

THE DIARY OF ANNE FRANK

Newly Adapted by
Wendy Kesselman

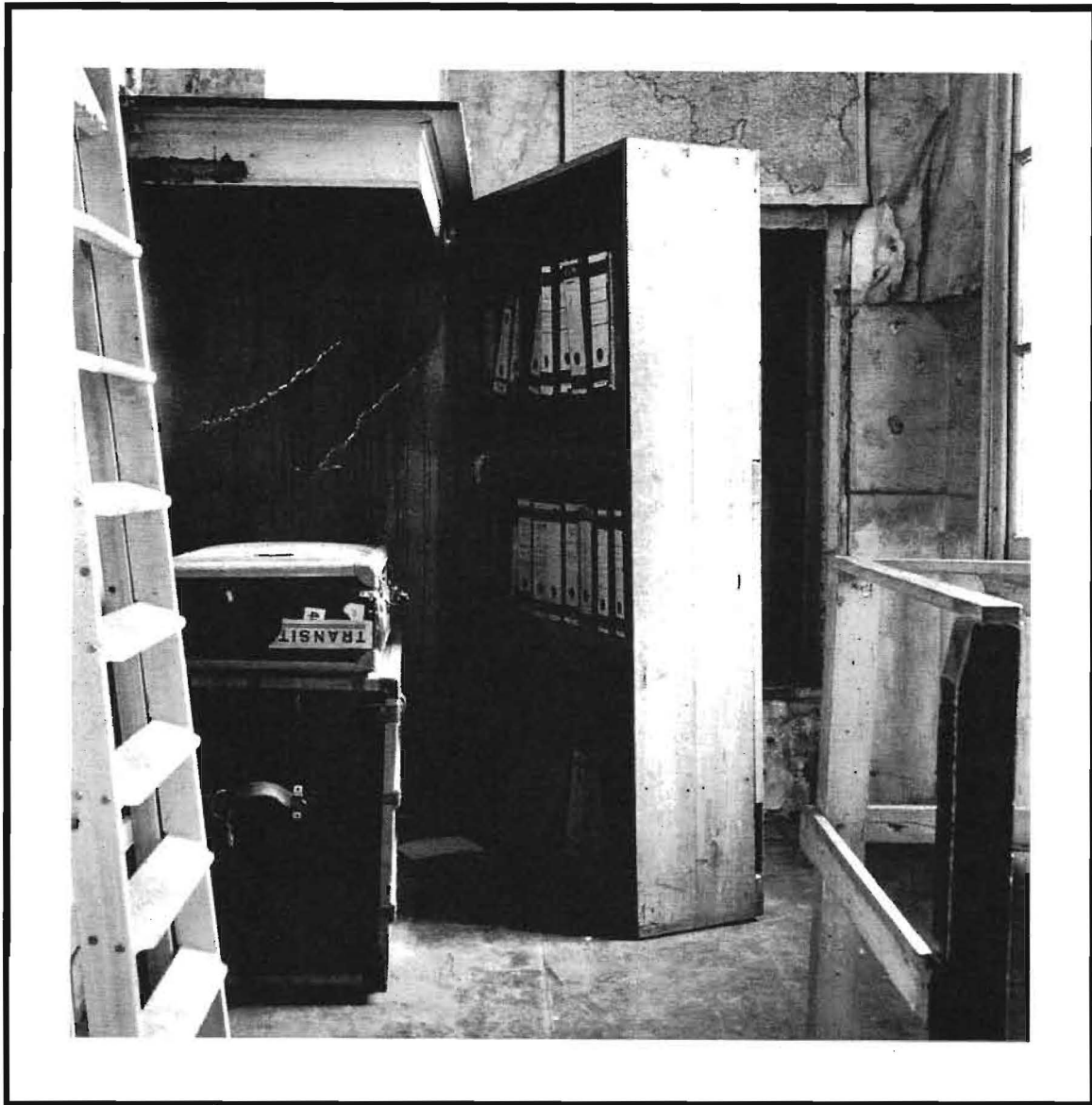
Student's Program

A Play by
Frances Goodrich
and Albert Hackett

Text by Esther Ham
Designed by Jayce Walker

Edited by Emma Strauss
& Ellen Mackay

CARDINAL
STAGE
COMPANY



Mr. Bolkestein, our Cabinet Minister, speaking on the Dutch broadcast from London, said that a collection of diaries and letters would be made after the war. Just imagine how interesting it would be if I were to publish a novel called "The Secret Annex." Based on my diary! I'll start revising tomorrow! Unless you write yourself, you can't know how wonderful it is. When I write I shake off all my cares. But I want to achieve more than that. I want to be useful and bring enjoyment to all people, even those I've never met. I want to go living even after my death!"

(March 24, 1944)

The Frank Family



ANNE FRANK / AVERY WIGGLESWORTH

Anne Frank was born June 12, 1929 in Frankfurt am Main, Germany. After Hitler came to power, Anne and her family moved to Amsterdam to flee his antisemitic regime.



When the Nazis invaded the Netherlands, the Franks went into hiding in the Secret Annex, and it was during this extraordinary time that Anne wrote the bulk of the entries in her famous diary. After the arrest, Anne is transferred to a series of camps: Westerbork, then Auschwitz, and finally, in 1945, to Bergen-Belsen, where she dies of typhus in mid-March, only a few days after her sister Margot, and only a month before Allied forces liberate the camp.



MARGOT FRANK / MIRANDA STINSON

Margot Frank is born on February 16, 1926 in Frankfurt am Main, Germany. She is Anne's older sister. More reserved than Anne, Margot had a



talent for arithmetic, whereas her sister liked reading and writing. Margot and Anne suffer the same fate: in the horrible overcrowding at Bergen-Belsen, they contract typhus. Weakened by illness, exhausted and starved, Margot dies in mid-March of 1945, after falling from her bunk.

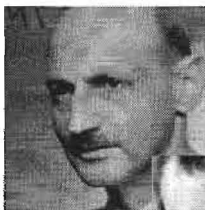


EDITH FRANK / MARTHA JACOBS

Edith Frank is born Edith Holländer on January 16, 1900. She and Otto were married in Aachen, Germany on May 12, 1925. After



a honeymoon in Italy they returned to Frankfurt am Main, where Otto's family had lived for generations. The rise of Nazism led them to flee the country in 1933, then go into hiding in 1942. After the betrayal, Edith is separated first from her husband, then from her daughters. When the girls are transferred to Bergen-Belsen, she is left behind in Auschwitz, where she dies on January 6, 1945, a few weeks short of the camp's liberation.



OTTO FRANK / MIKE PRICE

Otto Frank, born May 12, 1889, was a decorated German officer in WWI. Once in Amsterdam, Otto headed the Opekta Works, a company that sold the fruit extract,



pectin, to make jam. It is on the upstairs floors of the Opekta office building that Otto decided to hide his family from the Nazis. After their betrayal, Otto was taken from Westerbork to Auschwitz, where he was liberated on January 27, 1945. When he returned to Amsterdam he discovered that he was the sole survivor of the Annex's residents. From Miep Gies, he received Anne's diary.

The Van Pels / Van Daans

Anne invented pseudonyms for the people who would appear in her book. She initially wanted to call herself Anne Aulis, and later Anne Robin. Otto Frank opted to call his family by their own names and to follow Anne's wishes with regard to the others. Over the years, the identity of the helpers has become common knowledge and therefore their real names are used in the play.



PETER VAN PELS / VAN DAAN
McCARRY REYNOLDS

Peter van Pels is born November 8, 1926 in Osnabrück, Germany. In 1937, Peter emigrates with his parents to the Netherlands, and eventually becomes the third young adult to take up residence in the Secret Annex. After the arrest, Peter is sent to Auschwitz, where he survives the selection. When Auschwitz is evacuated on January 16, 1945, he joins the so-called 'death march': everyone who can walk is forced to march to concentration camps further in the West, away from the advancing Soviets. Anyone who falters is shot by guards. Peter makes it to Mauthausen concentration camp in Austria, but dies there on May 5 of 1945, just two days short of its



HERMANN VAN PELS / VAN DAAN
KEN FERRELL

Born in 1898 in Germany, the son of a Dutch father and a German mother. In 1925 Hermann marries Auguste (Gusti) Röttgen. The following year, their son Peter is born. In 1937 the family leaves for the Netherlands where, as a specialist in herbs and spices, he becomes a partner in Otto Frank's business. On July 13, 1942 the family join the Franks in hiding in the Secret Annex. On September 6, 1944 he arrives at Auschwitz. Hermann survives the selection on arrival, but he is gassed to death a few weeks later.



