

THE HOUSEKEEPER

by

Eliza Wyatt

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CAST

William William Hitler, at thirty-five, an American G.I., haunted by ghosts from his past at nineteen.

Archie Patterson, a major in the American Army.

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

Geli, a non-speaking part - a nineteen-year old girl.

Paula, who can be played by any of the other women, a woman who has devoted her life to retreat and prayer.

Film Footage OR cartoon depictions of: ALOIS Hitler, Klara Hitler, an Aunt who is their servant, the male children represented by bone dolls.

(Strange as it is, this story is a factual one. Alois Hitler, Adolph Hitler's older brother, married a woman in Liverpool, a Bridget Brophy who gave birth to a son, William Patrick Hitler. This story is based on facts known about the first Nazi Family. The play is a re-telling of these facts in the form of a metaphor. The Hitler family is portrayed like a Mob Family. For many people this is an accurate portrayal, especially before the mob was sanctioned by political means. The reason for this is to focus on the facts, and to avoid the normal reaction to the historical name. The suicide/murder is also factual, his niece died of a bullet wound to the chest fire from Adolph Hitler's gun.)

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

Scene One

AT RISE: Sounds of war; bombs,
sirens. Lights up on the ghost of Geli
Raubal dressed in 1930s style, with white
socks. Lowengrin is playing competitively.
Geli mouths all the parts, the men's chorus
and the women's parts and moves in an
expressionistic manner to the music. ````
The music rises as Geli bows, and exits)

Scene One

*Archie Patterson enters. He is a man of sixty plus, grey
hair, clean shaven. He brings a brief case and papers to a
solid oak desk. He arranges his papers during William's
entrance. William enters in the uniform of an American
G.I. He nervously waits to speak to Archie)*

ARCHIE

You are already in the army, young man, but
you want a real posting. Is that it?
According to you, you were not a gang
member.

WILLIAM

No, no! I am an American patriot, now!

ARCHIE

And you want to see some action! I
understand that. And I think I can arrange
that. But...but...there are, loose ends.
There's still a lot we have to know. And I

don't mean just myself, although it is a subject I've become - involved in, but it is a subject that is of interest.

WILLIAM

What do you want to know, and if you don't mind me asking sir, why?

ARCHIE

There were, as you know, too many innocent victims.

WILLIAM

I see.

ARCHIE

Now lets get down to facts. You got a job with them? You were one of them. You were an invited guest. Who invited you?

WILLIAM

My Aunt. She ran the household. Her word was law, well, for me it was. She allowed me to see my cousin, my cousin Geli - short for Angelika. I could see her in the afternoons but not in the evening or in the morning. Just the afternoon.

ARCHIE

You didn't think that was peculiar? You didn't question that?

WILLIAM

I was in no position...I was a kind of companion to my cousin, until they needed me for something else. Although when I think of it, I was probably doing a job there and then. I mean, I was watching her. Geli was a handful.

ARCHIE

Explain!

WILLIAM

She was sixteen and had begun to flirt, with me, with the chauffeur, with whoever was attending her. Harmless, believe me.

ARCHIE

What was she doing when you weren't watching her?

WILLIAM

She was with him, her uncle. Having a whale of a time! He took her everywhere.

ARCHIE

Go on!

WILLIAM

That's all I know. They went to the opera, because she wanted to study singing but obviously...wasn't going to be allowed - I was...fond of her.

ARCHIE

And she was fond of you?

WILLIAM

I've never had any brothers or sisters. As I said, my mam was a single woman. My dad deserted us, and that's why I thought they could help - him and me uncle - when I was looking for work. That's all I wanted, work!

ARCHIE

And did you find your father?

WILLIAM

The good it did me! Yes, I saw him but he wasn't much use, it all depended on whether my uncle trusted me, and he didn't at first.

ARCHIE

But they did trust you?

WILLIAM

Eventually! And that didn't do me any good! They're all dead now, aren't they?

ARCHIE

Not all of them. You're not, ha ha!

WILLIAM

I'm hardly a member of the family.

ARCHIE

But you are! Not your fault, of course.

WILLIAM

I hope that won't prevent me getting on in the Army, sir?

ARCHIE

Oh, I hope so too! There is one member of the family we have in custody at the moment - your Aunt Angela.

