

Remember The Days Of Old2 ©

Theme: The Muhlenberg dynasty is about the beginning of the Lutheran church in America. The early days of the American nation saw men of courage and influence step forward to take leading roles in government, the military and the church. But likely no family had greater impact in all three areas than the Muhlenberg family whose influence left a lasting legacy on the American scene. St John's Evangelical Lutheran church in Sinking Spring, Pennsylvania commissioned DramaShare to research and write a drama chronicling the 200th anniversary of the Lutheran church in America, and the role which the Muhlenberg family played. It is quite amazing to examine how one family were so instrumental in church history, as well as their very significant political and military involvement.

Although this drama relates specifically to Lutheran history it would be at home staged by any denomination, or even in secular theatre.

Teresa Kissling, Music Minister at St. John's church tells of their success in staging this script:

"What an inspiring drama written by DRAMASHARE to help celebrate the 200th anniversary of the congregation of St. John's Evangelical Lutheran Church in Sinking Spring, Pa. My actors, support staff, congregation and community were blessed. A wonderful historical drama that mixes real history with human interest writing, this drama can be used as a historical drama about how the establishment of the Lutheran Church in America intersected so closely with the early years of our government.

The various scenes were played over the entire church. We used a choir area that is portable for the library and placed many old items, dust and spider webs to set the atmosphere. On the opposite side of the sanctuary we used the choir area there to house a real 1800's choir and the pipe organ. Directly in front of the organ console we set up a small stage for various small scenes. The two church alcoves, the pulpit and the center aisle were used throughout.

We made and rented some costumes for each time period represented and used a small amount of props, special lighting and wireless lavalier mics.

The drama was started with lights out as the two actors made their way down the center aisle of the sanctuary with flashlights as they searched in the dark for the old closed library. The audience was incorporated into the singing of the hymns etc. which made them feel as if they were really participating in an 1800's worship setting. The altar was dressed with paraments, flower arrangements made from native plants and period candle sticks to support the setting. Scene 30 was especially interesting. We taped the actor's voice and added reverb to the recording as we played it. The actor stood in front of a stained glass window lit from outdoors and contemplated what was being said in his mind. He was also lit with a red flood light. The closing readers' theatre was memorized and played all over the sanctuary in a fast paced manner. Two young people were planted within the congregation to ask the questions in Scene 36.

A truly amazing drama that is educational and interesting even for those who don't take an interest in history!

Bible Reference: Deuteronomy 32:7

Cast: There are approximately 40+ roles in this drama
NOTE each actor, (with the exception of Donald and Donna), would likely play a number of roles. Keep that in mind and where possible do not have multi-role actors playing in back-to-back scenes, this to better facilitate costume and makeup time.
The choir may well be actors as well.
The various Henry Muhlenbergs might well be played by the same actor, using costume and makeup adjustments.

Set: Since we don't know the exact layout of your church we simply identified that the library and the various pastors throughout the drama would likely be on the main stage, other actors would likely act from a balcony, the pulpit, (or other) locations, (as locations are available/advantageous).

The following are general instructions from each scene:

Scene 1 actors Donna & David, is played from main stage, moving through a door into library. Donna and David would likely be late 20's to middle age+, they are dressed in current day leisure-type clothing. Both of these actors are committed church workers but, (in order to create essential early conflict), Donna is somewhat put off by the messy and dusty old library in which they have to work. Gradually this is overcome and Donna takes on the leading role.

The Library set is just off the main stage area, with a partial wall and door. Has rather low lighting and is dusty and with cobwebs which the 2 actors walk through as they walk through the door. NOTE the library could also be a scrim set on the main stage.

Scenes 2, 5, 32 & 34 represent a church service, (of which the audience are a part), likely from approximately 1862, features a middle age Pastor. NOTE that there are responsive readings with the current day audience (who really are playing the roles of the 1862 congregation).

Scenes 7, 10, 13, 15, 17, 21, 23, 25, 27, 29, 31 & 37 are from Library set, actors are Donna & Donald, (see Scene 1).

Scenes 3, 4, 6, 9, 12, 33 & 35 are music using old hymns. Director is free to use the suggested music or to replace with music of choice. Try to choose music which reflects the themes of past generations and/or building a church.

Scene 8 (Jesus and Peter) is from Balcony, has Jesus and Peter talking. We recommend Jesus' back to audience throughout the scene.

