

RISE

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CAST OF CHARACTERS

SARAH

Jewish woman, Aryan-passing, late teens/early twenties

THE ATTIC FAMILY

DAVID

Jewish man, early twenties

RUTH

Jewish woman, late twenties, David's sister

ARYEH

Jewish boy, 8, Ruth's son

CHAYA

Jewish girl, 7, Ruth's daughter

COURIERS

All late teens/early twenties Aryan-passing Jewish women

BRANKA

Early twenties, but acts older. She is proven, a veteran courier who has been through it all. She keeps the courier crew together, arranges missions, and takes Sarah under her wing.

VITKA

Ebullient and cheerful, always seeing the silver lining, able to brighten the mood, and ready to undertake any mission with a smile on her face.

NINA

Fierce, furious, finger on the trigger, and ready for a fight.

JUSTYNA

Sweet, shy, and reserved. The wallflower of the bunch. She gets her jobs done by being small and silent and invisible.

ENSEMBLE

SETTINGS

1942-1943

A unnamed Jewish ghetto and surrounding regions in Nazi-occupied Eastern Europe.

ACT I

(Darkness.)

(A melody, a prayer, flowing into...)

SONG: WITHIN THESE WALLS

(A crowd on the ghetto street. People dressed in rags with white and blue Stars of David armbands.)

(Ghetto inmates sing.)

SOLO 1:
WITHIN THESE WALLS WE TRY TO LIVE JUST ONE
MORE DAY,

SOLO 2:
TO MAKE IT THROUGH THE STRUGGLE, TO TRY AND
FIND A WAY,

SOLO 3:
THROUGH TERROR, THIRST, AND HUNGER WE
SCRAPE AND CRAWL,

SOLO 4:
SURROUNDED BY DEATH WITHIN THESE WALLS

SOLO 5:
TAKEN FROM OUR HOMES AND LOCKED UP HERE

SOLO 6:
OUR FAMILIES TAKEN AWAY TO WHO KNOWS
WHERE

SOLO 7:
OUR NEIGHBORS BECAME KILLERS, OUR BLOOD
BECAME A CRIME

SOLO 8:
NOW MURDERS WEAR UNIFORMS THIS TIME

ALL:
WITHIN THESE WALLS
THERE'S A FIRE
THERE'S A FIRE
READY TO BURST

WITHIN THESE WALLS
THERE'S A FIRE
THERE'S A FIRE
READY TO BURST

WITHIN THESE WALLS

SOLO 9

They came into our apartment while we were having Shabbat dinner. They beat my mother and father while my sister and I were forced to watch. We had to leave, they said, and move into the ghetto.

SOLO 10

They came to my village at dawn. The men who could work were set aside. The women, children, and elderly were taken to the outskirts of town, stripped naked, and shot to death. The rest of us were sent here, to the ghetto.

SOLO 11

The day the Nazis came, they rounded up all the Jews and shut them in the synagogue. Our neighbors helped them as gasoline was poured and a match was struck. You could see the flames and hear the screaming from the fields where some of us were hiding. They found us and sent us here, to the ghetto.

ALL:
WITHIN THESE WALLS

SOLO 12:
THEY'RE TRYING TO STARVE US TO DEATH

ALL:
THERE'S A FIRE

SOLO 13:
WILL THIS BE MY LAST BREATH

ALL:
THERE'S A FIRE

SOLO 14:
THE STREETS THEY SURGE WITH DISEASE

ALL:
READY TO BURST

SOLO 15:
WON'T SOMEONE ANSWER OUR PLEAS

ALL:
WITHIN THESE WALLS

SOLO 16:
INJUSTICE IS ALL WE KNOW

ALL:
THERE'S A FIRE

SOLO 17:
IS THERE NOWHERE WE CAN GO

ALL:
THERE'S A FIRE

SOLO 18:
NO ONE TO ANSWER OUR CRIES

ALL:

READY TO BURST

SOLO 19:
LIFT YOUR EYES TO THE SKIES,
WE WILL DIE IF WE DON'T ARISE

ALL:
WITHIN THESE WALLS

WAITING FOR A TRAIN
WAITING FOR MESSIAH
WAITING FOR THE WAR
WAITING FOR THE FIRE
TO RISE HIGHER

SOLO 20

And somehow, in the midst of this war waged on our very existence, we remembered who we are.

SOLO 21

We studied our books. We sang songs passed down through generations.

SOLO 22

We remembered Masada. We remembered the Maccabees. We remembered the plagues. We remembered the sea.

SOLO 23

We remembered wandering the desert in silence.

SOLO 24

We remembered that being Jewish is an act of defiance.

(Dancing, weddings, celebration in the midst of it.)

(Another train arrives. The crowd surges.)

ALL:
WITHIN THESE WALLS

SOLO 25:
HERE COMES THE TRAIN

ALL:
THERE'S A FIRE

SOLO 26:
BRINGING MORE OF US INTO THIS PAIN

ALL:
THERE'S A FIRE

SOLO 27:
WELCOME TO THE GHETTO, ALL YOU POOR SOULS

ALL:
READY TO BURST

SOLO 28:
STAY ALIVE IF YOU CAN, WHILE THE NAZIS WARM
THE COALS

ALL:
WITHIN THESE WALLS

WITHIN THESE

(The train empties more inmates into the crowd.
Sarah is among them. She enters the ghetto streets
and is swept up in the surging chaos. Around her,
the crowd swarms.)

SONG: SARAH'S SONG

(The ghetto continues, but fades into the
background, leaving Sarah isolated as she sings.)

SARAH:
I HAD A FAMILY,
I HAD A HOME,
SISTERS AND BROTHERS
FATHER AND MOM

I HAD A FUTURE
I HAD DREAMS
IS THAT ALL GONE NOW
SO IT SEEMS

'CAUSE IN ONE DARK DAY IT WAS TAKEN AWAY
WITH ONE SWIFT BLOW
MARCHED THROUGH THE RAIN AND PUT ON A
TRAIN AND AWAY WE GO

AND NOW I'M HERE
IN THIS DARK AND UNKNOWN
NOW I'M HERE
AM I COMPLETELY ALONE

ONE BY ONE THEY
TAKE US ALL AWAY
LIFE BY LIFE THEY
TAKE IT ALL AWAY
WE RUN, WE HIDE,
WE CRY OUT AND WE PRAY
THAT WON'T STOP THEM
IS THERE ANY WAY?

I HAD A COUNTRY,
OR SO I THOUGHT
POISONED BY HATE NOW
AND VIOLENCE AND ROT

THEY'RE SPREADING LIES,
THE SAME OLD ONES,
IN LOUDER VOICES
WITH BIGGER GUNS,
WHAT CAN I DO BUT JUST GO ALONG?
I'M ONLY ONE DROP IN A SEA OF WRONG,
AND

ONE BY ONE THEY
TAKE US ALL AWAY
LIFE BY LIFE THEY
TAKE IT ALL AWAY
SCARED, ALONE
EVERY NIGHT AND EVERY DAY
BUT I CAN'T LET THEM
TAKE IT ALL AWAY

(Behind the continuation of “Within These Walls” builds a quite chant of “Arise, Arise Kol Yisrael.” Across from Sarah, out of the crowd, David walks with Aryeh and Chaya returning from collecting food. He speaks to the kids and puts smiles on their faces, in stark contrast to their surroundings. He sends the kids into the building.)

SARAH:
 WITHIN THIS HEART THERE’S A FIRE
 TRYING TO BREATHE
 TRYING TO SHOUT

WITHIN THIS HEART THERE’S A FIRE
 TRYING TO RISE
 PLEASE DON’T GO OUT

(...the crowd surges and Nazi soldiers rush the crowd, trampling Sarah. David sees her and rushes to help her up, and pulls her out of the way.)

WITHIN THESE WALLS

SONG: TIMES LIKE THESE

(As the music transitions, the crowd disperses, leaving David and Sarah together. She dusts herself off and they face each other.)

Hi. DAVID

Hi. SARAH

Hello. DAVID

Hello. SARAH

You’re new. DAVID

I am. SARAH

Do you have somewhere to go? DAVID

SARAH

I DON'T HAVE ANYWHERE

(Chaya comes out of the doorway.)

Uncle David, are you coming? CHAYA

Oh, you're their uncle. SARAH

They're my sister's. She's upstairs. DAVID

(Chaya sees Sarah.)

Hello! CHAYA

Hi, there. SARAH

Who are you? CHAYA

Chaya, remember your manners. DAVID

(Aryeh comes out of the doorway.)

Are you guys coming? (Seeing Sarah) Oh, hi! ARYEH

I'm Sarah. What's your name? SARAH

Aryeh. ARYEH

That's a good name. SARAH

I'm Chaya! CHAYA

Hi, Chaya! SARAH

We need to get off the streets. DAVID

We have to stay off the streets as much as we can. CHAYA

That's right, Chaya. Good job. (To Sarah) Is there someone here you know? DAVID

SARAH

I DON'T HAVE ANYONE

DAVID

WHY DON'T YOU COME WITH US

We have some food. It's not much, but it's enough for tonight.

No, I couldn't impose. SARAH

Please, it's not an imposition. DAVID

Uncle David, will we have enough food? ARYEH

(David kneels down to Aryeh and Chaya.)

DAVID

IT'S TIMES LIKE THESE WE HAVE TO CARE FOR ONE
ANOTHER,
IT'S TIMES LIKE THESE WE ONLY HAVE EACH OTHER

DAVID & KIDS:
IT'S TIMES LIKE THESE WE HAVE TO CARE FOR ONE
ANOTHER.
IT'S TIMES LIKE THESE WE ONLY HAVE EACH
OTHER.

(Chaya takes Sarah by the hand.)

DAVID

Come on up.

(They enter the doorway into the building as the
music fades.)

SONG: INTO THE ATTIC

(They enter the attic. It's a sudden whirlwind of
frantic energy.)

DAVID:
SARAH, THIS IS RUTH.

(Chaya runs to Ruth and jumps into her arms.)

CHAYA:
THIS IS OUR MOM!

RUTH: (TO SARAH)
AND WHO ARE YOU?

DAVID:
SHE CAME IN ON THE TRAIN TODAY.

CHAYA:
AND SHE'S GOT NO PLACE TO STAY.

(Ruth puts Chaya down who starts running in
circles.)

RUTH:
COME ON IN.

(TO CHAYA) GO SCRUB YOUR HANDS!

DAVID: (TO RUTH)
SHE NEEDS A PLACE.

RUTH:
I UNDERSTAND.
(TO SARAH) WE DON'T HAVE MUCH,
BUT WE CAN SHARE.

SARAH:
I'M SORRY, I DON'T HAVE ANYWHERE.

(Aryeh runs after his sister.)

ARYEH:
WE'RE GOING TO HAVE A FEAST!

RUTH: (TO SARAH)
NOT EXACTLY, BUT AT LEAST
WE'VE GOT A BIT OF FOOD.

DAVID:
AND A BIT OF GRATITUDE

(David wrestles with Aryeh.)

CHAYA:
WE'VE GOT SOUP!

RUTH:
MADE FROM PEELS.

DAVID:
WE'VE GOT BREAD!

ARYEH:
TWO HEELS!

CHAYA: (TO SARAH, CONSPIRATORIALLY)
I STOLE THEM FROM THE SOLDIERS!

ARYEH:
CHAYA, DON'T BRAG!

DAVID: (TO ARYEH)
GET OFF MY SHOULDERS!

RUTH: (TO CHAYA)
DID YOU WASH?

CHAYA:
YES, I WASHED!

RUTH:
LET ME SEE. YOU HAVEN'T WASHED!

DAVID:
THERE'S NO WATER!

RUTH:
I FORGOT. (BACK TO CHAYA) SO, WHY'D YOU TELL
ME THAT YOU WASHED?

CHAYA:
WE'RE GOING TO HAVE A FEAST!

RUTH:
DON'T RUN INTO ANYTHING!

(Chaya grabs onto Sarah.)

CHAYA: (TO SARAH)
I'M SO HAPPY THAT YOU'RE HERE!

DAVID:
ARYEH, THAT'S MY EAR!

RUTH:
GET THE SPOONS! GET THE BOWLS!

DAVID:
THERE'S ONLY THREE!

RUTH: (TO HERSELF)
NEW LIFE GOALS.

(Chaya goes into a cupboard to get bowls and Sarah looks over her shoulder and sees some old candles.)

SARAH:
ARE THOSE CANDLES? AND TWO HOLDERS?

RUTH:
ARYEH! GET OFF YOUR UNCLES SHOULDERS!

(David and Aryeh stop wrestling. Sarah pulls two old candles and holders, and a ragged box of matches out of the cupboard.)

ARYEH:
SORRY, MOM! I'M JUST EXCITED!

DAVID:
HE'S EXCITED.

RUTH:
I'M DELIGHTED YOU'RE EXCITED, BUT I NEED YOU BOTH TO HELP, SO DE-EXCITE HIM!

(Aryeh leaps back onto David.)

ARYEH:
WE'RE GOING TO HAVE A FEAST!

DAVID:
OH, MY GOSH, YOU'RE SUCH A BEAST!

(Chaya runs around, using a spoon like a fencing sword.)

CHAYA:
I'M A FIERCE MUSKETEER!

DAVID:
YES, YOU ARE! NOW COME HERE!

(David picks up his niece and nephew and sets them in front of Ruth at the table who starts dolling out soup. Sarah finds her way to setting up candles on the table.)

RUTH:
BRING YOUR BOWL.

DAVID: (TO CHAYA)
DON'T PICK YOUR NOSE.

RUTH: (TO ARYEH, WHOSE BOWL SHE HAS JUST FILLED) DON'T SPILL THAT!
RUTH: (TO HERSELF)
LOOK AT THEIR CLOTHES.

DAVID:
YOU MEAN RAGS.

RUTH:
DON'T BE A SHMUCK!

DAVID:
THEY'RE WEARING RAGS.

CHAYA:
MOM, WHAT'S A SHMUCK?

DAVID: (LAUGHING, TO RUTH)
OH, THAT ONE WAS ALL YOU!