WILLIAM

Where is she?

ARCHIE

She is being accused...questioned! Your Aunt Angela.

WILLIAM

She's done nothing. She just ran the household. As his sister, she wasn't much more than a housekeeper.

ARCHIE

You're talking about 1930. I mean, that's what we're talking about here?

WILLIAM

I left soon after that. Well, fairly soon after.

ARCHIE

That's when the gang really got started, that's when the first, most intimate murder happened.

WILLIAM

I don't know what you mean.

ARCHIE

I think you do. We already have one witness. But it's a woman. We want you to corroborate her statements, her accusations. Your Aunt is being accused of complicity in the murder of her daughter, Geli.

*(Geli appears, a young girl
of sixteen. She sadly
walks through the office)*

WILLIAM

She committed suicide.

ARCHIE
Is that your opinion?

WILLIAM
That's what everyone said.

(Geli exits)

ARCHIE
Your testimony will be recorded. What you thought, what you saw.

WILLIAM
I didn't see anything. I didn't see anything wrong, not really...

(BLACK OUT)

Scene Two

(Archie leads Angela and Marie into the auditorium, where he has placed two chairs. Marie immediately sits on one, Angela stands. During the following Marie rises to address court, Angela sits in despair. Angela is aware her life is almost over. She is in black and her black clothes give her a nineteenth century look. Marie is not the sort of woman you'd notice; although the same age as Angela she is fiery and outraged. William and Archie stand by, witnessing their answers.)

ARCHIE
They have questions for you. You will answer them.

(The unwritten, and unheard, questions from the Court are replied to by Angel and Marie, so that the questions are implied to come from the audience. Both Angela and Marie have accents.)

ANGELA

(Q) Yes, I worked for him. I was the housekeeper. A servant came in to do the heavy work but I was in charge. That's no crime, is it?

(Q) He took us in, offered us a home. My daughter Geli and myself.

(Q) Leo, my son, lived elsewhere.

(Q) Geli was about twelve when we first moved in with him.

(Q) She wasn't killed. She killed herself. Suicide, everyone knows it was suicide.

(Marie stands)

MARIE

Go ahead, ask me. I can remember. 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

(Q) Yes that's her nephew.

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

WILLIAM

(an urgent aside to Archie)

What are you trying to prove? She's done nothing. Am I here to be accused too?

ARCHIE

Are you guilty?

WILLIAM

Of what? I've done nothing.

MARIE

The whole family were rotten through and through.

WILLIAM

Are you trying to prove evil is hereditary, or some outdated idea like that?

(*Archie motions Continuance*)

ANGELA

(Q) I told you there was a servant woman.

(Q) No, that is not her.

(Q) She is lying.

MARIE

You know it's me. You can't escape that way. They're here to see you are charged, and I'm going to see it through!

WILLIAM

(*Crossing towards MARIE*)

My aunt has done nothing. She was at home cooking and cleaning, and washing.

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.

ANGELA

(Q) That's right. He was very good to us. Treated Geli like his own daughter.

(Q) No, he had no children.

MARIE

Can I say something now?

(Q) He didn't behave as if she was his daughter. Or his niece.

(Q) The way he went around with her. She spent her days waiting for him to come and take her out.

ANGELA

That's what I said. He was good to her.

MARIE

Until they started to quarrel. Well, do on then, ask me.

(Q) When she began to think for herself.

(Q) She wanted a boyfriend, naturally.

(Q) No, he didn't. Locked her in her room for a few days after that one incident.

(Q) When she wanted to go dancing without him.

ANGELA

That's right, it wasn't proper. We didn't think it was right for her to go out dancing.

MARIE

Geli had to be controlled.

ANGELA

Be careful, I said. It was dangerous.

MARIE

He was dangerous, the lord and master of the household.

ANGELA

She had to be kept quiet.

MARIE

That's why she was murdered.

ANGELA

Suicide!

(Q) Yes she went out for singing lessons.

(Q) She wanted to sing for a living.

MARIE

Her uncle told her the only singing she was going to do, was for him.

(Geli walks into the court, she is the same age as before. She smiles at William, and he follows her round the stage in order to speak to her.)

