

The Landau Papers

Act I

Our Parents

(Berlin. December 24th 1932. A warm comfortable, over furnished apartment in Wilmersdorf where Hannah, Walter and Carl's parents live. The family have gathered for Hanukkah.

Solly Landau, Hannah's father is reading and making conversation with Max, the brother of his daughter in law Dodie. Clara, Solly's wife, is baking. Their grandchildren, Heidi, Johannes and Heinrich are playing pick up sticks with Hans, a young technician who works with Walter. Ilse, Max's dissatisfied wife is looking on.

Hannah and her friend, Dodie, are talking happily together. Walter will soon be back from work and their older brother Carl is also expected- hopefully bringing good news. By chance it is also Christmas Eve and the candles are lit.

The two women and Walter see their family as if from a distance- they are a memory- a photograph.)

Hannah & Dodie	Two women Similar in many ways, One country, With a thousand histories.
Hannah	(watching her family) Our parents liberal Jews who kept the holidays
Walter	(seeing them too) Our parents walking with me to synagogue a chocolate Osterhasen melting by the stove
Hannah	the music room kept dark and locked for Chanukah,
Clara	doors opening slowly when the first Menorah candle's lit
Walter	two men who studied the Talmud
Solly	(now he can see his son) shared a love of Goethe
Walter	the son, escaping business studied medicine
Solly	the other left his studies long ago to deal in eggs
Hannah	two young women
Dodie	one a chemist
Hannah	one a musicologist,
Dodie	who shared a love of music, one Christian
Hannah	one a Jew,
Walter	who had a younger brother who met, who fell in love
D & W	and settled in Auerbach Strasse no. 5
Dodie	a plane tree through the bathroom window
Heidi	their daughter and the baby watching Christmas fishes in the bath.....

(Now the past has become real to them all)

Butter Kuchen

Clara, Hans, Hein & Joh find one stick
take it out of the heap
gently, so gently
as though they were asleep

Heidi look they've moved
they're going to fall

pull one
it upsets them all

Clara Roll out the butter kuchen
leaving them to rise
brush them with egg white
fill them with almonds
pinch the sides together
pray the stove is hot

Solly So, Max
Will they
win any votes

Max ask my sister
Dodie's the one with brains
I just print bank notes

Solly Look, they're all crazy....

Hans Heidi you've done it
they don't move at all
if you take one-
nothing will fall

Ilse but here
move just one
the others fall down
see how they balance
they can't stand alone

Carl (coming in very excited)
YES!
Director of legal affairs Deutsche Bank
they said YES!

(everyone crowds round with congratulations)

Clara & D & H Celebrate

Solly a son to be proud of
a son I'm proud to know
one tells me how the world is made
the other makes the world his own

Carl Thank you Max, thank you Ilse (he seizes their hands)

Max It was nothing (he shrugs) - an introduction

Carl But the right introduction...

Walter (coming in behind him in high spirits)
Ice cream

Joh & Hein Ice cream!!

Heidi My daddy's brought ice cream

Walter (chasing the children who are screaming and running)
this big bear will get you-
and carry you off to his sparkling ice palace

There's room for one more....and one more...and one more

Solly professors!
lawyers!
pastry chefs and bears!

D & H & Hans & Solly Celebrate

Clara Roll out
wait for them to rise
brush them with egg white
almonds, raisins
pinch together
Stove

Walter Why swank at the Deutsche Bank
be lesser
a professor
of neur-o-physi-ol-ogy

Carl (uncharacteristically playful)
Why stink in the lab
you could swan
like a don
in the bank
like me

W why swan
C Why stink
W Why work
W & C Why think

Drink!
to the lawyer and the prof
drink!
to the lawyer
drink to the prof
success, happiness
muzzeltov
(they lead an impromptu, crazy, capering procession/dance of adults and children)

All drink!
to the lawyer and the prof
drink!
to the lawyer
drink to the prof
success, happiness
muzzeltov

(Solly and Clara can't keep up they collapse on one another, laughing and gasping for breath)

Solly A good party Clara-
what a cook
what a life

Clara what a husband
what children
and Dodie, you know Solly
she makes Walter a good wife
you don't need to worry

Solly I know - I know... (they just need a rest)

Clara Now Hannah - I worry

Solly Hannah has everything
her work... a fine brain

Clara but what about friends,
She needs friends,

Solly (warning; they have had this conversation before) Cla-ra!!
don't start this again.
Hannah has Dodie

Clara Dodie has Walter

Solly and I my love - have you
(he whirls her off in a private waltz)

(Max and Ilse haven't joined the dance)

Max good party Ilse

Ilse Yes...
I don't know

Max what is it

Ilse your sister's in laws are so- (she can't find the words)-

Max So what?

Ilse Oh, nothing
forget it

(Hannah and Dodie are tidying up. Dodie is tidying, clearing crumbs, piling plates. Hannah is putting things away. It's the way they always do it)

Hannah (happily) Good party?

Dodie Fantastic.
to see Carl so alive!

Hannah I know
and his dancing!! (meaning its so impossibly sweet and unlikely)

Dodie Hannah don't be unkind-

Hannah his iron cross
bumping at every step
a mannequin, twirling his toes

Dodie and trying so hard to keep in time

Hannah & Dodie (they sing their own version of *The Trout*, making it up as they go along.
Hannah does the hand movements, Dodie is doing the violin part - playing air violin
and and singing it instead)

(at the end they collapse in a hysterical heap)

Hannah thank heavens Walter can dance

Dodie thanks to you

Hannah I take pride in that
if nothing else

Dodie so says the radio star...