RUTH:
YOU HAVE TO SAY SO?

DAVID:
WELL, IT'S TRUE!

SARAH: (TO DAVID)
DON'T BE RUDE.

DAVID:
SHE'S JUST MY SISTER!

SARAH:
IF SHE WASN'T HERE, YOU'D MISS HER.

SARAH: (TO ALL OF THEM)
THANK YOU FOR LETTING ME BE HERE WITH YOU.

RUTH:
IN TIMES LIKE THESE

RUTH AND DAVID:
THAT'S WHAT YOU DO.

ALL:
IN TIMES LIKE THESE...

RUTH
Everyone sit. Let's eat.

SARAH
Shall I light the candles? ... It's Shabbat.

(David and Ruth are surprised.)

RUTH
I forgot those were there...

SARAH
It's important, I think, to light the candles. Especially in times like these.

(Sarah strikes a match and makes the prayer over
the candles. She sings through one verse of
"Shalom Aleichem.")

SONG: SHALOM ALEICHEM

SARAH:
SHALOM ALEICHEM MAL'ACHEI HASHAREIT
MAL'ACHEI ELYON
MIMELECH MALCHEI HAM'LACHIM
HA-KADOSH BARUCH HU

(Ruth, David, and kids join.)

SARAH, RUTH, DAVID, KIDS:
 BO'ACHEM L'SHALOM MAL'ACHEI HASHALOM
 MAL'ACHEI ELYON
 MIMLECH MALCHEI HAM'LACHIM
 HA-KADOSH BARUCH HU

(From around the ghetto, the ensemble joins in.
 Groups huddle together in apartments, basements,
 places of hiding, all singing together.)

ENSEMBLE:
 BARECHUNI L'SHALOM MAL'ACHEI HASHALOM
 MAL'ACHEI ELYON
 MIMLECH MALCHEI HAM'LACHIM HA-KADOSH
 BARUCH HU
 TZEITCHEM L'SHALOM MAL'ACHEI HASHALOM
 MAL'ACHEI ELYON
 MIMLECH MALCHEI HAM'LACHIM HA-KADOSH
 BARUCH HU

(The melody continues as the meal is eaten and the
 children are taken to bed. As the music finishes, the
 children fall asleep.)

SARAH, RUTH, DAVID, KIDS:
 HA-KADOSH BARUCH HU

SARAH, DAVID:
 HA-KADOSH BARUCH HU

(Ruth, David, and Sarah are left alone.)

RUTH
 I don't remember the last time we kept Shabbat... Where are you from, Sarah?

SARAH
 A village near the border.

RUTH
 And your family?

(Sarah is quiet.)

RUTH

I see.

SARAH

I escaped through the fields, but they found me.

RUTH

At least you managed to survive.

SARAH

Your parents?

DAVID

Sent on the last deportation.

SARAH

And their father?

RUTH

My husband. He was sent to a work camp.

SARAH

You have each other. The four of you.

DAVID

We do.

(Ruth considers Sarah.)

RUTH

You don't look Jewish, Sarah.

DAVID

Ruth. She just got here.

RUTH

And we have so much time.

(Beat, as the unsaid hangs in the air.)

RUTH

(Gesturing to the corner) Blankets are there. Goodnight. That was beautiful praying, Sarah. I'm glad you're here.

(Ruth lies down in her corner with the sleeping kids, leaving Sarah and David alone. It's a bit awkward.)

SARAH

What did she mean by that?

DAVID

(brushing it off)

Another time.

(She doesn't like that, but she'll let it go for now.)

SARAH

You're very good with the children.

DAVID

I try to help them stay cheerful.

SARAH

Do you go to shul?

DAVID

Do I go to shul?

SARAH

That's what I said.

DAVID

Who does these days?

SARAH

It's not just Jews they're trying to get rid of, David, but Judaism itself.

(beat)

SARAH

You should go to shul.

DAVID

Maybe you're right.

SARAH

I usually am.

DAVID

I'll remember that.

SARAH

(Referring to the books)

Whose are all these?

DAVID

Ruth and I saved them from the book burnings.

(Sarah runs her hands tenderly over the library.)

SARAH

Book burnings. How could anyone burn books? I love to read. I've read everything in my father's library. He taught me Hebrew and German. My mother said that wasn't appropriate, but she just has to argue about everything... Had to... I used to read to my little sister...

DAVID

(trying to break the tension for her)

Yeah, we tried to save as many as we could.

SARAH

(Reading a title)

"The Forty Days of Musa Dagh."

DAVID

It's about the Armenian resistance to the Turks during the great war.

SARAH

Resistance?

DAVID

The army was going to kill them all, so they gathered on a mountaintop and made a last stand.

SARAH

And how did that work out for them?

DAVID

I guess you'll have to read the book.

SARAH
(pointing to a stack of small notebooks)

Hm. And these?

DAVID

My notebooks.

SARAH

You write?

DAVID

I do.

SARAH

What do you write?

DAVID

My thoughts. Songs. Poems.

SARAH
(Picking up a notebook and handing it to
him)

Read me one.

DAVID

Read you one?

SARAH

That's what I said.

DAVID

It's... embarrassing.

SARAH

I'm not embarrassed.

DAVID
(with a chuckle)

That's not what I ... Okay.

(David opens up the notebook and reads. He
stumbles at first, but then reads with sincerity.)

DAVID

To come in from the cold, from the darkness to return,
to the light of your eyes as the Sabbath candles burn,
Two flames that warm, two flames that ignite,
even the coldest morning, even the darkest night.

(They look into each others eyes.)

SARAH

You would like children of your own?

DAVID

What?

(Awkward, they stumble over their words and
overlap each other.)

SARAH

I didn't mean - not right now!

DAVID

No - I mean - Yeah, I mean -

SARAH

I didn't - you know - not with me.

DAVID

Oh, no - yeah - wait, what - No, you're -

SARAH

What?

DAVID

No, I mean - what?

(Pulling themselves together.)

SARAH

Just someday! Someday. You would like children of your own someday?

DAVID

I don't think about that.

SARAH

About what?

DAVID

I don't think about the future. It's dangerous to think about the future.

SARAH

I think it's more dangerous to lose hope.

(beat)

SARAH

You think this war will last forever?

DAVID

You think it won't?

SARAH

I think our people have survived a lot, and we'll survive this, too.

DAVID

I hope you're right.

SARAH

I usually am.

DAVID

I almost forgot.

(They look at one another as a moment of silence passes between them. Then...)

SARAH

Goodnight, David.

DAVID

Goodnight, Sarah.

(They turn away from each other to each of their individual corners. Sarah opens *The Forty Days of Musa Dagh* and begins to read.)

(Lights out on the attic)

SONG: OUTSIDE THESE WALLS

(Aryan side of the wall. Within the crowd, secret Jews sing.)

These are our couriers, and members of the
underground resistance, though we don't know that
yet.)

SOLO 1:
WE LIVE AMONG ENEMIES

SOLO 2:
HIDING WHO WE ARE

SOLO 3:
FAKE NAMES, FAKE LIVES, FAKE STORIES

SOLO 4:
WE FLY BELOW THE RADAR

SOLO 5:
BUT WE'RE BUILDING SOMETHING SECRET IN THE
BELLY OF THE BEAST

ENSEMBLE:
OUTSIDE THESE WALLS

THERE'S A SPARK THAT WANTS TO BURN
THERE'S A FIRE THAT'S FORMING

OUTSIDE THESE WALLS

THERE'S A TIDE THAT WANTS TO TURN
THERE'S A SKY THAT'S STORMING

OUTSIDE THESE WALLS

SOLO 6:
AROUND US THEY CLOSE TIGHT
SMILING TO EACH OTHER

SOLO 7:
BELIEVING WHAT THEY DO IS RIGHT
BUT INSIDE THERE'S A WHISPER:

SOLO 8:
'IN A WORLD THAT CHOOSES DARKNESS, WE'RE THE
ONES WHO CHOOSE LIGHT.'

ENSEMBLE:
OUTSIDE THESE WALLS

THERE'S A SPARK THAT WANTS TO BURN
THERE'S A FIRE THAT'S FORMING

OUTSIDE THESE WALLS

THERE'S A TIDE THAT WANTS TO TURN
THERE'S A SKY THAT'S STORMING

OUTSIDE THESE WALLS

THERE'S A SPARK THAT WANTS TO BURN
THERE'S A FIRE THAT'S FORMING

OUTSIDE THESE WALLS

THERE'S A TIDE THAT WANTS TO TURN
THERE'S A SKY THAT'S STORMING

OUTSIDE THESE WALLS

(Within the ghetto, the attic family continues to
struggle. The wall divides the two groups.)

RUTH:
THERE MUST BE A WAY OUT OF HERE

OUTSIDE:
WE CAN HEAR YOU CALLING

ARYEH AND CHAYA:
THERE MUST BE A PLACE WHERE OUR WHISPERED
PRAYERS LAND

OUTSIDE:
LIKE AUTUMN LEAVES FALLING

RUTH:
THE SEASONS CHANGE, BUT WE'RE STILL STUCK IN
THESE TERROR DAYS AND NIGHTS

DAVID:
 AND YET SHE HAS BROUGHT A LIGHT.
 IT'S BEEN MONTHS,
 BUT IT FEELS LIKE ONE DAY.

SARAH:
 AS LONG AS THERE'S LIGHT,
 THEN WE WILL FIND A WAY.

KEEP THE CANDLES BURNING.

(Spread parts out among the attic family and the
 outsiders/will-be-couriers)

IT'S BEEN MONTHS,
 BUT IT FEELS LIKE ONE DAY.

THE SEASONS CHANGE,
 BUT WE REMAIN

AS LONG AS THERE'S LIGHT,
 THEN WE WILL FIND A WAY

KEEP THE CANDLES BURNING

WINTER COMES AND GOES

WE WOULD FREEZE, BUT IN HERE SOMETHING
 GLOWS

WE CAN HEAR YOU CALLING

COURIERS:
 WE'RE STITCHING OUR WAY THROUGH THE CRACKS
 BETWEEN US,
 WEAVING OUR THREAD THROUGH THE WALLS

WITHIN THESE WALLS

OUTSIDE WALLS

OUTSIDE THESE WALLS

THERE'S A SPARK THAT WANTS TO BURN
THERE'S A FIRE THAT'S FORMING

OUTSIDE THESE WALLS

THERE'S A TIDE THAT WANTS TO TURN
THERE'S A SKY THAT'S STORMING

OUTSIDE THESE WALLS

THERE'S A SPARK THAT WANTS TO BURN
THERE'S A FIRE THAT'S FORMING

OUTSIDE THESE WALLS

THERE'S A TIDE THAT WANTS TO TURN
THERE'S A SKY THAT'S STORMING

OUTSIDE THESE WALLS

(Streets empty.)

(Night. Sarah and David sit at the table with the
kids, working on Hebrew.)

SARAH
(Drawing)

And this is what?

ARYEH

Chai.

SARAH

Very good. And what does Chai mean?

CHAYA

Life. Like my name!

SARAH

That's right, sweetie!

(Ruth enters)

RUTH

(to the kids)

Have you finished your Hebrew lesson with Sarah?

SARAH

(to Ruth)

They're getting better.

CHAYA

(teasing her brother)

I am. I don't know about Aryeh.

ARYEH

I am!

CHAYA

Are not!

ARYEH

Am so!

RUTH

Okay! Bed time.

CHAYA

(under her breath)

Are not!

RUTH

That's enough. Say goodnight to Sarah and your uncle.

(They both give Sarah a big hug.)

CHAYA

Thank you, Sarah!

ARYEH

Toda!

SARAH

Bevakasha!

(The kids turn to leave.)

DAVID

Hello!

ARYEH

Oh! Goodnight, Uncle David!

DAVID

(teasing)

Now you have your new best friend, you forget about me?

(The kids give him a hug.)

CHAYA

Goodnight!

DAVID

Goodnight.

RUTH

(To Sarah and David)

Goodnight, you two.

(Ruth takes the kids away to bed, leaving Sarah and David on their own.)

(It is quiet and still in the attic.)

DAVID

They've really grown fond of you.

(They look at one another.)

DAVID

And... um... I have as well...

(fumbling)

I mean, not of them. I mean, obviously I'm fond of them, that's not what I... I mean, I'm not... I just... What I mean is...

(Sarah lets him fumble over his words, finding his awkwardness sweet.)

SARAH

Are you trying to tell me something?

(Music starts.)

DAVID

I... I just... .

SONG: NOW THAT YOU'RE HERE

SARAH:
HERE IN THIS DARK I KNOW
THERE IS A SPARK THAT GLOWS
AND IF YOU DARE TO TRUST,
MAYBE YOU'LL SEE.

DAVID:
I HAVE KNOWN SO MUCH PAIN
BUT IT BEGAN TO FADE
WHEN I FIRST SAW YOUR FACE.
LOOK AT ME.

SARAH:
I KNOW LOVE, IT DOESN'T NEED MUCH
JUST A HAND TO HOLD AND TO TOUCH
I WANT TO FEEL SOMETHING MORE THAN FEAR
I THINK I DO, NOW THAT YOU'RE HERE.

WHAT ABOUT YOU?

DAVID:
LOOK AROUND YOU AND TELL ME
WHAT KIND OF FUTURE DO YOU SEE
'CAUSE HERE THERE IS NOTHING LEFT
BUT COLD AND GREY AND LOSS AND PAIN
I CAN'T THINK YEARS AHEAD
ONE DAY IS ENOUGH TO DREAD
'CAUSE HERE EVERYTHING YOU LOVE IS TAKEN
AWAY.

IT'S TAKEN AWAY

YOU SAY LOVE, IT DOESN'T NEED MUCH
BUT BY TOMORROW WE ALL MAY BE DUST
SO YOU SAY LOVE CAN MAKE EVERYTHING CLEAR
WELL, LOOK AROUND YOU AND SEE THAT LOVE
CAN'T LIVE HERE.

