] **Jan Vogel and Mr. Bakker, good to see you! Constable Van Vliet ... and welcome Heir Sluring!**

**Corrie:** [HUSHED ASIDE TO BETSIE] **Pickwick!** [BETSIE FROWNS GOOD-NATUREDLY]

**Pickwick:** [THRUSTS HAND OUT TO PAPA] **Congratulations, Casper! It is a day for...**

**Papa:** [AVOIDS PAINFUL HANDSHAKE, BUT JOYFUL] ...**MEMORIES...** I know, I know!

[PAPA BEGINS TALKING WITH PICKWICK, ROLF VAN VLIET, JAN VOGEL, MR. BAKKER... BETSIE SERVES PUNCH]

**Betsie:** [HUSHED, SO PAPA WON'T HEAR] **Peter, I hear you have a special GIFT for your grandfather!**

**Peter:** [SMILES AND GESTURES, TO KEEP HIS SECRET] **Yes, it's a SONG I wrote for him, just for today. But, it's to be a SURPRISE!**

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

[CORRIE LEADS PETER AWAY TO SEE THE NEW RADIO... NOLLIE FOLLOWS THEM]

**Pickwick:** [POINTS OUT NEW RADIO TO JAN VOGEL] **See, Jan Vogel... a new radio!**

**Jan Vogel:** [TOUCHES THE RADIO] **Yes...that's a very *fine* gift indeed!**

**Mr. Bakker:** [TO PAPA] **Best wishes, ten Boom!** [PULLS OUT HIS POCKET WATCH] **By the way, my wife brought home my watch and said you would not let her pay for the repairs you did!**

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

**Little girl:** [TUGS ON PAPA'S COAT] **Opa... Opa... Grandfahder?** [IMPATIENT.. TUGS HARDER; LOUDER] **GRAN-FAH-DER!** [FINALLY GETS PAPA'S ATTENTION] **Are you REALLY 100 years old?**

[ALL LAUGH...PAPA PICKS UP CHILD, KISSES HER CHEEK, HANDS HER TO NOLLIE, WHO TAKES THE CHILD TO GET SOME CAKE. SCATTERED CONVERSATION AND HAPPY ACTIVITY. MEN BEGIN TO DISCUSS POLITICS. WOMEN ARE PREOCCUPIED, BUT ALSO LISTENING, WHISPER AMONG THEMSELVES ABOUT MEN'S CONCERNS]

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

**Rolf van Vliet:** [TRYING TO BRING PEACE TO THE SITUATION] **But, he promises to UNITE the people... to bring CHANGE to Holland!**

**Jan Vogel:** [BOLDLY] **He says we will all PROSPER again, and there will be ORDER.**

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

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

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

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

[PETER LISTENS INTENTLY, BECOMING CONCERNED, AS GUESTS BECOME MORE AND MORE AGITATED]

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

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

[GUESTS AND OTHERS CEASE TALKING. ALL EYES ON PAPA WHO'S KNOWN FOR HIS CHARITY TO ORPHANS]

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

[PETER IS NOW VERY DISTRESSED BY ALL THE TALK, AND GOES TO STAND CLOSE BY HIS GRANDFATHER. AWKWARDLY INTERRUPTS THE SILENCE, TRYING TO CHANGE THE SUBJECT... NOW EXCITED]

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

**Papa:**           [SMILES, PATS PETER ON THE HEAD] **A song for me, Peter?**

[**FX: SHOP BELL JINGLES** - **ENTER WILLEM AND HIS SON KIK**. PETER IS PUT ON HOLD, BUT FOLLOWS PAPA TO GREET HIS UNCLE WILLEM]

**Willem:**       [CALLS FROM DOOR] **Father!**

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

**Kik:**            **I am well, Grandfather!** [KIK GOES TO GET PUNCH AND CAKE]

**Peter:**           [IMPATIENT, INTERRUPTS] **NOW are you ready for my song, Grandfather?**

**Papa:**           **One moment, Peter!** [PETER SHOWS SLIGHT TEEN IMPATIENCE]

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

[PAPA, JAN VOGEL AND OTHERS LOOK TOWARD THE DOOR FOR HERR GUTLIEBER]

**Papa:**           **Where is he?**

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

[ALL EYES LOOK TO PAPA FOR HIS RESPONSE. PAPA IS STOIC, **NOT PREACHY BUT RESOLUTE**. HE CALMLY QUOTES FROM PSALM 37:20...]

**Papa:**           **The Bible says, “The wicked will perish and ALSO vanish away into smoke!”**

[OTHERS EXPRESS OR NOD AGREEMENT...TENSIONS MOUNT... CONVERSATION MORE HEATED. REACTIONS FROM GUESTS: APPALLED, ANGRY GRUMBLES, PUZZLED, ETC. PETER IS BECOMING UNSETTLED—MOVES CLOSER TO GRANDFATHER, PROTECTLY. MEN BEGIN MORE ENERGIZED, AGITATED DIALOG]

**Curt:** [INCENSED, SAYS LOUDLY] **Who are those young men? Hoodlums, hooligans, I say!**

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

**Pickwick:** [TRYING TO CALM MATTERS] **Yes, Germany is a civilized country!**

[WOMEN ARE STRESSED, TALKING AMONG THEMSELVES ABOUT WHAT'S HAPPENING]

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

**Papa:** [CALMLY] **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 *Wilhelmus*, our National Anthem,**

**Pickwick:** [AGAIN TRIES CALM] **Surely, this will not last! Now, let us just enjoy this celebration...**

**Peter:** [SHAKEN BY THE CONVERSATION, PETER STANDS WITH PAPA...FEISTY, HE INTERRUPTS] **I would NEVER let them forbid me to sing our Anthem... I would FIGHT them!**

[MILD LAUGHTER FROM SOME GUESTS. WILLEM RUFFLES PETER'S HAIR. PETER FROWNS]

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

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

**Papa:** [WISELY, QUOTES PROVERBS 16:7] **The Bible says... [PAUSES... ALL EYES ON HIM] “When a man's ways please the Lord, even his *enemies* will be at peace with him.”**

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

[CONVERSATION STOPS... ALL EYES TURNED TOWARD MR. BAKKER AND PAPA. PAPA SITS DOWN WITH A SMALL CHILD ON HIS LAP; HE'S A BIT STRESSED. MR. BAKKER SEES THE CONCERN ON HIS AND OTHERS' FACES]

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

**Pickwick:** Yes, friends... are we here to battle among ourselves or to celebrate? **This is to be a JOYOUS occasion.** [HOPING TO RESCUE THE FESTIVITIES... DIPS A CUP IN LARGE PUNCH BOWL AND HOLDS CUP HIGH... OTHERS TURN THEIR ATTENTION TO HIM, BUT PARTY GUESTS HAVE LOST SOME OF THEIR HIGH SPIRITS. PICKWICK ENCOURAGES OTHERS TO LIFT CUPS] **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 CUPS UP...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 WITH CHILD IN HIS LAP...ALL LIGHTEN UP]

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

**Christof:** [TOASTS] **...who treats EVERY person with honor!** [THEN SMILES SHYLY, SURPRISED AT HIS OWN BOLDNESS IN FRONT OF OTHERS]

**Pickwick:** [HOLDS PUNCH GLASS HIGHER] **To a man as kind and generous... as MYSELF! [ALL LAUGH] To Haarlem’s Grand Old Man! May you have one hundred more years of prosperity and life, my friend!**

[CUPS CLINK... JAN VOGEL ACTS CORDIAL, HOLD UP CUP, BUT DOESN'T DRINK WITH OTHERS. MOSTLY “HERE-HERE”S AND CONGRATULATIONS FROM OTHER GUESTS]

**Small child:** [SITS ON PAPA’S KNEE, EAR AGAINST PAPA’S VEST, LISTENING TO WATCHES TICK, GETS EXCITED] **Opa... Opa... Grandfather... I can hear you TICK!** [GUESTS LAUGH]

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

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

[PETER IN SPOTLIGHT SINGS... OTHERS JOIN IN]

<b>SONG: “Papa Ticks” (Peter and Company)</b>
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[LIGHTS DIM TO BLACKOUT]

## **ACT 1 – SCENE 5 – Corrie (91) Narrates**

[PIANO 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. Looking back, I believe it was meant to be, that Mama should not live to suffer what would happen to Papa, beyond his special day.

In 1937, what was happening in Germany, so close by, was on everyone’s mind. How could we know then... that terror and heaven was just around the corner? Even for our beloved Papa... Haarlem’s “Grand Old Man”?

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

[LIGHTS DOWN ON CORRIE (91) SET]

## **ACT 1 – SCENE 6 – Papa(40) & Corrie(10) on Train**

**[FLASHBACK – FX: TRAIN WHISTLE IS HEARD - PAPA (Late 30s), CORRIE (10), SEATED IN A TRAIN CAR]**

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

**Papa (30s):** Pretty soon, Corrie! [PATS CORRIE’S HAND, GOES BACK TO HIS PAPER]

**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.

**[TO DIRECTOR: THE ABOVE 4 LINES OF DIALOG SHOULD BE RECORDED (WITH REVERB) BY ACTORS PLAYING THESE TWO ROLES, AS THE RECORDING WILL BE HEARD BY CORRIE AS A MEMORY AT END OF THE PLAY, WHEN SHE’S LED AWAY BY NAZI GUARD, THINKING SHE WILL DIE]**

**Corrie (10):** [PONDER, GOES BACK TO HER BOOK...THEN BIG BORED SIGH]  
**Are we there yet, Papa?**

**Papa (30s):** [LAUGHS A BIT] **Again, you ask! What are you reading, Corrie?**

**Corrie (10):** **A poem. But, HERE'S a word I don't understand, Papa...** [POINTS TO THE WORD, PAPA LOOKS, OBVIOUSLY SEES CURSE WORD] **SEE? It says...**  
[PAPA ABRUPTLY CLOSES THE BOOK; CORRIE LOOKS CONFUSED]

**Papa (30s):** [STANDS TO GATHER HIS THINGS AS TRAIN JOLTS TO STOP] **We're here, Corrie!** [SITS HIS LARGE CASE ON FLOOR NEAR CORRIE] **Will you carry my case off the train?**

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

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

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

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

[PIANO MUSIC BED: "POWER TO CHANGE" (MUSIC PLAYS UNDER CORRIE DIALOG)]

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

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

**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 ON CORRIE (91) SET]**



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

[LIGHTS COME UP ON WATCH SHOP. PAPA AND CORRIE ARE WORKING. CHRISTOFFELS ENTERS, KEEPING ONE SIDE OF HIS FACE AWAY FROM AUDIENCE, HE GOES TO HIS WORK BENCH. CORRIE REPORTS TO PAPA... NOT WHINY, BUT CONCERNED]

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

**Papa:** Otto?

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

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

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

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

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

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

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

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

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

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

**Otto:** [ARROGANTLY] I am here!

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

**[FX: SHOP BELL JINGLES]** ENTER WILLEM, HE HURRIEDLY REMOVES HAT AND COAT]

**Corrie:** In here, Willem. [TAKES HIS HAT AND COAT]

**Otto:** [IGNORES WILLEM] In the New Order we are not required to read such drivel.

[OTHERS GLANCE AT ONE ANOTHER]

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

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

[CHRISTOFFELS GLANCES TOWARD PAPA AND OTTO AND GOES BACK TO HIS WORK. WILLEM STARTS TO COMMENT, BUT PAPA GESTURES THAT HE SHOULD NOT]

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

[OTTO GESTURES AS IF HE WILL ANSWER... BUT NOW WILLEM INTERRUPTS]

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

[CORRIE GASPS LIGHTLY... LOOKS ANGRY]

**Papa:** **Is this true, Otto?** [OTTO SAYS NOTHING, STANDS FIRM] **Christoffels?**

**Christof:** [NO MALICE; AVOIDING TROUBLE] **Otto will be old one day, he will learn!**

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

**Willem:** **Yes, we see! This harassment is deliberate! The “old” have no value to the State here.** [OTTO STANDS QUIET, DISPLAYS RESENTMENT]. **They are also harder to train in their “new ways” of thinking. Hitler is systematically teaching disrespect for older people.** [OTTO PRETENDS TO IGNORE THEM; BEGINS PUTTING HIS THINGS TOGETHER TO LEAVE]

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

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

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

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

**Otto:** [OTTO'S FACE IS STONE, MOCKING] **GAWD is what FOOLS dream up to make themselves think they have POWER over their lives! Our FUHRER is god enough for me! THERE is power to change the world! The weak have no place in it!**

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

**Otto:** [WALKS TO DOOR, TURNS BACK, LOOKS AT THEM WITH CONTEMPT. CLICKS HIS HEELS AND GIVES NAZI SALUTE] **Heil Hitler!**

**[FX: SHOP BELL JINGLES, DOOR SLAMS]** - OTTO EXITS AS INTO THE ALLEY, MOVES TO DOWNSTAGE RIGHT]

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

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

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

[ALL EXCEPT PAPA FREEZE IN PLACE..NO MOVEMENT. PAPA CROSSES TO DOWNSTAGE LEFT IN A LIGHT, FACING FRONT. THE REST OF THE STAGE IS DARKENED]

<b>SONG: “Power to Change the World”</b> (Papa and Otto)
[PAPA SINGS AS IF TALKING TO GOD ABOUT OTTO. OTTO, OUT IN THE COLD, IS FURIOUS, PACING SOME... SINGS HIS PART WITH PASSION, VOWING VENGEANCE... <u>SONG NEEDS POWER, CONVICTION</u> ]

[LIGHT FADES TO BLACK]

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

[LIGHTS UP ON DINING ROOM WHERE (DIFFERENT DAY; WOMEN IN DIFFERENT CLOTHES) BETSIIE IS TRYING TO TUNE IN SOME MUSIC ON THE RADIO AS CORRIE REMOVES TEA SETTINGS FROM THE TABLE. **[FX: HITLER ON RADIO]** HITLER IS HEARD ON THE RADIO]

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

**Betsie:** **So many hungry people in Germany now!**

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

**Betsie:** [TURNS DOWN RADIO VOLUME] **Corrie, two more Jews came to the house today seeking refuge.**

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

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

**Corrie:** **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...**

[PAPA QUIETLY ENTERS ROOM TO GET ONE OF HIS CIGARS, AS WOMEN LISTEN TO THE RADIO]

**PRIME MINISTER [RADIO VOICE - PRE-RECORDED or LIVE FROM OFFSTAGE BY ONE OF ACTORS]**

**"My countrymen, you need not fear. We shall not be attacked by any of the countries fighting in this war. They have promised this! We must all..."**

[PAPA ABRUPTLY SWITCHES RADIO OFF — WOMEN LOOK UP IN SURPRISE]

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

[CORRIE AND BETSIE LOOK AT ONE ANOTHER, A BIT STUNNED, AND WATCH AS PAPA WALKS UPSTAIRS IN SILENCE]

**Corrie:** [UNSURE WHAT TO DO] **Betsie, what if Papa is right? What if...**

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

[SUDDENLY, A NOT-TOO-DISTANT EXPLOSION IS HEARD **[FX: AERIAL BOMBS DROP-EXPLOSION]**, BOTH WOMEN ARE STARTLED AND HOLD ONTO EACH OTHER. THEN **[FX: AIR RADE SIREN]**]

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

**Corrie:** **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**

[PIANO: “POWER TO CHANGE THE WORLD” - BACKGROUND UNDER DIALOG. CORRIE TELLS HER STORY WITH AN EXCITED RUSH, TO HOLD THE AUDIENCE’S ATTENTION]

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

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

[CORRIE SPEAKS WITH MORE HUMOR]

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

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

[LIGHTS DOWN ON CORRIE (91) SET]

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

[PAPA, CORRIE, BETSIE AND TWO YOUNG GIRLS ARE IN THE WATCH SHOP. **A NAZI BULLHORN IS HEARD OUTSIDE... ”ALL CITIZENS MUST SURRENDER THEIR RADIOS” ... (REPEAT)** - ENTER WILLEM, TAKING OFF COAT AND HAT, ANXIOUS]

**Willem:** Trucks are coming down the street. German soldiers are everywhere! We must hide the radio! [QUICKLY THROWS TABLE SCARF OVER THE FLOOR RADIO, SETS FLOWERS OR LAMP ON IT]

**Corrie:** It seems even our own **POLICE** are afraid of them.

[SHOP DOOR OPENS ABRUPTLY; **FX: SHOP BELL JINGLES** — ENTER TWO NAZIS. THEN CONSTABLE ROLF VAN VLIET, FOLLOWED BY CAPTAIN RUUKER]

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

**Corrie:** [TO THEIR FRIEND 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:** [SUBMISSIVE SHRUG] **It is the new law!**

**Ruuker:** [IMPATIENT, SAYS TO PAPA] **Your RADIO... where do you keep it?**

[NAZI #1 WHO STEPS FORWARD TO LOOK AROUND. PAPA STEPS CAREFULLY IN FRONT OF HIM. PAPA DOESN'T FEAR NAZIS, BUT MAINTAINS HIS CALM, RESPECTFUL AND WISE SELF]

