

ANGELA HITLER

by

Eliza Wyatt

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CAST

Angela Hitler, a woman over sixty, who has seen too much and is tortured by voices from the past.

Marie, a fictional character over forty, who is prompted into action by specters from the past.

William Patrick Hitler, thirty-five, haunted by ghosts from his past at nineteen.

Geli, the spirit of a twenty-year old girl, who embodies what might have been.

NB: The unheard questions are notated by a (Q).

HISTORY OF PLAY

THE HOUSEKEEPER

Provincetown Repertory, Boston, reading directed by Ted Kazanoff, starring Annette Miller, 1987.

EUGENE O'NEILL NATIONAL PLAYWRIGHTS' CONFERENCE, Waterford, Conn.

New Voices at Greene Street, reading directed by Richard Hughes, 1988.

Helen Ware Meyer Award, 1989.

DOUBLE IMAGE THEATRE Production, New York City, 1990, directed by Jack Chandler.

Susan Smith Blackburn American Finalist. Nominated by American Repertory Company.

Lincoln Center Library, New York City, two readings, directed by Mark Harborth, 1992.

"Vanity Fair", article concerning Geli, confirming many facts in the play, May 1992.

West Coast Premier at Burbage Rep, Los Angeles, directed by Francine Markow, 1994.

Rewrite entitled "**PORTRAIT OF ANGELA HITLER**"

Brighton Arts Festival, England. Good review from Jeff Thompson of the BBC, 1995, directed by Grey Johnson.

Opened 8th November to 2nd December, Bridge Lane Theatre, Battersea, London, directed by Terry Adams.

Production filmed for British Television, December, 1995.

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AT RISE: Darkness. Sounds of war; bombs, sirens. Lights up to reveal William Patrick Hitler in overcoat and hat. Lights out. Lights up on the ghost of Geli Raubal, dressed 1930s and white socks. Lowengrin is playing. She mouths all the men's chorus as well as the women's parts and moves in an expressionistic manner to the music. Blackout. Lights up on what appears to be a café. Patrick enters and he approaches audience. It is 1946 Germany ...

PATRICK My name is William Patrick Hitler. I'm his nephew. The first time I went to Germany was in 1929, looking for my father and looking for a job. I met my father and his famous brother, Adolf, the rest of the family. And my cousin, Geli. The second time I went was in 1938. Exciting times. Whitehall flew me to Geneva and from there I took a train to Berlin. I wasn't really a spy but maybe I was.

(GELI continues to mock Löwengrin)

PATRICK *(continued)* When the war came, I signed up for the Army. They gave me the Navy. I didn't get back to Germany until after the war. 1946. And then I really was a spy because they thought I might be able to get some answers from the family.

(The music rises and GELI dies, bows, and exits)

PATRICK *(continued)* Sure, I said, what do you want to know? How it happened?

(MARIE enters, takes down stools from tables. PATRICK enters.)

PATRICK Ein Bier.

(MARIE turns away, turns back)

PATRICK Ein Bier, bitte.

(MARIE turns away, turns back)

PATRICK Ein Bier.

(MARIE turns away, turns back)

PATRICK My father used to wait tables.

(MARIE turns away, turns back)

PATRICK In the old days. My grandmother was a maid. On both sides, lugging in the coal in the golden old days.

MARIE What do you want?

PATRICK *(He takes off hat and coat)* I saw you in the street. That's not quite true. There

is no street. Plenty of women though, lining up to pass the rubble.

MARIE That we have no problem with, working with our hands.

PATRICK You don't recognize me?

MARIE Is that why you followed me here?

PATRICK I wanted to fight in the Pacific. But I wanted to fight. I thought you'd understand.

MARIE I do not blame you.

(MARIE turns away, turns back)

PATRICK My father was a waiter, my grandmother a maid. A great-grandmother in Austria. I heard about her. So poor she had to give away her only son, sent him to a farm, and she slept in a cattle trough. That's how the story goes. So poor ... you know.

MARIE Is that why you followed me? Because you think you are related to someone here?

PATRICK I'd like to know what happened?

MARIE You want to know what happened?

PATRICK I mean, where they are. I don't expect it to be the same. You do remember me!

MARIE I don't have trouble with the past.

PATRICK Munich.

MARIE Munchen.

PATRICK Munchen's not as bad as Berlin. Being the capital. Had to be done! Not to you, you were always my friend, but we were ordered to "rout the enemy out" as we say over there in Yankeeland. My mission was Bakery Detail, but bread's important! Only I knew the size of the invasion force by how many chocolate cakes were baked. Saw a man lose a thumb ... never mind. Came with the machine gunners, our supplies are consumed at the same rate or something. Forget the sordid details.

MARIE I remember them.

PATRICK It's a bit different from the last time I was here. 1930 Munich, in 1930. Spring, must have been Spring.

MARIE Is a beer all you want?

PATRICK The thing I remember about Munich was the trees. Must have been in love.

MARIE Are you sure that's all you want?

PATRICK Are they all dead? Not one living? Not one?

MARIE One! But not the one you're looking for.