NO, LOVE CAN'T LIVE HERE

SARAH:
WE'RE STRONGER THAN THEM

DAVID:
HOW CAN LOVE LIVE HERE?

SARAH:
THEY WILL NOT WIN

DAVID:
MY HEART HAS BEEN SO CLOSED
I CAN'T BELIEVE THAT THERE WAS NOTHING MORE

SARAH:
WE'LL FIND A WAY TO OVERCOME

DAVID:
HOW DEFEATED HAVE I BEEN
TO THINK THAT ALL WE'LL EVER KNOW IS WAR

SARAH:
WHO ARE WE IF WE DON'T LOVE

DAVID:
NOW YOU'RE HERE WITH ME

SARAH:
NOW I'M HERE WITH YOU

DAVID:
SOMEHOW I DARE TO DREAM

SARAH:
WE WILL MAKE IT THROUGH

DAVID:
NOW YOU'RE HERE SOMETHING'S

BOTH:
WORTH FIGHTING FOR

BECAUSE LOVE, IT DOESN'T NEED MUCH
 JUST A HEART AND THE COURAGE TO TRUST
 FOR SO LONG WE'VE KNOWN NOTHING BUT FEAR
 NOW THAT'S GONE
 NOW THAT YOU'RE HERE

SARAH:
 NOW THAT YOU'RE HERE

DAVID:
 NOW THAT YOU'RE HERE

SARAH:
 NOW THAT YOU'RE HERE

DAVID:
 NOW THAT YOU'RE HERE

BOTH:
 NOW THAT YOU'RE HERE

(Together. Lights out.)

SONG: DEPORTATION ORDER

(Day. Up on the crowded ghetto street. A line for rations. News of another deportation spreads through the crowd.)

ALL:
 ANOTHER DEPORTATION
 ANOTHER DEPORTATION
 ANOTHER DEPORTATION
 ANOTHER DEPORTATION

(The attic crew exits the building. Ruth sends the kids with a downstairs neighbor, they go into her apartment in the building and close the door. David, Sarah, and Ruth join the crowd on the street.)

SOLO 1:
 IF YOUR NAME IS CALLED, FORM AN ORDERLY LINE

SOLO 2:
DON'T TALK, DON'T ASK, DON'T LIFT YOUR EYES

ALL:
ANOTHER DEPORTATION
ANOTHER DEPORTATION

SOLO 3:
IF YOUR NAME IS CALLED, FORM AN ORDERLY LINE.

SOLO 4:
WHOSE TURN IS IT NOW? WHO ARE THEY COMING
FOR THIS TIME?

(A soldier pushes forward a Nazi-designated Jewish
spokesperson who addresses the crowd.)

SPOKESPERSON

Nobody panic. Everyone do what we're told. We just need to calmly obey the orders. On this list are the names of the next group to go. You will be sent to labour camps in the east, where your work will help the German war effort. Calmly gather your things and make your way to the train.

(The list is posted and the crowd gathers around it to read. Those listed are shoved and struck by Nazi soldiers and loaded onto trains. Some family members try to reach them - cries and yells, soldiers beat people back. It's chaos.)

(The music continues as a Soldier beats a woman and forces her to board. Sarah moves to stop him.)

DAVID

Sarah, no!

(He grabs her and holds her back. Ruth watches.)

SARAH

We can't just let this happen!

DAVID

Stop, Sarah!

SARAH

Let me go!

(As the crowd surges, Ruth tries to move David and Sarah away from the line of soldiers.)

RUTH

Hold her, David!

SARAH

Let me go!

(Their struggle draws the attention of a Nazi soldier who starts moving towards them. Ruth notices.)

RUTH

Get down!

(David holds Sarah back as Ruth tries to push them out of sight. The Nazi approaches but is distracted by an inmate, standing defiant, refusing to get on the train.)

NAZI 1

(to the inmate)

Get on the train.

(The inmate doesn't move. Everyone looks up and watches as the soldier pulls a gun.)

(A shot is heard. The inmate is dead. The crowd is stunned into stillness. Sarah is frozen in shock.)

NAZI 2

(Shouting to the gathered crowd)

That's what happens when you resist!

(Soldiers shove the crowd. The train pulls away. The "deportation" chant continues through the crowd as they disperse.)

ANOTHER DEPORTATION
ANOTHER DEPORTATION
ANOTHER DEPORTATION
ANOTHER DEPORTATION

(The Nazis exit. The crowd exits. The music ends.
David, Sarah, and Ruth are left on the street on their
own.)

SARAH

Let go of me!

(Sarah struggles against David's grip, finally
breaking free.)

SARAH

I can't believe this is happening! And you're okay doing nothing?

DAVID

Of course not, Sarah, but what do you think we should have done?

SARAH

A whole group versus a few soldiers!

DAVID

And if anyone does anything we all get punished. Don't talk as if you know everything
that's going on here!

RUTH

We need to get off the street. We can talk back at the attic.

SARAH

Fine!

(Sarah storms off. Ruth holds David back.)

RUTH

You know what we have to do, David.

DAVID

Not her.

(He tries to leave, but again Ruth holds him back.)

RUTH

Yes, her!

DAVID

Find someone else.

RUTH

She's right for this, David.

DAVID

No, she's not! She's impulsive and naive and she doesn't understand the street!

(David tries to leave again, but Ruth turns on him.)

RUTH

I know you're falling for her!

(David stops.)

RUTH

What do you think is going to happen? You're going to get married and live happily ever after in the ghetto? You can not play house forever!

DAVID

What is that supposed to mean?

RUTH

You've got your head in the clouds or in the sand, I don't know! But you can not keep playing 'happy family' as if you've completely forgotten what is happening here!

DAVID

What we have going is...

RUTH

Is what? A fantasy?

DAVID

Is good! It's great! It feels great!

(Unseen by them, Sarah returns. She waits in the shadows, listening.)

RUTH

Good for you, David! I'm so happy you feel great! Meanwhile, my husband is in some camp somewhere, and my children are starving! Oh, have you not noticed?

DAVID

Of course, I have!

RUTH

We are starving. The kids are starving.

DAVID

You think I don't know that?!

RUTH

Everyone's being sent on trains, we don't know where. She can do something about it!

DAVID

Find someone else!

RUTH

You are only thinking of yourself! You do not have the right to be that selfish! Not here!

DAVID

You just want to send someone else to do the dirty work that you can't do!

RUTH

It's work that must be done! I can't do it; she can!

(Sarah steps out of the shadows.)

SARAH

What is it?

RUTH

Sarah!

SARAH

What is it you can't do that I can?

DAVID

It's nothing that -

SARAH

What is it you can't do that I can?

DAVID

Please, Sarah.

SARAH

They starve us, and beat us, and kill us in the streets. They round us up and send us to god knows where. They murdered my family, they took yours away, and we're just supposed to "stay calm" and "obey orders"?

No, but -

DAVID

To wait and see?

SARAH

Maybe the allies are close. Maybe the war is ending.

DAVID

Maybe Moshiach just landed in Berlin.

RUTH

It can't go on like this, David.

SARAH

No. It can't.

DAVID
(Sighing in resignation)

What can I do?

SARAH
(To Ruth)

RUTH

There are other ghettos, all over, but none of us can communicate. We don't know what's going on there, and they don't know what's going on here. We need to know where the trains go and what the camps are. We need to know where the allies are and how much longer the war will last. We need to know how many have died and who is still alive. We need food, medicine, lines of communication.

SARAH

How do I come into this?

RUTH

There is a way to the other side of the wall.

SARAH

How?

RUTH

A small crack along the far corner edge.

SARAH

Okay... I mean... I thought you said -

RUTH

Jews found on the Aryan side are killed. Yes.

SARAH

So...

DAVID

(Quoting Ruth from her first meeting
with Sarah)

“You don’t look Jewish, Sarah.”

SARAH

(Realizing what is being suggested)

This is what you’ve been planning this whole time? From day one?

RUTH

(Unapologetic)

Yes.

SARAH

You want me to try to pass myself off as an Aryan?

RUTH

Go beyond the wall, to the Aryan side -

SARAH

I thought there was something I could do here. I didn’t think...

RUTH

Travel through Nazi territory -

SARAH

This is madness!

RUTH

Find the other ghettos. Sneak in -

SARAH

You cannot be serious!

RUTH

Find others like us, who are ready to resist.

SARAH

Listen to yourself!

RUTH

Find food, find supplies, get messages and bring them back to us.

SARAH

This is impossible!

RUTH

It is necessary!

SARAH

Then you do it!

RUTH

I can't! I step one foot over there, they will know I'm a Jew! I'll be executed on the spot!

SARAH

So, that's what will happen to me if I get caught?!

DAVID

Yes.

(He can barely look at her.)

DAVID

You'll be tortured first so you divulge information. About us. Then they'll kill you. Yes.

SARAH

I can't do this!

RUTH

You can do it, Sarah.

SARAH

No, Ruth!

RUTH

You look the part. They will not catch you.

SARAH

No!

RUTH

You will survive.

SARAH
It's too much!

RUTH
It must be done.

SARAH
It's too much!

(Near to tears, Sarah turns and runs through the streets back to the attic, leaving David and Ruth on their own. A moment of silence passes between them.)

DAVID
It's not just me I'm thinking of.

(David turns away and walks after Sarah leaving Ruth alone.)

(Back in the attic, Sarah looks around - the children's beds, the Shabbat candle holders. She walks to the stack of books and takes down The Forty Days of Musa Dagh. She looks it over.)

(David enters.)

SARAH
I think you'll have to tell me how the book ends, David.

(He doesn't respond.)

SARAH
Do the fighters win?

DAVID
They were rescued.

SARAH
Well, there's no rescue coming for us, is there.

(Beat)

SONG: AWAY FROM HERE

DAVID

(with a smile)

Do you want to just run away together?

SARAH

What?

DAVID

Do you want to run away together?

SARAH

(chuckling)

What do you mean?

DAVID

Let's get out of here!

(Laughing)

SARAH

Where would we go?

DAVID:

I WILL TAKE YOU AWAY FROM HERE,
AWAY FROM ALL THIS COLD AND GREY.
I WILL TAKE YOU AWAY FROM HERE,
TO SOME PLACE EXTRAORDINARY.

AND WE'LL LEAVE THIS ALL BEHIND,
LET IT FADE INTO THE NIGHT.
WE'LL LEAVE THIS ALL BEHIND.
WE'LL START A BRAND NEW DAY.
TAKE MY HAND AND I'LL TAKE YOU AWAY.

(David leads Sarah. They enter the scenes of which
he is singing, living out the fantasy.)

I WILL TAKE YOU AWAY FROM HERE
TO A HEARTH WARMED BY A FIRE,
A BED SO DEEP YOU CAN DISAPPEAR,
AND ALL THE FOOD YOU CAN DESIRE.

WITH A GARDEN IN THE SUN,
AND HORSES ON THE RUN,
LAZY AFTERNOONS IN SHADE,
THESE WILL BE OUR DAYS,
THIS WILL BE WHEN I TAKE YOU AWAY.

SARAH: OH, THE LIVES WE MIGHT HAVE LIVED

DAVID: THERE'S STILL A CHANCE

SARAH: AND THE THINGS WE MIGHT HAVE DONE

DAVID: WE ARE NOT OVER

SARAH: THIS IS WHAT I MUST GIVE

DAVID: YOU HAVE MADE ME BELIEVE

SARAH: THIS IS MY SACRIFICE FOR THE CHANCE
THAT YOU ALL MIGHT LIVE

DAVID: YOU'LL COME BACK TO US

SARAH: FOR ANOTHER DAY

BOTH:
A HOME WE CALL OUR OWN,
IN A TOWN THAT'S CLEAN AND SAFE,
WHERE WE'LL WATCH OUR CHILDREN GROW,
AND LIVE OUT OUR DAYS IN PEACE

DAVID:
WE'LL HAVE ALL THIS, I PROMISE YOU, SOMEDAY,

SARAH:
BUT NOW I MUST GO AWAY.

(Back in the attic, they face one another and
reality.)

SARAH:
NOW I MUST GO AWAY

(The music fades and Ruth enters.)

SARAH
(To Ruth)

Okay. What do you need me to do?

RUTH
Come with me.

(Ruth leads Sarah into her corner. She rummages through a drawer.)

SARAH
How do you know this is even possible?

RUTH
A girl used to visit us here. A courier. She delivered a message, a letter from another ghetto.

SARAH
What'd it say?

(Ruth pulls a copy of the letter out and hands it to Sarah.)

SARAH
(Reading)
“We are certain they are coming for you and all the children of Israel. Be outside of town at all costs, so you don't join those of blessed memory. And remember, that which is left for morning... shall be burned with fire.”

(Sarah hands it back at Ruth. Ruth continues rummaging through things, looking for something.)

SARAH
Is this about the camps, Ruth?

RUTH
She was part of a group that was trying to build a resistance movement in the ghettos. She told me about what she does and how she moves through Nazi territory. I don't know what happened to the resistance movement, because she stopped coming back, but, I know there are others girls out there, Sarah. Other couriers. You won't be alone.

Are they all women?
SARAH

Most.
RUTH

Why?
SARAH

Because we're stronger.
RUTH

Answer me, Ruth.
SARAH

RUTH
What do you think is the history of our people? A story of rabbis and sages illuminating great mysteries and leading us through the wilderness? Yes, we've had great rabbis, and they've helped us survive, but can you imagine where we'd all be without Jewish women? Probably lying on the bottom of the Red Sea. Maybe it was Moses who parted the waters, but I guarantee you, it was women who carried the children from one side to the other.

(Beat)

Also, men wouldn't pass the strip search.
RUTH

I'm going to be strip searched?
SARAH

You will be tested in every way possible, Sarah.
RUTH

(Ruth finds what she was looking for. She pulls out a clean and neatly folded dress and kerchief. The neatness, the cleanliness, is from another world. With the garments in her arms, Ruth turns back to Sarah.)

RUTH
Now listen to me. You cannot be impulsive out there. Today, in the street, what would you have accomplished? With all your passion and fire, had you stood between that man and the soldiers, what would have happened? You'd be dead, and a lot of good that would do us. Do you understand me?