Hannah Quiet!
I'm terrified,
I'll have nothing to say

Dodie (teasing her) Hanna
say nothing - about Schubert - you?
just get that nice young man to sing a lot
and remember ...

tog.
cavities' (in a prim Donna singer's voice) 'give him enough time to prepare his

Hannah (they collapse in more fits of giggles)
Dodie, what would I do without you?

Dodie Be **very**, quiet...
and well behaved

All (the wild procession comes back)
drink!
to the lawyer and the prof
drink!
to the lawyer
drink to the prof
success, happiness
muzzeltov

(Hannah and Dodie move out of the picture)

Hannah two young women
Dodie who loved each other
Hannah made each other laugh,
Dodie feeding ducks in Grunewald
Hannah with last week's stale bread

Grunewald

(It is a crisp winter morning. One of the first days of the New Year 1933. Dodie and Hannah are watching Heidi feeding the ducks. Walter has gone ahead to the U-Bahn station to buy a paper)

Hannah I'm so excited
then I'm terrified
I'm churning with ideas
and then my mind is blank!

Dodie (exasperated , this has been going on all week)
write it down Hannah -
write it down and do it with a script!
Heidi don't fall in....

Heidi Is Vati coming back?
It takes so long
It's boring
We bought a paper yesterday
We buy a paper everyday

Hannah You walk all this way everyday?

Walter (returns with the Manchester Guardian. The adults gather round)

Walter my loadstone-
 turning in a crazy world
 a shaft of light
 a window on sanity

Hannah It's crazy
 it can't last

Dodie It can't last

Walter No.
 It wont last

(Walter buries himself in the paper)

Hannah (quietly) Dodie
 Remember Lisa Strubel

Dodie Yes I know

Hannah That little iron swastika she always wore

Dodie The way she hid it when you stared at her

Hannah The way she wouldn't sit with me in class
 The way they wouldn't talk to me in break

Dodie we had each other
 we always have each other

Hannah Now I'm afraid
 Now I'm afraid
 but not for me
 Remember Lisa Strubel
 That little iron swastika she wore

H & D
Hannah The way she hid it when we stared at her
 The way she wouldn't sit with me in class
 The way they wouldn't talk to me in break
 Now I'm afraid
 Now I'm afraid
 but for the children not for me

Hannah
Dodie Two apartments
 (almost in a trance) In Berlin
 Auerbach Strasse Number 5
 A sunny kitchen, rabbit on the balcony

Hannah and people, always people

Hannah's First Broadcast

(It's January 13th 1933. We first see Heidi, who is in her nightclothes and clearly meant to be in bed. She is sitting with Hans who is telling her stories. As the picture broadens out we realise that Dodie has gathered people together to hear Hannah's first broadcast- Walter, Max, Ilse, Dodie, various young student friends are all gathered round the kitchen table)

Hans Shall I draw you pictures Heidi,
 pictures on the wall

a lion
a cat
a mouse
a rat- dancing on a ball
Shall I tell you stories Heidi
stories in the dark
a king
a queen
a prince
a frog- hiding in the park

Dodie Now eat whatever
 you like
 drink as much as you
 want
 don't let him tease (this about Walter)
 well not too much
 but silence on the hour
 for Hannah, please

Hans Shall I bring the
 wireless closer
 we can pretend
 she's in the room

Heidi Tante Hannah's in
 the box

Dodie No sweetheart
 far away.
 And you should be
 in bed

Hans (begins again quietly and a bit naughtily)
 Shall I draw you pictures Heidi,
 pictures on the wall
 a lion
 a cat
 a mouse
 a rat-

All Shh. Shhhh.

Hannah (Radio broadcast on Schubert *Die Schöne Millerin*)

Dodie so nervous

Walter so knowledgeable

Max so strange

Heidi (a bit quivery) grownup
 and far away

Hans Shh.
 Come, let's look out of the window

(Out of the window- far below - they can see the torch-lit procession, which celebrated Hitler's election as Chancellor. Behind them is the sound of Hannah's voice and the laughter and applause of her friends)

Heidi so many people marching

are all the people marching?

Ilse (joining them) a new Germany Heidi

Dodie (sharply) close the Curtains

Ilse let her see

Max (preventing a battle) She's tired Ilse
that's enough

Dodie (Dodie is still looking down at the procession)
torches
in the dark
thousands of people marching
all the people marching
my face in the glass
reflected in flames

Hannah (alone in the darkened radio studio after her broadcast)
Dodie
I need you to tell me-
was it alright?
did I sound as scared as I felt
did my voice reach
across the darkened streets
or was I drowned by the sound of marching?

Blue Letters

(It is March 17th 1933. Letters have gone out to all Jewish employees terminating their contracts. Many people, including Hannah have left for work before they arrive)

At the Radio Building,

(a smartly dressed commissionaire is on the door)

Comm. 1 Funkstunde to your right
Deutsche Welle to your left
Good morning
Good morning Dr Landau
another success on the air waves I hear!
where do you go this morning?

Hannah Director of programming thank you Friede

The Institute

(At the Institute in the laboratory, an experiment is in the initial stages. Hans, the technician is plotting recordings)

Walter. How's it looking this morning Hans?

