

NATIONAL INSECURITY

Music, Lyrics, and Book by Jason Heald

CHARACTERS

Julius Rosenberg
Ethel Rosenberg
David Greenglass
Ruth Greenglass
The Honorable Irving Kaufman, Judge
Irving Saypol, District Attorney
Roy Cohn, Assistant District Attorney
Shipping Dock Foreman
Vendor One
Vendor Two
Customer One
Customer Two
Dock Workers (chorus)
Jury (chorus)

THE COURTROOM. *A solitary podium is situated to one side of the stage. It stands encircled by a narrow beam of light that sets it apart in the darkness and away from the main staging area. The lights go up and down on it each time that **THE COURTROOM** is called for. Placed on the podium are stacks of papers, a pencil, gavel, eyeglasses, and a drinking glass and water pitcher partially filled. As the lights come up we see the judge in his black robe, cleaning his eyeglasses before continuing his speech. There is a dead silence. He puts on his glasses and begins to speak.*

**Note: Herein, the courtroom will be treated as an insert, rather than a numbered scene.*

JUDGE

I consider your crime worse than murder. Plain deliberate contemplated murder is dwarfed in magnitude by comparison with the crime you have committed. In committing the act of murder, the criminal kills only his victim. The immediate family is brought to grief and when justice is meted out, the chapter is closed. But in your case, I believe your conduct in putting into the hands of the Russians the A-bomb years before our best scientists predicted Russia would perfect the bomb has already caused, in my opinion, the Communist aggression in Korea, with the resultant casualties exceeding 50,000 and who knows but that millions more of innocent people may pay the price of your treason.

Indeed, by your betrayal you undoubtedly have altered the course of history to the disadvantage of our country.

Scene One Shipping Dock. Summer morning, 1935.

A few wooden crates are seen strewn about. Amongst them are piles of rope and to one side are shipping barrels. As the lights come up we see and hear the commotion of women forming a strike line; all are holding boldly colored signs bearing the words "Equal wages for all." The women are dressed in plain, non-descript blouses and skirts. They are surrounded by male workers in coveralls and outdoor attire. Ethel is seen in the middle and steps forward to address the workers. The shouts of the rally begin to die down as she takes charge.

WOMEN

(chanting)

Hold the line! Hold the line! Hold the line!

ETHEL

We can alter the course of history if we stand together! Ladies, stand fast!

WOMAN ONE

Solidarity forever!

WOMAN TWO

Demand the pay we deserve!

ALL WOMEN

Hold the line!

FOREMAN

Alright! Move along now Ethel, and all the rest of ya. The boss is sick to death of all of your complaining and your union agitatin'. Now you've taken it too far. Be thankful you haven't lost your job long before now!

ETHEL

What's there to lose, Mac? I've been slaving for this shipping firm for three years, and my wages haven't changed one penny since the week I started. FDR has fed these corporate monsters every day he has been in office. They keep their profits and turn them into fancy homes, fine suits and new cars.

WOMAN ONE

Yeah, and they leave us with nothing!

ALL WOMEN

Yeah!

ETHEL

We're more than 150 voices strong and it's time for us to be heard! We have the right to vote, and now we have the right to equal wages. Our comrades around the world will join us in our struggle. Stand together!

WOMAN TWO

Stand fast! Hold the line!

ALL WOMEN

Hold the line!

“HOLD THE LINE”

ETHEL

It's a crime. It's a terrible crime
When you've had the grave misfortune
To be born into a portion
Of those without privilege and wealth.
You work for a pittance at the expense of your health.
For the crumbs that they pay,
You risk your life every day.
We live in terror; it's a terrible crime.

Hold the line!

Hold the line!

Make our voices heard.

Hold the line!

Hold the line

Till the pot is stirred into a boil.

Put an end to workers' thankless toil.

With pickets in hand,

We'll make a stand.

Raise your sign,

And hold the line!

It's a shame. It's a horrible shame
When poverty surrounds you
And desperation's ground you
Into half the girl you used to be.
The richest class will milk the last of our energy.
From the stroller to the hearse,
Life goes from bad to worse.
A social horror; it's a horrible shame.

Hold the line!
Hold the line!
Make your voices heard.
Hold the line!
Hold the line
Till the pot is stirred into a boil.
Put an end to workers thankless toil.
With pickets in hand,
We'll make a stand.
Raise your sign,
And hold the line!

FOREMAN

(spoken)

Alright, break it up! If you don't want to work today, you won't be comin' back tomorrow. Lock 'em out, boys! There're twenty more out there for every one of you union agitators, and they're just beggin' for a job here. You women get your lousy, pinko carcasses out of here and don't come back.

(Male workers join the women in the picket line)

CHORUS

Hold the line!
Hold the line!
Make your voices heard.

Hold the line!
Hold the line
Till the pot is stirred into a boil.
Put an end to workers thankless toil.
With picket in hand,
We'll make a stand.
Raise your sign,
And hold the line!

THE COURTROOM. *The same as before.*

JUDGE

All of the partners and employees of the firm do not do the same thing at the same time. While one partner talks to a customer, another may be negotiating with another prospect. Each act by each party, by each employer in the court of business is an act performed for the benefit of the firm and for the benefit of his fellows. While others were in Washington, delivering to its members weekly directives concerning worship of the Soviet Union, Rosenberg was working his way up in the Communist Party underground.

Scene Two **New Year's Eve; Onstage at a Communist Rally.**

At one side of the stage is a podium covered in a Russian flag. A banner can be seen along the back stage wall and is painted with bold letters "FAECT – WEALTH MUST BE SPREAD IN THE NEW YEAR AHEAD!" Down stage center facing away from audience are chairs full of rally members in evening attire. Julius Rosenberg stands at the podium dressed in a dark suit and tie. He addresses the crowd. As he speaks, members spontaneously respond to his words with cheers and shouts of agreement.

JULIUS

(at the podium)

...and during the last year, we saw significant gains in our membership; young men and women striving for better wages and better working conditions for all Americans. But we have also seen the continued plight of the workers during this time of economic depression. In the last year, many of our brothers and sisters struggle to find jobs. Many of our brothers and sisters that have jobs still don't earn enough money to feed their family and keep a roof over their heads. We must not let the politicians of this country

forget that the workers are the backbone of our economy. Wealth must be spread in the new year ahead.

ALL

(chant)

Wealth must be spread in the new year ahead.

Wealth must be spread in the new year ahead.

JULIUS

(He reads from program)

And now our sister in the cause, Miss Ethel Greenglass, will sing one of our favorites, “The Old Year Fades Into the New”, to bring in the New Year.