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

[CORRIE SNAPS HER HEAD TOWARD PAPA, WIDE-EYED THAT PAPA MIGHT ALSO OBEY NAZIS. PAPA PATS CORRIE'S ARM AFFECTIONATELY, AS IF TO SAY "WAIT"...SHE RELAXES HER STANCE... STARTS TO GO FOR RADIO]

**Betsie:** [QUICKLY] **I'll get it, sister.** [HURRIES OUT OF ROOM]

**Ruuker:** **Now then, we ALL understand who is in charge here!**

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

[RUUKER ALSO LOOKS UP, GUARDED, IMPATIENT. BETSIE RETURNS WITH PORTABLE RADIO. NAZI #2 GRABS THE RADIO FROM HER]

**Ruuker:** [GLANCES AROUND] **We will go now!** [THEN HESITATES] **One moment! Is this your only radio?**

[BETSIE LOOKS TRAPPED...SHE NEVER THINKS TO LIE]

**Corrie:** [STUBBORNLY BLURTS OUT] **It is!**

[RUUKER CLICKS HIS HEELS MODERATELY, EXITS, FOLLOWED BY NAZI #1 **[FX: SHOP BELL JINGLES]**. ROLF VAN VLIET LOOKS AT TEN BOOM'S APOLOGETICALLY, THEN EXITS ALSO. **[FX: SHOP BELL JINGLES]** BETSIE LOOKS AT CORRIE QUESTIONINGLY. CORRIE MAINTAINS COMPOSURE. NAZI #2 EYES THEM SUSPICIOUSLY, THEN HE PLACES RADIO UNDER HIS ARM AND STARTS TO GO. HE TURNS BACK WITH CONTEMPT ON HIS FACE]

**Nazi #2:** **Heil Hitler!** [CLICKS HEELS, NAZI #2 EXITS. HEAR **[FX: SHOP BELL JINGLES]** THEN **[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 GOOD radio!** [ADJUSTS SCARF ON FLOOR RADIO]

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

**[FX: SHOP BELL JINGLES]** – KIK ENTERS WITH URGENT NEWS...

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

[WITHOUT A WORD, PAPA BEGINS PUTTING ON HIS COAT AND HAT TO GO OUT]

**Corrie:** Where are you going, Papa?

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

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

**Papa:** Their God is MY God, too! [PAPA EXITS...SCENE GOES TO BLACK]

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

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

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

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

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

[GIRL 1 (OLDER OF TWO) TAKES GIRL 2's HAND... GIRLS STAND BETWEEN CORRIE AND BETSIE]

<b>SONG: “All the Strength You Need” (Corrie &amp; Betsie)</b>
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[SONG ENDS. BETSIE & CORRIE HELP GIRLS' PUT ON THEIR COATS, HUG THEM GOODBYE. GIRLS EXIT. CORRIE, WILLEM & 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! [THEN, NAIVELY] 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, a man named Smit is upstairs right now, with Pickwick... looking for a place to build it.

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

**Willem:** Not without ration cards!

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

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

**Willem:** [LIGHT-HEARTED 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! [AS IF GOD WERE IN THE ROOM] Lord, I need 100 ration cards. If faith can move a mountain... this little mole hill should be a **SNAP** for You! [TRIES TO SNAP HER FINGERS ...GIVES UP] Amen!

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

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

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

**Corrie/Betsie:** [LOOK AT EACH OTHER, SHRUG MATTER-OF-FACTLY] We **LISTEN** to Him!

[WILLEM GIVES ADMIRING AT TWO SISTERS, AND GIVES PICKWICK A LONG SHRUG; PICKWICK SHRUGS ALSO]

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

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

[MUSIC: “FLEAS” PLAYS UNDER CORRIE DIALOG - ACTORS ARE FROZEN IN PLACE]

**Corrie (91): IDESCRIBES ACTIONS OF BETSIE, PAPA, AND SOME JEWS, AS THEY ACT OUT BEHIND HER:**

**And practice, we did! Construction of the secret room was done with such precision. When it was ready, we practiced many times a day, to be sure our guests could hide quickly should Nazis burst in unexpected.**  
[BETSIE WALKS TOWARD FIREPLACE, READY TO PRESS ALARM BUTTON]

**Betsie would wait until our guests least suspected, then she would hit the alarm button... and whoosh, people flying in all directions!**  
[JEWS GRAB THINGS AND RACE UPSTAIRS, WHILE OTHERS STRAIGHTEN TABLE TO LOOK LIKE JEWS HAD NOT BEEN THERE... PAPA IS SEATED AT TABLE, READING A PAPER, SMOKING HIS CIGAR].

**Of course, we had to hide any evidence that they had been there—clothes, dishes, food—even the smells. Papa’s cigar took care of that!**  
[PAPA GOES TO STAIRS AND CALLS THE JEWS BACK. AS THEY SETTLE AT TABLE, BETSIE GOES TO BUTTON AGAIN]

**We practiced over and over. Betsie would hit the button again [BETSIE PRESSES **FX: BUZZER**], and each time our guests would grab everything [JEWS RETREAT HASTILY AGAIN], race up the stairs and dive under the secret panel to hide... until all was quiet.**

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

[LIGHTS DOWN ON CORRIE (91) SET]

## **ACT 1 – SCENE 14 – Eusie’s Introduction**

[LIGHTS UP ON DINING ROOM...CORRIE, WILLEM, BETSIE, PAPA, HENK, AND A NEW HOUSE GUEST (EUSIE) ARE TALKING AND PREPARING TO EAT]

**Corrie:** We should introduce our new houseguest... **Professor Mossel** [HE NODS GREETING]

**Willem:** Too Jewish! He needs another name. He reminds me of a **MONK** I read about, named *Eusebius* [PRONOUNCED U-SEE-BEE-US]

**Eusie:** Me... a cantor... a **MONK**? [WITH HUMOR...TRIES OUT THE NAME] **Hmm! Eusebius Mossel? How about, Eusebius GENTILE Mossel!?** [ALL LAUGH]

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

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

**Papa:** [SHAKES HEAD NAIVELY] **So many Smit’s these days!?** [OTHERS LAUGH]

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

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

**Henk:** [SHAKES HANDS WITH EUSIE] **I am HENK...** [JOKING] **I’m a good lawyer, in case you should have trouble with the authorities?** [WORRIED LOOKS, BUT ALL LAUGH WITH HIM]

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

**Henk:** **We eat in shifts here. JOP, an electrician, installed the warning system... you’ll meet THAT, too!** [OTHERS NOD, LAUGH AT THAT]

**Willem:** **One of our guests is LEENDERT, a school teacher... and there’s our friend MARY ITALIE...**

**Henk:** [INTERJECTS] **Mary WHEEZES a LOT!**

**Eusie:** **Asthma?**

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

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

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

**Betsie:** **Good, then we will eat!** [BETSIE LEAVES THE ROOM BRIEFLY, THEN RE-ENTERS WITH A PLATTER OF FOOD] **We can be thankful for this!**

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

**Others:** Ah-men! [THE JEWS PRONOUNCE: "AH-MEEN"]

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

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

**Eusie:** [PUSHES BACK SOME FROM TABLE] But, I have always eaten KOSHER...

**Willem:** [GRABS SPOON, PLOPS LARGE PORTION ON EUSIE'S PLATE] Bon appetite!

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

[LAUGHTER...AS EVERYONE BEGINS TO EAT]

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

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

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

### **SONG: "Kol Nidrei" (Eusie)**

**IMPORTANT DIRECTIONS:** AN OVER-EXUBERANT EUSIE STANDS UP ABRUPTLY...CHAIR SLIDES BACK STARTLING OTHERS. GULPING HIS FOOD DOWN SO HE CAN SHOW PAPA HOW HE SINGS... EUSIE DROPS HIS NAPKIN...EMBARRASSED, HE PICKS IT UP, DABS HIS MOUTH, AND BEGINS TO SING...RESTRAINED AT FIRST, THEN WITH MORE PASSION, UNTIL HE'S WAY TOO LOUD, AND CORRIE INTERRUPTS HIS SINGING...

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

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

EUSIE NERVOUSLY CLEARS HIS THROAT AND RESUMES SINGING...EYES CORRIE, THEN SEEMS LOST IN HIS SONG... PASSIONATE, DRAMATIC. EUSIE RESUMES SINGING TO A MORE RESTRAINED FINISH. THE OTHERS SHOW EMOTIONS AND "CLAP" WILDLY (HANDS NOT REALLY TOUCHING, SO NAZIS WON'T HEAR).

[JUST AS EUSIE SITS TO TAKE ANOTHER MOUTHFUL, BETSIE PRESSES THE **IFX: BUZZER ALARM**], AND ALL JEWS GATHER THEIR ITEMS AND SCRAMBLE UP THE STAIRS. WILLEM HELP THOSE WHO NEED HELP. CORRIE FOLLOWS, MAKING SURE EVERYTHING IS STRAIGHTENED BEHIND THEM. BETSIE HIDES HENK'S PLATE AND TAKES FOOD THROUGH A DOOR INTO THE KITCHEN. PAPA AND EUSIE ARE LEFT ALONE]

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

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

**Eusie:** **Practice?** [STILL SHAKEN, EUSIE SLOWLY SITS DOWN]

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

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

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

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

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

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

**Papa:** **Caspar, please!**

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

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

**Eusie:** **Yes, 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 EXPLAIN THEIR INDIVIDUAL PHILOSOPHIES AND FAITH IN THE SAME GOD. MUCH FREESTYLE, BUT VERSES SHOULD BE SUNG AT AN ENERGETIC TEMPO. VERY ANIMATED, AT TIMES POIGNANT, BUT MOSTLY LIGHT-HEARTED.

**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...** [FRUSTRATED, HE LOOKS UP FOR HELP FROM ABOVE] **...GOD!?**"

CONTINUES SINGING WITH PAPA... GENERALLY FACING EACH OTHER, OR PACING AS THEY DELIVER THEIR INDIVIDUAL LINES, TO THE LAST LINE (SUNG TOGETHER, EACH FACING FRONT (ABOUT 6 FT APART), EYES UP. SONG ENDS. THEY MOVE TOGETHER, TWO MEN HUG, SHAKE WITH BOTH HANDS; RESPECT AND AFFECTION. [LIGHTS FADE]

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

[STREET SCENE (OR IN FRONT OF CURTAIN). KIK, DRESSED AS WOMAN WITH HEAD SCARF, DRIVES HIS BICYCLE ACROSS STAGE, FROM STAGE RIGHT. CORRIE, ON HER WAY HOME, WALKS FROM STAGE LEFT. THEY MEET CENTER STAGE, WHERE KIK STOPS HIS BICYCLE TO TALK WITH AUNT CORRIE]

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

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

**Kik:** [LOOKING AROUND TO SEE IF ANYONE'S WATCHING] They have taken most young men to factories in Germany. I have work to do HERE. Be CAREFUL, Tante Corrie!

**Corrie:** You ALSO, my dear nephew! [KIK RIDES HIS BIKE OFF STAGE LEFT]

[CORRIE WATCHES HIM WITH WORRIED LOOK, THEN TURNS TO CROSS TOWARD STAGE RIGHT... MEETS UP WITH CAPTAIN RUUKER, FOLLOWED BY TWO NAZIS, COMING TOWARD HER FROM STAGE RIGHT]

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

**Corrie:** [POLITE, CAUTIOUS] I remember... RADIOS!

**Ruuker:** I've been meaning to talk with you. I've heard of your work with...uh, young women? [LOOKS IN DIRECTION KIK WENT] What do you teach these girls, Miss ten Boom?

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

**Ruuker:** And you believe this!

**Corrie:** [CAUTIOUS, BUT BOLD] I believe He is ESPECIALLY concerned for YOU, Commandant!

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

**Corrie:** Good day, Commandant!

[CORRIE TURNS TO GO...LOOKS RELIEVED, HURRIES OFF STAGE RIGHT. ENTER, A YOUNG COUPLE, THE WOMAN IS CARRYING AN INFANT IN A BLANKET... SEEING THE NAZIS THEY QUICKEN THEIR STEPS TO GET BY THEM]

**Ruuker:** [TO COUPLE] Your names?

**Mr. Van E:** [CAUTIOUSLY] Van Ellen. We were just going home. [ANXIOUS TO LEAVE]

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

**Nazi #1:** [TO COUPLE] **One moment... you will come with us!**

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

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

[MR. VAN ELLEN STRUGGLES SOME TO PULL AWAY, MRS. VAN ELLEN IS VERY AFRAID... BOTH NAZIS GRAB MR. VAN ELLEN]

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

**Nazi #2:** [PUSHES MR. VAN ELLEN... MRS. VAN ELLEN STARTS TO CRY] **You will come NOW!**

[MRS. VAN ELLEN REACHES FOR HER HUSBAND, BUT NAZI #2 PUSHES HER BACK, UNTIL SHE AND BABY FALL TO GROUND; BABY CRIES. **[FX: BABY CRYING]** MR. VAN ELLEN STRUGGLES TO GET TO THEM, BUT NAZI #1 HITS AND PULLS HIM OFF STAGE LEFT]

**Mrs. Van E:** [RUNNING AFTER THEM] **Please, he has done nothing wrong. Please!**

[LIGHTS FADE]

## **ACT 1 – SCENE 16 – The Betrayal**

[PIANO OR VIOLIN MUSIC BED: "POWER TO CHANGE THE WORLD"... FADE AFTER DIALOG IS ESTABLISHED - LIGHTS UP ON DINING ROOM SET... IT'S NOW FEBRUARY 28, 1944. PAPA, BETSIE, CORRIE, NOLLIE, WILLEM, PETER, EUSIE and HENK (**also Leendert, Mary Italie and two underground men, if enough cast**) DISCUSSING SITUATION, THINKING THEY WILL BE ARRESTED SOON. ALL BUT EUSIE AND HENK WILL BE ARRESTED, ALONG WITH LATE-ARRIVING KIK AND PICKWICK, BY THE END OF ACT 1. CORRIE IS VERY SICK WITH FLU]

<b>HISTORIC—ACTUAL RAID:</b> SIX were hiding in the secret room when Nazis raided ten Boom home... Eusie, Henk, Leendert, Mary Italie, and two Underground men. Nazis were unable to find the Secret Room; the SIX were able to escape after a few days. Total of 35 people were arrested with Corrie.
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**Willem:** **The news is not good... one of your house guests, JOP, was arrested tonight. He WILL be made to talk. We must be very careful now. PLEASE go to bed, Corrie, before ALL of us have the flu.**

[CORRIE STARTS UP STAIRS AS KNOCK IS HEARD AT DOOR...ALL FREEZE AND LISTEN]

**Betsie:** [LOOKING THRU CURTAIN] **It is our neighbor, Jan [Yon] Vogel. Wait, I'll see what he wants!**

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



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

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

**Betsie:** [TURNS TO LOOK AT OTHERS...SUSPICIOUS...SAYS TO VOGEL] **I... I... don't know what to do now.** [CORRIE SHAKES HER HEAD AND GESTURES, 'NO'] **Uh...you must come back later.** [BETSIE LISTENS AT DOOR FOR MOMENT] **Heir Vogel? Heir Vogel?**

[NO RESPONSE FROM VOGEL, BETSIE RETURNS TO OTHERS. JEWS STAY UPSTAIRS]

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

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

## **ACT 1 – SCENE 17 – Ten Boom's Arrested**

[ANOTHER KNOCK AT THE DOOR...FEAR GRIPS ALL OF THEM... EUSIE AND OTHERS HAVE GONE TO SECRET ROOM TO HIDE. PAPA, WILLEM AND NOLLIE STRAIGHTEN AND HIDE THINGS. BETSIE GOES TO THE DOOR]

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

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

**Ruuker:** [DOOR SLAMS OPEN; VOGEL IS DISMISSED BY NAZIS **FX: SHOP BELL JINGLES** – TO BETSIE] **Where are you hiding the Jews?**

**Betsie:** **I... do not know what to say....** [A HARD SLAP AND BETSIE CRIES OUT].

**Ruuker:** [PUSHING HER BY BACK OF HER NECK] **Come with me!**

[SCUFFLING....GESTAPO CAPTAIN RUUKER, NAZI #1 AND NAZI #2 ENTER DINING ROOM. RUUKER PUSHES BETSIE AHEAD OF HIM. SHE GOES TO PAPA FOR COMFORT. WILLEM & NOLLIE STAND PARTLY IN FRONT OF PETER TO SHIELD HIM FROM HARM]

**Ruuker:** [GESTURES TO NAZI #2] **Search upstairs.** [NAZI #1 AND 2 RUN UPSTAIRS, RUUKER SAYS TO TEN BOOMS] **Identify yourselves. Who ARE you, old man?**

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

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

[ALL PUT ID CARDS ON TABLE AS RUUKER WATCHES THEM SUSPICIOUSLY... LOOKING EVEN UNDER PLATES AND ELSEWHERE FOR ANY SIGNS JEWS HAVE BEEN THERE]

**Nazi #2:** [ROUGHLY BRINGS CORRIE DOWN STAIRS... OTHERS REACT CAUTIOUSLY]  
**She's the only one I found upstairs. Seems to be sick!** [HE GOES BACK UPSTAIRS, LEAVING CORRIE. SHE SITS AT TABLE, SICK; PUTS ON HER GLASSES]

