

BONHOEFFER THE MUSICAL

Music and Lyrics by Scott Wilkinson

Book by Richard John Lewis

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CAST

THE BONHOEFFER FAMILY:

Dietrich BONHOEFFER - theologian
KLAUS - BONHOEFFER's brother
EMMI - KLAUS's wife
CHRISTINE - BONHOEFFER's sister
HANS von Dohnanyi - CHRISTINE's husband

OTHER GERMANS:

MARIA von Wedemeyer - young woman, later BONHOEFFER's companion
MR. RUBENSTEIN - middle-aged Jewish tailor
MRS. RUBENSTEIN - MR. RUBENSTEIN's wife, Jewish
Lieutenant (later Major) NÄGLER - soldier, later Gestapo officer
TICKET CLERK - in pre-World War II
Günther KLEPPER - Gestapo informant
Marta TINDERLER - Gestapo informant
Conrad SCHLEIMER - Gestapo informant
SECRETARY - at Gestapo headquarters
PASTOR - in modern-day Germany, female
BROWNSHIRTS - in pre-World War II
COMMUNISTS - in pre-World War II
WORKERS - in pre-World War II
PROSTITUTES - in pre-World War II
PICKPOCKETS - in pre-World War II
BANKERS - in pre-World War II
MEMBERS OF THE MIDDLE AND UPPER CLASSES - in pre-World War II
SAILORS - in pre-World War II
PASSENGERS - in pre-World War II
SOLDIERS - in World War II
CIVILIANS - in World War II, female
LIAISON OFFICERS - in World War II
JEWS - in World War II
VOICES - in World War II
GUARDS - in World War II
PRISONERS - in World War II
PEOPLE - in modern-day Germany

U.S. AMERICANS:

ROSIE - a showgirl in a nightclub
Franklin FISHER - a black American
Adam Clayton POWELL, Sr. - a pastor
GUESTS - in a night club
WORSHIPPERS - at Abyssinian Baptist Church

TIME

ACT I:

May 1939 to October 1941.

ACT II:

October 1941 to April 1945/the present.

PLACE

ACT I:

1. BERLIN, GERMANY - A CITY SQUARE, A LECTURE HALL, A CHURCH
2. THE BONHOEFFERS' STUDY.
3. A NIGHTCLUB IN NEW YORK CITY.
4. A BACK ALLEY IN NEW YORK CITY.
5. ABYSSINIAN BAPTIST CHURCH.
6. THE BONHOEFFERS' STUDY.
7. THE RUBENSTEINS' APARTMENT.

ACT II:

1. THE BONHOEFFERS' STUDY.
2. GESTAPO HEADQUARTERS.
3. THE BONHOEFFERS' STUDY.
4. A PRISON IN BERLIN, GERMANY.
5. FLOSSENBUERG CONCENTRATION CAMP.

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NOTES

DRAFT

ACT I.

SCENE 1.

Berlin, Germany, in the 1930s.

A city square.

At rise, an intermingling cross-section of German society: maimed WAR VETERANS, COMMUNISTS, WORKERS, PROSTITUTES, and PICKPOCKETS, as well as BANKERS and MEMBERS OF THE MIDDLE and UPPER CLASSES.

To a strain of "A Mighty Fortress is Our God", enter Dietrich BONHOEFFER, wearing a tan suit as sharp as a blade.

BONHOEFFER

(To the audience.)

Welcome to Berlin. Though you'd hardly recognize the place. It's changed so much.

Enter a column of marching BROWNSHIRTS, with swastika armbands and banners.

BONHOEFFER (CONT'D.)

And, with goons like that marching through the streets, things are really heating up.

Exit BROWNSHIRTS.

BONHOEFFER (CONT'D.)

And the Nazis aren't the only ones with an angle. It seems like everyone wants to put their two cents in.

BONHOEFFER sidesteps the seductive clutches of a PROSTITUTE.

1. TWISTED ROAD

BONHOEFFER (CONT'D.)

SOME WOULD SAY YOU HAVE TO HOLD ON TIGHT,

COMMUNIST #1

NEVER GIVE IN!

COMMUNIST #2

AND FIGHT FOR YOUR RIGHTS!

BANKER #1

YOU ONLY LIVE ONCE FOR THE POWER AND GOLD.

BANKER #2
YOU NEED TO BE RUTHLESS.

BANKER #3
YOU NEED TO BE COLD.

BONHOEFFER
So many strange voices! A vast cacophony of
them!

SOME WOULD SAY IT'S IN THE ART OF THE DEAL:
YOU HAVE TO KNOW HOW -

ALL (EXCEPT BONHOEFFER)
TO BEG, BORROW AND STEAL.

PICKPOCKET #1
TO GET WHAT YOU WANT AND JUST A LITTLE BIT MORE,

PICKPOCKET #2
YOU NEED TO BE SLY AND -

ALL (EXCEPT BONHOEFFER)
RUN UP THE SCORE.

BONHOEFFER
BUT I HEAR THE WIND AND A WHISPERING VOICE,
GENTLY LEADING THE -

ALL
WAY,
AND GIVING ME THE COURAGE TO STAY -

BONHOEFFER
ON A TWISTED ROAD.

ALL (EXCEPT BONHOEFFER)
ON A TWISTED ROAD.

BONHOEFFER
FEW WILL CHOOSE FOR THE FEAR AND THE DOUBT.

ALL (EXCEPT BONHOEFFER)
ON A TWISTED ROAD.

ALL
ON A TWISTED ROAD.

BONHOEFFER
UP AGAINST POWER AND THE THREAT OF THE CROWD.

ALL
BUT, SETTING ASIDE ALL THAT IS MINE -

BONHOEFFER
I SOMEHOW SEEM TO FIND -

ALL (EXCEPT BONHOEFFER)
SOMEHOW SEEM TO FIND -

BONHOEFFER
THAT A LIFE WORTH LIVIN' HAS TO BE -

ALL
GIVEN AWAY.

BONHOEFFER
Of course I'm not too wild about giving my life
away. But, if that's what it takes, then so be
it.

SOME WOULD SAY YOU HAVE TO -

ALL
GO WITH THE FLOW.

BONHOEFFER
DON'T MAKE WAVES OR KICK -

ALL
DIRT IN THE SNOW.
YOU HAVE TO BE CRAZY -

BONHOEFFER
TO STAND IN THE FIRE -
GO OUT ON A LIMB -

ALL
OR HIGH ON THE WIRE.

BONHOEFFER
BUT I HEAR THE CRIES OF JUSTICE DENIED,
AND THEY NEVER -

ALL
LEAVE ME ALONE,
BUT THEY LIGHT MY WAY BACK HOME...

BONHOEFFER
ON A TWISTED ROAD.

ALL (EXCEPT BONHOEFFER)
ON A TWISTED ROAD.

BONHOEFFER
FEW WILL CHOOSE FOR THE FEAR AND THE DOUBT.

ALL (EXCEPT BONHOEFFER)
ON A TWISTED ROAD.

BONHOEFFER
ON A TWISTED ROAD.
UP AGAINST POWER AND THE THREAT OF THE CROWD.

ALL
BUT, SETTING ASIDE ALL THAT IS MINE -

BONHOEFFER
I SOMEHOW SEEM TO FIND -

ALL (EXCEPT BONHOEFFER)
SOMEHOW SEEM TO FIND -

BONHOEFFER
THAT A LIFE WORTH LIVIN' -

ALL
HAS TO BE GIVEN AWAY.

BONHOEFFER
NO ONE STEALS MY LIFE FROM ME.
I LEAVE IT HERE AS A GIFT.

ALL (EXCEPT BONHOEFFER)
LEAVE IT HERE AS A GIFT.

BONHOEFFER
BUT THE GIVING SEEMS TO -

ALL
SET ME FREE,
SO I CHOOSE TO LIVE -

BONHOEFFER
ON A TWISTED ROAD.

ALL (EXCEPT BONHOEFFER)
ON A TWISTED ROAD.

BONHOEFFER
FEW WILL CHOOSE FOR THE FEAR AND THE DOUBT.

ALL (EXCEPT BONHOEFFER)
ON A TWISTED ROAD.

ALL
ON A TWISTED ROAD.

BONHOEFFER
UP AGAINST POWER AND THE THREAT OF THE CROWD.

ALL
BUT, SETTING ASIDE ALL THAT IS MINE -

BONHOEFFER
I SOMEHOW SEEM TO FIND -

ALL (EXCEPT BONHOEFFER)
SOMEHOW SEEM TO FIND -
SOMEHOW SEEM TO FIND -

BONHOEFFER
THAT A LIFE WORTH LIVIN' HAS TO BE GIVEN.

ALL (EXCEPT BONHOEFFER)
HAS TO BE GIVEN.

BONHOEFFER
A LIFE WORTH LIVIN' CAN'T BE HIDDEN.

ALL
A LIFE WORTH LIVIN' -

BONHOEFFER
HAS TO BE GIVEN AWAY.

ALL (EXCEPT BONHOEFFER)
ON A TWISTED ROAD.

BONHOEFFER
GIVEN AWAY.
GIVEN AWAY.

ALL (EXCEPT BONHOEFFER)
GIVEN AWAY.

ALL
GIVEN AWAY.

Exit ALL, except BONHOEFFER.

BONHOEFFER
Fortunately, and in spite of the Nazis best efforts, events haven't deteriorated so far as to make it necessary for me to actually give my life away. After all, there are still a number of avenues open to me. I'm not only a highly respected pastor and author, but also a much loved university professor. Ah, the power of an eloquent lecture held in the lofty halls of academia! If anything can prevent the ship of state from running aground, it's that.

A lecture hall.

2. TAKING A STAND

BONHOEFFER (CONT'D.)
IT BEST BE UNDERSTOOD:
THERE'S A LURKING THREAT IN EVERY NEIGHBORHOOD.
THERE'S NO DOUBT THAT THIS NAZI CREW
IS ROTTEN THROUGH AND THROUGH -
Not Good.

Enter BROWNSHIRTS.

BONHOEFFER (CONT'D.)
IF WE FAIL TO STAND,
THEN THIS HITLER HORDE WILL GET THE -

The BROWNSHIRTS seize BONHOEFFER.

BROWNSHIRTS
YOU'RE BANNED!

The BROWNSHIRTS throw BONHOEFFER
to one side. Exit BROWNSHIRTS.

BONHOEFFER
YEAH, THEY CAN PUNISH ME AND KICK ME OUT,
BUT THAT DOESN'T MEAN I'M LOSING MY CLOUT -

BONHOEFFER stands.

BONHOEFFER (CONT'D.)
'CAUSE YOU KNOW I'M GONNA SPEAK TILL THE COUNTRY AWAKENS
TO COUNCIL AND ADVISE HOW THE FUTURE SHOULD BE.
YOU KNOW I WANNA LIGHT EVERY WORD WITH A SPARK,
SHINING BRIGHT IN THE DARK,
TILL THE COUNTRY IS FREE.
NO REASON TO ABIDE PERSECUTION AND HATRED.
NO REASON TO SLIDE UNDER HITLER'S COMMAND.
YOU KNOW I'M GONNA TELL EVERYONE THAT I MEET
NOT TO FALL IN DEFEAT,
SO I'M RAISING MY HAND
AND I'M TAKING A STAND.

A church.

BONHOEFFER puts on a pastor's
robe.

BONHOEFFER (CONT'D.)
I might not be able to teach, but at least I
still have my vocation as a pastor.

WE'VE EXCHANGED THE CROSS
FOR A SWASTIKA AND A PAGAN BOSS.
WE'VE REPLACED A FAITH IN THE LORD
WITH A NAZIS SWORD.
We're lost.

Enter BROWNSHIRTS.

BONHOEFFER (CONT'D.)
BUT, IF WE TURN TO GOD,
WE CAN OVERCOME THIS FLAGRANT FASCIST FRAUD,
SO THE NATION CAN START ANEW -

The BROWNSHIRTS seize BONHOEFFER
and strip him of his robe.

BROWNSHIRTS
THAT'S ENOUGH, PASTOR MAN, YOU'RE THROUGH!

The BROWNSHIRTS throw BONHOEFFER
to one side. Exit BROWNSHIRTS.

BONHOEFFER
BUT YOU KNOW I'M GONNA SPEAK TILL THE COUNTRY AWAKENS
TO COUNCIL AND ADVISE HOW THE FUTURE SHOULD BE.

BONHOEFFER stands.

BONHOEFFER (CONT'D.)
YOU KNOW I WANNA LIGHT EVERY WORD WITH A SPARK,
SHINING BRIGHT IN THE DARK,
TILL THE COUNTRY IS FREE.
NO REASON TO ABIDE PERSECUTION AND HATRED.
NO REASON TO SLIDE UNDER HITLER'S COMMAND.
YOU KNOW I'M GONNA TELL EVERYONE THAT I MEET
NOT TO FALL IN DEFEAT,
SO I'M RAISING MY HAND
AND I'M TAKING A STAND.

THOUGH THEY'VE KNOCKED ME DOWN,
I'LL GO ONE MORE ROUND.

BONHOEFFER takes a pen out of his
jacket.

BONHOEFFER (CONT'D.)
I WILL WIELD MY PEN
AND GET BACK UP AGAIN.
AND THE BOOKS I WRITE
WILL BE A GUIDING LIGHT
FOR ALL TO SEE
WE CAN BE FREE!

BONHOEFFER writes. Enter
BROWNSHIRTS. They seize
BONHOEFFER's writings.

BROWNSHIRT #1
(To the other BROWNSHIRTS.)
Burn them all, boys.

BONHOEFFER
No!

The BROWNSHIRTS set fire to
BONHOEFFER's writings. Exit
BROWNSHIRTS.

BONHOEFFER (CONT'D.)
(Slowly.)
YOU KNOW I WANNA SPEAK TILL THE COUNTRY AWAKENS
TO COUNCIL AND ADVISE HOW THE FUTURE SHOULD BE.

Slowly, BONHOEFFER makes his way home - to the Bonhoeffers' study.

BONHOEFFER (CONT'D.)

YOU KNOW I WANNA LIGHT EVERY WORD WITH A SPARK,
SHINING BRIGHT IN THE DARK,
TILL THE COUNTRY IS FREE.
NO REASON TO ABIDE PERSECUTION AND HATRED.
NO REASON TO SLIDE UNDER HITLER'S COMMAND.
YOU KNOW I'M WANNA TELL EVERYONE THAT I MEET
NOT TO FALL IN DEFEAT,
SO I'M RAISING MY HAND -
AND I'M TAKING A STAND.

BONHOEFFER sits.

BONHOEFFER

Who am I kidding?

SCENE 2.

The Bonhoeffers' study.

(BONHOEFFER is still sitting.)
Enter BONHOEFFER's brother KLAUS.

KLAUS

Ah, Dietrich. I see you're enjoying the perks of being a man of leisure.

BONHOEFFER

No, I'm just over the moon to see you, Klaus.

(To the audience.)

But you haven't met my brother. Don't worry.

You haven't missed much.

(To KLAUS.)

Was there something you wanted, or did you merely come to gloat at my misfortune?

KLAUS

Both. There's a young woman to see you, and she

-

BONHOEFFER stands.

BONHOEFFER

(Somewhat taken aback.)

A young woman?

KLAUS

Yes, I know it's a first, but don't see this as an invasion of your monkish space. See it as an opportunity to test your market value.

BONHOEFFER

I'm well aware of your tremendous aptitude for being preposterous, but do make an effort to curb your expertise in this regard - just this once - and show her in.

KLAUS

(Dopily.)

Gee, I'll try.

Exit KLAUS.

BONHOEFFER

(To the audience.)

It's not that I'm unaccustomed to women. After all, I have three sisters and a female twin besides. It's just that one does tend to get distracted from the primary concerns of existence around younger members of the opposite... The opposite... Well, you know.

KLAUS

(Off.)

This way, please.

Enter KLAUS, followed by a young woman, MARIA von Wedemeyer, and a middle-aged Jewish couple, MR. and MRS. RUBENSTEIN. MR. RUBENSTEIN is wearing a kippa, and a small prayer shawl under his clothes. MRS. RUBENSTEIN's hair is covered. KLAUS indicates BONHOEFFER.

KLAUS

(To MARIA, and MR. and MRS. RUBENSTEIN.)

His Holiness.

BONHOEFFER

Klaus! I really must -

MARIA

(To KLAUS.)

Thank you.

Exit KLAUS. MARIA approaches BONHOEFFER.

MARIA (CONT'D.)

(To BONHOEFFER.)

It's very good of you to see us, Pastor Bonhoeffer.

