

We Didn't Have Time to be Scared

Based on the diary of Inge Fischer

Words and Music by Andrew Geha

Perusal Script of Chapters One and Two (of Three)

To listen to the cast recording please visit:
geha.bandcamp.com

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Setting

We Didn't Have Time to be Scared is the true story of Inge and Lucy Fisher's travels from Austria to America, by way of England and Trinidad. It spans the years of 1937 to 1942.

Double casting is possible.

Cast List

The Family

THE OLDER SISTER - Inge as an adult
THE YOUNGER SISTER - Lucy as an adult
INGE FISHER (ages 10 - 14)
LUCY FISHER (ages 7 - 11)
LIESL FISHER - Inge and Lucy's mother
ERNST FISHER - Inge and Lucy's father
GERHARDT FISHER - Ernst's son from a previous marriage

Chapter One: Vienna

OSKAR - Ernst's brother
LILY - a family friend

FRAU TOLLUER - Inge's teacher in Vienna

Friends of Inge:

ALIZE RIVKA BERTA EDDA

Friends of Lucy:

KURT EMIL LUCAS

HERR ANSELM - a neighbor in Vienna

Chapter Two: England

SISTER JEAN - a nun at St. Stephen's College

School girls:

VERONICA PRISCILLA JANE CAROL ROSIE

CAPTAIN COLE - Captain of the Emperor Tiberius

Chapter Three: Trinidad

OTTO - a friend from Vienna

Friends of Inge:

RITA ARTHUR ILSE BENIE MURRAY

Friends of Lucy:

BEATRICE ALBERT NORMAN FREDDIE

NURSE PATRICIA

SAMUEL GOLDENTHAL - a philanthropist
MS. COHN - his secretary

We Didn't Have Time to be Scared

Act I

Prologue

The YOUNGER SISTER and the OLDER SISTER are packing books into a moving box. The OLDER SISTER finds the Diary in the pile, and stops packing. She looks at the diary.

What is it? THE YOUNGER SISTER

You don't recognize it? THE OLDER SISTER

Should I? THE YOUNGER SISTER
(She inhales - a recognition)
It's your old diary.

Yes. THE OLDER SISTER

You kept it! THE YOUNGER SISTER

I haven't opened it in a long time. THE OLDER SISTER

Are you afraid? THE YOUNGER SISTER

A little. THE OLDER SISTER

THE YOUNGER SISTER
(After a moment's thought, she smiles)
What's the big deal?

THE YOUNGER opens the book. Music starts playing.

Song 01: New Day

LUCY comes tearing across the stage, shouting.

Inge!! Inge!!! LUCY

Oh my goodness! THE YOUNGER SISTER

That's you. THE OLDER SISTER

What? INGE

THE YOUNGER SISTER
(as INGE enters)
And that's you. We were so young!

You were younger... THE OLDER SISTER

Let's go! LUCY

I still am. THE YOUNGER SISTER

Where are we going? INGE

*LUCY begins singing the song, and
is shortly joined by others until
it builds to the all the CHILDREN*

IT'S A NEW DAY
OUTSIDE THE SUN IS SHINING
IT'S A NEW BEGINNING
PEOPLE GRINNING AS THEY WALK AROUND THE TOWN

IT'S A NEW DAY
OUTSIDE THE PARKS ARE OPEN
CHILDREN LAUGHING EVERYWHERE
YOU CAN'T COMPARE THE WONDERS ALL AROUND

SO COME AND PLAY OUTSIDE
LET'S SPEND THE DAY OUTSIDE
LET'S MAKE OUR WAY OUTSIDE

EVERYONE WILL LAUGH AND SING
IT'S A NEW DAY!

WE OUGHT TO STAY OUTSIDE
THERE'S SURPRISES THAT THE MORNINGS BRING

[*Simile*]

*(Vocals split into a three part
round. Note: See score.)*

IT'S A NEW DAY
THERE'S AN EXCITEMENT AS THE WIND BLOWS IN OUR FACES
AND OUR RACES TAKE US ALL OVER THE SQUARE

IT'S A NEW DAY
WITH EVERY CORNER COMES A LOVELY NEW ADVENTURE
WHICH WAS MEANT FOR US TO DIVE IN ON A DARE

WE'RE YOUNG AND WE'RE ALIVE
WE'RE STRONG AND WE WILL THRIVE
OUR TIME HAS JUST ARRIVED

THE SUN IS HIGH AND GLISTENING
IT'S A NEW DAY
SO LET'S GO PLAY OUTSIDE
WE'LL MAKE OUR WAY OUTSIDE
THE DAY IS FULL AND PROMISING

ADULTS

YOU'RE YOUNG AND FREE, YOU CANNOT SEE
THE COMING DANGER ALL AROUND,
THE WORLD WE CHERISH SLOWLY GONE UNDONE
A RISING SEA OF FRIGHTFUL CHANGE
IS CREEPING ONTO OUR HORIZON

CHILDREN

IT'S A NEW DAY
SO LET'S GO RUNNING FREE
THIS IS THE PLACE TO BE
LET'S RACE UP TO THAT TREE

ADULTS

OUR HORIZON

CHILDREN

THERE'S NO WAY YOU'LL CATCH ME
ALL READY? ONE, TWO THREE
I'M WAY TOO FAST TO SEE

IT'S A NEW DAY
THE PROMISES THE MORNINGS BRING
IT'S A NEW DAY
EVERYONE WILL LAUGH AND SING

ADULTS

OUR LIVES MAY CHANGE IN WAYS SO STRANGE
I FEAR I NEVER FULLY CAN EXPLAIN
THE TIMES ARE ROUGH, AND I KNOW ENOUGH
THAT EVERY TIME THE SUN GOES DOWN,
I FEAR I'LL NEVER SEE IT RISE AGAIN

CHILDREN

IT'S A NEW DAY

(repeated)

SO MANY THINGS TO DO, LET'S GET UNDERWAY

'CAUSE IT'S A NEW DAY

ADULTS

PLEASE DON'T LET THIS BE THE DAY...

(NOTE: These lyrics do not fully reflect the intertwining vocal parts. Please consult the score.)

Chapter 1: Vienna

SCENE 1: HOHE WAND

The OLDER SISTER begins reading from the diary.

THE OLDER SISTER

Vienna, July 5, 1937

Last week, I went to Hohe Wand, the National Park, on a school trip. Mommy came along with us. We arrived there at nine thirty. Everyone had to walk up. But Mommy and I waited for a horse carriage going up at twelve thirty.

FRAU TOLLUER

All right! We'll be eating lunch in a half hour. Frau Hermel is leading a nature walk and Frau Hoffenreichand is taking any children who need to use the badezimmer.

LUCY

(running up to INGE and LIESL)

Finally!! Where have you been?

INGE

We took the carriage.

LUCY

Why?

LIESL

Inge's foot is bothering her, Lucy.

LUCY

My foot's bothering me, Mommy.

LIESL

No, it's not.

LUCY

Uh. I hate walking.

LIESL

Go and play with the others.

KURT
Hey Lucy!

LUCY
What are you playing?

KURT
War!

LIESL
(Approaching F. TOLLUER)
Frau Tolluer, how can I be helpful?

FRAU TOLLUER
Thank you, Frau Fischer. I think everything's under control. I think.

They continue talking. INGE has joined a group of girls.

INGE
Hi!

RIVKA
How was your ride?

INGE
It was fine.

EDDA
Why didn't you walk up with us?

ALIZE
Inge's foot is bothering her. Didn't you know?

BERTA
I think I heard something about that.

ALIZE
Well, she's told several people.

INGE
Don't make fun of me! I have bursitis! It hurts when I walk too much.

PETER
Lucas and Emil are just past those trees.

KURT
We need to capture them and take over their castle.

LUCY, PETER and KURT quietly approach LUCAS and EMIL.

INGE
(*To the other girls*)
Where's Mina?

