



# ten Boom the musical

*“the Perfect Love story”*

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

Script and Music by  
Susan Meredith Beyer & Donna Marquean Griggs

Adapted from “The Hiding Place”

A book by Corrie ten Boom with Elizabeth & John Sherrill

*Featuring 14 Original Songs*

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[FILE: Ten Boom DIRECTORS Script\_05-12-2023]

# Play Overview

**Ten Boom the Musical**—Based on the dramatic true story of Corrie ten Boom and her family, whose faith and courage to risk their lives to hide Jewish people from certain death at the hands of the Nazis, found them embroiled in danger and intrigue during World War 2.

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

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

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

## ACT 1 Synopsis

The overture sets the tone... 91-year-old Corrie walks to center stage and introduces herself. Immediately after her last word, a dramatic 90-second video newsreel shows on multi-media screens. Then lights go up, and the live play begins in the ten Boom home as they prepare for the 100th Anniversary Celebration of the family watch business. Family and neighbors join in a musical tribute to "Papa" ten Boom, but soon there's anxious talk of the Nazi invasion; of Jews and others disappearing, radios being confiscated, and growing fears. The days ahead become exciting and perilous as Corrie's family risks their lives hiding Jews in a specially-constructed, secret room upstairs. Love, laughter and hope mix to cover the ever-present threat of discovery. Then betrayal by a once-trusted neighbor, and Act 1 closes with the family's dramatic arrest; featuring the haunting song, "My Hiding Place," sung by Eusie, a Jewish cantor in hiding.

## ACT 2 Synopsis

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

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# About Corrie Ten Boom

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

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

## The Dutch Underground

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

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

## Honored by Israel

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

## Going Home

Corrie ten Boom was released from prison December 31, 1944, due to a "clerical error." She would later know, all the other women her age had been killed. She later opened a large home in Holland to care for many women who had survived the camps. Corrie never married, and traveled the world sharing her story in over 65 countries, until age 83. She died at her California home on her 91<sup>st</sup> birthday, April 15, 1983. A simple grave marker in Fairhaven Memorial Park in Santa Ana, California attests to her unassuming life.

**Ten Boom the Musical** remembers the courage and faith that sustained Corrie and Betsie, and brought hope to many in the notorious Ravensbrück concentration camp, where nearly 100,000 women were exterminated by the Nazis.

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

Dedicated to the memory of

**Cornelia ten Boom**

(April 15, 1892 – April 15, 1983)

**And all the ten Boom family**

*You are my hiding place; you will protect me from trouble*

*And surround me with songs of deliverance.*

Psalm 32:7

# The Songs

## ACT 1

Overture .....

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

## ACT 2

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

# Song Descriptions

## ACT 1

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

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

**“Papa Ticks”** – A beloved watchmaker, Papa carries many watches inside his vest to measure their accuracy. Children love to put their ear to his vest to hear the watches tick. Grandson Peter dedicates this fun and energetic song to his grandfather (Papa).

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

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

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

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

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

## ACT 2

**“Beyond the Veil”** – Pre-recorded musical TRIBUTE to composer Leo “Dutch” Smit, Nazi Holocaust victim, died at Auschwitz, Germany 1945. Performed by Ensemble Villa Musica for *Leo Smit: Chamber Music Project, Lento 5*. Producers: Werner Dabringhaus and Reimund Grimm, Musikproduction © 2000. This can be played as Act 2 Overture, or choreographed, as outlined in Director’s Script.

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

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

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

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

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

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

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

# The Players

(Page 1 of 2 - In Order of Appearance)

## ACTORS CAN PLAY MULTIPLE ROLES

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

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

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

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

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

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

**TOWNSPEOPLE** (Company).

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

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

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

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

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

**PETER VAN WOERDEN** (Male 14-16) – Son of Nollie & Flip. Musical (piano) prodigy. [\[GOOD SOLOIST\]](#)

**JAN VOGEL** (Male 30s-60's) – Neighbor, later betrays the ten Boom's to the Nazis.

**LITTLE GIRL** (5-6 years old) – One of Casper's grandchildren.

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

**ROLF VAN VLIET** (Male 30s-60's) – Town Constable (good cop), Neighbor. Nazis overrule his authority.

**CURT** (Male, 30s-50s) - Neighbor and friend. Increasingly negative and verbal about Nazi threat.

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

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

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

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

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

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

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

**KIK TEN BOOM** (Male, early 20's) - Son of Willem; Corrie's nephew; loyal Hollander with 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, very likeable [One of Jews hiding during arrest] **[STRONG TENOR SOLOIST]**

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

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

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

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

**TWO MALE PRISON GUARDS** (25-40’s – one being “Otto”)

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

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

**CORRIE TEN BOOM (Age “5”)** – Flashback] – **[GOOD SOLOIST - SINGS with MAMA]**

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

**MATRON** (40-50) “The Snake” - Pseudonym: GERTA BOESE (meaning: “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 newborn baby in prison.

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

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

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

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

**CASPER TEN BOOM** (YOUNGER: Age 30’s in TRAIN SCENE flashback) – ALSO, Age 40s in KAREL SCENE flashback later] **[GOOD SOLOIST]**

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

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

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

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

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

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



## **FULL SETS:**

ACCORDING TO VENUE DESIGN

**[floor radio, portable radio, various clocks, wall signs, two side chairs, dining table & 4 chairs, grandfather clock (optional), workbench, fireplace/mantel, staircase, coat rack, storefront window (ten Boom Watches, est. 1837), flowers]**

## **MINIMUM SETS:**

### **ACT 1**

TWO SIDE CHAIRS  
LARGE FLOOR RADIO  
LARGE WRAPPED LIFT-OFF GIFT BOX (hides floor radio)  
TABLE CLOCK  
SMALL FLORAL

### **ACT 2**

WALL (8' x 8')  
NAZI FLAG (3' x 3' – with swastika)  
COT (for jail cell)  
OLD BLANKET  
3 DOUBLE BUNK BEDS or  
8 WOOD BOXES (24" Sq – 3 ply)  
2 BUCKETS

### **BOTH ACTS**

#### **STAGE LEFT (OLD CORRIE SET):**

ROCKING CHAIR  
SIDE TABLE  
AREA RUG  
TABLE LAMP  
PAPA'S PULPIT BIBLE  
A FEW CORRIE TEN BOOM BOOKS



## OVERTURE

# ACT 1

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

[MUSIC BED (“PERFECT LOVE” THEME). **DARKENED STAGE OR CLOSED CURTAIN.** **SPOTLIGHT** PICKS UP AGED CORRIE FROM STAGE LEFT TO DOWNSTAGE CENTER. SHE NARRATES STORY THRU-OUT PLAY]

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

Many years ago, I promised someone very dear to me that I would share what you are about to see, and I am keeping that promise. I want to tell you a true story—about LOVE and HONOR, about WAR, and what HATE can do. But mainly, it’s a story about HOPE, and the kind of FAITH that brings freedom to the heart. You see, FAITH sees the invisible, *believes* the unbelievable, and *receives* the impossible!

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

My dear sister BETSIE and I saw terrible atrocities that claimed many innocent lives in Nazi concentration camps. But I learned, that every experience—every person that comes into our lives—is the perfect preparation for a future that only GOD can see. We saw people find HOPE in the worst darkness!

Betsie said, “We must tell others!” So, now... I tell YOU!

**[ON HER LAST WORD... PLAY MEDIA PRESENTATION – 90 seconds]**

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

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

**PLAY BEGINS...**

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

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

**Corrie:** Oh, Betsie... it’s a beautiful day for the celebration!

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

**Corrie:** If only *grandfather* had lived to see this day, he would be so proud! Our Papa has kept the watch shop **TICKING** all these years! You look so grand for the party, my dear sister. I should have your grace and style! [AWKWARD CURTSY; SLIP SHOWS] But, surely, I do *something* for this new dress!?

**Betsie:** [LAUGHS] Corrie, you could always make me laugh! Now... where is Mr. Hashbaz... Here kitty, kitty...

**Corrie:** I think our beloved pussycat heard this place would be filled with big feet today, and found for himself a **HIDING** place!