SARAH

I do.

RUTH

How do you think we've kept the children alive? By being impulsive and angry? I memorize the exact schedule of the Nazi guards so I know when it will be safest to cross the ghetto to get news. I watch the men who tend the horses so I know the best time to steal the vegetable peels from the slop they feed them. That's how we survive. You're going to see difficult things, Sarah, terrible things. You need to control yourself.

SARAH

I understand.

RUTH

Give me your armband.

(Sarah removes her Star of David armband and hands it to Ruth.)

Take this.

(Ruth hands her the clothes. Sarah feels them.)

SARAH

It's so...

(she searches for the word)

... soft.

RUTH

Put it on.

SONG: YOU CAN DO THIS

(Sarah changes clothes as Ruth sings.)

RUTH:
 YOU THINK YOU'RE STRONG?
 YOU THINK YOU'RE TOUGH?
 YOU THINK YOU'RE BRAVE?
 THAT'S NOT ENOUGH.

HARD AS A ROCK
 WON'T DO THE TRICK
 IF YOU HAVE TO BEND
 OR SLIDE OR BOUNCE OR STICK.

YOU'RE ENTERING
THE WOLF'S LAIR
IF YOU WANT TO LIVE
TO MAKE IT OUT OF THERE

YOU NEED TO BE
WHAT WE HAVE ALWAYS BEEN
SMARTER THAN THE REST
AND STRONGER WITHIN

SARAH:
MY HANDS ARE SHAKING, I CAN'T BREATHE

RUTH:
YOU CAN DO THIS, YOU
FOR THOSE WHO CAME BEFORE
WHO MADE IT THROUGH A WAR FOR
YOU
FOR YOU
YOU CAN DO THIS, YOU
FOR THOSE WHO WILL COME AFTER
SHOW THEM WHAT WILL MATTER
YOU
YES, YOU
YOU CAN DO THIS

(Ruth turns back to the drawer and pulls out a hidden, tightly folded wad of cash, a pencil and a piece of paper.)

RUTH

I'm going to write down the address the courier gave me of the safe house. Who knows if it's still there, but at least it's a place to start.

(Ruth turns back and they face each other, Ruth in her rags, Sarah in her new dress.)

(Ruth hands Sarah the cash.)

RUTH

Take this. You're going to need it.

(She can't believe it.)

Ruth... SARAH

Sit. RUTH

(Sarah sits and Ruth hands her the paper with the address.)

RUTH
Memorize that address.

(Ruth stands behind her. She begins braiding Sarah's hair into two braids.)

RUTH:
STUDY EVERYTHING
WRITE IT DOWN IN YOUR MIND
REVIEW IT ALL
ONE HUNDRED TIMES

FIND THE SAFEST WAY
TO DO EVERY SMALL THING
EVERY DAY LIVED
IS A VICTORY

DON'T GIVE ANYONE AN INCH
DON'T AVERT YOUR EYES
ANY FEAR YOU HAVE
YOU NEED TO BURY IT INSIDE

WHO CAN YOU TRUST
WHO CAN YOU USE
WHO MUST YOU AVOID
YOU WILL HAVE TO CHOOSE

SARAH:
SUDDENLY IT'S REAL, I NEED TO BREATHE

RUTH:
YOU CAN DO THIS, YOU
FOR THOSE WHO CAME BEFORE
WHO MADE IT THROUGH A WAR FOR
YOU
FOR YOU
YOU CAN DO THIS, YOU
FOR THOSE WHO WILL COME AFTER
SHOW THEM WHAT WILL MATTER
YOU
YES, YOU
YOU CAN DO THIS

SARAH:
FOR THOSE WHO CAME BEFORE
WHO MADE IT THROUGH COUNTLESS WARS FOR US
FOR THOSE WHO'LL FOLLOW ME
WHO'LL CARRY ON THE FLAME ONCE I AM DUST

RUTH:
YOU CAN DO THIS, YOU

SARAH:
I CAN DO THIS

BOTH:
FOR THOSE WHO CAME BEFORE
WHO MADE IT THROUGH A WAR

RUTH:
FOR YOU

SARAH:
I CAN DO THIS

RUTH:
FOR YOU
YOU CAN DO THIS, YOU

BOTH:
FOR THOSE WHO WILL COME AFTER
SHOW THEM WHAT WILL MATTER

RUTH:
 YOU, YES YOU
 YOU CAN DO THIS

SARAH:
 I WILL DO THIS

(Music ends. They face one another. Ruth examines Sarah. She is transformed from a ghetto inmate into a well-dressed young European woman.)

SARAH

I'm scared.

RUTH

Good. You should be. But don't let anybody else know that. Hold your head high. If someone questions you, shut them down. You're an Aryan woman; they have no right to bother you or suspect you of anything. They're hunting Jews; don't let them think you're prey.

SARAH

How long will I need to be gone?

RUTH

Don't think about that. Find the ghettos. Find the couriers. And stay alive. You know where the crack in the wall is? Along the far edge behind the buildings?

SARAH

I do.

RUTH

Okay.

(Ruth looks her over.)

RUTH

Let's go.

(They rejoin David. He and Sarah face each other.)

SONG: NOW THAT YOU'RE HERE, REPRISE

SARAH

The kids.

DAVID

I'll talk to them.

SARAH

I...

SARAH:
YOU SEE, LOVE, IT DOESN'T NEED MUCH.

DAVID:
YOU NEED TO STAY ALIVE, SARAH.

SARAH:
AND YOU NEED TO TRUST.
I'LL BE BACK SOON.

DAVID:
I'LL BE WAITING FOR YOU HERE.

SARAH:
REMEMBER THIS.

DAVID:
I WILL.

SARAH:
HOW FAR OR HOW NEAR,

BOTH:
UNTIL WE'RE BACK HERE.

(The music ends as Sarah exits the attic, leaving
David and Ruth with a void.)

DAVID

How long do you think before she comes back?

(There is no answer.)

RUTH

Go get the kids. I'll start the soup.

(Down on the attic. Up on the street.)

(Sarah walks along the empty ghetto street. She comes to the corner of the wall and stands in front of the crack. She checks her surroundings, braces herself, and crawls through.)

SONG: WARRIOR

(Music starts. Sarah walks the Aryan streets, full of relatively well-dressed, well-fed people, going about a relatively normal day.)

(Sarah approaches a train station ticket booth. She's trying to be confident. She looks like she belongs, but she doesn't feel that way. She is a doe in a pack of wolves.)

SARAH

(Handing over some of the cash Ruth gave her.)

I'd like a ticket, please.

TICKET SALESMAN

Here you go, miss. Train is that way.

SARAH

Thank you.

(Sarah boards a passenger train and sits in a full compartment. Across from her, a man reads a newspaper with a headline about Jews. A woman next to Sarah comments.)

TRAIN WOMAN

It's high time they got what's coming to them, these Jews.

TRAIN MAN

Some say the Nazis are too harsh, but I say the Jews are getting no more than they deserve.

TRAIN MAN

They tricked us into war.

TRAIN WOMAN

They are a filthy disease.

TRAIN MAN

The only solution is to get rid of them completely.

(Two others in the car join in.)

TRAIN WOMAN 2

I had Jew neighbors. Can you believe it? Years, I lived next to these people. Thankfully, the Nazis came. I'm so relieved now that they're gone.

TRAIN MAN 2

I'd like to turn some in.

TRAIN WOMAN

There are rewards, you know.

TRAIN WOMAN 2

But how do you tell them apart? Some of them have learned how to blend in so well.

TRAIN MAN 2

You can always tell a Jew; it's in their eyes.

TRAIN WOMAN

And their stench!

(They all laugh.)

TRAIN MAN

(To Sarah)

You're being awfully quiet.

TRAIN MAN 2

You think we should be gentler on the vermin?

(Summoning everything she can, Sarah looks her challenger straight in the eye.)

SARAH

I think we should kill them all.

TRAIN MAN

Right you are.

(As Sarah's response cuts the tension, the train passengers smile, nod, laugh in approval.)

SARAH:
 HOW DO I BREATHE WHEN EVERY BREATH MAY BE
 MY LAST?
 HERE I'M SURROUNDED, SECRET, OUTCAST.
 I LISTEN TO THEIR WORDS, FULL OF HATE, AND HOW
 THEY BRAG
 OF MASS GRAVES UNCOUNTED, LIFE TURNED TO
 ASH.

THERE'S NO QUIETING MY RACING HEART THIS
 TIME.
 IN THE MIDST OF HATE AND WAR THERE IS NO
 PEACE I'LL FIND.
 I KEEP MY LOVE BURNING INSIDE.
 I KEEP MY EYES ON THE PRIZE.
 THEY THINK THEY SEE ME, BUT THEY'RE BLIND.
 THEY THINK I'M BEATEN, BUT I'M GOING TO RISE.

(Sarah exits the train. She walks through streets and stops at a crowded Nazi checkpoint.)

NAZI GUARD

Papers.

(She has none. She pulls herself up.)

SARAH

Excuse me?

NAZI GUARD

Your papers.

SARAH

Are you joking?

NAZI GUARD

Am I joking? No, I'm not. I need to see your personal documents.

SARAH
(Growing defiant)

Why?

NAZI GUARD

Don't give me a fight. I have to check.

SARAH

Check on what?

NAZI GUARD

A standard check.

SARAH

Check on who?

NAZI GUARD

To be sure.

SARAH

Sure of what?

NAZI GUARD

That you're not... a Jew.

(Sarah retorts with indignation.)

SARAH

How dare you? How dare you suggest such a thing?

NAZI GUARD

It's just -

SARAH

Let me speak to your commander!

NAZI GUARD

That's not necessary.

(The crowd is restless. The guard wants the issue over. Sarah pushes more.)

SARAH

How rude! How wrong!

NAZI GUARD

Okay, please move along.

SARAH

Let me speak to your commander!

NAZI GUARD

Just move along!

(Sarah marches through the checkpoint.)

SARAH:
 HOW DO I SPEAK WHEN EVERY WORD MAY TURN
 ME IN?
 FACE TO FACE WITH MURDERERS WHO CRAVE MY
 BLOOD,
 BUT I'VE SOMETHING THAT THEY CANNOT KILL
 THAT'S BURIED DEEP WITHIN.
 YOU THINK YOU'VE MARKED ME FOR DEATH.
 I'VE GOT A SIX-POINTED FLAG AND A FIRE IN MY
 CHEST.
 WHILE IT BURNS, I WILL RESIST.
 THERE IS A JEW WITHIN YOUR MIDST,
 RISING UP FROM THE ABYSS.
 REMEMBER TO REMEMBER THIS:

I AM A WARRIOR.

I AM A WARRIOR

I AM A WARRIOR

HERE I AM.

(Sarah moves through Aryan streets.)

(She witnesses a round-up of Jews marched at
 gunpoint through the streets, lined by people
 spitting on them, cursing, throwing things. She
 cannot intervene.)

I MOVE THROUGH ENEMY TERRITORY THAT WAS
 ONCE MY HOME,
 WHILE THE BODIES OF MY PEOPLE PILE HIGHER.

BENEATH MY SMILE I BARE MY FANGS.
 I SEE WHAT THEY DO TO US
 I'LL REMEMBER EVERYTHING
 THEY THINK THEY'VE GOT US IN THEIR PALM,
 KILLING US AS WE GO ALONG.
 I'M A TESTAMENT TO ALL WHO DARE TO PROVE
 THEM WRONG.

I AM A WARRIOR

I AM A WARRIOR

I AM A WARRIOR

HERE I AM

(A group is loaded onto trains and taken away.)

(From the shadows, a hidden company of will-be-fighters sings with her.)

ALL:
 WITH RACING HEARTS,
 MARKED FOR DEATH,
 WITH EVERY WORD,
 WITH EVERY BREATH,
 WE ARE WARRIORS.

ABANDONED AND
 ALLIANCE-LESS,
 IN THE MIDST OF GENOCIDE THAT A FRIGHTENED
 WORLD BLESSED,
 WE ARE WARRIORS.

(Walking through the outskirts she sees a group of Nazis with guns drawn depart from the edge of a large hole in the ground. She approaches and sees it is a mass grave. She stands over it.)

SARAH:
 HOW DO I STAY ALIVE WHILE ALL AROUND ME DIE?
 HOW DO I FACE MYSELF, WHEN ALL I SEE ARE THEIR
 EYES?

WHILE OUR BLOOD FILLS THE EARTH UNTIL IT CRIES
RED,
HOW DO I FIND THE STRENGTH TO LIVE?

(The supporting background chorus of fighters
builds. Sarah moves through the streets.)

I AM A WARRIOR

I AM A WARRIOR

HERE I AM

I AM A WARRIOR

I AM A WARRIOR

HERE I AM

(Music ends. Sarah stands on the otherwise empty
street in front of the address Ruth gave her, thinking
she is alone. Around the corner stands Branka, who
has been secretly watching Sarah. Branka is a
seasoned courier, completely at ease.)

BRANKA

I know what you're looking for.

SARAH

(Jumping in surprise)

Ah! What... Excuse me?

(Branka steps out.)

BRANKA

It's okay. You can relax. I'm Jewish, too.

SARAH

(Stumbling)

You... you call me Jewish?! How dare you! I don't know who you think I am, but -

BRANKA

That's good. That's good. Well done. You can set it down, now. Come on inside.

(Branka approaches her. Sarah backs away.)

BRANKA

If you have this address, it means a friend gave it to you. Come inside and meet the others.

(Sarah doesn't move.)

BRANKA

Look, sweetie, this may be the Aryan side of the wall, but it's still the war, and there's still a curfew. Do you want to stay out here and wait for the Nazi patrol, or do you want to come inside and have something to eat?

(Sarah still doesn't move.)

BRANKA

(Shrugging her shoulders.)

Suit yourself.

(Branka heads for the door.)

SARAH

How could you tell I was Jewish?

(Branka stops and looks back at Sarah standing alone in the street.)

BRANKA

Because you look terrified.