PATRICK How do you know who I'm looking for?

(Lights out on MARIE)

(Music Cue and Light Special for GELI'S entrance stage center doorway - she is chatting with unseen guests at a party. PATRICK becomes a "young" PATRICK)

MARIE Seen a ghost?

PATRICK Must have been crazy!

(To GELI) It can't be you! That's too much to hope for. Geli? Geli? Of course it can't be you. You'll be happy to hear you don't look your age. I'm sorry to come here as... I took off my uniform.

MARIE I suppose you want something to eat as well?

PATRICK I'm not as hungry as I used to be. Used to beg to be invited to boring dinner parties. Hang out on the street corner scouting for a Saturday night special meant "party" back then. Wanted to be invited to the boring parties. Are you a member of our party? Er, does that include food and drink? Then, yes. I won't give my name of course.

MARIE She wanted to change hers too, Geli did.

PATRICK I can't get in to many fine places, my handle doesn't open too many doors. When I read the papers, sometimes I can't believe my own name.

MARIE Change it.

PATRICK My so-called family name. Can't start a family with Hitler for a surname. Ask a wife.

MARIE Is that who you're looking for?

PATRICK No.

MARIE No.

PATRICK I suppose you don't know where the former Chancellor, Herr Hitler, is buried? Or if he's really dead?

MARIE You know what's bothering me? Geli's death.

PATRICK Oh! The last time I saw Geli, she was on her way to Austria to be a singer, actress, sophisticated woman. She kept telling me she was an Austrian citizen.

MARIE She wanted to dress up in my clothes and cross the border as a maid, like in an opera. Borrow my papers.

PATRICK She wanted to escape.

(Light change as GELI draws closer)

MARIE You were never supposed to meet Geli.

PATRICK We were properly introduced. We met at a National Socialist Ball.

MARIE They wanted to keep you as quiet as possible.

PATRICK Let them try.

(He joins GELI and asks her to dance. She mimes speaking as he responds)

PATRICK I'm from the fair city originally. Dublin! When my father deserted, left, me Mam went to earn a living in London. I never knew I was half German until I was playing one at school, the old 1914-18 war, and me Mam sprung it on me then that I was half a Hun. Sorry, oh sorry! What am I doing treading on your feet? I can dance a polka. A

polka. (He tries) You're right this is a waltz. Do you know everyone here? Of course! I'm trying to catch up on my relatives. I didn't know I had so many. Me Mam didn't tell me everything. Only that she met Dad in an Art Museum. I thought he was an artist for the longest time. Which is your brother?

(GELI points her unseen brother out)

PATRICK (continued) What's his name?

(GELI silently says "Leo")

PATRICK (continued) Leo? He's another cousin then. Well, I never.

(They dance on and GELI dances out of the light stage left)

PATRICK (continued) I never realized I had so many cousins.

(to MARIE)

PATRICK (continued) Who is the one left?

MARIE Geli's mother.

(During the preceding MARIE takes off the red tablecloth to reveal two small suitcases. She picks them up and watches ANGELA)

PATRICK My aunt?

(MARIE moves down center, opens the suitcases. They contain official papers, newspaper articles, an X-ray and a diary. She takes out some papers and proceeds to paste them to all the walls)

MARIE She's been summoned to answer questions.

PATRICK Geli's mother?

MARIE There are trials for everyone, why not her?

PATRICK Most people don't know Hitler had a sister.

MARIE Two sisters, two brothers. He was human.

PATRICK She's my only living relative in Germany.

(By this time MARIE is at wall up center opposite PATRICK who is at wall down center between two audiences)

MARIE There's a case against her.

PATRICK Maybe I can help her. Who's accusing her? You? That was long before the war. We're here to go forward not to go back.

MARIE What are you afraid of?

PATRICK I met my aunt back then. She was normal. A normal woman. She wasn't evil. She wasn't insane. Not like him.

MARIE *(Places final newspaper clipping center wall then moves stage left)* That is why she has got to be questioned. She is not insane. She we can almost understand.

PATRICK Are you trying to prove the whole family insane?

MARIE Don't you want the truth?

PATRICK It won't change anything. You can't change the past. In this burned out city it's an effort to believe the present exists.

MARIE Go home then, go home!

(ANGELA enters)

ANGELA *(She begins to answer unheard questions)*

Q My name is Angela Raubal.

Q Hitler was my maiden name.

Q I have changed it, but not because I had done anything wrong.

Q Because of circumstances.

Q Yes, we lived with him.

Q I was his hostess, that was my job, a servant came in to do the heavy work but I was in charge.

Q Many years, I don't remember how many.

Q Twenty if you say so. It is no crime for a woman to do housework is it?

Q Many years, I do not remember how many.

Q My husband died in the war. I was a war widow.

Q He took us in and offered us a home.

Q Two homes, yes.

Q My daughter Geli and myself.

Q Leo? Leo was my son, yes.
 Q No, Leo did not live with us.
 Q The Fuehrer.