Hans I think we're beginning to see
a variable,
maybe

Walter Let me see-

At the Radio building

(Hannah comes to the Director's room
He remains seated. Then he rises very slowly. This man is ashamed)

Hannah So- shall we begin?
I've so many ideas
I think after Schubert, perhaps Bach
Then Brahms

Dir. I'm afraid-
future programmes are cancelled

Hannah Cancelled?

The Institute

Walter Ah yes.
Very nice
(he is pointing things out to Hans)
see here and here also
lets try a stronger solution

At the Radio building

Hannah Do you mean moved
to another date?

Dir. I'm afraid- no.

Hannah But why?
Herr Director why?

Dir (he is silent)

The Institute

(At the Institute, the Director comes into the Lab. He is uneasy. Walter is in the middle of a delicate operation dripping something out of a pipette)

Dir. Ah Landau, I'm glad I've found you
I'm afraid--
you have to leave
this is your last day

Walter (he is incoherent with distress)
....I have a contract....
in the middle of experiments-

Dir. As we said-
dismissed

Walter (controlling his anger) I'll finish

Dir. You have until midnight

At the Radio building

Hannah because I'm Jewish
Is that what you mean?
(he does not reply)
Your silence is eloquent Herr Direktor
more eloquent than your courage.

Dir. (he does not answer and looks down at his desk)

Commissionaires
Gd2. This is a bad day.
blue letters

in the mail
what are we supposed to say?

Gd1 Don't fuss yourself
 It's not our worry.
 Funkstunde to your right
 Deutsche Welle to your left

The Last Experiment

(At the Institute it is very late. Dodie has arrived to help Walter with the experiment. She is plotting results. He is gazing around his lab, very angry. Someone is watching them sporadically, through the door)

Walter The last experiment.
 the most important work I've ever done

(Dodie one hundred and fifty)

Walter if I can't work what do we do?
 what do we live on
 how can I look after you,
 If I can't work
 what do I have?

(Dodie two hundred and ten)

Dodie I'll work like I used to
 We have each other

Walter love isn't enough.
 is it for you?
 I need this place
 to smell it- the warm ether smell
 the hum of experiments running
 to watch the drum turning
 the scratch of recording
 this is my life

Did it matter before
a Christian, a Jew
did it matter?

Dodie You know it did.
 why did your father
 make us wait to get married
 maybe he knew what would happen
 perhaps he has dealings with fate

Walter They worry
 they wanted us to be sure

Dodie and now?

(they work on against the clock)

Walter I don't feel any less German
 I don't feel more like a Jew
 I feel like I've always felt:
 the children, my work and you.....

Dodie (with some ruefulness)
Goethe, good food, a little music
a little Yiddish, Christmas trees and latkes

Walter Perhaps we should separate
It might be safer
for you and the children
your parents could take them

Dodie don't think
who else I could have married
who would have been a better wife for you.

(she puts her arms round him and tries to comfort him)

We chose each other
we chose difference for a lover
these people are mad
it can't last
how can it last
don't let them make us mad too

Walter I just want to protect you
can love be enough.
is it for you?
We chose each other
we chose difference for a lover

Do I need this place
to smell it- the warm ether smell
the hum of experiments running
to watch the drum turning
the scratch of recording?

Dodie We chose each other
we chose difference for a lover

these people are mad
it can't last
how can it last
don't let them make us mad too
I love you- remember that always

Dodie I love you- remember that always

Walter I love you- remember that always

Dodie quick- another flask
this one's overflowing already

Walter Oh Frau Landau

Dodie Hurry
the clock's moving

Hannah at Home

(Hannah has gone, in despair to be with her parents. Carl, as ever, is reading the financial paper)

Hannah (she is very upset)
Everyone said I should leave

and now that I'm here
I look round at the marks of our lives

that clock, the candlestick
chips on the wall
the lines for our height at ten and at five
Mutti - your apron
and I know you've got dough on your hands
Everyone said I should leave
and now that I'm here
I look round at the marks of our lives

Solly Let it blow over
 don't rush, take your time

Clara Don't hold her back
 we can't hold her back
 if she's in danger
 of course she must go

Hannah (she is panicking) the list,
 supposing my name's on the list

Carl You've only yourself to blame
 I said don't get involved
 now you're putting us all at risk
 and for what?

Hannah I say what I believe,
 I follow my heart
 when did you ever do that?

Carl I believe in my country
 I gave all I had
 I'm a lawyer
 You can't ignore the law

Hannah And when the law's unjust
 or overthrown?

Solly Children, children
 we balance each other,
 we don't stand alone

Hannah bastards they're bastards

Solly Hannah your language-

Clara (after consideration, she has never used language like this before)
 I think so Solly
 I think they're bastards too

Hannah and Dodie

(they are in Dodie's apartment. Dodie is cooking, Hannah is watching and chatting and munching bits)

Dodie two families similar in many ways

Hannah two women
 capable of many things

Dodie How do you make one cabbage

and two fish serve six?

tog. (they look at each other and shrug and laugh)
Clara!

Dodie What are you going to do?

Hannah stay here
work,
write when I can
they took my piece under a pseudonym last week...

and you Dodie
what about you

Dodie Try to help Walter
- do what I can.
(she stops cooking)

Don't you feel we should have known,
have felt it
deep beneath the bone
and skin
when light went out
and enmity came in?