(They look at each other as a decision is made.)

BRANKA

I'm Branka.

SARAH

Sarah.

BRANKA

Come on in.

(Sarah follows Branka through the door.)

SONG: WELCOME TO THE COURIERS

(Music starts and they enter the couriers' safe house, a rowdy atmosphere full of young women talking, arguing, laughing, and working.)

BRANKA

I'll introduce you around.

VITKA

Branka's back!

BRANKA

Ladies! We've got a new one! Come say hello!

(Vitka runs over, all warmth and smiles, and gives Sarah a big hug.)

VITKA

Hi, Sarah! I'm Vitka!

SARAH

(flustered)

Hello!

VITKA

Welcome home!

(Nina inserts herself.)

NINA

Vitka insists on being happy all the time.

VITKA

So, what's wrong with that?

NINA

It's exhausting to be around.

BRANKA

This is Nina.

SARAH

Hi, Nina.

NINA

Do you know how to shoot a gun? How to make a Molotov cocktail?

VITKA

(teasing)

Don't mind her! She only cares about fighting!

NINA

In case you didn't notice, there's a war on, but sure, take your time. I'll be ready.

BRANKA

Justyna! Where's Justyna?

(Justyna is hiding in the crowd by herself in the corner.)

JUSTYNA

Here I am!

(She runs over to say hi.)

SARAH

Hi, Justyna.

JUSTYNA

(Bashful.)

Hi, Sarah.

(She runs up and gives Sarah an awkward hug, then runs away.)

JUSTYNA

That's a nice dress!

SARAH

Oh! Thank you!

JUSTYNA

Okay, bye!

BRANKA

She's shy.

VITKA

Do you want some food? Are you hungry?

SARAH
What is this place?

BRANKA
This is the couriers' safe house.

VITKA
We come from ghettos all around.

NINA
We are a part of the underground Jewish resistance movement.

BRANKA
And now, so are you.

BRANKA:
WE ARE THE ONES DOING JOBS THAT GO UNSEEN

ALL:
TO BE A COURIER
YOU GOTTA BE A WARRIOR

NINA:
IN THE GHETTOS AND BEYOND, FROM DUSK TO
DAWN, WE MOVE IN BETWEEN

ALL:
YOU GOTTA BE INVISIBLE
TOGETHER INDIVISIBLE

VITKA:
TO THOSE INSIDE, WE BRING HOPE AND STRENGTH
TO YOU

ALL:
YOU GOTTA HIDE IN PLAIN SIGHT
OR LIKE A SHADOW IN THE NIGHT

BRANKA:
THERE IS NO WALL

ALL:
THERE IS NO WALL

BRANKA:
WE CANNOT WALK THROUGH

ALL:
YOU GOTTA KNOW WHAT YOU'RE FIGHTING FOR,
IF YOU WANT TO BE A COURIER

LIKE GHOSTS WE HAUNT THE STREET
TRICKING EVERYONE WE MEET
THE NAZIS DON'T KNOW WE'RE TO FEAR
THEY DON'T EVEN KNOW WE'RE HERE

VITKA

Let me show you around! Over here is where we keep the food. It's mostly potatoes and bread, but sometimes we have jam. Here are the documents that need to be delivered, and over there is where you'll get your fake papers for the checkpoints.

SARAH

You travel through Nazi territory all the time? How do you do it?

BRANKA

We all have our ways.

JUSTYNA:
I WALK QUIETLY AND SLOW
IF THEY NEVER SEE ME, THEY'LL NEVER KNOW

ALL:
HIDE YOURSELF AWAY
WHEN NO ONE'S THERE THEN YOU'RE OKAY.

BRANKA:
I STAY OUT IN THE OPEN
AND JUST LOOK DOWN MY NOSE AT THEM

ALL:
OR HIDE IN PLAIN SIGHT
AND KEEP YOUR CHIN UPRIGHT.

NINA:
 I LIKE TO GET IN THEIR FACES,
 DEFIANT AND LOUD

ALL:
 THESE STREETS BELONG TO YOU
 TAKE THEM BACK AND WALK RIGHT THROUGH

VITKA:
 I JUST FLASH A SMILE AND FLIP MY HAIR AND
 LEAVE THEM FLOATING ON A CLOUD

ALL:
 SOMETIMES WE CAN GET REAL FAR
 JUST BY HOW PRETTY WE ARE

RUNNING FROM INFORMERS
 RUNNING THROUGH THE NIGHT
 WE RISK IT FOR OUR PEOPLE
 AND THE CHANCE TO SET THIS WORLD RIGHT

BRANKA

Whatever people need to stay alive,

NINA

Whatever the movement needs to resist,

VITKA

It's our job to find it, and bring it to them.

JUSTYNA

Food and medicine, messages and letters.

VITKA

And most importantly, we bring them hope, everywhere we go.

BRANKA

This is our way, Sarah, to stand up and help our people while they are being destroyed.

NINA

To stand up and fight for our lives.

BRANKA

We may just get three lines in the history books.

JUSTYNA

But the world will know that we resisted.

NINA

The world will know we did not submit.

BRANKA

And the next generations will have a story they can be proud of.

VITKA

This is who we are.

NINA

This is what we do.

SARAH

And now, this is what I do, too.

ALL:

IN THE GHETTOS AND OUTSIDE THE WALLS
WE ARE A LIFELINE FOR THEM ALL
WHEN STRENGTH WITHERS AND HOPE FADES
WE BRING THEM WITH US

IN THIS DARKEST AND LONGEST NIGHT
WE WILL DARE TO SHINE A LIGHT
CALL OUR NAMES
WE'LL BE AS FLAMES
JOIN THIS SISTERHOOD OF WARRIORS
WELCOME TO THE COURIERS

BLACKOUT.

INTERMISSION

ACT II

(Lights up.)

(A courier walks the street outside the wall. Two Nazi guards pass her and nod good morning. She smiles at them. They exit. She finds a loose stone in the wall and pulls it back. She removes from under her dress a stack of potatoes, a loaf of bread, and a newspaper, and slides them through the crack. She moves on.)

SONG: BLAME THE JEWS

(Ghetto street. A bright day. Large crowd. Bustling. Talkative. A man rushes in carrying the newspaper. He runs through the crowd as he shouts.)

ENSEMBLE 1

Look what I got! A Nazi newspaper! Look at what they're saying!

ENSEMBLE 2

What do I care what the Nazis have to say?

ENSEMBLE 3

Look at what they say about the Jews!

(Pages of the newspaper get passed around.)

ENSEMBLE 4

(Reading from the paper)

Alright, let's take a look. "The Jews sabotaged us in the Great War."

ENSEMBLE 5

That's ridiculous.

ENSEMBLE 6

It gets better! Keep going!

ENSEMBLE 7

(Reading.)

"The Jews are a plague bacillus."

ENSEMBLE 8

That sounds bad.

ENSEMBLE 9

It sounds gross.

ENSEMBLE 10

(Reading.)

"The Jews are responsible for the collapse of the economy."

ENSEMBLE 11

The whole economy?

ENSEMBLE 12

Who knew we were so powerful!

ENSEMBLE 13

Little old us!

ENSEMBLE 14

Who knew!

ENSEMBLE 15

This one is my favorite! "The war is the fault of the Jews!"

ENSEMBLE 16

They blame the war on us?

ENSEMBLE 17

Who knew it was all our fault?

SOLO 1:
DID YOU HEAR? DID YOU HEAR?
THE JEWS ARE TRYING TO RULE THE WORLD.

SOLO 2:
THE WORLD? I'D SETTLE FOR MY OWN HOUSE.

SOLO 3:
THERE'S NO CHANCE OF THAT, YOU FOOL.

SOLO 4:
DID YOU HEAR? DID YOU HEAR?
THE JEWS CONTROL THE GOVERNMENT.

SOLO 5:
WHAT GOOD NEWS! DOES THAT MEAN
WE CAN GET THEM TO REPENT?

SOLO 6:
DID YOU HEAR? DID YOU HEAR?
THEY SAY WE STARTED ALL THE WARS.

SOLO 7:
ALL THE WARS? WHO HAS THE TIME?

CHILD:
I CAN'T EVEN GET TO ALL MY CHORES.

SOLO 8:
DID YOU HEAR? DID YOU HEAR?
THE JEWS ARE THUG IMPERIALISTS,
AND WE CONTROL THE MEDIA.

SOLO 9:
OKAY, OKAY, I GET THE GIST.

GROUP:
WHO KNEW IT WAS ALL OUR FAULT?
WHO KNEW?
WHO KNEW?

IF THERE'S SOMETHING WRONG, THEN YOU
CAN ALWAYS BLAME THE JEWS.

SOLO 10:
DID YOU HEAR? DID YOU HEAR?
THEY SAY WE KILLED THE CHRISTIAN GOD,
AND DRINK THE BLOOD OF LITTLE BABES.

SOLO 11:
OH, FOR CRYING OUT LOUD.

SOLO 12:
DID YOU HEAR? DID YOU HEAR?
THE JEWS TAKE ORGANS FROM THE DEAD.

SOLO 13:
THAT'S DISGUSTING!

SOLO 14:
YOU'RE TELLING ME!

SOLO 15:
I'M FEELING WOOZY.

SOLO 16:
OH, NOT AGAIN!

SOLO 17:
DID YOU HEAR? DID YOU HEAR?
THEY SAY THE JEWS ARE COMMON CROOKS.

SOLO 18:
THEY SAY WE'RE CROOKED LIKE OUR NOSES,
AND WE READ TOO MANY BOOKS.

SOLO 19:
DID YOU HEAR? DID YOU HEAR?
THEY SAY THE JEWS CAUSE ALL DISEASE.

SOLO 20:
WAIT! ALL THE WARS, AND THE PLAGUES?
NOW, THIS IS GETTING SILLY.

ALL:
WHO KNEW IT WAS ALL OUR FAULT
WHO KNEW
WHO KNEW
IF THERE'S SOMETHING WRONG, THEN YOU
CAN ALWAYS BLAME THE JEWS

SOLO 21:
DID YOU HEAR? DID YOU HEAR?
THEY SAY THE JEWS, WITHOUT A DOUBT,
CONTROL THE MONEY OF THE WORLD.

SOLO 22:
I WISH YOU'D TELL MY BANK ACCOUNT.

SOLO 23:
DID YOU HEAR? DID YOU HEAR?
THEY SAY THAT EVERY JEW
HAS A MANSION BY THE SEA.

SOLO 24:
WELL, WE ARE THE CHOSEN FEW.

SOLO 25:
DID YOU HEAR? DID YOU HEAR?
THE JEWS ARE GREEDY COMMUNISTS!

SOLO 26:
WHATEVER THAT'S SUPPOSED TO MEAN.

SOLO 27:
I GUESS WE'RE RICH, AND BOLSHEVIKS?

SOLO 28:
DID YOU HEAR? DID YOU HEAR?
THEY SAY WE'RE HOARDING ALL THE GOLD.

SOLO 29:
SO, WAIT! WARS, AND PLAGUES, AND POVERTY?

SOLO 30:
SO I'M TOLD!

ALL:
 WHO KNEW IT WAS ALL OUR FAULT
 WHO KNEW
 WHO KNEW
 IF THERE'S SOMETHING WRONG, THEN YOU
 CAN ALWAYS BLAME THE JEWS.

DID YOU HEAR? DID YOU HEAR?
 FROM ANTIQUITY TO NOW,
 MOST EVERY NATION, EVERY CULTURE
 TRIES TO KILL US ALL SOMEHOW.
 DID YOU HEAR? DID YOU HEAR?
 THEY SAY IT ALL COMES DOWN TO US,
 ALL THE PROBLEMS OF THE WORLD
 THIS IS SO RIDICULOUS

CHILD:
 OY VEY!

ALL:
 WHO KNEW IT WAS ALL OUR FAULT
 WHO KNEW
 WHO KNEW
 IF THERE'S SOMETHING WRONG, THEN YOU
 CAN ALWAYS BLAME THE JEWS

(Ghetto street disperses.)

SONG: THE COURIERS REPRISED

(The couriers and Sarah take the stage, clapping
 their hands in time with the drum.)

(They enter a ghetto and make a delivery.)

BRANKA:
 JUMP THE WALL

NINA:
 CUT THE FENCE

VITKA:
TRICK THE GUARDS

JUSTYNA:
DO THE CRIME

INMATE 1:
SHE'S RETURNED!

INMATE 2:
THEY'VE COME BACK!

INMATE 3:
WHAT DID YOU BRING US THIS TIME?

INMATE 4:
ANY WORDS FROM ABROAD?

INMATE 5:
FROM OUR FAMILIES?

INMATE 6:
FROM OUR FRIENDS?

INMATE 7:
ANY BOOKS?

INMATE 8:
ANY FOOD?

INMATE 9:
WHEN WILL THIS WAR END?

VITKA:
TAKE THIS BREAD

JUSTYNA:
TAKE THESE CLOTHES

BRANKA:
THERE'S ENOUGH FOR EACH OF YOU.

SARAH:
TAKE THIS MUSIC, YOU CAN SING IT,
IT'S A BRAND NEW TUNE

VITKA:
KEEP UP YOUR SPIRITS AND YOUR STRENGTH

NINA:
DON'T GIVE UP THE FIGHT

BRANKA:
KEEP YOUR EYES PEELED AND YOUR CHIN UPRIGHT

ALL:
RISKING OUR LIVES
EVERY NIGHT AND DAY
THIS IS WHO WE FIGHT FOR
AND WE WON'T GO AWAY

(Vitka works on her own, crossing through a
checkpoint)

VITKA:
TWO GUARDS AT THE CHECKPOINT
POTATOES IN MY DRESS
FAKE PAPERS IN MY POCKET
MY HAIR A HOT MESS
'I'M SO LATE!' I SAY, AS I RUN THROUGH,
'I'M SO PRETTY! I'M SO DUMB!'
THEY JUST STAND THERE SMILING,
STUPID NAZI SCUM.

(Justyna on her own walks by a jail and drops a
metal file through the barred window.)

