

InsideOUT

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DIARY of ANNE FRANK

By Frances Goodrich and
Albert Hackett
Adapted by Wendy Kesselman
Directed by Paul Mason Barnes
Nov 9 - Dec 15
The Space Theatre

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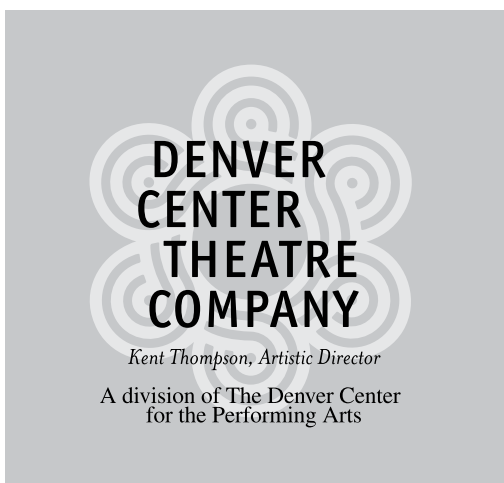


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Synopsis

To escape persecution by the Nazis, the 13-year-old Anne Frank goes into hiding in a secret annex in Amsterdam with her family — father Otto, mother Edith and sister Margot. They are soon joined by another family — Mr. and Mrs. Van Daan and their son Peter — and sometime later, by the dentist Mr. Dussel. For almost two years these eight people lead a life that contrasts the hum-drum rhythms of everyday life with the very real danger of being discovered. Anne spends her time studying, getting to know Peter van Daan, and of course writing in her diary. The tight confines put a strain on relationships. Anne hates having to share her bedroom with Mr. Dussel, and she constantly fights with her mother. Nevertheless, through it all she remains close to her father.

News from the outside world arrives each day when the helpers, Mr. Kraler and Miep Gies, bring food to the inhabitants of the annex. Fear is at its height when a burglar breaks in to the shop below. Tension almost snaps when Mr. Van Daan is discovered stealing food from the kitchen. Optimism soars when news of the Allied invasion of Europe brings hope that the war will soon be over. If they can just hang on, the members of this group are encouraged to think they will be able to outlive the war.

Anne's Childhood and Youth

Anne Frank was born on June 12, 1929, to Otto and Edith Frank in Frankfurt am Main, Germany. Anne had one older sister, Margot. The Franks were Reform Jews and lived an assimilated life; their neighborhood in Frankfurt was mixed, and the children grew up with Jewish, Catholic, and Protestant friends. Anne's mother was the more religious parent, while her father, a decorated World War I officer, was more of an intellectual. Both parents encouraged Anne to read.

Adolf Hitler's Nazi Party won in local Frankfurt elections on March 13, 1933, and anti-Semitic demonstrations began almost immediately. The Franks began to worry about what would happen to them if they stayed in Germany. Otto Frank received an offer to start a company in Amsterdam, and so he went there to start up the business and arrange for his family to join him. By February 1934, Mrs. Frank and the two girls arrived in Amsterdam, and the children were soon enrolled in school (Anne attended a Montessori school). Anne showed an aptitude for reading and writing.

In 1938, Otto Frank started a second company with Hermann van Pels (Mr. van Daan of the

diary). World War II began on September 1, 1939, and in May 1940, Germany invaded the Netherlands. The Nazi occupation government soon began to persecute the Jews through a series of discriminatory laws. Margot and Anne had to be taken out of their Dutch schools and put in a Jewish school. Among other restrictions, all Jews had to wear the yellow star at all times they were in public. In 1941 her father tried desperately to get the family, or at least the girls, passage to America, but was unsuccessful (see "The Letters of Otto Frank").

For her 13th birthday, Anne received a diary which she had pointed out to her father in a shop window a few days before. She began writing in it almost immediately, recording her daily life, which included hardships the Jews had to endure under Nazi rule.

In July 1942, Anne's sister Margot received an order to report for relocation to a work camp. It was then that Anne was told of the family's plan to go into hiding in rooms behind Mr. Frank's firm. Only a few of his most trusted employees would know and would help them by bringing food and news from the outside world.

The Secret Annex

On the morning of June 6, 1942, the family moved into their hiding place. They left their apartment messy to give the impression that they had left in a hurry, and, to throw the authorities off the track, Otto left a note that hinted they were going to Switzerland. As Jews couldn't ride public transportation, the family had to walk several kilometers wearing several layers of clothes, as they couldn't risk being seen with suitcases. They even had to leave Anne's cat behind.

The "secret annex" in which Anne and her family would live consisted of a three-story space above the offices where Otto Frank worked. A ladder led to the annex that was hidden by a bookcase. Only a very few of the employees knew of the hiding

place, two of whom appear in the play: Miep Gies and Victor Kugler (Mr. Kraler). They were the only contact with the outside world, providing the inhabitants of the annex with food and information about the war and other political developments. The stakes were high, because if they were caught hiding Jews, the penalty could be death.

In late July the Franks were joined by the van Pels family (who became the van Daans); and in November by the dentist Fritz Pfeffer (Mr. Dussel).

When she wasn't writing and editing her diary, which she hoped one day to have published, Anne spent her days reading and studying. She wrote regular entries in her diary until her final entry of August 1, 1944.

After Being Captured

On the morning of August 4, 1944, following a tip from a still-unidentified informant, German soldiers stormed the secret annex and took all of the inhabitants prisoner. After being interrogated, Miep Gies returned to the annex and gathered up the pages of Anne's diary that she found scattered about and vowed to return them to Anne when the war was over.

The members of the household were first interrogated and then sent to Westerbork, a transit camp for Jews and other prisoners. After a month, they were all put on trains bound for Auschwitz.

There Anne's head was shaved and a number was tattooed on her arm. On October 28, Anne and her sister Margot were relocated to Bergen-Belsen concentration camp. After surviving a harsh winter, both Anne and Margot fell ill and died when a typhus epidemic, which killed an estimated 17,000 prisoners, swept the camp. Tragically this happened only a few weeks before the end of the war and the liberation of the camps.

Publication of the Diary

Otto Frank was the only one of the eight-member household who survived the war. He returned to Amsterdam, where he was informed that his wife had died and his daughters had been transferred to Bergen-Belsen. Although he hoped for their return, he soon learned from the Red Cross that both Anne and Margot had died. Miep Gies then gave the diary to Otto, who was profoundly moved by it. Knowing that Anne had often spoken of her desire to be a writer one day, he began to think about publishing it.

As he examined the pages, it became clear that Anne had been readying her diary for publication. She had begun revising the journal, editing the pages, taking some sections out and adding new ones. Her original, unedited version of the diary became known as Version A, while her edited text became known as Version B. She also devised pseudonyms for all of the annex inhabitants. Otto edited his own version of the diary, also removing some sections that he felt showed his wife in an unflattering light and referred to Anne's growing sexuality.

The diary was finally published in 1947, with a second printing in 1950. It was first published in the United States in 1952 under the title *Anne Frank: The Diary of a Young Girl*. The first dramatic version of the material, adapted by Frances Goodrich and Albert Hackett, premiered in New York City in October of 1955 and later won a Pulitzer Prize. Then in 1959, a film was made based on the play. It was a critical and commercial success.

In 1997, playwright Wendy Kesselman did a new adaptation of the Goodrich/Hackett play, restoring some of the material Otto Frank had cut. She gave her version a more specifically Jewish grounding—an element that had been eliminated by Goodrich and Hackett who were trying to make the play more “universal” in its appeal.