(She is told not to say Fuehrer)

Adolf did not...
 Q No.
 Q Geli was about twelve when we first moved in with him. I do not see why you want to know about then.
 Q I do not remember, I do not remember 1930.
 Q Of course for the Party. We were working for a good cause in those days, but I do not expect you to understand that.
 Q I do not know, I was a housekeeper, I looked after the house.

MARIE She was his older sister. Six years older than her little brother.

ANGELA Half brother.

MARIE But raised together in the same house. Round the same table. Didn't you eat three meals a day together for your entire childhood?

ANGELA

Q I do not remember the past.
 Q I don't' know why, I just do not.
 Q No.
 Q No.
 Q No, it is a blank.

MARIE *(Standing stage right)*

Q Yes that's her. There is her nephew. He will confirm it.

Q Her real nephew, yes, son of her elder brother.

PATRICK *(Standing down center wall facing stage)*
 Are you trying to prove evil is hereditary?
 I'm not evil, I'm fine. I feel fine.

ANGELA

Q I told you there was a servant woman.
 Q No, that is not her.
 Q She is lying.

PATRICK *(The young)* If only they could give me a job. Then I could stay here. I know the

good jobs have to go to the Germans, but if I had money, I would take you for a stroll and to dine in the Wursthaus. You like my red sweater? They frowned, but I don't care. Maybe they always frown. Who wants to wear a brown shirt?

(GELI asks him about her socks)

PATRICK *(continued)* No, I love your white socks. I know you are too old to wear white socks, but silk stockings cost money. In white you look angelic. Angelica that your name, right? You mother's Angela. *(GELI shakes her head in mock denial)* Oh, you have mother, I see actresses have no mother. All right with me.

(Lights go out on GELI and up on MARIE)

MARIE Geli used to say she'll be a better actress than her mother is when she plays at being her mother.

PATRICK I'm sorry, but I'm not your man. My military objective has been achieved. The pipeline for sliced bread is open. Wonder bread will feed what is left of the people.

(Light comes up on ANGELA sitting stage right - PATRICK crosses to her right, kneels down)

PATRICK *(continued)* No need to be frightened, I'm looking for a family member. The only one left. Do you remember me?

MARIE *(Removes photo from her suitcase, crosses to left of ANGELA)* 1929 Geli was 21. Do you remember that year?

(Shows photo to ANGELA then pastes it on wall by her)

ANGELA *(To PATRICK)* Belt buckles for sale, good buckles!

MARIE Remember him?

PATRICK I know I've changed. The hair, I know that. Sulfur in my mouth in the mornings, lead in my stomach at night. I think I've got a stone in my stomach.

(ANGELA has taken a flask out of her bag)

MARIE Don't think drinking will make you disappear.

ANGELA I am thirsty.

(Takes a sip from flask)

MARIE She's celebrating. What are you celebrating? He wants your papers.

(ANGELA gives PATRICK her identity papers)

PATRICK *(Reading her identity papers)* Frau Wolf...

MARIE Frau Wolf! You couldn't even think of another name?

(Crossing stage left to address audience)

MARIE *(continued)* That was the name her brother took in 1920. I'm talking about her mad brother. Herr Wolf. A mad wolf.

PATRICK I want to change mine too.

ANGELA Traitor!

MARIE She does recognize you.

ANGELA *(Tears down photo from wall next to her where MARIE places it)* Traitor! Crap! Filthy crap!
(To PATRICK) Belt buckles for sale, antiques, souvenirs?

PATRICK *(Crossing towards MARIE, stage left)* I don't want to harm her. She hasn't done anything. Besides being his sister, she was at home cooking and cleaning.

MARIE I washed too. I washed the sheets.

ANGELA If she was there, it was to do kitchen work, shopping.

MARIE Once she made me carry potatoes. The day I sprained my ankle.

ANGELA The things they blame us for, when it's their own weakness.

PATRICK She hasn't committed any ``crimes against humanity.

MARIE You don't think she is capable?

PATRICK Not any major crimes!

MARIE She was a Nazi!

ANGELA *(Light comes up as she speaks to court from her chair right)*

Q What do you want me to say?

Q Yes, we were the National Socialists. In the beginning we were trying to do what was good and right.

Q I am a Catholic.

Q I have always believed in God.

(Light pulls up as she stands addressing the court/audience)

Q Yes I believed in him. He was our leader!

Q No I never saw him kill anyone!

(Moves to center stage in full light)

Q I do not know about the camps, ask the others who ran things. I was too busy.

Q Being a housekeeper and a mother. I was not that sort of party member. I stayed at home and peeled potatoes.

PATRICK You can't convict her that.

ANGELA Like she did.

(Points at MARIE)

(ANGELA crosses and sits chair right of center left stage)

MARIE *(Goes to center stage behind and to right of ANGELA)* That is right, but I wasn't one of them. *(She crosses to opposite wall down center)* I have been waiting for my moment. I have waited a long time, years and years. And, now it is time. *(She puts photo of Hitler and young recruits on down center wall)*

PATRICK *(Crosses to ANGELA)* Do you believe in the Master Race?

ANGELA Yes.

PATRICK What does it mean to you?