(to Ethel, as he leaves the podium)

Good Evening, Miss Greenglass.

ETHEL

Good Evening.

(She steps to the podium)

“NEW YEARS EVE”

ETHEL

The first winter snow

And the calendar shows

That it's time for the New Year celebration.

We gather as friends

And count down to the end

With champagne to mark the occasion.

It's a night for solemn reflection.

It's a night to show our affection.

When the twelfth chime has rung

And Auld Lang Syne's been sung.

The last day of December is through

As the old year fades into the new.

JULIUS

My soul has been shaken.
My breath she has taken
Away with her enchanting song.
The heavenly gift
Of her voice starts to drift
Through a crowd that smiles and sings along.
Every gesture's appealing.
Every look so revealing.

After the dawn,
When the old year is gone,
I'll remember her face and her tune,
From July through December till June.

(Crowd applauds)

JULIUS

Alright. It's time to countdown to the New Year! Ten, Nine,..

ALL

Eight, Seven, Six, Five, Four, Three, Two, One, Happy New Year!

(Applause and cheering from the crowd)

JULIUS

Happy New Year, Miss Greenglass.

ETHEL

Happy New Year to you!

THE COURTROOM. *The same as before.*

JUDGE

Greenglass's relations toward his older sister, Ethel, and her husband, Julius, were such that he was willing prey to their Communistic propaganda. He committed this crime because they persuaded him to do it.

Scene Three The Greenglass flat later the same evening.

As the lights come up, Davey Greenglass is sitting, working at a table. On the table are a few small hand tools and a crystal kit. Ethel Greenglass enters wearing a coat and carrying a handbag. Ethel enters through the door.

DAVEY

Ethel, is that you?

ETHEL

Yes, Davey.

DAVEY

You're home early. I thought you went to the New Years Eve rally.

ETHEL

I did.

(hangs up her coat)

It's still going strong, but I was feeling a bit tired, so I decided to call it a night. Are Mommy and Poppy home yet?

DAVEY

No. The rest of the family decided to spend the night at Uncle Hiram's. I stayed home to fuss with my crystal kit. Hey, listen to this. It picks up three stations, maybe more! How did your performance go?

ETHEL

It went very well. The whole crowd was singing by the last chorus. It had a marvelous feeling of camaraderie. I also met the most interesting young man tonight. He was speaking just before I sang my song.

DAVEY

Oh, here we go again, sis. You are always meeting "interesting young men", and nothing ever comes of it. What makes this one so exceptional? Was he from some far away, exotic place ...like New Jersey?

ETHEL

Now stop, Davey! I'm serious. He really did have a way about him that was.... well, very attractive.

DAVEY

Why, he had two ears and a nose. What a catch!

(He laughs)

ETHEL

You just wait! In a couple of years, you'll be beating girls off with a stick and it will be my turn to laugh.

DAVEY

Yeah, but at least I'll be able to put the stick down long enough to get to know one of them. You are too devoted to the cause to be devoted to a man.

ETHEL

I don't know about that. His name is Julius. He has such a passion for things that really matter.

DAVEY

Maybe he could have a passion for you. Stranger things have happened, although I can't seem to think of any right now. Give me some time....

ETHEL

Oh, be quiet! I wonder what he's really like?

“IS HE THE ONE?”

ETHEL

You can walk with a man and you'll know he has feet.

You can dance with a man and he won't miss a beat.

You can dine with a man and his manners will show.

But will you know he's the one?

Is he the one?

The question seems to grow.

DAVEY

You can talk with a man and you'll know he can speak.

You can work with a man and you'll know he's not weak.

You can sing with a man and a grand voice may swell.

But will you know he's the one?

Is he the one?

It's always hard to tell.

ETHEL

It takes more than two legs to feel a man is on the level.

DAVEY

It takes more than two shoes to keep his feet on the ground.

ETHEL

He may act like a saint and be as orn'ry as the devil.

DAVEY

You may search for a clue no woman has ever found.

You can drink with a man and you'll know he holds his liquor.

ETHEL

You can joke with a man. Does he laugh or does he snicker.

DAVEY

You can run with a man and know he shakes a leg.

ETHEL

But will you know he's the one?

Is he the one?

DAVEY

It can be hard to peg.

You can tell a man's wealth just by the way he spends a dollar.

ETHEL

You can tell a man's health because he happens to sneeze.

DAVEY

You can tell he's a cad if you find lipstick on his collar.

ETHEL

Is he truthful and fair?

DAVEY

Is he picky, or eager to please?

ETHEL AND DAVEY

You can walk with a man and you'll know he has feet.

You can dance with a man and he won't miss a beat.

You can dine with a man and his manners will show.

But will you know he's the one?

Is he the one?

The question seems to grow.

ETHEL

Is he the one?

Is he the one?

Is he the one?

THE COURTROOM. *The same as before.*

JUDGE

This description of the atom bomb, destined for delivery to the Soviet Union, was typed up by the defendant Ethel Rosenberg at her apartment at 10 Monroe Street. Just as she had on countless other occasions, sat at that typewriter and struck the keys, blow by blow, against her own country in the interests of the Soviets.

Scene Four **A New York park; mid-morning, Spring, 1939.**

As the lights come up a lone bench can be seen stage center, on it sits Ethel Greenglass wearing a casual dress and a light sweater. On the bench beside her are a couple of books and a notebook. She is busy writing, looking up only momentarily to reflect, and she then continues writing. Behind her we can see an occasional passerby and off to the left a couple sitting on a blanket also enjoying the clear summer morning. Julius Rosenberg enters and stops briefly to speak to a man who is strolling by. He then pauses to talk to the couple, notices Ethel and advances to the bench from behind.

(sounds of birds and people in the park)

JULIUS

(passing out pamphlets)

A living wage for everyone; that is all we are advocating. Share the wealth with the lower class. There's no excuse for poverty in a nation as wealthy as the United States of America. Here, read our pamphlet. You sir, you look like a free thinking man. We are the

Federation of Architects, Engineers, Chemists, and Technicians. We represent young professionals like you. We're patriots, standing together to make our nation stronger. Take this home with you. Our meetings are on every Tuesday evening. Good morning sir, let me share some information with you about the FAECT, the Federation of Architects, Engineers, Chemists, and Technicians. Have a good day!

(He sees Ethel)

Is this bench taken?

ETHEL

It is now. Please, have a seat.

JULIUS

It's nice to see you again.

ETHEL

Oh?

JULIUS

I've seen you a few times before.

ETHEL

Really?