AUGUSTE VAN PELS / VAN DAAN
CONSTANCE MACY

Born in 1900 Germany. In 1925, Auguste marries Hermann van Pels and becomes a Dutch citizen, because by law women automatically take on the nationality of their husbands. She gives birth to Peter in 1926.



FRITZ PFEFFER - ALFRED DUSSEL
GERRY PAUWELS

Born in Germany in 1889, Pfeffer is a divorced single father when he meets and falls in love with Charlotte Kaletta, who is Catholic, in 1934. The race laws prohibit their marriage so they live together as an engaged couple and (step-)child until 1938, when Pfeffer sends his son, Werner, to England on a 'children's transport' (an English program that conveyed 10,000 Jewish children out of Nazi Europe between Kristallnacht in November of 1938 and the start of the war, in September, 1939). He and Charlotte escape to the Netherlands, but when he is again forced to register as a Jew, Pfeffer recognizes he must go into hiding. Miep, a patient at his dental practice, arranges for him to meet the Franks. Pfeffer joins the residents of the Annex on November 16, 1942. Like Peter, Fritz Pfeffer survives the selection when he is sent to Auschwitz. But in October of 1944 he is deported to Neuengamme concentration camp in Germany, where he dies four months later. In 1950, no longer constrained by Nazi anti-miscegenation laws, Charlotte is posthumously married to Fritz.

The Annex Helpers



**MIEP GEISS /
ALLISON MOODY**



Miep was born in Vienna in 1909. In December of 1920, she is brought to the Netherlands among a group of children to escape the food shortages in post World War

I Austria. She lives with a foster family in Leiden and is given the name Miep. In 1922, she moves to Amsterdam with her foster family. In 1933, Miep becomes a secretary with the Opekta spice company. Working as Otto's assistant, she befriends the Frank family. In July 1941, Miep marries her co-worker, Jan Gies. In June 1942, Otto asks Miep if she will help his family go into hiding and she eagerly agrees. Until 1944, Miep is instrumental in helping the residents of the Annex survive. When the family is arrested, Miep is questioned and released. Later, she returns to the police station and attempts to bribe an officer to obtain her friends' release. In 1987, Miep writes a bestselling book: 'Memories of Anne Frank'. In February 2008, she celebrated her 99th birthday.



BEP VOSKUIJL (NOT IN PLAY)

Bep Voskuijl was employed as an assistant to Miep in the summer of 1937. In 1938, she introduced her father to Otto Frank, who made him a supervisor in the Opekta warehouse.

In June 1942, Bep is told of Otto's plans to use the office's rear extension as a hideout from the Nazis. Between 1942 and 1944, she keeps the residents of the Annex supplied with milk, clothes, language courses and occasional treats. In 1947, Bep leaves Opekta. In 1954 she is a witness at the Landesgericht ('National Court') in Lübeck, Germany, where she attests to the authenticity of The Diary of Anne Frank in a libel case brought against a group of people who claim it to be fake. In May 1983 Bep dies at the age of 63 in Amsterdam.



**VICTOR KUGLER /
JACK O'HARA**



Victor Kugler/Harry Kraler, born in Austria-Hungary (now in the Czech Republic), Kugler also moved to the Netherlands in 1920.

He became a naturalized Dutchman in 1938. He was Otto's right hand man at Opekta. On the day of the arrest, Kugler is charged with abetting the concealment of Jews. He is imprisoned and eventually sentenced to a labor camp in Germany. When British forces intercept the march of prisoners to the camp, Kugler manages to escape. He flees, then hides in his home until the liberation. Kugler emigrated to Canada in 1955 where he died in 1981.



JOHANNES KLEIMAN (NOT IN PLAY)

Johannes Kleiman was the director of Opekta. Like Kugler, he was sent to prison for hiding Jews. But he was released from Amersfoort transit camp thanks to the intervention of the Netherlands Red Cross, who deemed him too ill for hard labor. He returned to the office and continued as director until his death in 1959.

The Early Years



Anne and her mother, a day after Anne was born.



Edith and Otto went to Italy for their honeymoon.

"My father, the dearest darling of a father I have ever seen, was thirty-six when he married my mother who was then twenty-five. My sister, Margot, was born in 1926 in Frankfurt-on-Main in Germany. I followed on June 12, 1929, and, as we are Jewish we emigrated to Holland in 1933, where my father was appointed Managing Director of the Netherlands Opekta Co, which manufactures jam."

(June 15, 1942)



Anne at age 4 and Margot at 7.



"Papa with his kids" was the caption Anne later wrote in her photograph album for this picture (1930).

June 12, 1929
Anneliese Marie, called Anne, is born in Frankfurt am Main, Germany.

Summer of 1933
After several months of Hitler's regime, Otto decides to move his family to the Netherlands.

Timeline Legend

Frank Family History in this font
World Events History in this font

1929

1933

The Rise of the Nazis

An essay by Mark Roseman,
Professor of History and Pat M. Glazer Chair
of the Jewish Studies Program at Indiana University.

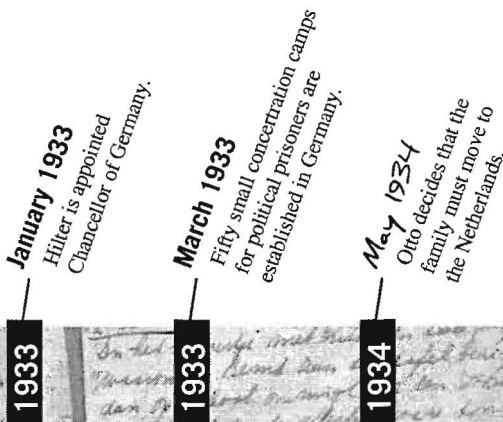
The National Socialist German Worker's Party or Nazi Party, for short, emerged in Germany during the chaotic years after Germany's defeat in World War I (1914-1918). Led by Adolf Hitler (b.1889), a wild dreamer and impassioned speaker, the Nazis attracted a sizeable following, drawn by their vague promises to reverse the post-war peace treaty and exclude all Jews from the nation's affairs, and by their violent, military style.

A wave of antisemitism swept the entire western world after World War I, when Jews were unjustly blamed for the revolutionary tide that engulfed Russia and threatened many other European countries. In Germany, Jews were often seen as aliens, despite their German citizenship and loyal war service, because many Germans at the time endorsed the pseudo-scientific view that they belonged to a separate, inferior race. Even though such views were held by many respectable Germans, the Nazis would never have made it into power had it not been for the world economic crisis following the Wall Street Crash in 1929. Facing massive unemployment, Germany's political system tottered and, then fell, and desperate conservatives, worried about a Communist take-over, brought the now very popular Hitler and the Nazis into government in January 1933. Alarmed by the threats Nazis had made before coming into office, by the widespread street violence that followed in the weeks thereafter, and by early government measures that included a one-day politically endangered or farsighted Jews fled across the borders into neighboring countries in the first months of Nazi rule. Anne Frank's

father was one of these, and unlike many of his unluckier brethren, he had a sound business opportunity to move to. Meanwhile, pressures on those Jews remaining inside Germany grew. New laws denied Jews the right to be full citizens, while all sorts of Nazi agencies, often acting locally, saw to it that Jews were pushed out of one economic sector after another. At the same time, the hurdles to leaving Germany increased. The Nazis wanted to be rid of their Jews, but did not want to let the emigrants take their assets with them. Even if they were able to free up their money, it was not easy for Jews to find places to go – in the world of the great depression, few countries wanted to admit newcomers when they had their own unemployed to look after. Particularly after the massive violence against Jewish homes and stores in November 1938 ("Crystal Night"), hundreds of thousands of German and Austrian Jews sought shelter abroad, but no nation rushed to embrace them.