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

[CORRIE, WEAK AND SHAKING, TAKES A SMALL BAG FROM HER POCKET, HANDS CARD TO HIM. HE SNATCHES IT FROM HER CAUSING SOME PAPER MONEY TO FALL FROM HER BAG ONTO THE FLOOR. RUUKER PICKS UP THE MONEY, POCKETS IT AND LOOKS AT HER ID CARD...SLAMS FIST ON TABLE, STARTLING OTHERS]

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

**Corrie:** [SLOWLY TAKES OFF HER GLASSES] I... I cannot tell you...

**Willem:** [STARTS TO GO TO CORRIE] Can't you see she is sick?

**Ruuker:** [IGNORES WILLEM, YELLS AT CORRIE] Where is the secret room? [DOESN'T WAIT FOR AN ANSWER, SLAPS CORRIE ...OTHERS RECOIL. BETSIE CLINGS TO PAPA ... PETER IS MAD AND TEARFUL, WILLEM RESTRAINS PETER FROM SAYING ANYTHING...RUUKER SLAPS CORRIE AGAIN]

**Corrie:** [SICK AND HURTING] God, help me...

**Ruuker:** [GRABBING HER ARM... MOCKING] Your gawd will not help you! [RAISES HIS HAND TO SLAP HER AGAIN, BUT SEES PAPA'S PUZZLED GAZE, HE LOOKS SUDDENLY FEARFUL / CONFUSED, AND DROPS HIS HAND]

[CORRIE GOES TO BETSIE & NOLLIE. PAPA, NEAR THE MANTLE, RUNS HIS HAND OVER THE BIBLE, AS A SUBTLE MESSAGE TO FAMILY—TO TRUST HIM]

**Nazi #1:** [COMES DOWN STAIRS HOLDING UP A HANDFUL OF RATION CARDS... THROWS THEM ON THE TABLE] I found all these ration cards upstairs.  
[GOES BACK UPSTAIRS]

[OVERHEAD, A POUNDING IS HEARD...NAZI #1 AND 2 THUMPING WALLS... OTHERS WAIT SILENTLY, FEARFUL... CORRIE WATCHFUL, BETSIE PRAYING, NOLLIE HOLDING PETER... HOPING THEY WILL NOT FIND THE SECRET ROOM]

**Ruuker:** [PICKS UP CARDS. TO PAPA] Explain why you have these ration cards.

**Papa:** [BOLD, BUT CALM] There comes a time when we must choose between man and God!

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

**Papa:**       [CALM, RESOLUTE, NOT ARGUING] **I am too old for prison, Captain. But, if that happened I would be honored.**

**Nazi #1:**     [COMES QUICKLY DOWN THE STAIRS] **I cannot find others. Nowhere for them to hide up there!**

**Ruuker:**     [DISGUSTED... STARES TOWARD THE CEILING AND PACES; FRUSTRATED] **Take them OUT!**

[NAZI #2 PUSHES CORRIE AND THE OTHERS TOWARD THE DOOR WHERE THEY QUICKLY GET THEIR COATS AND HATS... WILLEM HANDS PAPA'S COAT AND HAT TO HIM. AS PAPA PUTS ON HIS COAT HE CALMLY BEGINS TO RECITE, AS IF TALKING TO HIMSELF (from Psalm 91), BUT LOUD ENOUGH FOR THOSE HIDDEN TO HEAR]

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

[NAZI #1 ANGRILY GOES TO HIT PAPA, PAPA DOESN'T FLINCH. RUUKER HOLDS BACK NAZI #1'S ARM. RUUKER MAKES A SHUSHING GESTURE TO OTHERS, WHILE HE LOOKS AND LISTENS ABOVE, WAITING FOR JEWS TO MAKE A SOUND...BUT ALL IS QUIET UPSTAIRS.

**Papa:**       [PUTS ON HAT] **"God is my refuge..." [THEN ELEVATES HIS VOICE A BIT] "Surely, He will deliver thee from this noisome pestilence!"**

**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 BOTTOM OF 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:**         [CALLING AS HE ENTERS] **Tante Corrie, I've brought Herr Slurring to discuss...**

[WILLEM SHAKES HIS HEAD AND GESTURES TO WARN THEM KIK AND PICKWICK NOT TO COME IN... NAZI #2 STOPS WILLEM]

**Ruuker:**     [PULLS DOOR OPEN] **Discuss WHAT? [TO NAZI #1 AND 2] Arrest these also, and anyone else who comes near here!**

[NAZI #1 AND NAZI #2 PUSH ALL OF THEM OUT THE DOOR... RUUKER TAKES ONE LAST LOOK AT ROOM, LOOKS TOWARD CEILING STILL LISTENING TO HEAR SOUNDS, THEN EXITS AND CLOSSES DOOR BEHIND HIM]

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

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

IN THE SILENCE, **[FX: BEATING HEART & TICKING CLOCKS BLEND]** — **THEN IS HEARD: PARTLY-OVERLAPPING VOICES OF THOSE HIDING IN THE SECRET ROOM, IN A RUSH OF DESPERATE PLEAS** (VOICES CAN BE PRE-RECORDED, USING VENUE'S ACTORS).

NOTE: THE (JESUS) VOICE SHOULD NATURAL... GENTLE BUT AUTHORITATIVE, UNIQUE FROM THE OTHERS (SOME REVERB)... BUT SHOULD **NOT** SOUND OTHER-WORLDLY.

**Henk:** Hide us, Lord

**Leendert:** Why must we suffer?

**Eusie:** Give us strength

**VOICE:** If you seek Me with all your heart... (Jer. 29:13)

**Mary:** [Wheezing] God, help us...

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

**Eusie:** YOU are our hope!

**VOICE:** Peace...be still! (Mark 4:39)

[AT THE WORD "STILL", **SOUND OF BEATING HEART / CLOCKS STOPS ABRUPTLY**, AS IF TIME ITSELF HAS STOOD STILL.

IN THE STILLNESS AND DIM LIGHT, EUSIE CREEPS OUT OF HIDING, AND CAUTIOUSLY DOWN THE STAIRS.

IF THE VENUE HAS THE OTHER CHARACTERS (FROM THE SECRET ROOM) COME DOWN STAIRS, AFTER EUSIE, THEY MUST NOT INTERRUPT HIS SONG, AND EUSIE SHOULD NOT INTERACT WITH THEM IN ANY WAY. THEY CAN SIT/STAND/PRAY AT TABLE, AS HE SINGS TO GOD, IN A SPOT OR PINLIGHT]

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

[HEAR 3-4 HAUNTING, RESOUNDING **FX: CHIMES** AS SONG ENDS...  
CAN USE LIVE, DEEP SYNTH CHIMES]

[LIGHTS FADE TO BLACK]

## **INTERMISSION**

# ACT 2

## ACT 2 – SCENE 1 – Corrie’s Dream

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

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

Choreographed dream sequence, featuring an instrumental tribute to composer Leo “Dutch” Smit — *Lento track 5*, composed by Leo Smit, victim of the holocaust at Austwich, Germany, 1945. Music performed by Ensemble Villa Musica for *Leo Smit: Chamber Music* project, 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 moves toward the veil. Betsie rises with a peaceful countenance. The dark ones part. Corrie moves sadly toward Betsie, watching her go through the veil as Betsie waves a joyful, tearful goodbye.

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

[SCENE GOES DARK]

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



Nazi Lieutenant Uniform

The real Lt. Rahms

[LIGHTS UP ON PRISON YARD... LARGE RED FLAG(S) WITH NAZI SWASTIKA ON PRISON WALLS... BARS EVIDENT. SEATED ON CENTER STAGE BENCH, CORRIE SLEEPS FITFULLY ON PAPA'S SHOULDER. BETSIE AND NOLLIE PRAY SILENTLY. PICKWICK, WILLEM, KIK AND PETER STAND NEARBY. SOMBER MOOD]

**Corrie:** [FITFUL, TALKING IN HER SLEEP] **Father, help me be strong. HELP me! Help me!** [AWAKES STARTLED] **Oh... Papa, I was dreaming!**

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

[BETSIE COMFORTS CORRIE; FEELS CORRIE'S FOREHEAD FOR FEVER; NODS TO PAPA]

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

[PAPA PATS CORRIE'S LEG, SHAKING HIS HEAD, AS FORCEFUL MALE NAZI GUARD ENTERS, STAGE RIGHT]

**Male Guard:** [HERDING TEN BOOM'S BACK TOWARD A WALL] **Line up... ALL of you!**

[ENTER LIEUTENANT RAHMS & TWO FEMALE NAZI GUARDS, STAGE RIGHT]

**Lt. Rahms:** **Welcome to Scheveningen!** [pronounce: SHEV-UH-NING'-GUN] **I am Lieutenant Rahms. You will answer to me while you are here. The rules are simple... you obey... or you will cease to exist!**

**Fem. Guard 1:** **Alle nasen gegen mauer!** [pronounce: AH-LA-NOSS-IN-GEG'-IN-MAR] **Alle nasen gegen mauer! Every nose to the WALL... SCHNELL!!**

[TEN BOOM'S AND ALL ARE ALERT, APPREHENSIVE, UNCERTAIN. THEY TURN CAUTIOUSLY TO THE WALL. MALE GUARD DOES A QUICK FRISKING OF MEN. FEMALE GUARD QUICKLY FRISKS THE WOMEN. PAPA (84) IS BECOMING PHYSICALLY WEAK, MOPS BROW WITH HANKERCHIEF]

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

[MALE AND FEMALE GUARDS STAND ASIDE... LT. RAHMS SPINS PAPA AROUND (FACE TOWARD AUDIENCE). RAHM'S PULLS PAPA'S HEAD UP. PAPA LOOKS AT RAHM'S WITH REAL COMPASSION. RAHMS IS UNNERVED... QUICKLY TAKES HAND OFF PAPA]

**Lt. Rahms:** [TO PAPA] **You might as well go home. I'll take your word you won't cause any more trouble.**

**Papa:** [CONTROLLED, RESOLUTE BUT NOT REBELLIOUS] **You HAVE my word, Lieutenant, that if I go home today... tomorrow I will again open my door to anyone in need, who knocks!**

**Lt. Rahms:** [FRUSTRATED, ANGRY] **Go then with the others!** [PROMPTS MALE GUARD, TO TAKE THE MEN TOWARD STAGE RIGHT. THEN MOTIONS TO FEMALE GUARDS] **Take the women away!**

[FEMALE GUARDS PUSH WOMEN TOWARD STAGE LEFT. NEXT LINES ARE SAID WITH SOME URGENCY]

**Corrie:** [SICK, WORRIED, ANXIOUS] **I love you, Papa...**

**Betsie:** [SADLY, CALLS OUT TO MEN] **Lord be with you all!**

**Papa:** [CALLS BACK TO ENCOURAGE] **Remember, whatever happens, heaven awaits!**

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

[MALE GUARD HERDS PAPA AND OTHER MEN OFF (STAGE RIGHT). LIEUTENANT RAHMS FOLLOWS THEM. FEMALE GUARD 1 DIRECTS FEMALE GUARD 2 TO TAKE CHARGE OF BETSIE AND NOLLIE... THEY CROSS STAGE LEFT. FEMALE GUARD 1 GRABS CORRIE'S ARM TO SEPARATE HER FROM HER SISTERS. CORRIE REACHES TOWARD HER SISTERS, AS THEY EXIT WITH FEMALE GUARD 2. FEMALE GUARD 1 WAITS BRIEFLY WITH CORRIE... CORRIE LOOKS LIKE SHE MIGHT PLEAD WITH GUARD TO BE WITH HER SISTERS, BUT FEMALE GUARD 1 PUSHES CORRIE AHEAD OF HER (STAGE LEFT)... LIGHTS DOWN]

## **ACT 2 – SCENE 3 – Corrie's Cell**

**[FX: CELL DOOR SLAMS]** – LIGHTS UP PARTIALLY...CORRIE, STILL VERY ILL, IS SHOVED INTO A CELL ALONE... SITS DOWN ON A COT (NO BLANKET OR PILLOW) ... A LATRINE BUCKET SITS IN THE CORNER – **NOTE:** CORRIE IS A WOMAN OF STRONG CHARACTER; SHE IS SICK AND ALARMED BY HER SITUATION, BUT NEVER WHINY. MUSIC BED: "MY HIDING PLACE" FADES. ENTER GISELLE

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

**Giselle:** [A TRUSTEE PRISONER... GUARDED, FEIGNS TOUGHNESS...ENTERS CELL CARRYING A BUCKET]  
**Well... you're new today! Talking to yourself already? That's smarter than talking to others in here!**



**Corrie:** [COUGHING... THANKFUL TO SEE ANYONE] **Who ARE you?**

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

[CORRIE'S TOO SICK TO RESPOND... GISELLE SITS THE NEW BUCKET DOWN, AND RUDELY LIFTS THE OLD LATRINE BUCKET UP INTO CORRIE'S FACE... CORRIE RECOILS... NEARLY GETTING SICK]

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

**Corrie:** [NOT WANTING TO BE LEFT ALONE] **Wait... my name is ....**

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

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

**Giselle:** [SNICKERING, 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! [TURNS AGAIN TO LEAVE]**

**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. [ANGRY AND FEARFUL HERSELF, SHE LASHES OUT AT CORRIE] Soon they will take us all to Ravensbrück. Do you know what that is, Miss ten Boom?**

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

**Giselle:** [AGITATED, IMPATIENT] **It's where the Nazis take women to be KILLED!**  
[TURNS TO LEAVE... THEN HESITATES]

[STUNNED, CORRIE SITS ON THE COT... PULLS HER COAT TIGHTLY AROUND HER... GISELLE NOW SHOWS A HINT OF PITY]

**Giselle:** **By the way, my name is Giselle. I will see what I can learn about your family. Of course, it will cost you! [PICKS UP OLD BUCKET AND EXITS, **FX: CELL DOOR SLAMS**]**

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

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

[MUSIC BED: “WHEN LOVE COMES IN”. CORRIE IS READING SOME BIRTHDAY CARDS]

**Corrie (91):** [UPBEAT] I lived all my life with those who practiced faith and LOVE... nothing of HATE. People often came to our home just to feel happy! We learned that JOY runs deeper than despair.

Did I tell you today is my 91<sup>st</sup> birthday? Oh, my... our family so loved celebrating birthdays and special days. Those were HAPPY memories!

[MORE SOBER] But, those months in prison, I was so sick and weak... and joy was hard to find. It was a terrible place! I would search my mind for ALL the happy memories of my life.

There WAS one VERY special day I can never forget... with my Mother. I was only five years old. That was the day I met my dearest Friend!

[SET GOES DARK]

## **ACT 2 – SCENE 5 – Flashback / Tea Party**

[LIGHTS UP. CORRIE (5) IS PLAYING WITH A LARGE DOLL AT A SMALL WHITE TABLE WITH TWO CHILD-SIZED CHAIRS, UNDER A TREE. A TEA SERVICE IS SET OUT FOR TWO. A SMALL BUNCH OR BASKET OF FLOWERS MIGHT COMPLETE THE SCENE. STANDING UP, FACING STAGE RIGHT NEXT TO TABLE, LITTLE CORRIE KNOCKS ON A MAKE-BELIEVE DOOR]

**Corrie (5):** Knock, knock, knock ...Miss Flanders? Casparina and I have come to make a visit.

[SHE PUTS HER DOLL IN ONE OF THE CHAIRS, AND TURNS BACK TO KNOCK ON THE MAKE-BELIEVE DOOR AGAIN... ACTS DISAPPOINTED THAT “MISS FLANDERS” DOES NOT ANSWER]

**Mama:** [HEARD FROM OFFSTAGE LEFT] **Corrimon... Corrie, it's time to come home.** [CORRIE TURNS TO SEE MAMA ENTER FROM STAGE LEFT] **Corrie, what are you doing?** [MAMA WALKS TOWARD TABLE AND CORRIE.. PICKS UP DOLL AND SITS IN DOLL'S CHAIR ON STAGE RIGHT SIDE OF TABLE]

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

**Mama:** [GOES ALONG WITH THE GAME] **Ohh... Miss Flanders!**

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

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

**Corrie (5):** Are YOU playing the game with me, Mama? [STRAIGHTENS DOLLS HAIR AND DRESS]

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

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

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

**Corrie (5):** [MATTER-OF-FACT] HE loves EVERYBODY!

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

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

<b>SONG: "When Love Comes In"</b> (Mama & Corrie (5))
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**Mama:** Would you like for 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 NODS HER HEAD] Ahhh-men!

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

**[IMPORTANT: MAMA'S LINES (CALLING CORRIE 'HOME') MUST BE HEARD CLEARLY BY AUDIENCE, AS IT WILL BE HEARD AGAIN AS A MEMORY (Act 2, Sc. 24) BEFORE FINALE. ...CAN BE PRE-RECORDED BY VENUE ACTORS]**

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

[MUSIC BED: “ALL THE STRENGTH YOU NEED” – PLAYS UNDER MONOLOG]

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

My sister Nollie had been released after our arrest, and she sent me the small Bible I had used in the Underground. It had a CHAIN so I could wear it around my neck inside my clothes. When I was alone, I could read... and I was no longer captive of the hatred of others, or the fear of what they could do to me. I was a prisoner, and yet... I was free!