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

**[FX: SHOP BELL JINGLES...** BETSIE GOES TO DOOR, THEN BACKS INTO ROOM AS LARGE SPRAY OF FLOWERS IS CARRIED BY JAN (YON), CLUMSY DELIVERY BOY]

**Jan (YON):** More flowers, Miss Betsie! [SEES CAKE] Uh, back later for some of that **CAKE!** [TRIPS WHEN LEAVING; EMBARRASSED; EXITS]

**Betsie** [CHUCKLES] Yes, later, Jan!

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

**Betsie:** [CHUCKLES] Pickwick, Corrie? Papa says to call him by his **RIGHT** name: **Herman Slurrrr-ring!**

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

**Betsie:** Well, not the handsomest, but a kinder man never lived!

**Corrie:** Sister Nollie will come later. Our nephew **PETER** has a **SURPRISE** for Papa today.

**Corrie:** Ooh! A surprise! Is Nollie’s husband coming?

**Betsie:** Flip is trying to make room in his school for children of Jewish refugees. They come every day now from Poland and Germany.

**Corrie:** So sad... JEWS not welcome in their own homelands anymore!

**Betsie:** But God always takes care of His own, Corrie.

**Corrie:** [CHANGES THE SUBJECT] Oh Betsie, I love this old house. I think we shall never leave this place!

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

**Corrie:** I would MISS the windmills and tulips—and skating on frozen canals.

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

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

**[FX: DISTANT CATHEDRAL BELL]**

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

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

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

[MUSIC SWELLS AS CORRIE OPENS DOOR TO BARTELJORISTRAAT (STREET). ALL CAST (EXCEPT PAPA) ENTERS STREET SCENE (OR DOWN VENUE AISLES) GREETING PEOPLE AS THEY GO. CORRIE AND SISTERS JOIN THEM. **NOTE: FOR LARGER PRODUCTIONS, SCENE CAN BE DANCE-CHOREOGRAPHED FOR ALL CAST**]

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

**[END SCENE]**

## **ACT 1, SCENE 3 – Papa’s Riches**

[AFTER SONG, ALL EXCEPT CORRIE & BETSIE, EXIT UP AISLES OR BACKSTAGE. ENTER PAPA, CARRYING A LARGE BIBLE... WOMEN GREET HIM EXCITEDLY]

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

**Papa:** [JOLLY] I KNOW that! Corrie dear and Betsie... how lovely you girls look in these new styles. And the room looks so bright and gay!

**Corrie:** It’s a day for memories, Papa!

**Papa:** A day for memories, YES! [BIG SIGH] Your Mama should be here today.

**Corrie:** Look! Flowers and cards from everyone! This BIG package just came for you. Must be signed by all of Holland! [READS CARD] It says, “*To Haarlem’s Grand Old Man, Casper ten Boom... RICH in faith and RICH in friends. With love and congratulations on your shop’s 100th anniversary.*”

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

**Betsie:** Let’s open it, Father! May be something SPECIAL to honor you!

**Papa:** Better to honor the LORD just now! [OPENS BIBLE, LOOKS AT WATCH] 8:20 a.m.! Where are my faithful co-workers, Toos and Christoffels?

**Betsie:** Maybe Christoffels decided to DRESS UP for the occasion?

**Bet/Cor:** [AMUSED] CHRISTOFFELS?

[IMPORTANT BUSINESS FOR ACTORS IN FOLLOWING SCENE, SO HUMOR IS NOT MISSED BY AUDIENCE. SCENE NEEDS ENERGY; GOOD PACE]

**[FX: SHOP BELL JINGLES** - ENTER TOOS, SOUR-FACED SALESLADY, CARRYING VASE WITH A FEW TALL TULIPS AND A BOX OF CHOCOLATES]

**Papa:** Ahh, good morning, Toos. Thank you for coming on your day off... and just in time for devotionals. [TOOS GIVES SOUR LOOK] Toos, you look, uh... WELL today!

**Toos:** Hmph! WELL indeed! [THRUSTS VASE TOWARD PAPA] Here, for YOU!

[PAPA SMILES, STARTS TO TAKE VASE... BUT TOOS PULLS IT BACK AS ONE TALL TULIP FALLS OVER. PERTURBED AT THE DISOBEDIENT TULIP, TOOS QUICKLY STANDS IT BACK UP, 2-3 TIMES, WITH INCREASING AGITATION...OTHERS HOLD LAUGHTER. TOOS SITS VASE ON TABLE, FOLDS HER ARMS TO LISTEN]

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

[TOOS LEANS IN, TRYING TO MAKE SENSE OF PAPA’S WORDS. CONFUSED SIGH. THEN DISTRACTED BY CHOCOLATES, OPENS BOX AND PUTS ONE IN HER MOUTH]

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

[TOOS STOPS CHEWING, RAISES SHOULDERS IN A LONG SHRUG, AND CONTINUES TO CHEW WITH VIGOR... LOOKS FOR PLACE TO WIPE FINGERS. FINDING NONE, LICKS FINGERS. OTHERS LOOK ON, AMUSED. MEANWHILE, PAPA’S EYES ARE STILL ON BOOK, TURNING PAGES, AS CORRIE SLIPS TOOS A HANKY].

**[FX: SHOP BELL JINGLES** – ENTER CHRISTOFFELS WITH LARGE FRUIT BASKET... OTHERS GASP AT HIS UNCHARACTERISTIC APPEARANCE (SHIRT, VEST, COLORFUL SUSPENDERS, TOO-SHORT PANTS, ‘LOUD’ SOCKS).; TOOS LOOKS CHRIS UP AND DOWN. PAPA PEERS OVER HIS GLASSES]

**Papa:** **Christoffels, my dear associate.** [EYES CHRIS’ ATTIRE] **How wonderful you should join us on this... UNUSUAL occasion!**

[ALL EYE CHRIS, UP & DOWN. CHRIS TAKES PAPA’S HAND; SHAKES IT A BIT TOO VIGOROUSLY]

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

**Papa:** **Mem-OH-ries... uh, yes!** [PAPA NODS/SMILES, GENTLY PULLS HIS HAND FREE OF TOO-TIGHT GRIP... STRETCHES FINGERS]

[MEANWHILE...TOOS TRIES AGAIN TO STAND THE FLOPPY TULIP UPRIGHT. OTHERS LOOK ON AMUSED. CHRIS STANDS BY TOOS, PROUD IN HIS NEW CLOTHES. TOOS LOOKS SOURLY AT HIM, THEN EYES CHRIS’ BASKET AND TAKES CLUMP OF GRAPES. SHE PLOPS ONE THEN ANOTHER IN HER MOUTH AND CHOMPS UNCEREMONIOUSLY. CORRIE READY TO BURST WITH LAUGHTER; BETSIE A BIT MORE DEMURE NUDGES CORRIE]

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

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

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

[PAPA PAUSES, EYES CHRIS’ LOUD SOCKS. CHRIS TRIES PULLING PANT LEGS DOWN OVER SOCKS. TOOS FOLDS ARMS, POINTS TO CHRIS’ SOCKS, LOOKS VINDICATED]

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

**Toos/Chris:** [WHEW!] **Ahhhh MEN!!**

[PAPA BEGINS TO LAUGH HEARTILY; BETSY AND CORRIE JOIN IN. CHRIS & TOOS SMILE SHEEPISHLY THEN EXIT UPSTAGE LEFT, TAKING BASKET & TULIP VASE WITH THEM]

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

**Papa:** **Alright, we shall open it.** [PAPA LIFTS BOX OFF FLOOR RADIO]

**Corrie:** [WOMEN: “OOH’S”] **Papa, it’s a new radio!**

**Papa:** **I see that it is!**

**Betsie:** **A very extravagant gift! Such RICHES for a poor family!**

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

**SONG: “THESE ARE MY RICHES”** (Papa sings to Daughters)

## **ACT 1, SCENE 4 – The Party**

**[FX: SHOP BELL JINGLES** - SOUNDS OF ARRIVING GUESTS - **MUSIC BED: “100 YEARS”.**

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

[GUESTS ENTER FROM STAGE RIGHT. FROM UPSTAGE LEFT, BETSIE & NOLLIE ROLL IN CART WITH CAKE ...PUNCH, CUPS, PLATES... AS PAPA AND CORRIE GREET GUESTS. PETER (15); LITTLE GIRL (5), MORE TOWNSPEOPLE: PICKWICK, CURT, MR. BAKKER AND JAN VOGEL. HANDSHAKES AND HUGS. TOOS AND CHRISTOFFELS RETURN]

**Papa:** [SHAKES HANDS, WELCOMES GUESTS] **Come in, come in... Peter, my boy! Mr. Bakker... welcome, JAN VOGEL ... Ah, WILLEM, my son! ...**