JULIUS

The first time was on New Years Eve. You were singing at the benefit.

ETHEL

Oh, that's right. You were standing backstage.

JULIUS

I was just enjoying the fine music. It was a magical night! My name's Julius; Julius Rosenberg.

ETHEL

I know. I'm pleased to meet you. I'm Ethel Greenglass.

JULIUS

I know. You come to this park quite frequently. I've noticed that you always seem to be writing. What are you working on?

ETHEL

Oh, I'm not working on anything, really. I come here to just sit and catch up on some correspondence, letters to old friends from school and such. It always feels so good to be in the open air. I find it invigorating, and it's a nice break from being cooped up in my apartment.

JULIUS

Do you live nearby?

ETHEL

Two blocks away. I grew up in this neighborhood.

JULIUS

Wow, what a coincidence! So did I. Did you go to Seward Park High School?

ETHEL

Yes, I did.

JULIUS

I was in the Class of '34.

ETHEL

Well, I was there a couple of years earlier. You know, I was listening to you at the Thursday meeting of the Young Communists League. And I must say I was quite impressed.

JULIUS

(slightly mocking)

Oh? How so?

ETHEL

Your speech at the rally was very thoughtful; most persuasive.

“A DREAM THAT WE CAN SHARE”

JULIUS

I watched you in the park last month,

And I tried hard not to stare.

ETHEL

It's a place we have in common;
It's a place that we could share.
I heard you as you spoke last week.
Such conviction is so rare.

JULIUS

It's a cause we have in common;
It's a cause that we could share.

ETHEL

In a world that's turning upside-down,
We try vainly to hold strong.

JULIUS

Together we can make a stand.
Together we can make a home where we belong.

ETHEL

(spoken)

Dreams were all I had growing up. My father repaired sewing machines. With a family of five, we barely scraped by. No heat in our apartment, nothing but hand-me-downs to wear.

JULIUS

But dreams can come true. We can make them come true, for us and for others. We can fight for workers together; bring our dream to the downtrodden around the world.

ETHEL

Together.

ETHEL AND JULIUS

In a world that's turning upside-down,
We try vainly to hold strong.
Together we can make a stand.
Together we can make a home where we belong.

ETHEL

I saw you in a mist last night,
And I dreamt we were a pair.

JULIUS

It's a dream we have in common;
It's a dream that we could share.

ETHEL AND JULIUS

A dream that we could share.

THE COURTROOM. *The same as before.*

JUDGE

No one can say that we do not live in a constant state of tension. We have evidence of your treachery all around us every day - for the civilian defense activities throughout the nation are aimed at preparing us for an atom bomb attack. Nor can it be said in mitigation of the offense that the power which set the conspiracy in motion and profited from it was not openly hostile to the U.S. at the time of the conspiracy. If this was your excuse the error of your ways in setting yourselves above our properly constituted authorities and the decision of those authorities not to share the information with Russia must now be obvious...

Scene Five **A New York cafe. Four years later in the afternoon, Summer 1943.**

Julius, in casual attire, is seated at a table. Davey, in a military uniform, enters. Julius rises to greet him as Davey approaches the table.

JULIUS

Davey! You have quite the look of authority in that uniform. Uncle Sam has sure picked his finest to fight the Germans this time around.

DAVEY

The Army is shipping out to Oak Ridge tomorrow. I guess that's somewhere in Tennessee.

JULIUS

How's Ruth taking it?

DAVEY

Oh, she always takes it hard when I have to leave. But, I guess every man's wife wants him to stay home. I should be on furlough in a couple of months. Are things going well in the Signal Corp?

JULIUS

Splendid, really! In fact, thanks to my recent promotion, your sister and I were able to spring for a three bedroom apartment right in the heart of the city. It's brand new; you can still smell the paint. It's so bright and clean, and spacious, too. Ethel just loves it!

DAVEY

I know. She goes on and on about it in every letter she sends me. Running water, central heating, you'd think it was the Ritz!

JULIUS

We also took another big step.

DAVEY

What's that?

JULIUS

We became full members in the American Communist Party.

DAVEY

No kidding? Why did you do that?

JULIUS

It's a matter of principal. I want to be a part of the solution to the country's problems, not just an observer, standing on the sidelines, while the captains of industry run over the top of the workers in this nation. They exploit the weakest in our society, and then live like kings.

DAVEY

But Julius, are you sure that's such a great idea? Lots of people think the Communists are here to weaken America and destroy our country! Some men have even lost their jobs, just for being associated with Communists.

JULIUS

It's a risk we have to take for the good of the country. A man has to stand for something. It comes down to what you truly believe.

“THE PARTY’S RIGHT FOR YOU”

JULIUS

Do you believe in equality.
And the right for all to choose?
Do you believe in our destiny
As the old guard falls to the new?
Do you believe that we deserve respect
And honest pay for what we do?
If you believe, If you believe,
Then the party's right for you.

We're a brave band of brothers
Who fight to set men free.
It's good to know there're others
Who join the noble cause across the sea.
To workers everywhere, we share your plight.
And we'll fight, fight, fight,
The party's right for you.

Students in college; students of history
Standing on the brink of a slope that is slippery.
Can we stand by unheard while the world breaks into factions?
Measure not by our words, but by our actions!

JULIUS AND DAVEY

(standing)

Do you believe in equality.
And the right for all to choose?
Do you believe in our destiny
As the old guard falls to the new?
Do you believe that we deserve respect

And honest pay for what we do?
If you believe, If you believe,
Then the party's right for you.

DAVEY

We're a brave band of brothers
Who fight to set men free.
It's good to know there're others
Who join the noble cause across the sea.

JULIUS AND DAVEY

To workers everywhere, we share your plight.
And we'll fight, fight, fight,
The party's right!
The party's right for you.

THE COURTROOM. *The same as before.*

JUDGE

Seven years ago, it was the Rosenbergs who took David Greenglass and set him to betraying his country. The only ones with knowledge about the activities of these defendants are those who participated in the same activities. They were selected by the defendants as their associates and partners in crime. In the light of this, I can only conclude that the defendants entered into this most serious conspiracy against their country with the full realization of its implications.

Scene Six **The Rosenberg apartment; evening, a couple of months later.**

As the lights come up Ethel Rosenberg is seen in a housedress and apron. She crosses to a table and wipes it off as Julius brings the two side chairs and sets them around the table.

ETHEL

I'm so excited to have Davey back in town, even if it's just for a couple of days.

JULIUS

It sounds like he's been working on some very interesting projects out there in the desert.