[LIGHTS DOWN ON CORRIE (91) SET]

## **ACT 2 – SCENE 7 – Corrie’s Cell**

[LIGHTS UP IN CELL. **IMPORTANT DIRECTION:** CORRIE (45) IS SITTING ON COT, HEAD IN HANDS, EYES CLOSED, LIPS MOVING IN PRAYER. GISELLE ENTERS CELL WITH BUCKET, LOOKS WARILY AT CEILING, AS IF GOD MIGHT BE WATCHING. THEN DISMISSES IT, AND SITS THE BUCKET DOWN... CORRIE LOOKS UP]

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

**Corrie:** [RISING, EAGER TO HEAR] My sister Betsie? And my father?

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

**Corrie:** [CLASPS HER HANDS, EYES SHUT, EXCITED] 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:** [ANNOYED] 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 seventy-five guilders. But, you can pay me later! By the way... this letter came for you.

[GISELLE HANDS CORRIE A LETTER FROM HER POCKET...CORRIE NOTICES IT’S BEEN OPENED (*GISELLE’S ALREADY READ IT*). CORRIE TAKES THE LETTER, OPENS THE LOOSE FLAP A COUPLE TIMES, AND LOOKS CURIOUSLY AT GISELLE, WHO LOOKS AWAY AS IF TO DENY SHE HAD OPENED THE LETTER]

**Corrie:** [EXCITED] **It's from my sister Nollie!**

**Giselle:** [IMPATIENT] **Well... open it!** [TRYING NOT TO APPEAR AS IF SHE CARES, WALKS TOWARD DOOR, THEN LOOKS BACK AT CORRIE, SNIFFS AND WIPES TEAR FROM HER EYE... EXITS CELL]

**Corrie:** [CORRIE OPENS LETTER... BEGINS TO READ] **"Dear Corrie, I was released the same day we were arrested... I pray for you and Betsie every day. Willem, Peter and Pickwick were released later, but Willem is still very sick. Corrie, I have news that is very hard to tell you. Just 10 days after his arrest, father..."** [CORRIE STOPS READING] **Oh, Lord... "Father died"** [HOLDS LETTER TO HER CHEST] **...Oh, Papa...** [STARTS TO CRY]

[FEMALE GUARD ENTERS CORRIE'S CELL]

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

**Corrie:** [STILL IN SHOCK] **Please...** [HOLDING LETTER OUT TO GUARD] **My father has died.**

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

[CORRIE SEEMS FROZEN, STILL CLUTCHING LETTER, ARM EXTENDED].

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

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

[MUSIC BED: "LET THE CHILD BELIEVE" PLAYS UNDER MONOLOG. CORRIE REMEMBERS AND SHARES HONESTLY (NOT UNKINDLY OR TOO SADLY) ANOTHER LIFE, LONG AGO]

**Corrie (91):** **So many times I walked down that corridor, wondering if it would be my last day on earth. Always I could hear women and children crying. Prisoners were taken at odd hours, and would not be in roll call next morning. Lieutenant Rahms was in charge of Scheveningen prison. He called me to his office again and again, to question me about the Dutch Underground.**

**I kept telling myself, these Nazis *know not what they do...* and I prayed for them. That made it easier to understand why I was there in that place of death. But, I can tell you, it was much easier to HATE, than to LOVE my enemies there!**

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

[SOMEWHAT ROUGHLY, GUARD LEADS CORRIE INTO RAHM'S OFFICE... PUSHES CORRIE DOWN IN A CHAIR NEAR HIS DESK, AND GOES TO STAND BY OFFICE DOOR, FACING RAHM'S AND CORRIE, IN A GUARD'S POSTURE]

**Lt. Rahms:** **Come in, Miss ten Boom. Sit down.** [CORRIE SITS SILENTLY]. **You look better than the last time we spoke. I have news for you.** [HE WATCHES HER FACE AS HE BAITs HER] **It seems your father is dead.** [PAUSES FOR EFFECT... CORRIE ONLY STARES AT THE FLOOR. RAHMS PUSHES A PAPER ACROSS HIS DESK TOWARD HER... SHE SEES, BUT DOESN'T TOUCH IT] **Tell me... how can you believe in a God who allows an OLD MAN to die in prison... [FAKES SYMPATHY] ...all alone? Such a pity! I don't know where they took him then.**

**Corrie:** [STANDS UP A BIT SHAKY... HATES ALL RAHMS STANDS FOR... BOLDLY] **I KNOW where my father is, Lieutenant!**

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

**Corrie:** [WEARY; CONTROLLING EMOTIONS] **I have told you many times... I am a watchmaker.** [A BIT SASSY NOW] **But, that is not ALL that makes me tick, Lieutenant!**

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

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

**Lt. Rahms:** [MORE AMUSED, MOCKING] **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:** [GROWING IMPATIENT] **Miss ten Boom, must we keep going over the same ground? What is it about this "FAITH" of yours, that makes you rebel even at this stage of your life?**

**Corrie:** **May I tell you the truth?**

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

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

[RAHMS SIGHS DEEPLY...WALKS AROUND DESK...SAYS NOTHING. CORRIE WAITS. RAHMS SEEMS WILLING TO LISTEN... HE MOVES TOWARD HER, THEN GESTURES FOR CORRIE TO CONTINUE, AS HE SITS ON CORNER OF HIS DESK, ARMS FOLDED]

**Corrie:**        **God VALUES us, Lieutenant... not for how strong or smart we are... but simply because He MADE us. That gives me inner peace... even here!**  
[THEN MORE BOLDLY] **Who knows? In God's eyes what you call a "half-wit" may be worth more than a watchmaker! OR a Lieutenant!**

**Lt. Rahms:** [STANDS UP ABRUPTLY, STARTLING CORRIE] **Miss.. ten.. BOOM!** [RAHMS WALKS TOWARD THE DOOR AND GUARD ANTICIPATES HIM (THAT HE MIGHT WANT CORRIE REMOVED). BUT RAHM'S TURNS BACK TO CORRIE. HE'S WEARY, FIGHTING HIS OWN DESPAIR. CORRIE WAITS] **Guard, wait outside!**  
[GUARD EXITS. RAHMS ADDRESSES CORRIE]

**I am very tired, Miss ten Boom.** [PAUSES, WALKS AROUND TABLE. CORRIE WATCHES. HE STARES OUT WINDOW. PENSIVE]. **I could not sleep last night, thinking about things you have said in our meetings about that BOOK of yours. My wife and child live in Bremen. It was BOMBED last week. Every day, I wonder... are they still alive?**

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

[**CUE SONG INTRO**... RAHMS IS AT WINDOW OR WALKS DOWNSTAGE, CORRIE STILL SEATED, WATCHING HIM. HE SINGS HONESTLY, WITH SOME EMOTION, FORGETTING HE'S A NAZI MOMENTARILY... REMEMBERING LONG AGO]

<b>SONG: "Let The Child Believe"</b> (Lt. Rahms & Corrie)
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[SONG ENDS. RAHMS WAS OBVIOUSLY MOVED DEEPLY... NOW HE 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:**        [HER HEART SINKS, MORE FOR HIM THAN FOR HERSELF] **Ravensbrück?**

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

[GUARD GRABS CORRIE'S ARM AND PUSHES HER TOWARD DOOR. CORRIE LOOKS BACK FOR A MOMENT AT RAHMS WITH A SAD GAZE]

**Corrie:**        **I will pray for your family!**

[RAHMS CLOSES HIS EYES... STABBED TO THE HEART... KEEPS HIS BACK TO CORRIE AS SHE EXITS... THEN LEANS BOTH HANDS ON HIS DESK, HEAD DOWN ... SCENE FADES]



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

[MUSIC BED: “LET THE CHILD BELIEVE” - CORRIE REMEMBERS WITH MIXED FEELINGS: LOVE, SADNESS AND JOY. MUST KEEP ENERGETIC PACE, WITH THIS 02:30 MONOLOG]:

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

[APING HIS STERN VOICE] *“The NOTARY is here... come to my office!”*

The Notary? I said.

*“For the reading of your father’s WILL!”* he said impatiently, *“Family MUST be present when a will is opened! It’s the LAW!”*

WHAT law, I wondered? Since when did the Nazis care about Dutch legal procedures? And FAMILY? No, I could not let myself HOPE to see them.

[REMEMBERING THE EMOTIONS] ... but, as Lieutenant Rahms led me into his office... I saw Betsie, Nollie... and my brother Willem, who said: *“Corrie, Corrie, my baby sister!”* Willem had always called me that! And suddenly, we were all locked in a tearful embrace.

I looked over at Lieutenant Rahms... he stood silent with his back to us. Then he turned to us... suddenly rigid and commanding... *“The time is up... proceed with the reading of the will!”*

That’s when I saw the Notary... we knew him from our watch business... he had gone unnoticed in the room, we were so intent on our reunion with loved ones... some for the last time.

The Notary read the will. Papa had left the house and business to Betsie and me. I prayed... God, help us, that we should ever see *home* again! Then the kind Notary committed us all to the care of God, and we prayed together ... ALSO for Lieutenant Rahms... so thankful for this kindness.

But, a few days later, hundreds of us were taken on to Vucht prison, and then by train to that camp where 96,000 women would be killed by Hitler’s 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 not come back. The smoke that rose from the huge ovens at the end of the prison yard told the story!

[LIGHTS DOWN ON CORRIE(91) SET]

## ACT 2 – SCENE 11 – Ravensbrück Prison

**[FX: TRAIN WHISTLE BLOWS – TRAIN CHUGS AWAY** BEYOND THE PRISON ENTRANCE]

[MATRON / FEMALE NAZI OFFICER'S VOICE (AKA "THE SNAKE") IS HEARD OFFSTAGE, YELLING DIRECTIONS AT PRISONERS. MATRON'S ASSISTANT (ka MARTA SCHRENK), AND ANOTHER FEMALE GUARD, DRIVE SEVERAL FRIGHTENED WOMEN PRISONERS INTO SCENE FROM STAGE LEFT, LINING THEM UP CENTER STAGE. BETSIE FINALLY SEES CORRIE AT OTHER END OF LINE AND GOES TO HUG HER... SO MANY WOMEN, GUARDS DID NOT NOTICE. **NOTE:** MIGHT PUT SMALL NUMBERS ON LEFT ARMS OF WOMEN... CORRIE'S ACTUAL PRISON NUMBER WAS 66730, BETSIE'S NUMBER 66729]

**Betsie:** Corrie, I thought I had lost you!

**Corrie:** Oh, Betsie! [EMOTIONAL, THEY HUG ONE ANOTHER]

[TWO FEMALE GUARD STAND BY A LAUNDRY PULL CART... ON OPPOSITE SIDE OF STAGE IS TABLE HEAPED WITH THIN, NON-DESCRIPT DRESSES (ACTORS MIGHT EACH SUPPLY THEIR OWN BAG-LADY TYPE DRESS THEY WILL WEAR THROUGHOUT PRISON SCENES). GUARD 1 (SCHRENK) HAS CLIPBOARD AND PENCIL IN HAND]

[ENTER MATRON HOLDING A RIDING CROP SHE SLAPS THREATENLY AGAINST HER HAND OR LEG AT TIMES... THE REAL LIFE MATRON WAS CRUEL, UNBALANCED]

**Matron:** [HARSH, RAISED VOICE] **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 !**

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

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

**[IMPORTANT DIRECTION:** GUARD 1 (SCHRENK) PASSES BY, INSPECTING EACH WOMAN, SHOVING THEM INTO STRAIGHTER LINES. THE WOMEN ARE HORRIFIED. BETSIE, TOO, BUT THEY REMAIN CALM, WATCHFUL. GUARD 2 MOTIONS TO THE PRISONERS TO COMPLY, AS THE LINE OF WOMEN IS SLOW TO BEGIN REMOVING CLOTHES [LEAVING THEM IN VARIOUS LIGHT (MODEST) COTTON SLIPS]. SCHRENK POINTS TO ONE PRISONER WHO HAS HESITATED TOO LONG, AND BEGINS PULLING AT HER CLOTHES. DEPENDING ON HOW MANY WOMEN/ACTORS, A FEW WOMEN SCREAM OR FAINT]

**Matron:** [YELLS] **SILENCE! You will DO AS YOU ARE TOLD!** [BANGS 5 TIMES ON THE CART WITH RIDING CROP, EMPHASIZING HER LAST FIVE WORDS... **SCHNELL!**

**[IMPORTANT DIRECTION:** WOMEN ARE TERRIFIED, TEARFUL, BUT FEAR WHINING, AS THEY FINISH UNDRESSING. THEY QUICKLY MOVE ONE-BY-ONE PAST CART, DROPPING THEIR DRESSES IN ONE SIDE OF LAUNDRY CART. THEY CLUTCH THEIR SMALL ITEMS (JEWELRY, ETC.) IN FRONT OF THEM... IF THEY HESITATE TO LET GO OF ITEMS, GUARD 2 GRABS ITEM(S) FROM THEM AND DROPS IN A SEPARATE CART POCKET AS PRISONERS MOVE ON. SCHRENK NOTES ITEM(S) ON CLIPBOARD. GISELLE IS IN FRONT OF CORRIE IN LINE. BETSIE FOLLOWS CORRIE. ALL WOMEN ARE VERY FEARFUL]

**Corrie:** [STILL UNDRESSING, REMOVES WATCH PAPA GAVE HER; LOOKS AROUND] Ravensbrück! **Betsie, do you know what this place is?**

**Betsie:** **Yes, Corrie, a DEATH camp!** [STAYING CLOSE] **But, we are together again!**

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

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

**Corrie:** [SUDDENLY JOYFUL TEARS] **Yes, Papa is with Mama again!**

[SUDDENLY CORRIE IS ANXIOUS... GRABS LITTLE BIBLE AROUND HER NECK]

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

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

**[IMPORTANT DIRECTION:** **[INTENSE SCENE—SOME VENUES MAY WANT TO MODIFY DIRECTION]**: WOMEN AT FRONT OF LINE HAVE LEFT THEIR THINGS WITH GUARDS AND GRABBED A THIN DRESS (THE ONE EACH ACTOR HAS SUPPLIED) FROM A TABLE HEAPED WITH GARMENTS. CORRIE AND BETSIE QUICKLY PUT THE DRESSES ON, LIKE THE OTHERS....

AS THE WOMAN IN FRONT OF GISELLE REACHES THE TABLE, TWO WOMEN (PRISONERS A & B), WHO ARE STILL NEAR THE LAUNDRY CART, BEGIN TO PUSH AND YELL AT ONE ANOTHER... PRISONER 'A' IS ANGRILY PULLING AT ITEM PRISONER 'B' IS HUGGING TO HER CHEST. **NOTE:** IF NOT ENOUGH CAST, PRISONERS A & B LINES CAN BE ELIMINATED]

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

**Prisoner B:** [PANICKY, CLUTCHING SOME PERSONAL ITEM TO HER CHEST] **No, please, it's all I have left!**

**[IMPORTANT DIRECTION:** ENTER MATRON WHO SEES WHAT'S HAPPENING AND ORDERS GUARD #2 TO REMOVE PRISONERS A & B OFFSTAGE RIGHT. BEATING IS HEARD, AND PRISONERS A & B CRY OUT. ALL OTHER PRISONERS WATCH TOWARD OFFSTAGE RIGHT, FROZEN IN TERROR. A FINAL SCREAM IS HEARD. SUDDENLY, THE WOMAN IN FRONT OF GISELLE FAINTS AND SCHRENK PULLS HER ASIDE... WHILE THAT'S HAPPENING...]

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

**[IMPORTANT DIRECTION:** AS MAYHEM AMONG WOMEN GOES ON BEHIND THEM, 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 THE CART, WHILE GUARDS ARE OCCUPIED. CORRIE HURRIES PAST THE TABLE, PULLING THE THIN DRESS UP TO HIDE HER BIBLE. BETSIE GOES TO CORRIE AND GISELLE. 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, FROZEN IN FEAR].