**Willem:** **Congratulations, Father!**

**Papa:** **And KIK, how are you, my boy?** [HANDSHAKES BECOMES HUG]

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

**Papa:** **Herr Slurring... nice, you could come!!**

**Corrie:** [PLAYFUL ASIDE TO BETSIE] **Pickwick!**

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

**Papa:** [CAUTIOUSLY AVOIDS HANDSHAKE] ... **I know!**

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

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

[EVERYONE MINGLES, JOYFUL GREETINGS... STAGE WHISPERS IN BACKGROUND]

**CORRIE(91):** **It was a day for memories, indeed! People came and went all day to congratulate Papa on the 100<sup>th</sup> anniversary of his watch business.**

**But, it was 1937, and what was happening in Germany, so close by, was on everyone's mind.**

**At one point, some of the guests at the party forgot to celebrate, and began to argue about the future, and Germany's mysterious new leader, Adolf Hitler. Things got pretty heated then...**

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

**Jan Vogel:** **But Hitler promises to UNITE the people and bring CHANGE to Holland!**

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

[OTHERS LISTEN CLOSELY NOW WITH CONCERN]

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

**Curt:** [VOICE RAISED] **Your sister should be RID of that child, or she might ALSO VANISH. She risks MUCH for the sake of one Jewish orphan... she could lose her LIFE!**

[GUESTS CEASE TALKING. MANY EYES ON PAPA, KNOWN FOR CHARITY]

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

**Kik:** **Grandfather, many young men are wearing the emblem of this new ideology—a SWASTIKA! My friend Hans has joined them. He says there will soon be a law against singing our National Anthem.**

**Willem:** [PEACEKEEPING] **Surely, this will not last! Now, let us just enjoy Father's celebration...**



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

[NERVOUS LAUGHTER FROM GUESTS. PETER FROWNS]

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

**Curt:** **Even a child knows we can't just close our eyes to what's happening around us!**

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

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

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

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

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

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

**Pickwick:** **This is a day to honor our friend whose watch business has served our city for 100 years!**

[GRADUALLY MORE GUESTS HOLD UP CUPS...POSITIVE LOOKS, ALSO CONCERN]

**Pickwick:** **A toast to our friend, Casper ten Boom! [TOASTS] To one who makes the finest watches and repairs in all Holland. [HOLDS CUP HIGHER] To a man as kind and generous... as MYSELF! [ALL LAUGH] To Haarlem's Grand Old Man! May you have 100 more years of prosperity and life, my friend!**

[CUPS CLINK... MOSTLY HERE-HERE'S AND CONGRATS FROM GUESTS. JAN VOGEL ACTS CORDIAL; HOLDS CUP, BUT DOESN'T DRINK WITH OTHERS]

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

[ALL LAUGH...PAPA SITS IN HIS CHAIR HOLDING THE LITTLE GIRL WHO BEGINS LISTENING TO THE WATCHES INSIDE PAPA'S VEST]

**Little girl:** **Opa, Opa... I can hear you TICK!**

[LAUGHTER... PAPA OPENS VEST TO DISPLAY MANY POCKET WATCHES]

**Peter:** Grandfather, I have a SURPRISE for you. I've written a SONG for your special day. Would you like to hear it?

**Papa:** A song for me, Peter? YES... let us hear it!

**SONG: “Papa Ticks”** (Peter and Company)

[AFTER SONG, ALL BUT PAPA AND CORRIE EXIT IN GOOD SPIRITS, STAGE RIGHT. PAPA AND CORRIE FREEZE]

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

[MUSIC BED: “PAPA TICKS” CHORUS PLAYS UNDER CORRIE’S DIALOG]

**Corrie(91):** Looking back, I believe it was meant to be that MAMA did not live to suffer what would happen to all of us, beyond Papa’s special day.

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 such happy times, when I was just a young girl... Papa would take me on the train to Amsterdam to the National Observatory. There Papa would get the correct time to set all his clocks and watches by.

I learned many important lessons on that train!

[LIGHTS DOWN ON CORRIE(91) SET]

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

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

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

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

**Corrie (10):** [CURIOUS] 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.

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

**Papa (30s):** What are you reading, Corrie?

**Corrie (10):** A story. But, HERE'S a word I don't understand, Papa... [POINTS TO WORD] SEE? It says...

[PAPA, A BIT EMBARRASSED SEEING CURSE WORD, REACHES TO CLOSE BOOK... CORRIE LOOKS CONFUSED... TRAIN JOLTS TO STOP]

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

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

**Papa (30s):** Yes, it's too HEAVY! It's a poor father who would expect a young girl to carry such a load!

**It's the same way with knowledge, my Corrie. Some knowledge is too heavy for children. When you're older, you can bear it. But for now, you must trust ME to carry it FOR you.**

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

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

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

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

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

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

[LIGHTS DOWN]

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

[WATCH SHOP. PAPA AND CORRIE INSPECTING A WATCH]

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

**Papa:** OTTO?

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

**Papa:** Otto should join us for our morning devotions.

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

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

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

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

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

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

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

**Papa:** I see! Drivel.

**Otto:** [BLURTS OUT] **The Bible is for OLD men!** [CORRIE GLANCES AT PAPA]

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

ENTER WILLEM and CHRISTOFFELS (NOT IN LOUD GARB NOW, AND CARRYING TOOL BAG). CHRIS KEEPS ONE SIDE OF HIS FACE AWAY FROM AUDIENCE]

**Willem:** **Papa, I just spoke with our neighbor, Ms. Rinker. She's seen Otto harrass Christoffels many days on his way to work. [TURNS CHRIS' HEAD TO REVEAL LARGE SCRAPE ON HIS FACE]. See? THIS is what comes of having his face ground against the bricks in the alley.**

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

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

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

**Willem:** **Oh, we see... this was deliberate! Older people have no value to the State here. [OTTO STANDS QUIET, FILLED WITH RESENTMENT] Those they consider WEAK, they plan to ELIMINATE!**

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

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

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

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

**Otto:** [WALKS DOWNSTAGE STAGE RIGHT, THEN TURNS, CLICKS HEELS, NAZI SALUTE] **HEIL HITLER!** [AGGITATED; WALKS TO SPOTLIGHT STAGE LEFT. CORRIE AND CHRIS EXIT UPSTAGE LEFT]

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

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

[LIGHT FADES TO BLACK]

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

[LIGHTS UP ON DINING ROOM. IT'S ANOTHER DAY; WOMEN IN DIFFERENT DRESSES(?). BETSIE TRYING TO TUNE IN SOME MUSIC ON RADIO AS CORRIE REMOVES TEA SETTINGS FROM TABLE. **[FX: HITLER ON RADIO]** HITLER'S VOICE IS HEARD]

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

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

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

**Betsie:** [TURNS RADIO DOWN] Corrie, two more Jews came to the house today seeking refuge. They have no ration cards. I fed them... they're upstairs. [TUNES IN ANOTHER VOICE] Listen, Corrie, it's our Prime Minister...

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

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

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

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

[CORRIE AND BETSIE ARE STUNNED; WATCH PAPA AS HE WALKS AWAY IN SILENCE]

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

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

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

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

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

**Betsie:** If God gave this to you to see, it's already in His hands! We must pray!

[SCENE FADES]

## **ACT 1, SCENE 10 – Corrie(91) Narrates**

[MUSIC BED “POWER TO CHANGE THE WORLD”... UNDER DIALOG TO FADE]

**CORRIE(91):** **EVERYTHING** changed that night! Five days the bombs fell around us. We saw that WAGON many times as Jewish neighbors were taken away.