BONHOEFFER

In life, we must always be prepared to let ourselves be interrupted by -

MARIA holds out her hand to be shaken.

MARIA
Maria von Wedemeyer.

BONHOEFFER shakes MARIA's hand with the minimum amount of contact possible.

BONHOEFFER
Delighted.

MARIA indicates MR. and MRS. RUBENSTEIN.

MARIA
And I think you know my friends Mr. and Mrs. -

MARIA (CONT'D.)
Rubenstein.

BONHOEFFER
Rubenstein!

BONHOEFFER approaches MR. and MRS. RUBENSTEIN.

BONHOEFFER
(To MR. and MRS. RUBENSTEIN.)
It's always a pleasure to see the owners of my favorite shop. But I didn't know tailors made house calls.

MR. RUBENSTEIN
They don't unless -

BONHOEFFER
Actually, your being here is most fortuitous.

BONHOEFFER opens his jacket to reveal the waistband of his pants.

BONHOEFFER (CONT'D.)
Unfortunately, I've been having an issue with the waistband of my pants. It seems to have shrunk.

MR. RUBENSTEIN
Oh, that's easily fixed.

BONHOEFFER
Ah, I knew a person of your incomparable craftsmanship would know how to -

MR. RUBENSTEIN
It's simply a question of limiting your apple strudel intake.

MARIA sniggers.

BONHOEFFER

(To the audience.)

And I thought home was the one place where you didn't have to hold your stomach in.

MR. RUBENSTEIN

Now, if I may -

BONHOEFFER

You're right of course. As reluctant as I am to admit it, I'm afraid it's yet another case of "the spirit is willing but the flesh is weak". Or, as the immortal Psalmist put it -

3. HELP!

MR. RUBENSTEIN

PLEASE, PASTOR DIETRICH, I HATE TO FUSS,
BUT THERE'S SOMETHING URGENT WE MUST DISCUSS.

BONHOEFFER

THAT'S ALL RIGHT. YEAH, SO WHERE IS THE FIRE?
PLEASE WON'T YOU TELL ME WHAT YOU WILL REQUIRE?

MR. RUBENSTEIN

I'M SORRY TO SAY THAT OUR FUTURE'S IN DOUBT?
HEY, HOW 'BOUT HELPIN' US OUT?

MRS. RUBENSTEIN

(To BONHOEFFER.)

PLEASE, PASTOR DIETRICH, THERE IS SOMETHING MORE.
'CAUSE THESE NO-GOOD NAZIS HAVE SHUTTERED OUR STORE.

BONHOEFFER

THAT'S TOO BAD. YEAH, BUT WHAT CAN I DO?
I WISH I COULD OFFER A SOLUTION OR CLUE.

MR. AND MRS. RUBENSTEIN

WHY, COULDN'T YOU USE A BIT OF YOUR CLOUT?
HEY, HOW 'BOUT HELPIN' US OUT?

MR. RUBENSTEIN

(To BONHOEFFER.)

YEAH, WE HEARD YOU'RE THE CATBIRD, AT THE TOP OF YOUR PERCH.

MRS. RUBENSTEIN

(To BONHOEFFER.)

AND YOU'RE SUCH A BIG-SHOT MAN OF THE CHURCH.

BONHOEFFER

YES, I USED TO HAVE STATURE AND WAS TALK OF THE TOWN.
THE NAZIS DEFROCKED ME AND HAVE TAKEN ME DOWN.

MR. RUBENSTEIN

(To MARIA.)

HEY, MISS MARIA, YOU SAID HE'S SMART
AND A MAN WITH A CONSCIENCE -

MRS. RUBENSTEIN

(To MARIA.)

AND A MAN WITH A HEART.

BONHOEFFER

(To MARIA.)

WHAT'S THAT MEAN?

MARIA

WELL... I SAID YOU WERE STRONG.

BONHOEFFER

IF THAT'S WHAT YOU THOUGHT, I GUESS YOU HAVE IT WRONG.

MARIA

WAIT! I DON'T UNDERSTAND WHAT YOU'RE WHINING ABOUT.

MR. AND MRS. RUBENSTEIN

(To BONHOEFFER.)

HEY, HOW 'BOUT HELPIN' US OUT?

MARIA

(To BONHOEFFER.)

WELL, I THOUGHT YOU WERE GIFTED, THE TOP OF THE CLASS.
WHY DON'T YOU GET UP OFF OF YOUR ASS?

BONHOEFFER

YEAH, YOU GUESSED IT, I'M CLEVER, BUT WHAT'S THAT TODAY?
REJECTED, DEJECTED, I HAVE NOTHING TO SAY.

MARIA

YOU'D HELP BUT THAT'S "UNWISE"?

MRS. RUBENSTEIN

(To BONHOEFFER.)

AND YOU'RE UNCERTAIN WHAT TO ADVISE?

MARIA

(To BONHOEFFER.)

AND, AT THIS MINUTE,
YOUR HEART'S NOT IN IT?

MR. AND MRS. RUBENSTEIN

(To BONHOEFFER.)

NOTHING TO SAY,
EXCEPT TO PRAY?

MARIA

(To BONHOEFFER.)

SINCE WHEN IS IT EASY TO LIVE WHAT YOU SPEAK?
WE THOUGHT YOU STOOD FOR THE HUMBLE AND WEAK.

YOU SAY YOU LOVE JESUS, BUT WHAT DOES THAT MEAN
IF YOU'RE NERVOUS AND SQUIRMISH AND YOU WALK OFF THE SCENE?

MR. RUBENSTEIN

(To BONHOEFFER.)

WELL, PLEASE, PASTOR DIETRICH, THE TIME IS HERE
TO DECLARE WHERE YOU'RE STANDING, GET OVER YOUR FEAR.

BONHOEFFER

WHAT CAN I DO TO SHOW THAT I CARE?

MR. AND MRS. RUBENSTEIN

WELL, IT'S FAIR TO SAY IT TAKES MORE THAN A PRAYER.

MARIA, MR. AND MRS. RUBENSTEIN

(To BONHOEFFER.)

SO SHOW US YOU'RE BLESSED, SO PURE AND DEVOUT.
HEY, HOW 'BOUT HELPIN' US OUT?

MARIA

(To BONHOEFFER.)

I THINK IT TAKES MORE THAN A WHIMPER AND POUT,
SO -

MARIA, MR. AND MRS. RUBENSTEIN

(To BONHOEFFER.)

PLEASE!

BONHOEFFER

NO.

MARIA, MR. AND MRS. RUBENSTEIN

PLEASE!

BONHOEFFER

NO!

MARIA, MR. AND MRS. RUBENSTEIN

HOW ABOUT... HELPIN' US OUT!

BONHOEFFER

NO!!!

MR. and MRS. RUBENSTEIN begin to
leave, followed by MARIA.

BONHOEFFER (CONT'D.)

(To the audience.)

What in God's name was I thinking about in
refusing to help these people? Can somebody
tell me? Anybody? Please!

Carrying a letter, enter
Lieutenant NÄGLER in German Army
uniform, followed by KLAUS.

BONHOEFFER (CONT'D.)
(Exasperatedly, still to the audience.)
Oh, tremendous!

KLAUS
(To NÄGLER.)
You can't just barge in here and -

NÄGLER salutes.

NÄGLER
Heil Hitler!

MR. RUBENSTEIN
(Ironically.)
Gai gezunterhait.

BONHOEFFER
(To the audience.)
For those of you who don't speak Yiddish, "Gai
gezunterhait" means "Go in good health". When
said ironically, it means "Go to hell!"
Actually, not a bad recommendation under the
circumstances.

Exit MR. and MRS. RUBENSTEIN, and
MARIA. NÄGLER indicates the
direction MR. and MRS. RUBENSTEIN
went in.

NÄGLER
Were those Jews just now?

BONHOEFFER
Germans. Can I help you?

NÄGLER
No, but I can help you. Dietrich Bonhoeffer?

BONHOEFFER
Yes. And you are?

NÄGLER
Nägler, Lieutenant Christian Nägler.

NÄGLER holds up the letter.

NÄGLER (CONT'D.)
I have a love letter for you.

BONHOEFFER
A love letter?

NÄGLER holds out the letter to
BONHOEFFER.

NÄGLER

Yes.

BONHOEFFER takes the letter.

NÄGLER (CONT'D.)

From the army.

BONHOEFFER

Oh.

BONHOEFFER opens the letter and reads it.

NÄGLER

Makes you proud, doesn't it? After all your misguided lack of patriotism, finally being called up to fight for the Fatherland.

BONHOEFFER

But there isn't any reason to "fight for the Fatherland". The "Fatherland" isn't at war.

NÄGLER

Don't you worry your head about that. The Führer will soon put that right.

BONHOEFFER

(To KLAUS.)

Klaus, would you be so kind as to give the messenger boy some small change?

KLAUS reaches toward his pocket.

BONHOEFFER (CONT'D.)

There's a -

NÄGLER

(To KLAUS.)

Save it for the war effort.

NÄGLER begins to leave.

NÄGLER (CONT'D.)

(To BONHOEFFER.)

Have fun in boot camp, Bonhoeffer. I just know you're going to make a damn fine soldier.

Exit NÄGLER.

BONHOEFFER

(To the audience.)

Me, a soldier? But I don't look good in gray!

Enter BONHOEFFER's sister
CHRISTINE; her husband, HANS; and
KLAUS's wife, EMMI.

BONHOEFFER (CONT'D.)
(Still to the audience.)
My sister Christine - with entourage.

CHRISTINE indicates the direction
NÄGLER went in.

CHRISTINE
What did that prosimian pinhead want?

KLAUS
Dietrich.

BONHOEFFER
But he isn't going to get me.

BONHOEFFER rips up his draft
papers. KLAUS gives BONHOEFFER a
slow handclap.

KLAUS
(Ironically.)
Whoo. Bravo. Encore.

BONHOEFFER
Is something wrong?

KLAUS
Have you gone mad?

BONHOEFFER
On the contrary, it's as if I've finally come
to my senses. There are things in life for
which it's worth taking an uncompromising
stand, and refusing to go along with Hitler's
cruddy warmongering is one of them.

KLAUS
Oh, Brother!

CHRISTINE
Let me handle this.

4. GET AWAY

CHRISTINE (CONT'D.)
(To BONHOEFFER.)
WHAT'S IN YOUR HEAD?

KLAUS
A pound of lead.

CHRISTINE pushes KLAUS out of the way and leads BONHOEFFER to one side.

CHRISTINE
(To BONHOEFFER.)

LET'S STOP AND SMARTLY THINK IT THROUGH.
THAT GENIUS MIND
IS FLYIN' BLIND.
YOU CAN'T OUTDO THIS NAZI CREW.

I HEAR THE HOOF BEATS OF DEATH AND DESTRUCTION,
SO DON'T LIGHT A FIRE TO INCITE OR INSPIRE,
DREAMING THAT YOU'LL SAVE THE DAY.

GET AWAY -
WHERE YOU CAN SPEAK OUT UNENCUMBERED.
AWAY -
WHERE YOU WON'T BE SORELY OUTNUMBERED.

CHRISTINE, KLAUS, EMMI AND HANS
THIS IS NOT THE TIME OR PLACE
FOR BARKING LOUD TO STATE YOUR CASE.
IT REALLY ISN'T SAFE TO STAY.
IT'S TIME TO GET AWAY.

BONHOEFFER
YOU OUGHT TO KNOW
I CAN'T JUST GO
AND SHRINK AND SLINK INTO THE NIGHT.
WITHOUT A DOUBT,
I SHOULD SPEAK OUT,
OBEYING GOD TO DO WHAT'S RIGHT.

CHRISTINE
LISTEN, IT'S NO TIME FOR PASSIVE PERSUASION.
THIS RAVENOUS BUNCH WILL EAT YOU FOR LUNCH
LIKE A FLAVORFUL FISH TO FILET.

GET AWAY -
FROM A LAND THAT IS SINKING AND ROTTEN.
AWAY -
SO YOU WON'T BE KILLED OR FORGOTTEN.

BONHOEFFER
IF THIS IS NOT THE TIME OR PLACE
FOR STANDING UP TO STATE MY CASE,
THEN TELL ME WHAT'S THE COUNTERPLAY -
IF I MUST GET AWAY.

HANS
YOU MUST SIMPLY STAY ALIVE!

BONHOEFFER
BUT WHAT WILL IT CHANGE TO RUN AND HIDE?

CHRISTINE
WELL, YOU COULD TEACH AND PREACH TO MAKE YOUR MARK -

CHRISTINE, KLAUS, EMMI AND HANS
(To BONHOEFFER.)
AND MAYBE SHED SOME LIGHT INTO THE DARK.

HANS
(To BONHOEFFER.)
If your blood is not spilled,
You can help us rebuild.

CHRISTINE
(To BONHOEFFER.)
You have to survive
To help a nation revive.

KLAUS
(To BONHOEFFER.)
And with all that you know,
You could be stealin' the show.

BONHOEFFER
BUT WHERE ON EARTH WOULD I GO?

CHRISTINE
YOU COULD GO TO PARIS, BARCELONA OR ROME.

KLAUS, EMMI AND HANS
(To BONHOEFFER.)
MAKE YOUR WAY TO LONDON, AND YOU'LL FEEL RIGHT AT HOME.

CHRISTINE
(To BONHOEFFER.)
Sidney.

HANS
(To BONHOEFFER.)
Seoul.

EMMI
(To BONHOEFFER.)
Madrid.

CHRISTINE, KLAUS, EMMI and HANS
look at each other.

CHRISTINE, KLAUS, EMMI AND HANS
(Yelling, to BONHOEFFER.)
New York!

CHRISTINE, KLAUS, EMMI and HANS
begin to crowd BONHOEFFER.

CHRISTINE, KLAUS AND HANS
(To BONHOEFFER.)

GET AWAY -
WHERE YOU CAN BE SAFE AND SOUND.

EMMI
NEW YORK, NEW YORK.

CHRISTINE, KLAUS AND HANS
(To BONHOEFFER.)

GET AWAY -
WHERE NO EVIL CAN BE FOUND.

BONHOEFFER
I'D RATHER STAY.

CHRISTINE, KLAUS AND HANS
TODAY.
GET AWAY -
THIS NATION STILL NEEDS YOU.

EMMI
NEW YORK, NEW YORK.

CHRISTINE, KLAUS AND HANS
(To BONHOEFFER.)

GET AWAY -
TO HELP IT START ANEW.

BONHOEFFER
I'D MUCH RATHER STAY.

CHRISTINE, KLAUS, EMMI AND HANS
TODAY.
GET AWAY.

BONHOEFFER
DON'T I HAVE A SAY HERE?

CHRISTINE, KLAUS, EMMI AND HANS
GET AWAY.

BONHOEFFER
LET ME BE CLEAR HERE.

CHRISTINE, KLAUS, EMMI AND HANS
TODAY.
GET AWAY.

BONHOEFFER
I WANT TO STAY HERE.

CHRISTINE, KLAUS, EMMI AND HANS
GET AWAY.

BONHOEFFER
AND NOT RUN AWAY.

CHRISTINE, KLAUS, EMMI AND HANS
GET AWAY.
BONHOEFFER
GET AWAY -

BONHOEFFER (CONT'D.)
(Screaming.)
From me!

CHRISTINE, KLAUS, EMMI and HANS
being to leave.

CHRISTINE
All right. If you say so.
KLAUS
You know best.
EMMI
(To BONHOEFFER.)
You're the one whose brain
brimmeth over.
HANS
(To BONHOEFFER.)
Got it.

Exit CHRISTINE, KLAUS, EMMI and
HANS.

BONHOEFFER
(To the audience.)
Ah, there's nothing like having the course of
your life set by a committee of meddling
bystanders, is there?

Beat.

BONHOEFFER (CONT'D.)
As much as I hate to admit it, though, they do
have a point. In fact, it could even be argued
that they have all the points.

5. SEE THE WORLD

BONHOEFFER (CONT'D.)
HOW CAN YOU MAKE A DIFFERENCE
WHILE HIDING IN A SHELL?
HOW CAN YOU SHINE WITH BRILLIANCE
WHILE DEEP WITHIN A WELL?
COMPRESSED INTO A QUIET CORNER,
MUZZLED AND REDUCED,
I MUST GO WHERE I CAN GROW,
AND TOUCH, AND FEEL, AND KNOW.

GOTTA SEE THE WORLD IN VIVID COLOR.
GOTTA SEE THE WORLD - EVERY DIAMOND, EVERY PEARL -
AND SEE THE WORLD.

During the following, BONHOEFFER
packs a suitcase.