Hannah We didn't know
how could we know
that deep beneath the bone and skin
the lights were going out
and enmity came in

I have a name
(She writes the name in the flour on the table with her finger. Seen in close
up)

Dodie (she looks at it and smiles and rubs it out) It would have to be him.

Someone in the Attic

Walter No. No. Dodie we can't.
No.
Its not safe

Dodie Walter, we must.
Where else can he go.

Walter Friends...

Dodie We're his friends.

Walter The children-

Dodie They won't be in danger
Walter They're already in danger.
Every moment I'm here they're in danger.

Dodie Every moment you're here
We feel safe.

Walter Dodie, he's impossible

he smokes, he drinks too much
You don't even like him

Dodie You're right, I don't like him-

Walter This is crazy

Dodie -But he has no one else
If you were afraid
who would hide you?

The window's so small,
covered in ivy.
Why would anyone think to look in our attic?

Heidi (This is a secret which Heidi has been told she mustn't tell anyone. She
is telling her doll)

There's someone living in our attic
taking a holiday
having a rest
when we go on holiday
we go to the lakes and swim
we take the boat out
dig in the sand
those are the days I like best

There are wasps nesting in our attic
causing havoc
making a mess
somebody needs to clear them up

This afternoon, Mutti says,
we'll walk with our visitor into the woods
and if anyone asks, we'll say nothing
while a man comes to smoke out the nest.

We wont say
there is someone living in our attic
taking a holiday
having a rest
If anyone asks we'll say nothing
about the wasps or the man or the nest

Without Work

(Walter without his work is sitting in a chair in Auerbach Strasse staring at the wall. He has the paper but is not reading it. He has been sitting there all morning. The man in the attic, who is a journalist contact of Hannah's, is playing cards and drinking whisky and wishing he could smoke. Hannah is sitting at a pavement cafe, scribbling notes for yet another article making one cup of coffee last all morning)

Walter a silent world
the days, great holes
they took my work
a pitiful choice-
to run or hide
or hide or run
from the days
with nothing inside

(Dr Singer is passing the cafe- he also has nothing to do. He walks past and then turns back- slightly

hesitant)

Dr Sing. Dr Landau?
(He is delighted to see her)
They told me you'd left
Paris or maybe Vienna
but no
still here

Hannah Dr Singer (she is just as pleased)
They told me you'd left
London or perhaps Budapest
but look -still here

Dr Sing. I'm glad
so very glad
You see.....
come to my office
we've had an idea

The Picture Man

(Dodie and Walter are at home in Auerbach Strasse. Walter is still in his chair, Dodie is tidying ready for the evening meal, Ilse is there playing with Heidi. The man is still in the attic, eating an apple and reading, he can hear much of what goes on through the floor. Hannah rushes in, wildly excited)

Hannah Dodie!
- they want me
to lecture
to organise
Jewish musicians, Jewish audience
in an instant
they set me free
sparked a flame

Hannah & Dodie Hallelujah

Walter (he is suddenly very angry and energised)
Stop it
stop that noise.
this isn't real
can't you see?
It separates us
it cuts us off,
denies our integrity

Hannah (stops) I can't do nothing
I won't do nothing

Walter Better nothing than this
these men, who rule our lives
You let them take away our voice

Hannah No!

Walter You let them take our soul away

Hannah No!

Walter Better nothing than this

Dodie (beginning to realise)
lectures I can't attend
music that I can't hear
a Germany I don't recognise
that has no part of me

Hannah Dodie that's not fair
you're free
you can work anywhere

Ilse (who is behaving as if she is entirely oblivious to what's going on)

I have a dress Heidi-
cut very low
with a great swaying hoop
and we ride on
thundering horses

Hannah You're glad for me Dodie?

Dodie I don't know.
Yes, of course (she's not sure)

Heidi (Heidi is not very interested in Ilse's story)
When's Hans coming?
I want him to tell me a story
in the dark
a king
a queen
a prince
a frog- hiding in the park

Hannah What's Ilse on about?

Dodie You won't believe
the Nazis want her to be Madame Pompadour
in a midnight pageant
I know they have no brains-
but Ilse as Madame Pompadour
I ask you

Hannah and she's agreed

Dodie she says it's for fun
some people from work
I don't think she believes.....

Hannah Fun!
what are you saying?
They take Walter's job
they take mine
and now your brother's wife
is in some
Nazi pantomime
that she calls fun

(There is a knock at the door)

Heidi Hans

(Heidi rushes to open it. The others follow. Hans is there in Nazi uniform. Everyone who knows thinks of the man upstairs. He is still reading. The world stands still. Everything swims in slow motion)

Hans	(as an echo- like a dream) Shall I draw you pictures Heidi, pictures on the wall a lion a cat a mouse a rat- dancing on a ball
Heidi	The man who drew me pictures is at the door The man who drew me pictures who made me laugh is at the door The man who drew me pictures
Dodie	I want to shield her from it but in her eyes I see she'd sees it all
Dodie	welcome to our food our company but not that uniform
Heidi	(terrified) shut the door, shut the door, shut the door

Act II

Ilse and Max

(Ilse is sitting in front of her mirror, her make up spread out before her. She picks up the lipstick, but she doesn't put it on. Max puts his head round the door, expecting to leave for a concert. He's rushed in from work with Walter and Dodie- now waiting in the next room)

Max Are you ready to go

Ilse No

Max Dodie and Walter are waiting

Ilse No I'm not coming

Max Why? (Max is suddenly confused; he comes into their room)

Ilse I don't want to see him

Max You mean not at all?
she's my sister
Ilse that's crazy

Ilse I mean not at all

Max (protesting) No

Ilse Then I'll go

Max Go where?