BERTA
Mina?

INGE
I don't see her.

EDDA
She didn't come on the trip.

INGE
She didn't?

KURT
Attack!

ALIZE
You can be so oblivious.

INGE
What?

EMIL
Battle stations!

EDDA
Don't be cruel, Alize.

ALIZE
I'm not. I'm being truthful.

INGE
Why didn't she come on the trip?

BERTA
She didn't want to.

LUCAS
You'll never get us!

RIVKA
She wanted to. She couldn't afford it.

EDDA
Let's not talk about other people.

INGE
Why couldn't she afford it?

PETER
Take the castle!!

RIVKA
Her father's out of work.

INGE
Oh.

ALIZE
It's not really any of your business.

RIVKA
And it's yours?

EMIL
Never!!

ALIZE
Mina is one of my best friends.

RIVKA
You make fun of her all the time.

INGE
Why doesn't her father just get another job?

BERTA
How should he get another job?

INGE
What do you mean?

LUCAS
Batten down the hatches!

*The war games the younger children
are playing get loud for a moment,
drawing the attention of F.
TOLLUER and LIESL.*

EMIL
Attack!

BERTA
There aren't other jobs.

FRAU TOLLUER
Emil! Lucas! Quiet down!

ALIZE
Don't you pay attention to the news?

INGE
Sometimes.

ALIZE

You are so oblivious!

INGE

I am not. My daddy works for the newspaper!

BERTA

We know.

ALIZE

You've told us several times.

EDDA

Alize, Berta, stop it! Inge, a lot of people don't have jobs right now.

BERTA

Which you would know if you weren't oblivious.

EDDA

Stop being mean.

ALIZE

If she can't handle it, Edda, let her mommy dry her tears and take her in the carriage back to their fancy apartment in the city.

The war games have grown in volume again, as KURT tackles LUCAS.

KURT

Gottcha!!

LUCAS

Not fair! You had an extra teammate!

BERTA

You know, I do feel like going on the nature walk.

LUCY

Tough!

PETER

We win!

ALIZE

I do too.

BERTA and ALIZE leave the group.

FRAU TOLLUER

(To the group playing war)

All right, enough of this! You all need to find a new game.

BOYS AND LUCY

Yes, Frau Tolluer.

FRAU TOLLUER

(back to LIESL)

Honestly. You'd think they would appreciate a day in the National Park.

LIESL

Personally, I prefer the city.

FRAU TOLLUER

Really? There's so much congestion.

LIESL

But there are people. And things to do.

EMIL

Where should we go?

KURT

There's a fish pond down the path.

PETER

Yeah?

LUCAS

Let's go throw rocks at the fish!

LUCY

Yes!

*LUCY, PETER, EMIL, KURT and LUCAS
run off.*

INGE

Why are they so angry?

RIVKA

Who cares? It's not your fault that Mina's father can't get a job. Right, Edda?

EDDA

Well, maybe...

RIVKA

Maybe? What's that supposed to mean?

EDDA

Nothing.

RIVKA

Edda!

EDDA

My father says that a lot of jobs have been lost because of Jewish people taking them.

RIVKA

That's not true.

EDDA

It's what he says.

INGE

What does oblivious mean?

RIVKA

Who knows, who cares. Let's go to the lodge.

THE YOUNGER SISTER

I don't remember this day.

THE OLDER SISTER

I do. Vaguely. I know Mother didn't enjoy it.

THE YOUNGER SISTER

Why not?

THE OLDER SISTER

I'm not sure. But I wrote it down: "It was a very beautiful excursion, even though Mommy didn't like it very much."

THE YOUNGER SISTER

Did you really have bursitis?

THE OLDER SISTER

I wrote six entries about bursitis.

THE YOUNGER SISTER

Compelling.

THE OLDER SISTER

Yes, I think we'll skip those memories.

THE YOUNGER SISTER

I remember...

A memory flashes:

LIESL

It's over.

INGE

(upset)

What?

LUCY

(happy)

Good!

THE OLDER SISTER

I don't want to remember that.

THE YOUNGER SISTER

But--

THE OLDER SISTER

Not yet.

THE YOUNGER SISTER

Sorry.

THE OLDER SISTER

Do you remember going to the opera?

THE YOUNGER SISTER

No.

THE OLDER SISTER

We saw Hansel and Gretel and Puppenfee.

THE YOUNGER SISTER

I remember so little of Vienna.

THE OLDER SISTER

You were very young.

THE YOUNGER SISTER

Why didn't I keep a diary?

THE OLDER SISTER

You did!

THE YOUNGER SISTER

Really?

SCENE 2: LUCY'S DIARY

THE OLDER SISTER

Here.

*The OLDER SISTER hands the YOUNGER the diary, pointing out an entry.
The YOUNGER SISTER reads:*

THE YOUNGER SISTER

(Reading)

Vienna, February 17, 1938

Today, Lucy said, "I would also like to have a diary. What does one actually write in a diary?"

LUCY
What are you doing?

INGE
Writing.

LUCY
What are you writing about.

INGE
I'm writing in my diary. It's private.

LUCY
I want a diary!

INGE
What?

LUCY
I want a diary! Can I write in yours?

INGE
No!

They get louder.

LUCY
Then I want my own.

INGE
Why do you always copy me?

LUCY
I'm not copying you!

INGE
You are!

LUCY
You always ignore me!

INGE
Well maybe if you didn't bother me--

LIESL
(entering)
Girls! Why are you shouting?

LUCY
I want a diary.

INGE
She was bothering me!

LUCY
I want my own diary!

LIESL
Is that what the shouting is about?

LUCY
Yes!

INGE
No.

LIESL
(looking on the bookshelf)
Here's a blank ledger book. Why don't you write in that!

LUCY
I want a real diary. Like Inge has.

LIESL
How about you write in this for now, and next weekend,
we'll go buy you a proper diary.

LUCY
Will... will Inge teach me how I'm supposed to write in it?

LIESL
Of course.

INGE
Mommy!

LIESL
Of course you will.

INGE
Fine.

LIESL
(Exiting)
And no more shouting!

*LUCY settles herself down,
directly next to INGE (perhaps a
little too close).*

LUCY
So what do I write?

INGE
You write about a lot of things. You write about
everything important that's happened to you today. You
write about your inner most thoughts or feelings...
Whatever's on your mind.

LUCY
Okay.

Both girls begin to write.

THE YOUNGER SISTER
How long did I keep it---

LUCY
Done!

INGE
You're done?

LUCY
Yep. I'm going to play piano.

LUCY exits. INGE picks up LUCY's diary and reads aloud.

INGE
(reading)
Today: Breakfast. Lunch. Wrote in diary.

She shakes her head, putting the book back on the shelf and exits.

THE OLDER SISTER
You were a brat.

THE YOUNGER SISTER
(smiling)
I still am.
(flipping pages of the diary)
Oh. I remember this.

SCENE 3: HEIL

INGE and LUCY enter in their jackets. PETER is walking on the street.

INGE
Good morning, Peter!

LUCY
Morning, Peter!

PETER
Heil Hitler!

Both girls are surprised. The OLDER takes the diary from the YOUNGER.

THE OLDER SISTER
March 13, 1938.

THE YOUNGER SISTER

He walked up to us like it was any other day.

The memory replays:

INGE

Good morning, Peter!

LUCY

Morning, Peter!

PETER

Heil Hitler!

THE YOUNGER SISTER

We didn't even know what it meant!

THE OLDER SISTER

(Reading)

Sunday, March, 1938

Everything was different today. Daddy's Sunday papers weren't delivered and Mommy sent me down to get them. The radio was on all the time and the grown-ups made such sad faces. We met Peter when we were getting the newspaper, and he raised his right hand and said something I didn't understand.

THE YOUNGER SISTER

This was the day they took over.

THE OLDER SISTER

Yes.