ANGELA That the race will improve, better itself. Though not after what I have seen. Be superior in some way. I don't know. I am not the genius.

PATRICK Give us an example.

ANGELA Well... my grandmother. She was a poor serving girl who slept in a cattle trough. Too poor to keep her own child. Her only child.

Q My father.

Q Our father.

Q Alois Hitler.

MARIE The bastard.

PATRICK My father?

MARIE *(Crossing to wall stage right, where she has posted a family genealogy and speaks to audience)* No, your grandfather! The bastard they called him, and he was. They tried to keep that secret. One day he hung his oldest son on a tree, after beating him unconscious. That's the sort of family it was.

PATRICK That was my father, the one on the tree. That's when he ran away. The next day wasn't soon enough if you ask me.

MARIE He was only thirteen when he left. Geli told me the gossip. Then the old man killed his other son, Edmund.

ANGELA Edmund died of measles.

MARIE Gave out it was measles when he beat the poor boy to death. While he was still sick in bed.

ANGELA My father was a good man and a good provider.

PATRICK He, Edmund, would have been my uncle then. Another one.

MARIE If he'd lived!

PATRICK And this happened in some idyllic mountain village?

MARIE Oh yes. There was only one son left after that.

PATRICK Adolf.

MARIE He ordered Adolf around with a whistle.

ANGELA There is nothing wrong with that, with beating the boys to do their lessons. At school the priest beat them.

Q No, Adolf never touched Geli.

Q He never hit her.

Q I have told you that.

Q No I know nothing about that.

Q I knew the Jews had to work elsewhere, that is all. I never said a word against them.

Q No.

Q What are biological experiments?

ANGELA I did not ask questions. Who would have answered them? We were working for a cause, a good cause. Work and Bread were the words I sewed on the banners. Work and bread!

MARIE She was a saint.

ANGELA *(Suddenly sees PATRICK standing to her left)* Who are you?

PATRICK *(Standing, he bows slightly then sits chair left of ANGELA)* William Patrick Hitler.

ANGELA Have the Generals approved of you?

MARIE There are no Generals left.

ANGELA That is what we call them. Are you one of us?

PATRICK I don't know what you mean by that.

ANGELA We are not used to strangers in the family.

PATRICK Sorry about that.

ANGELA Do you want to buy my boot and belt buckles?

PATRICK Do you remember me inviting Geli to London?

(Geli Light Special - GELI enters from left with her neckline unbuttoned - ANGELA appears to see her and makes a brushing motion for GELI to button up her dress. GELI takes notice and then moves behind PATRICK with back to ANGELA)

ANGELA She has to do what is best for the Party. We are counting votes and she wants to wear this low-necked dress.

PATRICK The blue one. She looks pretty in it.

ANGELA She does, yes.

PATRICK Can you see her?

ANGELA *(Stands and moves slightly right away from PATRICK)* What are you talking about?

MARIE *(Crossing from right stage to her suitcase)* Another one gone crazy on me.

PATRICK *(Stands facing ANGELA)* I'm your nephew. This is 1946. Alois' son. I came to visit you before, looking for my father. Your older brother, the one who ran the restaurant.

ANGELA Your father was not much help when my husband died. He did not take us in. Marrying one time too many. A waiter on tables. *(She crosses away from him stage right)*

PATRICK He just wasn't interested in the political scene. I pictured my father like this, dark hair, moustache, foreign, carrying a silver tray on high. Someone kicking him in the behind. Then I met him.

(Light Special on GELI as she joins him center stage as the young PATRICK)

PATRICK I've seen my father and it's like I've always seen him. Exactly like I pictured him... No, I'm not bored. I haven't been bored since I stepped off the boat. I'm surprised at some of the things I've seen. When my uncle did agree to see me, we went out for the evening with twenty other men. I can't tell you where. I went with them to somewhere no ladies are present, NO

LADIES. Then we went to some other kinds of bars and smashed them up. We had a smashing time. Following him, the great Fuehrer of us all.

(MARIE lets the suitcase she's sitting on fall with a loud bang. Lights begin to change)

(GELI leaves - light change)

(PATRICK crosses to MARIE)

PATRICK *(continued)* That's your research?

MARIE *(Has taken a little black diary from a suitcase)* Yes.

PATRICK Official records?

MARIE Yes, of gossip.

PATRICK No one's interested in kitchen table gossip. She hasn't committed any crimes against humanity.

MARIE Too little a crime, eh? This is a crime he committed with his own two hands.

ANGELA *(Light on her sitting up stage right, she takes out an old compact and powders her nose)* She thinks she has a case against me.

MARIE I do.

ANGELA Ha! *(She closes the compact with a snap)*

PATRICK What have you got?

MARIE Geli's death.

PATRICK It was a suicide. It seems young women often do that.

MARIE Young men. Young women are more often murdered. *(MARIE crosses to stage right of ANGELA)*

PATRICK Is that a fact or gossip? Who murdered her? Hitler?

MARIE Yes, and she was his accomplice.

ANGELA Lies. She is lying!

MARIE She let him get away with murder.