*Papa said, “It’s the NAZIS I pity now, for they have dared to touch the Apple of God’s Eye!”*

*One night, our nephew KIK came to smuggle another Jew out of the country. I asked him, “Where will you take him?”*

*Kik said, “If you are going to be part of the Underground, Aunt Corrie, you must learn not to ask questions!”*

*“UNDERGROUND? Me? A SPY?” [Like a double-0-7?]*

*The Bible tells us God owns the cattle on a thousand hills... Oh, I prayed so hard to Him...*

*I said, “LORD, if you want me to help these Jewish people, You are going to have to sell some COWS!”*

[LIGHTS DOWN ON NARRATOR; BETSIE AND CORRIE CENTER STAGE; ENTER PAPA FROM UPSTAGE LEFT; ENTER TWO YOUNG GIRLS FROM STAGE RIGHT]

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

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

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

[CORRIE QUICKLY THROWS SHAWL or TABLE CLOTH OVER FLOOR RADIO, SETS FLOWERS ON IT ... ENTER NAZI SOLDIER, FOLLOWED BY CAPTAIN RUUKER]

**Soldier:** We’ve come for your radio!

**Corrie:** [UPSET] You would take our private things?

**Ruuker:** I am Captain Ruuker... I will decide what is private! [IMPATIENT] Your RADIO... where do you keep it?



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

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

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

[RUUKER FROWNS; BETSIE RETURNS WITH PORTABLE RADIO—SOLDIER GRABS IT]

**Ruuker:** **Is this your only radio?**

**Corrie:** **It is!**

**Ruuker:** [RUUKER HESITATES, LOOKS AT CORRIE] **We will go now!**

[RUUKER CLICKS HEELS AND EXITS... SOLDIER EYES THE FAMILY SUSPICIOUSLY; PLACES RADIO UNDER HIS LEFT ARM]

**Soldier:** **Heil Hitler!** [GIVES EMPHATIC RIGHT HAND NAZI SALUTE, EXITS.]

**Papa:** **I have never known you to lie, my Corrie.** [CORRIE SHRUGS SADLY]

[PAPA AND CORRIE SIT IN CHAIRS... RELIEVED... KIK ENTERS]

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

[PAPA IS INCENSED... GETS UP TO LEAVE]

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

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

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

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

[WILLEM STARTS TO GO WITH PAPA, BUT PAPA GESTURES THAT HE SHOULD NOT; WILLEM GOES TO SIT IN PAPA'S CHAIR. BOWS HEAD IN PRAYER]

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

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

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

[GIRLS STAND BETWEEN CORRIE AND BETSIE]

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

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

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

**Corrie:** Willem, KIK took me to meet the Underground last night... PICKWICK is one of the leaders! You know... everyone there was named “SMIT!?”

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

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

**Betsie:** Yes, Pickwick and another Smit are upstairs now looking for a place to build it.

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

**Willem:** Not without ration cards!

**Corrie:** Could you get ration cards for them, Willem?

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

**Corrie:** [FEISTY] Then GOD will be my connection! [TO GOD; A BIT SASSY] Lord, I need 100 ration cards. If faith can move a mountain... this little mole hill should be a SNAP for You! Amen. [UNSUCCESSFUL FINGER SNAPS]

[WILLEM CHUCKLES AT CORRIE’S FEISTINESS...ENTER PICKWICK FROM UPSTAGE LEFT]

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

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

**Corrie/Betsie:** [LOOK AT EACH OTHER, SHRUG SHOULDERS] We LISTEN to Him!

**Pickwick:** In a few days, people will come to deliver building materials. When the room is finished, you will be shown how to use it. Then you must **PRACTICE** hiding your guests on a moment's notice. But, you must be very careful! [EXITS]

[SCENE ENDS – BLACKOUT]

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

**Corrie(91):** And practice we did! When the secret room was finished, we practiced many times a day, to be sure our Jewish guests could hide quickly, should Nazis burst in unexpected.

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

More than 800 Jewish people came and went over those months, and one day we welcomed a NEW guest, a Jewish CANTOR, who sang scriptures in the synagogues.

Oh, he loved to sing, especially at the top of his voice. Sometimes it threatened to put us all in danger!

[LIGHTS DOWN]

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

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

**Corrie:** Let me introduce our new houseguest... Professor Mossel.

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

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

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

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

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

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

**Betsie:** But, we will call you "EUSIE"!

**Henk:** [GOOD NATURED] **My name is Henk... I'm also hiding! You will meet the rest of us at dinner. By the way, I'm a lawyer, should you have trouble with the authorities!** [LAUGHS, TEASINGLY ELBOWS EUSIE]

**Corrie:** **It's time we should EAT!**

**Eusie:** [DELIGHTED, SNIFFS THE AIR] **Mmm... WHAT is that wonderful SMELL?**

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

**Eusie:** [INDIGNANT] **I have always eaten KOSHER!** [PAUSES] **But, surely there's a provision for this in the Talmud... And I'm going to find it, right after we eat!**

[LAUGHTER]

**Papa:** **How long have you been a cantor, Eusie?**

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

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

[OVER-EXUBERANT EUSIE ABRUPTLY STANDS UP TO PREPARE TO SING, STARTLING THE OTHERS...]

**SONG: “Kol Nidrei” (Eusie)**

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

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

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

EUSIE NERVOUSLY CLEARS HIS THROAT AND RESUMES SINGING...EYES CORRIE, THEN SEEMS LOST IN HIS SONG, PASSIONATELY SINGING TO A MORE RESTRAINED FINISH. OTHERS “CLAP” WILDLY (HANDS BARELY TOUCHING, SO NAZIS WON'T HEAR). AS EUSIE FINISHES [FX: BUZZER ALARM]... EVERYONE MOVES QUICKLY TO GET UPSTAIRS. CORRIE FOLLOWS... ONLY PAPA & EUSIE REMAIN ON SET.

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

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

**Eusie:** **Practice?**

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

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

**Papa:** **That's the fastest time YET!** [EUSIE LOOKS PUZZLED]

**Eusie:** **You are a CHRISTIAN, ten Boom. Why do you risk your life to bring MY people into your home? Maybe you think you will get to heaven by hiding Jews?**

**Papa:** **Surely, no one can EARN their way to heaven, Eusie! I've only trusted God to provide the way, and I believe He HAS.**

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

**Papa:** **Casper, please!**

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

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

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

**SONG: “Resurrection”** (Papa & Eusie)

[PAPA AND EUSIE WALK (PAPA'S ARM AROUND EUSIE'S SHOULDER) UPSTAGE LEFT TO JOIN OTHERS FOR DINNER]

**ACT 1, SCENE 15 – Kik, Corrie & Nazi Street Arrest**  
**[OPTIONAL SCENE]**

[STREET SCENE (OR IN FRONT OF CURTAIN). KIK DRESSED AS WOMAN WITH HEAD SCARF RIDES BICYCLE ACROSS STAGE, FROM STAGE RIGHT. CORRIE WALKS FROM STAGE LEFT. THEY MEET AND STOP CENTER STAGE]

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

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

**Kik:** **The Nazis are taking our young men to factories in Germany. I have work to do HERE. Be CAREFUL, Tante Corrie!**

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

[CORRIE WATCHES HIM GO... TURNS TO CROSS TOWARD STAGE RIGHT... MEETS UP WITH CAPTAIN RUUKER AND SOLDIER COMING TOWARD HER]

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

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

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

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

**Ruuker:** And you believe this!

**Corrie:** I believe He is ESPECIALLY concerned for YOU, Commandant!

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

**Corrie:** Good day, Commandant!

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

**Ruuker:** Your names?

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

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

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

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

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

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

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

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

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

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

[LIGHTS FADE]

## **ACT 1, SCENE 16 – The Betrayal**

[IT'S FEBRUARY 28, 1944. ON STAGE ARE PAPA, BETSIE, CORRIE, WILLEM, PETER, EUSIE, JOINED BY KIK AND PICKWICK. CORRIE IS VERY ILL WITH INFLUENZA]

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

[CORRIE STARTS WALKING UPSTAGE LEFT. **KNOCK AT DOOR**...ALL FREEZE AND LISTEN]

**Betsie:**       [GOES TO “DOOR”, OFF-STAGE RIGHT, LOOKS BACK AT OTHERS] **It's our neighbor, JAN VOGEL. Wait, I'll see what he wants!**

[EUSIE QUICKLY, QUIETLY EXITS UPSTAGE LEFT; OTHERS LISTEN WITH APPREHENSION]

**Betsie:**       [BETSIE CALLS OUT TOWARD STAGE RIGHT] **Jan Vogel?**

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

**Betsie:**       [CALLS OUT TO VOGEL] **You must come back later. [BETSIE LISTENS] Jan Vogel? Herr Vogel?**

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

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

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

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

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

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

**Ruuker:**       [BARGES IN... FOLLOWED BY NAZI SOLDIER... GRABS BETSIE BY HER ARM] **Where are you hiding the Jews?**

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

[RUUKER PUSHES BETSIE TOWARD PAPA, AS WILLEM AND PAPA TRY TO SHIELD PETER]

**Ruuker:**       [TO SOLDIER] **Search upstairs for others.**

[SOLDIER HURRIES OFF UPSTAGE LEFT]



**Ruuker:** Identify yourselves. Who ARE you, old man?

**Papa:** [HOSPITABLE] We met before, Commandant! I am Casper ten Boom... this is my family...

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

[ALL LAY ID CARDS ON TABLE... RUUKER WATCHES EVERYONE SUSPICIOUSLY]

**Soldier:** [ROUGHLY BRINGS CORRIE ONSTAGE. HANDS PILE OF RATION CARDS TO RUUKER] I found these upstairs. And she's the only one we found upstairs. Seems to be sick! [GOES BACK UPSTAIRS TO RESUME SEARCH]

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

[CORRIE, WEAK/SHAKING, TAKES CARD FROM POCKET... GRABBING CARD, SLAMS FIST ON COVERED RADIO]

**Ruuker:** [RAISES HAND AS IF MIGHT SLAP CORRIE] Where did you get all these ration cards? Where are you hiding the Jews?