Ilse I mean that I'm leaving.
You'll have to choose
me or your sister
and all of her Jews

Max Ilse please- I 'm not clever
like you
but I've loved you
without you
what would I do
I can't cook
who would I tell all the news
where would I go on a Sunday
how can you do this
how can you ask me to choose

Ilse (silence)

Max (pleading as Ilse puts on her coat)
She's my sister
I love her
what would she do without me

(Ilse goes out past Walter and Dodie)

Max Ilse- our tickets
I've got what you wanted
four in row B

(the door closes quietly)

The Man from the Rockefeller Foundation

(He is American- well dressed and busy with a briefcase and note pad. He is also tired: he has been interviewing all afternoon)

American (rising to do up his brief case)
I'm sorry there's nothing
nuclear fission's our field
what more can I say
Good to meet you Professor - - (he has no idea of the name) ah- sorry
been a long day

Walter Landau, Professor Landau

Amer. Landau, Landau
that name started bells
in the back of my note book
oh, something- a blur-
or here under laundry-no-
aah- here under B
some prof. guy in London
Ronald Brown, MRC?

Voice of Brown "if you meet Landau there's work for him here
be certain to tell him"

Walter He remembers.
After all these years
he thought of me

Walter & Solly

(Walter is with his father, Solly for the last time. They are alone in Solly's study)

Walter I think we have to go

(Solly waits)

Walter I feel ashamed
ashamed of going
ashamed of staying

Solly Ashamed of what you are

Walter (Does not reply)

Solly were we ashamed before they let us take a name
nothing in our pockets but our memories,
ihr Land ist unser Land (artzam, artsaynu)
Ihre Leute unsere Leute (armam, armaynu)
let them carry the burden of shame
you can't hide from it
you can't flee
you can only face and fight it
each in your own way

Walter were we ashamed before they let us take a name
their land is our land
their people our people
let them carry the burden of shame
their land is our land
their people our people

let them carry our burden of shame

Solly life is a very narrow bridge
the important thing is not to be afraid

Walter What will you do?

Solly They tell me to go to Brazil
What would I do in Brazil
They tell me to become a Christian
That's too high a price to pay
So we'll stay here
I have your mother and Carl and Hanna
We have each other.
(more quietly, he doesn't want to be overheard) Don't worry
I wont let them take us alive

Solly
on his (Solly blesses Walter as he did when Walter was still a child, laying his hand
head)
Yevarechecha Hashem veyishmerecha
Yaer Hashem panav elecha vichunecka
Yissa Hashem panav elecha
Veyassem lecha shalom

Walter The Lord bless you and keep you
may he let his countenance shine upon you
and give you peace

 The Lord bless you and keep you
The Lord make his face to shine upon you
and be gracious to you
The Lord lift up his countenance upon you
And give you peace.

(Dodie comes to the door, it is time to go)

Solly Walter-
take my Goethe (he holds it out to him)
still our language
still your home

(Walter can't speak. Dodie takes his arm)

Packing

(Auerbach Strasse: They are packing. There is a large pile in the middle of the hall floor. This is the pile that will be left behind. Dodie and Clara are bringing things to it- ordinary everyday possessions. Heidi is standing still, looking at it)

Heidi There's a pile

 In the hall

 last year's shoes
jigsaws with their pieces missing
a doll who's eyes don't shut
a dog on wheels

(echo) And the pile grows
rising to the sky
this is no ordinary pile

(Hannah comes in with the paper in her hands. She sees the pile and the suitcases. She stops)

Hannah You're leaving

Dodie Yes

Hannah You didn't tell me

Dodie No

Hannah You couldn't tell me

Dodie No

Hannah I'm supposed to be your friend
 your closest friend

Dodie Hannah

Hannah I thought I was the one you'd tell
 Don't let them do this Dodie

Dodie (pause)
 We can't stay
 We can't stay to be part of this

Hannah You think that's what I'm doing?

Dodie That's not what I said

Hannah I heard what you said

Dodie Hannah, stop it

Dodie (pause)
 We can't stay
 Heidi and Walter can't stay
 he needs to get away
 you know he does
 he doesn't eat, she doesn't sleep...

Hannah let him go

Dodie He's my husband Hannah

Hannah and you
 what about you

Dodie What does it matter?
 I don't want to go
 to leave my home
 my parents, you, our friends
 I want to stay
 I want to fight..

Hannah Then stay-
 I'd stay

Dodie easy to say.
 You can be selfish
 I'm a mother, I'm a wife

There are other things to think of in my life
than Schubert Lieder

Hannah selfish?
 You call me selfish?
 I spend my time with you....

Dodie With me- yes.
 Helping? Never.
 I'm not your mother
 You need to stand alone
 there comes a time
 you put the children first
 I can't desert my family for you

Hannah What's happened Dodie
 You're not a person anymore,
 you're just a mother and a wife
 you'll need more than that to survive

Dodie Not now
 Hannah
 Not now
 now there is only this

Hannah its different for you
 in the end you're German
 you're German, I'm a Jew.

Dodie I'm German
 not a nazi Hannah

Hannah what's the difference when you run away?