Scene 11, (Katharine Luther and son Hans), is from Balcony, has Katharine Luther (age 40+) & son Hans (age mid 20's+), joined by a male singer from the stage.

Scene 16, (Heinrich Muhlenberg, his wife-to-be Anna and her father Conrad), is from Balcony, has Heinrich (age 30) Anna (late teen+), Conrad (age 40's+).

Scenes 18 & 20, (Peter and Gotthilf Muhlenberg), is from Balcony, has (older) Peter & Gotthilf (both later years).

Scene 19, (Peter Muhlenberg), is from Pulpit, has (Younger) Peter (age 30's?), extras in era costumes scattered near center aisle throughout the sanctuary.

Scene 22, (Henry Muhlenberg and President Adams), is from Balcony, has

(young) Henry (late teens) and Adams (middle age+) in a tension-filled segment, very important conflict, play it high tempo.

Scene 24, (an unknown church official), is from Balcony, has Church Official (middle age+) at desk writing

Scene 26, (Henry and Rebecca Muhlenberg), is from center aisle or front of sanctuary, moving to pulpit, has Henry (age 30's) and Rebecca (age late teen to 20's).

Scene 28, (unknown person at desk), is from Balcony, Person (middle age+) sits at desk writing.

Scene 30, (Henry Muhlenberg), is from Balcony. Henry (age 50+) sitting at desk writing.

In Scene 36 actors are individually situated in spots throughout the sanctuary while Donna & Donald act from main stage.

Special Effects: sound of drum roll in Scene 19

Lighting: spotlights would be useful for balcony and "in-audience" acting

Sound: wireless mics

Costumes: period costumes should be used for all actors except for Donald and Donna and for the speakers in the final scene; those actors would be in current day leisure clothing

Props: books for Library, giant spider webs for Scene 1, rocking chair for Scene 14, desk or table for Scenes 24, 28 & 30

Special Instructions: Songs and some of the church speaking may have to be adjusted to fit your practices and unique theology. The intent in this piece is to create a feeling that the congregation is "sitting in" on the research into the church beginnings, and watching as the Muhlenberg family progress through time.

NOTE that in many cases we have created scenes and happenings which, (although historically not precisely factual), show the happenings in a form which can be better understood and opted into by the audience. So the results, (example in the meeting between Muhlenberg and his wife to be and her father), are not meant to be word for word what actually happened, but the flow of happenings shows the final and accurate results, and in a way that is much more easily followed by the audience.

Time: Will depend on the songs used and other factors but will be in the 75-90 minute range.

Script:

Scene 1 – Main Stage / Library – Donna & Donald

Donald and Donna come on stage, speak as they approach the library, eager to get started

Donald: You know Donna, I had been hoping you might volunteer to serve on on the research team, and I was so pleased when I heard you had agreed to being a member of the research committee.

Donna: Well, after all Donald, this is the planning for the 200th anniversary of our church, I certainly wouldn't want to miss this. . . . Can you just imagine? . . . Two hundred years!

Donald: Well, we do have a deadline so best we get at it.

Donald unlocks and tries to open a door

Donald: This door seems to be stuck.

Donna, *confused*:

But I thought you said we were doing the research in the library . . . the church library is at the other end of the foyer. Where does this door lead to?

Donald: This is the old library, hasn't been used in years, since back when the new library was built.

Donna: I never heard of an old library.

Donald: Well the old library was small, little more than a hall actually, so I am told the church administration back then just locked the door and left things as is.

Donna: That's a shame, I'm sure there will be lots of old documents we can use for research. . . . So let's open that door, I can't wait to get at them!

Donald gives a hard push, the door flies open and the two go inside as lights off on main stage and after a few seconds come up in library

Donna reacts in horror, swats at a huge spider web

Donna: What is that?

Donald: It's a spider web Donna. . . . I told you, no one has been in here in ages. . . .

Donna, *coughs*:

What is this mess in here? . . . All of these old . . .

Donald: Old books? . . . It's an old library Donna . . . it's got old books. . . . What did you expect an old library to have? . . .

Donna: I don't know but . . .

Donald, *chuckles*:

Donna, do you have a problem with old books?

Donna: No I don't have a problem with old books Donald . . . but these old books are covered with . . .

Donna blows on the books, a cloud of dust raises, she coughs

Donna: . . . this stuff.