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

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

**Corrie:** God, HELP me!

**Ruuker:** Your GOD cannot help you!

[RUUKER ROUGHTLY GRABS CORRIE ARM. PAPA CLEARS HIS THROAT AND CALMLY PATS HIS BIBLE BY HIS CHEST... RUUKER DROPS HIS HAND]

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

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

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

**Soldier:** [COMES BACK] I can't find others. Nowhere for them to hide up there!

**Ruuker:** [DISGUSTED, STARES TOWARD CEILING. ORDERS SOLDIER] Take them OUT!

[SOLDIER PUSHES CORRIE/OTHERS TOWARD DOOR. PAPA RECITES, AS IF TALKING TO FAMILY, BUT LOUD ENOUGH FOR HIDDEN JEWS TO HEAR]

**Papa:**       **The Bible says, “He that dwelleth in the Secret Place, abides under the shadow of the Almighty”... [PSALM 91:1]**

[SOLDIER ANGRILY GRABS PAPA; RUUKER STOPS SOLDIER, MAKES A SHUSHING GESTURE; LOOKS AND LISTENS ABOVE, WAITS FOR SOUNDS...ALL'S QUIET]

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

**Ruuker:**     [YELLS] **ENOUGH!**

**Soldier:**    [RELEASES PAPA... SAYS TO RUUKER] **You might as well let the OLD man die here at home!**

**Ruuker:**     **NO! Take him AWAY! [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, NOLLIE & PICKWICK ENTER SIDE DOOR]

**Kik:**         **Aunt Corrie, I brought Herr Slurring to discuss...**

[WILLEM GESTURES TO WARN KIK, NOLLIE & PICKWICK NOT TO TALK]

**Ruuker:**     **Discuss WHAT? [TO SOLDIER] Arrest these also—and anyone else who comes near here!**

[SOLDIER PUSH THEM ALL OFF STAGE RIGHT... RUCKER TAKES ONE LAST LOOK AT EMPTY ROOM, LOOKS TOWARD CEILING, STILL LISTENING...THEN EXITS ALSO]

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

[FX: **TRUCK LEAVING OUTSIDE** – ALL IS QUIET - THEN EUSIE CAUTIOUSLY EMERGES FROM UPSTAGE LEFT, LISTENING/WATCHING FOR OTHERS; GOES TO CENTER STAGE].

**SONG: “My Hiding Place” (Eusie)**

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

## **INTERMISSION**

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

**CD MUSIC: TRIBUTE TO LEO “DUTCH” SMIT - (USE LONG VERSION OF RECORDING AS ACT 2 OVERTURE (if not choreographing dream sequence)... OR USE SHORTER VERSION (4 MIN.) TO CHOREOGRAPH SCENE) –**

CHOREOGRAPHED DREAM SEQUENCE, Featuring pre-recorded, instrumental tribute to composer Leo “Dutch” Smit, victim of the Holocaust at Auswich, Germany, 1945. Composed by Leo Smit. LEO SMIT: CHAMBER MUSIC PROJECT, Lento 5, performed by Ensemble Villa Musica; Produced By Werner Dabringhaus and Reimund Grimm, Musikproduktion, © 2000.

### **CHOREOGRAPHY:**

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

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

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

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

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

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

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

## ACT 2, SCENE 2 – Imprisoned at Sheviningen

[PRISON YARD...LARGE RED FLAG w/ SWASTIKA IN BACKGROUND. PRISON (GREY BRICK) WALLS. CORRIE—SEATED ON BENCH CENTER STAGE—SLEEPS ON PAPA'S SHOULDER. BETSIE & NOLLIE PRAY SILENTLY. PICKWICK, WILLEM, KIK & PETER STAND NEARBY]

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

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

**Corrie:** **In my dream, you were all gone from me.**

[OTTO—NOW A NAZI GUARD—ENTERS STAGE RIGHT. OTHERS REACT THAT IT'S HIM]

**Papa:** **Otto?** [OTTO LOOKS SHEEPISH, THEN STEELS HIMSELF]

**Otto:** **Line up, ALL of you!** [HERDS PRISONERS UPSTAGE TOWARD WALL]

[ENTER LIEUTENANT RAHMS & FEMALE GUARD #1, FROM STAGE RIGHT]

**Lt. Rahms:** **Welcome to Scheveningen!** [pronounced sheh-vuh-ning-gun]  
**I am Lieutenant Rahms. You will answer to me while you are here.**  
**The rules are simple... you OBEY, or you cease to exist!**

**Otto:** [MORE BOLD] **Alle nasen gegen mauer!** [ahl-noss-en-geg-en-mar]  
**Every nose to the wall... SCHNELL!!**

[MEN & WOMEN TURN CAUTIOUSLY TO WALL. OTTO QUICKLY FRISKS MEN. FEM. GUARD FRISKS WOMEN; STANDS ASIDE. PAPA GROWING WEAK, MOPS BROW WITH HANKERCHIEF]

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

[LT. RAHMS TURNS PAPA AROUND, FACING AUDIENCE. PAPA LOOKS AT HIM CURIOUSLY; EYEING RAHMS & OTTO WITH COMPASSION. RAHMS QUICKLY TAKES HAND OFF PAPA]

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

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

**Lt. Rahms:** [ANGRY] **Go then with the others!** [To OTTO] **Take them out!** [OTTO/MEN EXIT STAGE RIGHT. RAHMS TO FEMALE GUARD:] **Take the women away!**

[FEMALE GUARD 1 HERDS WOMEN TOWARD STAGE LEFT]

**NEXT LINES SAID URGENTLY**

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

**Betsie:** God be with you ALL!

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

**Lt. Rahms:** [FURIOUS] AWAY WITH THEM! SCHNELL! [ALL EXIT – LIGHTS DOWN]

**ACT 2, SCENE 3 – Corrie’s Cell**

**[FX: CELL DOOR SLAMS** – MUSIC BED: “My Hiding Place” - **LIGHTS UP PARTIALLY ON CELL SET STAGE LEFT...CORRIE IS ALONE IN CELL. SITS ON COT ... LATRINE BUCKET IN CORNER]**

**Corrie:** Oh, Lord, I am so sick. Help me not to fear, and to forgive these people. Please protect Papa and the others.

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

**Corrie:** Who ARE you?

**Giselle:** Two years I am here. They let me work in the infirmary. But, if you have money, I can get you whatever you need. Aspirins... Cigarettes... NEWS from the outside? [SETS NEW BUCKET DOWN... LIFTS OLD BUCKET INTO CORRIE’S FACE... CORRIE RECOILS]. Don’t get used to this hospitality. These buckets are not emptied often! [STARTS TO LEAVE]

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

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

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

**Giselle:** [AMUSED, SARCASTIC] A Bible? In here, you learn to have faith in your WITS—not in some God who did not prevent you from being here! The only thing that will get you through this... is HATE!

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

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

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

**Giselle:** [IMPATIENT] **It's where the Nazis take women to be KILLED!**

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

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

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

[SCENE FADES]

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

**Corrie(91):** **I lived all my life with those who practiced FAITH and LOVE... NOTHING of hate!**

**People often came to our house just to feel happy! We knew that JOY runs deeper than despair. So much JOY there!**

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

**So, I would search my mind for all the HAPPY memories of my life.**

**I remembered back to a very special DAY with my Mother, when I was five years old. Can you imagine that?**

**That was the day I met my dearest Friend!**

[LIGHTS DOWN]

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

[CORRIE(5) PLAYS WITH LARGE DOLL AT SMALL TABLE & CHAIRS IN GARDEN. LITTLE CORRIE STANDS UP, FACING STAGE RIGHT, KNOCKS ON MAKE-BELIEVE DOOR]

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

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

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

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

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

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

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

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

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

**Mama:**        **I know, Corrie. Do you know THE LORD loves that man, too?**

**Corrie(5):**     **Jesus loves EVERYBODY!**

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

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

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

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

**Corrie(5):**     **Yes, Mama.**



**Mama:** Then we will pray.

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

**Mama:** Yes, Corrie! [HOLDING HANDS...CORRIE SHUTS HER EYES TIGHT]  
Lord, we pray for that man who is our *neighbor*, that he will know your love and grace. And I lift up my Corrie to you as she answers Your knock, that she will trust You always now. Amen!