Hannah You said we'd always have each other

(The family leave- they move to the door, each carrying one small suitcase. Clara and Hannah stand by the pile- forlorn figures)

(They leave, the pile remains)

Morning at Cuxhafen

(Dodie and Heidi are on board the ship. Dodie is carrying Heidi's baby brother. Other refugees with battered suitcases surround them)

Dodie Mist
 grey mist
 morning
 Every minute I see Hannah's face
 high up on the ship
 looking down at the quay
 a sudden stirring
 grey soldiers move through the crowd
 arms rise like a forest around them

(Around them, against their will, heads bowed, arms drooping, the other refugees begin to raise their arms slowly in salute)

Heidi Mutti, What's happening

Dodie
Heidi
They say that Hitler is coming on board
everyone's silent
they're raising their hands
hands rise like a forest around us
Dodie
Heidi
they're saluting the Fuehrer
But you don't salute him
Dodie
Heidi
I 'm holding your brother
Then I'll hold him too

Tog:
everyone's silent
they're raising their hands
hands rise like a forest around us

Dodie
did I in some way make this happen
forget to keep watch
just for an instant
while the tides of darkness crept in

On the Train back to Berlin

(This bursts through the previous scene. Members of the Kulturbund and Hannah are travelling back from a performance by train in very high spirits. They are laughing, playing cards, drinking coffee and gossiping. Hannah is looking out of the window, thinking about Dodie but doing her best to join in)

Ten.
..and then he said
no- I can't tell you what he said
(confidentially) ..and then he said the audience were just the same
they were Jewish all along!

Bar.
...and you know Hannah had to send her home
her demands were so outrageous

Sop
you should have seen my room
white marble everywhere
and mirrors from floor to ceiling

All Kulturbunders
(producing a homemade scroll and hamming it up to cheer Hannah)
Hannah we've been good
so very very good
we'd like you to sign as witness
to our excellent behaviour
and if you get in trouble girl
we're always here to save yer.....
(lots of laughter and applause as she signs with a flourish)

Act III

Clara's Letter

(England, February 1938. Dodie is alone mending socks in their cramped London lodgings, reading a letter from Clara. She is very unhappy. She has no work; few friends and they have no money. She misses Hannah and the family. A pile of well-worn letters is beside her)

Clara Tell Heidi her rabbit is well
I give him all the peelings- he looks for me each day
Nearly time for Spring here,
There are buds on the plane trees
and snowdrops on your balcony.
The boys have grown tall and Hannah's still busy
her talks are so popular
write to her Dodie- she misses you.
Five years is too long.
Give Heidi and baby a kiss from their omi
we think of them everyday
Our love to you all,

(Dodie begins a letter to Hannah)

Dodie Dear Hannah
Dear Hannah

(She can't go on and crumples it up)

Woods in Autumn

(Berlin, November 1938. Hannah and her father are walking in the woods of Grunewald)

Hannah These woods in autumn
- like a fire
so good to be walking
not travelling not moving

Solly This touring
I worry

Hannah The Kulturbund is flourishing
I feel so alive
every concert- so many people
all those upturned faces
I love the moment before I begin
the feeling of welcome

Solly Its tiring, its wearing you out
I worry

Hannah I love the work
whatever they do

Solly Still I worry

Hannah That's what father's are for

Solly with Walter and Dodie so far away....

Hannah we're here, Carl and I

Solly there may come a time - (he can't say it)
 when that happens I want you to go
 go in peace with our love
 don't look back

Hannah Alright Vati, alright
 but not yet

Solly So long as you're happy
 So long as we all have each other

Measures Against Jews

(We hear the Romance from Eine Kleine Nacht Musik played on a wind-up gramophone. When the music runs out, we hear the scratching of the needle. On screen a live video projection - a close up of the enormous face of a Nazi officer leaning back in his chair, smoking. He is dictating the following (original) orders.

On stage ILSE sits at a desk typing as he speaks. From time to time she looks to the screen)

Nazi officer Message from SS Gruppenfuhrer to all State Police Main Offices and Field
Offices, November 10th 1938.

 Regards: Measures against Jews tonight.

property a) Only such measures may be taken which do not jeopardise German life of
 (for instance, burning Synagogues only if there is no danger of fires for the
 neighbourhoods).

looted. b) Business establishments and home of Jews may be destroyed but not

and to The police have been instructed to supervise the execution of these directives
 arrest looters.

will be c) In Business streets special care is taken that non-Jewish establishments
 safeguarded at all costs against damage.

as many As soon as the events of this night permit the use of the designated officers,
in all Jews, particularly wealthy ones, as the local gaols will hold are to be arrested
arrests districts. Initially only healthy male Jews, not too old, to be arrested. After the
 have been carried out the appropriate concentration camp is to be contacted
 immediately with a view to the quick transfer of Jews to the camps...

Kristallnacht & Carl's Arrest

(It is nighttime. Hannah is staying with her parents now. We hear breaking glass. We see flames. One by one, Solly, Hannah and Clara come out of their rooms into the living room. They reach for one another's hands in the dark.)