Donald: It's called dust Donna.

Donna: Ewww!

Donald, *impatient*:

It is an old storage library Donna, it has been closed up for years. Dust is a normal phenomenon in a closed-up storage library Donna! . . . And we are here in this storage library to research the early days of this church. . . That's what we were asked to do, that's what we agreed to do. . . Now then . . . shall we begin our research?

Donna: Well I had no idea that the research would be like . .old research . . as in old dusty dirty book kinda research . .

Donald: Where did you expect to do the research?

Donna: Well I expected to do wonderful interviews with old people who were around when this church started up and . . . You know, like it says in Deuteronomy, "Ask your parents what it was like before you were born; ask the old-ones, they'll tell you a thing or two."

Donald, *getting annoyed*:

Donna, I appreciate your insight and your Bible verse memory, but I think you are taking that quote from Deuteronomy just a little out of context. . . The entire passage is: "Read up on what happened before you were born; dig into the past, understand your roots. Ask your parents what it was like before you were born; ask the old-ones, they'll tell you a thing or two." So the reading up is an important part of the quote, and an important part of our research here.

Donna, *grudgingly*:

I guess . . . But we are also told to ask the old ones. . .

Donald: You aware we are researching the beginning of a church which is this year celebrating it's 200th anniversary, aren't you?

Donna: Yes Donald, I do realize that! . . Don't treat me like a child, I will have you know that I happen to be a university graduate! . . I mean, really!

have Donna's lines blend into the pastor's opening line

Pastor: In this, our anniversary service, we worship this morning according to the Muhlenberg Liturgy of 1748, a litany used in congregations in Pennsylvania, New York and Virginia. The Muhlenberg Liturgy, as you are aware, was based on German Lutheran Church Orders of 17th and 18th centuries which had their source in Luther's Deutsche Messe (German Mass) of 1526. We use this form since this is undoubtedly the form under which our congregation worshipped during those early years of its life, and in our service this morning we try to recapture the spirit and atmosphere. The hymns are those familiar in that day, and they are still our favourites here today. We, your leaders, are vested in the garb common at that time. The choir, as you can see, is seated in the balcony, and the deacons properly occupy places of honor.

Scene 3 - Organ Prelude – (example) “Come, Holy Ghost” *Bach*
(*Organist name*)

Scene 4- A Hymn of Invocation of the Holy Spirit,

Come Gracious Spirit, Heavenly Dove (Red Lutheran Hymnal #127)
Tune: “Wareham” by William Knapp, 1698-1768
Text: Simon Browne, 1680-1732

Come, gracious Spirit, heavenly Dove,
With light and comfort from above;
Be thou our guardian, thou our guide,
O'er every thought and step preside.

The light of truth to us display,
And make us know and choose thy way;
Plant holy fear in every heart,
That we from God may ne'er depart.

Lead us to Christ, the living way,
Nor let us from his pastures stray;
Lead us to holiness, the road
That we must take to dwell with God.

Lead us to heaven, that we may share
Fullness of joy for ever there;
Lead us to God our final rest,
To be with him forever blest.

Amen.

Scene 5 – Pulpit – Pastor & Congregation

Pastor: We invite all of you to join with us in our Confession of Sins - Exhortation, Confession.
Beloved in the Lord! Thus saith the High and Lofty One that inhabiteth eternity. Whose name is Holy: I dwell in the high and lofty place, with him that is of a Contrite and humble spirit, to revive the spirit of the humble, and to revive the heart of the contrite ones. I will not always chide, neither will I keep anger forever. Only acknowledge thine iniquity, that thou hast transgressed against the Lord thy God.
If we confess our sins, He is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.
Accompany me therefore in making confession of sins, saying:

People: I poor sinner, confess unto God, my heavenly Father, that I grievously and in various ways sinned against Him; not only by outward and gross sins, but much more by inward blindness of heart, unbelief, doubt, despondency, impatience, pride, selfishness, carnal lusts, envy, hatred and malice, and by other sinful passions which are naked and open in the sight of my Lord and God, but which I, alas! cannot so fully understand. But I do sincerely repent, in deep sorrow, for these my sins; and with my whole heart I cry for mercy from the Lord, through His dear Son Jesus Christ, being resolved, with the help of the Holy Spirit, to amend my sinful life. Amen.