JUSTYNA:
I'M JUST PASSING THROUGH
DON'T MIND ME
YOU SEE I'M JUST LIKE YOU
JUST A SWEET GIRL GOING NOWHERE,
NOTHING TO PAY ATTENTION TO.
IS THIS A PRISON I'M WALKING BY?
FELLOW JEWS IN THERE I SEE?
IS THIS A METAL FILE?
WHOOPS! I DROPPED IT.
SILLY ME!

ALL:
BARS ON THE WINDOWS
WON'T HOLD US BACK.
THERE'S NO MISSION WE WON'T TAKE ON,
NO CHALLENGE THAT WE WON'T ATTACK.

(Nina walks by a line of soldiers.)

NINA:
LOOK AT ALL THESE SOLDIERS WITH THEIR BIG, BIG
GUNS.
THEY LOOK LIKE SITTING DUCKS TO ME,
EVERY SINGLE ONE.
I'VE GOT A PISTOL IN MY POCKET,
AND A LIST INSIDE MY HEAD.
I'VE GOT A DEEP, DEEP DESIRE
TO MAKE SOME NAZIS DEAD.

(Branka assigns Nina to one of the buildings. She
chats with the guards, walks around, counts the
soldiers, and leaves.)

BRANKA:
GESTAPO IN THIS BUILDING.
WE NEED TO KNOW HOW MUCH.

NINA:
I MAKE UP SOME STORY,
WE CHAT, AND THAT'S ENOUGH.
WHEN I WAVE, MY HAND IS OPEN,
BUT INSIDE IT'S A FIST.
THEY SMILE AND WAVE NOT KNOWING
THEY JUST MADE THE LIST.

ALL:
LIVING OFF COURAGE,
BREATHING FEAR LIKE AIR.
YOU WANT TO SEE WHAT YOU'RE MADE OF?
COME JOIN US, IF YOU DARE.

BRANKA:
I'M TRYING TO KEEP THINGS WORKING
AS WELL AS THEY CAN,
BUT WE'RE UP AGAINST A TIMER
COUNTING DOWN TO THE END.
THIS BOMB IS GOING TO BLOW.
WE HAVE TO FIND A WAY,
TO MAKE IT THROUGH THIS BATTLE,
TO FIGHT ANOTHER DAY.

SARAH:
WE WALK THE STREETS TOGETHER

JUSTYNA:
NEVER ON OUR OWN

VITKA:
WE WATCH OUT FOR EACH OTHER

NINA:
MAKE SURE WE ALL GET HOME

VITKA:
ALL FOR ONE ANOTHER

JUSTYNA:
AND ALL OF US FOR HER

BRANKA:
THAT'S WHAT IT MEANS
TO BE A COURIER

ALL:
 IN THE GHETTOS AND OUTSIDE THE WALLS
 WE ARE A LIFELINE FOR THEM ALL
 WHEN STRENGTH WITHERS AND HOPE FADES
 WE BRING THEM WITH US
 IN THIS DARKEST AND LONGEST NIGHT
 WE WILL DARE TO SHINE A LIGHT
 CALL OUR NAMES
 CALL OUR NAMES
 WE'LL BE AS FLAMES
 WE ARE THIS SISTERHOOD OF WARRIORS
 THE BRAVEST THAT THERE EVER WAS
 WHO FOUGHT AND SAVED AND FEARED AND LOVED
 WE'RE THE COURIERS

SONG: IT'S YOU

(Night. Sarah in the safe house. David in the attic.
 All else is still. They write letters to one another.)

DAVID:
 WE GET THROUGH DAYS MUCH THE SAME,
 JUST WITHOUT YOU,
 HOLDING TIGHT TO THE MEMORIES WE MADE.
 I HOPE YOU'RE SAFE, I HOPE YOU'RE WARM,
 I HOPE YOU'RE HOME SOON
 I HOPE YOU KNOW THAT MY LOVE FOR YOU WON'T
 FADE

SARAH:
 DAVID, I CAN ALMOST HEAR YOU
 WHEN THE BRANCHES CATCH THE WIND,
 I CAN ALMOST FEEL YOUR WORDS WHISPERED IN
 MY EAR
 WHEN I CLOSE MY EYES AT NIGHT,
 THERE IS ONLY ONE SIGHT
 I WANT TO SEE,
 ONLY ONE THING I WANT NEAR

IT'S YOU.

(Sarah gives her letter to a courier who exits with it.)

(Over the course of the song, the courier delivers Sarah's letter to David, who gives his letter to her, which she delivers to Sarah. By the end of the song, both Sarah and David are reading the other's letter.)

DAVID:
WE'RE TRYING TO TALK TO OTHERS,
TRYING TO ORGANIZE,
BUT EVERYONE'S AFRAID
AND THEY ALL BELIEVE THE LIES

SARAH:
I'M CROSSING OVER WALLS,
DELIVERING INSIDE,
I'M TRYING TO BE BRAVE,
BUT I'M TERRIFIED ALL THE TIME

DAVID:
DON'T STOP THINKING OF ME

SARAH:
DON'T STOP DREAMING OF ME

BOTH:
'CAUSE I CAN'T STOP THINKING OF YOU
IN SPITE OF EVERYTHING

BOTH:
ON AND ON AND ON,
THE DAYS GO ON AND ON

DAVID:
AND IT FEELS LIKE DEATH IS HANGING OVER US

BOTH:
ON AND ON AND ON,
THE WAR GOES ON AND ON

SARAH:
BUT LET ME TELL YOU, BABY, WHEN I DO RETURN,
I'M GOING TO SHOW YOU THAT I STILL BURN

DAVID:
 DON'T STOP THINKING OF ME
 DON'T STOP DREAMING OF ME

BOTH:
 'CAUSE I CAN'T STOP THINKING OF YOU
 IN SPITE OF EVERYTHING

WHEN I CLOSE MY EYES AT NIGHT,
 THERE IS ONLY ONE SIGHT
 I WANT TO SEE,
 ONLY ONE THING I HOLD DEAR

IT'S YOU

(They two of them stand alone, reading the other's
 letter. Dark.)

(Day. Morning. Lights up on the couriers' safe
 house. Talkative and high sprits.)

BRANKA

Okay, ladies!

VITKA

Where are we off to today?

BRANKA

Vitka, the neighboring ghetto needs another delivery. Take a bag of potatoes and see if you can fit some extra in your dress.

VITKA

Sounds good! Oh! Wasn't there a jar of jam lying around?

BRANKA

Nina -

NINA

Don't give me the one down south again.

BRANKA

You're getting the one down south again.

NINA

Come on! Let me steal the rifle from that guard!

BRANKA

They need food. You're going to bring it to them.

NINA

He's always dozing in the afternoon! I know I can take him!

BRANKA

Leave the gun. Take the bread.

NINA

Fine!

VITKA

Found the jam!

NINA

Well, whoopdidoo.

VITKA

Don't be such a grump!

BRANKA

Justyna, there's another outbreak of typhus. We have a bunch of combs that need to be delivered.

JUSTYNA

Combs?

BRANKA

For picking out the lice.

JUSTYNA

Oh.

BRANKA

It helped last time. They need more. And, please, don't bring any back with you.

JUSTYNA

Combs?

ALL

LICE!

JUSTYNA

Got it.

BRANKA

Also, everyone, keep your eyes peeled more than normal. I saw an informer hanging around the other day. I want to make sure that was just a coincidence... Everyone good?

VITKA

Good!

NINA

Good.

BRANKA

Get to it.

(The couriers exit, leaving Branka and Sarah alone.)

BRANKA

Now for you.

SARAH

I can deliver again to that -

BRANKA

I have something else for you.

SARAH

It went smoothly last time. The guards recognize me, now. They let me walk right through -

BRANKA

This is different. It's big... It's really big. I've seen you working these past few months, and I know you can handle it.

SARAH

What is it?

BRANKA

I'd do it myself, but I have to connect again with the allied resistance.

SARAH

Okay.

BRANKA

They're giving us hell about sharing intelligence, and I -

SARAH

Branka, what is it?

BRANKA

I wouldn't send you if I didn't think you could handle it.

SARAH

You're making me nervous.

BRANKA

Maybe you should be.

(beat)

BRANKA

There are rumours that the labour camps in the East aren't labour camps. The trains go in full of people, and leave empty. No food goes in. No rations. No supplies. No work equipment. Nothing. Just train after train of people going in, and no one coming back out.

SARAH

Where are we getting this information?

BRANKA

We have people reporting from the train stations. And... there's more...

SARAH

What is it?

BRANKA

The towns surrounding the camps, they say there are... ashes... You need to go there, Sarah. You need to see a camp. You need to see a camp with your own eyes, then report back. You need to tell us exactly what is happening. Not hearsay, not rumours. We need an eye witness.

SARAH

You want me to go someplace where the only thing we know about it is that no one comes back.

BRANKA

Yes.

SARAH

How will I get there?

BRANKA

It's where the trains go. Follow the tracks.

SARAH

If I get in, how will I get back out?

(beat)

BRANKA

I don't know... But it needs to be done.

SONG: THE WORLD KEEPS TURNING

(Out of time. Sarah makes her way through the countryside to a camp. The couriers receive her report.)

VITKA:
ARE YOU SEEING THIS?

NINA:
YES, I'M SEEING THIS.

JUSTYNA:
HOW CAN THIS BE SO?

VITKA:
THIS IS WHAT SHE SAW?

NINA:
ASHES RAINING DOWN LIKE SNOW?

JUSTYNA:
CHAMBERS FILLED WITH GAS.
OH MY GOD, NO NO NO.

BRANKA:
THIS IS NOT A TIME TO WAIVER.
EVERYBODY NEEDS TO KNOW.
SEND THE MESSAGE THROUGH THE NETWORK,
EVERY GHETTO, EVERY FRIEND,
ALL WHO FACE THE TRAIN MUST KNOW
WHAT'S WAITING AT THE END.

EVERY CONTACT THAT WE HAVE,
EVERY LEADER OF EVERY GROUP
WITHIN THE WALLS AND OUT
WE WILL TELL THEM ALL THE TRUTH

ENSEMBLE:
AND THE WORLD KEEPS TURNING

(The Couriers deliver the report to various ghetto
leaders.)

VITKA:
YOU NEED TO SEE THIS,

JUSTYNA:
YOU NEED TO HEAR THIS,

NINA:
THIS CHANGES EVERYTHING

JUSTYNA:
LISTEN TO WHAT SHE SAYS,

VITKA:
LISTEN TO WHAT SHE'S SEEN.

BRANKA:
IT'S EVERY VILLAGE, EVERY TOWN,
EVERY BIG CITY, TOO.

NINA;
IT'S EVERY JEW THEY CAN FIND,

VITKA:
AND NEXT WILL BE ME AND YOU.

INMATE 1:
WAIT A MINUTE, JUST SLOW DOWN.
WHERE'S THIS INFORMATION FROM.

INMATE 2:
THIS IS ALL FROM ONE GIRL?

NINA:
WHY'RE YOU BEATING ON THIS DRUM?

INMATE 1:
THIS GIRL COULD BE CRAZY,

INMATE 2:
SHE COULD BE OFF HER HEAD

INMATE 1:
THIS GIRL COULD BE WRONG.

JUSTYNA:
YOU'RE DISBELIEVING WHAT SHE SAID?

ENSEMBLE:
AND THE WORLD KEEPS TURNING

(They report to another ghetto.)

INMATE 3:
WHAT YOU'RE DESCRIBING IS INSANE.

VITKA:
WHAT I'M DESCRIBING IS WHAT'S TRUE!

INMATE 4:
I DON'T BELIEVE HER.

INMATE 3:
ME NEITHER.

INMATE 4:
IT'S NOT SOMETHING THE GERMANS WOULD DO.

INMATE 3:
THE GERMANS ARE RATIONAL.

INMATE 4:
IT'S WAR, BUT THEY'RE STILL CIVILIZED.

INMATE 3:
WE NEED TO KEEP OBEYING ORDERS,
THAT'S HOW WE'LL SURVIVE.

INMATE 4:
THEY USE US FOR LABOUR
WE WORK IN THEIR FACTORIES

INMATE 3:
WHY WOULD THEY KILL US ALL
INSTEAD OF WORKING US FOR FREE

INMATE 4;
BESIDES, THE ALLIES WOULDN'T LET THEM.

INMATE 3:
THE WAR WILL END SOON

INMATE 4:
AMERICA WILL FIGHT THEM OFF

INMATE 3:
AND WE'LL BE RESCUED.
ENSEMBLE:
AND THE WORLD KEEPS TURNING

(Another ghetto.)

INMATE 5:
IF WHAT SHE SAYS IS TRUE,
THEN IT'S THOUSANDS TO THE GAS.

NINA:
IT'S NOT THOUSANDS, IT'S MILLIONS!

INMATE 6:
MILLIONS? MY ASS!

INMATE 5:
MILLIONS OF US DEAD?
THAT'S INSANE. WHAT'S THAT WORTH?

VITKA:
THIS IS NOT A WAR FOR EUROPE;

THEY'RE TRYING TO WIPE US OFF THE EARTH!

NINA:
WHERE HAS EVERYBODY GONE,
IF YOU THINK NONE OF THIS IS TRUE?

JUSTYNA:
VILLAGE AFTER VILLAGE
EMPTIED OF EVERY JEW.

NINA:
WHILE YOU'RE OBEYING EVERY ORDER
WHILE YOU'RE WAITING TO BE SAVED
ALL OF EUROPE'S BEING TURNED INTO
ONE GIANT JEWISH MASS GRAVE.

ENSEMBLE:
AND THE WORLD KEEPS TURNING

VITKA:
IF THIS IS WHAT WE FACE,
THERE'S NOTHING LEFT TO DO BUT FIGHT.

JUSTYNA:
WHAT'S KEPT US TAME THIS LONG
IS THAT WE HAD A CHANCE AT LIFE.

NINA:
BUT THERE WAS NEVER ANY CHANCE.
IT WAS ALWAYS CERTAIN DEATH.