The Letters of Otto Frank

Before Otto Frank became a successful businessman in Frankfurt, he was a graduate student at the University of Heidelberg in 1908. However, he cut short his studies to go to New York with a fellow student, Nathan Straus, Jr., whose family owned R. H. Macy's. Otto hoped to learn sound business practices there. When Otto's father died in 1909, he returned to Germany to become active in his father's banking company. He considered himself essentially an assimilated German businessman. After the Nazis gained power in Frankfurt in 1933 and intensified their persecution of Jews, Frank decided to move his family to Amsterdam, a city he knew and one where he had friends and commercial connections.

In 2005 the YIVO Institute for Jewish Research in New York discovered an overlooked file of papers that had lain undisturbed in a New Jersey warehouse for 30 years. The file contained 78 pages of personal correspondence and official documents that reveal the Frank family's desperate attempts in 1941 to get to the United States before the Nazis got to them.

The first letter, dated April 30, 1941, was written to Nathan Straus, Jr., Otto's old college friend, begging for help to get his family out of Amsterdam. He states that conditions are getting worse and he is concerned for his two girls. "It is for the sake of the children mainly that we have to care for. Our own fate is of less importance."¹ Frank needed a \$5,000 deposit to obtain a visa and Straus, now the director of the Federal Housing Authority and a friend of Eleanor Roosevelt, had money and connections. Frank wrote: "You are the only person I know that I can ask. Would it be possible for you to give a deposit in my favor?"²

Unfortunately, powerful connections and money were unable to break through the State Department's ever-tightening restrictions and rescue the Franks and other European Jews. "The process involved sponsors, large sums of money, affidavits and proof of how their entry would

benefit America."³ As one administrative obstacle was overcome, another took its place. Regulations tightened, explains historian Richard Breitman, because after France fell to the Germans in 1940, the United States Government feared a potential threat of spies and saboteurs among European refugees.

"By June 1941, no one with close relatives still in Germany was allowed to enter the U.S. because of suspicions that the Nazis could use them to blackmail refugees into clandestine cooperation."⁴ In addition, Germany had shut down American consulates throughout occupied countries, preventing the Franks from getting exit permits and transit visas through non-German territory. These developments effectively closed off any possibility of getting the Frank girls out through a children's rescue agency or of having Otto depart first in the hope that the rest of the family could follow. As Straus wrote to Otto in July, 1941: "I am afraid, however, the news is not good news."⁵

The last items in the file date from June 1945 to mid-1946. They include a letter from Otto Frank's brother-in-law, Julius Hollander, who was trying to locate the Franks and arrange for their emigration to the United States. He found out Edith Frank was dead and the whereabouts of the girls was unknown. The final entry from Hollander is a letter dated February 2, 1946, that states: "Otto Frank said he wants to stay in Amsterdam and does not wish to come to this country."⁶

1. Cohen, p. 1.

2. Ibid, p. 1.

3. Ibid, p. 1.

4. Ibid, p. 1.

5. Ibid, p. 1.

6. Ibid, p. 1.

Cohen, Patricia. "In Old Files, Fading Hopes of Anne Frank's Family." *New York Times*. February 15, 2007.

Graver, Laurence. *An Obsession with Anne Frank: Meyer Levin and the Diary*. Berkeley: University of California Press, 1995.

The Battle of Normandy

The Battle of Normandy was a decisive battle in World War II in which the Allied forces began to push back the German forces, turning the tide of the war. The invasion began on June 6, 1944 (commonly known as D-Day), and ended on August 19, 1944. The Normandy invasion remains the largest seaborne invasion in history, having involved almost three million troops crossing the English Channel from England to Normandy.

The armed forces involved in the Normandy invasion primarily came from Canada, the United Kingdom and the United States, but there were also contingents from Free France, Poland, Belgium, Czechoslovakia, Greece, the Netherlands and Norway.

The invasion began with overnight parachute and glider landings, massive air attacks and naval bombardments. The battle continued for more than two months, concluding with the liberation of Paris in late August 1944.

The Plight of Dutch Jews

Anne Frank was one of roughly 34,000 German Jews who fled to the Netherlands when Hitler seized power in 1933. Long a relatively tolerant nation, the Netherlands accepted far more refugees than most other countries, including the United States, which refused to relax (or even to fill) its highly restrictive immigration quotas. Therefore, when the Germans invaded the Netherlands in 1940, there were some 140,000 Jews living within its borders.

Dutch citizens helped hide almost 25,000 people, more than 16,000 of whom survived. The percentage of Jews rescued is remarkable compared to that in other nations. But the overall death toll, too, remained extraordinary. Failure to find refuge almost guaranteed deportation. Only 972 of the 60,000 Jews deported to Auschwitz survived. Only two out of 34,000 made it alive out of the death

camp of Sobibor. By the end of the war, at least 75% of Dutch Jews were dead. The community and its once-thriving culture never recovered.

In total, the Holocaust claimed about 11 million victims throughout Europe. Some five million of these were non-Jews. They included the Rom and Sinti peoples (“gypsies”—the only group besides Jews singled out for complete annihilation), the handicapped, Russian POWs, Poles, gays, political prisoners and Jehovah’s Witnesses.

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¹⁹ Austen, *Annotated* 300.

²⁰ Spence 1-2.

²¹ Spence 8.

²² Spence 242.

Hanukkah

As the first act of *The Diary of Anne Frank* draws to a close, the weary inhabitants of the attic Annex gather to celebrate the first night of Hanukkah. For Goodrich and Hackett, this choice of holidays served the play and its audience well. Though a minor festival, Hanukkah's proximity to Christmas, along with its adoption of such Christmas-like customs as gift-giving, made it "translatable" to Christian audiences. The choice was ironic, since Hanukkah celebrates Jews' successful refusal to assimilate. But the choice also lends the scene considerable power.

Between 165 and 164 B.C.E., Jewish warriors called the Maccabees fought to liberate Israel from its Selucid Greek occupiers, who were determined to suppress Jewish practices and integrate Jews into their empire. Against enormous odds, the Maccabees recaptured Jerusalem and reclaimed the Temple. As part of the rededication, they needed to light the Temple's menorah (candelabrum), but found they had only enough consecrated oil to last a single day. To prepare more would take eight days. The Maccabees lit the menorah anyway and, miraculously, the oil lasted until the new supply was ready. Hanukkah commemorates this miracle; Jews light candles on each of the eight days that the oil continued to burn.

As the Hanukkah candles are lit in Act I, tensions among the attic inhabitants temporarily subside. Just for a moment, what has driven these disparate people into hiding is also what links them in history and in hope. In Kesselman's adaptation, the scene is preceded by one of Mr. Dussel alone at prayer, chanting "Sim Shalom" as bombs fall overhead: "Grant peace, goodness and blessing, grace and kindness and mercy to us and to all Israel, Your people." In the next scene, the "one" becomes a community, as observant and non-observant Jews in the group sing "Ma'oz Tzur," a song that celebrates deliverance from overwhelming forces: "And Thy word broke their sword, when our own strength failed us." But this time the song does not finish. What comes next is not deliverance, but a moment that may lead to the group's betrayal.