THE YOUNGER SISTER

The radio. What was on the radio?

THE OLDER SISTER

I hardly remember. But they made us go to bed early.

ERNST

Girls, it's time for bed.

INGE

Daddy!

LUCY

Why do we have to go to bed?

INGE

What's going on?

ERNST

It's a very bad day.

INGE
Why?

ERNST
A... a bad man has taken over our government. A man who doesn't care for people like us.

INGE
How did he take over?

ERNST
He's very powerful.

LUCY
More powerful than you?

ERNST
Much!

INGE
Will Uncle Oskar be staying long?

ERNST
(exiting)
I don't know. But I need to go back to the living room. Bed. Now.

LUCY
I don't see how their bad day means we have to go to bed early.

INGE
Hush.

THE OLDER SISTER
I'd never seen him look so tired. Well, one other time.

THE YOUNGER SISTER
Yes...

THE OLDER SISTER
He was always so... debonair!

THE YOUNGER SISTER
Debonair?

THE OLDER SISTER
He dressed perfectly, I remember. He was like a movie star!

THE YOUNGER SISTER
I remember the suits he would wear to work.

THE OLDER SISTER

Even after the newspaper, he would dress up. Even when he ran the boarding house in Trinidad.

THE YOUNGER SISTER

Trinidad...

The memory flashes a second time.

LIESL

It's over.

INGE

What?

LUCY

Good!

THE OLDER SISTER

Let's finish this part first.

THE YOUNGER SISTER

Sorry.

THE OLDER SISTER

I heard some of their conversation that night. After they put us to bed early Uncle Oskar stayed for several hours. So did Lily - mother's friend. I couldn't sleep, and so I listened...

SCENE 4: MADNESS

The living room of the Fischer household. OSKAR (ERNST's brother) and LILY are sitting near the radio. LIESL is bringing them tea.

OSKAR

Madness!

LIESL

You heard the speech.

OSKAR

It means rubbish!

LILY

It didn't sound like rubbish to me.

ERNST

(entering)

The girls are going to sleep.

LIESL

Thank goodness.

LILY

Can they really do this? Is it legal?

OSKAR

Legal? You ask about legal in a time like this? If they cared about the law, they wouldn't have done this.

LILY

But what does it all mean?

ERNST

It means, Lily, that we're no longer a sovereign nation. For all intents and purposes, Austria no longer exists.

OSKAR

Doesn't exist! Then where am I standing?

ERNST

You're standing in the second biggest city of Greater Germany.

OSKAR

Absolute insanity.

LILY

I've gotten letters from my cousin in Germany. She says Jews are being forced out of their homes.

OSKAR

Forced to where?

LILY

Poland.

ERNST

Different places. Some to Poland, some to different cities in Germany.

OSKAR

I'm not going to Poland.

ERNST

They won't take us to there.

LILY

Then where?

There is a slight pause.

LIESL

Dachau.

LILY
The city?

LIESL
The camp.

ERNST
(cautioning her)
Liesl.

OSKAR
A camp? To sing and play games at?

LIESL
(To Ernst)
What? You've been hearing reports for months.

ERNST
It's nothing substantial.

LIESL
It's nothing you can publish.

LILY
What are you talking about?

LIESL
They have a camp in Dachau, Germany. A work camp. For prisoners.

ERNST
It started out being for political prisoners. Enemies of the state.

OSKAR
Every Jew is an enemy of the German state.

LIESL
We need to get visas. We need to leave.

ERNST
Let's not rush to conclusions.

LIESL
Rush to conclusions? You heard the speech! Adolph Hitler himself is coming to Austria to parade his hatred through our streets. And the Austrian public is thrilled!

OSKAR
The Austrian Socialist Party is thrilled!

LILY

It's more than that! People at the library have been talking for months. People are out of jobs. They're angry with the government. They want "change."

OSKAR

Well that, they have.

LIESL

Ernst. We need visas.

LILY

So what now? Do we go about our business like usual?

OSKAR

We can try. But things will be different.

Song 02: Everything Looks the Same

IT'S LIKE I'VE STEPPED INSIDE THE LOOKING GLASS
THE BUILDINGS AND THE PEOPLE SEEM THE SAME
SO YOU DO YOU EXPLAIN
THE MAN WHO SPAT AT ME THIS MORNING AS HE CROSSED MY PATH
AND CALLED ME WORDS I WON'T REPEAT EVEN THOUGH HE KNEW MY NAME

EVERYTHING LOOKS THE SAME
(EVERYTHING HAS CHANGED)
EVERYTHING LOOKS THE SAME
(EVERYTHING HAS CHANGED)

THIS AFTERNOON I STEPPED INSIDE THE CORNER STORE
THEY YELLED AT ME TO LEAVE AND THEN THE DOOR PRACTICALLY SLAMMED
MY MONEY'S GOOD, I'VE SHOPPED WITH YOU A HUNDRED TIMES BEFORE
WHAT HAS HAPPENED HERE, IF YOU'RE HUMAN, HELP ME UNDERSTAND

EVERYTHING LOOKS THE SAME
(EVERYTHING HAS CHANGED)
EVERYTHING LOOKS THE SAME
(EVERYTHING HAS CHANGED)
OUR HISTORY'S RE-WRITTEN 'CAUSE THE TRUTH WAS HARD TO BEAR
NOW THE LOOKING GLASS IS CRACKING AND NOBODY SEEMS TO CARE

NOW ANGER'S ALWAYS RIPE FOR EXPLOITATION
AND LEADERS WHO ARE HOPELESS HARNESS BIGOTRY AND BLAME
INSTEAD OF A SOLUTION THEY PREFER AN AMPUTATION
JUST REMOVE THE NOSE TO SPITE YOUR FACE,
THE BLOOD WILL MASK THE SHAME

EVERYTHING LOOKS THE SAME
(EVERYTHING HAS CHANGED)
EVERYTHING LOOKS THE SAME
(EVERYTHING HAS CHANGED)
YOU'VE COVERED UP THE LOOKING GLASS 'CAUSE YOU DON'T LIKE THE
CRACK

IT'S JUST AS WELL BECAUSE YOU CANNOT FACE THE PERSON LOOKING BACK.

(EVERYTHING LOOKS THE SAME)
THIS WAS ONCE MY HOME
(EVERYTHING LOOKS THE SAME)
YOU WERE ONCE MY FRIEND
(EVERYTHING LOOKS THE SAME)
I DREAMED I'D LIVE HERE WITH MY CHILDREN AND THEIR CHILDREN
BUT I SEE THAT DREAM IS COMING TO AN END

SCENE 5: THE CLASSROOM

The classroom takes shape as the OLDER and YOUNGER speak to each other.

THE OLDER SISTER

I have a very strange memory that takes place shortly after this.

The Jewish students are sitting on the back bench of the class, as the rest of the class walks across the benches, stepping on their dresses.

JEWISH STUDENTS

Stop! Stop it! That's not nice!

THE YOUNGER SISTER

What happened?

THE OLDER SISTER

They ran across our dresses. They stepped on the dresses.

The memory repeats.

JEWISH STUDENTS

Stop! Stop it! That's not nice!

THE YOUNGER SISTER

Are you sure it's true?

THE OLDER SISTER

I wrote it down.

The YOUNGER takes the diary.

THE YOUNGER SISTER

(Reading)

Monday April 3rd, 1938

When we got to our classroom this morning, Frau Tolluer was already there and said the same thing Peter said - now, I know what it was -

FRAU TOLLUER

Heil Hitler!

CLASS

Heil Hitler.

THE YOUNGER SISTER

(reading)

Everybody was supposed to answer the same thing. I didn't.

FRAU TOLLUER

All right, class. We have a new seating assignment today.

THE YOUNGER SISTER

(reading)

She said: "You Jewish children sit in the last rows", and we moved to the back.

FRAU TOLLUER

Inge, Rivka, Miriam and Hannah, please stand.