**Matron:** [FIERCE] **LADIES... those two women are DEAD! NOW, does anyone else want NOT to cooperate?**

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

**Betsie:** [CLINGS TO CORRIE... BOTH STUNNED... SHE SAYS WITH EMPHASIS]  
**Corrie, we are in HELL!**

[SCENE FADES TO BLACK – MUSIC PLAYS AS SCENE CHANGES TO BARRACKS 28, WHERE THREE TALL WOODEN DOUBLE BUNKS ARE USED FOR BARRACKS 28 SET... ESPECIALLY EFFECTIVE IF USING MANY WOMEN/ACTORS. OR COULD USE LARGE WOODEN (BLACK, MULTI-PURPOSE) MOVEABLE BOXES INSTEAD OF BUNKS]

## **ACT 2 – SCENE 12 – Barracks 28**

[ALL WOMEN...CORRIE, BETSIE, GISELLE, FRIEDA, MRS. FLOOR, ANNA, MRS. WEILMAKER, MRS. MAURER, FRAU MIKES, MELICHKA, AND ANY OTHERS... ARE IN BARRACKS, NOW IN RUMPLED COTTON DRESSES, LOOKING DISHEVELED AND COLD, ON OR NEAR UPPER AND LOWER BUNKS. BRACED IN SILENCE; TIRED, SCARED. SCHRENK ENTERS, FOLLOWED BY MATRON. THE OPEN DOOR SHOWS LARGE NUMERALS 28 ON THE OUTER SIDE. MATRON SLAPS RIDING CROP AGAINST THE DOOR TO GET STARTLED WOMEN'S ATTENTION]

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

**Frieda:** [CYNICAL, MOCKS BETSIE AND CORRIE] **Well, where is your God NOW!?**

[WOMEN MOVE TO BUNKS TO SIT OR LIE DOWN. CORRIE SITS ON BUNK NEXT TO BETSIE]

**Betsie:** [REASSURING CORRIE] **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!**

**Corrie:** [HOLDING THE BIBLE AROUND HER NECK, REMINDS HERSELF] **God will protect us...**

**Frieda:** [ANGRY..INTERRUPTS] **WORDS! Only WORDS!! They cannot save us!**

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

**Frieda:** [DEFENSIVE, GROWING AGITATION] **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!** [FRIEDA TURNS HER BACK TO WOMEN] **We should ALL introduce ourselves. I am Corrie ten Boom, and this is my sister Betsie, from Holland.**

**Mrs. Floor:** [VERY FRIGHTENED, NEAR MENTAL 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...** [THE OTHERS LOOK ON... SHOCK, SYMPATHY, FEAR]

**Anna:** [SITTING NEXT TO CORRIE, SHE'S PREGNANT, SCARED] **Anna is my name! But, why should we get to know each other? We have only been brought here to die!**

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

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

**Giselle:** **Maybe they plan to kill us with lice and fleas!**

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

**Anna:** [DEFENSIVE, PULLS AWAY] **THAT is no one's business!**

**Mrs. Floor:** [CONFUSED, RUBS HER HEAD] **Do you think MY baby went to heaven?**

**Betsie:** [COMFORTING] **Yes, Mrs. Floor, I am sure of it!** [MRS. FLOOR LAYS BACK DOWN, FETAL POSITION]

**Mrs. W:** **I am Mrs. Weilmaker, from Frankfurt. I am Catholic... I simply helped a Jewish neighbor...**

**Mrs. Maurer:** [ANXIOUS TO SPEAK] **Mrs. Maurer is my name. I was arrested for renting a flat to a Jewish man in Frankfurt.** [DEFENSIVE] **Yes, I am German, but I did not believe this could happen. I know now... Hitler is a DEVIL!** [LOOK OF SHAME AND SADNESS ON HER FACE]

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

**Corrie:** [QUICKLY, TO AVOID CONFLICT] Please, we must all stick together... Dutch, Russian, Polish, German... whatever we are. We must help each other, and translate what is said.

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

**Frieda:** [ANIMATED ] Oh, God is **WATCHING**? [LOOKS UP...SHAKES HER HEAD] Do you not know where we are? This is not a **CHURCH**... it is a **PIT** before the grave. To these people we are nothing but old dry **BONES**!

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

**Frieda:** [PACING, SCRATCHING AT TIMES... FRIEDA WEARS HER EMOTIONS ON HER SLEEVE... HER HONEST ANGER WILL COME OFF HUMOROUS AT TIMES] ...**DRY BONES**! Yes, yes, yes... I know what Ezekiel says about that!

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

<p align="center"><b>SONG: “Old Dry Bones”</b> (Frieda &amp; Women)  <b>[SEE SONG CHOREOGRAPHY IN DIRECTORS NOTES – FOLLOWING ACT 2]</b></p>
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## **ACT 2 – SCENE 13 – Corrie (91) Narrates Center Stage**

[MUSIC BED: “OLD DRY BONES” UNDER AGED CORRIE MONOLOG]

[CORRIE (91) ENTERS FROM STAGE LEFT. WALKS TO CENTER STAGE IN A WORK YARD SCENE...ONE WOMAN WITH WHEEL BARROW (ROCKS), OTHERS WITH SHOVELS, SOME SEWING OR WASHING CLOTHES, ETC. GISELLE IS OFF WORKING IN THE INFIRMARY. MATRON IS SILENTLY INSTRUCTING GUARD SHRENK AND GUARD 2, OFF TO ONE SIDE OF STAGE... **ALL ACTORS FROZEN IN PLACE, EXCEPT CORRIE (91)**]

**Corrie (91):** [TO AUDIENCE] Many months went by, and the **MATRON** at the camp proved, again and again, to be a cruel woman... she made sure everyone worked **HARD** at Ravensbrück.

For sixteen hours every day... even the very sick and **OLD** women were pushed beyond all human strength. Many did not survive. Betsie remained steadfast in prayer... even for the Nazis. I had to fight against my own hatred of that woman that some called “The Snake!”

[CORRIE WALKS PAST FROZEN MATRON... EXITS STAGE LEFT]



## **ACT 2 – SCENE 14 – The Work Yard**

[WOMEN (NO GISELLE) BEGIN TO MOVE/WORK, NO LONGER FROZEN IN PLACE... UNTIL MATRON BLOWS A SHRILL WHISTLE TO STOP THEIR WORK. IN FEAR, ALL WOMEN QUICKLY GET INTO LINE ACROSS THE STAGE, STANDING STILL, EYES FORWARD... WEAK, ACHING, SOME SICK. BETSIE TRYING HARD TO STAND]

**Matron:** [CONTROLLED...BOUNCES RIDING CROP IN HER HAND... PACES ACROSS THE LINE OF WOMEN] **Each day you have been allowed to show how HARD you can work. But your work is INFERIOR! Tomorrow you will work 16 hours... and there will be no hot soup until you can do what you are told. Now WORK!**

[AS WOMEN RESUME WORKING, MATRON WALKS TO STAGE LEFT TO TALK WITH GUARDS... HER BACK IS TO THE WOMEN. BETSIE (TRYING TO WORK WITH A SHOVEL) IS BECOMING WEAK AND BEGINS TO COLLAPSE. CORRIE CATCHES UNDER BETSIE'S ARMS. MRS. WEILMAKER GOES TO HELP CORRIE WITH BETSIE. OTHER WOMEN GROW CONCERNED, TRY TO LOOK BUSY, SOME STAND IN FRONT OF BETSIE; OTHERS FEAR THEY WILL ALL GET IN TROUBLE]

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

**Corrie:** [IGNORES FRIEDA..TRIES TO KEEP BETSIE ON HER FEET] **Betsie, your health... you cannot do this!**

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

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

[CORRIE BOLDLY MOVES TOWARD MATRON TO GET WATER FOR BETSIE, AS MRS. WEILMAKER AND MRS. MAURER HOLD BETSIE UP. THE OTHER WOMEN RESTRAIN CORRIE SO THEY WON'T ALL BE PUNISHED. MATRON TURNS AROUND AND SEES THEM...WALKS QUICKLY, PUSHES PAST CORRIE TO GET TO BETSIE...OTHER WOMEN STAND BACK, SILENT, FEARFUL. MATRON PUSHES MRS. WEILMAKER AWAY... BETSIE SLUMPS TO THE GROUND]

**Matron:** **GET UP!** [SLAPS BETSIE WITH RIDING CROP... BETSIE TRIES TO WARD OFF BLOWS, BUT TOO WEAK] **You want your freedom? You will continue to WORK! GET UP!** [MATRON HITS BETSIE AGAIN, BETSIE MOANS... NOW CORRIE IS FURIOUS, TEARFUL, TRIES TO GO TO BETSIE ... OTHER WOMEN HOLD CORRIE BACK AGAIN. MATRON RAISES CROP AGAIN, BUT STOPS MID-AIR... LOOKS FIERCELY AT THE WOMEN] **Now back to work... ALL of you!**

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

**Corrie:** [ANGRY, TEARS, HOLDS BETSIE UP] **I HATE that woman!**

**Betsie:** **No, Corrie... don't hate! We must PRAY for her!**

**Corrie:** [ANGRY TEARS] **You think I haven't prayed? How can God ask us to love**



such monsters!?

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

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

[ENTER GISELLE FROM STAGE LEFT... PAST GUARDS (THEY LOOK UP BRIEFLY). GISELLE CROSSES TO BETSIE, LOOKS BACK TO SEE IF GUARDS ARE WATCHING FROM STAGE LEFT... THEY'RE NOT. GISELLE HANDS A SMALL BROWN VITAMIN BOTTLE TO CORRIE]

**Giselle:** Here! I took these vitamins from the infirmary for Betsie. Don't let the **SNAKE** see you with them. [WALKS QUICKLY AWAY... EXITS STAGE RIGHT]

**Betsie:** [WEAK, BUT ENCOURAGED] You see, Corrie... our prayer has been answered so quickly!

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

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

**Guard 2:** [ENTERS WITH PAPERS IN HER HAND] Take her to the Barracks!

[CORRIE AND MRS. MAURER HELP BETSIE WALK TOWARD BARRACKS, BUT STOP AS:]

**Guard 2:** [CALLS OUT] **Number 60178** [MRS. MAURER NEARLY COLLAPSES FROM FEAR] ... and **Number 58335** [MRS. FLOOR LOOKS UP, CONFUSED]. **Stand to the side. Schnell!**

[CORRIE, BETSIE AND OTHER WOMEN LOOK ON AS FRAU MIKES AND MRS. FLOOR ARE PULLED OUT BY GUARD 2, THEY'RE GOING TO GAS CHAMBERS. FRAU MIKES LOOKS AT CORRIE WITH SADNESS AND FEAR. MRS. FLOOR IS EMOTIONLESS, STARING AT NOTHING. AS THEY ARE LED AWAY STAGE RIGHT, FRAU MIKES STOPS SHORT]

**Mrs. Maurer:** [SADLY] Pray for me. I BELIEVE what you have read to us.

**Mrs. Floor:** [MINDLESS SMILE] My baby is in heaven!

[GUARDS PULL MRS. MAURER AND MRS. FLOOR AWAY... CORRIE AND OTHER WOMEN LOOK ON SADLY... CORRIE IS STRUGGLING WITH HER OWN FAITH NOW]

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

[MUSIC BED: “FLEAS” (SLOWER ... PLAYS UNDER AGED CORRIE MONOLOG)]

**Corrie (91):** There was no shaking Betsie’s faith...always so steady. Me? For a while there, I admit I wanted to **SMASH** the worst of them. But, Betsie was right... hate was not the way. For a time I struggled to get hold of my anger toward those who committed crimes too horrible to tell you. I wondered, how could God love those Nazi men and women... even as He loved me? And yet, I know He did. He DOES! We were not sent to prison to **HATE**, but to show **GOD’s** love in that cruel place... I almost forgot that! We were there to plant seeds of **HOPE**, even if it meant our lives.

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

## **ACT 2 – SCENE 16 – Fleas in Barracks 28**

[BETSIE IS READING FROM BIBLE... WOMEN ARE AROUND HER, LAYING OR SITTING ON BUNKS, SITTING ON FLOOR, STANDING, LISTENING. ANY OTHERS SEEM TO IGNORE THEM OR GIVE DISPARAGING LOOKS, BUT THERE IS NOTHING ELSE TO DO. SOME TALK AMONG THEMSELVES. THE WOMEN ARE SCRATCHING, TWISTING... BECOMING INCREASINGLY AGITATED (LEADING UP TO “FLEAS” SONG). FLEAS/LICE HAVE INFESTED THE BARRACKS AND THE WOMEN. CORRIE IS GOING THROUGH SPIRITUAL CRISIS; FINDING IT HARD TO PRAY... HATING THE NAZIS. NO PEACE WITH CAPTIVITY AND THE MONSTROUS CIRCUMSTANCE. BETSIE’S FAITH REMAINS SOLID, AND SHE CONTINUES TO ENCOURAGE. BUT, OTHERS HAVE COME TO THEIR WITS END]

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

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

**Betsie:** [STOPS READING AND LOOKS COMPASSIONATELY AT FRIEDA] **NO, Frieda, we MUST not hate! THEY know how to hate, and look what it’s done to them... what it makes them do to US. If we ALSO hate, Satan wins!**

**Frieda:** [HER LAST STRAW] **SATAN!!** [WAVING HER ARMS IN FRUSTRATION] **SATAN, SATAN, SATAN! ... Oh, just go ahead and READ! Your fairy tales are only a little more tolerable than these FLEAS!** [SCRATCHING UNTIL SHE THINKS SHE’LL CRY]

[WOMEN ARE ALL SCRATCHING AND PULLING AT THEIR CLOTHES NOW, BETSIE TRIES TO IGNORE FLEAS. NOTE TO ACTORS: BE CAREFUL NOT TO LET YOUR SCRATCHING AND PACING UPSTAGE OTHER ACTORS SAYING LINES]

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

[FRIEDA’S HAD ENOUGH... THROWS UP HER HANDS IN FRUSTRATION]

**Mrs. W:** [SCRATCHING, FRUSTRATED] **We cannot escape these LICE and... FLEAS... they will drive us mad!**

[IMPORTANT: DIALOGUE BELOW BECOMES COMES INCREASINGLY AGITATED, AS ONE-BY-ONE THEY JOIN IN...THEY’RE BEYOND FRUSTRATION. THE WHOLE BARRACKS BECOMING UP IN ARMS, BUILDING TO A FRENZY. NEEDING RELEASE, THEY BOLDLY THROW CAUTION TO THE WIND... SICK AND TIRED OF COWERING IN FEAR... THEY DON’T CARE ANYMORE; DIRECTOR MIGHT ASSIGN OTHER RANDOM COMMENTS TO WOMEN IN BARRACKS]

**Anna:** **Moses’ plagues were meant for Egypt, but God protected His people then. Where is He NOW?** [SCRATCHING, RUBBING]

**Frieda:** [PULLING AT HER CLOTHES, FACETIOUS] **It seems THIS plague is for US!**

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

**Mrs. W:** **I am SICK of being SAD and AFRAID.** [RUBBING ARM...ABOUT TO CRY]

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

**Betsie:** [ITCHES, BUT MORE 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 A FEW OTHER WOMEN CHANTING RHYTHMICALLY FROM LOW TO HIGHER VOLUME] **Lice... fleas... wee little Nazis. Lice... fleas... wee little Nazis...**

**Corrie:** [GESTURES FOR WOMEN TO STOP] **SURELY.. God made even these little mites!** [ALL PAUSE AND WATCH... CORRIE RESUMES SCRATCHING] **... But, Lord, what IS the reason for them?**

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

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

[SONG ENDS...WOMEN COLLAPSE, CRYING, NEAR HYSTERIA. **FX: AIR RAID SIREN WHINES OUTSIDE**...THEY QUICKLY RUN TO THEIR BUNKS, PLACES... REALITY AND FEAR RETURNS, THE WOMEN WAIT, AS THE GUARD POUNDS ON THE DOOR, BUT DOES NOT OPEN IT TO ENTER]

**Matron:** [FROM OUTSIDE DOOR] **SILENCE! You will KEEP silent in there... or all of you will be silenced, PERMANENTLY!**

[WOMEN GO SILENT; STILL FEARFUL. BUT GUARDS NEVER ENTER. THE WOMEN LISTEN. ...NOTHING.]

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

[WOMEN BEGIN WHISPERING TO ONE ANOTHER... THEN THEY REALIZE...]

**Corrie:** [SUDDEN, HAPPY REALIZATION] **It’s the FLEAS!**

**Betsie:** [JOYFUL, MATTER-OF-FACT] **You see... God does NOT make mistakes!**

[THE OTHERS LOOK CURIOUSLY AT EACH OTHER. A MIRACLE? THEY BEGIN TO LAUGH]

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

[“THANK YOU LORD FOR FLEAS!” BLACKOUT]

**[SEE SONG CHOREOGRAPHY IN DIRECTORS NOTES – FOLLOWING ACT 2]**

**ACT 2 – SCENE 17 – Barracks 28**

[LIGHTS UP. BARRACKS ARE NOW QUIET. CORRIE GOES TO HER BUNK AND SEES ANNA LAYING DOWN HOLDING HER STOMACH]

**Corrie:** **Does your child move, Anna?** [ANNA LOOKS AWAY SADLY] **Where is your child’s father?**

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

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

**Anna:** Will my baby have the same fate as Ms. Floor's child? But, maybe then it would not have to suffer this hateful place.

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

**Anna:** [SOFTENING...REMEMBERING] Yes.... [THEN ANGRY] ...but he **BETRAYED** me... everyone! He joined **THEM**. Do you know what it is like to love someone and... his own child will be born in this place. But, why do I tell **YOU**? I cannot imagine you have ever been with a man. How could you know how I feel?

**Corrie:** [NOT OFFENDED, BUT COMPASSIONATE] No, I have never... but there **WAS** someone I loved, Anna. A long time ago... [LONG TIME AGO (ECHO)]...  
CORRIE REMEMBERS .... SCENE FADES]

[FLASHBACK BEGINS]

## **ACT 2 – SCENE 18 - Flashback / Karel**

**[FX: BIRDS CHIRPING]** [CORRIE (AGE 21) IS WAITING FOR THE LOVE OF HER LIFE...KAREL (AGE 26)...TO MEET HER. SITTING ON A BENCH OR PACING... MORE THAN ANXIOUS , SHE LOOKS UP SEVERAL TIMES TO SEE IF KAREL'S COMING. CORRIE'S INLOVE. ENTER KAREL FROM STAGE RIGHT. SHE SEES HIM. BOTH THEIR FACES LIGHT UP AT THE SIGHT OF ONE ANOTHER. HE GOES TO HER, SIEZES BOTH HER HANDS, AND PULLS HER TO HIM. SHE IS SURE HE WILL EMBRACE HER, BUT HE HESITATES. HE CARES FOR HER, BUT TORN ABOUT A FUTURE TOGETHER]

**Corrie (21):** Oh, Karel... I'm so happy to see you...

**Karel:** [TAKING HER ARM; LIGHT-HEARTED] It's a lovely Spring day, Corrie... come walk with me!?

**Corrie (21):** [HEART POUNDS, 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! [SMILING] Someday I want to live in such a house... and have four children.