BONHOEFFER (CONT'D.)
 A TIME TO VENTURE OUT ALONE
 AND FIND A PLACE TO CALL MY OWN,
 TO SEE THE BUILDINGS SCRAPE THE SKY
 AND TASTE THE BEST CORNED BEEF ON RYE,
 THE LIMOUSINES, THE FANCY CLOTHES,
 THE DAZZLING LIGHTS OF BROADWAY SHOWS,
 WHERE FREEDOM SPARKLES AND IT GLOWS.

During the following, BONHOEFFER
 takes his suitcase to the port -
 PASSENGERS and SAILORS everywhere.

BONHOEFFER (CONT'D.)
 AND SEE THE WORLD IN VIVID COLOR.
 GOTTA SEE THE WORLD - WITH ITS SHADOWS AND THE GREY.
 A TIME TO FLY MY COMFORT ZONE,
 YET, GROUNDED BY ALL I CALL MY HOME.
 A TIME TO TAKE A DARING RIDE,
 MY EYES ARE OPEN WIDE,
 TO SEE THE WORLD.

A ticket booth at the port.

TICKET CLERK
 Next!

BONHOEFFER approaches the booth.

BONHOEFFER
 A ticket on the next ship to New York.

TICKET CLERK
 Now that's timing! There's one leaving on the
 tide.

BONHOEFFER
 (Glumly.)
 Splendid.

BONHOEFFER takes his ticket.

BONHOEFFER (CONT'D.)
 (To the audience.)
 Yes, I know I'm running away. But what would
 you have done in my shoes? Wouldn't you have
 tried to save your own skin?

BONHOEFFER walks to the dock.

BONHOEFFER (CONT'D.)
 A TIME TO SEE THE DIFFERENT BIRDS
 THAT CATCH MY EYE:
 THE VULTURES CIRCLING DOWN BELOW,
 THE EAGLE FLYING HIGH;
 TO UNDERSTAND THE KING, HIS THRONE,

TO HELP THE OUTCAST, ALL ALONE,
A TIME TO REAP A SEED THAT'S SOWN,
TO SEE THE WORLD.

A ship comes into view. A gangway
is lowered.

BONHOEFFER (CONT'D.)

I HOPE THAT I WILL START
TO KNOW THE HUMAN HEART,
THE VOICE OF JOY AND SHAME
SOMEHOW CALLS MY NAME.
O-O-OH!
O-O-OH!

BONHOEFFER begins to mount the
gangway.

BONHOEFFER (CONT'D.)

GONNA SEE THE WORLD IN SUN AND THUNDER.
GONNA SEE THE WORLD AND SEE IT CRYSTAL CLEAR.
GONNA SEE THE WORLD IN ALL ITS WONDER.
GONNA SEE THE WORLD WITH ITS HEARTACHE AND ITS CHEER.
SEE THE WORLD.
GONNA KNOW THE WORLD.
GONNA CHANGE THE WORLD.

Exit BONHOEFFER.

SCENE 3.

A nightclub in New York City.
Subdued lighting.

Some (Caucasian) GUESTS are
waiting for the show to begin.
Enter BONHOEFFER, looking around.

BONHOEFFER
(To himself.)

So this is New York.

Beat.

BONHOEFFER (CONT'D.)

They really ought to do something about the
lighting.

The lights go down.

BONHOEFFER
(To someone above.)

I meant more, not less! Oh, never mind.

BONHOEFFER takes a seat. Enter
ROSIE, a SHOWGIRL.

6. WELCOME TO THE GOOD OL' USA!

ROSIE

LET'S TAKE A TRIP THROUGH THE LAND OF THE FREE.
 COME FEAST YOUR EYES ON THE PRIZES TO SEE:
 THE SNOW-CAPPED MOUNTAINS, THE TALL REDWOOD TREE;
 EACH FIELD OF WHEAT LONGS TO GREET YOU AND ME.

HERE IS WHERE YOU CAN START OVER ANEW.
 HERE IS WHERE YOUR FRIENDS ARE WAITING TO WELCOME YOU.
 WELCOME TO THE GOOD OL' USA!
 IT'S YOUR LUCKY DAY!

LET'S TASTE A HOT DOG AND MOM'S APPLE PIE.
 JACK'S GREASY SPOON, RAY'S SALOON, THERE TO TRY.
 THE SKY'S ON FIRE; IT'S FOURTH OF JULY.
 IT TURNS THE DARK TO THAT SPARK IN YOUR EYE.

HERE WE WELCOME EVERY NEW RESIDENT.
 HERE A CHILD WITHOUT A CENT CAN BE PRESIDENT.
 WELCOME TO THE GOOD OL' USA!
 HOPE YOU'RE HERE TO STAY!

YOU COULD TRAVEL FAR.
 YOU COULD BE A STAR.
 TASTE THE FRUIT AND CREAM
 IF YOU DARE TO DREAM.

WELCOME TO THE GOOD OL' USA!
 LET'S GO OUT AND PLAY!
 WELCOME TO THE GOOD OL' USA!
 LET US KNEEL AND PRAY!*

(*NOTE: Instrumental: "My Country
 'tis of Thee".)

BONHOEFFER

(To the audience.)

Ah, the sweet strains of Clementi! The Third
 Symphony if I'm not very much mistaken.

ROSIE

LET'S TAKE A DRAG ON A BIG FAT CIGAR.
 COME HAVE A DRINK - WHATCHA THINK? - AT THE BAR.

THIS LAND IS CALLIN'.
 YEAH, IT'S ENTHRALLIN'.
 THERE'S NO MISTAKIN'
 WHAT'S SHAKIN' -

SO LET'S WEAR THE FANCY CLOTHES
 TO BROADWAY AND PICTURE SHOWS.
 LET'S DANCE THE NIGHT AWAY.
 WE'RE HERE TO SAY:

WELCOME TO THE USA!
IT'S YOUR LUCKY DAY!
HOPE YOU'RE HERE TO STAY
IN THE USA.
YOU CAN FIND YOUR WAY.

SO COME ONE AND COME ALL,
YES, THE BIG AND THE SMALL.
THERE'S NO LIMIT OR WALL.

Enter a black American, Franklin
FISHER.

ROSIE (CONT'D.)
AND, OH, DOES THAT STAR-SPANGLED BANNER YET WAVE -

GUEST #1 notices FISHER.

ROSIE (CONT'D.)
O'ER THE LAND -

GUEST #1
(To the other GUESTS.)
Anyone order chocolate?

ROSIE
OF THE FREE -

GUEST #1
(To the other GUESTS.)
Let's get 'im, boys.

ROSIE
AND THE HOME -

The GUESTS stand and approach
FISHER.

GUEST #1
(To FISHER.)
Not for you, Sambo!

The GUESTS seize FISHER.

ROSIE
OF THE BRAVE?

BONHOEFFER notices what's
happening.

BONHOEFFER
(To the GUESTS.)
What's going on? Wait!

The GUESTS throw FISHER out of the back door of the club.

BONHOEFFER (CONT'D.)

Why, that's...

(To the audience.)

Can you believe that? And I thought Nazi Germany had a monopoly on that sort of thing!

Beat.

BONHOEFFER (CONT'D.)

Obviously not.

Exit BONHOEFFER out of the back door of the club. Exit ALL.

SCENE 4.

A back alley in New York City.

FISHER picks himself up off the floor. BONHOEFFER rushes up to him.

BONHOEFFER (CONT'D.)

(To FISHER.)

Are you all right?

FISHER

Oh, I'm all right, all right.

FISHER walks off. BONHOEFFER follows.

BONHOEFFER

I saw what happened just now. If you need a witness to -

FISHER stops, as too does BONHOEFFER.

FISHER

"A witness"? As in "a person who bears testimony to the police"?

BONHOEFFER

Yes. I could -

FISHER shakes his head and walks off.

FISHER

Which planet did you just arrive from?

BONHOEFFER follows FISHER.

BONHOEFFER

Germany.

FISHER stops, as too does
BONHOEFFER.

FISHER

Germany? Well, you ought to know better!

FISHER walks on, followed by
BONHOEFFER. In doing so, they
approach the doors of Abyssinian
Baptist Church.

FISHER (CONT'D.)

Don't you have enough troubles of your own over
there without sticking your nose into ours?

BONHOEFFER

Yes, but I thought America would shed light on
the darkness burgeoning in my country, not add
to it.

FISHER points to Abyssinian
Baptist Church.

FISHER

Well, if it's light you want, you should catch
one of Pastor Powell's sermons. He's the Edison
of preachers.

BONHOEFFER

Sounds intriguing.

FISHER

Well, German Boy -

FISHER pulls open the doors of the
church.

FISHER (CONT'D.)

Prepare to have your intrigue giganticized!

Exit BONHOEFFER and FISHER into
the church.

SCENE 5.

Abyssinian Baptist Church.

Enter Pastor Adam Clayton POWELL,
Sr. and Abyssinian Baptist Church
WORSHIPPERS.

7. CLIMB THAT MOUNTAIN

WORSHIPPERS
LET US CLIMB THE MOUNTAIN ZION -

Enter BONHOEFFER and FISHER.

WORSHIPPERS (CONT'D.)
ALL TOGETHER SIDE BY SIDE.

POWELL embraces FISHER.

POWELL
(To FISHER.)
My brother.

WORSHIPPERS
EVERY CREED AND EVERY COLOR -

POWELL embraces a somewhat
astonished BONHOEFFER.

POWELL
(To BONHOEFFER.)
My brother.

WORSHIPPERS
ARM IN ARM, AND STRIDE BY STRIDE.
LET OUR TROUBLED PAST BE GONE.
LET US MAKE EACH OTHER STRONG.

POWELL
THOUGH WE ARE BURDENED AND WORN,
WE KNOW THAT LOVE CAN TRANSFORM.
OUR DIFFERENCE IS PART OF GOD'S PLAN THAT WE
WALK ON THE PATH THAT WILL SET US FREE.

POWELL AND WORSHIPPERS
LET'S GO CLIMB THE MOUNTAIN TOGETHER.
LET'S GO CLIMB THE HILL.
LET'S GO CLIMB THE MOUNTAIN TOGETHER.
THE SPIRIT BE FULFILLED.
THE GOD OF MANY COLORS TAUGHT US HOW TO LIVE.
WE WILL LOVE EACH OTHER AND FORGIVE.

POWELL
THE ROAD OF FORGIVENESS RIDES ROCKY,
BUT WE WILL STICK TO THE TRAIL.
THOUGH SOME CHOOSE TO TORMENT AND TAUNT US,
WE ANSWER WITH LOVE THAT PREVAILS.

POWELL AND WORSHIPPERS
LET'S GO CLIMB THE MOUNTAIN TOGETHER.
LET'S GO CLIMB THE HILL.

LET'S GO CLIMB THE MOUNTAIN TOGETHER.
THE SPIRIT BE FULFILLED.
THE GOD OF MANY COLORS TAUGHT US HOW TO LIVE.
WE WILL LOVE EACH OTHER AND FORGIVE.

WORSHIPPERS
LIVE LOVE...

POWELL
LET EVERY DOOR SWING OPEN.

WORSHIPPERS
GIVE LOVE...

POWELL
OPEN TO BLACK AND WHITE ALIKE.

WORSHIPPERS
SEE LOVE...

POWELL
FROM MISSISSIPPI TO MAINE.

WORSHIPPERS
BE LOVE...

POWELL
NEW YORK TO LA.

WORSHIPPERS
FIND LOVE...

POWELL
FORGIVENESS, NOT REVENGE.

WORSHIPPERS
REFINE LOVE...

POWELL
WITH A LOVE THAT TRANSCENDS.

WORSHIPPERS
SHOW LOVE...

POWELL
CAN I GET A WITNESS?

WORSHIPPERS
GROW LOVE....

POWELL
AMEN, MY BROTHER.

WORSHIPPERS
SHINE LOVE...

POWELL
ACHIEVEMENT.

WORSHIPPERS
A DIVINE LOVE...

POWELL
NO SPECIAL TREATMENT.

WORSHIPPERS
KEEP LOVE...

POWELL
NO SPECIAL FAVORS.

WORSHIPPERS
A DEEP LOVE...

POWELL
JUST REWARD FOR OUR LABOR.

WORSHIPPERS
SEEK LOVE...

POWELL
NOT PITY; EDUCATION.

WORSHIPPERS
SPEAK LOVE...

POWELL
NO MORE SEGREGATION.

WORSHIPPERS
PREACH LOVE...

POWELL
AFFIRMATION.

WORSHIPPERS
PREACH LOVE AND TEACH LOVE...

POWELL
FOR EVERY FACE, CREED AND STATION.

WE'RE ALL IN THIS THING TOGETHER.
WE MIGHT AS WELL GET ALONG.

POWELL and the WORSHIPPERS dance
in the aisles. Having overcome his
initial reserve, BONHOEFFER joins
in.

ALL
CLIMBIN' THAT MOUNTAIN.
CLIMBIN' THAT MOUNTAIN SOON.

AND CLIMBIN' THAT MOUNTAIN,
YOU ARE INVITED TOO.
CLIMBIN' THAT MOUNTAIN.
CLIMBIN' THAT MOUNTAIN SOON.
AND CLIMBIN' THAT MOUNTAIN,
THERE'S ALWAYS A PLACE FOR YOU.

CLIMBIN' UP THAT MOUNTAIN TOGETHER.
CLIMBIN' UP THAT MOUNTAIN, YEAH.
CLIMBIN' UP THAT MOUNTAIN TOGETHER.
CLIMBIN' UP THAT MOUNTAIN, YEAH.
CLIMBIN' UP THAT MOUNTAIN TOGETHER.
CLIMBIN' UP THAT MOUNTAIN, YEAH.

CLIMBIN' UP THAT MOUNTAIN TOGETHER.
CLIMBIN' UP THAT MOUNTAIN, YEAH.
CLIMBIN' UP THAT MOUNTAIN TOGETHER.
CLIMBIN' UP THAT MOUNTAIN, YEAH.
CLIMBIN' UP THAT MOUNTAIN TOGETHER.
CLIMBIN' UP THAT MOUNTAIN, YEAH.

BONHOEFFER
(To POWELL.)

Wahoo! Pastor Powell, I have never before seen
such joy in worship. Ever!

POWELL

Let me take a guess: this is your first visit
to a Black Church?

BONHOEFFER

Why, yes! How did you know?

PASTOR

Oh, just a funny hunch.

BONHOEFFER

Ah, if only you could deliver this message of
love and community to my people back home in
Germany!

POWELL

Now, there's a flock just crying out for the
kind of sustenance only the Word of God can
provide. Unfortunately, I don't think your
Nazis are going to be too receptive to the
ministry of - shall we say - a horse of a
different color?

BONHOEFFER

Of course, but, if you can't turn that tide of
monstrous evil, who can?

POWELL

That person would need to have the spine of Socrates, the heart of Gandhi, and the courage of Joan of Arc.

BONHOEFFER

Quite some roll call. That doesn't bode well for my country, though. No one dish can contain all those ingredients.

POWELL

Let that be no concern of yours. The main thing is you got your hindquarters out of harm's way just in time.

BONHOEFFER
(Sullenly.)

Yeah, lucky me.

POWELL

You sound as if safety in America were a burden.

BONHOEFFER

It isn't that.

8. WHAT DOES IT COST?

BONHOEFFER (CONT'D.)

HERE I'M PROTECTED, SHELTERED AND FREE,
BUT I AM TORMENTED BY CHOICES I SEE.
I WON'T BE SATISFIED
TO SIT OR RUN OR HIDE
WHEN FAITH COMES STAKING OUT A CLAIM
AND CALLS MY NAME.

I COULD DWELL QUIETLY FAR FROM THE DANGER,
ACTING LIKE GRACE IS CHEAPLY BESTOWED.
BUT SAFETY'S MISLEADING
WHEN EVIL'S STAMPEDING,
AND GRACE IS NOW PLEADING
THAT I SEE THE NEED
TO STEP UP AND LEAD.
BUT WHAT DOES IT -

BONHOEFFER

COST ME -

WORSHIPPERS

COST YOU?

TO FINISH THIS RACE?

WORSHIPPERS

OO!

BONHOEFFER AND WORSHIPPERS

I'LL CHEAPEN THE BRAND
OF GRACE IN THIS LAND
IF -

BONHOEFFER
I FAIL TO PAY THE PRICE.

WORSHIPPERS
YOU FAIL TO PAY THE PRICE.

BONHOEFFER
BUT WHATEVER IT -

BONHOEFFER
COSTS ME -

WORSHIPPERS
COST -

WORSHIPPERS
WHAT DOES IT COST YOU?