INMATE 7:
YOU DON'T KNOW THAT!

VITKA:
DO NOT WASTE YOUR BREATH.

(The couriers huddle together to decide what's
next.)

JUSTYNA:
NO ONE WILL BELIEVE US.

BRANKA:
 WE CAN NOT STOP YET.
 WE NEED TO SEND THE MESSAGE FURTHER.

NINA:
 HOW MUCH FURTHER CAN WE GET?

(They pass the message from hand to hand over
 great distances.)

ALL:
 PASS IT ON
 PASS IT ON
 PASS IT ON
 PASS IT ON
 PASS IT ON, PASS IT ON, PASS IT ON, PASS IT ON,
 PASS IT ON, PASS IT ON, PASS IT ON, PASS IT ON,
 PASS IT

(The message is passed through all of Europe.)

(A grand office. A huge desk. Three flags: US,
 England, Soviet. Three leaders of the three allied
 nations behind the desk.)

TICK TOCK
 TICK TOCK
 TICK TOCK
 TICK TOCK

(A single courier enters the office, walks the
 distance to the desk and slams the message down.
 The courier exits. The leaders examine the report,
 look at each other, and push the report aside.)

AND THE WORLD KEEPS TURNING
 AND THE WORLD KEEPS TURNING
 AND THE WORLD KEEPS TURNING
 AND THE WORLD KEEPS TURNING

BRANKA:
 NOW THEY KNOW.

VITKA:
NOW THEY ALL KNOW.

JUSTYNA:
WILL THEY SEND HELP?
ANY HELP AT ALL?

NINA:
NO.

BRANKA:
IS ANYBODY LISTENING?

VITKA:
IS ANYBODY THERE?

JUSTYNA:
WILL ANYBODY HELP US?

NINA:
DOES ANYBODY CARE?

BRANKA:
AND THE WORLD KEEPS TURNING

VITKA:
AND THE NIGHT TURNS TO DAWN

NINA;
AND THE WORLD KEEPS TURNING

JUSTYNA:
AND BEFORE LONG
WE WILL ALL BE GONE.

(Sarah reaches a camp. She stands outside a tall
barbed wire and electrified fence. On the other side
stands a girl, beaten, starved, in rags. They look at
each other through the fence, breathing in tandem,
they raise their hand to each other, like a mirror.
The lights go out on the girl, leaving Sarah alone.)

SARAH
(sharp inhale)

David.

SONG: DEPORTATION ORDER: THE CHILDREN

(The ghetto street. David, Ruth, and the kids are on the street with the crowd. A train car stands ready. The deportation order rings out. Nazi soldiers charge the crowd.)

ANOTHER DEPORTATION
ANOTHER DEPORTATION
ANOTHER DEPORTATION
ANOTHER DEPORTATION

IF YOUR NAME IS CALLED, FORM AN ORDERLY LINE.
DO WHAT YOU'RE TOLD IF YOU DON'T WANT TO
DIE.

ANOTHER DEPORTATION
ANOTHER DEPORTATION

IF YOUR NAME IS CALLED, FORM AN ORDERLY LINE.
WHOSE TURN IS IT NOW, WHO ARE THEY COMING
FOR THIS TIME?

GROUP:
WHO IS IT NOW?

DAVID:
WE NEED TO FIGHT

GROUP:
WHO IS IT NOW?

RUTH:
THE TIME HAS COME.

GROUP:
WHO IS IT NOW?

JACOB:
IF YOU FIGHT THEY WILL KILL EVERYONE.

GROUP:
WHO IS IT NOW?

DAVID:
WE NEED TO FIGHT

GROUP:
WHO IS IT NOW?

JACOB:
WE NEED TO LIVE

GROUP:
WHO IS IT NOW?

SOLO 1:
I'D RATHER DIE THAN LIVE LIKE THIS.

GROUP:
WHO ARE THEY COMING FOR THIS TIME?

(A soldier hands the spokesperson a piece of paper
and pushes him forward.)

SPOKESPERSON

(Reading)

Nobody panic. Nobody resist. Everyone do what you're told.
Going on the train today is anyone sick, anyone injured...
(He can barely say it)
... and all children under ten years old.

(The crowd surges. The soldiers start the round up.
David and Ruth spring into action.)

RUTH

I've got Aryeh! Go!

(David takes Chaya and runs. Ruth picks up Aryeh
and starts running through the crowd. It's too thick.
A Nazi sees them and strikes Ruth in the face with
the butt of his rifle. She goes down hard.

Another soldier grabs Aryeh and carries him away, screaming. Ruth yells and goes after him. She is struck again by the soldier with the gun, over and over again. The other soldier throws Aryeh on the train. He screams as the train pulls away. The crowd disperses, leaving Ruth lying bloody in the streets.)

(Safe house street. An informer leads a group of Gestapo to the safe house. They charge in.)

BRANKA

RAID!

(The couriers are attacked. Branka is struck and wounded. A Nazi lifts his arm to strike her again and Sarah tackles him. In the tussle she calls out to the others.)

SARAH

Get out! Now!

(Branka, Nina, and Vitka manage to escape. Sarah is surrounded, being badly beaten. Justyna charges the soldiers.)

JUSTYNA

No!

(The soldiers attack Justyna as Sarah tries to help her.)

JUSTYNA

Run, Sarah!

(As Justyna is beaten, a Nazi turns towards Sarah. She sees Justyna and starts to run in again to help her. The Nazi comes for her. She runs.)

(Through the streets Sarah flees as the Nazis chase her.)

She makes her way down side streets and alleys,
twists and turns and doubles back, eventually
making it to the outskirts of town. She sees the
remains of a mass grave filled with bodies. Terrified
and exhausted she crawls inside and hides among
the corpses as shots ring out in the distance.

Darkness descends.)

SONG: RISE

(Sarah pulls herself out of the grave.)

SARAH:
I HAD A FAMILY
I HAD A HOME
I HAD A FUTURE
I HAD HOPE

I HAD A LIGHT
TO CARRY THROUGH THE DARK
THEN THE ROAD WAS CLOAKED IN SHADOW
HAVE I LOST MY ONLY SPARK?

(In the attic, David and Ruth nurse each other's
wounds and comfort Chaya.)

DAVID:
WE HAD A FAMILY
WE HAD A HOME

RUTH:
TORN FROM MY GRASP

CHAYA:
MY BROTHER'S GONE.

(Justyna, badly beaten, sits in a cell.)

JUSTYNA:
STAY WITH ME, NOW.
DON'T LET ME GO
ALL YOUR NAMES ARE SAFE WITH ME

(Nina and Vitka hide in an alley behind Justyna's cell.)

NINA AND VITKA:
WE HEAR YOU; YOU'RE NOT ALONE

(Branka walks alone down the street, trying to hide the fact that she's bleeding.)

BRANKA:
MY HEART STILL BEATS

RUTH:
MY LUNGS STILL BREATHE

JUSTYNA:
MY EYES STILL SEE

(Sarah enters and joins the couriers. They gather around her.)

SARAH:
MODAH ANI

BRANKA:
THEY WANT US ALL
TO GO THIS WAY

VITKA:
UP IN SMOKE
OR IN A CROWDED GRAVE

SARAH:
WELL, I'VE GOT A SURPRISE FOR THEM
COMING THEIR WAY

ALL:
THERE'S A RAGING FIRE
THERE'S A RISING WAVE

SARAH:
 ARE YOU THERE
 DO YOU HEAR ME
 GATHER YOUR STRENGTH
 WE WON'T GO QUIETLY

(Ensemble emerges from the shadows.)

ALL:
 I WON'T LET THEM TAKE IT ALL AWAY

SARAH:
 THEY THINK THEY'VE MARKED US FOR DEATH?
 I'VE GOT A SIX POINTED FLAG AND A FIRE IN MY
 CHEST
 WHILE IT BURNS WE WILL RESIST
 THERE IS A JEW WITHIN THEIR MIDST
 RISING UP FROM THE ABYSS
 REMEMBER TO REMEMBER THIS:

SARAH/BRANKA:
 I AM A WARRIOR

VITKA/NINA:
 I AM A WARRIOR

ALL:
 I WON'T LET THEM TAKE IT ALL AWAY

(A resistance fighter leads the couriers to a hidden
 weapons cache. They gather guns and grenades and
 hide them in their clothes.)

THE COURIERS:
 BENEATH MY SMILE I BEAR MY FANGS
 I'VE GOT WEAPONS IN MY DRESS
 AND HEBREW IN MY BRAIDS
 THEY THINK THEY'VE GOT US IN THEIR PALM
 KILLING US AS WE GO ALONG
 WE ARE A TESTAMENT TO ALL WHO DARE
 TO PROVE THEM WRONG

BRANKA:
 I AM A WARRIOR

BRANKA/VITKA:
I AM A WARRIOR

BRANKA/VITKA/NINA:
I AM A WARRIOR

BRANKA/VITKA/NINA/SARAH:
HERE I AM

(All together, Sarah leads them on the road back to
the attic ghetto.)

ALL:
WE'RE GOING BACK TO THE GHETTO
GOING BACK TO THE FRONT
THEY'RE GOING TO MEET WITH UPRISING
THE NEXT TIME THEY COME FOR US
FROM THIS RUBBLE WE WILL CLIMB
FROM THESE SHADOWS WE WILL SHINE
FROM THIS DARKNESS WE IGNITE
FROM THESE ASHES,
WE WILL RISE

WE WILL RISE

WE WILL RISE

(The couriers make their way through the streets,
over the ghetto wall, and up to the attic.)

WE WILL RISE

(Sarah and David reunite in embrace. The attic is
full, now, with David, Ruth, Chaya, Sarah, Branka,
Vitka, and Nina.)

Sarah!

RUTH

Ruth!

SARAH

(Hugging)

SARAH

And Chaya!

(Hugging her)

Look at you, you've grown!

(Sarah looks around.)

SARAH

Where's Aryeh?

(The raucous quiets. Sarah looks at David, Ruth.
The unsaid hangs in the air.)

(Sarah looks to Ruth.)

SARAH

Oh, Ruth.

(Sarah walks to Ruth, puts her arms around her.)

SARAH

We'll never stop looking for him.

(Sarah steps back and surveys the group.)

SARAH

By now, we know what the camps truly are. We know that the Nazis' plan is to kill all the Jews. Every last one. There is no rescue coming. It's time to fight back.

DAVID

We've been trying to organize here in the ghetto. Some are willing to fight, but we don't have any weapons.

(From under their clothing, the couriers pull out a small arsenal of smuggled weapons and set them on the table - a few revolvers, ammunition, and some homemade grenades.)

DAVID

Holy shit.

BRANKA

There is a deportation being planned.

A final deportation. VITKA

When is this happening? RUTH

The first night of Chanukah. BRANKA

That's when we act. SARAH

Is this enough? A few revolvers and some sticks of dynamite? RUTH

We know where to get more. VITKA

And we can teach people how to make Molotov cocktails. NINA

So, we're going to fight the Nazis with handguns and homemade Molotov cocktails? DAVID

Yes. SARAH

(beat)

Okay. DAVID

We don't have enough to beat them. But we have enough to surprise them. BRANKA

We have enough to give them hell. NINA

Will the allied resistance help? DAVID

No. They want to wait. VITKA

But we can't wait. If we wait, we will all be deported, we will all be killed. SARAH

NINA

We also have actions planned on the Aryan side that will distract them, to say the least.

RUTH

So, we fight in the ghetto, there are actions on the Aryan side - then what? We have to convince people to fight. We can't just expect everyone to run head first into battle in order to die. We're going to need an escape plan.

(No one can think of anything. Then...)

VITKA

The forests! There are partisans in the forests! Some of their units have Jewish fighters. Some of them are all Jewish fighters.

CHAYA

What are partisans?

VITKA

They're really brave fighters, sweetie, who live in the forest and fight the Nazis.

NINA

Some of the partisans are just as happy to kill Jews as the Nazis are.

BRANKA

It's the best chance we have.

RUTH

So, we fight in the ghetto, and escape to the forests.

SARAH

Okay. David, Ruth, and I will spread the word in the ghetto. David, we need a manifesto, a call to arms. Can you write that?

DAVID

I can.

SARAH

Branka, Nina we need you to help with the weapons. Vitka, you know the forests. You know the bands of partisans. Find us a way out. We can lead people to the forests and continue the fight from there. The rest of you will need to spread the word. But we must be discreet. If the Nazis find out, then we're finished.

(Sarah surveys the group.)

Everyone good?

BRANKA
Good.

VITKA
Good.

NINA
Good.

(All are resolved.)

SARAH
Okay. Let's go.

(As the attic empties out, Branka hangs back and nods to Sarah.)

SARAH
Chaya, show Vitka and Nina down the stairs, okay?

CHAYA
Down the stairs?

SARAH
Just to the bottom, and then come back up.

VITKA
I'd like for a strong, brave girl to show me out! Would you be so kind?

(Suspicious, Chaya doesn't want to go, but she takes Vitka's hand and they exit, Nina follows. Sarah, Ruth, David, and Branka are alone in the attic.)

RUTH
What's going on?

BRANKA
There are people on the outside willing to take Jewish children.

SARAH
Branka.

RUTH
(affronted)
Excuse me?

SARAH
(to Branka)

With a little tact?

BRANKA
(To Sarah) There's no time for that. (Back to Ruth) To hide them... To adopt them.

RUTH
She's my daughter.

BRANKA
Do you want her to live?

(Ruth flares)

RUTH
Who do you think you are?!

SARAH
Ruth.

BRANKA
Calm down.

RUTH
You come in here and tell me to send my daughter away?!

BRANKA
(To Sarah)
We don't have time for this.

SARAH
Ruth.

RUTH
(to Sarah)
No! Don't do that to me!

SARAH
Ruth! You told me to go outside the walls, to find out what could be done! This is it! This is what can be done!

(Ruth's defiance is already burning out. She knows it must happen.)

RUTH

(Starting to break)

Both of my children. (Trying to keep herself together) When can this happen?

BRANKA

It's been arranged.