(The following day at 6pm. The family apartment. The scene echoes the opening. Clara is laying the table. Carl's two boys are playing pick up sticks- very quietly. Carl is half reading. MAX, looking less well cared for than before, is staring into space. The adults are pretending things are normal for the sake of the children)

Clara 7 knives
 7 plates
 7 forks
 7 spoons

 1 jug
 7 glasses

 wash your hands boys please

7 knives
7 plates
7 forks
7 spoons
1 jug
7 glasses

boys wash your hands

(The SS come for Carl, one of them is Hans)

Hans Carl Landau

Carl Yes

Hans You are under arrest. Come

Carl I am the Director of Legal Affairs for Deutsche Bank

Hans (with insolence) Yes?

Carl I am...I was the Director of Legal Affairs for Deutsche Bank

Hans You're past makes no difference to us.

Carl (he is outraged)
I offered my life for this country,
Hans
did you?
where were you when I fought in the trenches
day after day in the mud
tasting gas,
slipping on blood and bodies ,
where were you?

Hans (HANS is momentarily embarrassed. This isn't what they had been told to expect)

It makes no difference. Come

Clara Max- make them stop.

(Max does nothing. He feels too powerless, too compromised. He shrugs helplessly)

Carl They gave me the iron cross
I suppose it makes no difference
worn by a Jew
(he wrenches it off and holds it out to them)
why not trample it under your feet

Hans Get him out of here
(One of the SS seizes Carl and drags him away)

Clara (holding tight to the children and staying calm for them)
Don't worry boys
Daddy will be fine
Don't worry Carl
We'll sort this out

Carl (calling back to the children)

Heinrich be strong and help your Omi
Johannes be good now
and wash your hands it's time to eat

Hans Take everything.

(They strip the apartment, trampling over the pick up sticks. We see them take things we recognise from the first scene- glasses, a bowl , a candlestick....)

Clara (Rushing from place to place trying to protect her most precious possessions)
Not that table Hans it was my mother's
Not that vase it was a wedding present
Hans not that- the children gave it to me
The sewing basket I had when I was small
We bought that rug on honeymoon
We found that picture in a junk shop
Hannah was three
She'd just got over chicken pox
Leave our things
Please leave our things
(she is holding his arm- he throws her off)
how many meals have you eaten here?
you should be ashamed

(During this Solly and Hannah come in from a walk. The children are watching Clara, frozen with terror. Hannah goes to them and puts her arms round them)

Solly (comforting Clara)
let them take the things
they're only things
we keep the memories

(They take everything, including the place settings, which they sweep off the table, and go, they even take most of the sheet music. The apartment is an empty shell)

Max I didn't mean...
I should have said...
I'm not courageous
loose my head
I'm no one special
I'm just an ordinary
very ordinary man

Hannah (very quietly holding one of the sticks that has been scattered)
just one stick
taken out of the heap
when you take that one
the others fall down
they balance each other
- now we stand alone

Think of the Children

(Clara and Solly are talking in fragmented, hurried whispers. Hannah is sitting with the children thinking what she must do. All round them is the sound of breaking glass and the image of flames)

Clara, Solly & Hannah The children
get them away
tomorrow, next week
don't waste time
don't sleep
don't think about
those who stay

just think of the children

Solly they love singing
they forget to wash
they splash in puddles
they sometimes wet the bed
well - Johannes still does
they need a light at night
think of the children

Clara (she is looking at Hannah)
She works too hard
she doesn't eat
not enough
I don't think she sleeps
just think of the children

Hannah think of the children
what else is there to do
don't waste time
don't sleep
don't think about
those who stay
just think of the children
there comes a time you put the children first
she said....

Walter & Dodie

(In England, Walter is working, Dodie is pacing the room in her outdoor clothes, with letters from Berlin obviously read and re-read in her hands. Outside it is raining)

Walter Dodie
don't worry
please don't worry
We're doing everything we can
You're doing everything you can
We have to wait

Dodie We should have made them come

A Germany I don't recognise
That has no part of me
I see it clearer
than this reality
and I am part of it
I made its history...
then I ran away

(she picks up Walter's Goethe and lays it against her face)
still our language, still our home
- everything I knew
and thought was certainty
tainted with the smell of fire

All day on the U-Bahn

(Hannah and the musicians now spend all day travelling on the U-Bahn to avoid arrest. At every station there is the danger that the SS will board the train. Hannah is trying to write her next lecture,

which the censors have demanded should be written down and submitted in advance. She is now only allowed to speak about Jewish composers)

Kulturbunders

The underground I find
has a rhythm and a rhyme
when you're surfacing at unexpected times

breakfast at eleven
lunch after seven
and dinner whenever we can get it
The Landaus, the Singers, the Guttmanns, the Baecks:
who needs stations when you have relations

The underground I find
has a rhythm and a time
travelling in the company of friends

breakfast at two
lunch at midnight
and dinner whenever we can get it
The Landaus, the Singers, the Guttmanns, the Baecks:
who needs stations when you have relations

Hannah

words used to come easily
now they say
I have to write them down
they slip away
and I think of the children
how can I know
what will have happened
what will feel right to say
in Cologne
a week from today
we were so naive
I thought we could negotiate
you can't negotiate with hate
and I think of the children

ideas used to come easily
now they say
only Jewish composers
they think I'll slip away-
but in the books I'm forbidden to read
I find them:

Salomone Rossi at the court of Mantua,
Offenbach,
Mendelssohn,
and Klein, Schulhoff and Krasa,
Jerome Kern and Schoenberg,
and Benjamin,
Zemlinsky,
Ullmann and Haas,
Kurt Weill and Stefan Wolpe,
Aaron Copeland,
Rosy Geiger-Kullman,
Dukas,
Ettinger
Salomon,
Gordon Jacob,
Mayerbeer,