BONHOEFFER
I'LL SET ASIDE ALL THAT I WANT TO HOLD ON TO.
WHATEVER IT -

BONHOEFFER
COSTS ME -

WORSHIPPERS
COST YOU?

WORSHIPPERS
WHAT DOES IT COST YOU?

BONHOEFFER
I'LL STEP UP AND SPEAK OUT -

WORSHIPPERS
STEP UP AND SPEAK OUT -

BONHOEFFER
NO MATTER WHAT IT LEADS TO.

WORSHIPPERS
NO MATTER -

BONHOEFFER
WHATEVER IT -

BONHOEFFER
COST ME -

WORSHIPPERS
COST YOU?

WORSHIPPERS
WHAT DOES IT COST YOU?

BONHOEFFER
MY LAND IS CRUMBLING,

BONHOEFFER begins to leave.

Having handed his briefcase to CHRISTINE, who puts it into a free-standing, highboard-like safe, HANS takes off his trench coat and fedora, and hangs them up.

KLAUS

(Reading from the end of the letter.)

"Everyone in New York is so friendly, and Broadway's a real treat. Love, Dietrich."

KLAUS pockets the letter.

CHRISTINE

Well, at least he's out of the firing line. I hate to think what would have happened if he hadn't left Germany when he did.

EMMI

Talk about someone being in the wrong place at the wrong time.

Unseen by ALL, enter BONHOEFFER.

HANS

If he'd stayed, he -

BONHOEFFER

Hello, everybody!

HANS

What the...

CHRISTINE

Get outa here!

EMMI

Tell me this isn't true.

KLAUS

You cannot be serious!

BONHOEFFER

(Sighing lovingly.)

Family!

KLAUS

Stop smiling, for God's sake!

BONHOEFFER

I can't. If nothing else, it was worth coming back just to hear you invoke the name of the Lord.

KLAUS

Well, let's see how good your "Lord" is at keeping you from being executed. That's what happens to pacifists in Germany, remember? Is that what you want?

BONHOEFFER

Not as the topmost priority, no. However, I would rather face danger here in Berlin than live in safety in New York.

KLAUS

But why?

BONHOEFFER

One day, the specter of Nazism will be defeated. When that happens, I want to have a hand in the rebuilding of my beloved country. I can't play a part then if I don't suffer its trials now.

KLAUS

Oh, there'll be trials all right! Just as soon as Lieutenant Nögler comes to put you into the army. What'll you do then?

BONHOEFFER

Oh, I'll just tell him to take you instead.

KLAUS

Don't be ridiculous! That isn't how conscription works. Besides, he won't be taking me at all. As the chief legal advisor to the country's leading airline, I'm indispensable to any eventual war effort.

BONHOEFFER

(Curiously, to HANS.)

Hans? How come you haven't received your call-up papers?

HANS

Sorry, Dietrich. I'm indispensable as well. You'll just have to face it, I'm afraid. From the Nazis' point of view, you're the only one here who's just begging to be turned into cannon fodder.

BONHOEFFER

(To KLAUS.)

How long would it take me to learn to do what you do?

KLAUS

Forget it, Dietrich. Attorneys are born, not made.

BONHOEFFER

(To HANS.)

Hans, are there any job vacancies at Military Intelligence?

KLAUS
 (Exploding.)
 This is worse than ridiculous! This is pitiful!
 We do not have the time to -

CHRISTINE
 I think he might have something there.

CHRISTINE fetches HANS's trench coat.

BONHOEFFER, KLAUS AND HANS
 What?

9. I MUST BE A SPY

CHRISTINE
 (To KLAUS.)
 WHAT IF HE JOINED THE SECRET SERVICE?

CHRISTINE puts HANS's trench coat on BONHOEFFER. Meanwhile, EMMI fetches HANS's fedora.

CHRISTINE (CONT'D.)
 Something like this?

KLAUS
 HIM, A PRIVATE EYE?
 You're kidding, right?

CHRISTINE
 No!

EMMI throws HANS's fedora to CHRISTINE.

CHRISTINE (CONT'D.)
 HE COULD GO -

CHRISTINE puts HANS's fedora on BONHOEFFER.

CHRISTINE (CONT'D.)
 UNDERCOVER.
 HE COULD LEARN TO BE...
 A sleuth.

HANS
 A snoop?

CHRISTINE AND EMMI
 WHY NOT A SPY?

KLAUS

Why not a spy? Dietrich's only a dissident
pastor. That's why not! A spy! Who's going to
fall for that one?

CHRISTINE shrugs her shoulders.

CHRISTINE

Like, everybody?

WERE HE TO BE A SPY,
HE'D BLEND INTO THE HERD:
HE'D BE DISCRETE AND SPIN DECEIT
AND SLINK WITHOUT A WORD.

KLAUS

FOR SKILLED DECEPTION,
That pig is never gonna fly!

CHRISTINE, EMMI AND HANS

YES, BUT HE COULD BE SPY.

KLAUS

WERE HE TO BE A SPY,
HE'D FALL FLAT ON HIS FACE.
HE'S BOUND TO FAIL, END UP IN JAIL
AND SINK WITHOUT A TRACE.
FOR RUTHLESS CUNNING,
He ain't the guy.

WERE HE TO BE A SPY.

BONHOEFFER

I WOULD MAKE MY MARK,
CONSPIRING IN THE DARK
AND SWIMMING WITH THE SHARK.

I HEAR THE BATTLE CRY.
IT'S TIME TO DO OR DIE,
SO I WILL BE A SPY...

... AND SLOG THE MUCK AND MUD.
BRING ME THE DIRT, THE MIRE, THE HURT.
I'LL GIVE MY BREATH AND BLOOD.
TO SINK A NAZI ALL ON THE SLY,
I'LL BE A SPY.

BONHOEFFER pulls up the collar of
the trench coat and pulls down the
brim of the fedora.

BONHOEFFER (CONT'D.)

I'LL BE A SPY. YOU WAIT AND SEE.
I'LL BEAT THOSE NAZIS -

BONHOEFFER, CHRISTINE, KLAUS,
EMMI AND HANS
ONE-TWO-THREE.

BONHOEFFER
THEY WON'T KNOW WHAT'S BEEN GOING ON.
WHEN THEY LOOK ROUND -

CHRISTINE, KLAUS, EMMI AND HANS
HE'S GONE.

BONHOEFFER
I'LL HIDE BEHIND THE MASK
AND SEIZE THIS GRIMY TASK
TO LIVE WITHIN A LIE,
YET KNOWING THAT I SERVE WHEN I'M A SPY.
WHEN I'M A SPY.
TO LIVE MY PURPOSE I CANNOT DENY,
I MUST BE A SPY.
I MUST BE A SPY.

BONHOEFFER (CONT'D.)
(To the audience.)
I don't mind telling you, the realization that
the way forward involves me becoming a spy
comes as quite a bombshell. I mean -

A deafening explosion, machine gun
fire, the roar of tanks, etc. -
all indicating the outbreak of
war.

BONHOEFFER (CONT'D.)
Talk about overcompensating! Barely twenty
years after losing one world war, who'd strive
to overcome a sense of inferiority by starting
another? Germany!

Unseen by ALL, enter NÄGLER, some
German SOLDIERS, and female German
CIVILIANS.

10. ALL-OUT WAR

NÄGLER AND SOLDIERS
CRUSHED BY THE HAMMER OF WARFARE,
WE BEGGED FOR THE BREAD IN THE STREET.
AND, SCROUNGING FOR WORK AND FOR SHELTER,
OUR NATION DRENCHED IN DEFEAT.

NÄGLER, SOLDIERS AND CIVILIANS
BUT WE'LL NEVER BEND,
AND WE'LL PUT AN END
TO THE SUFFERING
OF A COUNTRY SOAKED IN SHAME.

NOW IS THE TIME TO FULFILL EVERY DREAM,
ESTABLISH THIS REICH SO IT'S REIGNING SUPREME.
WITH HITLER AND GÖRING, AND HIMMLER AND HESS -
SUCH NOBLE LEADERS, WE'RE BOUND FOR SUCCESS.

NÄGLER AND SOLDIERS
NOW WE CAN MARCH WITH OUR HEADS LIFTED HIGH.
FOR OUR COUNTRY'S GLORY, WE'RE WILLING TO DIE.
WE'LL WADE THROUGH THE FLOOD OF THE BLOOD AND THE GORE.
THIS IS WHAT OUR ALLEGIANCE IS FOR.
ALL-OUT -

WAR!
NÄGLER, SOLDIERS AND CIVILIANS

Unseen by ALL, enter MR. and MRS.
RUBENSTEIN.

MR. AND MRS. RUBENSTEIN
(Frightened.)
HOW DO WE SOFTEN THE BLOW
WITH NOWHERE TO GO?

NÄGLER, SOLDIERS AND CIVILIANS
NOWHERE TO GO!

MR. AND MRS. RUBENSTEIN
AND THIS IS WORSE THAN BEFORE
BECAUSE OF THE WAR.

NÄGLER, SOLDIERS AND CIVILIANS
BECAUSE OF THE WAR.

MR. AND MRS. RUBENSTEIN
WHAT WILL KEEP US ALIVE?
HOW WILL WE SURVIVE?

NÄGLER, SOLDIERS AND CIVILIANS
HOW WILL THEY SURVIVE?

MR. AND MRS. RUBENSTEIN
AND WHAT IS A PERSON TO DO
IF THEY ARE A -

MR. AND MRS. RUBENSTEIN, NÄGLER,
SOLDIERS AND CIVILIANS
JEW?

BONHOEFFER, KLAUS, EMMI,
CHRISTINE AND HANS
LIFE IS SUCH A TWISTED ROAD.
IN TIMES SO COMPLICATED.

MR. AND MRS. RUBENSTEIN, NÄGLER,
SOLDIERS AND CIVILIANS
COMPLICATED.

BONHOEFFER, KLAUS, EMMI,
CHRISTINE AND HANS
AND HOW ARE WE TO BEAR THIS LOAD
AND NOT BE DECIMATED
OR LOSE OUR SOUL?

BONHOEFFER, KLAUS, EMMI, HANS,
CHRISTINE, MR. AND MRS RUBENSTEIN
WE WON'T LOSE OUR SOUL.

ALL
SO WE MUST TAKE A STAND,
ALL FOR THE VIRTUE AND STRENGTH OF THIS LAND.
IT'S NO TIME FOR GIVE AND TAKE,
FOR ALL OF THIS CIVILIZATION'S AT STAKE.
IT'S ALL-OUT WAR.

NÄGLER begins to march off,
followed by the SOLDIERS and
CIVILIANS. Suddenly, NÄGLER
notices BONHOEFFER (in
conversation with KLAUS, EMMI,
CHRISTINE and HANS) and stops. The
SOLDIERS and CIVILIANS crash into
him.

NÄGLER
(To SOLDIERS and CIVILIANS.)
Why don't you watch where you're...

Seeing the commotion, exit MR. and
MRS. RUBENSTEIN hurriedly. NÄGLER
fights his way out of the jumble
of SOLDIERS and CIVILIANS.

NÄGLER (CONT'D.)
Out of my way!

NÄGLER strides towards BONHOEFFER.

NÄGLER (CONT'D.)
(To BONHOEFFER.)
Private Bonhoeffer, front and center!

BONHOEFFER doesn't move.

NÄGLER (CONT'D.)
You! Bonhoeffer!

BONHOEFFER
Sorry, are you talking to me?

NÄGLER
Yes, you cloth-eared excuse for a freak of
nature! Front and -

BONHOEFFER

Why, it's Lieutenant Nägler, isn't it? Always a pleasure to see a red face.

NÄGLER

Never mind the color of my face! Get your uniform on, you miserable son of a miscreant!

NÄGLER points off.

NÄGLER (CONT'D.)

Poland is this way.

BONHOEFFER

Poland? I hear it's lovely in the fall, but why on earth should I want to go to Poland?

NÄGLER

To do your duty to your country, you despicable -

BONHOEFFER

Yes, yes. But I'm doing that already.

NÄGLER

What?

BONHOEFFER

(Slowly and clearly, like talking to someone who's aurally challenged.)

I'm doing that already.

NÄGLER

Doing what?

BONHOEFFER

(Growing slightly weary of spelling everything out.)

My duty to my country.

NÄGLER

Really? How?

BONHOEFFER

Oh, dear, haven't you heard?

(To HANS.)

Hans, we really need to scrutinize our information flow.

BONHOEFFER indicates NÄGLER.

BONHOEFFER (CONT'D.)

Poor Lieutenant Nägler here is still under the impression I'm eligible for military service.

HANS shakes his head.

NÄGLER

And aren't you?

BONHOEFFER

No, you see, there's the military; that's you.
Then, there's Military Intelligence -

BONHOEFFER raises his fedora.

BONHOEFFER (CONT'D.)

That's me. Each to their own, I say.

NÄGLER

You're in Military Intelligence?

BONHOEFFER

Shall I write it down for you? Or can't you
read?

NÄGLER

I -

BONHOEFFER

Sorry, as much as I'd like to chat, I do have
more important things to attend to. And don't
you have a war to wage or something nonsensical
like that?

NÄGLER

Yes, I -

BONHOEFFER

Well, then, quick march - or whatever it is you
do.

Exit NÄGLER, SOLDIERS and
CIVILIANS.

CHRISTINE

You certainly got rid of him.

BONHOEFFER

Yes, but who knows for how long?

HANS gestures to CHRISTINE to open
the safe.

HANS

Meanwhile, what about a spot of international
espionage?

CHRISTINE opens the safe and takes
out the briefcase.

BONHOEFFER

I thought you'd never ask.

CHRISTINE hands the briefcase to
HANS, who opens it.

HANS
Here's what I want you to do -

HANS shows BONHOEFFER some files.

HANS (CONT'D.)
Deliver these to -

BONHOEFFER
What's in them?

Beat.

BONHOEFFER (CONT'D.)
If I'm going to be breaking every law in the
Nazis' tawdry book, I'd very much like to know
why I'm doing it.

HANS looks at CHRISTINE, who nods.

HANS
Ever since the Nazis came to power, I've been
keeping a record of their atrocities.

CHRISTINE
(To BONHOEFFER.)
A Chronicle of Shame.

HANS indicates the files.

HANS
(To BONHOEFFER.)
These represent not only the latest, but also
the vilest installment. It can't help but
galvanize the resolve of decent people
everywhere to overthrow Hitler when they see
this.

BONHOEFFER
And that's where I come in.

HANS
Precisely.

Again, HANS indicates the files.

HANS (CONT'D.)
Deliver these to Helga Schmidt in Zurich.

HANS returns the files to the
briefcase, which he hands to
BONHOEFFER.

HANS (CONT'D.)

She'll give you some others to take to the Vatican. Once they're signed, bring them back to me, and I'll give you a letter to pass on to a representative of the British government who'll be in Sweden by then. After that, I'll have one or two other little jobs for you.

11. I MUST BE A SPY - REPRISE (INSTRUMENTAL)

Enter LIAISON OFFICERS from various countries.

"THE BRIEFCASE DANCE"

BONHOEFFER FULFILS VARIOUS MISSIONS AS A SPY. WITH A BRIEFCASE FULL OF FILES, HE MEETS WITH LIAISON OFFICERS IN SWITZERLAND, SWEDEN, THE VATICAN, ETC. EACH OF THESE OFFICERS ALSO CARRIES A BRIEFCASE, AND FILES ARE EXCHANGED BACK AND FORTH.

IMPORTANT:

THE END OF THE INFORMATION CHAIN IS CHRISTINE. SHE STORES THE FILES BONHOEFFER BRINGS TO HER IN THE SAFE.

OPTIONAL:

1. THE BRIEFCASES COULD BEAR THE FLAGS OF THE VARIOUS NATIONS INVOLVED.
2. THE EXCHANGE OF FILES COULD TAKE PLACE IN SPITE OF THE WATCHFUL EYES OF THE GESTAPO. BONHOEFFER AND THE LIAISON OFFICERS COULD BE REQUIRED TO FIND EVER MORE ELABORATE WAYS TO DELIVER AND COLLECT INFORMATION.

Meanwhile, CHRISTINE keeps a record of the incoming and outgoing files.

BONHOEFFER
(To CHRISTINE.)

What are you doing?

CHRISTINE
Keeping a record of your activities.

Beat.

BONHOEFFER
And why?

CHRISTINE
For one thing, I'm a German, and keeping records is what Germans do best. For another, you're moving in the slippery sphere of espionage and counterespionage.
(MORE.)

CHRISTINE (CONT'D.)

If the Allies find out you're working for the Resistance under the mantle of working for Military Intelligence, they might have a hard time discerning where your true allegiance lies.