RUTH

It's been arranged, has it?!

SARAH

I'm sorry, Ruth. We'll do it tonight.

(Sarah nods to Branka who exits.)

(David tries to comfort Ruth.)

DAVID

We'll find them both, after it's over.

RUTH

There is no 'after it's over.'

(That night. Sarah, David, Ruth, and Chaya are on the ghetto street. A search light sweeps the area. They slip through the shadows, all nerves and watchfulness.)

SARAH

Here's the blindspot.

DAVID

Come on.

SONG: YOU CAN DO THIS (REPRISE)

NARRATOR

On the other side of the wall, a non-Jewish woman arrives. She stands still at the base of the wall, waiting.

SARAH

That's her.

RUTH

Chaya, come here.

(Ruth kneels down and holds Chaya by the shoulders.)

RUTH

This is what is going to happen tonight. Uncle David and I are going to lower you down over this wall. On the other side, there is a woman waiting. A friend. She is going to take care of you until the war is over. Do you understand?

CHAYA

You're sending me away.

RUTH

We need you to be safe, and this is the best chance we have of that.

CHAYA

Why do you want to send me away?

RUTH

I don't want to, Chaya. I need to. It's too dangerous for you here.

CHAYA

Are you going to fight?

RUTH

That's not for you to worry about, do you understand?

CHAYA

(Fighting back tears. She looks from Ruth to David)

But I can help. I can help you fight.

DAVID

This time, what we need from you is to be safe. That's your fight.

(Chaya begins whimpering.)

RUTH

Shhh. Hush, baby. You need to be quiet. Chaya, you need to be quiet.

(The search light sweeps, but misses them.)

SARAH

Ready.

RUTH

Chaya, look at me. Don't forget who you are. You're going to get a new name. You're going to get a new story. But on the inside, remember who you are. Do you understand me? Always remember. Never forget.

CHAYA

Will you find me afterwards?

SARAH

Now.

NARRATOR

David lifts Chaya and passes her over the wall.

CHAYA

Will you find me?

RUTH

Chaya, I will find you!

NARRATOR

On the other side, the woman receives Chaya. She looks up expectantly.

DAVID

(down to her)

Only one.

NARRATOR

The woman carries Chaya away.

(Ruth falls to her knees. David touches her shoulder.)

RUTH

Don't touch me!

(David and Sarah look at each other then back at Ruth. There's nothing to say. They leave Ruth on her own.)

RUTH:
YOU CAN DO THIS, YOU

REMEMBER WHO YOU ARE
I'LL MAKE IT THROUGH THIS WAR FOR YOU

YOU CAN DO THIS, YOU

REMEMBER WHO I AM
I'LL FIGHT UNTIL THE END FOR YOU

I'LL SEE YOU ONCE AGAIN
KEEP A CANDLE BURNING UNTIL THEN
NOW I TURN TOWARDS THE FIGHT
WITH YOU AS MY LIGHT

BECAUSE I AM A WARRIOR.

(Darkness.)

SONG: ARISE, ARISE: THE MANIFESTO

(Dawn. Music starts. David alone, writes and sings.)

DAVID:
DO YOU HEAR THE LIES?
THEY KILL AS WELL AS BULLETS DO.
I HEAR THE CRIES
OF THE DEAD. DO YOU HEAR THEM TOO?

VILLAGES BURNED,
NAMES ERASED,
BY MONSTERS WITH A HUMAN FACE

ARISE, ARISE, KOL YISRAEL,
OBEDIENCE LEADS TO DEATH.
ARISE, ARISE, KOL YISRAEL,
RESIST TO YOUR LAST BREATH

(He distributes paper copies to Sarah, Ruth, Branka,
and Nina.)

LET US REMEMBER,
 TORN FROM US BEFORE OUR EYES,
 LET US LISTEN,
 TO OUR PEOPLE AS THEY CRY.
 DON'T LOOK AWAY
 AS OUR CHILDREN IN THE OVENS BURN,
 DON'T JUST PRAY,
 WE MUST ACT BEFORE IT IS OUR TURN.

(They join in singing.)

ALL:
 ARISE, ARISE, KOL YISRAEL,
 OBEDIENCE LEADS TO DEATH.
 ARISE, ARISE, KOL YISRAEL,
 RESIST TO YOUR LAST BREATH.

(They distribute to others.)

BETTER TO FALL AS FIGHTERS,
 THAN TO LIVE AT THE MERCY OF MURDERERS.
 IT'S TRUE, OUR DAYS ARE NUMBERED,
 BUT WE'VE GOT THIS FIRE WITHIN.

DAVID:
 JOIN US AND WE'LL BEGIN

ALL:
 ARISE, ARISE, KOL YISRAEL,
 OBEDIENCE LEADS TO DEATH.
 ARISE, ARISE, KOL YISRAEL,
 RESIST TO YOUR LAST BREATH

(In the dark of the ghetto, fighters gather,
 anticipating the coming deportation. Weapons are
 distributed and fighters take their positions.)

SONG: TZUR YISRAEL

(The ghetto waits. Dawn breaks. A single fighter
 prays.)

TZUR YISRAEL
 KUMAH B'EZRAT YISRAEL,
 UF'DEI KHINUMEKHA
 YEHUDA V'YISRAEL
 GOALEINU
 ADONAI TZ'VAOT SH'MO
 K'DOSH
 YISRAEL

TZUR YISRAEL
 KUMAH B'EZRAT YISRAEL,
 UF'DEI KHINUMEKHA
 YEHUDA V'YISRAEL
 GOALEINU
 ADONAI TZ'VAOT SH'MO
 K'DOSH
 YISRAEL

BARUCH ATAH ADONAI
 GA-AL YISRAEL

(Quiet. Stillness. The calm before the storm.)

SONG: THE BATTLE BALLET

(The train. Additional trucks arrive in the ghetto,
 ready to be loaded with people. A Nazi soldier
 walks into the center of the street.

NAZI SOLDIER

All Jews must leave!

(Sarah walks into the street and faces the Nazi
 soldier, the same one who she saw execute someone
 in the first deportation.)

NAZI 1

Get on the train!

(From beneath her dress, Sarah removes a grenade.
She pulls the pin and lets it roll.)

SARAH

Geyn baren zikh!

(The grenade explodes and the battle begins.)

FIGHTER 1

From the rooftops we fired down on the Nazi soldiers below.

FIGHTER 2

We threw our grenades and Molotov cocktails.

FIGHTER 3

I watched in wonder as one of mine hit its target and a Nazi truck burst into flames.

FIGHTER 4

It was real. It was happening. We were doing it.

FIGHTER 5

The Nazis didn't know what to do. It was as if they had never imagined that Jews could fight back.

FIGHTER 6

We fought with every bit of strength we had. The Nazis were so surprised, so overwhelmed, they scattered like frightened rats.

FIGHTER 7

Streets we had once walked with heads bowed, fearing for our lives, we now took over.

FIGHTER 8

Those we had been running from for years, now ran from us.

FIGHTER 9

And all the rage of the ghetto, of the trains, of our stolen families, of our murdered people... we were starving, in rags, with nothing but homemade weapons, and onto the line of Nazi soldiers all of our rage burst into flames.

FIGHTER 10

The ghetto was in chaos. Smoke and gunshots, and fire everywhere.

RUTH

David!

Where are you? Where's Sarah?
DAVID

Where's Sarah?
DAVID

Here I am!
SARAH

We fired on them from above.
FIGHTER 11

Keep firing!
FIGHTER 12

We ambushed them in the street.
FIGHTER 13

Drive them back!
FIGHTER 14

We surprised them from the alleyways.
FIGHTER 15

Hold the line!
FIGHTER 16

And through the blasts of the grenades, I could feel the Maccabees.
FIGHTER 17

I could feel Massada.
FIGHTER 18

I could feel the generations who had come before.
FIGHTER 19

And the generations who would follow.
FIGHTER 20

And I knew they would tell our story.
FIGHTER 20

This is it!
FIGHTER 21

And then it happened. FIGHTER 22

Charge them! Now! FIGHTER 23

The Nazis fled. FIGHTER 24

Take the wall! FIGHTER 25

And the ghetto was ours. FIGHTER 26

(A fighter with a Star of David flag scales the wall and waves it from above. Music ends with full company victorious battle cry.)

(The company of fighters celebrate.)

We did it! Oh, my god, we did it! DAVID

We drove them out! RUTH

Are they still retreating? JUSTYNA

It looks like it! RUTH

They'll come back! The fight isn't over! Reload and get ready! SARAH

Who needs ammunition? BRANKA

Where's the rest? (Branka looks at her supply)

There's no more. NINA

BRANKA

None?

NINA

Whatever you have now is what we have left.

BRANKA

That's...

(It's nothing. They all look at one another.)

SARAH

How long do we have?

(Ruth looks out and sees Nazi soldiers preparing to re-enter the ghetto.)

RUTH

Here they come.

SONG: I FELL FIGHTING

(The battle unfolds as if in the distance now, as the fighters face their fate.)

FIGHTER 1

When the Nazis returned, they brought reinforcements. Tanks surrounded our building and aimed their cannons at us. Lines of soldiers swarmed the streets. I thought, this is it.

FIGHTER 2

Crazy, I know, but when I saw the troops coming, I was almost surprised. I mean, for a moment there, I actually thought we might win. We just felt so strong.

NINA

From outside the ghetto walls, they watched as smoke filled the sky. People walked around as if it was just another day, as if they couldn't see what was happening.

BRANKA

I thought about all the work we had done to keep people alive, all the food we had smuggled, all the messages, all the supplies - was it all for this? Did we really just trade death in a gas chamber for death in the street? Was there never a chance for survival?

FIGHTER 3

I looked to the sky and saw planes flying over head. It's the allies! Coming to rescue us!

DAVID

But it wasn't. They were Nazi planes, scouting our position and feeding it to the lines of soldiers below.

FIGHTER 4

Is there an escape route?

FIGHTER 5

Is there a place to hide?

FIGHTER 6

I loaded my gun.

FIGHTER 7

I steadied my hand.

FIGHTER 8

I held you one last time.

FIGHTER 9

And I fell fighting.

FIGHTER 10

The mortars began.

FIGHTER 11

And I fell fighting.

FIGHTER 12

I threw my last grenade.

FIGHTER 13

And I fell fighting.

FIGHTER 14

And I fell fighting.

FIGHTER 15

And I fell fighting.

DAVID

There's a hole in the wall, Sarah! Go!

SARAH
Go where?!

DAVID
You can make it to the other side! Go!

SARAH
I'm not leaving you!

DAVID
You can make it!

SARAH
I'm not leaving you!

FIGHTER 16
We hid behind the wreckage of the bombed out ghetto.

JUSTYNA
They wheeled a machine gun out into the street. That would've been it. But almost casually, as if it was just the thing to do that day, he laid his body on the barrel.

(The Spokesman walks out in front of the line and puts his body on the barrel of the machine gun.)

SPOKESMAN
And I fell fighting.

FIGHTER 17
And I fell fighting.

FIGHTER 18
And I fell fighting.

FIGHTER 19
And I fell fighting.

RUTH
We need to make it to the forest! Run! Now!

NINA
And we ran.

SARAH
And we ran.

And we ran.

DAVID

Three lines in the history books? I think we've earned more than that.

JUSTYNA

Let's rush these bastards.

NINA

I'm behind you.

JUSTYNA

And I fell fighting.

NINA

And I fell fighting.

JUSTYNA

(Sarah, David, and Ruth crouch behind rubble.)

We're pinned here!

SARAH

Cut across behind the wall!

DAVID

It's too exposed!

SARAH

What are you doing?!

RUTH

I'll draw them to me!

DAVID

David!

SARAH

(Sarah starts to get up to run after David. Ruth stands up and holds her back.)

No!

RUTH

I tried to stop her.

SARAH

DAVID

I tried to stand in her way.

RUTH

But I saw what needed to be done.

RUTH

(To Sarah)

Find my daughter.

DAVID

Ruth!

RUTH

Go!

(Ruth charges the line.)

RUTH

And I fell fighting.

(The ghetto is enveloped in smoke.)

(The sounds of war fade out.)

(Darkness.)

(Silence.)

(Night in the forest. The survivors, led by David and Sarah, flee through the smoke and rubble. They reach the forest, exhausted, frightened, not knowing where to go or what to do next. A rustle of leaves. The crack of a stick. Fear. Then Vitka emerges.)

VITKA

Welcome home.

(Vitka turns to the others.)

VITKA

Is this... Is this everyone?

BRANKA

This is it.

VITKA

Come on and meet the others. Pick up your weapons. We'll get some food back at camp.

NARRATOR

As the fighters gather themselves, David and Sarah step off to the side.

DAVID

What are we going to do, now?

SARAH

We're going to keep fighting.

DAVID

For how long?

SARAH

For as long as we must.

DAVID

And then?

SARAH

And then we're going to find Chaya. And we're going to live.

SONG: WITHIN THIS HEART

SARAH/DAVID:

WHATEVER COMES

WE'LL MAKE OUR STAND

WE'LL FACE IT DOWN

WITH YOUR HAND IN MY HAND

WHATEVER COMES

WE'VE GOT MUCH TO DEFEND

I'LL DO IT WITH YOU

I'M WITH YOU 'TIL THE END

(The ensemble of fighters join in.)

ALL:
WITHIN THIS HEART
THERE'S A FIRE
READY TO BURST
AND I'M READY TO SHOUT
WITHIN THIS HEART
THERE'S A FIRE
READY TO RISE
AND IT WON'T BE PUT OUT

(The fighters take up rifles and join the ranks of the Jewish partisans. They hold a flag emblazoned with a Star of David. They stand together, ready for battle.)

I WON'T LET THEM TAKE IT ALL AWAY

I AM A WARRIOR

ARISE, ARISE, KOL YISRAEL

WITHIN THIS HEART
THERE'S A FIRE
READY TO BURST
AND I'M READY TO SHOUT
WITHIN THIS HEART
THERE'S A FIRE
READY TO RISE
AND IT WON'T BE PUT OUT

END