(Marie crosses to center)

ANGELA Is that why I am here? Because of her lies?

MARIE Shot with Hitler's own handgun. Yes, even they admitted that. I went to the apartment at 16 Prinsregentenplatz. The door to Geli's bedroom was locked. Hitler, of course, had a key. Inside she was there, shot through the chest.

(She moves to stage left next to chair left)

ANGELA *(Stands and moves to center during following)*

Q No. I never saw him kill anyone!

Q He was not a violence man.

Q Who are you talking about now, Adolf or my father?

Q No, Adolf was not like that. He took us in and was good to us.

Q The Generals too. They were always gentlemen to me.

MARIE There were no "Generals" then.

ANGELA He was good to her, too good.

Q Because he was her uncle. But he acted more like a father, a good father.

MARIE Hitler did not behave as if Geli were his daughter. The way he took her out. She was always waiting around for him to take her out.

ANGELA *(Crosses over to MARIE who is standing in front of chair left of chair left center)*
That is what I am saying, he was good to her. He took her to the cinema.

Q Not every night, no. Although there was one film...

MARIE The Sheik. They both liked Rudolph Valentino in "Son of the Sheik".

ANGELA Whenever they went to the opera people stood up and applauded. Geli liked that. Women threw flowers.

Q Because he liked her, he was interested in her.

Q She helped out at the Brown House sometimes, but Adolf did not like her going down there.

MARIE He'd wake her up to say goodnight. He'd go into her bedroom.

ANGELA

Q He would...

Q He would rehearse his speeches to her. She was flattered, honored. Like she ought to have been.

Q He was, almost...

MARIE

Q He was obsessed. She was growing up and he wanted to lock her up.

(The duet ends - lights change as ANGELA and MARIE sit)

(Light up on GELI and PATRICK sitting stage right. They are listening to an opera)

PATRICK *(Young)* Oh, you're going to be a great singer one day, right? As famous as your uncle. Sure 'n sure, more famous! I had the same sort of thought when I wanted to become a famous composer. Whether I really wanted to be a musician or a doctor or a famous explorer, or work on the roads. If you don't mind me saying, I don't mean to be disrespectful now, not at all, but I have to say your uncle likes to play the funny man sometimes, doesn't he? I know he's a great man an' all, but he does put on the Chaplin doesn't he? Looks just like him? Studied too, by all accounts. Right? He could make a fortune in Hollywood.

(GELI is getting upset and is about to leave)

PATRICK *(Continued)* I won't say a word. I know he has abnormally acute hearing. A superman. He hears some things before you say them even. I believe you, I do. But I thinks it's a wise move to go to Vienna. Study there, the best music! The best teachers are there, even if some of them are Jewish.

(louder)

PATRICK *(Continued)* Jewish!

(GELI leaves)

PATRICK *(Light comes upon PATRICK sitting stage right)* Ein bier, bitte schoen. EIN BIER, BITTE SHOOOOEN!!

(Light up on MARIE lighting her Lucky Strike cigarette. She approaches PATRICK)

MARIE You've changed your accent.

PATRICK Don't you know I'm a foreigner, a bloody foreigner, wherever I am; England, Ireland, America even. No member of a group who'll have me.

MARIE Is that why you ran away?

PATRICK I didn't run away. I left. They made it impossible to stay, insulting me like that. One morning Hitler calls me out and says to everyone I am not his nephew.

MARIE You were a threat.

PATRICK I was nineteen. He marched up and down waving a stick. If he'd hit me with it. I'd have punched him in the jaw. History might have been different if I'd defended the ink on that piece of paper.

MARIE Your father had remarried, without declaring his first marriage. You could have shamed him.

PATRICK I didn't want to do that to my father.

MARIE Your uncle.

PATRICK What good would that have done? We laughed at the little man, but we didn't know how bad the joke was. How ridiculous he really was and how ridiculous you feel now calling him that. But he was.

MARIE I was a paid servant but I knew what was going on.

(Lights down on PATRICK and MARIE - up on ANGELA sitting chair left of center)

ANGELA What does he know? He was proud of Geli. He kept a portrait of her hanging on the wall wherever he went.

Q Yes, right through the war. Her portrait greeted the visitors.

MARIE A portrait of his murder victim!

(Crossing down to center audience wall)

ANGELA She was his Rhine Maiden. He worshipped her.

Q No, I wasn't jealous of my own daughter. What are you trying to accuse me of now?

Q No, she did not dust or do any housework.

Q No, I didn't resent that. I was brought up to do housework with no reward or thought of one I did not get beaten, that was my reward.

Q No, Adolf never hit Geli, he wasn't a violent man.

Q Who are you talking about, Adolf or my father?

Q My father used to carry a whip around the house, not the... not Adolf.

MARIE I saw him with a whip.

ANGELA There was one in the house, but on the wall for decoration. What a spy she was!