CHRISTINE indicates the record.

CHRISTINE (CONT'D.)

This'll put them in the picture.

BONHOEFFER

Cunning.

CHRISTINE

And people say you're the clever one.

At the end of the dance, exit the LIAISON OFFICERS. CHRISTINE indicates the record.

CHRISTINE (CONT'D.)

Of course, there'd be hell to pay if the Nazis ever found this.

CHRISTINE puts the record into the safe.

BONHOEFFER

Of course.

Unseen by ALL except KLAUS, enter MARIA, carrying a document and making a beeline for BONHOEFFER.

BONHOEFFER (CONT'D.)

So why -

KLAUS

Girl alert!

BONHOEFFER jumps out of his skin.

BONHOEFFER
(Shocked.)

Ah!

(To the audience.)

If you've never had an elder brother, you've really missed out in life.

MARIA slaps the document onto BONHOEFFER's chest.

BONHOEFFER (CONT'D.)
(To MARIA.)

Maria!

MARIA
(Angrily.)
They've actually started!

BONHOEFFER takes the document and
studies it.

MARIA (CONT'D.)
The Nazis have actually started deporting Jews
to the east!

MARIA indicates the document.

MARIA (CONT'D.)
That might be only a list of names to you, but,
behind each one, there's the life of a man,
woman or... They're even deporting children.
Children!

BONHOEFFER
Oh, my God.

MARIA
Yours and the Jews', too. But where's He when
they need Him?

Beat.

MARIA (CONT'D.)
(Oddly matter-of-factly.)
If you'd care to cast your eyes down the list -

BONHOEFFER looks down the list.

MARIA (CONT'D.)
You'll find the name...

BONHOEFFER
Rubenstein.

MARIA
Oh, but I was forgetting.
(Vehemently.)
You don't care!

BONHOEFFER begins to leave.

BONHOEFFER
(To the audience.)
I'll be right back.

MARIA
Where are you going?

BONHOEFFER stops.

BONHOEFFER

I have to help the Rubensteins.

MARIA

Oh, it's too late now. You had your chance when

-

BONHOEFFER

My dear young woman! If the history of humanity teaches us one thing, it's that it's never too late! Ever!

BONHOEFFER begins to leave. MARIA follows him. BONHOEFFER stops, as too does MARIA.

BONHOEFFER (CONT'D.)

What are you doing?

MARIA

I'm coming with you.

BONHOEFFER

Thanks, but I don't need an escort.

MARIA

You might not need one! You might not need anybody but your own pompous self! But what about the Rubensteins? What about what they need?

BONHOEFFER begins to leave, stops.

BONHOEFFER

Well, come on if you're coming.

BONHOEFFER and MARIA begin to leave. BONHOEFFER stops and indicates MARIA.

BONHOEFFER (CONT'D.)

(To the audience.)

She's nothing if not tenacious.

Beat.

BONHOEFFER

Actually, there's a lot more to her than that. She's upright, strong, and not entirely unpleasant to look at - in a dim light. And then there's her -

MARIA

(Clearing her throat.)

Ah-hem.

MARIA points repeatedly to the exit: "Let's get going, shall we?"

BONHOEFFER
Of course! The Rubensteins!

Exit BONHOEFFER and MARIA. Exit ALL.

SCENE 7.

The Rubensteins' apartment.

Enter MRS. RUBENSTEIN from the kitchen. She starts pacing up and down. There's a secret knock at the front door. MRS. RUBENSTEIN unlocks and opens it. Enter MR. RUBENSTEIN, wearing an overcoat with a yellow Star of David on it. MRS. RUBENSTEIN closes and locks the door.

MRS. RUBENSTEIN
Did you get it?

MR. RUBENSTEIN takes a blue glass bottle (of poison) out of his pocket and shows it to MRS. RUBENSTEIN.

MR. RUBENSTEIN
Eight hundred marks for a single bottle!

MRS. RUBENSTEIN
Not for a "single bottle". Eight hundred marks for our dignity. I'll get some cups.

Exit MRS. RUBENSTEIN into the kitchen. MR. RUBENSTEIN studies the bottle.

MR. RUBENSTEIN
Eight hundred marks... The dignity of Jews hasn't been worth so much on the open market in centuries!

12. GERMANY IS OUR HOME*

(*NOTE: During the song, other JEWS are forced from their homes by SOLDIERS and loaded into cattle trucks prior to being deported.)

Enter MRS. RUBENSTEIN with two cups.

MR. AND MRS. RUBENSTEIN
 WE ARE USED TO SPITE AND SCORN.
 BANISHED FROM THE PLACES WHERE OUR ANCESTORS WERE BORN -
 WE HAVE LIVED IN PEACE.
 WILL NO ONE HEAR OUR PLEA?

MR. AND MRS. RUBENSTEIN, AND JEWS
 WHY DO WE NEED TO HIDE?
 WHERE WILL WE GO?
 WE HAVE LIVED WITH A SENSE OF PRIDE
 IN THE PATH OF SWEET SHALOM.
 GERMANY IS OUR HOME.

MR. RUBENSTEIN
 Einstein, Mendelssohn, Marx - all called
 Germany their home at one time or another.

MR. AND MRS. RUBENSTEIN, AND JEWS
 WE HAVE BEEN FAITHFUL, RICH OR POOR -
 SACRIFICED AS SOLDIERS FOR THE HOMELAND IN THE WAR -
 BRAVELY SOME HAVE DIED.
 OUR FREEDOM NOW DEPRIVED.

WHY DO WE NEED TO HIDE?
 WHERE WILL WE GO?
 WE HAVE LIVED HERE ALL OUR LIVES
 IN A LAND WE CALL OUR OWN.
 GERMANY IS OUR HOME.

WE ARE FEW, BUT MUCH LIKE YOU.
 WE ARE YOUR NEIGHBOR AND FRIEND.
 YOU LIVE FREE, SO WHY CAN'T WE?
 INSTEAD WE ARE TRAPPED AND CONDEMNED.
 WHEN WILL THIS NIGHTMARE END?

Exit JEWS and SOLDIERS.

MR. RUBENSTEIN
 When?

MR. RUBENSTEIN looks at the
 bottle.

MR. RUBENSTEIN (CONT'D.)
 Perhaps sooner than the Nazis think.

MR. RUBENSTEIN uncorks the bottle,
 and MRS. RUBENSTEIN holds up the
 two cups. MR. RUBENSTEIN pushes
 one cup away.

MR. RUBENSTEIN (CONT'D.)
 Remember, Shayffelah? We drank from the same
 cup at our wedding.

MR. RUBENSTEIN pours from the bottle into the remaining cup MRS. RUBENSTEIN is holding up.

MR. AND MRS. RUBENSTEIN
WE WILL NO LONGER HIDE.
IT'S TIME TO GO.
WE WILL DIE WITH A SENSE OF PRIDE
IN THE PATH OF SWEET SHALOM.
WE WILL NOT WALK ALONE
TO A PLACE WE CALL OUR OWN -

MRS. RUBENSTEIN raises the cup to her mouth.

MR. AND MRS. RUBENSTEIN (CONT'D.)
BUT THIS GERMANY WAS OUR HOME.

There's urgent knocking at the front door. MRS. RUBENSTEIN lowers the cup. Having handed the bottle to MRS. RUBENSTEIN, MR. RUBENSTEIN goes to the door.

MR. RUBENSTEIN
(Nervously, to the visitor.)
Who is it?

MARIA
(Urgently, off.)
It's me, Mr. Rubenstein! Maria von Wedemeyer!

MR. RUBENSTEIN hurriedly unlocks and opens the door. Enter MARIA.

MR. RUBENSTEIN
Maria! Whatever are you...?

Enter BONHOEFFER.

MR. RUBENSTEIN (CONT'D.)
(To BONHOEFFER.)
Well, look who it isn't.

MR. RUBENSTEIN closes and locks the door.

MR. RUBENSTEIN (CONT'D.)
I didn't know pastors made house calls.

BONHOEFFER
(To the audience.)
I had that coming.

BONHOEFFER draws the list of deportees from his pocket.

BONHOEFFER (CONT'D.)

(To MR. RUBENSTEIN.)

Mr. Rubenstein, I'm very sorry to have to tell you this, but you're on the deportation list for tomorrow. Now, I -

MR. RUBENSTEIN

Pastor, it was very kind of you to bring this information to our attention, but a nice gentleman in a brown shirt was here earlier and beat you to it. Actually, he wasn't very nice. He wasn't much of a gentleman either. In fact, he was an absolute -

BONHOEFFER

Mr. Rubenstein! We don't have much time! Unfortunately, it's almost impossible to get Jews out of the country. However, thanks to my connections in Military Intelligence, there just might be a -

MR. RUBENSTEIN holds up his hand to stop BONHOEFFER.

MR. RUBENSTEIN

We aren't going anywhere. At least, not in this world.

BONHOEFFER

"Not in..."? I don't understand.

MRS. RUBENSTEIN

We've decided - rather than be deported - it's better to stay here.

MR. RUBENSTEIN takes the cup from MRS. RUBENSTEIN and offers it to BONHOEFFER.

MR. RUBENSTEIN

(To BONHOEFFER.)

Fancy a drink?

BONHOEFFER looks at the cup, then at MR. RUBENSTEIN. Then he looks at the bottle in MRS. RUBENSTEIN's hand. Finally, he looks at MRS. RUBENSTEIN, who nods.

BONHOEFFER

(Hurriedly.)

But maybe I can get you to Switzerland. And, then, even to London. It's hard, but -

MR. RUBENSTEIN

Pastor, please. Germany is our home. We were born here, and we'll die here, too.

MRS. RUBENSTEIN

(To BONHOEFFER.)

Besides, if we wanted to go somewhere, the Nazis would be very accommodating in that regard.

MR. RUBENSTEIN

(To BONHOEFFER.)

However, we won't give them the satisfaction.

BONHOEFFER

But... But...

Beat.

MR. RUBENSTEIN

As you can see, there aren't any "buts".

Beat.

BONHOEFFER

Well... Is there anything I can do for you?

MR. RUBENSTEIN

Do you know any good jokes?

BONHOEFFER

No... Sorry, I...

MRS. RUBENSTEIN

Well, you're a man of God. How about giving us your blessing then?

Beat.

MRS. RUBENSTEIN (CONT'D.)

That is, if you don't mind blessing Jews.

BONHOEFFER grows a couple of inches.

BONHOEFFER

Nothing would honor me more greatly.

Beat.

BONHOEFFER (CONT'D.)

But I still think -

MR. RUBENSTEIN
 Pastor... Dietrich -

13. AGAINST THE ODDS

MR. RUBENSTEIN (CONT'D.)
 THERE'S NO TURNING BACK.

MRS. RUBENSTEIN
 THE BRIDGE IS BURNED.

MR. AND MRS. RUBENSTEIN
 WE WALK TOWARD OUR SUFFERING -
 THOUGH IT'S UNDESERVED.

MR. RUBENSTEIN
 WE FREELY DRINK THIS CUP,

MR. RUBENSTEIN drinks from the cup
 and hands it to MRS. RUBENSTEIN.

MR. RUBENSTEIN (CONT'D.)
 CONCEDING EARTHLY LOSS,

MRS. RUBENSTEIN drinks.

MR. AND MRS. RUBENSTEIN
 WITH TEARS IN OUR EYES,
 BUT KNOWING GOD WILL HEAR OUR CRIES.

MR. and MRS. RUBENSTEIN sink to
 the floor. BONHOEFFER raises his
 hands in blessing.

MR. AND MRS. RUBENSTEIN
 (CONT'D.)
 SO COME WHAT MAY -

BONHOEFFER
 MAY THE LORD BLESS YOU AND
 KEEP YOU.

MR. AND MRS. RUBENSTEIN
 IN THIS DARKEST DAY -

BONHOEFFER
 MAY THE LORD'S FACE SHINE
 UPON YOU.

MR. AND MRS. RUBENSTEIN
 YOU MUST STAND -

BONHOEFFER
 MAY THE LORD LIFT HIS
 COUNTENANCE ON YOU.

MR. AND MRS. RUBENSTEIN
 IN A BROKEN LAND.

BONHOEFFER
 AND BE GRACIOUS TO YOU.

MR. AND MRS. RUBENSTEIN
 AND, MARCHING ON IN GRACE -

BONHOEFFER
 AND GIVE YOU PEACE.

MR. AND MRS. RUBENSTEIN
 YOU'LL FIND A WAY TO BE
 BRAVE.

BONHOEFFER
 AND GIVE YOU PEACE.

BONHOEFFER lowers his hands. MARIA takes BONHOEFFER's hand, which he doesn't resist.

MR. AND MRS. RUBENSTEIN
YOU MUST CARRY ON
AGAINST THE ODDS.

MR. and MRS. RUBENSTEIN die.

BONHOEFFER AND MARIA
THOUGH OFFERED A CHOICE, WE TAKE THE RISK
AND SHINE IN THE SHADOWS OF THIS DEEP ABYSS.

BONHOEFFER
BUT WE HEAR THE CALL -

MARIA
WE HEAR THE CALL -

BONHOEFFER
OF LIGHT AMIDST THE NIGHT,
WITH FIRE IN OUR EYES -

BONHOEFFER AND MARIA
WE WILL NOT DARE TO COMPROMISE.

Enter KLAUS, EMMI, CHRISTINE and HANS.

ALL
SO COME WHAT MAY
IN THIS DARKEST DAY,
WE WILL STAND
IN THIS BROKEN LAND.
AND, MARCHING ON IN GRACE,
WE FIND A WAY TO BE BRAVE.
WE WILL CARRY ON AGAINST THE ODDS. OH...
CARRY ON. OH...

WE CANNOT REST
UNTIL WE STAND UP TO THE TEST
AND SPEAK FOR THE WEAK AND OPPRESSED.

SO COME WHAT MAY
IN THIS DARKEST DAY,
WE WILL STAND
IN THIS BROKEN LAND.
AND, MARCHING ON IN GRACE,
WE FIND A WAY TO BE BRAVE.

BONHOEFFER
WE WILL CARRY ON,
WE WILL CARRY ON,
WE WILL CARRY ON

ALL
AGAINST THE ODDS.
AGAINST THE ODDS.

Lights down.

END OF ACT I.

DRAFT

DRAFT

ACT II.

SCENE 1.

The Bonhoeffers' study.

Enter BONHOEFFER, MARIA, KLAUS,
EMMI, CHRISTINE and HANS.

14. THE LAST STRAW

ALL
OUR HEARTS BURN, BEATING FIERCE WITH ANGER.
HOW COULD WE LET THIS TYRANT COME THIS FAR?
LIVES LOST, FORCED TO SELF-DESTRUCTION,
LEAVING US THE NIGHTMARE AND THE SCAR.
BUT WE HAVE SEEN THE LIGHT.
IT'S TIME TO DO WHAT'S RIGHT -

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS
AND FIGHT!

BONHOEFFER
HOW CAN I FIGHT?

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS
WILL YOU HEED THE CALL
AND BATTLE WITH THIS HATE?
WILL YOU STAND UP TALL
BEFORE IT'S ALL TOO LATE?
WILL YOU JOIN WITH US
TO BREAK THE GIANT'S JAW?
COME IF YOU DARE,
AND COME DECLARE
THE LINE WE DRAW -

BONHOEFFER
BUT WHERE IS GOD?

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS
FOR THE LAST STRAW.

BONHOEFFER
AND WHERE'S HIS LAW -

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS
IT'S THE LAST STRAW.

BONHOEFFER
IN THIS LAST STRAW?

BONHOEFFER

Now, if I might digress for a moment. When you say "fight", do you actually mean "bear arms"?

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS

OUR MINDS CHURN, DREAMING REVOLUTION.
WE CANNOT LET THIS MADMAN GO TOO FAR.

BONHOEFFER

Of course not.

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS

THE WORLD ACHES, SCREAMING FOR SOME JUSTICE.
WE CANNOT LET HIM STEAL THE NORTHERN STAR.

BONHOEFFER

NO, THAT'S NOT WHO WE ARE.

ALL

SO WE WILL CLIMB THIS HILL
AND GATHER UP THE WILL -

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS

TO KILL!

BONHOEFFER

HOW CAN I KILL?

BONHOEFFER draws aside.

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS

WILL YOU HEED THE CALL
AND BATTLE WITH THIS BLIGHT?
WILL YOU STAND UP TALL
WHATEVER BE OUR PLIGHT?
WILL YOU MARCH WITH US,
RESTORE THE RULE OF LAW?
STRAIGHTEN YOUR SPINE
AND COME DEFINE
THE LINE TO DRAW -

BONHOEFFER

BUT THERE'S A FLAW.