ETHEL

He is, and it is very hush-hush! He never writes much about it in his letters, but it seems to be extremely important. Davey misses New York terribly. He's never been away from his family this long. I know Ruth has been fit to be tied.

JULIUS

Well, it's just splendid that they could come over tonight for a rousing game of cards. I have a little business to discuss with the soldier boy, too.

ETHEL

You know, he still talks about your idea of starting a machine shop when the war is over. He is so excited.

JULIUS

Well, there's that, too. But I have some business that's a bit more pressing. I'm surprised they haven't arrived yet.

ETHEL

They should be here any minute. I know how Ruth hates it when they are late.

JULIUS

(doorbell rings)

I'll get it. Ruth! Davey! It's just wonderful to see you! How did you manage to get back to the city so soon?

RUTH

Oh, Davey got a furlough, and he rushed back to New York just to see me.

DAVEY

It's great to be back, Julius.

JULIUS

I bet! It must feel good to be out of the Santa Fe sun.

DAVEY

It sure does! Where's my big sis?

ETHEL

Right behind you, you rascal! How are you?

RUTH

Speaking of sun, Ethel, you look so pale! You could use a bit of sun.

ETHEL

I have been a little under the weather since Robert's birth. I don't think I ever bounced back completely. I've just been so tired.

JULIUS

Well, just having you here should perk her up, little brother! Have a seat.

ETHEL

Would you like something to drink? Beer? A highball?

RUTH

I'd like a vodka tonic and Davey will have a beer.

JULIUS

A beer is fine for me, too.

ETHEL

Coming up!

JULIUS

Everyone have a seat at the table. I'll see if I can dig up some cards.

(He exits; from offstage)

Where are those cards, Sweetie?

ETHEL

Check the shelf in the hall closet, Juli.

RUTH

Your apartment is so beautiful, Ethel. It's so big! How do you ever afford it?

ETHEL

It can be a struggle, but Julius always seems to be able to make ends meet.

JULIUS

Here they are! Anyone up for Cribbage? The board's up here, too.

RUTH

Oh, I love Cribbage!

DAVEY

That sounds great!

(Julius re-enters and sits)

JULIUS

I'll deal.

(He shuffles)

Cut.

DAVEY

There you go.

ETHEL

Gee, I don't remember the last time I played Cribbage.

DAVEY

It's been awhile for me, too.

ETHEL

I'm not sure if I even remember how to play.

RUTH

Don't worry, honey, it will come back to you as soon as we start playing.

“CRIBBAGE”

JULIUS

Fifteen two, fifteen four and a pair is six.

ETHEL

Fifteen two and three of a kind make eight.

DAVEY

Two pair for four and nothing more.

RUTH

Fifteen two is all for me.

JULIUS

How goes Los Alamos?

DAVEY

The weather's fine!

JULIUS

How many men are working there?

DAVEY

They're arriving all the time?

RUTH

Why that's a lovely table! Mahogany?

ETHEL

I bought it at a sale last week in Macy's.

JULIUS

I hear that it's a secret, that project you're on.

A weapon or a rocket or a nuclear bomb!

RUTH

It looks like and heirloom, a family gem.

DAVEY

They don't tell me a thing; I'm just a minion!

RUTH

Fifteen two, fifteen four and a pair is six.

JULIUS

Fifteen two and three of a kind make eight.

ETHEL

Two pair for four and nothing more.

DAVEY

Fifteen two is all for me.

ALL

An evening of cards and casual conversation.

A game of chance, idle talk, and speculation.

JULIUS

Have you noticed we've stayed away from every Party function.

DAVEY

I didn't see your "Daily Workers" latest edition.

RUTH

You must be feeling tired again. I noticed you prescription.

ETHEL

My iron's low, so I got an injection.

JULIUS

I'll soon receive assignments to help the workers' cause.
They talk of close surveillance and perhaps espionage.

DAVEY

Can I be of assistance or help to you?

JULIUS

Let's photograph the blueprints that you preview!

ALL

An evening of cards and casual conversation.
A game of chance, idle talk, and speculation.

DAVEY

Fifteen two, fifteen four and a pair is six.

RUTH

Fifteen two and three of a kind make eight.

JULIUS

Two pair for four and nothing more.

ETHEL

Fifteen two is all for me.

(Ethel and Ruth clear the glasses and cards from the table and exit off stage)

JULIUS

It should be an easy assignment. You sneak the drawings out at the end of the day,
photograph them at night, and return them in the morning. They'll never miss them. It
will be a piece of cake.

DAVEY

I don't know, Julius. There's so much security. Do really think it will work?

JULIUS

Absolutely, Davey. It's foolproof. The workers of the world have so much to gain. And
you'll be paid well for your service to the cause, as well.

DAVEY

Let me sleep on it.

JULIUS

Don't take too long. Time is of the essence, and my contacts are very anxious to move forward with the plan. So much is at stake. They say that the project you're working on is extremely dangerous. It involves radiation that could kill millions of people. It's critical that the good citizens of Russia get this information right away.

DAVEY

Just let me think about it for a couple of days. I'll let you know before I head back to New Mexico.

THE COURTROOM. *The same as before.*

JUDGE

The statute of which the defendants at the bar stand convicted is clear. I previously stated my view that the verdict of guilty was amply justified by the evidence. In light of the circumstances, I feel that I must pass such sentence upon the principals in this diabolical conspiracy to destroy a God-fearing nation, which will demonstrate with finality that this nation's security must remain inviolate; that traffic in military secrets, whether promoted by slavish devotion to a foreign ideology or by a desire for monetary gain must cease.

SCENE 7 The Greenglass apartment; evening, November, 1944

The scene opens. Davey Greenglass is sitting at a couch reading a paper. Ruth Greenglass is standing behind the couch drying her hands on her apron.

RUTH

I think Julius is right. This is a golden opportunity, Davey.

DAVEY

I don't know, Honey. All of this cloak and dagger business sounds too risky to me.

RUTH

A couple of photos of a couple of drawings. How risky can that be?

DAVEY

You wouldn't believe the security at that place. They screen all of our phone calls, censor all of our mail, station guards at every entrance.

RUTH

You can do it! Just be careful. Don't pack drawings and papers around anymore than you have to. They'll never suspect a thing! And think about what we could do with the all that money. We could move out of this dump into a big house, eat out in fine restaurants, travel anywhere we want and stay in nice hotels.

DAVEY

That would sure be terrific. And it would give me some extra money to go into business with Julius after I'm discharged. I think we would make great partners. He has such a way with people and I have a way with mechanical things. I'll bet we could make a mint.

