

## **Bubi Doll (formally 'The Education of Hitler')**

### Reviews:

Captivating, shocking. Great insight and erudition.

(David Prescott, Associate Artistic Director, Plymouth).

Brilliant and compelling.

(Hanna Berrigan, Director).

Fucking fantastic and hugely exciting.

(James Bounds, Director)

It makes me think of Brenton a bit - The Christie play. Instead of apologising for imagining events you're unrepentant and *that's* what works - the confidence. It's like saying - the books tell us this much, but the artist can show or suggest more to us by revealing worlds within worlds - by imagining.

(Steven Beresford, Writer/Director)

I love The Education of Hitler. It's breathtaking. The thesis and its arc drive through like a squadron of stormtroopers. Making it fully an unrequited love affair between Adolf Hitler and Ernst Röhm has given the play brilliant focus. The theatre magic of it being an expressionistic rendering of the relationship between the stormtroopers and the rest of the fascist movement gives you wonderful licence, and yet there is enough overlapping with historical fact to make everything in the play seem to be reality. It tackles the subject through fast moving action. Ernst's belief in a queer state becomes very tangible and the idea feels plausible, so there is an element of cliffhanger in the drama even though we know the outcome. You display huge dramaturgical confidence - the best since The Schuman Plan.

(Lloyd Trott, Academy Dramaturg, RADA)

I was captivated by it. It held my attention totally and I found your conclusions concurred with what I had suspected for many years. The exposition of the alternative gay and homo-erotic cultures in pre WW1 Germany was a real education and you handled it with wit and verve, choosing to enlighten what might at first sight be thought a grim subject. Hitler comes across as a spoilt and petulant child which I suspect is absolutely true and you handle those first scenes in such a manner that as the plot unfolds we really see his development as a real person. You lead us ineluctably from the adolescent to the monster who orders wholesale killing at the end, so that we see it is the real response of a man to the pressures he has within him and which are around him.

(Malcolm Rennie, Actor)

You write such wonderful dialogue and it's expertly crafted and researched. The Hitler/ Ernst relationship is fascinating and the other supporting roles (cross-dressing Goring, high-camp Rudi and the sharp-tongued Florian) are really well-drawn. These are all gay men who are trapped in an anti-gay society and are forced to hide their true selves in order to progress, and that in itself is heart-breaking. At times it almost has the feeling of a classical play – almost Greek in fact – because of the big themes you explore. The premise is very clever and offers something really original to the London theatre scene, and I love it's theatricality and how far you have committed to your idea. I think audiences could really go for it.

(Ashley Cook, producer, actor)

This is a very remarkable piece of work. Borderline bonkers, but kind of brilliant, too. Fantastically bold and crazy. And also plausible. It's a remarkable thesis, and, given what we know about Rohm et al, it might be more than just fantasy. A play in which the gay characters are also evil and violent? What box does that fit into? It's a really good play and I really enjoyed it.

(Tim Carroll, director)