Pastor: Lord God the Father in heaven, have mercy upon us. Lord God, the Son, redeemer of the world, have mercy upon us. Lord Holy Ghost, have mercy upon us and grant us Thy peace.

Pastor: We will now worship in song "Nearer My God To Thee" during which you are invited to present your tithes and offerings to the Lord.

Scene 6 - Hymn: *Nearer My God, to Thee* (Red Lutheran Hymnal #577)

Tune: "Bethany" by Lowell Mason, 1792-1872

Text: Sarah Flower Adams, 1805-48

Nearer, my God, to thee, Nearer to thee,
E'en though it be a cross That Raiseth me,
Still all my song shall be, Nearer, my God, to thee,
Nearer, my God, to thee, Nearer to thee.

Though Like a wanderer, The sun gone down,
Darkness be over me, My rest a stone,
Yet in my dreams I'd be Nearer, my God, to thee,
Nearer, my God, to thee, Nearer to thee.

Then let my way appear Steps unto heaven;
All that thou sendest me In mercy Given;
Angels to beckon me Nearer, my God, to thee,
Nearer, my God, to thee, Nearer to thee.

Then with my waking thoughts, Bright with thy praise,

Donald: It was at the time when Jesus and his disciples were travelling in the villages of Caesarea Philippi, and he asked his disciples

Scene 8 – Balcony – Jesus and Peter

Donald's words blend into Jesus' words, seamlessly

Jesus: What are people saying about who the Son of Man is?

Peter: Some think you are John the Baptizer, some say Elijah, some Jeremiah or one of the other prophets.

Jesus: And how about you, Simon Peter? Who do you say I am?

Peter: Surely you're the Christ, the Messiah, the Son of the living God.

Jesus: God bless you, Simon, son of Jonah! You didn't get that answer out of books or from teachers. My Father in heaven, God himself, let you in on this secret of who I really am. And now I'm going to tell you who you are, really are. You are Peter, a rock. This is the rock on which I will put together my church, a church so expansive with energy that not even the gates of hell will be able to keep it out.

Light fades somewhat on balcony, light up on main stage where person dressed as pastor leads in the song, invites the congregation to join in, words would likely be on PowerPoint although they could be in bulletin

During the last verse light will go down so that by the end of the song this area will be in darkness

Scene 9 - Song: The Church's One Foundation

The church's one foundation
is Jesus Christ her Lord;
she is his new creation
by water and the Word.
From heaven he came and sought her
to be his holy bride;
with his own blood he bought her,
and for her life he died.

2. Elect from every nation,
yet one o'er all the earth;
her charter of salvation,
one Lord, one faith, one birth;
one holy name she blesses,
partakes one holy food,
and to one hope she presses,
with every grace endued.

Donna: So in our research we are leaping from 32AD to, let's see, (*leafs through book*), . . . to 1546.

Donald: Martin Luther was greatly loved by his family and by those who knew him best.

Lights go down on the main stage and up on the balcony where (Mrs.) Katharina Luther and son Hans are talking about Martin after his death

Scene 11 – Balcony – Katharina & Hans Luther, male singer joins in from main stage

Hans: I miss Papa.

Katharina: Hans, your Papa was a good man. Everyone misses Martin Luther.

Hans: Not everyone Mama. Certainly not Pope Leo or Emperor Charles, nor the leadership in the church. I am sure that many in the church are relieved that the irritation of Martin Luther is a thing of the past.

Katharina: The influence of Martin Luther will never be a thing of the past, Hans. For as long as the account of Jesus Christ is told, the name of Martin Luther will be spoken. Your father had the insight and the bravery to pronounce the truth and for that he will forever be known and loved.

Hans: Perhaps if he had been less outspoken he would still be with us.

Katharina: Your father was a man of principle; he could not do less than what his conscience drove him to do.

Hans picks up a Bible, leafs through it

Hans: Father was so proud of his part in translating the Bible into the German language.

Katharina: Yes he was Hans. . .

Hans: Now the word of God will be read and understood by more ordinary people.

Katharina: You have much to be proud of in your father's achievements Hans. And his influence will live on forever.

Hans, picks up sheet music, wipes away a tear:
Father loved to sing.

Katharina: Yes he did son, and the songs he wrote will be forever a part of the heritage of the church. He was very proud of, (*sings a cappella in slow melodious words*), . . . We All Believe in One True God Through that song he helped the people understand more about The Apostles Creed.