The girls stand up.

All right, now the rest of you move forward to fill in the empty seats.

The class moves forward.

Good. You Jewish children will be sitting in the back row from now on.

RIVKA

But why?

FRAU TOLLUER

Go and sit!

RIVKA

Yes, Frau Tolluer.

THE YOUNGER SISTER

(reading)

Then, some of the other children walked on the back of our benches and stepped on our dresses.

The memory repeats again.

JEWISH STUDENTS

Stop! Stop it! That isn't nice.

THE YOUNGER SISTER

(speaking)

The last part's very strange.

THE OLDER SISTER

It's all very strange.

THE YOUNGER SISTER

Well yes. But I don't understand the last part. They walked on your dresses?

THE OLDER SISTER

I remember it perfectly. But that doesn't mean it happened that way. It was a long time ago.

THE YOUNGER SISTER

Maybe it looked more like this.

BERTA

Frau, may I get more ink?

FRAU TOLLUER

Of course.

BERTA walks to the back of the room, where the cabinets are. She intentionally places her feet on INGE's dress, as she searches through the cabinets for an inkwell.

INGE

(whispering)

Berta. You're stepping on my dress.

BERTA

Hm? Oh. Yes. I am.

INGE

Well... would you move, please?

BERTA

In a moment.

INGE

Berta!

BERTA

(loud)

What!

INGE is taken aback by BERTA's volume.

INGE

I... I just...

FRAU TOLLUER

Girls, what's going on?

BERTA
I don't know, Frau Tolluer.

INGE
She's stepping on my dress. On purpose.

BERTA
No, I'm not.

FRAU TOLLUER
Inge, stop causing a disruption.

INGE
I'm not!

FRAU TOLLUER
Enough! Unless you want to be sent from the room.

*BERTA smiles as she makes her way
back to her seat.*

ALIZE
*(Who is sitting right in front
of INGE)*
You have some dirt on your dress, Jew.

THE OLDER SISTER
Maybe. But I distinctly remember...

*The memory replays a final time,
with the class running across the
back of the bench.*

JEWISH STUDENTS
Stop. Stop it! That isn't nice!

THE YOUNGER SISTER
Is that the worst it ever got?

THE OLDER SISTER
No. It got much worse. But I didn't write about much of
it.

THE YOUNGER SISTER
Why not?

THE OLDER SISTER
I think it got too difficult. After the Preminger
family...

THE YOUNGER SISTER
I remember them. I remember they died...

THE OLDER SISTER

(reading)

Easter Sunday, April 17, 1938

I was practicing the piano this morning like I always do. The telephone rang and Daddy came out of the bathroom, where he was shaving, to answer. He called out for me to stop playing right away and he looked funny. Then, they told me to go to our room and play there. Mommy just told me what happened - the Preminger family is dead. I wonder how that could happen? I've been crying ever since Mommy told me.

THE YOUNGER SISTER

I wish I could remember more.

THE OLDER SISTER

I don't.

THE YOUNGER SISTER

(Taking the book)

That's the last entry until July.

THE OLDER SISTER

Herr Anselm.

THE YOUNGER SISTER

Yes. But what about Father's job?

THE OLDER SISTER

I didn't write about that until later. Yes. Here -

(reading)

August, 1938.

My Dad lost his job in the beginning of April. He didn't get his wage from the newspaper, which of course, is illegal.

SCENE 5: FIRED

ERNST enters the apartment.

LIESL

You're home early. What's the news today?

ERNST

No news. Not anymore.

LIESL

What do you mean?

ERNST

I've been fired.

LIESL

What?

ERNST

I no longer work for the newspaper.

LIESL

How could they?

ERNST

They had to. It's now against the law for Jews to hold leadership positions at major organizations. Of course, firing me wasn't exactly hard for them...

LIESL

We have to leave. Once the visas arrive...

ERNST

Yes. We'll go.

THE YOUNGER SISTER

Awful.

THE OLDER SISTER

I know. A man with that much dignity. He must have felt ashamed.

THE YOUNGER SISTER

And then... Herr Anselm.

SCENE 6: RIGHT AWAY

THE OLDER SISTER

(reading)

Vienna, July, 1938
Yesterday, the man who lives two floors above us stopped Mommy on the stairs when we were coming home. He whispered something I couldn't hear. Then she said, "All right, I'll meet you there."

HERR ANSELM is waiting for LIESL on the roof the building. LIESL enters, uncertain.

LIESL

Herr Anselm.

HERR ANSELM

Frau Fischer! Thank you for meeting me.

LIESL

The roof is an interesting spot for neighbors to meet. You could have simply knocked on my door.

HERR ANSELM

No.

LIESL
No?

HERR ANSELM
I... I could not be seen entering your apartment.

LIESL
We're so shameful.

HERR ANSELM
You're Jewish.

LIESL
And you're a police officer.

HERR ANSELM
Nein. I was. I'm being transferred to the Schutzstaffel - the SS. Employed by the state of Germany.

*As the conversation continues,
LIESL become more wary of ANSELM.*

LIESL
Why did you ask me to meet you?

HERR ANSELM
Frau Fischer, have you made any plans? Do you intend to leave Vienna?

LIESL
My husband and I have discussed it.

HERR ANSELM
And?

LIESL
That's private business.

HERR ANSELM
Frau Fischer... Liesl... we've known each other since we were children.

LIESL
Yes.

HERR ANSELM
Do you trust me?

LIESL
You said yourself - you're SS.

HERR ANSELM
Not yet. In a few days. But I'm still your neighbor and your friend.

We have plans. LIESL

When? HERR ANSELM

Soon. LIESL

No. Right away. You need to leave here tonight. HERR ANSELM

Why? LIESL

Trust me. HERR ANSELM

Tell me why. LIESL

They come for your husband. Tomorrow. HERR ANSELM
(after a slight pause)

What? LIESL
(in shock)

You need to leave. HERR ANSELM

Tomorrow? LIESL

Yes. HERR ANSELM

No. No, they can't. They won't. LIESL

They can and they are. HERR ANSELM

But how... LIESL

It doesn't matter. You need to go downstairs now and talk to your husband. You need to go. HERR ANSELM

Yes. LIESL

LIESL begins to exit, but pauses for a moment, looking back at ANSELM. She tries to speak, but cannot. He speaks instead.

HERR ANSELM

I remember once, I was six or seven, I had fallen on the sidewalk and cut my knee. To make me laugh, you began running at the pigeons, scaring them half to death.

LIESL

I remember.

HERR ANSELM

I laughed. I admired your spirit.

LIESL

Thank you, Herr Anselm. Thank you, Josef.

LIESL exits.

THE OLDER SISTER

(reading)

Tonight, a few of our friends are here, and Daddy said we're going out later. I wonder where we're going? It must be for a while, because Mommy has been packing some things, and there is an open suitcase right here beside me on the bed.

THE YOUNGER SISTER

I think I remember the chaos of the house that night.

THE OLDER SISTER

I remember the train station.

SCENE 7: THE TRAIN

The family enters, all wearing heavy coats.

LUCY

I'm tired.

LIESL

You'll sleep on the train.

LUCY

Why are we going out so late?

LIESL

Quiet down. We don't want to draw any attention.

INGE

Where are we going?

ERNST
We're going away.

INGE
Why?

ERNST
Because we have to leave. We can't live here anymore.

LUCY
Will we come back?

*LIESL exhales, a dismissive hiss
as an answer. OSKAR approaches
them.*

OSKAR
Liesl! Ernst!

LUCY
Uncle Oskar!

OSKAR
Your things are on the train.

ERNST
Thank you, Oskar.

INGE
Are you coming with us?

OSKAR
No. Not yet.

LIESL
Soon!

OSKAR
I hope! My visa hasn't been approved yet.

LIESL
Oskar...

OSKAR
I will miss you too much. Look after my rotten little
brother, will you?