For the "real" Frank girls in Bergen-Belsen, Hanukkah marked a similar moment of defiance and hope. A camp survivor, Lin Jaldati, recalls gathering with Anne and Margot on Christmas, the SS having left for the afternoon, "to celebrate St. Nicholas, Hanukkah and Christmas in our own way." Each contributed food they had scrounged. Anne brought a garlic clove; Lin's sister brought potato peelings begged from the kitchen; Lin brought sauerkraut, a reward for singing a Chopin tune for barracks guards. "We told stories and said aloud what we'd do when we'd get home," remembers Jaldati. Anne imagined having a holiday dinner at a fancy Amsterdam restaurant, "ordering together from the menu, nothing but delicious things. We dreamed and were even for the moment lucky."

But Anne was also sick and starving. A few weeks later, in late February or early March of 1945, Jaldati found Anne's bunk empty. "We knew what that meant," she writes. "Behind the barracks we found her. We placed her thin body in a blanket and carried her to the mass grave. That was all we could do." The miracle of liberation—the arrival of British troops—was only two weeks away.

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Anne Frank Chronology

May 12, 1889	Otto Frank is born in Frankfurt am Main, Germany.
Jan. 16, 1900	Edith Holländer is born in Aachen, Germany.
May 12, 1925	Otto Frank and Edith Holländer are married in Aachen, Germany.
Feb. 16, 1926	Margot Betti Frank is born in Frankfurt am Main.
June 12, 1929	Anneliese (Anne) Marie Frank is born in Frankfurt am Main.
Jan. 30, 1933	Adolf Hitler and the Nazi party take control of Germany.
March 20, 1933	Dachau, one of the first concentrations camps, is established near Munich.
Summer 1933	Edith, Margot and Anne go to Aachen to stay with their grandmother, Rosa Holländer-Stern.
Sept. 15, 1933	Otto starts Opekta Works in Amsterdam; his right-hand man is Victor Gustav Kugler; Hermine (Miep) Santrouschitz joins the staff and eventually becomes Otto's chief secretary.
Oct. 1933	Otto's mother, Alice Frank-Stern, moves from Frankfurt to Basel, Switzerland, to live with Otto's sister Helene and her husband, Erich Elias.
Dec. 5, 1933	Edith and Margot move from Aachen to 37 Merwedeplein in Amsterdam.
March 1934	Anne is taken from Aachen to join her family and is enrolled in the nearby Montessori school.
March 12, 1938	Nazi troops enter Vienna, beginning the Austrian <i>Anschluss</i> (annexation) with Germany.
June 1, 1938	Otto Frank establishes his second company, Pectacon N.V.; Johannes Kleiman is named "supervising director" and bookkeeper for both companies; Hermann Van Pels, who fled from Osnabruck, Germany, in 1937 with his wife and son, becomes the herbal specialist for Pectacon.
Nov. 9-10, 1938	<i>Kristallnacht</i> leads to the destruction of synagogues and Jewish property in Germany and the deportation of thousands of Jews to the camps.
Nov. 16, 1938	Official decree bars Jewish children from German schools.
Dec. 8, 1938	Fritz Pfeffer flees Germany to Holland.
Mar. 1, 1939	Edith Frank's mother moves to Amsterdam.
Sept. 1, 1939	Germany attacks Poland; England and France declare war on Germany two days later.
May 10, 1940	Holland, stormed by German paratroopers, surrenders in five days; the Dutch royal family flees and sets up a government-in-exile in England.
June 1940	Kugler, as a non-Jew, is given proxy as director of Pectacon N.V.
Oct. 22, 1940	Chief of Nazi occupation issues the decree of "de-Judification" of all Dutch businesses.
Oct. 23, 1940	A new company, La Sunthese N.V. is formed with two Aryans in charge: Kugler, managing director, and Jan A. Gies, supervisory director.
Dec. 1, 1940	The joint company moves to 263 Prinsengracht in Amsterdam, in whose annex Anne Frank would write her diary.
Fall 1941	Margot, Anne and other Jewish children are forced out of Dutch schools to attend segregated Jewish schools in Amsterdam.

Dec. 7, 1941	The Japanese bomb Pearl Harbor; the United States enters the war against Japan and Germany a few days later.
Jan. 1942	Edith Frank's mother dies.
Jan. 20, 1942	Top Nazi officials meet at Wannsee, a Berlin suburb, to devise the Final Solution (extermination) to the "Jewish Question."
June 12, 1942	On Anne's 13 th birthday she receives the diary with its red-and-white checkered cover and makes her first entry.
June 20, 1942	This is the date of the first entry in her rewritten diary (the <i>b</i> version), which she began on May 20, 1944 (see below).
July 5, 1942	The Frank family goes into hiding in the secret annex at 263 Prinsengracht early Monday morning; Anne describes her father's secret plan to go into hiding (diary entries of July 8, 9, 10, and 11)
July 13, 1942	The Van Pels family joins the Franks in the secret annex.
Nov. 16, 1942	Fritz Pfeffer, Miep's dentist, moves in with the Franks and the Van Pelses.
Mar. 29, 1944	Anne refers to a report on Radio Oranje that diaries and letters should be collected after the war.
May 20, 1944	Anne writes: "I have started my <i>Achterhuis</i> ," the <i>b</i> version of her diary.
June 6, 1944	D-day: Allied Forces land at Normandy; Anne writes, "It gives us fresh courage."
Aug. 4, 1944	The Dutch Nazi police raid the secret annex.
Aug. 5, 1944	Miep Gies and Bep Voskuijl recover the diary and loose pages strewn on the floor of the attic before the Green Police return.
Aug. 8, 1944	The Franks, the Van Pelses, and Fritz Pfeffer are moved from the Gestapo prison in Amsterdam to Westerbork.
Sept. 3, 1944	The prisoners are sent on the last transport to Auschwitz.
Sept. 6, 1944	They arrive in Auschwitz; Hermann Van Pels dies there a few weeks later.
Oct. 1944	Anne and Margot are sent to Bergen-Belsen in northwestern Germany.
Dec. 20, 1944	Fritz Pfeffer dies in Neuengamme camp, north of Bergen-Belsen.
Jan. 6, 1945	Edith Frank dies in Auschwitz.
Jan. 27, 1945	Otto Frank, barely alive, is freed when Russian troops capture Auschwitz.
Feb.-March 1945	Margot, then Anne, die in Bergen-Belsen, two weeks before British troops liberate that camp.
Spring 1945	Auguste Van Pels dies in Theresienstadt, in northern Czechoslovakia.
May 5, 1945	Peter Van Pels dies in Mauthausen, in northern Austria.
June 3, 1945	Otto Frank returns to Amsterdam and is taken in by Miep Gies and her husband.
Summer 1945	Otto learns of the deaths of his daughters; Miep then gives him Anne's diary, which he translated into German for his mother in Basel.
Summer 1947	The diary of Anne Frank edited by Otto is published in Dutch, then in French, German and English between 1950 and 1952.
May 1952	Valentine Mitchell publishes the English translation in Great Britain.
June 1952	Doubleday publishes the British version in the United States.
June 5, 1952	The <i>New York Times</i> publishes a review of the diary by Meyer Levin, who would later attempt to dramatize it; by the next day the entire first printing is sold out; theatre, film, and television producers rush to obtain rights to the diary.
Fall 1952	Otto moves to Basel, Switzerland to join his mother.
Nov. 1953	Otto marries Elfriede Markovitz Geiringer who, with her daughter Eva, also survived Auschwitz.