RUTH

And think of all that money we could have right now. You may not even need a machine shop to live like a king.

DAVEY

And it would serve the cause, I suppose.

RUTH

The people at the top are always stretching the rules. That's how they manage to get what they want. Everybody else is getting ahead at our expense. Don't we deserve to live a better life than this? It's the break we've been waiting for!

DAVEY

Do you think so?

RUTH

Absolutely! How can we not do it? So much for so little, and no one will ever notice.
"WE'RE IN IT FOR THE MONEY"

RUTH

We're in it for the money.
It's more than a political game.

DAVEY

We're in it for the money.
A mercenary knows no shame.
See the iron curtain fall! Watch Stalin surrender!
Who cares? We'll have our share of legal tender.

'Cause we're in it for the money,
and there's money in it for us.

DAVEY

We're in it for the money.
Give us just enough so we can retire.

RUTH

We're in it for the money.
We'll be rich beyond our hearts desire.
The Cold War is the hottest topic in the town.
But cold cash will always make the world go 'round.
And we're in it for the money,
and there's money in it for us.

DAVEY

Picture us just a year from today
in a cozy chalet near a Black Sea bay.

RUTH

Maybe a bungalow in Mexico,
just as far from the Bronx as we can go.

DAVEY

We're in it for the money.
Undercover work is ringing the till.

RUTH

We're in it for the money,
and the Communists are footing the bill.

DAVEY

There are military secrets they'll never tell.

RUTH

For the proper compensation, it is ours to sell.

RUTH AND DAVEY

'Cause we're in it for the money,
and there's money in it for us.

THE COURTROOM. *The same as before.*

JUDGE

Imagine a wheel. In the center of the wheel, (Julius) Rosenberg, reaching out like the tentacles of an octopus. Rosenberg to David Greenglass. Ethel Rosenberg, Ruth Greenglass;... Information obtained, supplied....-always the objective in the center coming from all the legs, all the tentacles going to the one center, solely for the one object: the benefit of Soviet Russia

Scene Eight The District Attorneys Office; afternoon, Summer 1949,

Irving Saypol, wearing a dark business suit, sits at his desk stage right center. On the desk are stacks of books and files. Seated stage left center of the desk we see Roy Cohn, his assistant, with hat in hand and a brief case at his side.

COHN

J. Edgar told me that they suspect that there is a security leak at the Manhattan Project.

SAYPOL

How can that be? I thought that the security on that site was air tight, impenetrable. How serious is the situation?

COHN

It is a grave concern, Irving. They're saying that they may have sold the Ruskie's the plans for the A-bomb. There is a rumor that the Reds may be ready to test the weapon any day now.

SAYPOL

The atomic bomb? The FBI thinks the Russians may have the atomic bomb? Do they have a lead on the vile traitors who have perpetrated this horrific crime?

COHN

They have several suspects from New York in their sights. One of them is a loser from the Bronx that used to work at the facility. He ran a machine shop with his brother-in-law for awhile. But that seems to have gone belly-up. We've been monitoring his activities for some time. An arrest is imminent. If we can get him to roll over, we can sweep up the whole sinister spy ring.

SAYPOL

(standing)

The damage that these treasonous cowards have done to our country is immeasurable. We must bring them swiftly to justice and stop this wave of treason. We must send a clear message to all their comrades. If you seek to undermine the security of the United States, you will pay dearly!

“RED TIDE”

SAYPOL

A Red Tide is flooding the nation.
Our shorelines choke with mass immigration.
The Soviet influence is clear.
It's free men and women they fear.
Their moral decay is suddenly here and now.
America, to tyrants never bow!

A Red Tide is sweeping the nation.
A landslide of Communist infiltration.
Through all the cracks in the system they seep.
In search of power and position they creep.
Into every closet, they will peep and spy.
America, will stop them or will die!

SAYPOL

(spoken)

The full weight of our American judicial system will fall on these monsters.

COHN

It's inevitable that they will make a mistake. One of them will crack.

SAYPOL

And when he does, the Soviet menace will taste the wrath of Uncle Sam's superior system.

SAYPOL AND COHN

A Red Tide is drowning the nation.
The dark side of Socialist Reformation.
The minds of our youth they will take.
The spirit of our patriots they will break.
Our liberty is lying at stake today.
America! America!
America, Keep the Communists at bay!

THE COURTROOM. *The same as before.*

JUDGE

The spurious defense that Greenglass, in order to satisfy a business grudge, has concocted a story about espionage, is as much of a concoction as the story of the defendants that Greenglass went to his worst enemy, Julius Rosenberg, for help when he wanted to flee the country.

Scene Nine The Rosenberg apartment; evening, November 1947.

The lights come up. Two chairs and a table are seen center stage. Davey and Julius enter into the scene in casual attire carrying glasses of beer as they converse. Julius sits down on a chair at the table. While Davey stands to one side.

DAVEY

We need to talk.

JULIUS

What's on your mind, Davey?

DAVEY

We have some unfinished business. I put a lot of my hard-earned money into our partnership two years ago. Since we've closed the machine shop, I want my money back.

JULIUS

There isn't any left. We spent it all.

DAVEY

I want my money, Julius.

JULIUS

I don't have it.

DAVEY

I want my two thousand dollars back. All of it!

JULIUS

It's gone, Davey, gone with the rest of our investment. We've worked hard at trying to turn a profit with the company, but the machine shop's gone down the drain.

DAVEY

What do you mean?

JULIUS

Look, Davey, I'm sorry. I thought we could make a go of it, but..

DAVEY

I'm tired of your excuses, Julius!

JULIUS

Now we've been through the a lot together. Meetings, rallies, the Army, and I've always looked out for you.

DAVEY

Hey, I don't care! I don't care if your family! I don't care if you have a million excuses. You're not going to put me off any longer. I want that money now! If you don't give it to me, you'll really be sorry!

JULIUS

Oh, now settle down Davey.....

“BUSINESS VENTURE”

JULIUS

It was a venture, a business venture.

With every venture there's a risk.

Our best intentions, our new inventions.

But financial backing slipped a disc.

G and R Engineering
Had a certain ring at the time.
But the fledgling machine shop
Proved to be a complete flop
And it never made a solitary dime.

DAVEY

I trusted you Julius;
You've always been my hero.
Now you say it's a mistake.
You're a liar and a fake.
In my eyes you count for nothing more than zero.

JULIUS

It was a venture, A business venture.
Like every business it can fail.
It's bad investing; No use contesting.
We cut our losses, abandon ship and bail.