LIESL
We'll see each other again!

OSKAR
I will pray every night! Ernst, take good care of her.

ERNST
Of course, Oskar.

OSKAR
The train's leaving soon. You should get on board.

LIESL
Say goodbye to your uncle, girls.

GIRLS
Goodbye.

OSKAR
(to ERNST)
I will miss you terribly.

ERNST
We should go.

OSKAR
Of course.

LIESL moves the girls towards the train. ERNST stands still, looking at his brother.

Song 03: Quiet Reservation

ERNST
Brother...

OSKAR
We will see each other again.

ERNST
Yes.

THE OLDER SISTER
But they never did.

OSKAR
Go. Now. Get on your train.

ENSEMBLE
THE CLOCK STRIKES MIDNIGHT IN THE STATION
THE TRAIN IS WAITING ON THE TRACK
AND I SEE MY LIFE REDUCED TO WHAT I CARRY
AND I WEAR UPON MY BACK

I HAVE A QUIET RESERVATION
I HAVE A PARALYZED CONCERN
I HAVE NO CHOICE,
I HAVE A ONE-WAY TICKET ONLY FOR I KNOW I WON'T RETURN

AND IF I COULD FEEL, I WOULD BE TERRIFIED
INSTEAD I'LL PRAY THE GRASS IS GREENER ON THE OTHER SIDE

I HEAR THE TRAIN'S ACCELERATION
I SEE MY COUNTRY FADE AWAY
I HOLD MY FAMILY, AND THEY'RE SAFE AND SOUND BESIDE ME
AND I KNOW THAT I'M OKAY
I'LL BE OKAY...

AND I'VE GOT NO TIME TO BE TERRIFIED
INSTEAD I'LL PRAY THE GRASS IS GREENER ON THE OTHER SIDE

I WISH I COULD LOSE MY ANGER LIKE I'VE LOST MY HOME
HOWEVER 'CAUSE I WAS FORCED OUT,
I CAN'T BE CALMED BY FORCE ALONE
THEY STOLE MY NATION AND THEY STOLE MY NEIGHBOR
THEY CAN'T STEAL MY PRIDE
SO I WILL HOLD MY HEAD UP HIGH
AS I CROSS THROUGH THIS GREAT DIVIDE
AND I WILL PRAY THE GRASS IS GREENER ON THE OTHER SIDE
OH, PLEASE LET IT BE GREENER ON THE OTHER SIDE

I SWALLOW ALL MY DESPERATION
THE TRAIN SLOWS DOWN AND WE ARE THERE
I SEE A NEW DAY AND A NEW WORLD AND A HOPE THAT MAYBE
SOMEONE'S HEARD MY PRAYER

Chapter 2: England

SCENE 8: LONDON

THE OLDER SISTER

(reading)

I'm glad I threw my diary into that open suitcase - because that night, we left Vienna.

THE YOUNGER SISTER

A train to Antwerp, then a boat to Dover and another train to London. It was my first time on a boat.

THE OLDER SISTER

Mother woke us up when we arrived in London, and I thought I was home in my bed. I was so confused. And then the London train station.

ERNST is wheeling a luggage cart of bags through the train station. LIESL holds LUCY and INGE's hands. Both girls are tired. Lots of people mill about the station, greeting each other or going to work.

When we hear snippets of their conversation, they speak very quickly - unintelligible, almost in gibberish.

GERHARDT enters.

GERHARDT

Father!

ERNST

Gerhardt!

GERHARDT

You made it!

ERNST

Mostly in one piece.

GERHARDT

Let me help you with the bags.
(Seeing LIESL)

Liesl!

LIESL

Gerhardt, thank you for meeting us.

GERHARDT

Inge! Lucy! You've grown so much, I hardly recognize either of you.

LIESL

Say hello to your brother.

GIRLS

(shy and tired)

Hi. / Hello.

GERHARDT

I have a car waiting.

LIESL

How's your mother, Gerhardt?

GERHARDT

She's well. Thank you for asking.

THE OLDER SISTER

It was so noisy. Everyone around was speaking English, and we didn't understand anything except for 'yes' and 'no.'

THE YOUNGER SISTER

Gerhardt was so much like father. How he dressed. His mannerisms.

THE OLDER SISTER

Which was comforting when father left.

GERHARDT

We'll be at the rooming house soon.

INGE

What's a rooming house?

GERHARDT

It's ... similar to a hotel.

LIESL

Thank you for setting this up for us, Gerhardt.

GERHARDT

Don't thank me yet. They would only set aside one room for all four of you. But a friend of a friend has a cottage in Surrey that they might rent to you. It won't be cheap...

ERNST

That won't be a problem once we have work.

GERHARDT

Yes... about that..

ERNST

What?

GERHARDT

Your visa allows you residence only.

LIESL

What does that mean?

GERHARDT

You can't get a job.

ERNST

We'll apply for citizenship.

GERHARDT

That takes time. Three years.

LIESL

We don't have the money to last three years.

GERHARDT

I might be able to help you. Some.

ERNST

No. You've helped enough. We won't be a burden to anyone.

THE YOUNGER SISTER

I remember the room. All four of us packed together.

THE OLDER SISTER

We were there less than two weeks. Some people lived in that rooming house for years.

THE YOUNGER SISTER

I liked the cottage in Surrey better.

THE OLDER SISTER

It wasn't much bigger.

THE YOUNGER SISTER

It was like a doll house for people. We could touch the ceilings in the bedrooms.

THE OLDER SISTER

Father was too tall for the place. He had to stoop in the doorways. He liked to get out, so we took walks in the evenings...

SCENE 9: THE WALKS

ERNST

(walking with INGE)

It's so quiet here. Much quieter than Vienna.

THE YOUNGER SISTER

What would you talk about?

INGE

Do you like the quiet?

ERNST

Right now I do.

THE OLDER SISTER

Everything. We talked about why we left.

ERNST

People were angry and out of work.

THE YOUNGER SISTER

That's a simple explanation.

ERNST

The Nazi's took advantage of their anger, and aimed it at the Jews.

THE OLDER SISTER

It was true.

INGE

But why us?

ERNST

There is no "why." They simply hate us. They have decided we're the enemy.

THE OLDER SISTER

The country blamed years of political and financial crises on a religion. It was easier than taking responsibility for their own failings.

ERNST

They'll drive us all out. And once we're gone, and their problems persist, they'll have to find a new enemy.

INGE

They're stupid.

ERNST

Yes. But no more or less so than we are.

INGE

What do you mean?

ERNST

People... humans can be absolutely brilliant and absolutely foolish. Sometimes all at once.

INGE

I'm never foolish.

ERNST

Really?

THE YOUNGER SISTER

Really??

ERNST

Why is it that every time you misplace your diary, you blame Lucy?

THE YOUNGER SISTER

Yes, do tell.

INGE

I do not.

(She reconsiders)

Sometimes maybe.

THE YOUNGER SISTER

Sometimes...

ERNST

And you usually find it under the couch.

INGE

That's different.

ERNST

(Teasing)

On a global scale - very different.

(more seriously)

But in principle? Blame is always easier than responsibility.

THE YOUNGER SISTER

I never took your diary. Why would I want to? You talked so much, there was nothing left to keep secret.

THE OLDER SISTER

There were a few things.

THE YOUNGER SISTER

Not when you were eleven.

THE OLDER SISTER

It was on a walk that he told me they were leaving.

INGE

What?

ERNST

It's only temporary.

INGE

Where will we go?

THE YOUNGER SISTER

The convent.

THE OLDER SISTER

It was a school.

ERNST

You'll go to a boarding school here while your mother and I find work.

THE YOUNGER SISTER

Saint Stephen's College. "For the Daughters of Gentlemen."

ERNST

And soon you'll join us.

THE OLDER SISTER

If he was anything, father was a gentleman.

INGE

But why?