Oct. 5, 1955	The play <i>The Diary of Anne Frank</i> by Frances Goodrich and Albert Hackett opens at the Cort Theater in New York, later winning the New York critics Circle Best Play Award and the Pulitzer Prize.
1956	Meyer Levin charges Goodrich and Hackett with plagiarizing his script, beginning protracted legal challenges against Otto Frank and others.
Nov. 9-11, 1957	The first of many neo-Nazi attacks on the authenticity of the diary, claiming Meyer Levin was the “real” author, is made in Sweden.
1959	The Hollywood film version of <i>The Diary of Anne Frank</i> , produced and directed by George Stevens, opens in movie theatres throughout the United States. Shelley Winters wins an Oscar for her performance as Mrs. Van Daan.
May 3, 1960	The Anne Frank House officially opens and the Anne Frank Foundation begins international campaigns against bigotry and hatred.
Nov. 1966	Levin’s stage version of the diary in Hebrew is performed at the Soldiers Theatre in Tel Aviv; it is withdrawn after 50 performances because of legal complications.
Spring 1973	Levin publishes the story of his 20-year legal battle in <i>Obsession</i> .
Aug. 19, 1980	Otto Frank dies in Birsfelden, near Basel, at age 91.
June 1986	<i>The Diary of Anne Frank: The Critical Edition</i> is published in Dutch by the Netherlands State Institute for War Documentation; the English translation is published in 1989.
March 1995	On the 50th anniversary of Anne Frank’s death, <i>The Diary of a Young Girl: The Definitive Edition</i> is published in English.
June 5, 1995	<i>Anne Frank Remembered</i> has its premiere; it wins the Academy Award as best documentary film the following year.
Dec. 4, 1997	Wendy Kesselman’s adaptation of <i>The Diary of Anne Frank</i> opens on Broadway.
2001	<i>Anne Frank: The Whole Story</i> is filmed for television. It tells the complete story of Anne Frank’s life and stars Ben Kingsley as Otto Frank.

Imagining Anne Frank

Before the English version of *The Diary of Anne Frank* appeared in 1952, the Holocaust held little place in American life. There were, of course, available documents, eyewitnesses, facts. But these pointed to events beyond comprehension; and Americans emerging from wartime into prosperity were eager to break from a past they could barely imagine.

Anne Frank's diary gave Americans access to the incomprehensible. By focusing on one appealing and talented "innocent," it gave the annihilation of millions recognizable shape. The impact of the 1955 play on public consciousness was, if anything, even greater, and increased the popularity of the diary in turn. Anne Frank became the first, most lasting and most popular symbol of the Holocaust in America. Only Adolf Hitler is as widely recognized a wartime figure today.

But why? Why did this one account, among the thousands of others recorded during the war, have such enormous power?

The answer may be in part this: heavy editing of the diary gave Anne her first public persona (her father removed about a third of its contents); and the edited Anne and her story endured further revision for the stage. Anne Frank was thus handed to the public on terms it could handle and in terms it could understand. When new scholarship restored the diary's missing entries, a revived interest in Anne Frank's creation led to an updated version of the play, the one in production here in Denver. To look at these two different versions from two different times—1955 and 1997—is to glimpse the way that we, the people, help to determine what shape the past takes in our collective memory.

The idea of dramatizing Anne's diary found an early champion in Meyer Levin, an American war correspondent who had seen the concentration camps firsthand and whose rapturous review of the diary's American edition had helped spur its sales. He convinced Otto Frank that a stage adaptation would reach a mass audience better than the diary alone; and he offered himself up as the right playwright for the cause.

But Levin wanted to awaken the world to one story: that of a young Dutch Jew hiding from the Nazis who was, like most of her fellow Jews, systematically extinguished. Otto Frank—and, it turned out, the producers and director who would pick up the project—had a very different story in mind. At a time when the Cold War and McCarthyism were encouraging assimilation and cultural conformity, Frank did not want his daughter's tale to be a specifically Jewish one. It was only by emphasizing universalities, he insisted—Anne's first feelings of love, her struggles during puberty, her tensions with her mother—that "the masses" might be influenced to understand his daughter's mission. And what was that mission? "Anne's wish to work for mankind... her horror against war and discrimination." This was not to be a story about the Holocaust. Frank, as much as the play's producers and directors, urged their chosen writers—Frances Goodrich and Albert Hackett, selected over Meyer Levin and not Jewish—to set aside the conscientious research they had done on Dutch Jews and Judaism and to concentrate instead on humankind.

The consequences for the play's story and structure were far-reaching. Anne's awareness of the concentration camps and of her friends' likely fate is not mentioned. No German soldiers appear on the stage, and diary comments hostile to Germans were excluded. Hebrew songs and prayers were cut from the Hanukkah celebration scene lest they make the annex inhabitants seem too "strange," and a psalm familiar to Christians was inserted instead. Most notable (and most upsetting to Levin), was the revision of one of Anne Frank's central and most passionate diary entries:

Who has made us Jews different from all other people? Who has allowed us to suffer so terribly up till now? It is God that has made us as we are, but it will be God, too, who will raise us up again. If we bear all this suffering and if

there are still Jews left when it is over, then Jews, instead of being doomed, will be held up as an example. Who knows, it might even be our religion from which the world and all people learn good, and for that reason only do we have to suffer now.

In its place, the final script reads: “We’re not the only people that’ve had to suffer. There’ve always been people that’ve had to... Sometimes one race... Sometimes another.” The play detaches Jewish suffering from its cause: a culturally specific prejudice mobilized to support the German state’s eradication of a specifically different people. *The Diary of Anne Frank* thus denied audiences the very understanding it sought to promote. Furthermore, it falsified Anne’s own convictions: “We can never become just Netherlands or just English or representatives of any country for that matter,” she wrote in her diary, “we will always remain Jews, but we want to, too. . . .” Tellingly, only by uncoupling Anne from Judaism could she become “the” symbol of Jewish identity in American culture. For some like Meyer Levin, this obliteration of Jewish difference, presented as a necessary prelude to acceptance, was simply the final step in Anne’s extermination.

One could also argue that the Goodrich-Hackett play obliterated the historical Anne by negating the suffering and death of the fictional one. “It seems strange to say this,” remarks the father at the end of the play, “but Anne was happy in the camp in Holland where they first took us.” What followed in Bergen-Belsen—disease, starvation, death—he does not detail. The insistence on Anne Frank’s unshakeable good spirits resonated with audiences, as did a vaguely Christian sense of death as resurrection. Walter Kerr wrote in the *New York Herald Tribune*, “Soaring through the center of the play with the careless gaiety of a bird that simply cannot be caged is Anne Frank herself. . . . Anne is not going to her death; she is going to leave a dent on life, and let death take what’s left.” Similarly, the reviewer for the *New York Post* stated that the play left him feeling as if Anne had “never been dead.”

The play’s final moments enforced a happy ending. The facts of the Holocaust intruded momentarily and threatened to derail the play’s message. Otto Frank returns to the annex after the war and we learn, in very general terms, that everyone else in the family has perished. But then “the facts” are put in their proper place. Frank picks up his daughter’s diary, and Anne’s voice repeats, as if from on high, what has become the play’s signature line: “In spite of everything, I still believe that people are really good at heart.” The phrase, lifted out of context and written before Anne Frank had experienced the camps, is presented as her final judgment on her fate. All-American in her optimism, this Anne teaches her father how her life and death should be read. On hearing her words, the “bitter old man” humbly accepts his lesson: “She puts me to shame.” He will no longer cling to his difference, the specific perspectives that Judaism and genocide bring; Anne’s diary is the instrument of his assimilation.