(ANGELA - Memories invading, in desperation runs to wall/door stage left. Leaning on wall up of door left a light spill hits her as GELI enters with her light and music cue and almost as if going through ANGELA she crosses stage right to PATRICK)

PATRICK When are you going to Vienna then? I've never been there, but I've heard it's an enchanted city. I'll come and visit you. I promise. I'd like to show you London. I'll give you my address, no, the address of my local pub. We move a lot. My mam doesn't believe in paying back rent. I can see you don't have problems that. You have him!

(Lights down on PATRICK and GELI as they sit. Lights up on MARIE)

MARIE Hitler was obsessed by his niece like his father before him.

ANGELA What are you talking about now?

MARIE You know.

ANGELA She hates me!

MARIE I don't hate her. I want to see justice done.

ANGELA Every day she used to steal a few ounces of coffee.

MARIE *(Laughs and then becomes quite serious)*
There was already incest in the family.

ANGELA *(Moving slightly into special light stage left)* It is forbidden to talk about the Fuehrer's past!

MARIE *(To ANGELA and addressing audience as well)*
We know why. Not because he was cruel. That was common enough. But because the old man, Hitler's father, married his niece.

(To ANGELA)

MARIE *(Continued)* Your father, *(pointing to PATRICK)* his grandfather, was not only illegitimate which was not his fault, but he married his niece. Klara, his third wife, was his niece.

ANGELA *(Moving towards MARIE into spotlight stage left)* Klara was not father's niece, she was his second cousin.

MARIE Didn't they sit round the table together like brother and sister? He married the daughter! And that's incest!

(To Audience)

That's what their father did. After fifteen years of marriage, Klara still called her husband "Uncle". And there was Hitler doing what his father did, lusting after his pretty little niece.

ANGELA What are you saying? Adolf didn't marry Geli.

MARIE He didn't have to.

ANGELA She cannot be allowed to say things like that. She's a thief!

MARIE Her mother knew what was going on.

ANGELA We had to lock the silver steins up. She's a thief! Charge her!

MARIE The painting. What about that? Geli posed for him in the nude. For a week, he was painting her in the nude.

ANGELA *(Standing down stage center left)*
No, no, not in the nude! I would not have allowed him to paint her in the nude.

Q Yes, I thought it was proper. He was an artist.

Q No, she was covered.

Q With a drape, she was covered with this drape.

Q No, it did not work out. She was too impatient to be still. What are you trying to say?

Q Of course I loved Geli, she was my daughter. She did not love me much. She was spoiled, had too much freedom.

Q Yes, I think you can have too much.

Q Because she took her own life. Runs in the family. Adolf too, dragged us all down with him.

MARIE *(To Audience)* She agrees.

ANGELA We were betrayed.

MARIE They were counting votes. Look what happened a couple of years later to that actress, Renata Mueller. She was thrown out of a window because of what she said about Hitler's sex life. And then there were the dirty sheets.

(to ANGELA) I found Geli sleeping in them.

ANGELA *(to Audience / Court)* She cannot be allowed to make accusations like that!

MARIE I found Geli sleeping in them.

ANGELA *(moves stage right center towards audience house left)* Accusing Adolf of something a

tipsy would be ashamed of! Geli died a virgin.

(A beat as ANGELA and MARIE stare at each other then light goes down on them as ANGELA walks slowly up stage to wall right center as light comes up on PATRICK and GELI in mid-conversation up stage right)

PATRICK Sometimes you've got to think you'd be better off without a family. Let's dance.

(They dance around apron towards SL and down center opp wall as ANGELA turns to watch them)

PATRICK *(Continued)* They asked me to join the Party. I said, sure if I don't have to wear the uniform. Those brown shirts were bad, now they have brown hats to match.

(Lights up on ANGELA standing wall up center right and MARIE standing up center left)

ANGELA She wants to get married.

MARIE *(She has the little black diary)* Geli?

ANGELA And become a mother. Medals there were for mothers. Gold for eight children, silver for seven.

MARIE Breeding for you.

ANGELA She wanted to.

PATRICK *(to GELI)*

(Beat)

Can't be easy living in that apartment with the doorbell ringing all hours of the day and night. Him shouting at you. Losing his temper.

(Beat)

Come with me to America.

ANGELA I warned her or tried to. Because I did not want her getting him into a bad mood.

MARIE "Attack," Hitler used to say. "I always had the idea of attack in me."

ANGELA

Q

No, Adolf did not have a temper!

Q Well, if the whole world knew Adolf had a temper, then he had one; why ask?

(She stands in direct line center stage facing GELI and PATRICK at down stage wall directing remainder of these comments to them)

ANGELA *(Continued)* Geli could get him in a temper by talking about Vienna, anything to make him red and blue in the face. Ha, I said, be careful! You don't know what fear is. If you knew, then you'd be too ashamed to behave the way you do. If you knew what could happen, you would lower your eyes more.

(Light down on PATRICK and GELI)

(Light up on ANGELA and MARIE as MARIE crosses to left of ANGELA and as if in a duet they address Court / Audience)

MARIE But Geli had to be controlled. For the sake of the Party.

ANGELA Be careful, I said.

MARIE It was dangerous.

ANGELA Yes!

MARIE She had to be kept quiet.