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS

FOR THE LAST STRAW.

BONHOEFFER

JUST WHERE IS GOD -

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS
IT'S THE LAST STRAW.

BONHOEFFER
IN THIS LAST STRAW?

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS
WE MUST STRIVE WITH STRENGTH AND COURAGE -

CHORUS
STRIVE WITH ALL OUR MIGHT.

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS
FOR THE PEACE THE WORLD COULD COME TO SEE.

CHORUS
PEACE THE WORLD COULD SEE.

MARIA, KLAUS, EMMI, CHRISTINE AND
HANS
WE MUST NEVER BE DISCOURAGED

CHORUS
NEVER, NEVER WE -

MARIA, KLAUS, EMMI, CHRISTINE
AND HANS
SO WE...

ALL (EXCEPT BONHOEFFER)
WILL BE...
SET FREE!

CHORUS (BASS)
WILL BE SET FREE!

ALL (EXCEPT BONHOEFFER)
WE LIVE FOR A BRAND NEW DAY
WHEN THE FÜHRER'S DEAD
AND FEAR IS WASHED AWAY.
PEACE WILL RULE OVER THIS NEW REIGN
WHERE WE ARE HEALED OF THE GRIEF AND PAIN.
AND LOVE COVERS YOU AND ME
LIKE THE SUMMER SHADE OF AN OLD OAK TREE.
AND LOVE CHASES HATE AWAY
WITH TEARS OF JOY AND A BRAND NEW... DAY.
A BRAND NEW DAY.
A NEW DAY.

KLAUS approaches BONHOEFFER.

KLAUS
(To BONHOEFFER.)
Enjoying the view?

BONHOEFFER

How's that?

KLAUS

Are you enjoying the view? As you're still sitting on the fence, you must be getting something out of it. If it isn't the enjoyment of the scenery, what else can it be?

BONHOEFFER

While I'm hardly likely to welcome the charge of expediency, you're right of course. At the end of the day, taking responsibility for the future is what life's all about.

KLAUS

Well?

BONHOEFFER

Ah, but if only that weren't wrought with so many trade-offs.

KLAUS

You're not the only one with a conscience, you know?

BONHOEFFER

I'm well aware of that, thank you very much!
But -

CHRISTINE pushes KLAUS out of the way and draws BONHOEFFER to one side.

CHRISTINE

But you are the only one whose background entitles them to waver on moral grounds.

BONHOEFFER

At least somebody understands my point of -

CHRISTINE

Nevertheless, every second you do brings the annihilation of the entire Jewish population of Europe one step closer.

BONHOEFFER

God!

BONHOEFFER distances himself from CHRISTINE.

15. A DIFFERENT KIND OF WAR

BONHOEFFER (CONT'D.)

SO MUST I KILL TO SOMEHOW STOP THE KILLING?
AND MUST I HATE TO OVERCOME HATE?

Meanwhile, CHRISTINE keeps a record of BONHOEFFER's vacillations.

BONHOEFFER (CONT'D.)

MUST I SIN SO BOLDLY
TO NAVIGATE THIS ROAD?
HAVE I LOST ALL SENSE OF AN ETHICAL CODE?

MUST I CHOOSE TO BECOME WHAT I ABHOR?
SO MUCH TO LOSE IN THIS DIFFERENT KIND OF WAR.

HOW CAN I SPEAK OF PEACE
WHILE PLOTTING SUCH A BATTLE?
HOW CAN I SPEAK OF LIFE
WHILE CONSORTING WITH DEATH?
CAN I BE FORGIVEN
FOR BREAKING HOLY RULE?
AM I A SHINING LIGHT OR MERELY A DEVIL'S FOOL?

MUST I CHOOSE TO BECOME WHAT I ABHOR?
SO MUCH TO LOSE IN THIS DIFFERENT KIND OF WAR.

MUST I ABANDON ALL OF THE VIRTUES
THAT HAVE GUIDED MY PATH AND CALL?
BUT, NOT JUST FROM CONSCIENCE OR REASON,
FOR I AM HERE TO GIVE TO GOD MY ALL.

I MUST CHOOSE WHAT GOD HAS SENT ME FOR.
I WON'T REFUSE IN THIS DIFFERENT KIND OF WAR.

BONHOEFFER notices CHRISTINE putting the finishing touches to her record.

BONHOEFFER (CONT'D.)
(To CHRISTINE.)

You've got all that, have you?

CHRISTINE indicates the record.

CHRISTINE
You'll thank me for this one day.

As CHRISTINE puts the record into the safe, BONHOEFFER sinks inside himself. Exit KLAUS, EMMI, CHRISTINE and HANS. MARIA approaches BONHOEFFER.

MARIA
(To BONHOEFFER.)

Trying times.

BONHOEFFER
Hmm? Oh, yes: trying times.

Beat.

BONHOEFFER (CONT'D.)

And yet, I wouldn't want to live in any other.

MARIA

Not even in ones when the Nazis weren't riding roughshod over the whole of humanity?

BONHOEFFER

Not even then. Whether these are times of joy or times of despair, it's our task to find and love God in what He gives us at the moment.

MARIA

If you say so. You're the one with a doctorate in this God business after all. As a mere mortal, though, I just wish He'd let us in on the big mystery once in a while.

BONHOEFFER

Yes, God does seem to have a strong inclination for holding His cards close to His chest, doesn't He?

MARIA

As if they were nailed to it.

BONHOEFFER holds out his hand.

BONHOEFFER

Maybe you'd like to discuss it at more length.

BONHOEFFER lowers his hand.

BONHOEFFER (CONT'D.)

Unless, that is, you're too -

MARIA takes BONHOEFFER's hand.

MARIA

I'd be delighted.

BONHOEFFER

Splendid.

BONHOEFFER and MARIA begin to leave hand in hand.

BONHOEFFER (CONT'D.)

(To the audience.)

Oftentimes, the biggest mystery in life isn't who or what's furthest away from us, but precisely that which is closest to hand.

Exit BONHOEFFER and MARIA.

SCENE 2.

Gestapo Headquarters.

Enter Major (formerly Lieutenant)
NÄGLER, reading a newspaper.

16. HUNTING THE TRAITOR

NÄGLER
YES, THE NEWS IS AWFULLY BLEAK,
AND THEY SAY WE'RE ON A LOSING STREAK.
BUT THIS IS QUITE ABSURD.
I DON'T BELIEVE A SINGLE WORD.

NÄGLER drops the newspaper.

NÄGLER (CONT'D.)
THERE ARE TRAITORS IN OUR MIDST.
IT'S A CANCER DOCTOR GOEBBELS MISSED.
BUT I WILL SHOW THE WAY,
DISCOVER THEM AND SAVE THE DAY.

(To the Musical Director.)
OK. OK, stop. Stop, stop, stop! This is a bit
too... Nice... For me. Don't you have
something... Something a bit more... Dark?

Musical interlude.

NÄGLER (CONT'D.)
Yeah, better... How about some more pace and a
little less Tinker Bell?

Musical interlude.

NÄGLER (CONT'D.)
Yes! And now the right hand, please.

Musical interlude.

NÄGLER (CONT'D.)
Good!

I'LL PLOT TO MAKE A PLAN
TO ROOT OUT EVIL DEEDS THAT HARM OUR AIM.
I'LL USE THE TRICKS I CAN
AND SLITHER IN THE WEEDS OF HUMAN SHAME.

I'LL GATHER UP THE GOSSIP, THE RUMOR AND HEARSAY;
RECEIVE A SWEET PROMOTION, WIN THE WAR AND WIN THE DAY.
I'LL PROVE MY DEEP DEVOTION, WIN THE WAR AND SAVE THE DAY.

Enter some ordinary Germans going about their daily business - Günther KLEPPER (innkeeper), Marta TINDERLER (prostitute), and Conrad SCHLEIMER (bartender). NÄGLER notices them.

NÄGLER (CONT'D.)
(Still to himself.)

Ah, just the sort of dupes I've been looking for.

I'LL PLAY AND PORTRAY THEM LIKE A SKILLED PUPPETEER - THESE SIMPLETONS WILL TELL ME JUST WHAT I WANT TO HEAR. WHATEVER IS SAID, I'LL TWIST AND ABUSE. I'LL PAY THEM, BUT THEY REALLY CAN'T REFUSE.

(To KLEPPER, TINDERLER and SCHLEIMER.)

I'M HUNTING A TRAITOR TO PROTECT AND DEFEND.

(To himself.)

I'LL USE DENUNCIATION AS THE MEANS TO AN END; RECRUITING THE RABBLE TO OUR NOBLE CRUSADE TO SNIFF OUT THE TRAITOR RENEGADE.

(To KLEPPER, TINDERLER and SCHLEIMER.)

SO COME ONE AND COME ALL AND DON'T BE AFRAID TO HELP FIND THE TRAITOR RENEGADE.

Enter a SECRETARY with a typewriter. She sits down and inserts a fresh sheet of paper into the machine.

NÄGLER (CONT'D.)
(To KLEPPER.)

Ah, Günther Klepper, our wonderful innkeeper. How can you be of service to your magnificent country today?

KLEPPER

Well, Major Nägler, I don't really mean to involve you in family matters, so -

The SECRETARY types the following.

KLEPPER (CONT'D.)

DON'T TAKE THIS WRONG OR EVEN THINK ME BOURGEOIS, BUT HAVE I EVER TOLD YOU 'BOUT MY MOTHER-IN-LAW? SHE'S A BADGERING BITCH BELCHING BABBLE AND BOOZE,

And I've heard that -

SHE PLAYS CANASTA WITH THE JEWS!

NÄGLER pulls the sheet of paper out of the typewriter, crumples it up, and throws it away.

NÄGLER

Oh, Geez!

The SECRETARY inserts a fresh sheet of paper into the machine.

NÄGLER AND KLEPPER

WE'RE HUNTING A TRAITOR, SUCH A VILLAINOUS BRUTE.
WE'LL WEED OUT EVILDOERS RIGHT AT THE ROOT.
SO WHY DON'T YOU JOIN US IN OUR NOBLE CRUSADE
TO SNIFF OUT THE TRAITOR RENEGADE?
COME ONE AND COME ALL, AND DON'T BE AFRAID
TO HELP FIND THE TRAITOR RENEGADE.

NÄGLER

(To TINDERLER.)

Ah, yes, Marta Tinder-ler. Our young-ish, refined... Uh... Lady of the evening. How might you help us make Germany great again?

TINDERLER

Well... It's not like me to tell salacious, lustful, indecent, lascivious, beastly tales...

NÄGLER

Beastly?

TINDERLER

Well -

The SECRETARY types the following.

TINDERLER (CONT'D.)

IT GETS TIRING TO SCREW EVERY FRIEDRICH AND SVEN,
SO TO LIGHTEN UP THE MOOD WE MAKE A JOKE OF THE MEN.
AND I HEARD HAUGHTY WHORES HOWLING HOT IN THE HALL,
LAUGHING 'CAUSE THE FÜHRER LACKS A BALL.

Again, NÄGLER pulls the sheet of paper out of the typewriter, crumples it up, and throws it away.

NÄGLER

That's hardly news!

The SECRETARY inserts a fresh sheet of paper into the machine.

NÄGLER, KLEPPER AND TINDERLER

WE'RE HUNTING A TRAITOR, SUCH A VILLAINOUS BRUTE.
WE'LL WEED OUT EVILDOERS RIGHT AT THE ROOT.
SO WHY DON'T YOU JOIN US IN OUR NOBLE CRUSADE
TO SNIFF OUT THE TRAITOR RENEGADE?
COME ONE AND COME ALL, AND DON'T BE AFRAID
TO HELP FIND THE TRAITOR RENEGADE.

NÄGLER

(To SCHLEIMER.)

Ah, Conrad Schleimer. Our benevolent, Bavarian-born bartender. Now, don't tell me. Your wife had borborygmus colonic eructations at one of the Führer's speeches, I suppose.

SCHLEIMER

Wait... Does you mean she farted?

NÄGLER

Well, yes. If you must.

SCHLEIMER

Well, she does that all the time. But -

The SECRETARY types the following.

SCHLEIMER (CONT'D.)

I THINK I HAVE SOMETHING OF WHICH YOU'LL LIKE THE SOUND. THERE IS THIS CLEVER PASTOR WHO KEEPS TRAVELING AROUND. HE IS FINE, FAIR AND FAITHFUL, AND HIS FUNCTION'S FULFILLED, BUT WHO KNOWS THE SECRETS HE HAS SPILLED?

The SECRETARY joins in with the others.

ALL

WE'RE HUNTING A TRAITOR, SUCH A VILLAINOUS BRUTE. WE'LL WEED OUT EVIL DOERS RIGHT AT THE ROOT. SO WHY DON'T YOU JOIN US IN OUR NOBLE CRUSADE TO SNIFF OUT THE TRAITOR RENEGADE?

NÄGLER

WE HAVE FOUND OUR TRAITOR -

NÄGLER, KLEPPER, TINDERLER AND
SECRETARY

THE SCOUNDREL WHO'S TO BLAME.
WE'VE CAUGHT HIM IN HIS SNEAKY GAME.

NÄGLER

BUT THERE'S NO TIME FOR SLACKING,

NÄGLER, KLEPPER, TINDERLER AND
SECRETARY

FOR ALL WE ARE LACKING IS A NAME.

SCHLEIMER

Oh, I've got a name.

NÄGLER

Really? Well... Out with it, Man!

SCHLEIMER

Of course. Bonhoeffer, Dietrich Bonhoeffer.

NÄGLER

Bonhoeffer?

ALL

WE'VE HUNTED THE TRAITOR. YES, WE'VE LOOKED ALL AROUND.
AND NOW IT SEEMS THAT DIRTY, ROTTEN FINK HAS BEEN FOUND.
WE'VE MADE A SUCCESS OF OUR NOBLE CRUSADE
TO ROOT OUT THE TRAITOR RENEGADE.

NÄGLER takes the sheet of paper
out of the machine, puts it into a
file, and begins to leave.

KLEPPER, TINDERLER AND SCHLEIMER

(To NÄGLER.)

NOW IT'S TIME TO REWARD US FOR THE EFFORT WE'VE MADE.
NOW IT'S TIME TO GET PAID!

KLEPPER, TINDERLER, and SCHLEIMER
hurriedly follow NÄGLER.

SCHLEIMER

(To NÄGLER.)

Major Nägler! Wait! Lovely dirt like that must
be worth at least thirty pieces of silver!

TINDERLER

(To NÄGLER.)

And what about my money?

KLEPPER

(To NÄGLER.)

And mine?

Exit ALL.

KLEPPER, TINDERLER AND SCHLEIMER

(Off.)

Mine! Mine! Mine! Mine!

SCENE 3.

The Bonhoeffers' study.

Enter BONHOEFFER and MARIA.

MARIA

I hope you don't mind me saying so, but, the
first time we met, I thought you were
somewhat... Stuck-up.

BONHOEFFER

Your opinion of me wasn't much better the
second time either.

MARIA

No. No, it wasn't.

Beat.

BONHOEFFER

You know, I sometimes wonder how things would have panned out between us if we'd met under different circumstances.

MARIA

Oh?

BONHOEFFER

In case you haven't noticed, there's a war on.

MARIA

I wondered what all that banging was about.

17. I'M FALLING IN LOVE WITH YOU

BONHOEFFER

THE WORLD IS TUMBLING,
AND I'VE BEEN FALLING APART AT THE SEAMS.
IT'S LIKE I'VE LOST ALL MY DREAMS.
BUT, IN THE CHAOS,
YOU GIVE ME REASON FOR STAKING A CLAIM
IN THIS TREACHEROUS GAME.

AND, THOUGH MY NERVE COULD DIP OR SWERVE AND NEVER RECOVER,
THERE'S A FEELING NO ONE CAN TAKE AWAY.
I THINK I'M FALLING IN LOVE WITH YOU.
I'M FALLING IN LOVE WITH YOU.

MARIA

YOU WERE CONCEITED
AND STUCK ON FOLLOWING ALL OF THE RULES
LIKE SOME ABSURD KING OF FOOLS.
AND, THOUGH YOU FALTERED,
YOU HAVE RISEN TO SERVING THIS LAND.
NOW YOU'RE TAKING A STAND.

AND, THOUGH I'D FIGHT WITH ALL MY MIGHT, I MUST SURRENDER
TO A FEELING I CAN HARDLY EXPLAIN.
I THINK I'M FALLING IN LOVE WITH YOU.
I'M FALLING IN LOVE WITH YOU.