His schooled capitulation is a relief. As Bruno Bettelheim, the noted psychotherapist, suggested, Anne’s statement “releases us effectively of the need to cope with the problems Auschwitz presents... If all men are good at heart, there never really was an Auschwitz; nor is there any possibility that it may recur.” As the play presents it, the Holocaust is a sad event, but it need not unduly trouble us. It merely throws the ultimate triumph of goodness into greater relief as civilization stumbles briefly on its upward ascent.

According to Cynthia Ozick, the play’s portrayal of “the ‘funny, hopeful, happy’ Anne continues to reverberate, not only in how the diary is construed but in how the Holocaust itself is understood.” As a result, she claims, in a phrase that mimics the Jews’ collective confession of guilt on Yom Kippur, Anne Frank’s story has been “bowdlerized, distorted, transmuted, traduced, reduced; it has been infantilized, Americanized, homogenized, sentimentalized; falsified; kitschified and, in fact, blatantly and arrogantly denied.” Provocatively, she suggested that Holocaust history would have been better served if the diary had been burned.

Ozick’s now-infamous comments appeared in the *New Yorker* just two months before a new adaptation of the play opened on Broadway. This

1997 version by playwright Wendy Kesselman sought to address criticisms like Ozick's. Bound by contract to retain the main lines of the 1955 original, Kesselman had to modify the existing play rather than completely rethink its premises. Nonetheless, she was able to draw on newly available material from the diary to diminish the sentimentality of Anne Frank's depiction and re-establish the context of her story.

The new version makes the audience aware from the outset that we approach these characters through a distorted lens of others' making. This illumination comes quite literally as a beam of light picks out the crude star of David sewn to Anne's coat. Even after Anne rips off the star, it leaves a ghostly mark on the fabric. Rejecting an imposed identity, the play thus suggests, is not the same as escaping it. We must be aware that old definitions still color how we see and are seen; we bear responsibility for how we interpret what is to come.

What comes does not allow us false comfort. There is still the delight of Anne's observations and energy, along with a sense of the growing sophistication of her writing. And there is a refreshing new frankness as, released from the perpetual pre-pubescence of the original version, Anne delights in her maturing body and its new sensations. But this time the famous line, "In spite of everything, I still believe that people are really good at heart," is placed in its proper context: an acknowledgement that this sentiment is hard to keep in the face of Anne's simultaneous recognition that "the world [is] being slowly transformed into a wilderness. I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions." And this time the voiceover of the line does not announce resurrection. This time it is followed immediately by the harsh command of a Nazi officer: "Raus!" Then Otto Frank appears to tell us how Anne's story ends.

For all its limitations, Anne Frank's portrayal in these plays is undeniably powerful. It has opened people's eyes to a topic that few have been eager to face, even as it distorts the diary to do so; and, in the 1950s, it prepared the way for more far-reaching testimonies to come. It is also undeniably

partial. We must not dismiss the play with our applause, release it from our memories and leave satisfied that the Holocaust is now something we "know." We cannot know. But the play allows us to imagine, for just a few hours, a little more than one millionth of the vitality, joy, pettiness, passion and history that the Holocaust extinguished for good. Bearing witness to that brief glimpse of great loss, using it as a starting-point and not the resting-place of understanding, is the burden that we leave with. In the play's final moments Otto Frank holds up Anne's diary: "All that remains." Anne's words are in our hands.

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The Americanization of the Holocaust

By Sally Gass

“The Holocaust has had to enter American consciousness in ways that Americans could readily understand on their own terms. These are terms that promote a tendency to individualize, heroize, moralize, idealize and universalize,” writes Alvin H. Rosenfeld in his essay “The Americanization of the Holocaust.”¹ To some extent, Rosenfeld is correct, but is this presentation necessarily to be condemned? This approach came from the universal recognition that the horror and enormity of the Holocaust could never be comprehended by the human mind. “Whoever has not lived through the event can never know it. And whoever has lived through it can never fully reveal it,” wrote survivor and author Elie Wiesel in *Night*, a memoir of his experiences in Nazi death camps.²

His argument is supported by Sidney Bolkosky, a professor at the University of Michigan. In his interviews with Holocaust survivors, Bolkosky notes that they often are wordless or say “How can I tell you about this?” This practice may mean that the experience cannot be told in its totality with an understandable vocabulary. Words don’t have single meanings; narratives are ambiguous, disorderly and confusing. In addition, survivor stories abound in silences because the narrators cannot find the words to communicate fully the sights, sounds, smells and feelings they recall. Responses include such remarks as “It is not possible to tell you; I can’t talk about such things; no way to talk about it; you want to forget.”³ Unspeakable memories are just that, in the sense that their horror seems to forbid description. Thus, “the testimonies of the victims will remain fragments, fragments of fragments, incomplete—never fully known or understood.”⁴

But if we are to understand the Holocaust, then how is it to be explained? Gary Weisman, Holocaust scholar, theorizes: “A vision dominated by horror hinders a more complex understanding of how nonwitnesses relate to the Holocaust in the present.”⁵ Where once historians wrote of victims, perpetrators and bystanders, they now have

shifted their perspective. The media, filmmakers, novelists and literary critics have realized the topic becomes more acceptable if we talk about survivors, rescuers and heroes rather than to focus on death, persecution, humiliation and inhuman behavior. Thus, began what Rosenfeld terms the Americanization of the Holocaust.

In a survey conducted by the American Jewish Committee in 1993, Americans know less basic information about the Holocaust than Europeans do, but they *care* the most, deeming it important that Americans know about and understand the Holocaust. The event entered the American literary world with the publication of *The Diary of Anne Frank* in 1952. The picture of the young girl who emerges is one of goodness, innocence and optimism. The play, which followed later, emphasized hope and life, not victimhood. A tragic version would have been unacceptable to Americans because adversity, in any situation, must be overcome.

The survivors have become honored figures but, in 1993, they became heroic with the release of Steven Spielberg’s film, *Schindler’s List*, which was dedicated to the survivors. As the movie makes clear, if this is the age of the survivor, it is also the age of the rescuer. These are the individuals who helped people, mainly Jews, escape from the Nazis. They are regarded as heroes because they managed to exemplify virtue during a time when human goodness had almost disappeared. People such as Raul Wallenberg, Miep Gies, Hermann Graebe, the population of Le Chambon, the Danes and the German Oskar Schindler are deemed “righteous among the nations” and viewed as heroes.⁶

In the American ethos good has to triumph over evil. In Spielberg’s film the evil is represented by Amon Goeth, the commander of the Plaszow labor camp and the incarnation of Nazi sadism; the good is Oskar Schindler, the German who exemplifies righteous behavior. With Oskar, “Spielberg satisfies a characteristic American urge to find a redemptive meaning.”⁷

The same year *Schindler's List* opened, so did the Holocaust Memorial Museum in Washington, D.C. It depicts the events and history of the Nazi rule in Germany from 1933 to 1945 with three sections: the Nazi rise to power, the period of Nazi rule and the immediate aftermath. All sections contain an extraordinary collection of photography and film. The museum is not a pleasurable place to visit and was not meant to be; its aim is to educate the American public about a painful historical experience. Situated off the Washington Mall among the bastions and buildings, which illustrate life, liberty and the American way, the Museum does what it was meant to do—it informs. Michael Berenbaum, former director of the Museum, expresses the purpose of the Americanization of the exhibition in this way: “The story had to be told in such a way that it would resonate not only with the survivor from New York and his children in San Francisco, but with the African-American leader from Atlanta, a northeastern industrialist and a Midwestern farmer.”⁸.