**Corrie (21):** [EXCITED, ALMOST GIDDY] Oh, I think six would be perfect!

**Karel:** No, four would be just right. [THEY LAUGH] Well, anyway it's a wonderful house!

**Corrie (21):** [SHYLY] **Yes...** [AWKWARD MOMENT]

**Karel:** [SUDDENLY TURNS AND GRABS HER HANDS AGAIN] **Corrie... write to me while I'm away at school!** [NOT GAILY, BUT PLEADING, HURRIED] **Write me about your family. I want to know everything... every detail about that ugly, beautiful, crumbly old house you live in... it's always happy there! Write me about your father, how he forgets to send the bills...**  
[SMILING BUT ALMOST IN TEARS, HE WANTS TO BE HAPPY, BUT HE'S NOT. CORRIE LOOKS CURIOUSLY AT HIM, AFRAID TO ASK HIS THOUGHTS]  
**I must go. Promise you'll write to me, Corrie.**

**Corrie (21):** [WHOLE-HEARTEDLY] **I promise, Karel... I will write every day!**

[KAREL BACKS AWAY, LOOKING LOVINGLY, SADLY AT CORRIE, WAVES GOODBYE AND EXITS STAGE RIGHT. CORRIE(21) WATCHES KAREL GO, THEN TURNS DREAMILY IN PLACE... **AS CORRIE(91) ENTERS FROM STAGE LEFT (CORRIE(21) CAN'T SEE(91).** CORRIE(91) AND CORRIE(21) WALK/CIRCLE AROUND ONE ANOTHER, NOT TOUCHING, ALMOST LIKE A DANCE... AS CORRIE(21) CONTINUES TO DAYDREAM, WAITING FOR KAREL... **CORRIE(91) SPEAKS TO THE AUDIENCE**]:

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

[PAPA ENTERS STAGE LEFT... **(CAN'T SEE CORRIE (91))**... WALKS UP BEHIND CORRIE (21) WHO IS NOW LOOKING OFF TOWARD STAGE RIGHT, STILL WAITING FOR A LETTER, OR KAREL HIMSELF]

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

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

**Papa:** [COMPASSIONATE] **I know, Corrie... maybe he will write!**

[PAPA TURNS TO WALK AWAY TO STAGE LEFT... STOPS WITHIN EAR SHOT AS HE HEARS CORRIE SAY KAREL'S NAME... PAPA STANDS DOWNSTAGE LEFT, LISTENING]

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

**Cor/ Karel:** [ALMOST AT SAME TIME] **It's good to see... you...** [KAREL SEEMS MORE THAN HAPPY TO SEE HER]

**Greta:** **[ENTERS FROM STAGE RIGHT] Karel... there you are...**

[KAREL TURNS, LOVINGLY TAKES GRETA'S ARM... CORRIE IS STUNNED]

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

**Greta:** [EXPENSIVELY DRESSED... CORDIALLY EXTENDS A WHITE-GLOVED HAND TO CORRIE] Hello, Corrie! I've heard so much about you!

**Corrie (21):** [SHOCK, HEART BREAKING, BUT SMILES BRAVELY] Oh... I... won't you come into the house?

**Karel:** [EMBARRASSED, REALIZES THIS WAS NOT A GOOD IDEA] No, we cannot stay. I... just wanted you both to meet. Well, goodbye, Corrie... have a good life...

**Corrie (21):** [PRETENDING NO PAIN] And you, Karel. I am happy for ... both of you.

[GRETA GIVES SMALL WAVE AND EXITS STAGE RIGHT... KAREL FOLLOWS GRETA... TURNS AND LOOKS SADLY BACK AT CORRIE... THEN EXITS. CORRIE TURNS AWAY, BROKEN-HEARTED... PAPA GOES TO CORRIE]

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

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

**Papa:** [COMPASSION AND WISDOM] 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 would ALSO die. PRAY, Corrie! God can give you HIS love for Karel... stronger than yours... a more PERFECT love!

<b>SONG: "Perfect Love"</b> (Younger Papa & Corrie (21))
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## **ACT 2 – SCENE 19 – Corrie (91) Narrates**

[MUSIC BED: "PERFECT LOVE" UNDER AGED CORRIE MONOLOG]

**Corrie (91):** Telling Anna about my own lost love brought back a painful memory for me, but it also reminded me, that we must hold everything in our hands LIGHTLY... otherwise it hurts when God has to pry our fingers open. Because of God's PERFECT love, our family found victory and peace in the greatest sadness and pain of our lives. And even in the darkest place, there in Ravensbrück, we found protection in ways we could not fully understand.

Because of something so little as FLEAS, we were able to continue to find HOPE, reading from the little Book. It was the gift of FAITH that held me in those months, especially when my sister Betsie's health began to fail.



## **ACT 2 – SCENE 20 - Betsie To Infirmary**

[IN BARRACKS 28, WOMEN ARE LISTENING TO BETSIE READ AGAIN... SEEING HOW SICK SHE IS...LOOKS OF CONCERN]

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

[CORRIE TAKES BIBLE... CONCERNED, FEARFUL FOR BETSIE... PASSES BOOK TO MRS. WEILMAKER... EVEN FRIEDA MOVES IN CLOSE 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...”*** [HER VOICE TRAILS OFF, CONTINUES TO MOUTH WORDS, AS OTHER WOMEN LISTEN]

**Corrie:** [TO BETSIE] **Save your strength, Betsie.**

**Betsie:** **Corrie, no matter what happens, do not stop reading to the others, to give them hope.**

**Corrie:** **You’re going to be well, sister!**

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

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

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

**Corrie:** **Betsie... Hold on. Hold on, Betsie...**

**Anna:** **We must get help...!**

[WOMEN HESITATE... FEAR CALLING GUARDS, WHO MIGHT TAKE BETSIE AWAY PERMANENTLY]

**Betsie:** **Corrie...** [MORE COUGHING, GASPING]

**Corrie:** [DESPERATE] **SOMEONE CALL THE GUARD! O God, help us...**

**Giselle:** [MUST GET HELP OR BETSIE MIGHT DIE...BEGINS POUNDING ON THE BARRACKS DOOR, CALLS OUT] **GUARD... one of the women is sick!**

**Matron:** [OPENS DOOR, STANDS BARELY INSIDE WITH SCHRENK AND GUARD 2] **What is going on in here?**



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

**Matron:** [CRANING HER NECK, WITHOUT STEPPING TOO FAR INSIDE TO SEE... FOR FEAR OF FLEAS] **Herr doctor is too busy for your little complaints!**

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

[MATRON LOOKS AT BETSIE DISGUSTED, INCONVENIENCED...CONFERS WITH OTHER GUARDS ABOUT WHAT TO DO, AS BETSIE TALKS WEAKLY TO CORRIE, COUGHING]

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

[DOOR OPENS AGAIN; MATRON ORDERS GUARDS TOWARD BETSIE... THEY HESITATE TO TOUCH ANYTHING ... OTHER WOMEN ARE SAD]

**Matron:** [ORDERS GUARDS] **Alright, take her out! [TO THE WOMEN] The rest of you, BE QUIET!**

[SCHRENK AND GUARD 2 PREPARE TO TAKE BETSIE... GISELLE HELPS TAKE HER OUT. CORRIE STARTS TO FOLLOW, BUT MATRON PUSHES CORRIE BACK AND GOES OUT THE DOOR. CORRIE IS FROZEN]

**Corrie:** [TO OTHERS] **I must go see where they take her.**

[CORRIE LOOKS OUT THE DOOR TO SEE IF THE COAST IS CLEAR, THEN GOES OUT THE DOOR... SCENE FADES, LIGHTS DOWN]

[MUSICAL INTERLUDE, TO DENOTE PASSAGE OF TIME... WOMEN SHOULD MOVE TO DIFFERENT POSITIONS IN BARRACKS]

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

[LIGHTS COME BACK UP ON BARRACKS 28... CORRIE ENTERS... BACK FROM INFIRMARY... GISELLE ENTERS BEHIND CORRIE, LOOKING STUNNED. CORRIE WALKS TO HER BUNK... SITS DOWN... HEAD TOWARD HEAVEN, SILENT PRAYER. THE OTHER WOMEN WATCH CORRIE, AFRAID TO HEAR HER SAY BETSIE IS GONE]

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

**Corrie:** [TEARFUL, BUT EXHILARATED... SHE'S JUST SEEN A MIRACLE] **Yes, Anna! Betsie has gone HOME!**

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

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

**Frieda:** [DISGUSTED, LOUD] **A GIFT?** [GESTURES HER COMPLETE FRUSTRATION WITH ALL OF IT]

**Mrs. W:** [TO 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 & JOY MIXED, TELLS WOMEN ABOUT A MIRACLE] **I did a desperate thing... They took Betsie to the infirmary. But I had to see her. The latrine window was open... the smell almost made me get sick. Bodies were lying side-by-side against the wall. Eyes open and staring. I ran out, looking for Betsie. Finally, she called my name from one of the beds [SLIGHT LAUGH]. She even laughed at how God had sent the fleas to help us. She told me, after all this, she wants us to start a home for women who have no place else left to go home to. She was so WEAK. But, then she told me of another vision—a camp in Germany where people who had been warped by this violence could learn to love again.**

**Frieda:** [INCREDULOUS, BUT NOT HER NORMAL DEMONSTRATIVE SELF] **You mean the Nazis? [MUSIC STOPS] She cares about them... after what they have done?**

**Corrie:** **Does God not also forgive US?** [GISELLE AND OTHERS WONDER AT THIS]

[MUSIC RESUMES ... CORRIE CONTINUES TELLING WHAT HAPPENED]...

**Corrie:** **Betsie began to cough so hard... then I heard the guard and I hid. When I came out from hiding, Betsie's bed was empty. I did not want Betsie to be with those bodies in the Latrine. Then Giselle found me, and took me to a room where Betsie lay on a table. I was so afraid to look...but then I saw Betsie's face. [JOYFUL TEARS] I said, "Oh, what MIRACLE is this? For there lay Betsie, as if she was only asleep. Her face was full and young. The signs of hunger and disease were gone. [WOMEN ARE STUNNED ... MUSIC STOPS]**

**THIS was the Betsie of Heaven... happy, and at peace. Even her hair was perfectly in place. Don't you see... it was a MIRACLE... a GIFT. God let me see Betsie in a way that would lift my heart. I know she is beyond the suffering of this world now.**

**Betsie has gone home to the Lord...with Mama and Papa... she is free!**

[THE WOMEN ARE SILENT, STUNNED, THOUGHTFUL]

[CORRIE STANDS AMONG THE WOMEN... A TEARFUL, BUT VICTORIOUS SMILE... ALL THE WOMEN SHARE A COMMON BOND NOW... CONCERN FOR ONE ANOTHER]

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

[SCENE FADES]

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

**Corrie (91):** [IN HER CHAIR STAGE LEFT. WOMEN ARE FROZEN IN PLACE IN COURTYARD. GUARDS 1 & 2 ARE FROZEN IN THEIR PLACES AT FAR LEFT AND RIGHT STAGE... DIM, PRE-DAWN LIGHT. SPOTLIGHT ON CORRIE(91) CHAIR.]

**Only later that night did we realize it was almost Christmas! Next morning we were standing in roll call at four o'clock, just as before. We were always warned not to move a muscle or we would be shot. But, my legs cramped in the winter cold, and many others did not survive it. We did not know the war would soon be over... we had just survived each day, hoping our names would not be called. That last week, a meadowlark circled overhead each day—like a reminder that God was there, giving me His peace.**

[LIGHTS DOWN ON CORRIE(91) SET - **[FX: MEADOWLARK IS HEARD** – WOMEN IN COURTYARD NO LONGER FROZEN]

**Corrie:**           **I MUST move my legs or I will faint...**

[CORRIE BEGINS TO PAD HER FEET IN CADENCE (SLOW MARCH TEMPO)...WOMEN FOLLOW SUIT, ONE-BY-ONE, PADDING THEIR FEET IN CADENCE WITH CORRIE... ALL WOMEN DEPLETED, HEAVY ON THEIR FEET. THEY MARCH HEAVILY IN PLACE, THE WOMEN SAY THEIR LINES (BELOW) ONE AFTER ANOTHER...THINKING ALOUD. GUARDS AT ATTENTION IN PLACES]...

**Mrs. W:**           **I want to go home...**

**Frieda:**          **I don't want to die...**

**Anna:**           **Please help my baby...**

**Giselle:**          **God, show me, if you're real?**

[MINOR CHORD PIANO CUE GIVES CORRIE'S NOTE TO SING A CAPPELLA – ON THAT CUE, THE WOMEN CEASE THE RHYTHMIC CADENCE... CORRIE SINGS 'THE SHEMA' (SEE ORCHESTRATION)]

**[NOTE: IN SOME PRODUCTIONS, THE SHEMAH COULD BE SUNG BY A JEWISH PRISONER]:**

Hear O Israel, the Lord our God, the Lord is One  
And you shall love the Lord, your God with all your heart  
With all your soul, so shall it be  
Hear O Israel, this word which He commands you  
And teach your children well, to keep this word forever  
When they lay down, when they rise up, so shall it be  
And he will give you...peace [DOWNBEAT OF SONG]

[LAST WORD (PEACE)... WOMEN RESUME PADDING CADENCE AND BEGIN SINGING ON SECOND "PEACE"...]

**SONG: "The Peace Song"** (Corrie & Women)  
**[SEE SONG CHOREOGRAPHY IN DIRECTORS NOTES – FOLLOWING ACT 2]**

[SONG ENDS ABRUPTLY... MATRON ENTERS and OTHER GUARDS MOVE IN]

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

[WOMEN GASP, FEAR, GRIEF. ALL BELIEVE CORRIE IS GOING TO DIE. CORRIE STEPS OUT OF LINE... MATRON MOTIONS TO GUARD SHRENK TO LEAD CORRIE AWAY. MATRON EXITS STAGE RIGHT. CORRIE STARTS TO FOLLOW SHRENK DOWNSTAGE LEFT, CORRIE STOPS, LOOKS UP, LISTENING... SHRENK, GUARD 2 AND OTHER WOMEN FREEZE IN PLACE...]

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

(From Train Scene - Act 1, Scene 6)

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

**Papa:** When we go to Amsterdam, when do I give you your train ticket, my Corrie?

**Corrie (10):** Just before we get on.

**Papa:** God does the same! When it's time for us to go, He gives us all the strength we need.

[MUSICAL INTRO TO "IMAGINE" BEGINS AS GISELLE RISKS STEPPING URGENTLY DOWNSTAGE, TOWARD CORRIE... ALL OTHERS FREEZE AS GISELLE BEGINS SINGING (DESPERATE, PLEADING) TO CORRIE, "I want to know the one you believe in.." etc. ]

**SONG: "Imagine/Perfect Love"** (Giselle & Corrie)  
**[SEE SONG CHOREOGRAPHY IN DIRECTORS NOTES – FOLLOWING ACT 2]**

[CORRIE IS TAKEN AWAY BY GUARD AFTER SHE SINGS (LINE): "You no longer need to imagine...". EXIT CORRIE. GISELLE SINGS HER LAST VERSE AS A PRAYER... MAY WANT TO GO TO HER KNEES AS SHE SINGS: "I WANT TO KNOW YOUR LOVE, BEFORE I DIE...YOUR PERFECT LOVE." OTHER WOMEN SING THE LAST LINE IN HARMONIES ("Imagine" – SEE ORCHESTRATIONS)... SCENE FADES]

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

[LIGHTS UP.... MATRON IS STANDING AT GATE ENTRANCE OF COURTYARD, HOLDING A CLIP BOARD, PAPER & PENCIL. GUARD SHRENK LEADS CORRIE IN FROM STAGE LEFT. CORRIE STANDS BEFORE MATRON, WEARING AN OLD COAT & HAT THE NAZIS GAVE HER, AND CARRYING A PAPER BAG, ETC. SHE'S WEARY]

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

[MORE ASSERTIVELY] **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.**  
[HANDS CORRIE PENCIL, SAYS STERNLY] **SIGN IT!**

[CORRIE CLOSSES HER EYES FOR A MOMENT... ONE DEEP BREATH... AS SHE REMEMBERS BETSIE AND OTHERS. TOO WEAK AND TIRED... SUBMITS TO SIGNING THE PAPERS WITHOUT PROTEST]

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

[PEACE MUSIC PLAYS AS CORRIE WALKS TO WHERE TWO HIGH IRON GATES ARE OPENED BY A GUARD. CORRIE LOOKS BACK TOWARD THE AUDIENCE (ONE MORE LOOK AT WHERE BETSIE DIED AND HER LIFE WAS CHANGED FOREVER. THEN CORRIE LOOKS UP, NODS, KNOWING SMILE... SHE EXITS... GUARD CLOSSES THE GATE....