ERNST

Our visas will get us into Trinidad, and they'll allow us to get jobs there.

INGE

How far away is Trinidad?

THE OLDER SISTER

So far.

ERNST

Not far at all. A little boat ride.

THE OLDER SISTER

Across the Atlantic Ocean.

ERNST

Everything will be fine. Gerhardt will look after you and your sister, and we'll all be together again before you know it.

THE YOUNGER SISTER

A year.

ERNST

You'll learn to speak English.

THE YOUNGER SISTER

After everything we'd been through, they left us for a year.

THE OLDER SISTER

They didn't leave us.

THE YOUNGER SISTER

He said everything would be fine.

THE OLDER SISTER

It was!

THE YOUNGER SISTER

That time.

The memory flash, this time just the first two lines.

LIESL

It's over.

INGE
What?

THE OLDER SISTER
Yes, that time.

THE YOUNGER SISTER
St. Stephen's closed, you know.

THE OLDER SISTER
It did?

THE YOUNGER SISTER
In 1991.

THE OLDER SISTER
I should feel sad about that.

THE YOUNGER SISTER
We were there for a year. And you hated it.

SCENE 10: ST. STEPHEN'S

Girls in school uniforms fill the stage, talking loudly, but unintelligibly. LUCY and INGE stand in the center, each with a bag, wide eyed.

LUCY
Do you understand anything they're saying?

INGE
Nothing.

LUCY
They talk so fast!

GERHARDT enters, some papers in his hands.

GERHARDT
Are you both okay?

INGE
Yes.

LUCY
Don't leave us here.

GERHARDT
It's going to be fine. You'll see.

INGE

(to LUCY)

We'll be okay.

LUCY

But I don't want to be here. If I live with you, I promise I won't misbehave.

THE OLDER SISTER

That was a lie.

THE YOUNGER SISTER

It wasn't meant to be.

GERHARDT

Lucy, your parents - our parents want you to be here. To learn. This is an excellent school. And I'll come and visit.

LUCY

How often?

GERHARDT

As much as I can.

LUCY

How often!

GERHARDT

Once a month. At least. Maybe more.

LUCY

Do you promise?

GERHARDT

*(He hesitates for a moment.
Then:)*

Yes.

INGE

Thank you for bringing us here.

GERHARDT

Don't thank me yet. One of the older girls is on her way to bring you to the dormitory. You'll both be staying together. For a while, at least.

INGE

That's good.

GERHARDT

I should go. It's a long drive back to London.

*GERHARDT, LUCY and INGE say
goodbye in silence during the next
bit of dialogue.*

THE OLDER SISTER
September 22nd, 1938. Folkestone, Kent.

THE YOUNGER SISTER
Near the sea.

THE OLDER SISTER
(reading)
We're going to live here and go to school. The nuns are
teaching us. I don't think I'm going to like it here. I
don't understand what they're saying.

*GERHARDT exits and the girls sit
on a nearby bench. As the next
portion is read, JANE enters and
approaches the sisters.*

Lucy and I sat on a bench in the garden, and thought they
had forgotten all about us. But then, an older girl came
and said something to us.

JANE
Bothana Euco manova todomi.

INGE
What?

LUCY
Do you understand her?

JANE
Eesho Eumeaner yobedsi?

INGE
(To Lucy)
No.

JANE
(She is getting frustrated)
Gara. Botha Eushin comma donnanap. Esse... rest befotee.
Rest!

*JANE motions for the girls to
follow her.*

LUCY
Did she say rest?

INGE

I think so. It's the same in English as in German.
(Getting up)
We should follow her.

JANE

(Relieved that she is getting
through)

Thankga!

INGE

Gerhardt said they'd be taking us to the dormitory. Let's
go.

LUCY

Okay...

THE OLDER SISTER

(reading)

We were supposed to go in and rest before high tea. We had
tea at 4:30 with little sandwiches - each one only a bite.
Later on, dinner was soup bouillon and crackers. I'm still
hungry. They put Lucy and me in the same room for now. I
wonder if she's hungry too? She's crying. I miss my
parents very much. But at least my sister is here with me.

Song 04: Hold My Hand

HOW CAN I SIT IN THIS CROWDED ROOM, YET BE ALONE
I'M JUST A CHILD THROWN IN WATERS MUCH TOO DEEP
IT'S GETTING LATE BUT I KNOW I CAN'T SLEEP HERE,
I WANT TO BE HOME
BUT HOME IS ONLY WHAT I CARRY AND I'M TIRED OF THE WEIGHT

HOLD MY HAND AND THINGS WILL START IMPROVING
WE WILL MAKE IT THROUGH THE NIGHT
HOLD MY HAND, YOU KNOW WE'VE GOT TO KEEP ON MOVING
YOU'LL SEE, EVERYTHING WILL BE ALL RIGHT

THE NEXT DAY'S BETTER THAN THE FIRST, BUT BETTER'S NOWHERE
CLOSE TO GOOD
I'M MOVING FORWARD LIKE I SAID I WOULD, LIKE WE AGREED.
AND YOU'VE ASSURED ME I'LL SUCCEED HERE, BUT I MUST CONFESS
THAT IF I HAD THE CHANCE, I'D WISH IT ALL AWAY
AND GO BACK TO BEFORE

HOLD MY HAND AND THINGS WILL START IMPROVING
WE WILL MAKE IT THROUGH THE NIGHT
HOLD MY HAND, YOU KNOW WE'VE GOT TO KEEP ON MOVING
YOU'LL SEE, EVERYTHING WILL BE ALL RIGHT

IF I STAND STILL FOR A MOMENT THEN I KNOW THE FEAR WILL WIN
BUT FRANKLY I'M TOO STUBBORN TO GIVE IN.

HOLD MY HAND AND THINGS WILL START IMPROVING
WE WILL MAKE IT THROUGH THE NIGHT
HOLD MY HAND, YOU KNOW WE'VE GOT TO KEEP ON MOVING
YOU'LL SEE, EVERYTHING WILL BE ALL RIGHT
(Repeat Chorus)

INGE

(To LUCY)

We'll be okay. We'll learn English. Let's see who can
learn faster

LUCY

Okay.... But I'm gonna win.

INGE

Maybe. Maybe not. But we're going to be fine.

EVERYTHING WILL BE ALL RIGHT

SCENE 12: ADJUSTING

THE OLDER SISTER

(reading)

September 27th, 1938

It's beautiful here, but it is very hard for me to
communicate. Everybody speaks so terribly fast and
incomprehensibly. I'm too shy to ask them to slow down.

THE YOUNGER SISTER

I wasn't.

VERONICA

Nuwanna goply tens?

LUCY

What??

VERONICA

Nuwanna goply tens?

LUCY

Slow down!!

VERONICA

(rolling her eyes)

Do. You. Want. To go. Play. Tennis.

LUCY

Okay! What's tens?

VERONICA

Ellshoo-oo.

LUCY

What???

VERONICA

*(Grabbing her arm and dragging
her off stage)*

Come!

THE OLDER SISTER

Still - in about three weeks, we were both more or less speaking English.

THE YOUNGER SISTER

(Taking the diary and reading)

October 8th, 1938

Today, I received another letter from Daddy. It won't be long before we see our parents again.

(Speaking)

October 8th!

THE OLDER SISTER

I was an optimist.

THE YOUNGER SISTER

Is that what you call it? We didn't see them again until July.

THE OLDER SISTER

And in the meantime...

SCENE 13: FRENCH CLASS

A classroom forms, with SISTER JEAN at the blackboard. She is teaching a French lesson. INGE sits in the class, but isn't paying attention

SISTER JEAN

Now, repeat after me: Ou est ce que jepeux me trouver une l'église?

CLASS

Ou est ce que jepeux me trouver une l'église?

SISTER JEAN

Almost. "Ou est ce que." Again!

CLASS

Ou est ce que jepeux me trouver une l'église?