Hans: Is that your favourite among Father's hymns Mother?

in 1696, translate Luther's Small Catechism for the evangelization of the native Algonquin Indians of the region.

Donna: Wow, so Martin Luther's work had an impact in the New World as well as in Europe.

Donald: Certainly did, not only on the settlers in the new land, but on the Native American people as well.

Donna, *reads*:

The early believers in the American colonies were bolstered and supported by new recruits who came to America, to seek a better life, a life where they might be free to pursue their progressive spiritual beliefs.

These newcomers not only brought support and encouragement to the settlers, but also provided the kindling of hope and the freshness and exuberance so necessary to keep the movement alive and ever-flourishing.

Donna, *reads*:

Says here, "Back in the city of Einbeck, Germany, in the year 1711, was born a baby who would impact not only the American Lutheran people, but, indeed, the historical and political landscape of America.

"This child, born Heinrich Melchior Muhlenberg, was a studious scholar, excelling in languages, music, mathematics and in the doctrines and duties of the Christian faith."

Lights down on library, up on balcony

Heinrich Melchior Muhlenberg and his mother are talking, mother is sitting in a rocking chair

Scene 14 – Balcony – Heinrich & his mother – rocking chair prop

Mother: Heinrich, how proud your father would have been!

Heinrich: Father was always proud of the accomplishments of his children.

Mother: You were so young when your father died.

Heinrich, *offended*:

I was 12 years old Mother!

Mother, *smiling*:

And 12 years of age is a child, my son. . . But somehow you never were a child. . . And we had nothing . . . It broke my heart when you had to leave your schooling and get a job.

Heinrich: At 12 years old I was a man and it was right that I take on the manly responsibilities of providing for my family.

Mother: And still you found the time and energy to pursue your studies in music and mathematics on a part-time basis.

Heinrich: Without education a man has no future. As it was I wasn't able to attend the University of Gottingen until I turned 21.

Mother, *proudly*:

And now, look at you . . . my son . . Heinrich Melchior Muhlenberg . . the pastor!
Who knows . . . perhaps one day you will become pastor here at our local church.

Heinrich: Well Mother, I have been thinking a lot of becoming a missionary in the American Lutheran colony in Pennsylvania.

Mother, *shock*:

A missionary? . . . In America?

Heinrich: I have been corresponding with some of the people there, . . . there are great needs.

Mother: I have no doubt there are needs there, but there are needs here as well. And America is a world away. What would I do with you so far distant? . . . I would be lost without you son!

Heinrich: And I would miss you desperately as well Mother. . . But I believe very strongly that this is what God would have me do.

Heinrich and Mother are silent, Mother rocks for a moment, then nods her head several times

Mother: Then if this is what God would have you do my son, it is what you must do.

Lights down on balcony, up on library

Scene 15 – Library – Donna & Donald

Donna: Can you imagine an aging mother, alone, giving up her son to go to an unknown future, and perhaps never to come back to her.

Donald: And so it was that, likely with some fears and trepidation, young Muhlenberg set sail for Charleston, South Carolina, enroute to Philadelphia and his new life challenges. The situation in Philadelphia on November 25, 1742 when Muhlenberg arrived was tense with religious conflict.

Lights down on library, up on balcony. Heinrich is working at a desk, soon Conrad and Anna come on stage

Scene 16 – Balcony – Heinrich, Anna & Conrad

Conrad: Pastor Muhlenberg I presume?

Heinrich stands, extends his hand, has trouble taking his eyes off Anna

Heinrich: Yes, I am Heinrich Muhlenberg.

Conrad: Here in the New World you might want to use Henry rather than Heinrich, after all . . .

Heinrich: Well Henry is such a . . .

Anna: Such a warm and pleasing name, flows gently off the tongue.

Heinrich, *flustered*:

And Henry it shall be. . . . And to whom do I have this honor?

Conrad: My daughter Anna. And I am her father, Conrad Weiser, you may have heard of me.

Heinrich, *speaking to Conrad but eyes still on Anna during the next few lines*:

Oh yes indeed, I have heard a great deal about you Mr. Weiser.

Conrad: All good I hope.

Heinrich: Oh yes indeed, all beautiful.

Conrad: Excuse me? . . . I have been called many things but never beautiful. . . . And by the way, I am over here Pastor Henry That is my daughter you are staring at. . . . Although I will admit she is much more pleasant to the eyes than I.