The outbreak of war in September 1939 transformed the situation in many respects. In rapid succession Hitler's troops now conquered much of Europe, and thus brought many Jews who had thought themselves safe – including the Frank family – under Nazi rule. At the same time, the war encouraged the Nazis to experiment with much more radical racial policies. Now, instead of simply pushing the Jews out of the economy and hoping they would leave the country, the Nazis toyed with the idea of creating a special territory in which to concentrate all Europe's Jews under miserable conditions. When that plan proved unmanageable, the Nazis moved to an even more radical idea: murdering them outright. The mass killing started on the plains of the Soviet Union in June 1941, where the Nazi Einsatzgruppen and police units would eventually shoot more than two million Jews. Gradually the idea of murder as the solution to the Jewish question was applied to other regions, and by the summer of 1942 at the latest, the Nazis had decided to murder all the Jews in Europe.

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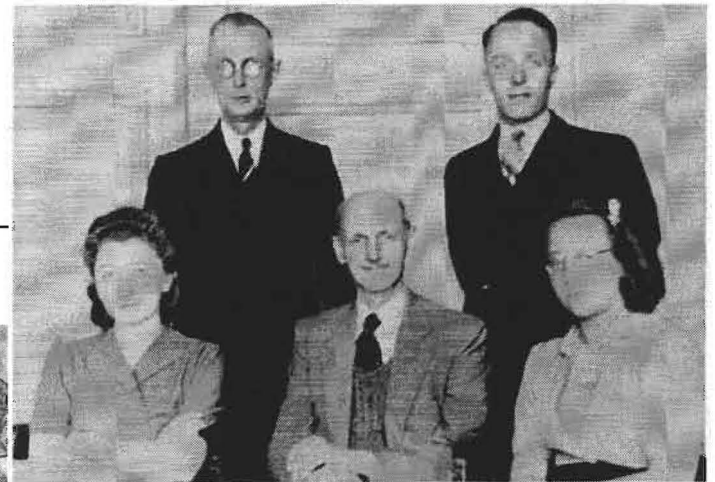


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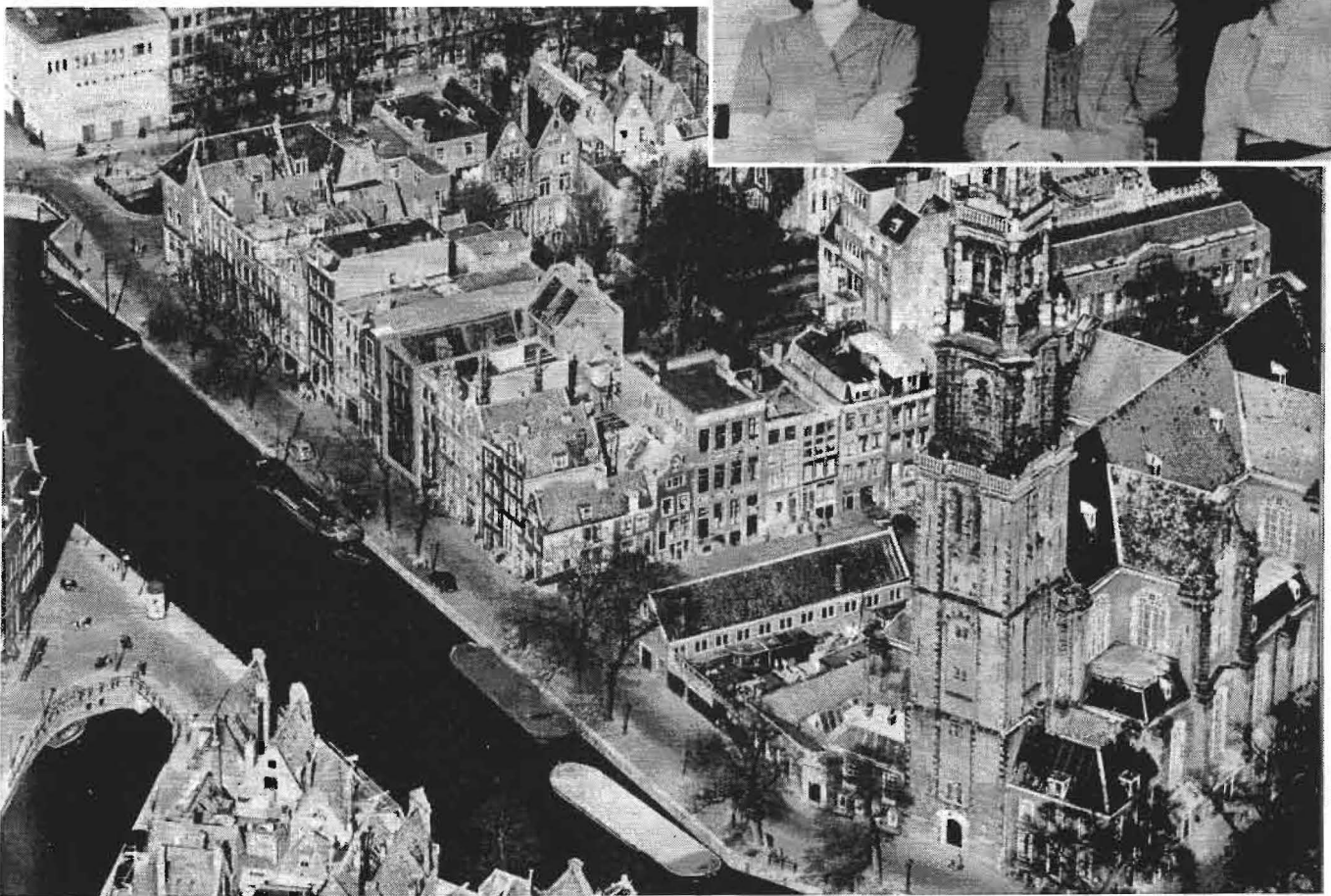
Even before the Nazis had decided on the genocide of European Jewry, they had begun implementing punitive policies towards Jews in all the countries they occupied. The timing and precise character of the measures varied from place to place, but they always eventually included registration, confiscation of assets, concentration in designated areas, and then deportation. The Nazi occupation policy in the Netherlands as a whole was initially fairly gentle, at least compared with their stance further east. For this reason, and also because the Dutch population was not very antisemitic, the German authorities moved slowly, first dismissing Jews from the civil service only after some months of occupation, and taking the modest but crucial step of registering all Jews. Sadly, Dutch efficiency and the Jews' law-abiding response made the registration extremely accurate and comprehensive. When Dutch workers went on strike against Nazi persecution of the Jews, in February 1941, the Nazis responded ruthlessly.

In early May 1942, with the Nazis now committed to a European-wide murder of Jews, the Jewish star was introduced in Holland, making all Jews visible and easy to round up. Dutch Jews were rounded up and concentrated in Amsterdam, while foreign Jews (like the Franks) were sent to a transit camp within Holland, called Westerbork. Finally, in the second half of July 1942, the deportation of Jews to the killing centers further east began, mainly to Auschwitz-Birkenau, but also for a while to the extermination camp in Sobibor, Poland. By the end of World War II, of the approximately 140,000 Jews who lived in the Netherlands, only about 30,000 survived.

The Annex Helpers, from left to right: Miep Gies, Johannes Kleiman, Otto Frank, Victor Kugler, and Bep Voskuijl.



This photograph was taken just after the war. The annex is the 7th apartment in from the right and the Westertoren, the large clock tower, is in the right hand corner of the photo.



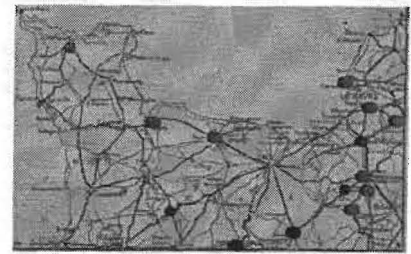
The Netherlands / Holland / Dutch

The correct name of the nation in which Anne Frank is set is The Netherlands. It is located in Western Europe, bordered by the North Sea to the north and west, Belgium to the south, and Germany to the east. The country is a little less than half the size of Indiana. Amsterdam is the capital. The Netherlands is often called Holland, but in fact, North and South Holland are only two of the country's twelve provinces. Therefore, calling the Netherlands Holland is sort of like calling the United States "Carolina" or "Dakota."



▲ Concentration Camp ⊙ Extermination Camp

Holland is a region in the western part of the Netherlands that gained fame in the 17th century as a major maritime and economic power. It was assimilated into the Kingdom of the Netherlands in the 19th century. The word used to refer to the people and language of the Netherlands, and anything indigenous to the Netherlands, is Dutch.