Unseen by BONHOEFFER and MARIA,
enter NÄGLER, carrying
BONHOEFFER's file. He leans on the
safe.

BONHOEFFER AND MARIA (CONT'D.)

NO MATTER HOW I STRIVE TO COME BACK TO MY SENSES,
MY HEART JUST WON'T COMPLY BECAUSE I CAN'T DENY -
I'M IN LOVE WITH YOU.

MARIA
IT'S SO VERY STRANGE.

BONHOEFFER AND MARIA
I'M FALLING IN LOVE WITH YOU.

BONHOEFFER
SUCH A RADICAL CHANGE.

BONHOEFFER AND MARIA
I'M FALLING IN LOVE WITH YOU.
WHO WOULD HAVE GUESSED?
I'M FALLING IN LOVE WITH YOU.
WHAT HAPPENS NEXT
WHEN FALLING IN LOVE WITH YOU?

NÄGLER puts the file under his arm
and applauds.

NÄGLER
Bravo! Bravo!

BONHOEFFER
(To the audience.)
I told you big brothers were priceless.

BONHOEFFER swivels on his heels
and comes face-to-face with
NÄGLER.

BONHOEFFER
(Angrily, to NÄGLER.)
Klaus! Haven't you...

Beat.

NÄGLER
Bonhoeffer! It's not like you to be at a loss
for words.

BONHOEFFER
You're that... That "gentleman" who delivered
my call-up papers. Lieutenant Nägler, isn't it?

NÄGLER
It was, but it's Major Nägler now. I've moved
up in the world.

BONHOEFFER
Which direction you've moved in is open to
conjecture. I mean, if you board the wrong
train, it doesn't help to walk along the
corridor against the direction of travel, now,
does it?

NÄGLER

No, I suppose it -

BONHOEFFER

Well, then, "Major", what's the meaning of this? What are you doing here?

NÄGLER

If I may take the second question first, I'm doing my duty to my country here.

NÄGLER holds up the file.

NÄGLER (CONT'D.)

Not that that's something you'd know anything about. And that brings me to your first question: the meaning of this is... You're arrested!

NÄGLER takes out a pair of handcuffs.

NÄGLER (CONT'D.)

Turn round.

BONHOEFFER turns, and NÄGLER starts putting handcuffs on him.

BONHOEFFER

You'll regret this!

NÄGLER

I'll regret this? How do you possibly arrive at the notion that I'll regret this? You're the one who's being handcuffed! You're the one who's going to be thrown into the rotting bowels of a stinking prison! If there's any regretting to be done, you're the one who's going to be doing it!

Beat.

NÄGLER (CONT'D.)

Unless...

BONHOEFFER

"Unless"?

Again, NÄGLER holds up the file.

NÄGLER

All of these "little trips" of yours - if you tell me what you've really been up to, I can "arrange" for you and -

NÄGLER indicates MARIA.

NÄGLER (CONT'D.)

Miss Berlin 1943, here, to start a new life
somewhere far away from this dreary war.

BONHOEFFER

(To the audience.)

Tempting. But may God deliver me from that
particular evil.

BONHOEFFER motions toward the door
with his head.

BONHOEFFER (CONT'D.)

(To NÄGLER.)

The prison's this way, is it?

BONHOEFFER starts to leave,
followed by NÄGLER.

MARIA

Dietrich?

BONHOEFFER

Don't worry, Maria. I'll be back in time for
supper.

NÄGLER

Make another wish. That one might come true.

Exit BONHOEFFER and NÄGLER.

MARIA

(To herself.)

Unfortunately, the days for making wishes are
long past.

18. THE ONE TO STAND WITH YOU*

(*NOTE: During the song, NÄGLER
takes BONHOEFFER to prison.)

MARIA (CONT'D.)

MY LIFE COULD BE SO SIMPLE
WITH A RIBBON AND A BOW,
AND I WOULD PLANT MY FEET ON SOLID GROUND.
BUT, TOGETHER ON A TIGHTROPE
WITH A CANYON DOWN BELOW,
WE WALK WITH WINDS OF CHAOS ALL AROUND.
BUT I HAVE SEEN YOU BRAVELY FOLLOW THROUGH,
SO NOW IT'S TIME TO TAKE A STAND WITH YOU.

But do I really have the courage to take a
stand with anybody, let alone with you?

I'VE NEVER BEEN A SOLDIER,
A CHAMPION OR A SAINT,

OR STORMED A MIGHTY WALL TO WIN THE DAY.
AND I'VE NEVER MOVED A MOUNTAIN
OR CHANGED THE MIND OF KINGS,
AND I'VE NEVER BEEN A QUEEN TO LEAD THE WAY.
BUT I WILL TRY TO LIGHTEN UP YOUR LOAD,
AND HAND IN HAND WE'LL WALK THIS TWISTED ROAD.

I COULD BE A FORTRESS.
I COULD BE A SHELTER.
I COULD BE THE MORTAR AND THE GLUE.
I COULD BE THE TOWER TALL TO NEVER CRUMBLE, NEVER FALL,
AND I COULD BE THE ONE TO STAND WITH YOU.

WHEN OTHERS RUN FROM TROUBLE
OR LEAVE YOU ALL ALONE,
AND THERE'S NO ONE THERE TO CARE FOR ALL YOUR PAIN;
WHEN THE CLOUDS OF DOUBT SURROUND YOU;
YOU'RE BRUISED AND BEATEN DOWN;
AND YOU THINK YOUR EVERY EFFORT IS IN VAIN,
WELL, I WILL BE THE ONE TO CARRY YOU,
AND I COULD HELP YOU SOMEHOW START ANEW.

I COULD BE A FORTRESS.
I COULD BE A SHELTER.
I COULD BE THE TIMBER STRONG AND TRUE.
I COULD BE THE CASTLE WALL TO HELP SUSTAIN YOU THROUGH IT
ALL,
AND I COULD BE THE ONE TO STAND WITH YOU.

I CAN'T SHIELD YOU FROM THE NIGHT,
BUT I CAN HELP YOU FIND THE LIGHT.

I WILL BE YOUR FORTRESS.
I WILL BE YOUR SHELTER.
I WILL BE THE MORTAR AND THE GLUE.
I WILL BE THE TOWER TALL TO NEVER CRUMBLE, NEVER FALL,
AND I WILL BE THE ONE TO STAND WITH YOU.
I WILL BE THE ONE TO STAND WITH YOU!

Exit MARIA.

SCENE 4.

A prison in Berlin, Germany.

Enter BONHOEFFER (still handcuffed), followed by NÄGLER.
As they approach center stage,
enter GUARDS #1, #2 and #3,
pushing "walls" to create a
confined space: BONHOEFFER's
cell.*

(*NOTE: The "walls" can be either physical constructions or suggested by borders of light and darkness.)

NÄGLER

(To BONHOEFFER.)

Yours for the night, Bonhoeffer.

NÄGLER pushes BONHOEFFER into the cell, and he falls onto the floor.

NÄGLER (CONT'D.)

And for each night for the rest of your miserable life!

Exit NÄGLER and GUARDS. BONHOEFFER struggles to get up.

BONHOEFFER

(To the audience.)

Well, that's it. That's my story told. I mean -

BONHOEFFER looks around.

BONHOEFFER (CONT'D.)

A Nazi prison cell. It doesn't get much more conclusive than that, does it?

Beat.

BONHOEFFER (CONT'D.)

It must come as something of a disappointment to you to have followed my fortunes thus far, only to have my story end this way. If it's any consolation to you, I'm also a huge disappointment to myself. I mean, all I ever wanted was to take a stand.

(Sarcastically.)

Yeah, right!

(Himself.)

But, if my foremost goal was a sham, what does that say about the very identity of the person who established it?

19. WHO AM I?

BONHOEFFER (CONT'D.)

WHO AM I?

COULD I BE JUST A TRAITOR AND A SPY?

WILL MISERY SOMEHOW LEAD TO VICTORY?

WILL I SURVIVE TO SOMEHOW SEE THE LIGHT?

OR LANGUISH IN THE NIGHT?

WHO AM I

TO WAGE THIS FIGHT

WHILE WONDERING IF ALL WILL BE IN VAIN?
 I'M TROUBLED AND TIRED, FEELING UNINSPIRED
 AND JUST AFRAID
 WHILE TRAPPED WITHIN A CAGE.
 AND WHO WILL CARE?
 I'M EMPTY IN THOUGHT AND PRAYER.
 WHO AM I?

WHO AM I?
 AM I DOOMED NO MATTER HOW I TRY?
 WILL MY MISERY SOMEHOW ALTER HISTORY?
 AM I THE ROCK TO REINVENT THIS LAND
 OR A GROUND OF SINKING SAND?

WHO AM I
 TO WAGE THIS FIGHT
 WHILE WONDERING IF ALL WILL BE IN VAIN?
 THOUGH SHACKLED AND CHAINED,
 MY FAITH REMAINS UNSTAINED,
 BUT I'M AFRAID
 FOR FRIENDS SO FAR AWAY.
 AM I TO BLAME
 FOR RISKING THEIR DEATH AND SHAME?
 WHO AM I?

A vision of MARIA appears.

MARIA
 Dietrich, you once said it's our task to find
 and love God in what He gives us at the moment.
 Does that include self-doubt? If so, you can
 find and love Him even in that.

The vision of MARIA disappears.

BONHOEFFER
 WHOEVER I AM,
 YOU KNOW ME, OH, GOD.
 I'M ONLY ONE MAN,
 BUT YOU KNOW ME, OH, GOD.
 AS WEAK AS I AM,
 YOU KNOW ME, OH, GOD.
 WHOEVER I AM,
 YOU KNOW I AM YOURS.

(To the audience.)
 And what does it mean to belong to God?

With his shoulder, BONHOEFFER
 pushes back a "wall" of his cell.

BONHOEFFER (CONT'D.)
 Not to act arbitrarily, but to do what's right.

BONHOEFFER pushes back another
 "wall".

BONHOEFFER (CONT'D.)

Not to drift along in a sea of possibilities,
but to stand bravely on the shore.

BONHOEFFER pushes back yet another
"wall".

BONHOEFFER (CONT'D.)

Not to lose perspective in flights of thought,
but to find it in gallant deeds. And that, my
friends -

BONHOEFFER raises his arms. In
doing so, his handcuffs fall onto
the floor.

BONHOEFFER (CONT'D.)

Is freedom!

With BONHOEFFER's file under his
arm, enter NÄGLER, followed by
GUARDS #1 and #2.

NÄGLER

Ah, Bonhoeffer. I trust you're settling in to
your first-class digs and everything's as it
should be?

BONHOEFFER

Actually, nothing's as it should be! Not only
am I being held without charge, but the only
"evidence" you've been able to come up with -

BONHOEFFER indicates the file.

BONHOEFFER (CONT'D.)

Is that ludicrous denunciation! You'll have to
do better than that, Major! We can't have the
Third Reich built on a foundation of idle
tittle-tattle, now, can we?

NÄGLER hands the file to GUARD #1
and walks behind BONHOEFFER.

NÄGLER

Maybe all it'd take for you to recall your
illicit activities is a bit of encouragement.

BONHOEFFER

"Encouragement"?

NÄGLER grabs and twists
BONHOEFFER's arm, forcing him to
the floor.

BONHOEFFER
(In pain.)

Ah!

NÄGLER
Now, I'm one of the nicest people you're likely
to meet in here.

NÄGLER lets go of BONHOEFFER's
arm.

NÄGLER (CONT'D.)
But there are others.

NÄGLER shakes his head.

NÄGLER (CONT'D.)
I wouldn't like to be alone in a room with
them.

BONHOEFFER slowly stands up.

NÄGLER (CONT'D.)
Of course, you and I are men. No amount of
encouragement would convince us to say anything
against our will. It's different for a woman,
though, isn't it? Take that lovely creature you
were with when I arrested you. Now, what was
her name again? Hildegard? Ingrid?
(Lasciviously.)
Maria?

BONHOEFFER bristles. NÄGLER
smiles.

NÄGLER (CONT'D.)
How do you think Maria would react to a certain
amount of -

NÄGLER massages his own chest.

NÄGLER (CONT'D.)
(Lasciviously.)
"Encouragement"?

BONHOEFFER
You swine!

NÄGLER
Tut-tut. That's no way to talk to one of your
betters, now, is it? Particularly not to one
who wants to give you a treat.

BONHOEFFER
A "treat"?

NÄGLER

Yes, I have a little... Surprise for you.

Enter MARIA, followed by GUARD #3.

NÄGLER (CONT'D.)

Shock.

BONHOEFFER
(To MARIA.)

Maria!

MARIA rushes towards BONHOEFFER, with her arms extended to embrace him.

MARIA

Dietrich!

At the last moment, NÄGLER catches the tail of MARIA's coat. The sound of a seam ripping is heard, and MARIA is forced to stop.

NÄGLER

No touching the prisoner, you traitor's whore!
You probably just want to slip him a knife, so he can end his miserable, God-forsaken existence!

(To BONHOEFFER and MARIA.)

People like you make me sick!

While NÄGLER continues his tirade in mime, BONHOEFFER and MARIA gaze into each other's eyes.*

(*NOTE: The text for NÄGLER's tirade is as follows:
People like you make me sick.
You're sealed up in a world of privilege and have no understanding of the trails facing common people. You didn't suffer the hardships which befell Germany as a direct result of the War Guilt Clause: mass unemployment, hunger, despair. You lived in a well-feathered nest - yes, and with a cottage in the country for vacations! - while millions of Germans were either dependent on the soup kitchen or had to spend their life savings to buy a loaf of bread! Is it any wonder we thought shame was what forever's for?

But then, in the midst of the darkness, a sun rose on the horizon. The hope of a return of our pride dawned over a humbled land. One man and one man alone was responsible for the turnaround, and that man's name was Adolf Hitler. He rekindled the fire which the loss of the Great War had extinguished. And once again we dared to think the supremacy of the German people was what forever's for. But that didn't suit the likes of you. Instead, you sought to undermine the Führer's every effort to make Germany great again. Well, you'll pay for your treason with your life. And, when traitors such as you are done away with, there'll be nothing to stop the Third Reich's march to victory, for the glory of Germany is what forever's for!)

20. WHAT FOREVER'S FOR

BONHOEFFER

I KNOW IT'S ALL SO WRONG
 THAT I'VE BEEN GONE SO LONG.
 THIS HEAVY PRICE YOU PAY
 FOR ME TO LIVE THIS WAY.

BUT I DREAM THE DAY WILL COME
 WHEN DARKNESS TURNS TO DAWN
 WHERE WE BELONG.

A PLACE IN TIME,
 THAT'S YOURS AND MINE.
 ONE LIGHT TO SHINE.
 DON'T GIVE UP. THIS IS WHAT FOREVER'S FOR.

MARIA

I LONG TO TOUCH YOUR LIPS
 WITH JUST ONE GENTLE KISS
 AND QUENCH YOUR BURNING FEARS
 WITH ALL MY YEARNING TEARS.
 BUT I DREAM WE RIDE THE STARS
 AND NEVER BREATHE APART,
 ONE BEATING HEART.

A PLACE IN TIME,
 THAT'S YOURS AND MINE.
 ONE LIGHT TO SHINE.
 DON'T GIVE UP. THIS IS WHAT FOREVER'S FOR.

BONHOEFFER AND MARIA

YOU BY MY SIDE,
YOUR HAND IN MINE:
ONE HEART AND MIND,
TOGETHER YOU AND I.

OUR PLACE IN TIME,
THAT'S YOURS AND MINE.
ONE LIGHT TO SHINE.

BONHOEFFER

DON'T GIVE UP. THIS IS WHAT FOREVER'S FOR.

MARIA

WITH THIS LOVE, FILL THY CUP FOREVER MORE.

BONHOEFFER

DON'T GIVE UP...

BONHOEFFER AND MARIA

THIS IS WHAT FOREVER'S FOR.

Air-raid sirens go off throughout
the city.

VOICE #1

(Off.)

Air raid! Air raid!

VOICE #2

Head for cover! Air raid!

NÄGLER indicates BONHOEFFER.

NÄGLER (CONT'D.)

(To GUARD #1.)

Take him to the shelter. I don't want anything
untoward happening to him which I'm not
directly responsible for.

GUARD #1 leads BONHOEFFER away.
NÄGLER begins to leave, stops, and
indicates MARIA.

NÄGLER (CONT'D.)

(To GUARD #3.)

Oh, and don't forget to take out the trash.

GUARD #3 leads MARIA in the
opposite direction to the one
BONHOEFFER's going in. As
BONHOEFFER and MARIA are about to
exit, however, they break away
from their GUARDS and rush toward
each other.