THE COURTROOM. *The same as before.*

JUDGE

There is no condonation for the activities of David Greenglass. He is a confessed member of the Rosenberg espionage ring. . . By his own plea of guilty, by his own voluntary act, without weaving a web of lies in an attempt to deceive you, he has made himself liable to the death penalty, too.

Scene Ten **The District Attorneys office; afternoon, June, 1950.**

The same as Scene Eight.

SAYPOL

Do you understand why you're here, Mr. Greenglass?

DAVEY

No I don't! You break into my home, accuse me of spying, scaring my wife to death-

SAYPOL

We have her in custody, too.

DAVEY

What?

COHN

(sings)

Oh Davey Boy, the chair, the chair is calling...

DAVEY

I didn't have anything to do with spying! You've locked me up for three days without being able to talk to anyone. I want to see my wife, talk to my lawyer. When do I get out of here?

COHN

Let me spell it out for you, Davey Boy. We've been all over you for months. We know all about the photos, the drawings, the money. We've got you dead to rights. It's treason, Davey, and that's a capitol offense. You and your wife are headed to Sing Sing with reserved seating,

(laughs)

Old Sparky!

DAVEY

You can't lock up Ruth. What about my kids?

SAYPOL

There is a way out, Mr. Greenglass.

DAVEY

What's that?

SAYPOL

Tell us who put you up to this. We know this wasn't your idea. You seem like a decent fellow, David. You're not the kind of guy who would think up this evil act. Give us the names. Who put you up to this?

DAVEY

Will you guys leave Ruth out of this? Can you keep her out of jail?

COHN

You gotta help us out here, Davey. Just give us a few names. We can keep the little lady out of the slammer. Let's send her home to be with your kids. Maybe we can be lenient with you, too. A reduced sentence, perhaps. It's completely up to you.

SAYPOL

With a little cooperation, anything is possible.

DAVEY

Really?

“FISH IN A BARREL”

COHN

(aside)

Greenglass is just about to turn on his friends.

Make him a deal; it's justified by the ends.

We'll drop the net and pull it up tight,

Haul in the culprits by the end of the night.

The jig is up; their freedom's in peril.

Catching a spy is like shooting fish in a barrel.

SAYPOL

It didn't take long to break the weakest link.

A quick getaway? Tell me did they think,

That we'd let them hide in Mexico?

We'd scoop them up anywhere they could go!

COHN

Snag 'em, filet 'em, and warm up the skillet.

Grill 'em for hour 'til they're all sweating bullets.

Our big deep freeze will put 'em on ice.

When you buy into treason, you pay a hell of a price.

SAYPOL

We're cleaning the tank. Don't stop until it's sterile.

Catching a spy is like shooting fish in a barrel.

DAVEY

I trusted you Julius,
But you led me to disaster.
Now our family ties are dead.
I'll look out for me instead.
I'll save my wife and give them what they're after.

(to Cohn)

O.K. I'll tell what you want to know.

COHN AND SAYPOL

We're trolling for traitors and landing the whoppers.
We'll be living legends among the crime stoppers.

COHN

Just reel them in without much of a fight.

SAYPOL

The left hand will bow to the will of the right.

COHN

They're all sorry sheep in cheap wolf apparel.

COHN AND SAYPOL

Catching a spy is like shooting fish in a barrel. Pop!

THE COURTROOM. *The same as before.*

JUDGE

The truth was beginning to catch up with the Rosenbergs and their crowd. We know what Julius Rosenberg and his wife told Ruth and David Greenglass on every occasion they were together. The Rosenbergs told them to go and commit espionage in the interest of communism in the Soviet Union, just as the Rosenbergs told countless others, and that is what happened.

Scene Eleven Rosenberg apartment; morning, July, 1950.

Lights up. A table and two chairs are seen at center stage. There is no one on stage. We hear the doorbell and the voice of Ethel calling for Julius to answer the door. Ethel enters from stage right carrying a towel and dressed in a bathrobe and slippers. She hurries across the stage to other side. We hear the voice of the

officer offstage. Julius enters in pajamas with his shaver in hand and talks with Ethel.

ETHEL

(doorbell)

Julius, someone is at the door. Can you answer it?

JULIUS

No Honey; I'm shaving. Can you grab it?

ETHEL

I've got it.

VOICE

(offstage)

Is Julius Rosenberg here? We have a warrant for his arrest.

ETHEL

Oh my god!

JULIUS

What is it, Ethel?

ETHEL

The police are here, Juli.

JULIUS

What?

ETHEL

It's the police. They're here to arrest you!

JULIUS

I have done nothing wrong, Ethel. They may take me today, but I'll be vindicated tomorrow. They can't lock me up just for my beliefs, for my service to the workers of the world.

“HOLD THE LINE REPRISE”

ETHEL

It's a crime. It's a terrible crime
When the government can hound you
And agents can surround you,
Arrest you for a charge they'll never prove.

A stain upon humanity that time cannot remove.
They can turn our life on end,
And we'll still never bend.

ETHEL AND JULIUS

A reign of terror! It's a terrible crime.
Hold the line! Hold the line!
Make your voices heard.
Hold the line! Hold the line
Till the pot is stirred into a boil.
Fearlessly we'll watch their guns recoil.
With chains on our hands, we'll make a stand.
Show some spine, and hold the line!

ETHEL

I remember how you spoke
And your conviction is still there.
It's a cause we have in common.
It's a cause that we both share.

ETHEL AND JULIUS

In a world that's turning upside down
We try vainly to hold strong.
Together we can make a stand.
Together we'll reclaim the home where we belong.

CHORUS

Hold the line! Hold the line!
Make your voices heard.
Hold the line! Hold the line
Till the pot is stirred into a boil.
Fearlessly we'll watch their guns recoil.
With chains on our hands, we'll make a stand.
Show some spine, and hold the line!

Curtain

ACT II

Scene One A street corner in New York; March 1951.

Two vendors are at a newsstand selling papers. Dressed in caps, striped shirts, and baggy trousers, they hawk newspapers to a steady stream of pedestrian traffic.

VENDOR ONE

It's hot off the press! You don't want to miss a word!

VENDOR TWO

I've got it right here, the whole scoop on the Rosenbergs!

VENDOR ONE

Read about the two Jews who've sold our country to the Russians. They're one step closer to the electric chair!

VENDOR TWO

Mom and Pop spies get their day in court. The trial starts today! See the latest photos of America's most wanted!

VENDOR ONE

For a nickel, you can read about the crime of the century!