WILLIAM

(TO GELI)

I know you're too old to wear white sock, I know he makes you wear them but I like them too. Honestly! Are you going to sing for us again? Please! What was the name of that song? Visi d'Arte? You see, I remembered. Sing that one again.

ARCHIE

(to William)

Do you remember her trying to sing?

WILLIAM

Yes, yes! But so what?

MARIE

She wanted to leave us and study singing.

(Q)There was no question of that. He told her not to ask again.

(Q)Yes, she was a bit depressed about it but not that depressed.

(Q)Her uncle arranged for a treat, of sorts. He got an artist in to paint her portrait.

ANGELA

I didn't approve of that!

MARIE

Oh really? You didn't approve of the portrait. But you turned a blind eye to...

ANGELA

(Q)I knew about the portrait, yes...

(Q)No not in the nude. She was covered with this...drape.

MARIE

Ah the sheets! Tell them about the dirty sheets.

(Q)I know about them because I changed the beds every day.

ANGELA

What a filthy mind that woman has. Shut up her up! She can't be allowed to say things like that. There'll be...

(Q)I wasn't going to say anything.

(Q)No, she won't get away with saying things like that!

MARIE

Threats, the whole household was afraid of him.

WILLIAM

So what does that prove?

*(GELI enters again, and sits
on stage to listen)*

WILLIAM

So that's what you're after? The dirty
details, the gossip.

ARCHIE

I'm establishing a motif.

WILLIAM

For suicide...

ARCHIE

For murder! We are establishing
culpability!

WILLIAM

And you're convinced it was murder?

ARCHIE

We have the maid's deposition.

*(He gives William papers,
while Marie stands.)*

MARIE

I, Marie Schroeder, worked for them in 1930
as a maid. They took different names, no
one knew their real names.

On the morning of September 21st, 1930, I
made coffee for Angelica as I usually did.
That's Geli's real name, Angelica, after
her mother Angela.

When I went in to her room she was there,
lying on the bed, shot through the chest.
The doctor came and she was declared dead.

She was murdered by her uncle.

ANGELA

She can't be allowed to say things like
that.

WILLIAM

No reason to suppose it was murder.

ARCHIE

Didn't you hear the evidence, the evidence even the police accepted. She was shot through the chest. With the gun belonging to her uncle.

ANGELA

It was kept in the house with a lot of other guns, it doesn't mean...

MARIE

He said he'd done it. He came in later that day when the body was gone and told everyone that he'd killed her.

WILLIAM

Why would he say that?

MARIE

It was true, and I'm sure he had some plan in the back of his mind. He was like that. As soon as he said that, all his gang came to him and they said, no, no, you didn't kill her.

ARCHIE

Covering it up!

ANGELA

NO! She was sorry for getting her uncle in a temper. That's why she did it. She was sorry. Ha, I said, be careful!

MARIE

(Q) Only like any other girl her age.
(Q) She liked being grown-up. That's why she smoked. But she was a child!

ANGELA

Old enough to know better. I couldn't control her.

(Q) Yes, I told her. I told her she couldn't go out with boys or have friends in the house. I told her. I...please...I...

WILLIAM

Let her sit down.

(ANGELA sits, while William And Archie and Marie sign papers.)

GELI enters with a scarf. She Throws it at and around her Mother, Angela, hitting her in the face)

ANGELA

Stop haunting me.

(Angela grabs the scarf and twists it round Geli's neck until she falls down, dead.)

ANGELA

(Running to others)

It was her own fault. She didn't listen to me.

WILLIAM

Why didn't you take her away from there?

ANGELA

Impossible! He needed me.

(William gives Geli a hand to stand.)

MARIE

She killed her! Her own daughter!

ANGELA

That woman's always hated me.

MARIE

For good reason. She never was a mother, never for Geli, never.

(GELI bows as if she's just sung an opera.)

MARIE

Jealous! That's why she's guilty, she wanted her daughter dead. Because she was young and beautiful.

WILLIAM

She was! We were all in love with her.

ARCHIE

Because she was a young thing. We all have a duty to the young. And if they die before their time, it's up to the rest of us to punish those who have destroyed them. Your daughter was destroyed. Dead, shot with your brother's own gun. She should be horse-whipped!

WILLIAM

That's understandable, that you say that. But a thought better said than done.