Otto Frank used this map to follow the advancement of the Allied Force's invasion.

- 1935** September 15, 1935
Nuremberg Laws passed declaring Jews are not German citizens.
- 1936** October 25, 1936
Hitler and Mussolini form the Rome-Berlin Axis.
- 1938** November 9, 1938
Kristallnacht (Night of Broken Glass); synagogues and Jewish owned shops are vandalized and torched across Germany.
- 1940** March 1940
Otto's company moves to Prinsengracht 263.
- 1940** May 10, 1940
Germany invades the Netherlands, Belgium, Luxembourg, and France.
- 1940** May 20, 1940
A Concentration camp is established at Auschwitz.
- 1941** August 1941
Anne and Margot are forced to enroll at an all-Jewish High school.
- 1941** September 1, 1941
Nazis require all Jews to wear yellow stars. Young Jews are excluded from Dutch schools and colleges.
- 1941** December 11, 1941
The Japanese bomb Pearl Harbor, Hawaii.
- 1941** December 8, 1941
The US declares war on Japanese.
- 1941** December 11, 1941
Germany declares war on US.

Our "Secret Annex"

The house is located on one of the many famous canals in the middle of Amsterdam and was built in the 17th century as a private residence. In the 18th century, the owner of the house added a rear extension to the 'achterhuis' (in Dutch, the 'house behind,' as opposed to 'voorhuis,' the front-house). This was a common occurrence in Amsterdam. Houses were taxed by the width of their frontage. To keep from owing much to the government, many homes were shaped like a wedge: big in the back and narrow in the front.



The front of the office building located at 263 Prinsengracht

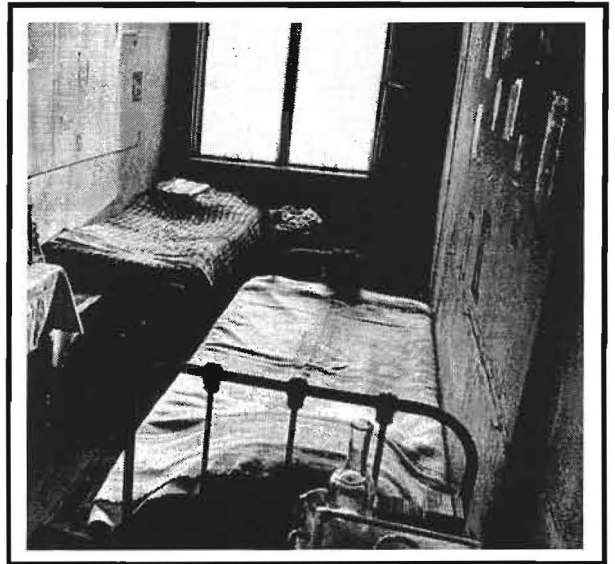
"To the right of the landing lies our 'secret annex.' No one would ever guess that there would be so many rooms hidden behind that plain door painted gray."

The ground floor consisted of three separate areas: an entrance, the manufacturing center (where spices were milled), and in the rear, the warehouse where the goods were packed for distribution. On the second floor were the offices of Frank's employees; Miep Gies, Bep Voskuijl and Johannes Kleiman out front, Victor Kugler in the middle, and Otto Frank in the rear office. He worked just below the floors that would later hide him and his family. The entrance to the annex was hidden by a bookcase.

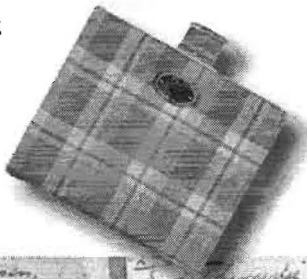


The Westertoren as seen from the attic window

Anne and Fritz Pfeffer/Mr. Dussel's room.



June 12, 1942
Anne receives her diary for her 13th birthday.



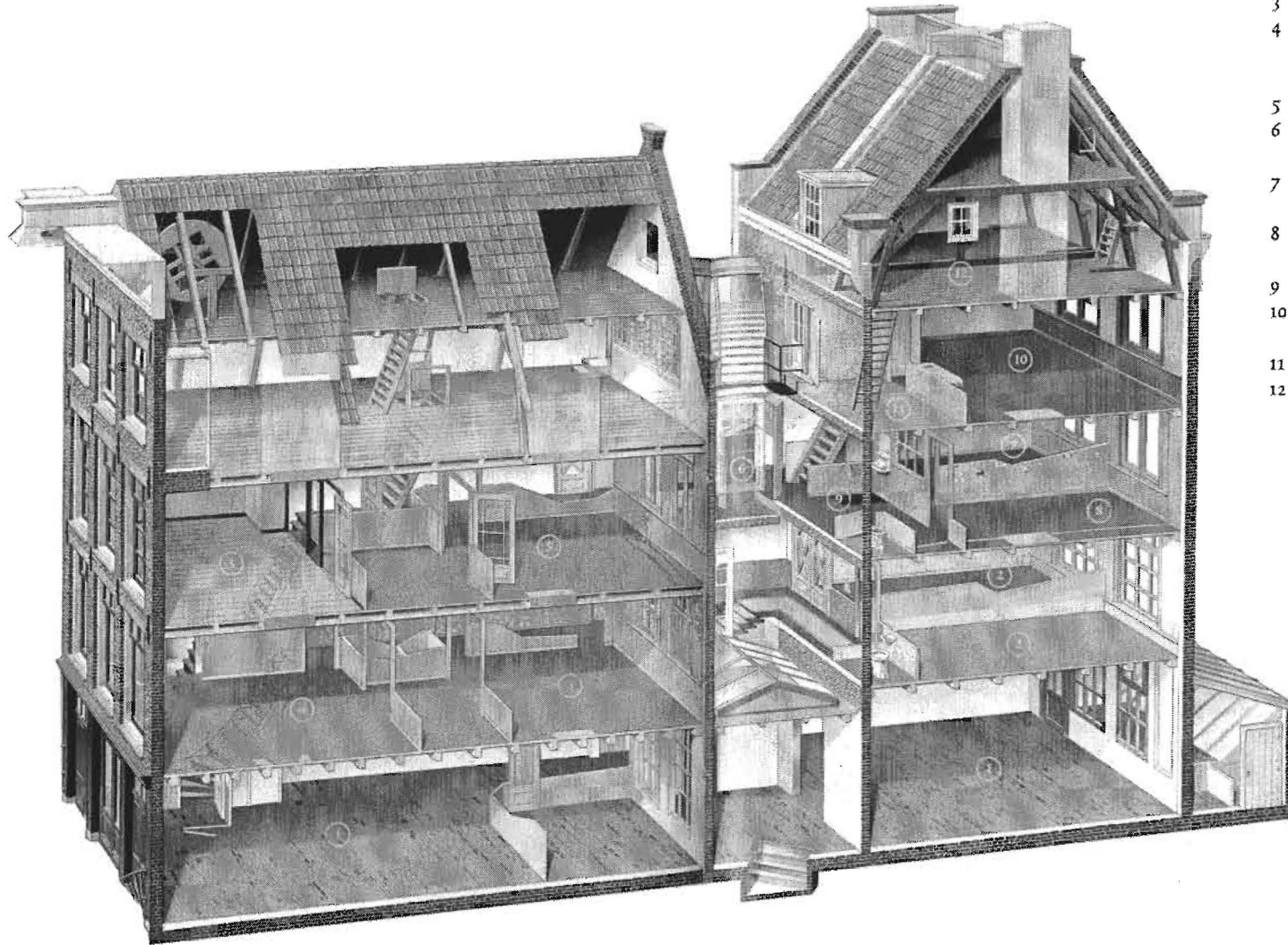
June 20, 1942
The gassing of prisoners begins at Auschwitz.

July 5, 1942
The Frank family goes into hiding.



The Annex

- 1 The Warehouse
- 2 The Private Office and the Kitchen
- 3 Victor Kugler's Office
- 4 The Front Office of Miep Gies, Jo Kleiman and Bep Voskuijl
- 5 The Storeroom
- 6 The Landing with Movable Bookcase
- 7 Otto, Edith and Margot Frank's Room
- 8 Anne Frank and Fritz Pfeffer's Room
- 9 The Bathroom
- 10 Hermann and Auguste van Pels's Room
- 11 Peter van Pels's Room
- 12 The Attic



Sets and Costumes

An Interview with Amanda Bailey, Costume Designer.