"NEWS TO US"

VENDORS ONE AND TWO

Get the latest news from us

About Ethel and Julius

VENDOR ONE

A jury of twelve will soon decide their fate.

VENDOR TWO

Till the verdict is in, the nation has to wait.

CHORUS

From Burbank to Boston, there's quite a fuss

Since they arrested Ethel and Julius.

CUSTOMER ONE

The spies must pay for the crimes they've committed.

CUSTOMER TWO

There's no proof and they'll both be acquitted.

CUSTOMER ONE

The mice have played, but the cat has outwitted its prey.

CHORUS

The morning paper has printed every detail today.

VENDORS ONE AND TWO

All the folks are curious

About Ethel and Julius

A mom and a pop raising a family

Are caught in a web of lies and secrecy.

CHORUS

The favorite subject we all discuss

Since they've arrested Ethel and Julius.

CUSTOMER ONE

A Communist ring cannot be permitted.

VENDOR ONE

The Feds have the plans they stole and transmitted.

VENDOR TWO

It says her brother confessed and admitted his part.

CHORUS

The Rosenbergs were in it from the very start.

VENDORS ONE AND TWO

Get the latest news from us

About Ethel and Julius.

CHORUS

A jury of twelve will soon decide their fate.

Till the verdict is in, the nation has to wait.

From Burbank to Boston, it's quite a fuss,

Since they've arrested Ethel and Julius.

Ethel and Julius.

Ethel and Julius.

THE COURTROOM. *The same as before.*

JUDGE

I told you at the beginning and I tell you now that we don't come to you in this kind of charge looking for sympathy. Believe me, ladies and gentlemen, there is plenty of room here for a lawyer to try to harp on your emotions, especially so far as Ethel Rosenberg is concerned; a mother, she has two children, her husband is under arrest. No, because if these people are guilty of that crime they deserve no sympathy.

Scene Two Sing Sing Prison. Julius's jail cell, evening, March, 1951.

Julius sits on a single cot. The cot is covered in a thin sheet with a pillow at one end. He is wearing typical prison garb and holds a pencil and note tablet. He speaks aloud as he writes.

JULIUS

(writing)

Dear Ethel; It's been months since our last night together at home, before my arrest. Our reunion seems less and less likely as each day passes. Every night these walls ask me questions: Why am I not back in our apartment, spending nights with you, living out our lives as ordinary New Yorkers? In my sleep, it all seems so real, so vivid. I can smell your hair; I can feel your skin under my fingers. And when I wake, my despair is so deep, that I'm drowning in my memories.

"I MISS YOUR VOICE"

JULIUS

There's a sound in the hallway from a cell that's four doors down.

A discontented inmate as he rants, raves, and paces all around.

Every creak on the stairway, every guard that takes his post.

The echoes in the silence fuel the memories I love the most.

I miss the sound of your voice in the evening

And the sentimental songs you used to sing.

And if I had the choice of all the things I've left behind.

Family meals at supper time, Sunday afternoons with the boys.
Of all the things I've left, I miss your voice most of all.
There's a sound out the window of a truck parked at the gate.
A sound of distant honking as the driver grows tired of his wait.
When the racket of the daytime begins to subside.
I'm swept up in a longing for the life that we knew outside.

I miss the sound of your voice in the evening
And the sentimental songs you used to sing.
And if I had a choice of all the things I left behind.
Family meals at suppertime; Sunday afternoons with our boys.
Of all the things I've left, I miss your voice most of all.

I miss your voice in the kitchen
Doing dishes in the amber glow.
And late at night when I drift off to sleep,
Your lullaby is humming soft and low.

I miss the sound of your voice in the evening
And the sentimental songs you used to sing.
And if I had a choice of all the things I've left behind,
Family meals at suppertime; Sunday afternoons with our boys.
Of all the things I've left, I miss your voice!
Of all the things I've left, I miss your voice most of all.

THE COURTROOM. *The same as before.*

JUDGE

The evidence indicated quite clearly that Julius Rosenberg was the prime mover in this conspiracy. However, let no mistake be made about the role which his wife, Ethel Rosenberg, played in this conspiracy. Instead of deterring him from pursuing his ignoble cause, she encouraged and assisted the cause. She was a mature woman – almost three

years older than her husband and almost seven years older than her younger brother. She was a full-fledged partner in this crime.

Scene Three The District Attorneys office; afternoon, some days later, March, 1951,
The same as scene eight.

COHN

She's the brains behind the whole operation. We both know she's one tough cookie. She'll never crack.

SAYPOL

What we need is the perfect lever; something that will force her to give up her co-conspirators. She's gone to such lengths to protect her husband and the other traitors. Obviously, she is not afraid of sitting in jail...

COHN

I've got it! Threaten her with the electric chair and she'll sing like a canary, or rather Sing Sing like a canary!

(He laughs)

SAYPOL

What are you talking about? America hasn't executed a woman since Mary Surat for the Lincoln assassination, and that was almost a century ago.

COHN

So? If a broad can vote, she can fry, too. I still think it's a capitol suggestion! Get it?

(He laughs)

SAYPOL

Even Hoover thinks it's a bad idea. The thought of convicting, let alone putting to death, a woman with two children is barbaric!

COHN

That's the beauty of it. To save her children, she'd rat out Abraham, Moses, and Elijah in one breath.

SAYPOL

Perhaps. But what if she doesn't?

COHN

Trust me. That won't happen. The woman might see herself as some kind of Bolshevik martyr. But what woman could bear the thought of her two dear young boys parentless, homeless, living on the street, subjected to poverty and all sorts of perverted indignities? Believe me, even a Commie Mommy won't sit still for that!

SAYPOL

You know, you might be on to something. If she would give up just a couple of names...

“ROY'S TANGO”

COHN

I feel it brewing.
It's their undoing.
This moment is do or die.
Admit to the crime or they both will fry,
And orphans their children will be.
Thanks to a surge of modern electricity.
To avoid this whole mess,
I say she should just confess.

I feel elated.
My pride's inflated
With victory close at hand.
My future is set, and this judgment stands
As a lesson for those who might stray,
And dampen the light of the American way.
Don't let this trial progress.
It's best if she'd just confess.

My strategy is unrelenting
For criminals unrepenting.
To sacrifice their boys would be a shame.

Place the blame!

Say his name!

Say his name!

I feel reptilian.

It's Machiavellian!

Who cares if it's truth or lie?

If justice is served and no alibi

Can rescue them from their despair.

The New York Times has already strapped them in the chair.

Now I can't overstress,

It's best if she'd just confess.

Confess!

Confess!