ARCHIE

A just punishment! That's all I'm asking. Not going to get away with it, you vile woman. Women like her should be condemned like we condemn evil men.

MARIE

Yes!

(Marie spits on Angela)

WILLIAM

She had no choice! I was there. She had to do what he said, he was the top dog and everyone bowed down to him. She couldn't...she was only his sister, she had no power at all.

MARIE

She had a power over him

ARCHIE

I can see them. In it together, the two of them, brother and sister. Maybe they were more than brother and sister.

MARIE

Yes, yes!

ARCHIE

She should be horse-whipped!

WILLIAM

I don't see how she could have saved her daughter.

ARCHIE

Don't make weak excuses for them, for the evil inherent in them. You won't make it to regular army, if you make excuses for evil doing!

Unless you're one of them. I can see you were never disciplined.

WILLIAM

Not me! You see I only had me Mam.

ARCHIE

Discipline! You can't run an army without discipline. Corporal punishment is necessary to root out the evil in us, and to preserve the good.

This woman is evil through and through and should be horse whipped like any woman who doesn't protect her children.

WILLIAM

She couldn't do anything else. He threatened her, they all lived under the threat of violence. Violence in the house, in the kitchen, in the bedroom. Gang violence, yes, but back then were violent times!

ARCHIE

Yes, the gang mentality. That's what should have been rooted out back in 1930. They

were gangsters! Whole families of them, and they have to be charged, and condemned.

WILLIAM

Isn't that just carrying on the violence, in the name of revenge?

ARCHIE

I know what we're doing here. Bringing criminals to justice! The verdict has to be guilty, and I won't rest until it has been handed down.

(He frog marches Angela out of court and offstage.)

William leaves Marie and approaches audience.)

WILLIAM

I have to keep my sanity, that's what I have to do surrounded by madness, violence and madness. I can see I probably have to change my name. So much for my inheritance! Some inheritance! I will change my name if I have to survive, because I'm determined to survive. Me Mam would have wanted that. And people have helped me put together a bunch of sad facts which go some way towards explaining because some sort of explanation is sorely needed.

(MARIE does not like this speech and exits.)

William 'arranges' for the audience to see the following. The film or cartoon is expressionistic. The setting is a farmhouse table at the end of the nineteenth century. We see a family; a militaristic, older father, straight-backed with a moustache, a cringing wife who is much younger, and a servant with a deformed back. This family grouping portrays the circumstances which can be said to engender the 'origin of prejudice'. There are three 'doll' skeletons representing the boys in the family. The two little girls appear as real

and in white dresses. As William addresses the audience, it is obvious that this family (his grandfather's) is at the mercy of a sadistic father, sporting a cane which he uses on his wife, the servant and the three skeleton dolls. Eventually two of the skeleton dolls are knocked out of the group and only one remains. The two girls watch this. When the father sits, exhausted, the mother takes his hat and puts it on the remaining doll skeleton - coinciding with the end of William's speech.)

WILLIAM

(To audience)

I've learned some facts about my family because I don't only want to know what happened, but why, how.

WILLIAM (Continuing)

Unfortunately we don't choose our parents or our families. I was raised by my single mum in Liverpool, an Irish woman to boot, so I never learned about my father's mob connections. (Pause) Not until I went to look for work! I was about seventeen. I didn't know about the Depression or anything but my father had connections and he was living pretty high on the hog. So I asked him to get me work. (Pause) I needed help. And I'm not ashamed of it.

(MARIE enters during this because she approves of the film. She approaches William)

WILLIAM

It's true, I remember you. When I first came to visit with my bad German? *Ein Bier.*

(MARIE turns away, turns back)

WILLIAM

Ein Bier, bitte.

(MARIE turns away, turns back)

WILLIAM

Ein Bier.

(MARIE turns away, turns back)

WILLIAM

My father used to wait tables. Before my Uncle got him a restaurant. In the old days, I've been told, my grandmother was a lowly house servant, that is their grandmother, my great I suppose. Do you know something my uncle told me, he told me so few things. He told me his grandmother, who he never knew, watched Napoleon march over the mountains into Vienna. That's something he insisted I should know for some reason. He wanted to be another Napoleon I guess.