What has been the biggest challenge about designing this show?

One of the biggest challenges is making sure to be consistent with the period, which is sort of an obvious challenge, but that is nature of the beast. Another challenge is saying something about the character with the costumes, but keeping it realistic as well.

How did you solve the problem of showing the passing of time?

This was definitely difficult because without having the characters literally losing twenty pounds between acts we had to find little ways of showing the passing of time. One way we went about it was to choose costume pieces for Act II which fit more loosely. For Anne we found clothes which were too short or too small, because she's growing despite all that is happening. The costumes for Anne are also more adult and more mature to show her psychological changes.

What makes a piece of clothing fit this time period?

During the 1930s and 40s, there were more natural fabrics, there was no spandex, lycra, or fleece. Instead there was wool, cotton, and rayon. The fit of clothes is tailored to each person, there are no t-shirts that fit five different body types. Another interesting thing about clothes during war time is that people started reusing clothing. Women started making clothes out of their husbands old suits. There was less extra fabric; skirts weren't as full because they would use extra fabric in army uniforms. Women also stopped wearing wedding dresses because the silk could be used for parachutes; instead they wore wool suits.



The Frank family in pajamas.



The cast try on their first outfits.

1942

July 13, 1942
The Van Pels/Van Daan, another Jewish family originally from Germany, join the Franks in hiding.

1942

November 16, 1942
Fritz Pfeffer/Mr. Dussel, the eighth and final resident of the Secret Annex, joins the Frank and van Pels/Daan families.

1943

February 2, 1943
The Germans surrender at Stalingrad—the first major defeat of the Nazi army.

1943

June 11, 1943
Himmler orders the liquidation of all Jewish ghettos in Poland.

1943

September 8, 1943
Italy surrenders to the Allies. Germany occupies Rome.

1944

January 6, 1944
Soviet troops advance into Poland.

1944

June 6, 1944
D-Day landings.

1944

July 24, 1944
Soviet troops liberate first concentration camp at Majdanek.

Sets and Costumes

An Interview with Mark Smith, Set Designer

What was the most challenging part of designing this set?

Certainly the most challenging was dealing with the Waldron space and the alley arrangement. It was a challenge to find a way to divide the space in a visually effective way.

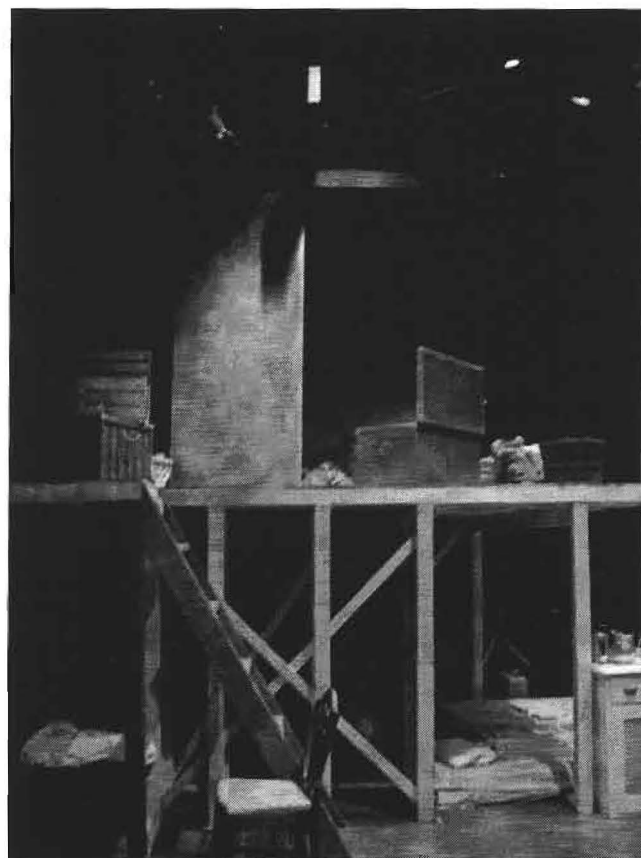
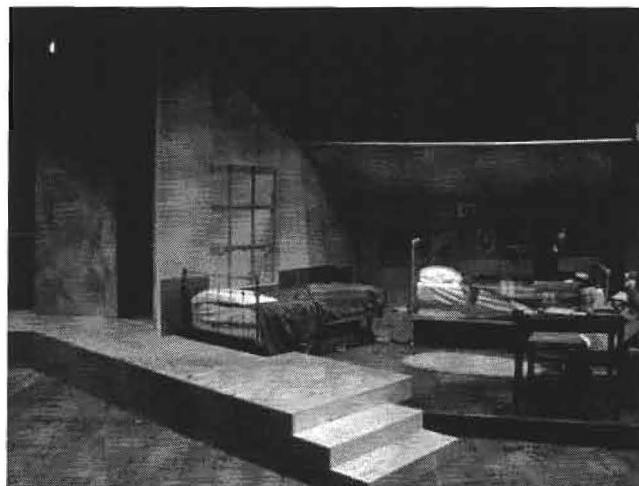
It was also difficult to deal with the annex as a real space. Reading the play or the diary will give a person a certain impression of what the annex space was like. However, I did not want the set to be exactly like the actual annex. I tried to communicate the feeling of the play, the feeling of claustrophobia, while also trying to keep to the reality of the space.

What was your favorite part of designing the set?

When I find solutions to scenic problems. Randy, the director, and I worked closely to solve the space problem. Originally we had the seating arrangement ninety degrees off what it is now. It was too tight a space, each character's space was too separate. As soon as I turned it 90 degrees the problems suddenly disappeared. The space in the middle was a little more open and it also resulted in greater interaction between the playing areas.

What kind of research did you do when thinking about the design?

I looked at books and photographs of the actual annex space. I also looked at the original set design for *The Diary of Anne Frank*. These provided me with insight into different possibilities. During the late thirties and early forties, the time in which this play is set, modern movements in design and architecture were taking place. This Art Deco modernism was something Hitler and the Third Reich embraced, thus, to contrast with it I gave the annex an old European feel.



Coming of Age In Hiding

An essay by Professor Maria Bucur-Deckard,
John V. Hill Chair in East European History and
Interim Chair of Gender Studies at Indiana University.

The Diary of Anne Frank: A Modern Young Woman's Coming-of-Age Narrative

'Yes Mother, no Mother, anything you say, Mother.' People aren't like that anymore," declares Anne Frank in a moment of angry confrontation with her mother. This statement firmly marks her persona in the play and exemplifies a great deal of the internal dialogue in her diary as a thirteen year-old girl going into hiding for most of her remaining days. Anne's diary reflects not only the wider social and political realities of being a Jew in Nazi-occupied Amsterdam. It is also the expression of a girl turning into a woman at a point in time when social norms, including gender roles, were being challenged by total war. Anne is remarkable because of her extraordinary maturity in rendering crystal-clear the horrors of her condition as a Jew. Yet she is just as remarkable in her insistence to craft her identity as a woman unaffected by these horrors and the defeminizing effects of the growing impoverishment that overtakes her family. When fear paralyzes her mom and sister, Anne responds with a forceful rejection of life in fear. When others suggest that submissiveness and going along are more fitting for a young woman (like her older sister), Anne holds her head high and refuses to follow. She must lead, just as she much dance, express her desires, and write openly about her first encounters with eroticism. Anne's matter of fact embrace of her sexual feelings in particular reflects important generational shifts taking place in Europe and the United States at that time. "Sex advice" columns that discussed women's sexuality while in Weimar Germany and

other European states sex and reproduction had also become increasingly separate in the way books, magazines, and movies depicted them. Femme fatales like Marlene Dietrich's (1901-1992) *Blue Angel* (1930) might have been deplored by the Nazis, but they were wildly popular. Even though demure demoiselles and obedient wives still populated much of the popular culture scene, independent *garçonnes* (boy-girls), wily prostitutes, and powerful queens captured the imagination of younger people especially. It wasn't just the rising category of "superstars" that helped mold the imagination of young women in the 1930s. Overall, more women were working out the home and had disposable incomes during this period. Many more



"Anne at Montessori School, 1941"

women went in public unaccompanied, frequented places of entertainment on their own, from movie theaters to dance halls, and sported shorter hair and skirts. Though often pressured into early marriage, more women chose to marry later, as they had the economic power to live on their own. Some, of course, remained single out of necessity rather than by choice. And while Anne was going into hiding, other young women barely older than she were entering not only public life, but actual combat. World War II saw unprecedented avenues open up for women who wanted to serve in the military on both sides of the battle, but most prominently in the Soviet Army. Some were able to fight on the front, while most others served as nurses, telephone operators, and in other auxiliary capacities.