1. Rosenfeld, p. 123.
2. Wiesel, in Weisman, p. 94.
3. Bolkosky, p.3.
4. Bolkosky, p. 7.
5. Weisman, p. 211.
6. Rosenfeld, p. 139.
7. Rosenfeld, p. 143.
8. Rosenfeld, p. 130.

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Wendy Kesselman:

On Adapting for the Stage and Other Matters

Award-winning-playwright Wendy Kesselman is responsible for the updated adaptation you'll see of *The Diary of Anne Frank*. While Kesselman has written many plays (including *My Sister In This House* and *The Executioner's Daughter*), she has done an uncommon number of adaptations, including musical versions of Chekhov and Dickens, and a screen adaptation of John Knowles' *A Separate Peace*, which earned a Writers' Guild of America award and an Emmy nomination.

In this article, Wendy Kesselman talks about the special craft of adapting material written in another medium for the stage, with particular reference to her version of *Anne Frank*. It is, in fact, an adaptation of an earlier adaptation, and was first staged at Boston's Colonial Theatre in 1997 and then at Broadway's Music Box in 1998, under the direction of James Lapine. Here is what she said:

"When the producers [David Stone and Amy Nederlander] contacted me and sent me the old version, which I read, all I wanted to do was start from scratch and write an entirely new version. The original adaptation [by Frances Goodrich and Albert Hackett] was written in the 1950s and is a play of its time. It has book-ends. It's book-ended by Mr. Frank coming back to the annex [where the Franks and others were hiding out] and Miep, the Dutch woman who helped them, giving him Anne's diary.

"Initially, the producers wanted me to change 10% to 12% of the script, but when I started working on it there was so much I wanted to do. When we had the first big read-through, the late Flora Roberts was there. She was the agent for the play and, I'm sure, one of the people who did not want too much change. But by then I had changed a great deal of it anyway. She turned to James Lapine, the director, at the end and said, 'I want Wendy to do more.'"

"So I ended up altering probably 70% to 80%. We opened at the Colonial in Boston and then it played at the Music Box for about six months.

Part of the reason it didn't run longer, though the response was very strong, is the material is very hard to take—because I wanted to tell what was true and what was real as you can see in the Epilogue where Mr. Frank talks about what happened to each of the characters.

"The first thing I did when I approached the adaptation is go back to the original diary. The five of us went to Amsterdam in the spring of 1997, I think it was: Jim Lapine, the two producers, myself and a wonderful publicist named Bob Fennell, who is unfortunately no longer with us. He and I became very close on that trip because it was a shock. I had always thought that Holland was "good" in the war, but it was not. There is some statement by Adolf Eichman to the effect that the Dutch [deportation] trains were the "best" trains.

"Jim [Lapine] and I wanted to take Anne's entire voyage from Amsterdam to Westerbork to Auschwitz to Bergen-Belsen. We didn't do it, but the first night we arrived I met these three young Dutch historians who were fantastic, very happy that I was doing a new adaptation because they were rather unhappy with the original version, and one of them very kindly took me out to Westerbork, which was the transit camp.

"We spent the whole of the next day in Westerbork. It was quite an experience and became for me the core of the new adaptation. I read the diary the whole time I was there. When I had read it initially, as an adolescent, I had been totally moved by it, but reading it now, it stunned me to discover that Anne, among other things, was a real writer. And that was another thing I wanted to make very clear in the new adaptation: that she was writing—writing all the time. She did revisions on the diary and revisions on her stories. When Jim and I met the real Miep in Amsterdam, the woman who helped them, she told me that once, when she unexpectedly interrupted Anne in her writing, Anne became furious. My own feeling is that, aside from her friendship with Peter [the adolescent boy also hiding out in the annex], writing—the focus

on the writing—is what sustained Anne, because the mother, Edith, and Margot, the sister, became progressively more and more depressed.

“I wanted her work to shine and to show how involved she was with it. The more I work on the play—yes, I’m still working on it—the more I want her to talk directly to us, to the audience. Alvin Rosenfeld gave the Joseph and Rebecca Meyerhoff Lecture at the Holocaust Museum in Washington, DC, in 2004, called ‘Anne Frank and the Future of Holocaust Memory.’ In it he discussed the play—my version—and talked about the line Anne is so known for: ‘In spite of everything, I still believe people are good at heart.’

“That line comes up twice in the original version and also in the film. And it was taken completely out of context. In the diary, it is in fact in a very dark diary entry, but in the original play and in the film it’s like the lights come up and a new dawn is breaking.... I felt strongly that it had to be, at the very least, juxtaposed with darkness. It was very important to me to not idealize Anne. So what I did is, immediately after she says the line, there is a loud and chilling scream—‘Raus!’—from the Nazi officer who’s come to get them.

“I’ve done a lot of adaptations, even if I never think of them that way. The trickiest thing

is making them your own. So to answer the question about what you look for when you do an adaptation, the answer is to find your own road, your own hook. I was commissioned to adapt *A Tale of Two Cities*. And here was a situation where I read and reread the book, and in the middle of the book is Mme. Lafarge with her knitting, considered the wickedest woman in all literature, and there are six to eight pages that tell why she became as wicked as she was—and that’s what I did the adaptation about.

“I had to get rid of about 65 characters [in *A Tale of Two Cities*]. And on a marvelous Chekhov story that I adapted called *The Black Monk*, I used the term ‘inspired by’ because I changed not the characters, but who they are and what they do, so that they became mine. Otherwise it’s just a straightforward adaptation. Which is what the original Anne Frank play was. And what I didn’t want.”

The Wendy Kesselman text above is a reprint of a portion of an article that appeared in Prologue, The Denver Center Theatre Company subscriber newsletter, Vol. III, No. 1.

Wendy Kesselman

Born in New York City in 1940, Wendy Kesselman earned her B.A. from Sarah Lawrence College, where she won a Fulbright grant to study art history and Greek mythology in Paris. She began her career as a singer, songwriter and children's book author. Later she extended her talents to children's plays, often using her own songs and stories as starting-points. With their focus on strong values and their attention to conflicts of class, age, gender and culture, the plays also attracted a sizeable number of adults, an audience Kesselman turned to more exclusively later on. She became a skilled adaptor of literary works for the stage, writing musical versions of Dickens' *A Tale of Two Cities* (1992) and Chekov's *The Black Monk* and updating *The Diary of Anne Frank* (1997) to reflect a newly-published version of the diary. She also adapted John Knowles' *A Separate Peace* for Showtime (2004) and turned two of her own plays into studio films: *Sister My Sister* (1995) and *I Love You, I Love You Not* (1996). Several of her works explore the human costs of the Holocaust. Both stage

and screen versions of *I Love You, I Love You Not* examine the relationship between a young girl eager to learn German and her Jewish grandmother, a Holocaust survivor, who has turned her back on a land where her parents and sisters were murdered. In *The Last Bridge* (2002), a young Jewish dancer decides to "pass" as an Aryan and part from her family, which is doomed by its refusal to flee from the German-occupied Netherlands.

Kesselman has received numerous awards for her work, including the Susan Smith Blackburn Prize, the first annual Playbill Award and (seven times) the ASCAP Popular Award in Musical Theatre. She has also been awarded a Guggenheim, a McKnight and two National Endowment for the Arts fellowships. The production of her version of *The Diary of Anne Frank* was nominated for a Tony Award for Best Revival of a Play.