Dessau and Horowitz,
George Gershwin,
and Bloch,
and Ascher and Korngold,
Rubinstein,
Irving Berlin,
Milhaud,
Mahler,

Aber Schubert,
Schubert gehört mir auch
Er ist ein Teil von mir
Wir haben die gleiche Stimme

then I think of the children

how can I know
what will have happened
what the censor's pen will let me say
in Berlin
a week from today
we were so naive
I thought we could negotiate
you can't negotiate with hate
and I think of the children

The Final Lecture

(Clara and Solly settle themselves in the audience at the front. Everyone is waiting. Hannah comes onto the stage. Hans, in uniform, stands at the back. Carl slips into the audience noticeably late)

Clara She looks so small, so alone
Solly The important thing is not to be afraid

(Hannah's lecture is covered in the black marks of the censor. There is nothing for her to say. She begins to turn the pages slowly as if she were reading them. Where an inconsequential word has been allowed to stand, she reads it.

At the end a shabby man in the audience- Carl- rises with pride and begins to applaud. The audience rises around him in a standing ovation)

Hannah They think that I can't speak
 That nothing's left to say
 but in the gaps
 between the censors marks
 I cry with a resounding voice
 and in my silence
 say all there is to say

(She looks at her father. They know the end has come)

Solly there may come a time - (he can't say it)
Hannah it ended here
Solly go in peace
Hannah think of the children
Solly don't look back
Hannah I have to go
 I need to be there
 for the children
 there comes a time you put the children first

Through the Glass

(Hannah is at the airport with one small suitcase and her violin. SOLLY and CLARA are with her. They are separated by soundproof pane of glass as she goes through the check in)

Hannah Through the glass I see my mother
Clara and Solly Through the glass I see my daughter

for the last time
let this not be the last time

Solly I see her but I can't hear her

Clara and Hannah I see her but I can't hear her

for the last time
let this not be the last time

Hannah The plane is taking me away
Clara and Solly The plane is taking her away

for the last time
let this not be the last time

Hannah Through the glass I see my mother

Clara Through the glass I see my daughter

for the last time
let this not be the last time

Solly (like a blessing) go in peace with our love
don't look back

England

(Dodie has been waiting for Hannah at the station all night. It hasn't been clear if she was on the plane, or if she managed to get the boat train from Holland. It is now early morning. The station porter is clattering about and whistling (no tune).

Dodie sees Hannah at the end of the platform. She goes towards her. They don't hug. Things are different between them; a world of time has passed)

Dodie Hannah
You've come

Hannah (completely disoriented. She feels as if part of her is somewhere else)
A part of me has come
my heart is left behind
..this country with its unfamiliar tea
its peaceful fields
I feel so alone
alone
and suddenly free

Dodie And the children?

Hannah Next week,
they say next week

Dodie You didn't write

you never wrote

Hannah Clara read your letters out

Dodie (who is crying)
Why couldn't you write
I missed you so much
everyday I wondered the same thing
everyday I wondered...

Hannah You said I was selfish

Dodie I didn't mean-

Hannah You did. I was
I didn't really care
not for anyone else
except you

Dodie and now

Hannah the children
when they took Carl away
and there was no-one else
I found put the children first

Dodie But your work Hannah
Orpheus 86 times

Hannah You'd think they'd have enough of Offenbach (half a smile)

Dodie (tearful laughter)
At least it wasn't Schubert's later work

(Hannah smiles back)

Hannah I've missed you Dodie

Dodie You said I was a nazi

Hannah I was scared of your going

Dodie I was scared of leaving you behind
we were together.....
two friends
different in many ways

Hannah And now we have each other

H & D different
not the same

Hannah we have to make one family
to shield the children
to get the others out.
We don't have time to be afraid

(a little pause, they are both thinking about the children)

Dodie (with urgency)
Hannah, why we were saved
why us and none of the others?

Hannah Solly would say 'sheer luck'

Dodie I don't deserve such luck

Hannah (she holds out a letter)
He sent you this.

(Dodie opens the letter, inside the envelope are some blades of grass. She is very moved turning the grass in her fingers, she smells them, she looks at Hannah, remembering)

Dodie Grunewald....

(She reads with an echo from Solly)
Have courage
you can only face and fight it
each in your own way
remember life is a very narrow bridge
the important thing is not to be afraid.

The Lord bless you and keep you
may he let his countenance shine upon you
and give you peace,

Solly (sings from off stage; his face projected live)
Yevarechecha hashem veyishmerecha
Yaer hashem panav elecha vichunecka
Yissa hashem panav elecha
Veyassem lecha shalom

Hannah The Lord bless you and keep you
The Lord make his face to shine upon you
and be gracious to you
The Lord lift up his countenance upon you
And give you peace.

Solly both my daughters.

Dodie (staring at the letter)
Both my daughters.
Both my daughters

Hannah (puts her hand over Dodie's hand holding the letter)
pray
there might one day
be a place
where enmity will fade:
darkness ebb away
and light come in

(Dodie picks up Hannah's suitcase, Hannah holds her violin. They walk slowly down the platform with their arms round each other. Images of their family, in bright colours are all around them. (a video recording of the first scene, projected without sound.) Beside them, the two women seem grey)