SISTER JEAN

Much better. We're out of time. Remember, your verb conjugation chart is due tomorrow.

Students clean up and start to leave. ROSIE and PRISCILLA linger to speak to INGE.

ROSIE

Why don't you pay attention in class?

INGE

What do you mean?

ROSIE

You just sit there and write in your book.

INGE

I'm not taking French.

PRISCILLA

What?

INGE

I don't take French. Sister Laura Mary said I couldn't be on my own during this time, so she put me in here. But I don't have to do the work.

ROSIE

They let you do that?

THE OLDER SISTER

(taking the diary and reading)

November 8, 1938

It is five minute to four and I'm sitting in class because I have too. It's French class, but I'm allowed to do whatever I want because I'm not studying French. This is my opportunity to write in my diary.

PRISCILLA

You just sit here and don't work? That's no fair. Why don't you have to take a language?

INGE

I can speak two.

ROSIE

'Cuz your English is so good.

SISTER JEAN

(walking by as she exits the classroom)

Because, Rosie.

ROSIE

What?

SISTER JEAN

Because. Proper language, child.

SISTER JEAN exits.

ROSIE

If you're here, why don't you just learn a third?

INGE

I'd like too - but I want to learn Latin.

ROSIE

They only offer that to the older girls.

INGE

I know. I'm being moved up.

PRISCILLA

To what?

INGE

To the older girls. Form four.

ROSIE

How'd you make that happen?

INGE

My grades are very good.

PRISCILLA

But you just got here.

INGE

I know a lot from Vienna.

ROSIE

Well, *pardonnez-moi, ma reine.*

PRISCILLA

Elle croit qu'elle est si élégante.

ROSIE

Elle est très vilaine.

INGE

Okay...

ROSIE and PRISCILLA laugh, then exit. INGE is alone for a moment, then she goes.

THE YOUNGER SISTER

(reading over OLDER's shoulder)

I'm in the third form, but my grades are so good that I will jump a grade higher. This is a particularly great award for me since I'm a Viennese girl and not an English one.

THE OLDER SISTER

Stop!

OLDER is trying to stop YOUNGER from reading, resulting in some grappling for the book.

THE YOUNGER SISTER

Nobody in my class is as smart as I am. I don't want to sound arrogant but it's true.

(speaking - sarcastically)

You don't sound arrogant at all.

THE OLDER SISTER

That's not fair. I was eleven years old. You weren't much better.

THE YOUNGER SISTER

What do you mean?

THE OLDER SISTER

Read there.

THE YOUNGER SISTER

(reading)

The girls are not nice to me sometimes. They treat Lucy nicely, however, who is very cute, as fresh and bad as she is sometimes.

(speaking)

Fresh and bad?

SCENE 14: A GOOD STORY

VERONICA and PRISCILLA approach LUCY.

VERONICA

Is it true?

LUCY

What?

PRISCILLA

What you told Jenny?

LUCY

Of course! Which part?

VERONICA
About the Nazis!

LUCY
They're terrible!

PRISCILLA
And you had to run from them!

LUCY
It was so scary!

PRISCILLA
Tell us about it!

LUCY
Well... I had just gone to sleep when we heard a pounding at the door!

VERONICA
Oh my!

LUCY
I jumped out of bed and called for my parents, but the Nazis had already broken down the door!

PRISCILLA
Was anyone hurt?

LUCY
Almost. My mother was about to answer it when they broke in. The door shattered. She dove out of the way!

VERONICA
Where was your father?

LUCY
He was on the move. He had seen through the window the light reflecting off of their helmets, and took off! ... to the secret passage way!

PRISCILLA
You had a secret passage way?

VERONICA
That is so neat! Was it one of those bookshelves with the hidden door?

LUCY
Just like that! And because my mom was so close to the Nazis, my father had to throw books at them so she had time to escape!

VERONICA

What did you do?

LUCY

I knew I couldn't go downstairs, so I tore the sheets off my bed and knotted them together like rope. I tied one end to my bed, and threw the other end out the window and swung down to the ground.

VERONICA

You must have been scared.

LUCY

I was moving so quickly, I didn't even think about it!

PRISCILLA

What happened next?

LUCY

Well, the Nazis got to my room, and saw I was gone, so they shouted to their friends on the street. But my mom and dad had gotten the car from our secret garage! And at that very moment, the car tore around the corner and I jumped!

PRISCILLA

You must be fast.

LUCY

I'm pretty fast. And I managed to just barely grab my mom's hand and she pulled me in the car as it sped away into the night.

VERONICA

That's so amazing.

LUCY

We barely escaped with our lives.

PRISCILLA

You're so brave!

INGE

(entering)

Lucy! Come on, it's almost time for tea!

LUCY

In a minute!

INGE exits.

VERONICA

Where was your sister during all of this?

LUCY
(a brief pause)
She was in the car.

PRISCILLA
Already?

LUCY
She used to sleep in the car. We thought it was weird at the time... she actually slept through the whole thing.

VERONICA AND PRISCILLA
Wow.

The girls exit.

SCENE 15: THE DENTIST

THE YOUNGER SISTER
I did what I had to do to get by.

THE OLDER SISTER
You were almost popular.

THE YOUNGER SISTER
I was cute.

THE OLDER SISTER
You talked back to the nuns, and when you got in trouble, you lied and said you must have used the wrong English.

THE YOUNGER SISTER *laughs at the thought.*
Lying to a nun isn't funny!

THE YOUNGER SISTER
What's it matter? We're Jewish!

THE OLDER SISTER
Lying to anyone isn't funny. You got your just desserts, though.

LUCY is wheeled on in a bed, mouth stuffed with cotton. INGE enters.

INGE
Are you okay?

LUCY
(turning away from her)
Mmph!

INGE
Well, maybe its G-d's way of telling you not to lie.

THE OLDER SISTER

(reading)

Yesterday, poor little Lucy had to have four teeth pulled at the dentist's.

INGE

Can I get you something?

LUCY

(very muffled)

Lemme alone.

THE OLDER SISTER

(reading)

She wanted to cry, but held back her tears because she didn't know the dentist.

INGE

Well... if you need anything, call for me.

THE OLDER SISTER

(reading)

Neither of us knew she would have to go for the procedure.

THE YOUNGER SISTER

They surprised me in the dentist's chair. To this day I hate the dentist.

SCENE 16: MATH

THE OLDER SISTER

(reading)

The children here aren't nice to me at all, and I would like to leave this place at once. For example, during math, one girl claimed that I had taken her ruler.

*A math classroom forms, with
SISTER JEAN at the head of it.*

SISTER JEAN

If you've plotted your points correctly, you should have a straight line. Now, who can identify another point that is on that line?

INGE

*(whispering to CAROL, next to
her)*

What did she say to do?

CAROL

Weren't you listening?

INGE

I was... she said it very quickly.

CAROL

You should keep up.

SISTER JEAN

Inge? Carol? Is there a problem?

INGE

I... just missed an instruction.

SISTER JEAN

(walking over)

Well, you need to start listening more carefully. Plot out point 1-2, point 4-8 and 2-4. See? There and there. Then connect them to make a line.

INGE

Oh. Yes. Of course. Thank you.

SISTER JEAN

You're welcome. Carol? Where is your ruler?

CAROL

What?

SISTER JEAN

You heard me.

CAROL

Inge has it.

INGE

What?

CAROL

She borrowed it because she forgot hers.

SISTER JEAN

Is that true?

INGE

No!

CAROL

Don't lie.

INGE

I'm not!

SISTER JEAN

Whose ruler is it??

INGE

Mine!

CAROL

Mine.

SISTER JEAN

(taking it)

Well, until you can agree, it's mine.

THE OLDER SISTER

You always had an easy time getting along with people. I was so jealous of that.

The class has ended, and INGE approaches CAROL and JANE.

INGE

Why did you do that?