**FX: IRON GATE SLAMS LOUDLY, WITH LONG ECHO...** SCENE FADES]

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

[MUSIC BED: "ALL THE STRENGTH YOU NEED" (CHANGE TO "PERFECT LOVE" BELOW)

**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 killed there. So... you wonder... what about Betsie's dream? ... that she and I would go all over the world one day? When the war was over, we did indeed travel together to more than 60 countries, sharing HOPE with others. Oh, yes, Betsie's body died in Ravensbrück prison... but her stubborn faith continued to encourage my heart as I traveled and wrote about our experiences for more than forty years. My faith was tested in that place, and I learned that...where human love often fails us, God's PERFECT love never fails!

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

[PEACEFUL, SIGHS, SUDDENLY WEAKER] Oh, did I tell you this is my birthday? Yes, today I am 91 years old. Maybe I need to take a little nap. [CLOSES HER EYES... PEACEFUL SMILE] We did it, Betsie! [FACE RELAXES, HAND FALLS LIGHTLY FROM ARM OF CHAIR. CORRIE'S GONE HOME]

**[SEE NEXT PAGE FOR OPTIONAL ENDING HERE]**

**MAMA (VOICE):** [SOME REVERB] "Corrimon... Corrie, it's time to come home!"

[BLACK OUT]

**CAST GETS INTO PLACE FOR FINALE / BOWS**

**[SEE BELOW - SUGGESTED BOWING ORDER]**

### **FINALE MUSIC ("FLEAS")**

**[BOWS - SEE SONG CHOREOGRAPHY IN DIRECTORS NOTES – FOLLOWING ACT 2]**

# **TO THE DIRECTOR**

FOR YOUR PRODUCTION OF “TEN BOOM THE MUSICAL”

**[Optional Ending – On Page 71—After Corrie passes away & before Mama’s Voice]**

**Ex-Nazi:** [MUST BE WAR AGE (60-70). ENTERS CARRYING ONE OF CORRIE’S BOOKS]  
**Miss ten Boom... your new book came.** [NO RESPONSE...HE WALKS  
TOWARD CORRIE’S CHAIR] **Miss ten Boom? Corrie? It’s me!** [REALIZING  
SHE’S GONE, SAD/LOVING EXPRESSION] **Oh, Corrie...**

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

**Ex-Nazi:** Corrie ten Boom was my friend. She loved people, and especially she  
loved God! I know what she went through in the darkest time of her life.  
You see, I was one of her captors. I helped to make Corrie’s and  
Betsie’s life hell on earth for a while. And when I could not break their  
spirits, they finally broke ME down with their stubborn faith. Their words  
cut into my heart like a knife, to my greatest need.

I was a Nazi... a miserable, hate-filled man... until I answered that knock  
at my own hearts door! And God answered... just as they said He would!  
When the war was over, Corrie travelled all around the world telling  
others about His love, grace and forgiveness. Their story of faith will go  
on in her books, and wherever their story is told...

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

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

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

[BLACK OUT]

**CAST GETS INTO PLACE FOR FINALE / BOWS**

**[SEE BELOW - SUGGESTED CLOSING SONG OPTIONS & BOWING ORDER]**

## **FINALE MUSIC (“FLEAS”)**

**[BOWS - SEE SONG CHOREOGRAPHY IN DIRECTORS NOTES – FOLLOWING ACT 2]**



## **SONG OPTIONS (1 & 2) TO CLOSE PLAY—AFTER BOWS**

### **[SONG OPTION 1 — COMPANY SINGS CHORUS OF “PERFECT LOVE”]**

So Lord, I lift (Answer voices sing): **Imagine**  
My heart to you (Answer voices sing): **Imagine**  
Help me to know Your love for me is true (Answer voices sing): **Imagine**

Forgive me all the wasted moments of my life  
When all the truth I could imagine was a lie  
I want to know You love me, before I die  
Your perfect love  
[TAG] Your perfect love [FINISH ON HIGH NOTE]

### **[SONG OPTION 2 — COMPANY SINGS CHORUS OF “BE STILL MY SOUL”]:**

Be still, my soul... the Lord is on your side  
Bear patiently, the cross of grief or pain  
Cling to thy God who orders and provides  
In every change, He faithful will remain...

**[THEN ALL CAST STEPS FORWARD ON STAGE AND REPEATS ABOVE CHORUS  
AS THEY MOVE OFFSTAGE, UP THE AISLES, AND OUT OF AUDITORIUM]**

## **SUGGESTED BOWING ORDER**

[Orchestra plays “Fleas” song]

**IN ORDER OF APPEARANCE... MOVE TO CENTER STAGE... BOW...THEN MOVE BACK AS DIRECTED**

Dancers (if choreographed)... Various Extras/Townspeople

Jan the flower boy / Mr. & Mrs. Van Ellen

Two young girls & Little girl (from Party)

Nazi Guards / Female prison guards

Toos / Christophels / Jan Vogel

Mama ten Boom / Young Casper / Karel / Greta

Rolf van Vliet / Mr. Bakker / Curt / Henk

Eusie / Pickwick / Peter / Willem / Kik

Captain Ruuker / Lieutenant Rahms / Otto / Matron / Schrenk

Anna / Mrs. Floor / Mrs. Weilmaker / Mrs. Maurer

Giselle / Frieda / Nollie

Corrie(91) / Corrie(21) / Corrie(10), Corrie(5) – **[All in dresses made of same BLUE material]**

Papa / Betsie

CORRIE (main) **[Same dress material as other Corrie’s]**

- **CORRIE takes hands of other 4 Corrie’s, they bow together [then other Corrie’s step back to center in front of Company]**
- **CORRIE takes PAPA & BETSIE’S hands, they bow together**
- **MUSIC BEGINS (Final chorus “Imagine/Perfect Love” song)**
- **ALL COMPANY TAKES HANDS, RAISING THEM UP... STEP FORWARD... MORE BOWS...**

## **THE FOLLOWING PAGES SUGGEST**

### **CHOREOGRAPHY OR DIRECTIONS FOR CERTAIN SONGS**

100 Year Celebration

Papa Ticks

Kol Nidrei

Resurrection

Old Dry Bones

Fleas Fleas Fleas

Perfect Love

Peace Song

Imagine / Perfect Love

## **SONG: “100 Year Celebration” (Sisters & Company)**

**[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]**

### **[CHOREOGRAPHY FOR CHILDREN’S VERSE (mid-song):**

**[3-4 CHILDREN IN DUTCH CLOTHES AND WOODEN SHOES (KLOMPEN) SING & CLOG DANCE TO ONE VERSE].**

#### **LYRICS:**

LINE 1) AND THIS IS OUR GIFT, WE CELEBRATE, TOO

LINE 2) WE CLOMP AROUND IN OUR OLD WOODEN SHOES

LINE 3) ONE KLOMPEN, TWO KLOMPEN, THREE KLOMPEN, FOUR

LINE 4) WE CLOMP ‘TIL WE CAN’T CLOMP NO MORE [\*]

--On LINE 1)... fists on hips, elbows out (girls holding skirts), the children sway (LT, RT, LT, RT) to music.

--On LINE 2)... children partner up and circle/skip (to RT) around each other, coming back to front position.

--On LINE 3)... Half of children move behind other half and clog as follows:

- On “One klompen” line they step on LT foot (kick with RT foot).

- On “Two klompen” line they step on RT foot (kick with LT foot).

- On “Three klompen” line they step on LT foot (kick with RT foot).

- On “FOUR” ... all children jump/land with their feet slightly apart.

--On LINE 4), on “we CLOMP” they all clomp their right foot forward... then after the word “MORE” [\*] the children in front fall back into the arms of the children in back row. Back row children help the fallen ones back upright. All children move off immediately into crowd where their stage parents might show their approval somehow (pat on head, “good job”, “ya goot”..)

### **CHOREOGRAPHY FOR DRUNKEN NEIGHBOR:**

AS CHILDREN BEGIN SINGING/DANCING (above), a drunken street person, who had stumbled into the “100 Years” scene, begins trying to clog dance like the children. When THEY fall back, he ALSO falls back, but there’s no one to catch him, so he drops unceremoniously to the floor, losing his hat.

**[MUSIC BEGINS TO VAMP]** as the crowd gasps, whispers about him.

CORRIE moves to pick up the hat... tries to hand it to the drunken man: **“You dropped your hat, Sir!”**

The drunken man hesitates... cautious, embarrassed... then gingerly takes the hat from Corrie and bows, as if to honor her. Sweeping his hat across his leg cavalierly... exaggerated gesture (like a Musketeer), he says respectfully, **“Me Lady!”** He then stumbles a bit more proudly off to side of crowd, now feeling more a part of festivities. SHOULD BE A HUMOROUS, YET POIGNANT SCENE!

**[MUSIC TEMPO RESUMES...** SONG CONTINUES TO A ROUSING, HIGH-NOTE FINISH. SCENE ENDS AS PEOPLE LEAVE SAYING “SEE YOU LATER” OR “CONGRATULATIONS” ..ETC.]

**[LIGHTS DOWN]**

**SONG: “Papa Ticks”** (Peter and Company)

[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]

PAPA SITS IN HIS CHAIR... LITTLE GIRL CLIMBS ON HIS LAP.. EAR AGAINST PAPA’S VEST,  
LISTENING TO THE WATCHES TICK INSIDE HIS COAT. PETER STARTS HIS SONG  
FREESTYLE, WITH ENERGY

**PETER:** [SINGS FREESTYLE TO PAPA AND PARTY GUESTS]  
Since I was just a little lad... there’s been a place that makes me glad  
I loved to sit on my grandfather’s knee  
Inside his coat were always many watches

[LITTLE GIRL LEANS CLOSER TO PAPA’S VEST TO HEAR THE WATCHES TICK... BIG SMILES]

I’d listen close to hear their ticks, and tocks-es  
Grown-ups bring their watches to be fixed  
But, children love to hear how Papa Ticks... LIKE THIS!...

**SOUNDS BELOW ARE SPOKEN, NOT SUNG, AND (LIKE A ‘ROUND’) START ONE GROUP AFTER ANOTHER. ALL  
SOUNDS REPEAT, ENDING TOGETHER (not more than 16 to 20 bars total):**

PETER SAYS (IN TEMPO): TICK-TOCK-TICK-TOCK... (continue as)... (4 BARS)

PETER DIRECTS **GROUP 1 (Corrie & 2 others)** TO JOIN HIM SAYING: TICK-TOCK-TICK-TOCK (they continue as)...

PETER DIRECTS **GROUP 2 (2-3 others)** TO SING 1/8<sup>TH</sup>-NOTE “TICKS” (they continue as)...

PETER DIRECTS **GROUP 3 (2-3 women)** TO SING (delicate): DING-DING-CHIME...(continue as)...

**CHILDREN** BEGIN TO SING: ...CUCKOO ...CUCKOO (2 times)

**PICKWICK** (plus other Male voice) JOIN IN WITH (whole notes): BONG.... BONG... BONG...

**[ALL VOICES STOP AS MUSIC BEGINS... UPBEAT, MODERATE RAGTIME FEEL]**

**BETSIE:** When I was a child, the thing I liked best  
Was pressing my ear to grandfather’s vest  
His watches would sing as merrily as could be

**WILLEM:** Yes, I loved hearing the sound, of cuckoos he wound  
And watching the Swiss wheels turning around  
Each little chime a magical time for me

**CORRIE / BETSIE:** We would listen with elation to the joyful syncopation, to the...

**PETER & CAST:** TICK TOCK... TICK TOCK... TICK TOCK TICK

**PETER:** Now another generation  
Like a happy celebration  
Hears the same sweet melody  
**{Continued on next page}**

**[LOTS OF INTERACTION... UPBEAT, ENERGETIC... SUNG TO A HAPPY FINISH]**

[CHORUS]:

**PETER:** Oh, Papa's got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** He's always got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** No matter how busy, he's always got time for me  
**WILLEM:** Papa gives grace  
**COMPANY:** Papa ticks, Papa ticks  
**CORRIE/BETSIE:** To each little face  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** Like the watches he wound, he's the merriest sound to me

[BRIDGE] **WOMEN:** In this room, time never stands still  
The minutes and hours sing

**MEN:** About one man's work and one man's life  
Loving his family, loving his wife

**CORRIE & BETSIE:** Nothing his friends and neighbors would lack

**BASS SINGER:** He'd give you the shirt right off of his back

**PETER:** Oh, Papa's got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** He's always got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** No matter how busy, he's always got time for me...  
**COMPANY:** Today is your celebration, you are our inspiration  
**PETER:** Oh, Papa's got time  
**COMPANY:** Papa ticks, Papa ticks  
**PETER:** He's always got time  
**COMPANY:** Papa ticks, Papa ticks  
**ALL SING:** He's always got time, always got time for me...  
**PETER:** Yeah...  
**ALL SING:** He's always got time, always got time for me

**[END SONG]**

**SONG: “Kol Nidrei” (Eusie)**

**[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]**

**[An ancient Jewish LAMENT, sung as a lament, with passion, each Yom Kippur]**

**SUNG A CAPPELLA** by “Eusie”... an over-exuberant Jewish cantor, hiding in the ten Boom home. When Papa says he would be interested in hearing Eusie sing sometime, Eusie awkwardly stands up abruptly; his chair slides back startling others. Gulping his food down so he can sing for Papa, Eusie drops his napkin...embarrassed, he picks it up, dabs his mouth, and begins to sing...restrained at first, then with more passion, until way too loud, and Corrie interrupts his singing...

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

**Eusie:** Forgive me... I will sing more quiet....

EUSIE NERVOUSLY CLEARS HIS THROAT AND RESUMES SINGING, EYES CORRIE, THEN SEEMS LOST IN HIS SINGING... PASSIONATE, DRAMATIC. EUSIE RESUMES SINGING TO A BIT RESTRAINED FINISH. THE TEN BOOM'S AND GUESTS CLAP WILDLY (HANDS NOT REALLY TOUCHING, SO AS NOT TO MAKE SOUND NAZIS MIGHT HEAR).

WONDERFUL, IF IT CAN BE DONE WITH A VIOLIN ACCOMPANIMENT FOR YOUR AUDIENCE!

**LISTEN TO MARTY GOETZ' SING “KOL NIDREI” ON “TEN BOOM” WEBSITE (SONG LIST).** Eusie character/singer might learn song from (counter) \_\_\_\_\_, high part where Eusie gets too loud, and Corrie quiets him momentarily. But Eusie resumes singing (suggest from counter: \_\_\_\_\_) for big finish. As song ends, he ten Boom's and guests clap wildly (hands not really touching, so as not to make sound Nazis might hear).

## **SONG: “Resurrection” (Papa & Eusie)**

[PAPA AND EUSIE EACH TELL OF THEIR PERSONAL BELIEFS WITH SPIRITED ENERGY, BUT WITH RESPECT FOR EACH OTHER. PAPA IS PARTICULARLY TACTFUL... ALTHOUGH EUSIE CAN BE A BIT FRUSTRATED ONCE IN A WHILE. THE SONG COME OFF AS THOUGHT-PROVOKING BUT LIGHT-HEARTED, FUN, SOMETIMES VERY POIGNANT... BUT ALWAYS POSITIVE... MUCH OF THE SONG IS FREESTYLE]

**PAPA:** [GIVING A LITTLE MESSIANIC/PROPHETIC HISTORY, EUSIE CAN'T DISAGREE ABOUT]  
Ancient prophets said he would be servant, Lord and Savior  
A man who would be God with us on earth  
In Bethlehem a virgin girl would bear a special son  
Line of David, Lion of Judah, Prince of Peace he'd be  
God's chosen sacrifice... the One He'd raise to life... Messiah  
Ancient writings told He would do miracles and healings  
Proclaiming His salvation, first to Jews, then every nation,  
[JOYFULLY] And to ALL who would believe He was God's one and only Son...  
Resurrection

[EUSIE IS SKEPTICAL ABOUT THAT, BUT CHOMPING AT THE BIT TO TELL HIS JEWISH BELIEFS, MORE ANIMATED THAN PAPA]

**EUSIE:** Our hope is in Messiah, He will bring us peace forever  
His sword will fell our enemies on earth  
Delivering with power and might, He'll set our people free  
Heaven's Warrior, our Redeemer, Everlasting King  
We wait what prophets tell, the Hope of Israel—Messiah.  
Ancient prophets said he would be conqueror, almighty,  
Bringing His salvation to the Jews, His holy nation  
No, He won't forget his promise to a child of Abraham...  
Resurrection ...  
[EXHUBERANT] L'Chaim! To Long life!

**PAPA:** [EQUALLY BUOYANT] To life in Him...  
**BOTH:** [NODDING AGREEMENT... THEY HARMONIZE, SING WHOLE-HEARTEDLY] To victory!