MARIE

You saw!

WILLIAM

I couldn't be sure of what I saw.

MARIE

You saw the sheets. I showed them to you.

WILLIAM

There was a lot of...politics around then. Anyway, I was only nineteen, I couldn't do anything!

MARIE

Because you are one of them.

WILLIAM

You know better than that. And what did you do?

MARIE

I told them. I told the big man at a newspaper. I told him. His name was Franz Gerlich. He wrote in his newspaper. Yes, he wrote, and poof. He is gone. Dead.

WILLIAM

The gang got to him?

MARIE

The gang yes. They started to call Nazis. They killed everyone who spoke. That's why you were quiet, yes? Silent.

WILLIAM

I did what Geli asked me to do. I saved my money and went to see Paula. She was Geli's only hope. Remember I went to Vienna for her, I thought Geli wanting to leave was normal for her age. She wanted to study singing and go and live with her aunt Paula in Vienna. They tried to frighten us with tales about Aunt Paula, said she was a mad woman who was so poor she ate bread crusts. But Geli asked me to go visit her and arrange her escape. She wanted to run away. I understood that because most of the time she was locked in, not allowed to see anyone. Naturally she wanted to run away. I went to Vienna to see Paula and ask her help, but it was no good.

MARIE

One of them!

(MARIE exits)

WILLIAM

(to audience)

Paula, my Aunt Paula had trouble believing I was a relative. I had to ask a few priests before I got my Aunt Paula's address. She never knew her brother had married an Irish woman and had a kid, me. I don't blame her, she was ignored by the rest of the family. They'd all quarreled years ago, and I've noticed that families who are bad through and through have very little to say to each other. They don't keep up the thread, no sir, they don't stay in touch. Like there's a rod of silence between them all.

(PAULA enters, she is slightly hunched, old before her time. She kneels in

*front of one of the chairs
and prays.)*

WILLIAM

(Continuing to audience)

Me mam's from the fair city originally. Dublin! She met me dad in Liverpool when she went there to earn a living. Then my dad disappeared. I never knew I was half German until we learned about the old 1914-18 war, and me Mam sprung it on me then that I was half Hun. And that I had all these other, German, relatives.

WILLIAM

(Continuing)

I got to Vienna and found Paula living in the attic of someone's house. Went to mass two or three times a day. The only time she acknowledged me was when I made the sign of the cross. She was religious to a fault, as me Mad would say. I'm not sure she believed anything I said. in my bad German. Geli sent her a present a shawl, which at first she wouldn't accept.

*(PAULA takes off her
shawl and tries to hand
it back to William.)*

WILLIAM

I tried to tell her about Geli, but my German was very bad. She showed me a picture of Geli, when she was five or six, looking like an angel. She kept it in her prayer book. I think I convinced her that Geli needed a place to hide, a refuge. But it wasn't clear how she could escape and come to Vienna and stay there. The only time I got any reaction from Paula was when I mentioned her brother.

*(PAULA takes a crucifix
from her skirts and
holds it up to William.)*

WILLIAM

Then she opened her mouth. ANTI-CHRISTOS she screamed. ANTI-CHRISTOS. Maybe that was when I made the sign of the cross.

It was at that moment that I realized how frightened she was. Her fear was catching too. It made me tremble just looking at her. I couldn't wait to get out of that attic. But before I could go, she grabbed my arm. We were shaking together and when I got close I saw she wasn't really an old woman. Her eyes were bright and her skin soft. She was beautiful. She couldn't have been more than thirty-five in 1930. She pretended she was old, old and wise. She wasn't afraid to speak her mind, call him the anti-Christ. She got well known for calling him that, and when I saw that she was afraid, it was not for herself but for the world.

RADIO ANNOUNCER VOICE OVER

The German Romantic movement in music was heard at the height of its glories in Vienna. There was no real battle between Wagner and Verdi at the end of the nineteenth century; earlier between Wagner and Rossini and later Puccini. But the German composers reigned supreme, and each one was revolutionary in his way.

(Archie marches in and slaps William on the back.)

ARCHIE

Good man! Good man! I just heard you went to plead with Paula in Vienna. So you knew, you were fighting for right!

WILLIAM

To be honest, I also wanted to see my other aunt. She was no help, she was hiding behind her prayers.