Anna, *flustered*:

Oh Father!

(to Heinrich)

I have heard that you have been elected pastor to the congregation in Philadelphia, congratulations!

Heinrich, *proudly*:

Actually not just Philadelphia, but New Providence and New Hanover congregations as well.

Anna: Three congregations and just one person? However will you do that without some assistants?

Heinrich: Well I have been given the services of a trusty horse.

Conrad looks back and forth between Heinrich and Anna, thinks

Conrad: My guess is that soon enough Pastor Henry will have a helper in ministry. . . . But as for the immediate, my reason for coming today is that, as you may know, I am an interpreter and emissary between the colonies and the native Iroquois band. There are spiritual needs in which you can perhaps assist.

Anna: And perhaps I can assist as well.

Heinrich: Then certainly consider it done.

Gotthilf: Who have we here . . . the renowned theologian, politician, and military mind, General Peter Muhlenberg, no less. And even more importantly, my beloved brother.

Peter: What is this with the unwarranted compliments? And coming from a man who is ranked one of the world's foremost botanists, and a preacher without peer?

Gotthilf: Our preacher father did his part to fill the pulpits of the American colonies, did he not?

Peter: That he did, brother.

Gotthilf: Our parents, Heinrich and Anna Muhlenberg raised all eleven of us children to fear and serve the Lord. . . . And for that I am sincerely proud and thankful.

Peter: I am grateful that our parents had high expectations for us children. And that they did all they could to prepare us for our lives of service to our Lord, and to our fellow-man.

Gotthilf: Sending the two of us, and our brother Fredrick, to Germany for education.

Peter: Our parents were proud that each of the eleven of us accomplished much, each in his or her own way. And in all things our parents relied in the Lord so mightily! . . . To me this is testified in the name they gave you, dear brother. . . . Gotthilf "God help" . . . How truly appropriate! For truly that was their prayer.

Gotthilf: Our parents were very proud when the two of us, as well as our brother Fredrick, became pastors.

Peter: And I know how proud Father was when you pastored with him at his Philadelphia church.

Gotthilf: And as he was when George Washington himself offered you a Colonel's commission in the Continental army.

Peter, *giggles*:
I seem to recall that our brother Fredrick was less impressed about me entering the military.

Gotthilf, *giggles*:
Until the British forces came by Fredrick's church and burned it to the ground. . . . At which time Fredrick also immediately joined the military.
(*slaps Peter on the back, laughs*)
Dear, dear Peter! . . . Always with the flair for the dramatic!

Peter: And just why would you say that brother?

Gotthilf: I remember the sermon which you preached before leaving to join the military. . . . Based on the third chapter of Ecclesiastes as I recall.

lights slowly down to 50% on balcony, up slowly on main stage where a younger Peter is at the pulpit in clerical robe

Gotthilf: There you were in your clerical robes, exhorting that, . . .

Gotthilf speaks in a deep booming voice, as he starts to speak Young Peter joins in and his voice becomes stronger and takes over from Gotthilf who becomes silent, Gotthilf and Peter freeze

Scene 19 – Pulpit – Young Peter

Gotthilf & Young Peter, *in unison*:

. . . to everything there is a season . . .

Young Peter:

. . . a time to preach and a time to pray. A time of war, and a time of peace.

(dramatically)

And this, my friends, . . . is the time of war.

Young Peter removes his clerical robe, revealing a Colonel's uniform underneath

SFX: *sound of drums rolling at the back of the church*

Young Peter:

It is time for all of us . . .

(points to different areas in the audience)

For you . . . and you . . . and you too Charles . . .

Time for all of us to come to the rescue of our beloved land!

Young Peter leaves the pulpit and starts out through center aisle to the back of the church, as he walks out he calls, motions to the audience to join with him, actors who have been placed in various spots throughout the audience stand and enthusiastically follow, motioning to others to come along. If it is possible, practical, these actors might pick up guns from under the pews to carry with them

Young Peter: The time is now, come join with me. Now is the time to kiss your wives, bid your children goodbye and ride off with to be proud members of the Eighth Virginia!
We, gentlemen, are off to war!

as the actors leave the church the lights go down slowly, slowly up on balcony

Scene 20 – Balcony – Gotthilf & Peter

Gotthilf: Ahh yes dear brother! . . . Always the dramatist!