ANGELA She had to look nice.

MARIE That's why she was murdered.

ANGELA *(Turns to MARIE - breaking "duet")* She was not murdered! It was suicide. Where are my belt buckles! Have you stolen them?

PATRICK *(Following GELI's ghost towards up stage right)* Don't worry, you'll be great. Listen to the fortune teller in me. I'll come and hear you sing in Vienna.

(GELI leaves up stage center doorway)

PATRICK *(Continued)* I'm sorry I have to go. I'm really, really very sorry.

(Shouts after her)

PATRICK *(Continued)* Vienna!

ANGELA Vienna. She went on about it like a music box. People were starving on the streets and she wanted singing lessons.

(She sits on chair left of center)

MARIE *(now standing center right of ANGELA)* Geli had every reason to live. She was full of ideas. She climbed up on the roof.

ANGELA I do not remember that.

MARIE Smoked like a modern woman.

ANGELA Perhaps she wanted to throw herself off the roof.

MARIE *(going towards PATRICK sitting stage right)*
Aren't you going to help?

PATRICK Was there an investigation?

ANGELA No one thought it necessary.

MARIE *(refers to the diary)* The Brown Shirts were so good at stopping them. Yes, there were questions. People wrote the newspapers, I did. And an editor, Franz Gerlich, was against Hitler, but then he disappeared.

PATRICK You were afraid you'd disappear.

MARIE If I tell you many men were killed after Geli... because of her. If you hadn't left you'd be dead.

PATRICK Why didn't Geli go to Vienna?

ANGELA *(Still sitting chair left of center)* Adolf was there as a young man, he knew how it was.

Q There was no one she could have stayed with in Vienna.

MARIE There was her Aunt Paula.

Q Hitler's younger sister.

ANGELA She could not have stayed with Paula.

MARIE Why not?

ANGELA She was a madwoman, a fanatical Catholic.

MARIE They told Geli she lived in an attic and ate bread crusts.

ANGELA

Q Adolf hated Paula with good reason.

Q Because of what she called him.

Q The Anti Christ.

PATRICK That's why Geli didn't go to Vienna!

ANGELA Come with me to the country I said. You don't know what fear is. Learn, learn what can happen. Keep your face down. Learn fear, I said.

(GELI turns away)

ANGELA *(Continued)* She never listened to what I said. No one did.

MARIE Hitler kept her locked inside that summer.

ANGELA She had to learn to obey.

MARIE Broke her nose.

PATRICK Is there solid evidence of this?

MARIE *(Taking x-ray from suitcase)* X-rays.

PATRICK Actual x-rays.

MARIE *(Crossing to Patrick up stage right she gives him the x-rays)* Yes.

ANGELA

Q I do not know why.

Q She was depressed.

Q Because of the snow, the winter kept us inside for weeks, months with nothing to do but look at four walls.

MARIE This was Munich in the summertime.

ANGELA In the summer the bees stung us! You make me laugh. Ha! You do not know. Inside for years and years, no radio, nothing. There was a violin at Mass sometimes. I was twenty before I heard a piano. The only singing I heard was the singing of the whip!

MARIE *(To Patrick still sitting up stage right)*
Aren't you glad you never met him, your grandfather?

ANGELA A dog, better off not having a day!

(pause)

PATRICK Sounds to me Geli might easily have been depressed.

(Light change as GELI enters from up stage center doorway and down stage center to suitcase)

ANGELA There were stains sometimes. On the tablecloth.

MARIE No, she writes a letter to a friend saying she wants to visit and then suddenly decides to kill herself?

PATRICK He became a monster. Who knows what she was going through.

MARIE *(To PATRICK and Audience)* Everyday after you left, I saw her. She looked worse. Pale one day, dirty the next. The election was in a month and he was going on speaking tours every few days, locking her up. The day before her death, he was leaving to speak in Hamburg, I think. I packed. He would have taken his handgun. The Nazis were always in the midst of rioting. Geli told me she hoped to visit some friends in Vienna. That was going to be her excuse. She even started a letter.

(Takes a letter from her pocket)

MARIE *(Continued)* "When I come to Vienna, hopefully very soon we will drive together to Semmering, and..." Interrupted.

(MARIE crosses to up center wall and pastes the letter on it)

ANGELA

Q I do not know about any letter.

Q I was not there.

Q I was still at the villa.

(MARIE crosses down center directing following dialogue to ANGELA and audience. Occasionally refers to the black diary)

MARIE That day he had food sent in.

ANGELA She thinks she knows everything.

MARIE They had to eat.

Q From a local restaurant. He and Geli liked spaghetti. He probably gave Geli some wine which went straight to her head.

ANGELA He never drank, my brother. He never smoked or drank.

MARIE That was when Geli must have made the mistake of telling him to his face that she was leaving for Austria. She was still an Austrian citizen.

ANGELA Wine or beer, he never drank. He never ate meat. Tried to set a good example.

MARIE He was a saint!

ANGELA Yes!