Continued...

Betrayal

Partisan movements, whether in Yugoslavia, France, or Poland, had large numbers of women volunteers among them, who risked their lives every day for the duration of the war and made their mark on the liberation and the political future of their countries.

Thus, Anne's dreams of independence and her worshipping gaze towards women movie stars is also a reflection of an effervescence that had captured the imagination of women of her generation. The very fact that Anne feels compelled to narrate her young life suggests a strong sense of self that was part and parcel of how, in the 1930s, what it meant to be a woman was changing. If for Anne's mother the insecurities of the war bring about an overpowering sense of powerlessness, for Anne the war seems to bring out a different angle of her gendered self: a fearless, expansive, seize-the-day attitude towards her desires. Above all, Anne seems constantly in search of ways to live and experience the pleasures of life as a young woman: to fall in love with a boy, to fully feel the sensual arousal of an erotic encounter, to have a crush on grown-up beautiful women, to make gifts for those around her and to be in control of her own life's narrative through her diary. The horrors of the war weigh heavily against her, but Anne's greatest achievement is to retain this core of her young and strong self, both as a Jew and also as a curious and independent young woman.

When the Franks, the VanPels and Pfeffer were arrested, they were sent to a place called Westerbork transit camp. The transit camp was located about 15 km from the village of the same name in the northeast of The Netherlands. This camp was opened by Dutch authorities during the summer of 1939 to house refugees fleeing Nazi terror in their homelands, most of whom were German Jews. When the German army invaded Holland, there were 750 refugees in the camp.

On July 1, 1942, the German authorities took control of the camp and turned it into a deportation site for Jews, Roma and Sinti, and eventually, for some 400 women members of the resistance movement. The first deportation occurred in mid-July of 1942—precisely the time the Franks went into hiding. By the end of the month, nearly 6,000 Dutch Jews had reached Auschwitz, where most were immediately selected for the gas chamber. Between July 1942 and September 1944, trains left weekly

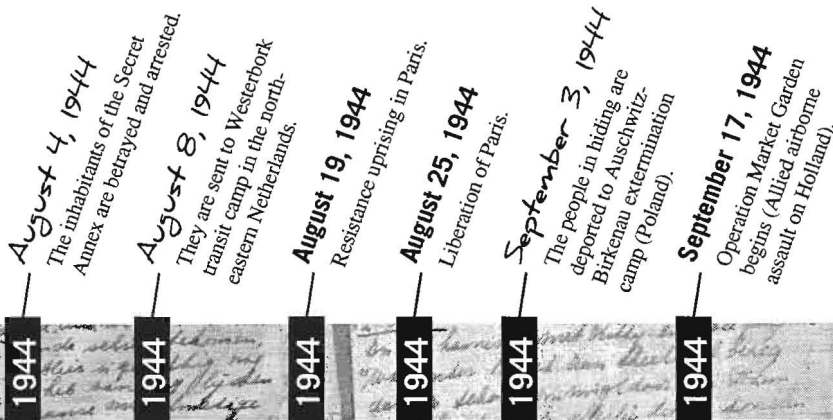
for the concentration camps Auschwitz-Birkenau, Sobibór, Bergen-Belsen and Theresienstadt. In the period from 1942 to 1945, a total of 107,000 people passed through the camp on 93 outgoing trains. Only 5,200 of them survived. In response to the Allies' offensive, the Nazis hurried to empty the camp and slated three trains for departure. The Franks, the Val Pels and Pfeffer were on the first of these; they arrived at Auschwitz on September 5, 1944.



Railroad track that lead to the gate of Auschwitz-Birkenau



Prisoners of the Buchenwald concentration camp.



The camp of Westerbork was a very strange place. It included a school, a hair-dresser, an orchestra, and a restaurant. It had its own in-house cabaret made up of famous Dutch artists who were required to distract the inmates by performing a sanctioned, German repertoire.

For prisoners with sufficient means, all kinds of goods were available for purchase that had become scarce due to wartime rationing. This pretense of comfort was a psychological trick designed by the SS to maintain order during the deportation process. Prisoners anticipated that the camps in Poland would be similar, and were calmed by what they saw.

One of the worst cruelties this camp inflicted was that it left selection to a Jewish security service. The Nazi commandant gave the orders; the Jewish "governing" body carried them out, its members fearing for their own survival. Jews were thus forced to select other Jews for certain death. The transfers to the extermination camps took place every Tuesday, making the days leading up to selection especially tense, and the days following not much of a relief, since the process would start up again immediately.



Gate to Auschwitz

Auschwitz

Auschwitz-Birkenau was the largest of the Nazi concentration camps. It was located in Poland, approximately 50 kilometers west of Krakow. The camp took its name from the nearby town of Oswiecim (Auschwitz in German). Birkenau is a reference to the many birch trees surrounding the complex. The lethality of this camp remains infamous: the camp commandant testified that up to 3 million people had

died at Auschwitz, while the Auschwitz-Birkenau State Museum confirms that at least 1.5 million people were transported to Auschwitz and that about 1.1 million (about 90 percent of whom were Jews from almost every country in Europe) were gassed upon arrival. More than 200,000 people died because of sickness or hunger, or were selected for the gas chambers at a later time. Because Auschwitz was the largest extermination camp, it has become a symbol of the Holocaust.

Bergen-Belsen was a concentration camp near Hanover in northwest Germany. Built in 1940, it first served as a notorious prisoner-of-war camp, in where approximately 18,000 Soviet soldiers were starved to death. In 1943 it was converted to a detention camp for foreign-born Jews who were exchanged for German nationals imprisoned abroad. In December of 1944 Bergen-Belsen was converted into a concentration camp under the leadership of a former Auschwitz commandant. As the Soviets advanced, prisoners from Eastern camps were sent to Bergen-Belsen in great numbers, causing terrible overcrowding which led to disease and starvation. While Bergen-Belsen contained no gas chambers, more than 50,000 people died there of hunger, overwork, disease, and brutality. 35,000 died of typhus in the first few months of 1945. Among these were Anne and Margot Frank.

October 1944
Anne, Margot, and Mrs. van Pels are transported to the Bergen-Belsen concentration camp.

October 30, 1944
Last use of gas chambers at Auschwitz.

January 6, 1945
Edith Frank dies at Auschwitz-Birkenau.

January 27, 1945
Otto Frank is liberated from Auschwitz

February 13, 1945
Dresden is destroyed by a firestorm after Allied bombing raids.

April 12, 1945
Allies liberate Buchenwald and Belsen concentration camps; President Truman becomes President.

April 28, 1945
Mussolini is captured and hanged by Italian partisans; Allies take Venice.



Women in History

An essay by Penelope Anderson,
Assistant Professor of English at Indiana University.

Letters to the World: The Form of Anne Frank's Diary

On March 28, 1944, Anne Frank and her family listened, as they often did during their years in hiding, to a radio broadcast from London. On that day, a Dutch government minister declared that “ordinary documents” – letters, sermons, and diaries – would truly tell the story of the struggle for freedom against Nazism. “Of course, they all made a rush at my diary immediately,” Anne wrote on March 29. But Anne does not want her diary in its original form to become a document of the war. Instead, like the writer she is and the “famous writer” she hopes to become, she begins to rewrite her diary for this new task.

As she rewrote her diary, Anne changed some things: her companions in the Annex receive pseudonyms, and she condenses and rearranges certain entries to make things read more like a story. She leaves some very interesting things the same, though: unlike her later editors, she does not temper the anger behind her criticism of her mother, and she leaves intact her personal experiences of being attracted to people and feeling her body change. She also maintains the form of the diary as a series of letters to an imagined friend, “Kitty.” This epistolary form (an “epistle” is a letter) creates a sense of expansion beyond the physical borders that confine her: Anne can imagine the diary going out into the world, in the same way a letter would with a freedom she does not have. The fact that Kitty is an imaginary friend, of course, also creates a positive type of constraint: Anne knows that this friend will not tell her secrets.