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Frances Goodrich and Albert Hackett

Frances Goodrich and Albert Hackett shared a writing and romantic partnership that was both unlikely and enduring. They met as performers, having taken very different paths to the stage. She was well-educated and well-to-do, ten years older than Hackett. He was put on the stage at age six to help pay the family bills. Both were intent on leaving acting for playwriting, and they married while working on their first collaboration, *Up Pops the Devil*, in 1929. The play was a hit, and Hackett was invited to Hollywood to work on the film version. He refused, not wanting to stick Goodrich in the thankless role of "writer's wife." When he finally did make it to Hollywood it was as her writing partner. Despite pressure from the studios, both Goodrich and Hackett would be instrumental in establishing the Screen Writers Guild in the 1930s.

The pair collaborated successfully for 34 years. They wrote five plays and the screenplays for numerous film classics, including *The Thin Man* (1934), *It's a Wonderful Life* (1946), *Easter Parade* (1948), *Father of the Bride* (1950) and *Seven Brides for Seven Brothers* (1954). Musicals and comedies gave them little experience for a story like Anne Frank's; Goodrich called it "the hardest thing we have ever tackled." Still, she and Hackett saw themselves as working for a cause that too many Americans were ready to forget. *The Diary of Anne Frank* opened in 1955 to critical and popular acclaim, winning the couple a Tony Award and the Pulitzer Prize. They went on to write the screenplay for the 1959 movie version of the diary.

Both Goodrich (1890-1984) and Hackett (1900-1995) lived well into their nineties.

Annotations to the Play

Westertoren clock: Part of the Westertoren Church, by the Annex. Its bells rang loudly every fifteen minutes, which took some getting used to for those in hiding.

Yellow star: In May 1942, Jews in the Netherlands were required to wear a yellow Star of David on their outer clothes bearing the word “Jood,” or “Jew.” The badge worked to set fellow citizens apart, turning people in the street into “Jews” and “non-Jews.” First imposed in Germany and in occupied Poland in 1941, the mandatory badge was an age-old aid to persecution. In 1215, for example, Pope Innocent’s Fourth Lateran Council decreed that Jews and Muslims in all Christian countries had to be “marked off in the eyes of the public from other peoples through the character of their dress.” English Jews had to wear white badges shaped like the tables of the Ten Commandments; French badges were round and yellow. Badges remained in use throughout Europe well into the 18th century.

Westerbork: A transit camp for Dutch Jews in northeastern Holland. Between 1942 and 1944, about 100,000 Jews, including all those who were hiding in the Secret Annex, were transported by train from Westerbork to the Auschwitz-Birkenau, Sobibor, Theresienstadt, and Bergen-Belsen concentration and death camps (the trains for “the East” mentioned in the play; see also Anne’s nightmare).

Green Police: the German municipal Reich Protection Police (*Schutzpolizei des Reiches*). Their uniforms were green; German-trained Dutch police wore blue.

Chamber pot: A bowl-shaped container kept under the bed and used as a toilet at night. These were generally made of ceramic and often had lids.

Prost: “Cheers!” “toast!”

Sim Shalom: The *Amidah*, the central section of the Jewish worship service, ends with a prayer for peace. Here Dussel recites the words as part of his morning prayers: “Grant peace, goodness and blessing, grace and kindness and mercy to us and to all your people, Israel. Bless us, our father, all of us as one with the light of your presence, because with the light of your presence you gave us *Adonai*, our God, a Torah of life and a love of kindness, righteousness and blessing and mercy and life and peace; and may it be good in your eyes to bless your people Israel at all times and at all hours with your peace. Blessed are you, *Adonai*, who blesses your people Israel with peace.”

Baruch ata Adonai: Usually three blessings are recited over the candles on the first night of the eight-day Hanukkah holiday. This play includes only the first: “Blessed are you, *Adonai* our God, ruler of the universe, who has sanctified us with his commandments and commanded us to kindle the Hanukkah lights.”

Ma’oz Tzur: This is traditionally sung after kindling the Hanukkah lights. The first stanza, below, thanks God for deliverance from oppressors. The next three stanzas tell the story of the exodus from Egypt and the liberation from Babylonia, Persia, and Syria. The fifth verse recounts the story of Hanukkah.

Stanza 1: Popular English Translation (Rock of Ages)

Rock of ages, let our song
Praise your saving power;
You, amid the raging foes,
Were our sheltering tower.
Furious they assailed us,
But your arm availed us,
And your word,
Broke their sword,
When our own strength failed us.

Stanza 1: Literal Translation

O mighty stronghold of my salvation,
to praise you is a delight.
Restore my House of Prayer and there
we will bring a thanksgiving offering.
When you will have prepared the
slaughter for the blaspheming foe,
Then I shall complete with a song of hymn
the dedication of the Altar.

The French lesson:

- Dussel: *No, no, it's not what you think.*
- Anne: "*Think,*" Mr. Dussel. "*Think.*" From "*to think.*" To think. *Something you don't do very often.*
- Dussel: What?
- Anne: Something you don't do very often.
- Dussel: You're going too fast.
- Anne: Yes. I know.
- Dussel: I know. I know that one.
- Anne: Good. Let's continue. The next page, please.

"We'd be in America by now": Probably not. U. S. immigration numbers were strictly limited: 153,744 per year, divided by country of origin. Furthermore, its entry requirements were so stringent that even available quotas often went unfilled. Even as evidence of persecution mounted, most Americans remained opposed to loosening restrictions. For more information about this and other issues important to understanding the Holocaust, see the Simon Wiesenthal Center's "36 Questions about the Holocaust," <http://motlc.wiesenthal.com/site/pp.asp?c=gvKVLcMVIuG&b=394663>

"Enough so we don't have to worry about going to Poland": The death camps were in Poland.

"One of my stories": Anne also wrote fables, short stories and essays. The tales are collected in *Anne Frank's Tales from the Secret Annex* (New York: Doubleday, 1983).

"Wenn Dein Muttlein" from Kindertotenlieder:
"When Your Mother Steps Into the Doorway," a song from Mahler's song cycle, *Songs on the Death of Children*. The mother's step stirs the singer's longing

that his dead child "would step in with bright joy, as you used to, my little daughter." The song ends with "O you, a father's cell, alas! How quickly you extinguish the gleam of joy." In the play, the song casts a shadow over the bright hope of the strawberry scene and hints at Otto Frank's future grief.

Raus: Out!

Los: "Let's go," "come on."

Schnell: "Hurry," "quickly."

Weg: "Off," "away"

Judendreck Schnell: "Quick, jew-shit," "move it, dirty jew"

The last transport: Of the 1,019 passengers, 549 people, including all children under the age of 15, were "selected," sent directly to the gas chambers. Anne had turned fifteen three months earlier.

Just before the camp is liberated: The exact date of Anne's death is unknown, probably late February or early March of 1945. British troops arrived at Bergen-Belsen on April 15.

An acquaintance from the camps describes Anne's last days: "We found them [Anne and Margot] in the quarantine [sick bunk].... We begged them not to stay there, as people in there deteriorated so quickly.... Anne simply said, 'Here we can both lie on the plankbed; we'll be together and at peace....' The following day we went to them again. Margot had fallen from the bed, just barely conscious. Anne also was feverish, yet she was friendly and sweet. 'Margot's going to sleep well, and when she sleeps, I won't have to stay up.' A few days later, the plankbed was empty. We knew what that meant. Behind the barracks we found her. We placed her thin body in a blanket and carried her to the mass grave. That was all that we could do." (Lin Jaldati, from *Anne Frank: Reflections on Her Life and Legacy*, 2000.)