CAROL

Do what?

INGE

Lie?

JANE

Are you sure she was lying?

INGE

What?

JANE

Are you sure you understood what she said?

INGE

I understand perfectly well!

CAROL

Then do you understand that we don't like you?

INGE

I... what?

JANE

(to CAROL)

Clearly not.

INGE

What did I do?

JANE

Oh, nothing. You're just constantly talking about how much smarter you are, and how you should be in Form Five, even though you just joined Form Four in November.

INGE

But my school in Vienna --

CAROL

Then go back to Vienna!

JANE and CAROL exit. INGE stands, stunned.

INGE

(singing quietly to herself)

Hold my hand, we've both got to keep on moving. We will make it through...

LUCY and VERONICA cross.

Lucy, did you--

LUCY

Not now, Inge.

VERONICA

We're late for tennis.

They exit, and INGE is left on stage alone.

Song 05: The Wall

THERE ARE LESSONS YOU NEVER TAUGHT ME,
AND YOU DIDN'T SEEM CONCERNED
DID YOU THINK THEY WOULDN'T HURT ME?
OR HOPED I'D NEVER HAVE TO LEARN?
'CAUSE I'M CRAVING YOUR PROTECTION
NOW THAT YOU'VE SAID YOUR FAREWELL
THE CRUELTY SURROUNDS ME AND IT FEELS LIKE...

PEOPLE TAKE SHOTS AT ME AND I TRY TO ROLL MY EYES
A SMILE AND SOME LAUGHTER IS A PRETTY GOOD DISGUISE
BUT THERE'S A CRACK IN THE FOUNDATION,
THERE'S A WEAKNESS IN MY HEART
IF I EVEN STOP TO THINK, I KNOW I'M GONNA FALL APART

SO I WILL BUILD A WALL AROUND ME
IT'LL BE A HUNDRED MILES TALL
AND EVEN IF YOU SAY YOU'LL LOVE ME
I'LL LEAVE YOU WAITING IN SUSPENSE OUTSIDE THE ENTRANCE HALL
YOU'LL NEVER KNOW WHAT LIES BEHIND THE WALL

I'M WILTING FROM THEIR INSULTS
AND I'M DUCKING FROM THEIR GLARES
BUT I'M NOT GONNA SHOW THEM, I'LL PRETEND THAT I DON'T CARE
I'M GONNA LET IT DRIBBLE OFF ME, JUST LIKE WATER OFF MY BACK
BUT WATER HAS A WAY OF FINDING EVERY SINGLE CRACK

SO I WILL BUILD A WALL AROUND ME
IT'LL BE A THOUSAND MILES TALL
AND EVEN IF YOU SAY YOU'LL LOVE ME
I'LL LEAVE YOU WAITING IN SUSPENSE OUTSIDE THE ENTRANCE HALL

YOU'LL NEVER KNOW WHAT LIES BEHIND THE WALL

NOW MY HEART IS AT A DISTANCE AND MY SOUL IS OUT OF TOUCH
THEY HAVE NO POWER OVER ME, WELL REALLY, NOT SO MUCH
AND I NEVER CRACK A SMILE, 'CAUSE WHAT WOULD I SMILE FOR?
BUT AT LEAST I'VE WON THE BATTLE;
WAIT WHAT HAPPENED TO THE WAR?

BUT STILL I BUILD THIS WALL AROUND ME
IT'S NOW A MILLION MILES TALL
AND EVEN IF I KNOW YOU LOVE ME
I'LL LEAVE YOU WAITING
'CAUSE I DON'T THINK I COULD FACE IT ALL
YOU'LL NEVER KNOW WHAT LIES BEHIND THE WALL
YOU'LL NEVER KNOW WHAT LIES BEHIND THE WALL
EVEN I FORGET WHAT LIES BEHIND THE WALL

THE YOUNGER SISTER

I... I never knew how hard it was for you.

THE OLDER SISTER

It wasn't that bad.

THE YOUNGER SISTER

You don't have to lie. Certainly not anymore.

THE OLDER SISTER

It's funny. It doesn't mean anything. Even at the time, I
knew they were just being stupid.

THE YOUNGER SISTER

And yet it still hurt.

THE OLDER SISTER

So much. Even now, it stings - just thinking about it.

THE YOUNGER SISTER

Were you... were you jealous of me? Being happy?

THE OLDER SISTER

No. Not at all. I was relieved.

(Reading)

As fresh and bad as Lucy is sometimes, she is one of the
nurse's favorite children. This takes a big worry off of
me.

THE YOUNGER SISTER

Really?

THE OLDER SISTER

(Speaking)

I didn't have to look out for you. It made it easier.

THE YOUNGER SISTER

I'm sorry I didn't know.

THE OLDER SISTER

Don't be. I managed. Sometimes it got bad, but then Gerhardt would show up, take us into town, and everything would be better.

SCENE 17: A DAY OFF

GERHARDT, INGE and LUCY enter and sit at a small cafe table.

GERHARDT

My friends say that this is the very best sweet shop in town.

LUCY

What can we order?

GERHARDT

Anything you want!

LUCY

Yes!

GERHARDT

So? How are we?

LUCY

Good!

INGE

Fine.

GERHARDT

And school?

INGE

Fine.

LUCY

Terrible!

GERHARDT

Terrible?

LUCY

I hate it. History is stupid. My teacher doesn't like me.

INGE

She likes you just fine - you don't do your homework!

LUCY

They have specific times of day when we're FORCED to do our homework!

GERHARDT

Is that so bad?

LUCY

Well, if we can't go home, why should we do homework?

GERHARDT

Maybe they should call it something else.

LUCY

Maybe they should get rid of it all together.

GERHARDT

I encourage you to make that suggestion.

INGE

Don't. She's fresh enough as it is.

GERHARDT

Is that true?

LUCY

No. Inge's just jealous because I have more fun than she does.

GERHARDT

Is *that* true?

INGE

I have some fun.

LUCY

No you don't.

INGE

Yes, I do. I'm fine!

THE YOUNGER SISTER

Why didn't you tell him?

THE OLDER SISTER

What would he have done? Other than worry?

GERHARDT

You know, you only have a couple months left until summer break.

LUCY

Thank goodness! Oh, but don't tell me we have to go stay with Mrs. Gapper again, like we did at Christmas! She was awful.

INGE

She was not.

LUCY

She's mean!

INGE

She's ... set in her ways. Her son is mean.

LUCY

Oh, I liked him.

(INGE rolls her eyes)

What? He taught me how to play jacks.

GERHARDT

Are you any good?

LUCY

Do you have any money?

GERHARDT

What?

LUCY

We play for tuppence.

GERHARDT

Maybe next time. But no, you aren't going back to Surrey.

LUCY

Are we spending the summer with you?

GERHARDT

No!

INGE

Then where are we going?

GERHARDT

(putting two tickets on the table)

Well, you'll spend part of it on a boat.

INGE

Trinidad...

LUCY

Whoa.

INGE

We're going to see Mommy and Daddy!

LUCY

Really??

GERHARDT

For the summer!

INGE

But it's so expensive.

GERHARDT

Your mother doesn't care. She misses you too much. So does Father, of course. But she made the decision.

LUCY

Wow!

GERHARDT

You have a patron saint to thank.

LUCY

One year with nuns, and we already have a patron saint? Does he know we're Jewish?

GERHARDT

Yes. And he is too. His name is Samuel Goldenthal. He met your parents while touring Trinidad. Your mother started talking about the two of you, and he saw how much she missed you. So he told her she should absolutely bring you over.

INGE

Is he from Europe?

GERHARDT

He's American.

INGE

American?

GERHARDT

Yes.

LUCY

Whoa! Do you think he could take us there?

GERHARDT

Maybe. But that's a long way off. You still have a few more years of schooling here in England.

THE YOUNGER SISTER

But we didn't. Once we left England, we never went back.