NÄGLER (CONT'D.)
(To BONHOEFFER and MARIA.)

Scum!

GUARDS #1 and #3 try to catch BONHOEFFER and MARIA, but aren't fast enough. BONHOEFFER and MARIA embrace and kiss.

NÄGLER (CONT'D.)
Filthy, dirty, rotten traitors!

GUARD #1 seizes BONHOEFFER, GUARD #3 MARIA. Together, they pull BONHOEFFER and MARIA apart. The lovers themselves, however, can't stop smiling.

BONHOEFFER
(To MARIA.)
I love you.

MARIA
I love you.

As GUARD #3 forces MARIA out of the prison, GUARD #1 pushes BONHOEFFER toward the air-raid shelter.

NÄGLER
(To BONHOEFFER.)
You've done it now, Bonhoeffer! I'll find the evidence I need to execute you if it's the last thing I -

Bombs start exploding not far away.

NÄGLER (CONT'D.)
Scheiße.
(To GUARDS #1 and #3.)
Take them away!

Exit GUARD #1 and BONHOEFFER to the air-raid shelter. Exit GUARD #3 and MARIA to outside.

NÄGLER
(To GUARD #2.)
Come with me.

Exit NÄGLER and GUARD #2 to outside.

The prisoners' air-raid shelter.

Enter the PRISONERS (including, unseen, KLAUS). They fill the shelter until there's hardly a free square inch anywhere. Enter BONHOEFFER and GUARD #1.

GUARD #1
(To BONHOEFFER.)

Sorry, Pastor. Just following orders.

BONHOEFFER
Oh, I quite understand. Besides, doing evil isn't nearly as bad as being it, and you're a long way from that.

GUARD #1
Thanks.

GUARD #1 closes the door from the outside. Exit.

BONHOEFFER looks around.

BONHOEFFER
(Brightly, to PRISONER #1.)
So what shall we talk about?

PRISONER #1
(Sarcastically.)
What, indeed? I know! Let's discuss the sense of the Nazis putting us into an air-raid shelter. My proposition is they needn't bother. We're dead meat anyway. They could just as easily leave us to our fate in our cells.

BONHOEFFER
Ah, now, that's where you're wrong. They'd never forgive themselves if they didn't bring a Hans or Christine von Dohnanyi, or a Dietrich Bonhoeffer to justice. As a matter of -

From the other side of the shelter, the voice of KLAUS is heard.

KLAUS
"Dietrich Bonhoeffer"? Did somebody say
"Dietrich Bonhoeffer"?

BONHOEFFER cranes his neck to see who's just spoken.

BONHOEFFER
Er? Yes. Me.

KLAUS waves.

KLAUS
It's me! Klaus!

BONHOEFFER
Klaus!

BONHOEFFER starts moving towards
KLAUS. Suddenly, he stops.

BONHOEFFER (CONT'D.)
(To himself.)
Where are my manners?
(To PRISONER #1.)
Please, do excuse me. It seems my brother's in -

PRISONER #1
Oh, by all means.

BONHOEFFER
Thanks.

BONHOEFFER and KLAUS start weaving
toward each other through the
PRISONERS.

BONHOEFFER (CONT'D.)
(To PRISONER #2.)
Excuse me? Could I just?

KLAUS
(To PRISONER #3.)
If I might trouble you...

PRISONER #2 makes way for
BONHOEFFER. PRISONER #3 makes way
for KLAUS.

BONHOEFFER
Thanks.
(To PRISONER #4.)
I'm sorry, but I've just
heard that my brother is...

KLAUS (CONT'D.)
So kind of you.
(To PRISONER #5.)
Oh, I'm sorry. Was that your
foot?

PRISONER #4 makes way for
BONHOEFFER. PRISONER #5 makes way
for KLAUS.

BONHOEFFER
Fabulous. Thank you.

KLAUS (CONT'D.)
Excellent.

BONHOEFFER and KLAUS meet. They're
about to embrace but shake hands
instead.

BONHOEFFER
(To KLAUS.)
Fancy meeting you here.

KLAUS

Where else would a person of conscience be but in a Nazi prison?

BONHOEFFER

True, but, when we get out of here, we simply must -

KLAUS

I admire your optimism. However, I think it's more a case of "if" - "if we get out". I mean, the Nazis are bound to get wind of what we've been up to sooner or later. Then we'll be watching the radishes grow from underneath.

BONHOEFFER

You could be right.

KLAUS

I just wonder what's taking them so long.

BONHOEFFER

Well, I'm sure they'd hurry up if they knew they were trying your patience.

KLAUS glares at BONHOEFFER.

BONHOEFFER (CONT'D.)

Seriously, the Nazis simply don't have the resources to turn up anything juicy on us. There's a war on, you know?

KLAUS

Really? I wondered what all that banging was -

Suddenly, there is a deafening explosion - a direct hit to the shelter. ALL cry out and cower down - ALL except BONHOEFFER, who remains standing as calmly as if waiting for a bus. When the danger has passed, KLAUS stands upright and stares at BONHOEFFER.

KLAUS (CONT'D.)

My word, Dietrich. You must have nerves of iron.

BONHOEFFER

No, just the conviction that life is what God has planned for us.

KLAUS

Yeah, right!

BONHOEFFER
Allow me to explain.

21. THE GREATEST DAY TO BE ALIVE!

BONHOEFFER (CONT'D.)
YOU MIGHT JUST THINK I'VE LOST MY MIND.

KLAUS
Yeah, well, it wouldn't be the first time.

BONHOEFFER
THAT I'VE GONE CRAZY, DEAF OR BLIND.

KLAUS nods.

BONHOEFFER (CONT'D.)
BUT, EVEN LIVING IN THE CHAOS AND THE STRIFE,
I'VE NEVER FELT MORE FULL OF LIFE.

KLAUS
CAN'T YOU SEE?

BONHOEFFER
WHY?
WHAT DO YOU MEAN?

KLAUS
THE WHOLE WORLD IS DYIN'.

BONHOEFFER
BUT, FOR ME,
THAT'S THE REASON FOR TRYIN'
TO GIVE IN THE HERE AND NOW.

KLAUS shakes his head.

BONHOEFFER (CONT'D.)
YEAH, I KNOW THAT IT'S HARD TO BELIEVE IT,
BUT IT'S SOMETHING MY HEART CAN'T DENY.

KLAUS
YEAH, BUT I STILL THINK YOU'RE CRAZY OR YOU'RE HIGH!

BONHOEFFER
WE'RE NOT DEAD YET.
TIME TO LIVE IN THE GIFT OF TODAY.
NOT DEAD YET.
TIME TO LOVE ONE ANOTHER AND SAY,
LET'S FORGET TOMORROW
'CAUSE WHO KNOWS WHETHER WE WILL SURVIVE?
AND TODAY'S THE GREATEST DAY TO BE ALIVE.

Lights down.

Lights up on the Bonhoeffers' Study.

The air-raid sirens and exploding bombs can also be heard. As NÄGLER holds his pistol at CHRISTINE's head, GUARD #2 tries to prize open the safe with a crowbar.

GUARD #2
(To NÄGLER.)
Shouldn't we get to an air-raid shelter ourselves, Sir?

NÄGLER
I don't see why.

NÄGLER aims his pistol at GUARD #2.

NÄGLER (CONT'D.)
Your life won't be worth living either way if you don't get this damn thing open.

GUARD #2 gives one almighty heave, and the safe opens with an earsplitting crack. NÄGLER peers into the safe.

Hmm.
NÄGLER (CONT'D.)

NÄGLER begins taking files out of the safe.

NÄGLER (CONT'D.)
Now, what have we here?

Lights down.

Lights up on the air-raid shelter.

BONHOEFFER
WHAT IF WE COULD GET SOME JOY
THAT THE WORLD WOULD NOT DESTROY?

PRISONERS
UNENCUMBERED BY THE FEAR TOMORROW BRINGS?
AND UNAFRAID OF EARTHLY KINGS?

BONHOEFFER nods.

BONHOEFFER
(To KLAUS.)
CAN'T YOU SEE?

KLAUS
YEAH, I'M CATCHIN' ON.

BONHOEFFER
YOU KNOW HOW I'M PRAYIN'.

KLAUS
SEEMS TO ME
THAT THERE'S NO HARM IN SAYIN' -

BONHOEFFER AND KLAUS
THAT WE'RE NEVER HERE TO WALK IT ALONE.
SO LET'S GO WHERE THE LIGHT SEEMS TO LEAD US,
AS WE GAZE BEYOND THE SKY,
AND LET'S LOVE AS IF WE'LL NEVER SAY GOODBYE.

ALL
NOT DEAD YET.
LET'S LET HOPE HELP TO SHARPEN THE VIEW.
NOT DEAD YET.
TIME TO WRITE A NEW CHAPTER WITH YOU.
THERE'S A THREAT TOMORROW
WILL BRING PAIN THAT WE MIGHT NOT SURVIVE,
BUT TODAY'S THE GREATEST DAY TO BE ALIVE.

IT'S TIME TO LIVE EACH MOMENT NOW AS IF IT WERE OUR LAST
AND SET ASIDE THE FUTURE AND THE PAST.
LET'S NEVER TAKE FOR GRANTED
ONE MINUTE ON THE PLANET,
AND SAVOR EVERY SECOND OF EACH DAY...
AND SAY...

WE'RE NOT DEAD YET.
HELP US LIVE IN THE HERE AND THE NOW.

The sirens and bomb explosions
fade out.

ALL (CONT'D.)
NOT DEAD YET.
LET'S LET LOVE BE THE WHY AND THE HOW.
WE WILL LET TOMORROW
BE THE DAY WHEN WE WORRY AND STRIVE,
BUT TODAY'S THE GREATEST DAY TO BE...
TODAY'S THE GREATEST DAY TO SEE...
TODAY'S THE GREATEST DAY TO BE ALIVE.
THE GREATEST DAY TO BE ALIVE.

The door to the air-raid shelter
opens. With pistol drawn, enter
NÄGLER, followed by GUARD #2,
who's struggling under the weight
of a tall stack of files.

NÄGLER

(In a bright, sing-song voice.)

Oh, Bonhoeffer?

BONHOEFFER and KLAUS look at each other.

BONHOEFFER AND KLAUS

Yes?

The PRISONERS draw back as far as this is possible in the crowded shelter. Followed by GUARD #2, NÄGLER approaches BONHOEFFER and KLAUS.

NÄGLER

(To KLAUS.)

Don't worry, Klaus.

NÄGLER indicates the files.

NÄGLER (CONT'D.)

I'll get to you soon enough.

NÄGLER points his pistol at BONHOEFFER.

NÄGLER (CONT'D.)

(To BONHOEFFER.)

But it's you I've been out to get, Dietrich. Thought you were smarter than me, didn't you? Well -

NÄGLER slams his hand on the stack of files, almost causing GUARD #2 to drop them.

NÄGLER (CONT'D.)

I have all the evidence I need to stretch your neck as long as the list of your iniquities! Who's the smart one now?

BONHOEFFER

So many files? Taking into account everything you can throw at me, I can't help but feel an overwhelming sense of pride.

NÄGLER (CONT'D.)

"Pride"?

NÄGLER takes a document from the top of the stack.

NÄGLER (CONT'D.)

Ingratitude, that's what it is!

NÄGLER shakes the document in
BONHOEFFER's face.

NÄGLER (CONT'D.)

Plotting to kill the Führer! And after
everything he's done for the country!

BONHOEFFER

The only thing that jumped-up Austrian paint-
slinger has done for Germany is to make it a
pariah among nations. Until he came along, this
was the Land of Poets and Thinkers. Now,
though, it's the rathole that's turned genocide
into an industry!

NÄGLER

Yes, and you've been powerless to stop it.

BONHOEFFER

I might not have been able to stop it, but I
haven't been powerless. The whole time, I've
had all the strength that God has given me.

NÄGLER

Well, that doesn't say much for the giver or
the gift, does it?

BONHOEFFER

Actually, it does. It says everything. Heaven
belongs to the Lord, but He's given dominion
over the earth to humankind. If we choose not
to care for it or what lives upon it, however,
that's a poor reflection on us, not God.

NÄGLER

As you and God are clearly on first-name terms,
perhaps He'd like to accompany you to the
gallows.

BONHOEFFER

It wouldn't be the first time He's made that
particular journey.

NÄGLER motions with his pistol
toward the door.

NÄGLER

Get going.

BONHOEFFER begins to leave.

KLAUS

(To BONHOEFFER.)

Dietrich?

BONHOEFFER stops.

KLAUS (CONT'D.)

Whatever happens, I just want you to know... To know that...

BONHOEFFER

I know, Klaus. I know. The feeling's mutual.

Exit BONHOEFFER, NÄGLER, and GUARD #3. Exit ALL.

SCENE 5.

Flossenbürg Concentration Camp.

Enter BONHOEFFER, followed by NÄGLER with his pistol jammed into BONHOEFFER's back.

22. JUST THE BEGINNING

BONHOEFFER

DESPISED AND ALONE,
OSTRACIZED AND ABANDONED;
A LONG WAY FROM HOME,
DWELLING DEEP IN A CANYON -
BUT I SEE THE LIGHT,
SHINING BRIGHT THROUGH THE NIGHT,
WHERE THE SORROW AND THESE CHAINS
CAN MAKE NO CLAIM.

Unseen by BONHOEFFER and NÄGLER,
enter a PASTOR and a group of
PEOPLE in modern-day clothes.

BONHOEFFER, PASTOR AND PEOPLE

THIS IS NOT WHERE IT ENDS.
IT'S JUST THE BEGINNING.
THIS IS NOT WHERE IT ENDS.
IT'S JUST THE BEGINNING.

BONHOEFFER

THOUGH DESPISED BY THIS WORLD WITH ITS BITTER DEMANDS,
I KNOW WHERE MY LIFE WILL BEGIN AGAIN.

BONHOEFFER, PASTOR AND PEOPLE

IT'S NOT THE END.

PASTOR

(To the PEOPLE.)

We are gathered here today to commemorate the seventy-third* anniversary of Dietrich Bonhoeffer's execution. May it teach us that no sacrifice is too great in the struggle against tyranny.

(*NOTE: this number changes
relative to BONHOEFFER's execution
on April 9, 1945.)

BONHOEFFER

DON'T GRIEVE FOR ME.
I AM FOREVER GRATEFUL.
THOUGH I LONG TO BE FREE,
I WILL CHOOSE TO BE FAITHFUL.
SO I GO WHERE THE WIND
SINGS A COMFORTING HYMN,
AND THE PRISON CELL OF TIME
IS REDESIGNED.

BONHOEFFER

THIS IS NOT WHERE IT ENDS.
IT'S JUST THE BEGINNING.

PASTOR AND PEOPLE

JUST THE BEGINNING.

BONHOEFFER

THIS IS NOT WHERE IT ENDS.
IT'S JUST THE BEGINNING.

PASTOR AND PEOPLE

JUST THE BEGINNING.

BONHOEFFER

THOUGH DESPISED BY THIS WORLD WITH ITS BITTER DEMANDS,
I KNOW WHERE MY LIFE WILL BEGIN AGAIN.
OH!

A noose lowers into the scene.

BONHOEFFER (CONT'D.)

AND THOUGH I LOOK BEYOND
THIS TWISTED ROAD I'M ON
TO RID ME OF THIS SUFFERING,
I AM CALLED TO GOD'S COMMAND
AS A STRANGER IN THIS LAND
TO LEAD AND TAKE THIS STAND.

NÄGLER

Prisoner! Forward!

NÄGLER forces BONHOEFFER to
approach the noose and places it
round BONHOEFFER's neck.

NÄGLER (CONT'D.)

You must be feeling like a damn fool. What a
miserable way to end a life.

BONHOEFFER

Oh, you poor, sad man. You couldn't be more wrong. All I ever wanted was to take a stand, and that's exactly what I'm doing.

NÄGLER

But you're losing your life in the process.

BONHOEFFER

Yes. And, given the chance, I'd do it all again, a million times over.

THIS IS NOT WHERE IT ENDS.
IT'S JUST THE BEGINNING.
THOUGH IT SEEMS LIKE THE END,
IT'S JUST THE BEGINNING.
IT'S NOT THE END.

PASTOR AND PEOPLE

IT'S NOT THE END.

BONHOEFFER

IT'S NOT THE END.

PASTOR AND PEOPLE

IT'S NOT THE END.

BONHOEFFER

TAKE COURAGE.
IT'S NOT THE END.

BONHOEFFER, PASTOR AND PEOPLE

NOT THE END.

Lights down.

END OF ACT II.

THE END.

NOTES:

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