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

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

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

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

**Corrie(91):** After that day, I knew I was never alone!

That summer, a letter came to me in prison from my nephew, Kik. It had a secret message under the postage stamp. It said: "All the watches are safe?" Oh, I was so happy! It was a code... it meant all those hiding in the SECRET ROOM had escaped to SAFETY.

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

In my cell, I could read from the little Book... and I was no longer a captive of the hatred there, or afraid of what they could do to me. I was a prisoner, and yet... I was FREE!

## **ACT 2, SCENE 7 – Corrie's Cell**

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

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

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

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

**Corrie:** [EMOTIONS] Oh, thank you, Lord, for this good news!

**Giselle:** [FRUSTRATED] **Thank ME!! I brought you this good news... ME... Giselle!**

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

**Giselle:** **Oh, save your blessings! The only thing I live for is to get the SWINE who betrayed me to this place. Your news will cost you 75 guilders. But, you can pay me later! By the way, another LETTER came for you.**

[GISELLE HOLDS LETTER OUT TO CORRIE... CORRIE NOTICES LOOSE FLAP; LOOKS AT GISELLE, WHO QUICKLY LOOKS AWAY... GISELLE'S ALREADY READ IT]

**Corrie:** [TAKES LETTER, READS ENVELOPE] **It's from my sister Nollie!**

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

**Corrie:** [OPENS, READS LETTER] **"Dear Corrie, I was released the same day we were arrested. Brother Willem, Peter, Kik and Pickwick were released later, but Willem is still very ill. I pray for you and Betsie every day.**

**Corrie, I have news that is very hard to tell you. Just ten days after his arrest, Father..."** [STOPS READING] **Oh, Lord... "Father died"** [HOLDS LETTER TO HER] **...Oh, Papa!** [STARTS TO CRY]

[FEMALE GUARD ENTERS CELL]

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

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

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

[CORRIE SEEMS FROZEN, STILL CLUTCHING LETTER].

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

[LIGHTS DOWN]

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

[LIGHTS UP ON CORRIE(91) SET]

**Corrie(91):** So many times I walked down that corridor wondering if this would be my last day on earth. Always, I could hear women and children crying.

Prisoners were taken at odd hours, and would not be in roll call next morning.

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

I kept telling myself... these Nazis know not what they do. So, I prayed for them, making it easier to understand why I was there in that dark place.

[LIGHTS DOWN]

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

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

**Lt. Rahms:** Well, Miss ten Boom. [CORRIE IS SILENT]. I have **NEWS** for you. [BAITING HER] **It seems your father is dead.** [PAUSES... CORRIE ONLY STARES AT FLOOR. RAHMS PUSHES A PAPER ACROSS DESK TOWARD HER... SHE DOESN'T TOUCH IT]

Tell me... how can you believe in a God who allows an **OLD MAN** to die in prison... [FEIGNS SYMPATHY] ...**ALL alone?** Such a pity! I don't know where they took him.

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

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

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

**Lt. Rahms:** [AMUSED] **Well, I see you have not lost your sense of humor!**

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

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

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

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

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

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

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

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

**Corrie:** [SLOWLY STANDS] God **VALUES** us, Lieutenant... not for how strong or how smart we are... but simply because He **MADE** us. He **LOVES US!** That gives me inner peace... even here! [THEN BOLDLY] Who knows? In God’s eyes, a “half-wit” may be worth more than a watchmaker... **OR** a Lieutenant!

**Lt. Rahms:** [STANDS ABRUPTLY, STARTLING CORRIE. WALKS TOWARD FEMALE GUARD, BUT TURNS BACK TO CORRIE. HE’S FIGHTING HIS OWN DESPAIR] **Guard, wait outside!** [FEMALE GUARD EXITS]

I’m very tired, Miss ten Boom. [PAUSES, WALKS AROUND TABLE. CORRIE WAITS. HE STARES TOWARD AUDIENCE]. I could not sleep last night, thinking about things you have said 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:** [COMPASSION] Lieutenant, there is **ONE** who has them **ALWAYS** in His sight. Did you not **ONCE** believe in God? Even when you were a **CHILD**?

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

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

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

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

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

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

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

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

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

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

[CORRIE(91) REMEMBERS... LOVE, SADNESS AND JOY. KEEP ENERGETIC PACE, WITH THIS LONGER MONOLOG]:

**Corrie(91):** A few days later, hundreds of us were taken by train to that camp where over 100,000 women were killed by the Nazis... Ravensbrück!

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

RAVENSBRÜCK... it was a place of *hard* labor, where we were forced into close quarters with hundreds of other women who hoped their names would not be called. For if you were called, you would never come back!

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

## ACT 2, SCENE 11 – Ravensbrück Prison

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

[GUARD MARTA SHRENK'S VOICE IS HEARD OFFSTAGE YELLING AT PRISONERS TO "**STAY TOGETHER**"... "**KEEP MOVING**" ETC. SHRENK AND FEMALE GUARD #2 DRIVE THE FRIGHTENED WOMEN INTO SCENE FROM STAGE LEFT... (IN ORDER: FRIEDA, then MRS. WEILMAKER, CORRIE, MRS. MAURER, ANNA, MRS. FLOOR, PRISONERS A & B, GISELLE, BETSIE, ANY OTHER EXTRAS. LINING UP CENTER STAGE. GUARDS #1 & 2 GO TO TABLES. CORRIE FINALLY SEES BETSIE AT OTHER END OF LINE, GOES TO STAND WITH HER. GUARDS DON'T NOTICE]

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

**Corrie:**           **Oh, Betsie!**

[GUARDS #1 AND 2 STAND BY A LAUNDRY CART AND TABLE. SHRENK TAKES NOTES WITH CLIPBOARD & PENCIL IN HAND]

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

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

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

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

[IMPORTANT DIRECTIONS: SHRENK INSPECTS WOMAN, SHOVING THEM INTO STRAIGHT LINES. ALL WOMEN FEARFUL, CORRIE & BETSIE REMAIN WATCHFUL. THE LINE OF WOMEN MOVES BEHIND PARTITION TO REMOVE STREET CLOTHES (EMERGING IN VARIOUS MODEST SLIPS). SHRENK POINTS TO MRS. FLOOR WHO HESITATES TO UNDRESS. GUARD #2 BEGINS PULLING AT FLOOR'S CLOTHES... FLOOR CRIES "NO", BUT LETS GO OF DRESS]

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

[IMPORTANT DIRECTIONS: WOMEN TEARFUL, QUICKLY MOVE ONE-BY-ONE PAST TABLE... THEY DROP THEIR STREET DRESS & SHOES ONTO ONE SIDE TABLE AND TAKE A THIN DRESS FROM ANOTHER PILE. THEY CLUTCH PERSONAL ITEMS (PURSE, JEWELRY, ETC.) IN FRONT OF THEM. BUT, IF THEY HESITATE TO LET GO OF ITEMS, GUARD #1 GRABS IT FROM THEM AND DROPS IT IN A BASKET. SHRENK NOTES ITEMS ON CLIPBOARD. GISELLE IS NEXT IN LINE, IN FRONT OF CORRIE... BETSIE FOLLOWS CORRIE]

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

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

**Corrie:** [SUDDENLY ANXIOUS, GRABS THE LITTLE BIBLE AROUND HER NECK]  
**BETSIE! My Bible... Nollie sent it to me. It must get past the guards!**

**Betsie:** Lord, we pray the guards will not SEE Corrie's Bible!

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

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

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

[**IMPORTANT DIRECTION:** MATRON—WHO HAS BEEN STANDING WITH SHRENK, LOOKING AT CLIPBOARD—SEES WHAT'S HAPPENING; ORDERS GUARD #2 TO REMOVE PRISONERS A & B OFFSTAGE RIGHT]

**Matron:** Take them OUT!

[SHOTS ARE HEARD OFFSTAGE. OTHER PRISONERS ARE FROZEN IN FEAR. LOUD THUMPS ARE HEARD. WOMAN FAINTS AND GUARD #1 PULLS HER ASIDE...MEANWHILE, IN THE CHAOS...]