ARCHIE

And I've heard you're going to change your name.

WILLIAM

I have to if I'm going to escape the past.

ARCHIE

Of course you must, that will help you with your Army career. Yes, but we mustn't forget the past.

WILLIAM

Have they reached a verdict yet?

ARCHIE

People don't understand. They don't want to see pure Evil. They are always looking for the Good. Ha, the Good! But we have to fight against pure Evil, the Devil himself. And the Devil has just been here on earth. On yes, the devil himself, he came for a visit and rubbed his hands at what he saw. Sixty million humans dead by human hand. More planned. That's why we're here, still fighting the Devil himself. And not only the Devil himself, but his entire mob, all the war criminals, and for me that includes her - your Aunt Angela.

WILLIAM

You can't lay much blame on her.

ARCHIE

Sounds incredible to you, doesn't it? Listen to this: we're in 1930 don't forget. The gang is still just a mob of angry men trying to find a way into politics. They took to wearing Brown Shirts like true members of a mob. They terrorized shop keepers, especially Jewish ones, all very

normal in a way I'm afraid. Politics was the only way they could count, so they threw themselves into writing political slogans. Word and Bread were the words on their banners. Ha, that'll get the poor suckers. That, and the violence! Then suddenly they were being taken seriously. They had ambition, they were being led by a madman who knew things, how to manipulate people because he had to. There was no way he could be honest or straightforward, he was insane and he spread insanity wherever he went, found insanity in the ordinary person and the Devil, the Devil rubbed his hands and say, yes, that is Evil

But the evil in that household had to be covered up. Geli had to be silenced. I've read the accounts. 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.

WILLIAM

So he didn't kill her. She was upset about the quarrel and killed herself.

ARCHIE

By shooting herself in the front? No, my friend. Hitler locked the door but he had the key, and he came back. Then he called his mob, and there was a conference and Hitler told them - this is supposedly on record - I shot her, he said. They refused to believe them, or it wasn't in their interests. You see what I'm saying. They got a doctor and Herr Hess, always Herr Hess apparently, and a doctor who was as terrified as the gang as everyone else was. Fait Accompli, as the Frenchies say.

One shot! From his handgun. And then they sent Goering to get Geli's mother, who came from Berchtesgarden.

Everyone knew Hitler had killed her, but the mob knew they had to cover it up with the suicide story. No note, you notice.

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.

All thanks to what happened at Number 16, Prinsregentenplatz. Prince Regent Street, Munich. And her mother, Angela, said nothing. She was quite happy to go on keeping house for him, saying nothing.

That young woman died, his own flesh and blood, and she was the first of so many. Why didn't they see the evil? Why did they excuse it like that? I'll never understand. If her mother had protested, raised her voice, stood up to him...

WILLIAM

Women couldn't do that!

ARCHIE

I refuse to believe it. I refuse to believe she couldn't have, rightfully, protested the murder of her own daughter! And that's why we have to convict her now. Too late, but never too late for justice to be done.

WILLIAM

How are we ever going to persuade women who are silent, who refuse to speak up? Women like that trust no one!

ARCHIE

Don't excuse them! I'm a soldier and a Christian. I'm not going to excuse the demon in her, or in anyone. I fought the

Devil, and after a great many deaths we triumphed over him. I give thanks for that, but I will continue to fight evil, even in the hearts of evil women.

WILLIAM

I'm not excusing her, I'm trying to understand and hope for a better future.

ARCHIE

Don't be a weakling! You can't be if you're interested in a career in the Army. What's that? If you're one of those weaklings I won't be able to recommend you for the regular army. You won't be any use to us.

WILLIAM

I'm not a weakling, no sir. I've already served in the army, but..

ARCHIE

Oh but, but, BUTTINSKI.. I've had enough of your butts.

(ARCHIE exits. WILLIAM puts his screen away and approaches audience.)

WILLIAM

Angela was not convicted, but there was no one left of her family. She got older and madder. My Aunt Paula never changed either. She continued with her prayers.

I didn't enroll for a career in the army. I returned to civilian life, changed my name, married and had a family. Gradually the signs of war disappeared, although the shadow of those twentieth century wars will take longer to recover from.

END OF PLAY