The relationship between freedom and secrecy, public and private, is a large part of what makes Anne's diary fascinating to us. We value it for its insight into the mind and emotions of a particular, intelligent young girl; we also value it for its place in history, as it asks us not to forget the Holocaust. As a text negotiating public and private, written in an epistolary form, Anne's diary has earlier precedents. Her concern with everyday matters and with the interactions of her family links her diary to the many letters written by women of the seventeenth, eighteenth, and nineteenth centuries – letters that tell us most of what we know about their everyday lives. Her self-consciousness about her writing, shown in her care to revise, also makes her diary like the epistolary novels popular in the eighteenth century, which often depict young heroines battling against forces trying to confine them to private spaces. Growing up in the twentieth century, Anne sees more options for her future; she confidently asserts her plans to be a journalist and a great writer. Though she did not survive to realize those dreams, the continuing popularity of her diary shows us that she did not have to wait to become great.



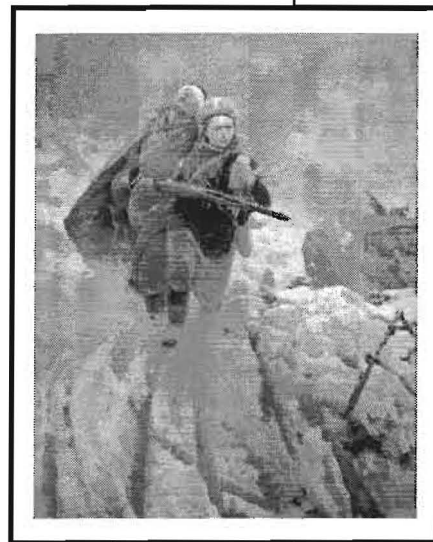
The New Image of Womanhood in WWII

A photo-essay by Ellen MacKay,
Assistant Professor of English at Indiana University.



With many American men serving in the armed forces, women were needed to fill positions in the war industry making tanks, airplanes, guns, etc. Rosie the Riveter was the War Department's most famous recruiting icon, and she did the trick: over 6 million American women joined the workforce at this time.

This painting, by Marat Samsonov, is one of many is one of many commissioned to commemorate the heroism female soldiers of the Soviet Union. Among the most celebrated was Marina Raskova (1912-1943), an aviator who used her influence with Stalin to found, train and lead the women's Aviation Group. Her three bomber squadrons ran over 30,000 missions and encountered some of the heaviest aerial combat on the Eastern Front, particularly during the Battle of Kursk in the summer 1943. She died in a plane crash before the war ended.



The Soviet pilot Lilya Litvyak, nicknamed the White Rose of Stalingrad, was credited with 89 German dogfights, and with shooting down 15 German planes. She was killed in action August 1 of 1943, though her plane was only recovered in 1979.

March, 1945
Anne and Margot Frank die of Typhus at the Bergen-Belsen concentration camp within days of each other.

April 1945
Mrs. Van Pels / Van Daan dies.

April 30, 1945
Adolf Hitler commits suicide.

May 2, 1945
German troops in Italy surrender.

May 5, 1945
The Netherlands are liberated by Canadian troops. Next to Norway, it was the country that suffered the longest German occupation.

May 5, 1945
Peter van Pels/van Daan dies of exhaustion.

May 7, 1945
Germany surrenders unconditionally. The war ends in Europe.

May 7, 1945
Otto Frank arrives in Amsterdam, where he is reunited with Miep and Jan Gies. He knows that his wife has died, but he does not yet know the fate of his daughters.



Early in 1941, Congresswoman Edith Nourse Rogers of Massachusetts introduced a controversial bill to establish a Women's Army Corps (the WACs). If women joined the forces, one representative asked, "Who will then do the cooking, the washing, the mending; who will nurture the children?" Only after the bombing of Pearl Harbor, when America faced a two-front war, did the bill get signed into law. Immediately, posters like this one were



Like the rest of the armed forces, the WACs were segregated, though because of the smaller scale of their operation, sometimes less starkly than male units:

Despite unequal treatment, black women enlisted in high numbers. By the war's end, over 150,000 American women served in the various corps (the Marines and Navy established women's units too) as support personnel in every imaginable capacity—as mechanics, pilots (transferring planes from factories to deployment zones), accountants, switchboard operators, translators, battle nurses, doctors, radio technicians, laboratory scientists, etc. Some 200 died in service, more than 700 were recognized for valor in the pursuit of their duties.

Even as women took on new and crucial responsibilities, they were encouraged to maintain morale by staying home, doing their part in the kitchen, and keeping the home fires burning. This mixed message was put to rest at the war's end, when women were expected to leave the workforce. Government-subsidized daycare, fair wages and good jobs suddenly dried up. Still, women's proven ability to succeed in traditionally male fields helped spawn the women's movement of the 1960s.



History of the Play

An essay by Esther Ham,
Professor of Germanic Studies and
Coordinator for Dutch Language and Culture at Indiana University.



In 1952, Doubleday published the first American edition of the Diary a translation of Otto Frank's edited version. The novelist, Meyer Levin, wrote a front-page essay entitled "The Child Behind the Secret Door" for the New York Times Book Review praising the importance of the work: "Anne Frank's diary is too tenderly intimate a book to be frozen with the label 'classic,' and yet no other designation serves... Anne Frank's voice becomes the voice of six million vanished Jewish souls." The reaction was enormous. The book went through three printings, and almost instantly 45,000 copies were sold.

With the sudden success of the book, the possibility of a theatrical adaptation was eagerly discussed. Meyer Levin, who had done so much to promote Anne's diary, negotiated with Otto Frank and Doubleday for the right to dramatize it. Through a series of complicated events which are still in dispute, Levin was turned down. For decades, Levin continued to write and talk about the injustice of this rejection, arguing that in his more authentic version, Anne's Jewishness remained as central as it was in the diary. Meanwhile Doubleday, as Otto Frank's representative, gave producing rights to Kermit Bloomgarden who engaged the husband- and-wife team of Frances Goodrich and Albert Hackett, screenwriters of films such as *The Thin Man*, *Easter Parade* and *It's a Wonderful Life*, to write the theatrical adaptation. Goodrich and Hackett were determined to present the story in a positive light, with an inspirational and universal message for audiences. Their first drafts emphasized the mischievous side of Anne's personality, but they later chose to play up her optimism and idealism. They consulted with director Garson Kanin and playwright Lillian Hellman about dramatizing the narrative structure of the Diary. Goodrich and Hackett, along with Kanin, visited the Annex with Otto Frank to get a better sense of what it must have been like to live there.

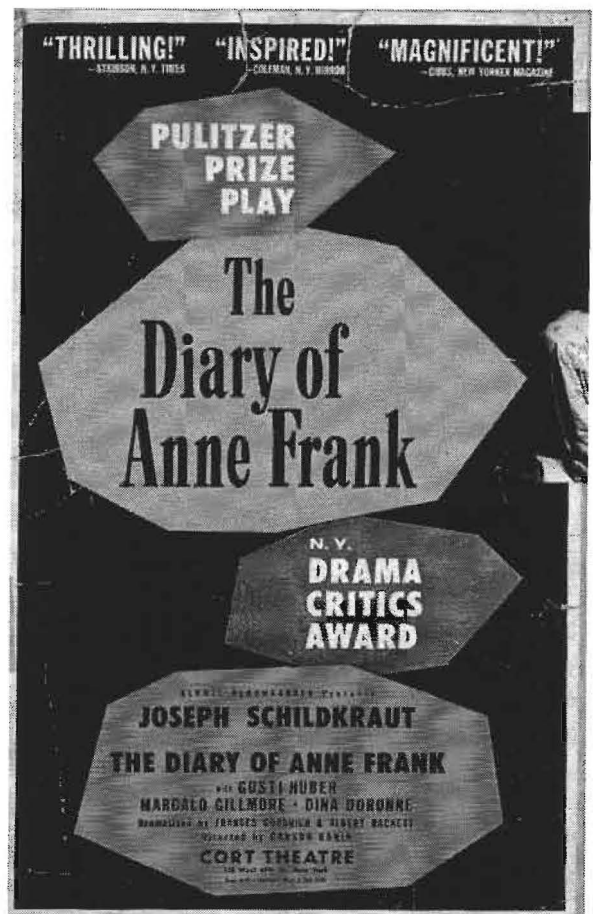


The Play in 1955

On October 5, 1955, *The Diary of Anne Frank* opened on Broadway. Praise for the production was widespread. Richard Watts Jr. of the *New York Post* wrote, "By wisely shunning any trace of theatricality or emotional excess, the playwrights have made the only too true story deeply moving in its unadorned veracity." Brooks Atkinson in the *New York Times* called the play "A tender, rueful, moving drama. It's strange how the shining spirit of a young girl now dead can filter down through the years and inspire a group of theatrical professionals in a foreign land." *New York Herald Tribune* drama critic Walter Kerr wrote, "Frances Goodrich and Albert Hackett have fashioned a wonderfully sensitive narrative out of the real life legacy left us by a spirited and straightforward Jewish girl. A play that is--for all its pathos--as bright and shining as a banner." The play went on to win the 1955 Pulitzer Prize for Drama, as well as three Tony Awards, including Best Play of the 1955-56 season. It eventually played a total of 717 performances on Broadway, before being produced throughout America and the world in professional and amateur theatres. The play was the first popularization of the events of the Holocaust. As such it was very much a product of its time; it embraced an ideal of assimilation and universalism. It went on to achieve two successful New York revivals in 1978 and 1997.