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

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

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

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

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

[SCENE FADES TO BLACK]

## **ACT 2, SCENE 12 – Barracks 28**

[CORRIE, BETSIE, GISELLE, FRIEDA, MRS. WEILMAKER, MRS. FLOOR, ANNA, MRS. MAURER, ARE IN BARRACKS, IN THIN DRESSES, DISHEVELED AND COLD. BRACED IN SILENCE; TIRED, SCARED. ENTER SCHRENK, THEN MATRON WHO SLAPS THE RIDING CROP AGAINST DOOR (OR HER HAND) TO GET WOMEN'S ATTENTION]

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

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

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

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

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

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

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

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

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

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

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

**Mrs. Floor:** [FRIGHTENED; EMOTIONALLY UNSTABLE] I am Mrs. Floor... I'm Jewish. My baby was born last month in Vucht prison. She lived four hours, and they threw her in a GARBAGE PAIL... [CONFUSED] Do you think MY baby went to heaven?

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

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



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

**Corrie:** Please, we must all stick together... Dutch, Russian, Polish, German... whatever we are. We must help each other now.  
[TO ANNA] What is your name?

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

**Betsie:** Don't think of death, Anna. God has a plan for each of our lives.

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

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

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

**Frieda:** [ANIMATED] God's WATCHING? Do you not know where we are? This is not a CHURCH... this is a PIT before the grave. To these people we are nothing but old dry BONES!

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

**Frieda:** Yeah, yeah, yeah, I know—DRY BONES!?! [PACING, HIGHLY EMOTIONAL... HER HONEST ANGER COMES OFF HUMOROUS AT TIMES] I know what Ezekiel says about that!

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

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

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

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

[LIGHTS DOWN]

## ACT 2, SCENE 13 – Barracks 28

- Corrie:** [GOES TO SIT BY ANNA] **Where is your baby’s father, Anna?**
- Anna:** [DEFENSIVE] **THAT is no one’s business! What do YOU care?**
- Corrie:** **I DO care, Anna!**
- Anna:** [SAD] **Will my baby have the same fate as Ms. Floor’s child! But, at least it would not have to suffer this place!**
- Corrie:** **Did you love this man, Anna?**
- Anna:** [SOFTENS] **Yes....** [THEN ANGRY] **...but he BETRAYED me... EVERYONE! He joined THEM. Do you know what it is like to love someone and... His own child will be born here!**
- But why do I tell YOU? How could you know how I feel? I cannot imagine you have ever BEEN with a man.** [SOFTENS; SORRY FOR THAT COMMENT]
- Corrie:** [COMPASSIONATE] **No, I have NEVER. But there WAS someone I loved, Anna. A long time ago... [ECHO] long ago..**

[FLASHBACK AS CORRIE REMEMBERS .... SCENE FADES]

## ACT 2, SCENE 14 - Flashback / Karel

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

- Corrie(21):** **Oh, Karel... I’m so happy to see you...**
- Karel:** [TAKING HER ARM; LIGHT-HEARTED] **It’s a lovely Spring day, Corrie... come walk with me. Let’s talk about the future... You know that big house we walk by each day together?**
- Corrie(21):** [SLIGHT LAUGH] **Yes, it’s... like a mansion!**
- Karel:** **Someday I want to live in such a house and have four children.**
- Corrie(21):** [EXCITED, ALMOST GIDDY] **Oh, I think SIX would be perfect!**
- Karel:** **No, FOUR would be just right.** [THEY LAUGH] **Well, anyway it’s a wonderful house!**

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

**Karel:** [SUDDENLY TURNS, TAKES HER HANDS AGAIN] **Corrie, write to me while I'm away at school! Write me about your family. Everything... every detail about that ugly, beautiful, crumbly old house you live in... it's always HAPPY there! Write me about your father... how he forgets to send the bills. I must go, Corrie. Promise you'll write to me.**

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

[KAREL BACKS AWAY, LOOKS SADLY AT CORRIE, WAVES GOODBYE, EXITS STAGE RIGHT. CORRIE(21) WATCHES KAREL GO]

<p><b><u>Corrie(91):</u></b> [TO AUDIENCE] I wrote to Karel, as I promised. At first, he would write back. And I dreamed of our life together when he returned. But, then months went by, and no more letters came from Karel!</p>
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[ENTER PAPA FROM UPSTAGE LEFT ...WALKS UP BEHIND CORRIE(21), STILL ANXIOUSLY LOOKING TOWARD STAGE RIGHT WAITING FOR A LETTER]

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Papa:** [LOVINGLY] **LOVE is the strongest force in the world, my Corrie. You can let LOVE die in you, thinking it won't hurt you again. But, something else in you will ALSO die. PRAY, Corrie! God can give you HIS love for Karel... stronger than yours... a more PERFECT love!**

**SONG: "Perfect Love"** (Younger Papa & Corrie(21))

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

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

**Corrie(91):** **Telling Anna about my own lost love brought back a painful memory, reminding me that we must hold everything in our hands LIGHTLY... otherwise it hurts when God has to pry our fingers open.**

**Because of God's PERFECT love, we found victory, even in the greatest sadness and pain of our lives.**

**The MATRON at Ravensbrück was a cruel woman. She made sure everyone worked HARD 16 hours each day. Even the very sick and OLD women were pushed beyond all human strength. Many did not survive! Betsie was faithful to pray every day, even for the Nazis.**

**AS FOR ME? A deep bitterness was growing inside my heart for that woman they called "The Snake."**

[DURING SCENE 15... SETUP FOR WORKYARD SCENE 16 - **THEN ALL ACTORS FREEZE IN PLACE**. CORRIE(45) WITH WHEEL BARROW & ROCKS, BETSIE WITH SHOVEL, OTHERS WITH TOOLS, SOME SEWING OR WASHING CLOTHES, ETC. GISELLE IS OFF WORKING IN INFIRMARY. AT STAGE LEFT, MATRON IS SILENTLY INSTRUCTING GUARD SHRENK]

## ACT 2, SCENE 16 – The Work Yard

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

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

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

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

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

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

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

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

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

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

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

[MATRON EXITS STAGE RIGHT WITH SHRENK... CORRIE GOES TO BETSIE... GUARDS #1 & 2 IGNORE THE WOMEN AND STAND AT STAGE LEFT, TALKING TOGETHER]

**Corrie:** [CRYING, HOLDING BETSIE] **I HATE that woman!**

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

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

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

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

[ENTER GISELLE STAGE LEFT... PAST GUARDS #1 AND #2 (WHO LOOK UP BRIEFLY). GISELLE CROSSES TO BETSIE, LOOKS BACK TO MAKE SURE GUARDS ARE NOT WATCHING... THEN HANDS A SMALL BROWN VITAMIN BOTTLE TO CORRIE]

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

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

**Corrie:** But shoveling is hard work!

**Betsie:** The Lord can shovel **WITHOUT** a shovel! [BETSIE SMILES WEAKLY, CORRIE IS STILL ANGRY]

[CORRIE AND MRS. WEILMAKER HELP BETSIE UP, BUT BETSIE IS TOO WEAK]

**Mrs. W:** Guard, this woman is ill.

**Guard 2:** Take her to the **Barracks!** [CORRIE & MRS. WEILMAKER WALK BETSIE TOWARD STAGE LEFT, TO BARRACKS]

**Matron:** [ENTERS; CALLS OUT] **Number 60178** [MRS. FLOOR IS STUNNED]. **Stand to the side. Schnell!**

[ALL WOMEN LOOK ON SADLY, SOME ANGRY, AS MRS. FLOOR IS PULLED TOWARD STAGE RIGHT BY GUARD #1... MRS. FLOOR LOOKS BACK AT CORRIE]

**Mrs. Floor:** Corrie, **PRAY** for me. [CORRIE LOOKS CONFUSED] **I BELIEVE** what you have read to us. [THEN SAD SMILE] **I know, my baby is in heaven!**

[GUARD #1 PULLS MRS. FLOOR AWAY, STAGE RIGHT – LIGHTS DOWN]

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

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

But, Betsie was right... **HATE** was not the way. We were there to show **GOD'S LOVE**, even if it meant our very lives.