**PAPA:** [PICKING UP THE PACE... TELLING THE STORY, AS IF TO WIDEN THE EYES OF A CHILD]  
There came a night, the angels told, fulfilling prophecies of old  
A child was born, a virgin cried, in Bethlehem she gave Him life [JOYFUL]  
And people saw no guile in Him...  
[FREESTYLE, SLOWER PACE] He healed the blind, the lame, the sick  
He spoke of love and raised the dead,  
[MORE SERIOUS] They placed a crown upon his head

**EUSIE:** [AGREES IT WAS SAD] Yes, some would hate and cause to bleed  
This One you say would set men free  
[BEFUDDLED] Yet you believe He was and is Messiah!  
If He was God, how could he die?

**PAPA:** [FREESTYLE, CAREFULLY] The Lamb of God... His sacrifice.



**EUSIE:** [FAITHFUL JEW, PASSIONATE TO BE RIGHT WITH GOD... SMILING WEARILY...SHAKES HIS HEAD...SAYS:] **Yes, Yes, Yes...I've heard all this. Oh, ten Boom, my friend...**

[RESUMES SINGING... RUSHED TEMPO... SKEPTICAL, BUT RESPECTFUL OF PAPA; HONESTLY CONSIDERING]  
**Believe or not, I've read your Gospel**  
**And the words that Jesus said,**  
**But I would ask Him, face to face**  
**How can a man believe such GRACE?** [PAUSES, PONDERING]  
**That God would send one man to die**  
**One Life for such as I**

[PONDERING] **What kind of love would cover ME?**  
**And nail MY sins upon a tree?**  
[SAD WISHING] **Oh, if only that were true...**  
**But a God who'd die for me and you?**

**EUSIE:** [HONESTLY] **I've tried my best to keep God's LAW**  
[PUZZLED] **Yet you believe this man fulfilled it all**

**EUSIE:** [SAYS] **No, no, no... so tell me...How could one man's death satisfy...the sins of ALL the world...unless He was...** [PAUSES, THEN PASSIONATELY CRIES OUT IN FRUSTRATION... AS IF QUESTIONING] **...GOD..!?"**

[SINGS, ASKING HIMSELF] **Oh, was this Jesus just a man**  
**Or a thorny part of God's great plan?**

[LOOKS THOUGHTFULLY AT PAPA] **And yet I see God's love in you**  
[PONDERING] **How could such GRACE be true?**  
**O God, Creator of all men... I know you'll come...**

**PAPA:** [WISE, EMPATHETIC] **Or come again...**

**BOTH:** [LOOKING AT ONE ANOTHER] **Resurrection**

**EUSIE:** [PASSIONATE, BUT NOW THOUGHTFUL] **This is the hope of my people.**

**BOTH:** [CONSIDERING ONE ANOTHER] **Resurrection**

**PAPA:** [HEARTFELT] **That we might all be raised to life...**

**BOTH:** [BOTH LOOKING TO GOD] **Resurrection.**

[AN AFFECTIONATE TWO-HAND SHAKE, AND SHOW OF RESPECT]

**SONG: “Old Dry Bones”** (Frieda & Women)  
**[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]**

[FED UP HEARING THE TEN BOOM'S “TRUST THE LORD” TALK... FRIEDA'S EMOTIONS RUN HIGH. SHE'S SCARED... NOT REALLY MOCKING, JUST LASHES OUT AT THEM... OTHER FEARFUL WOMEN WATCH AND REACT ... CORRIE AND BETSIE CONTINUE TO ENCOURAGE. SONG SHOULDN'T DRAG, KEEP ENERGY UP, LIVELY INTERACTION]

**[FREESTYLE—FRIEDA IS ANGRY, LASHING OUT]**

FRIEDA: Woman, I'm tired of hearing you say,  
You can know peace, this is the Way  
You talk about LIGHT when it's dark all around  
You talk about HOPE, day after day  
Haven't you noticed the walls of this place?  
Find us the key, or leave us alone  
Maybe your God is too weak for our captors  
But, what does it matter, we're only dry bones

WOMEN: What does it matter, we're only dry bones  
Old dry bones, old dry bones

**[MEDIUM TEMPO]**

CORRIE: When Ezekiel heard the word of the Lord  
He prophesied and they lived once more

BETSIE: One by one, they stood on their feet  
Beloved of God, said He

WOMEN: These bones are the House of Israel  
These bones are the House of Israel

BETSIE: Their bones were dry, their hope was gone  
They'd lost their way, and they felt cut off

CORRIE: But the Lord God said, you're no longer slaves  
I'm going to bring you out of your graves  
He promised a King who would lead them home  
And God breathed back life in those old dry bones

ALL: He breathed back life in those old dry bones  
These bones are the House of Israel  
These bones are the House of Israel  
These bones are the House of Israel  
Old dry bones

HALF of WOMEN: Lord, can these bones rise again?

OTHER HALF: Speak to these bones and say rise again

**FRIEDA: Rattle these bones, let them live again**

HALF of WOMEN: Bring back life to these old dry bones

HALF of WOMEN: Oh, back life to these old dry bones

CORRIE/BETSIE: Lord, bring Life to these old... dry... bones

## **SONG: “Fleas” (All women)**

**[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]**

[BARRACKS 28 IS INFESTED WITH LICE AND FLEAS... THE WOMEN FINALLY THROW CAUTION TO THE WIND AND BOLDLY VOICE THEIR OBJECTIONS. TIRED OF BEING SICK AND TIRED, MOMENTARILY FORGET WHERE THEY ARE. ALL (BUT CORRIE & BETSIE) ARE A BIT “CRAZY” THRU-OUT THIS SONG... ENERGY, ENERGY, ENERGY!!! – FEEL OF SONG IS LIKE THE OLD SONG, “FUNNY FARM”.

**NOTE: “ALL WOMEN” DOESN’T USUALLY INCLUDE CORRIE & BETSIE**

**ALL WOMEN:** Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas  
Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas

**GISELLE:** Day after day I try to hold on... the food is not kosher  
The smell of this place is so bad that it’s making me sick

**ALL WOMEN:** Then the fleas and the lice and the ticks

**FRIEDA:** What is the good of these terrible pests  
Crawling all over my back, in my hair  
I’m afraid that I’m losing my head

**ALL WOMEN:** Do this or do that or your dead!

**CORRIE:** We’ve got to be strong, please hear what I say  
**BETSIE:** The thing we must do is to kneel and to pray  
**MRS. WEILMAKER:** I’ve prayed ‘til I think I can’t pray anymore  
**ANNA:** Be still or the guard will come through the door

**FRIEDA:** I’m sick of this cowering  
Stomach is souring, got to throw up

**ALL WOMEN:** Then we got to put up with these  
Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas **MODULATE**  
Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas

**FRIEDA:** Night after night we hear what you say  
[MOCKING] “Trust in the Life, and the Truth and the Way”

**MRS. WEILMAKER:** It’s all we can do to survive

**GISELLE:** Yeah, we’re all being eaten alive

**WOMEN (2-3):** **[WOMEN (2 or 3) DROP TO THEIR KNEES, MOCK PLEADING]**  
God, if you’re there, we’re down on our knees  
Tell us the reason for Nazis and fleas

**FRIEDA:** BUT GET US OUT OF HERE

**ALL WOMEN:** PLEASE, get us out of here...Lord...  
**[WOMEN MARCH BACK AND FORTH ON KNEES, LIKE NAZIS]**  
Please, Please, Please, Please, Please, Please, Please, Please  
**MODULATE KEY**  
Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas, Fleas

**GISELLE:** Look at us hungry and dirty as sin  
Why would your God let the enemy win?

**BETSIE:** But God is so loving you must understand  
We're still in the palm of His hand

**FRIEDA:** Yes, and HITLER IS EVERYONE'S FRIEND!  
**WOMEN:** OH, PUH-LEASE, please, please, please  
Please, please, puh-lease!

**MRS. W:** When is it stopping, this biting and hopping  
This scratching is driving me mad

**ALL WOMEN:** There's no relief from this itching and twitching  
**FRIEDA:** More Nazis and fleas I can't stand **[MOCKING]**  
BUT... **[MUSIC RETARDS]** in everything we must be thank-fullll-uh!

**ALL WOMEN:** **[MUSIC RESUMES]** We pray for the peace found only in sleep  
But, we're crawling all over with 8-legged things

**ANNA:** Breathing them in, spitting them out

**FRIEDA:** WEE LITTLE NAZIS, we got to get rid of these  
**ALL WOMEN:** Fleas, fleas, fleas, fleas, fleas, fleas, fleas, fleas

**[WOMEN (2-3) MARCH ON KNEES AGAIN... MARCH BACK AND FORTH LIKE NAZIS]**

**GISELLE:** What is the purpose of this infestation  
This humiliation and whole degradation

**BETSIE:** O Lord, won't you give us a new revelation  
**CORRIE:** **[PUZZLED]** Why Did You Give Us The Fleas?

**ALL WOMEN:** YES... WHY DID HE GIVE US THESE FLEAS?

**CORRIE & BETSIE:** Oh, must we go on with this orientation  
Lord, we surrender this awful sensation

**MRS. W:** And God, we give in to your authorization  
No more infestation and food deprivation

**GISELLE & FRIEDA:** No incarceration, immobilization  
**ALL WOMEN:** We're trusting you now to bring liberation...  
Grant us salvation from fleas

**[DIALOGUE HERE: THE GUARDS WON'T COME INSIDE... CORRIE REALIZES, "IT'S THE FLEAS!..."]**

**ALL WOMEN [REPRISE]:** Fleas, Fleas, Fleas, Fleas  
Fleas, Fleas, Fleas, Fleas  
Fleas, Fleas, Fleas, Fleas

**CORRIE/BETSIE:** Thank you, Lord, for fleas!

**SONG: “Perfect Love” (Papa & Young Corrie)**  
**[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]**

[SONG SHOULD BE PERFORMED WITH HONEST INTERACTION BETWEEN FATHER AND DAUGHTER... SHE’S DISTRAUGHT, HE’S CONSOLING AND WISE. SHE SINGS HER PAIN, REMEMBERING EVERY WALK, CONVERSATION AND MOMENT WITH KAREL... SHE KNOWS IN HER HEART, THERE WILL NEVER BE ANOTHER... HE WAS THE ONLY LOVE OF HER LIFE]

**CORRIE:**       How do I say goodbye [POURS HER HEART OUT, TO HIM ... HE LISTENS SYMPATHETICALLY]  
Oh, Papa, how do I forget the dreams I dreamed  
He was the perfect love for me—so I believed [SHE WALKS SLIGHTLY DOWNSTAGE RIGHT, HER  
BACK TO HIM]

**PAPA:**       Don’t let the heartaches of this earth [HE WALKS TO HER, PUTS HANDS ON HER SHOULDERS]  
Become the measure of your worth  
A love that causes grief  
How perfect can it be?

**CORRIE:**       [TURNS TO HIM] But I love him, Papa!  
**PAPA:**       I know you do—but the Father loves him even more than you  
[SHE TURNS TO FACE AUDIENCE AGAIN]

**PAPA:**       God’s perfect love is perfect peace [SINGS TO HER OVER HER SHOULDER]  
Where His love lives, you find release  
No earthly wine to cloud your soul  
[HANDS HOLDING HER SHOULDERS AGAIN] He holds you fast, He makes you whole

**CORRIE:**       Never a kiss, no tears relieve [HER HAND ON PAPA’S HAND]  
**PAPA:**       This pain will fade, child, you must believe [HE TURNS HER SLOWLY AROUND TO SEE HER FACE]  
God’s love is perfect, it never fails  
His perfect Love

**CORRIE:**       [CORRIE CROSSES SLIGHTLY D.S. LEFT, EYES CLOSED, SINGING TO HER OWN SOUL]  
Be still my soul, the Lord is on your side  
Bear patiently, the cross of grief or pain  
Cling to thy God who orders and provides  
In every change, His will remain [PAPA GOES, STANDS BEHIND HER, HANDS ON SHOULDERS]

**BOTH:**       [SWEET HARMONY] God’s perfect love is perfect peace  
**PAPA:**       Where His love lives, you find release  
No earthly wine to cloud your soul  
**BOTH:**       He holds you fast, He makes you whole [SHE STANDS SLIGHTLY AHEAD OF PAPA]

**CORRIE:**       [TO GOD’S EARS] So Lord I lift my heart to you  
Help me to love this man the way you do  
That from today I will not hold this selfishly  
Wanting my way, his love for only me  
I give it back to you, to know your peace [PAPA TAKES CORRIE’S HAND, EYES UPWARD]

**BOTH:**       Your perfect love [THEY WALK OFF STAGE LEFT, HAND-IN-HAND]

**SONG: Hear O Israel / The Peace Song (The Women)**

**[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]**

[THE PRISON COURTYARD, IN THE DIM LIGHT OF DAWN. FEBRUARY IN GERMAN, THE WOMEN ARE IN LINED UP, WARNED NOT TO MOVE A MUSCLE OR BE SHOT. THEY'RE FREEZING, THEIR LEGS CRAMP, AND CORRIE MUST MOVE HER LEGS OR SHE'LL FAINT. A MEADOWLARK IS HEARD, SHE TAKES IT AS A SIGN THE LORD IS WITH HER STILL. WEAK, TIRED, SHE SINGS PASSIONATELY IN PLACE... THE "SHEMAH"]]

CORRIE: Hear O Israel, the Lord our God, the Lord is one  
And you shall love the Lord, your God with all your heart  
With all your soul... with all your strength... So shall it be  
Hear O Israel, these words which He commands you  
And teach your children well, to keep His word forever  
When you lie down... when you rise up  
So shall it be... and He will give you PEACE

**[BEGIN CADENCE...WOMEN MARCH IN PLACE]**

ALL WOMEN: Peace... Peace... Peace...

**[SOLOS]**

**[WOMEN RESPOND]**

CORRIE: O God, we need your... PEACE

GISELLE: I long to know your... PEACE

MRS. W: You are our only... PEACE

CORRIE: O hear us, Lord, we pray  
Take this fear away

ALL: We come to you for... PEACE ... PEACE...

**[MODULATE]**

PEACE ... PEACE

CORRIE: We cry out for your... PEACE

ANNA: Your tender mercies... PEACE

FRIEDA: O please forgive us... PEACE

ALL: We want to trust in You

Tell us what to do **[MUSIC & CADENCE STOPS]**

CORRIE: Trust the Lord, the Prince of Peace  
(A cappella): Praise Messiah, Savior and Deliverer  
He will come to you and give you...PEACE

**[MATRON ENTERS]**

**MATRON: "Number 66370...ten Boom, Cornelia. Step to the side!"**

**[CORRIE remembers Papa's advice [RECORDED]**

**[FX: MEADOWLARK SINGS]**

## **SONG: “Imagine / Perfect Love medley” (Corrie & Giselle)**

**[SEE IMPORTANT DIRECTIONS & CHOREOGRAPHY BELOW]**

[CORRIE'S NAME HAS BEEN CALLED. A GUARD HAS COME TO TAKE HER AWAY. THE WOMEN GASP, FEARING THEIR OWN DEATH. GISELLE IS TERRIFIED. SHE STEPS OUT OF LINE, RISKING DEATH ITSELF... CALLS OUT TO CORRIE TO TELL HER HOW TO BE RIGHT WITH GOD]

**Giselle:** [HURRIED DESPERATION] I want to know the One you believe in  
You tell me in His truth I'll be free  
But, all the wrongs I've done... Can I be forgiven?  
Is there hope for me? What will heaven be?

**Corrie:** God so loved the world, that He gave His son  
Endless life for all who believe  
No matter what you've done, TURN and find his mercy  
Forever you'll be free... that's what heaven will be.

**Corrie:** IMAGINE... no more tears... no more hunger, no more fears  
[CHORUS] IMAGINE... face to face... beyond this world to His embrace  
Where every day is as a thousand years  
And beauty far beyond what we see here  
Heaven waits for you and me, with love beyond imagining... IMAGINE [MODULATE]

[CORRIE TELLS OF GOD'S PROMISES... GISELLE IS TEARFUL, WANTING ALL OF IT... LIFE'S BEEN HARD ...NOW HOPE]

<b>Corrie:</b>	God's perfect love
<b>Giselle:</b>	Imagine
<b>Corrie:</b>	Is perfect peace
<b>Giselle:</b>	No more tears
<b>Corrie:</b>	Where His love lives
<b>Giselle:</b>	No more hunger
<b>Corrie:</b>	You find release
<b>Giselle:</b>	No more fear
<b>Corrie:</b>	No earthly wine
<b>Giselle:</b>	Imagine no more pain
<b>Corrie:</b>	To cloud your soul
<b>Giselle:</b>	Oh, to be free
<b>Corrie:</b>	He holds you fast
<b>Giselle:</b>	His Perfect love
<b>Corrie:</b>	He makes you whole
<b>Giselle:</b>	I believe

[SPOKEN]	<b>Giselle:</b> “I want Him, Corrie... What do I do?” <b>Corrie:</b> “Surrender... Just say YES to Him, Giselle.”
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**Giselle:** So, Lord, I lift my heart to you  
Help me to know your love for me is true  
Forgive me all the wasted moments of my life  
When all the truth that I imagined was a lie  
Help me to know your love, before I die  
Your perfect love...

**Corrie:** When His Spirit fills your soul...  
You'll no longer need to imagine... [GUARD LEADS CORRIE AWAY]

**Giselle:** Imagine [ALL WOMEN]