MARIE They started to quarrel. That's on record. Hitler's men admit they swore at each other. Banging doors, a thunderstorm. Everyone pretending not to hear. Running up and down the stairs. Then into the car. Geli opens a window and shouts down at the car. He is so furious, he stands up and shouts something back. Almost gets left behind when the car drives off.

ANGELA It was because the Generals and everyone heard what she said that she did what she... that she took her life. It was her way of saying she was ashamed.

(a beat)

MARIE Their quarrel is on record.

ANGELA She had humiliated him, that's what she was ashamed of.

MARIE Hitler's men talked about the quarrel. Or, should I say, gossiped.

PATRICK I'm surprised she had the courage to quarrel with him. I didn't.

MARIE We know that.

PATRICK What do you mean?

MARIE Because you left.

PATRICK I withdrew from a position I could not safely hold. She was a bit of a rebel.

(a beat)

MARIE She was defiant.

PATRICK Yes!

MARIE

Q One shot! From his handgun.

Q There was no one in the apartment to hear the shot.

Q The door to her bedroom was locked. Someone got Herr Hess. Always Herr Hess if there was any trouble of their own making.

Q He called a doctor, a Party Member.

Q He wouldn't have been called if he wasn't. Hitler appeared and went into her room with the doctor.

Q No one knows what they did in there.

ANGELA

Q I was in Berchtesgarden.

Q Goering came to get me. "Get in the car," he said. "There has been an accident."

Q Accident, yes.

Q When I arrived, I knocked on Geli's door but they would not let me in, they said it was better not.

Q To spare me the sight of her blood.

MARIE She went in. She was his accomplice. She let him sleep with her daughter. She let him murder her.

(Pause)

Hitler came out of Geli's room.

Q Oh about four o'clock. He said, "I killed her, that is what he said."

ANGELA What he meant was because of the quarrel, that was why she had to... had to do what she did.

Q No, there was no note.

Q Geli would not have written a note.

Q I did not expect to find one.

MARIE *(Turns to face ANGELA from center down stage wall)* Even your son thought it was murder.

ANGELA Leo?

MARIE Yes, Leo. Leo accused Hitler at Geli's funeral.

ANGELA *(stands in shock)*
He was not. Leo? No you are wrong!

(To Audience / Court)

Q Leo went to the eastern front!

Q No, Adolf did not send him there on purpose. Adolf liked Leo.

MARIE Another one silenced.

ANGELA Because of the war. That's why they're all dead. I'm the only one left.

PATRICK No, you're not.

(A beat)

ANGELA

Q I have nothing more to say.

(To Patrick)

I know why you came here, you're a spy. You came in 1938, to spy, traitor. Adolf was right about you.

PATRICK I came to see my father, but he wasn't at the restaurant.

ANGELA Your father left for the mountains when he heard you were in town, he didn't want to talk to you, he was a loyal man.

PATRICK My father wasn't a Nazi. He ran a restaurant. I saw him, he served food. He didn't have much to say for himself but he

wasn't a party member. No, I didn't know much about him but I could tell... I could tell he wasn't... no, no, I met him, he had a kind face...

ANGELA He never liked you.

PATRICK Where is he? Where's he buried? Where's my father buried? Where's Hitler buried? I have to report...

ANGELA Traitor.

PATRICK And what about Geli, where's she buried?

ANGELA Adolf had her moved to a grand tomb when he became Chancellor. In shining white marble with gold leaf. He had her body moved from the Catholic cemetery to Vienna.

PATRICK She was in a Catholic cemetery? A suicide in a Catholic cemetery? Did you arrange that?

ANGELA My brother arranged it.

PATRICK With the priests? He talked to the priests?

ANGELA No, I did. I remember now. It was me. I arranged it.

PATRICK How did they allow a suicide to be buried in sacred ground?

ANGELA They allowed it. She was buried properly.

PATRICK Because the priests knew, they knew it was a murder case. They'd heard it from you, in the confessional. Isn't that right?

ANGELA Coming her and pretending to be one of our family! Get out, away from our country. You don't belong here. Your blood is not pure.

PATRICK You knew!

ANGELA It's staining our tablecloths.

PATRICK When they were lowering her body into that grave, you had the power to stop him. After

that what did it matter if he went on to murder strangers, millions of strangers?

(ANGELA exits)

MARIE She went back into that apartment, went back to peeling oranges for him.

PATRICK You can't convict people of what they didn't do.

MARIE You ought to be able to.

PATRICK And what about what I didn't do? I left. And what about you?

MARIE November, one month after Geli's death, they got thirty-five percent of the seats in the Landtag elections. They were on their way to controlling the Reichstag. There was no stopping him.

(PATRICK takes her notebook)

MARIE Feel my cheek, feel it. Feel my arm there, where it's soft. I lost my son in Hitler's war.

(Lights fade)

PATRICK I am related to these people. Whatever that means.

(SHE exits)

(HE starts to go, turns back)

I tell you one thing she's right about. The noise of the invasion was earsplitting. I'll never forget. The noise was deafening.

(We hear distant bombing)

And now in the peace, THE PEACE, sometimes it's so still I'm afraid to make a sound.

END OF PLAY