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

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

[LIGHTS DOWN]

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

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

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

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

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

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

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

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

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

[ALL SCRATCHING... MOUNTING FRUSTRATION]

**Frieda:** Lice and **FLEAS...** they will drive us mad!

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

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

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

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

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

**Betsie:** [SCRATCHES, BUT CONTROLLED] **NO, Anna, 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 mention!**

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

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

**Corrie:** [FRUSTRATED; TRYING TO SHAKE IT OFF... INTERRUPTS WOMEN] **We MUST trust the Lord!** [ALL SCRATCHING]. **SURELY, God made even THESE little mites!** [STILL MAD AT GOD] **But, Lord, what is the reason for them?**

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

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

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

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

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

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

[WOMEN WHISPER TO ONE ANOTHER... THEN COLLECTIVE REALIZATION...]

**Corrie:** [SMILES; REJOICING] **It's the FLEAS!**

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

[WOMEN LOOK KNOWINGLY AND BEGIN TO LAUGH AND SING AGAIN]

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

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



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

[LIGHTS UP ON CORRIE(91) SET]

**Corrie(91):** Because of something so little as FLEAS, we were able to continue to find HOPE, reading from the little Bible. It was God’s PERFECT love that held me in those months. But, in December, 1944, my sister Betsie’s health took a turn for the worst.

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

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

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

[CORRIE TAKES BIBLE FROM BETSIE. HANDS IT TO MRS. WEILMAKER... EVEN FRIEDA MOVES IN 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 shall be comforted...”* [VOICE TRAILS OFF, AS WOMEN LISTEN]

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

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

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

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

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

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

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

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

**Giselle:** [CALLS OUT] GUARD... one of the women needs help!

**Matron:** [ENTERS SCENE, STANDS OFF FROM WOMEN, SCHRENK BEHIND HER]  
What is going on in here?

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

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

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

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

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

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

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

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

[SCENE FADES, LIGHTS DOWN]

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

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

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

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

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

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

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

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

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

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

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

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

**Corrie:** [STILL SHAKEN...TEARS AND JOY MIXED, TELLS WOMEN OF MIRACLE]  
**I did a desperate thing going to the infirmary. But I had to see her. The latrine window was open... the smell almost made me sick. Bodies lying side-by-side against the wall. Eyes open and staring. I ran to find Betsie.**

**Finally, Betsie called my name from one of the beds [SLIGHT LAUGH]. She even laughed a little, at how God had sent the fleas to help us. She told me... after this is over, she wants us to start a home for women with no place left to go. She was so WEAK.**

**But, then she told me of another vision... a camp in Germany where people who had been warped by this violence could learn to love again.**

**Frieda:** [INCREDULOUS] **You mean the Nazis? She cares about them... after what they have done?**

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

**Betsie began to cough so hard... then I heard the guard coming. When I came out from hiding, Betsie’s bed was empty. Giselle found me then, 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]

**Oh, what MIRACLE was this? There lay Betsie, like she was only asleep. Her face was full and young. All signs of hunger and disease were GONE!**  
[WOMEN ARE STUNNED; **MUSIC STOPS**]

**THIS was the Betsie of Heaven... happy, and at peace. Even her hair was perfectly in place. Don’t you see... it was a MIRACLE... a GIFT!**

**God allowed me to see Betsie in a way that would LIFT my heart. I know she is beyond the suffering of this world.**

**Betsie is FREE!**

[THE WOMEN ARE SILENT, STUNNED, THOUGHTFUL]

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

[SCENE FADES]

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

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

Next morning we were standing in roll call at four o'clock, just as before. We were warned not to move a muscle, or be SHOT. But, my legs CRAMPED in the winter cold; and many women did not survive it.

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

**[FX: MEADOWLARK IS HEARD]**

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

## **ACT 2, SCENE 23 - Courtyard Roll Call**

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

**[MINOR CHORD PIANO CUE GIVES CORRIE'S NOTE TO SING A CAPPELLA – ON CUE, CORRIE(45) or CORRIE(91) SINGS 'THE SHEMAH'... OR IT COULD BE SUNG BY A JEWISH PRISONER]**

**Corrie:** Hear O Israel, the Lord our God, the Lord is One  
And you shall love the Lord, your God with all your heart  
With all your soul, with all your mind...  
And He will give you...PEACE [DOWNBEAT OF SONG]

[ON WORD "PEACE", ALL WOMEN BEGIN PADDING FEET IN SLOW MARCH CADENCE]

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

[SONG ENDS ABRUPTLY... WOMEN STOP PADDING THEIR FEET, ALL HEADS DOWN, LIGHTS UP... MATRON ENTERS, GUARD SHRENK FOLLOWS]

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

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

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

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

Corrie (10): [CURIOUS] 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.

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

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

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

[SCENE FADES]

**ACT 2, SCENE 24 - Corrie is Released**

[LIGHTS UP.... MATRON STANDS AT GATE ENTRANCE OF COURTYARD HOLDING CLIP BOARD & PENCIL. CORRIE ENTERS FROM STAGE LEFT LOOKS WEARY; WEARING OLD COAT & HAT AND CARRYING A PAPER BAG].

**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.**

**You will sign this form stating that you have been WELL at Ravensbrück, and you were treated HUMANELY! Today you have been given decent clothes, a day's ration of bread, and food coupons.**

[HOLDS CLIPBOARD OUT TO CORRIE... CORRIE HESITATES] **SIGN IT!**

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

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

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

## ACT 2, SCENE 25 - Corrie(91) in her Chair

**Corrie(91):** Of course, I did NOT die in Ravensbrück prison. Due to a “clerical error,” I was released just two weeks before ALL the women my age were exterminated there.

So... you wonder... what about Betsie’s dream... that she and I would go all over the world one day?

When the war was over, we did indeed travel together to more than 60 countries, sharing the hope of Jesus Christ 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 over forty years. Papa used to say, *“It is no easy thing to stand in the palm of God’s hand.”*

My faith was tested in that place, but I learned that...where human love often fails us, God’s PERFECT love NEVER fails...

Oh, did I tell you this is my birthday? Yes, today I am 91 years old. I’m a little tired today... but I promised Betsie I would tell others... and now... I have told YOU!

**NO PIT IS SO DEEP THAT GOD’S LOVE IS NOT DEEPER STILL!**

[CLOSES EYES... PEACEFUL SMILE]

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

[CORRIE’S HAND FALLS LIGHTLY FROM ARM OF CHAIR. LIGHTS DOWN or CLOSE CURTAIN]

[TWO POSSIBLE ENDINGS BELOW]

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

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

**FINALE MUSIC (“FLEAS”)**

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

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

[EX-NAZI SETS BOOK DOWN, TAKES CORRIE’S HAND, LAYS IT ON HER LAP, WALKS DOWNSTAGE TO ADDRESS AUDIENCE... LIGHTS DOWN ON CORRIE(91) SET. BEGIN MUSIC UNDERSCORE: “PERFECT LOVE”. CAST PREPARES FOR FINALE]

**Ex-Nazi:** **Corrie ten Boom was my friend. She loved people, and especially she loved God! I know what she went through in the darkest time of her life. You see, I was one of her captors. I helped to make Corrie’s and Betsie’s life hell on earth for a while. But 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 miserable, hate-filled man... until I answered that knock at my own hearts door! And God answered, just as Corrie & Betsie said He would!**

**You can answer that knock also... as Corrie said, “Just say YES to Him!”**

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

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

# CAST – FINALE BOWING ORDER & SONG

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

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

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

### **[FINAL SONG OPTION 1 – ALL CAST SINGS LAST VERSE OF “Imagine / Perfect Love” SONG]**

<b>So Lord, I lift</b>	(Answer voices sing): <b>Imagine</b>
<b>My heart to you</b>	(Answer voices sing): <b>Imagine</b>
<b>Help me to know Your love for me is true</b>	(Answer voices sing): <b>Imagine</b>
<b>Forgive me all the wasted moments of my life</b>	
<b>When all the truth I could imagine was a lie</b>	
<b>I want to know You love me, before I die</b>	
<b>Your perfect love</b>	
[Tag] <b>Your perfect love</b> [Finish on high note]	

### **[FINAL SONG OPTION 2 – ALL CAST SINGS HYMN CHORUS “Be Still My Soul” (public domain)]**

**Be still, my soul... the Lord is on your side**  
**Bear patiently, the cross of grief or pain**  
**Cling to thy God who orders and provides**  
**In every change, He faithful will remain...**

**[COMPANY REPEATS ABOVE CHORUS...AS THEY MOVE OFFSTAGE AND UP AISLES, OUT OF AUDITORIUM, LINE UP TO GREET DEPARTING AUDIENCE... END]**