THE COURTROOM. *The same as before.*

JUDGE

Ladies and Gentleman, you have heard statements of defense counsel here concerning the injection of communism in this case. I repeat again, these defendants are not on trial for being communists. I don't want you to convict them merely because of their Communist activities. Communism, as the testimony has demonstrated, has a very definite place in this case because it is the Communist ideology which teaches worship and devotion to the Soviet Union over our own government. It has provided the motive and inspiration for these people to do the terrible things which have been proven against them.

Scene Four The Courtroom, afternoon, April, 1951.

As the lights come up we see Ethel and Julius seated at a table, center, and behind them are other chairs filled with attendees. The chairs sit at an angle to stage right of a podium. At stage left Cohn is seated behind another table. Davey is seated just downstage left of the podium. Saypol stands upstage right of Cohn. Saypol and Cohn begin.

“RED TIDE II”

SAYPOL & COHN

A Red Tide is flooding the nation.
Our shorelines choke with mass immigration.
The Soviet influence is clear.
It's free men and women they fear.
Their moral decay is suddenly here and now.
America, to tyrants never bow!

“IT WAS JULIUS”

COHN

(spoken)

Now, Mr. Greenglass, you've already testified to your involvement in the passing of top secret information to the Russians while you were working on the Manhattan Project. Who was the person responsible for this devious plan, the mastermind of this covert operation?

DAVEY

It was Julius,
And he recruited us
To steal the secret drawings for the Reds.
He was the one who gave directions.
He was the one who made connections.
He was the one from the plan's inception who led
Us down the path of treason that we tread.

ETHEL

What is he saying?
Davey's betraying the family that has loved him.
I was there when his life began.
I raised him from boy to man.
But now he sells me out, his blood and kin.
I stand condemned so he can save his skin.

SAYPOL

(spoken)

Tell me, Mrs. Greenglass, you knew that your husband was involved in acts of espionage against your beloved country, and yet you did nothing to stop him. Now you seem like a moral, decent woman, Mrs. Greenglass, so tell me, how did your husband get involved in such despicable criminal activities?

RUTH

It was Julius,
Ethel and Julius
Who hatched the whole scheme in their dining room.
She was the one who typed transcriptions.
She was the one who read encryptions.
Together they'd fill one prescription for doom.
We were swept up by their evil broom.

Davey was just a pawn.
Those two just led him on
To perform the treachery of which he's accused.

DAVEY

My wife was not involved.
The case has now been solved.

RUTH AND DAVEY

We were just two bystanders the Rosenbergs have used.

It was Julius,
Ethel and Julius.
Let this burden rest where it belongs.

RUTH

They were the ones with the crazy notions.

DAVEY

They were the ones who set the plan in motion.

RUTH AND DAVEY

They were the ones with a blind devotion so strong.

They were the spy ring leaders all along.

COHN

For the crime you must convict!

For the crime you must inflict a punishment most severe.

Doing time is not the way.

Why waste a cell for one more day?

The best alternative is clear:

Death, the only choice left here.

SAYPOL

(spoken)

Ladies and Gentlemen of the jury: I'm confident that you will render the only verdict possible on the evidence presented before you in this courtroom- that of guilty as charged. For your family, your children, your country, it must be guilty!

CHORUS

(spoken)

Guilty!

“RED TIDE REPRISE”

CHORUS

A Red Tide is sweeping the nation.

A landslide of Communist infiltration.

Through all the cracks in the system they seep.

In search of power and position they creep.

Into every closet, they will peep and spy.

America! America!

America will stop them or will die!

THE COURTROOM. *The same as before.*

JUDGE

Indeed the defendants Julius and Ethel Rosenberg placed their devotion to their cause above their own personal safety and were conscious that they were sacrificing their own

children, should their misdeeds be detected – all of which did not deter them from pursuing their course. Love of their cause dominated their lives – it was even greater than the love of their children.

Scene Five Sing Sing Prison, Ethel's jail cell; afternoon, June, 1953.

It is the same as scene twelve. Ethel, dressed in prison attire, is sitting in a chair beside the cot and writes as she speaks aloud.

ETHEL

(writing, speaking aloud)

...and you both must stay strong. Stand tall. You will hear things about your Poppy and me that aren't true. You must never believe the lies they say. We will die for a cause that is very dear to us. But your father and I will always love you, more than anything else in the world. Love, Mommy.

(She folds the letter and seals the envelope).

When did our dream become a nightmare? When did our hope become despair? We've spent our lives living for others, fighting for others. Now our picture has been plastered in every paper, our names reviled in every corner of a nation we've fought so hard to serve. A cause so vital has caused us to lose everything; our home, our family, and now our lives.

(She starts writing another letter)

“SITTING WITH ETHEL”

ETHEL

Juli, it was New Years Eve of Thirty-nine,
I saw you beside the mainstage, just as I began to sing.
Juli, you were handsome, ambitious and proud.
Summer found us at the altar, where you offered me your ring.
Work was always steady, but politics came first.
It's a sacrifice, we both would share.

I am not a spy.

I'm two boys' mother and your wife.

And by the sunset, I'll pay with my life.

But I only came to sing.

Juli, it was summer Nineteen fifty,
When they stole you from our family, two months earlier than me.
And Juli, my appeals are now exhausted;
Ike turned down my last petition. There's no hope of leniency.
I'll never see our sons as men, or grandchildren at play.
It's a sacrifice we both will share.

But I am not a spy.
I'm two boys' mother and your wife.
And by the sunset, I'll pay with my life.
But I only came to sing.

I fought for justice for the workers, and justice for the poor,
And justice for the dead in Nagasaki.
Before that final switch is pulled and my small life is over,
Will no one fight for justice for me?

I am not a spy.
I'm two boys' mother and your wife.
And by the sunset I'll pay with my life,
But I only came to sing.
I love to sing.
Goodbye Juli.

Scene Six Epilogue

The lights come up to full, the entire company enters, filling the stage, half from stage right and half from stage left. Ethel and Julius, dressed in prison attire, enter through the crowd from upstage center.

“HOLD THE LINE REPRISE”

CHORUS

It's a crime. It's terrible crime
When the government can hound you
And agents can surround you,
Arrest you for a charge they'll never prove.
A stain upon humanity that time cannot remove.
They can turn our life on end,
And we'll still never bend.
A reign of terror, and a terrible crime.

Hold the line! Hold the line!
Make your voices heard.
Hold the line! Hold the line
Till the pot is stirred into a boil.
Fearlessly we'll watch their guns recoil.
With chains on our hands, we'll make a stand.
Show some spine, and hold the line!

Curtain