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Community Support

Anne Frank's anguishing story continues to touch people throughout the world and Denver is no exception. In a sweeping effort to further Anne Frank's innate sense of compassion and the importance of tolerance, the Denver community has combined its efforts and resources to:

- Offer 14 matinee performances to more than 6,750 students
- Provide specially-priced student tickets to regular performances starting at \$10
- Present a Holocaust exhibit from The Mizel Museum of Judaica — "Child Survivors of Denver"
- Enrich middle-school curriculum and student matinees by sharing valuable skills and resources from the Anti-Defamation League and the DU Center for Judaic Studies with area teachers
- Provide study guides for teachers, students and theatre patrons

The Denver Center thanks the following individuals, companies and foundations for making this effort possible:

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Teaching Activities

Columbian Hypnosis

1. Students are to pair up and stand two feet from each other. Student A places the palm of his/her hand six to eight inches from Student B's face. THE STUDENTS ARE NOT TO TOUCH AT ANY TIME and the exercise should be performed in total silence. The students are to pretend that a string runs from the palm of Student A to the nose of Student B.
2. Student A explores the space with his/her palm by moving it back and forth or up and down and around and B must follow so that imaginary string will not break. Start by having students mirror each other but then encourage movement in the space without collisions. Have a Student A manipulate Student B into grotesque shapes and images.
3. After the initial exploration, switch positions. Student B now leads Student A.

Discussion questions

How did it make you feel when you were the person leading or the person following? What do you think would happen if you added another person and had to follow and lead at the same time?

CO Civics 2.2 Students know how power, authority, and responsibility are distributed, shared, and limited.

CO History 5.3 Students know how political power has been acquired, maintained, used and/or lost throughout history.

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Teaching Activities

Autograph Hound

Materials: Lined notebook paper and a pencil

Students are asked to get a signature from two different people in their class for each category listed below. Once a name is used in a category you may not use the same person for another category. For example, Johnny cannot be listed in the jeans and blond hair categories. Use the list as a guide and add or subtract any items to fit your class. Do not make the categories too easy and it must be true of the person that suggests the item.

Sample list:

1. People wearing jeans
2. People with blond hair
3. People with a piercing (ear, lip, etc)
4. People who like Britney Spears
5. People who are not wearing socks
6. People wearing jewelry
7. People who have an older brother or sister
8. People wearing platform shoes
9. People who play sports
10. People with an "A" average
11. People who would rather read than watch television
12. People who have a job
13. People who sing in the shower
14. People who own a pet
15. People who would rather be doing something else

When the lists have been finished, discuss the end result. How many people have everybody in the class on their list? How many people could only fill a few of the categories? Who erased someone and placed them in a different category to accommodate someone else?

By making everyone fit into your list, you are no longer looking at the individuals, but focusing on them to see if they satisfy any of the categories on your list. In essence, the people have become objects to move around on your list in order to satisfy the rules of the game. Have individuals become unimportant within the goal of this exercise? Did anyone in the play treat another person as an object? Explain.

CO History 3.2

Students understand the history of social organization in various societies.

CO Reading and Writing Standard 4

Students apply thinking to their reading, writing, speaking, listening, and viewing.

Teaching Activities

Blue Eyes/Brown Eyes

- 1) Select a student that has either blue or brown eyes.
- 2) Inform that student that he/she can only allow students with the same shade of eye color into his/her group. Other students are excluded from this group. The student is not to tell anyone what the criteria is for joining the group.
- 3) All the other students will begin to realize who is being accepted and who is not. All of the students must find out to which group they belong. They must ask the group leaders if they are accepted or rejected.
- 4) Students must conclude what the criteria are for inclusion or exclusion from the group.
- 5) When all students are either in the group or have been rejected, stop the game.
- 6) Ask the students that have excluded why they believe they were not in the group.
- 7) Reveal the eye criteria.

Discussion:

What was it like to be rejected for something you were not aware of or could not control? Did you feel differently when you were accepted into the group? What was it like to watch others try to get into your group?

CO History 2.1 Students know how to formulate questions and hypotheses regarding what happened in the past and to obtain and analyze historical data to answer questions and test hypotheses.

CO History 3.2 Students understand the history of social organization in various societies.

Teaching Activities

Dot Free Society

- 1) Everyone picks a piece of paper from a hat. Some of the pieces of paper have little black dots on them and others do not.
- 2) The group's goal is to make a "dot-free society." Those with black dots should not be allowed to associate with those whose paper is blank. Walk around the room and talk to others to see if you can figure out whether each player has a dot or not. Exclude the dots. Create a dot free part of the room.
- 3) The moderator may stop the game at any time. Ask the class to define where the dot-free zone is. Were there dots in the dot-free zone?
- 4) Discuss how it feels to be the odd man out. What were some of the ways people were excluded? How did you decide if the person should be included or excluded from your group?

CO History 2.1

Students know how to formulate questions and hypotheses regarding what happened in the past and to obtain and analyze historical data to answer questions and test hypotheses.

CO History 3.2

Students understand the history of social organization in various societies.

Teaching Activities

Diary Entry

Keep a diary for a week. Describe how you feel and what is going on around you. If being too personal will be embarrassing to share in front of class, be sure to censor what you have written. With the help of your classmates, adapt one of your entries into a short scene.

CO Reading and Writing 2

Students write and speak for a variety of purposes and audiences.

CO Reading and Writing 6

Students read and recognize literature as a record of human experience.

Historic Timeline

1. Ask students to research significant events leading up to, during and following World War II and to place them in chronological order.
2. What changes or innovations were happening during these times?
3. How was the United States changing? How was the world changing?

CO History Standard 1.1

Students know the general chronological order of events and people in history

CO History Standard 1.2

Students use chronology to organize historical events and people.

Teaching Activities

- 1) How difficult would it be for you to pack all of your belongings and leave your house? What would you bring with you? What would you have to leave behind?
- 2) How would your answer change if you were unable to pack a suitcase and had to carry your belongings on your person or insure that they are easily concealed?
- 3) Why does Mrs. Van Daan have a strong attachment to her coat? Why does Mr. Van Daan want to sell it?
- 4) Would you be able to house and protect the Frank family and others during the occupation of Holland? Would your ability to hide a family change if the penalty for be found out would be execution?
- 5) How does the play show the danger of the families hiding?
- 6) How does Anne's reaction to hiding in the "secret annex" differ from the other family members? From the Van Daans? From Mr. Dussel?
- 7) Why do you think Miep and Mr. Kraler's account of what is happening in occupied Holland is different from Mr. Dussel's account? How do the accounts differ?
- 8) How does Anne's relationship with her mother develop? How is the relationship with Anne's mother different than the one she has with her father? How is this different than the relationship with her sister, Margot?
- 9) How does Anne's and Peter's relationship change through the play?
- 10) How do the two families relate during their hiding? Explain how you would react to staying in small room with seven other people for a year? Three years? Explain if the lack of privacy may become a problem?
- 11) How does Anne's writing help her to cope with what is happening around her?
- 12) What role does food play in the telling of the story? How does each character react to Mr. Van Daan's eating of the bread?
- 13) Where does each character find hope at the beginning of the play? Where does each character find hope by the end of the play?