Peter: Dramatic perhaps . . . but highly effective!

When we rode out the following day there were over men from all over the county in our regiment. . . . And a proud and dedicated regiment we were sir!

Gotthilf: Certainly, unquestionably, effective dear brother. As you have been throughout your pastoral, military and political career. . . Most impressive!
Original member of the Pennsylvania Society of the Society of the Cincinnati.
Elected to the Supreme Executive Council of the Commonwealth of Pennsylvania.
Vice-President of the Council.
Elected to the 1st Congress as one of the at-large representatives from Pennsylvania.

Peter: Our brother Frederick was the Speaker of the House for that same Congress.

Gotthilf: Yes he was indeed.
And you were the first founder of the Democratic-Republican Societies, you served in Congress as a Republican during the 3rd and the 5th Congress, and elected by the legislature to the U.S. Senate.
And now President Thomas Jefferson has appointed you supervisor of revenue for Pennsylvania and customs collector for Philadelphia.
As I said . . . impressive! And I am very proud of you dear brother!

Peter: Kind of you to say so brother . .
But speaking of accomplishments, I hear of great things about your son!

Gotthilf: Yes, we are very proud of Henry!
(laughs, slaps Peter on the back)
Reminds us of his Uncle Peter frankly.

Lights down on balcony, up on library

Scene 21 – Library – Donna & Donald

Donna: In Lancaster, Pennsylvania on May 13, 1782 a son, Henry Augustus, was born to the Gotthilf Muhlenberg family.

Donald: Henry Augustus was educated by his father, Gotthilf and by private tutors, but unquestionably it was the boy's uncle, General Peter Muhlenberg, a soldier and pastor during the Revolutionary War, who had the greatest impact on the child.
From Uncle Peter the boy developed an ingrained sense of patriotism, and a fervent interest in national affairs.
And this fervor drove young Henry into a collision course with President John Adams over Adams' controversial anti-sedition laws.

Lights down on library, up on balcony where Henry and John Adams are animatedly talking

Scene 22 – Balcony – Henry & Adams

Henry: President Adams, your Alien and Sedition Acts serve no purpose other than to suppress criticism of your administration.

Adams: Dear, dear, uneducated and young Henry Muhlenberg! . . . I will have you know that these United States of America are, as we speak, in an as yet undeclared war with

France, and the acts which my government has passed into law are essential in order to protect this country from forces which would destroy us!

Henry: President Adams, those acts are thoroughly unconstitutional and infringe on the rights of individual states.

Adams, *getting very angry*

Young man! . . . And why do I call you a man, for you are not even of age to vote . . .
(*defiantly brushes Peter's chin with his hand*)
. . . not even old enough to shave, for a fact. . . .
And as such you have neither the experience nor the intelligence to make comment on matters of which you know less than nothing!

Henry: This matter is not about my age or intelligence, although as you are very aware, I have developed a not-so-insignificant reputation as a writer in national affairs.

Adams: Your writings, if one could dignify your senseless prattle as such, are at best rabble-rousing and could even be classified as treasonous! I therefore strenuously suggest that you think carefully any comments lest they land you in contravention of the very laws you so disdainfully mock!

Henry: Mr. Adams, as president of the United States of America, you have better worries than my wellbeing to take up your time and energy. . . . Now back to the anti-sedition laws.

Adams: I refuse to debate these matters.

Henry: Refuse or not, these matters will be debated, both now and in the election campaigns ahead, and they sir, shall bring about your political downfall!

Adams, *now extremely angry*:

Muhlenberg, I have had quite enough of your brash nonsense! I will personally see to it that you are silenced once and for all!

Henry: Oh really Adams? . . . And just whom will you set out to silence me? . . . Perhaps your Quaker friends? . . . Let me warn you (*contemptuously*) President Adams . . . any attempt to muzzle free speech will cause a stench that will fill the air throughout the entire region!

Adams: Do not threaten me you insolent young pup!

Henry: Threaten? . . . Make no mistake President Adams! . . . The words I speak are not to be considered threats . . . but rather . . . promises!
These laws which you have created will have a profound effect on Irish and French immigrants and also on the Pennsylvania German population.

Adams: These important acts are destined to, and will, protect the United States from enemy aliens, and will prevent seditious attacks from weakening this government. It will