The Play in 1997

The version of the play that you are seeing at Cardinal stage dates from this second revival, which opened on December 4, 1997 at the Music Box Theatre, in a new adaptation by Wendy Kesselman, directed by James Lapine. Otto Frank was played by George Hearn, Anne by Natalie Portman, Mrs. Van Daan by Linda Lavin and Mr. Van Daan by Harris Yulin. The production received two nominations for 1998 Tony Award for Best Revival of a Play and for Best featured actress (Linda Lavin). It also received two Drama Desk nominations, for Outstanding Featured Actor (Harris Yulin) and Outstanding Featured Actress (Linda Lavin).



The poster for the 1955 Broadway production of *The Diary of Anne Frank*.

History of the Diary

On her thirteenth birthday, Anne got an autograph album with a red and white checked cover that she decided to use as her diary. She wrote on the front page: "I hope I shall be able to confide in you completely, as I have never been able to do in anyone before, and I hope that you will be a great support and comfort to me." So began an immortal project that filled up the album and two more notebooks besides.

Anne's diary spans from June 12, 1942 until August 1944, when the family was betrayed and arrested by the German Security Police. Anne was not alone in believing that the time needed to be chronicled. At the end of March 1944, Gerrit Bolkestein, Minister of Education, Art and Science in the exiled Dutch government delivered an address on Radio Orange (the Dutch radio in London) in which

Continued...

History of the Diary Continued...

her urged listeners to preserve diaries and letters so that posterity would be able to “picture... our struggle for freedom.” After hearing this broadcast: Anne wrote “Of course, they all made a rush at my diary immediately. Just imagine how interesting it would be if I were to publish a romance of the ‘Secret Annex’. The title alone would be enough to make people think it was a detective story. But, seriously, it would be quite funny 10 years after the war if we Jews were to tell how we lived and what we ate and talked about here.” (Wednesday 29 March 1944) Bolkestein’s address led Anne to start rewriting her first diaries on loose sheets of unlined paper. She rearranged events, changed names, omitted passages and expanded others with the idea that she might want to publish the diary after the war. ‘Now, about something else: you’ve known for a long time that my greatest wish is to become a journalist someday and later on a famous writer. [...] In any case, I want to publish a book entitled ‘Het achterhuis’ [the house behind] after the war. Whether I shall succeed or not, I cannot say, but my diary will be a great help.’ (Thursday 11 May 1944)

After the residents of the Secret Annex were arrested, Miep found and carefully preserved the loose sheets and the diaries, locking them away in her office desk. She gave them to Anne’s father, Otto, when he returned from Auschwitz after the war. Otto made a typewritten copy of the diary for family and friends to read, leaving out some things that he felt were too personal to be shared. Prompted by Anne’s own wishes, he began seeking a publisher for the diary. After some initial rejections, an acquaintance of Otto’s who was a famous Dutch historian wrote a newspaper article about the manuscript. Several publishers became interested. Under Anne’s title of *Het achterhuis* (literally, “The House Behind”), the diary was published in the summer of 1947. German and French translations of the diary appeared in 1950, and in 1952 the first

English version was issued. Called *The Diary of a Young Girl*. It has gone on to be translated into at least 60 different languages and has sold more than 30 million copies. Throughout the 1960s and 1970s it was the bestselling book in the world and remains one of the most popular books of all time. In the 1980s, the Critical Edition of Anne’s diary was published, in part to prove once and for all that the diary was authentic. Anne’s voice proved so moving and eloquent to its readers that supporters of Hitler’s beliefs tried to argue that an adult must have written it to make Nazism look bad. The Critical Edition, which included Anne’s first draft, her later, edited diary, as well as Otto Frank’s typewritten version, helped to dispel once and for all this totally false and offensive accusation.

Not everybody knows that Anne composed works beyond her diary. Like many budding authors, she often copied passages from other books that she found especially beautiful or interesting into a special notebook. In 1943 Anne

wrote “Tales and Events from the House Behind” which mixed sketches based on events that took place in the Annex with fictional stories or fairy tales that she made up. Before her arrest, she started a novel which she named “Cady’s Life.” In her diary, she describes reading passages from these works aloud: “This morning I was upstairs since I had promised Mrs. V. P. to read her some of my tales sometime. I began with Eva’s dream, she thought that was very nice, then I read a few other things from the ‘Secret Annex’ that made her roar with laughter. Peter also listened to some of it (I mean during the second part) and asked if I would come to see him sometime and read him some more. [...] I let him read the piece between Cady and Hans on God. {...} I told him that I merely wanted to prove that I no longer wrote amusing things only.” The novel remains unfinished, a small reminder of the huge losses that the Holocaust caused.



Mrs. Frank Up Close

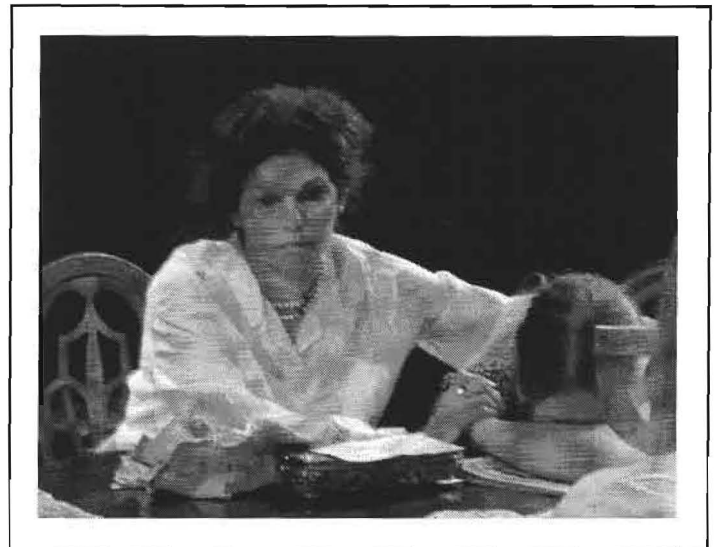
An Interview with Martha Jacobs

What is it like to play a historical character versus a “made-up” character?

The main difference in playing a historical character as opposed to an entirely fictional character is the availability of clues and information. In looking for a character, actors always consider what a character does, what a character says about herself, and what other characters say about her. I’ve been able to learn a lot about Edith Frank from the script, of course, but also from reading Miep Gies’ *Anne Frank Remembered*, rereading *The Diary* itself, and by searching the internet. There are photos and facts about Edith’s family of origin, the Franks’ life before the war, and there are witness accounts of Edith’s last days. Because Edith Frank lived, there are many sources to look to in finding out about her. But finally, as with any role, my Edith Frank will be my interpretation, my understanding of all the clues I gather.

Why do you feel this play is still important today?

Anne’s story will always be important because it asks all of the big questions: About growing and becoming—Anne is a teenager, just beginning to find herself. About good and evil how could the Holocaust have happened? How could such evil exist in the same world as the brave and good Miep Gies, her husband Jan, Mr. Kraler and people like them? In the face of such terror, where do people like Miep and Jan and Mr. Kraler find their strength? About life and death and dignity: what makes life worth living? When so much was taken away from the Franks and the Van Daans and Mr. Dussel, how did they keep on and how did they find joy and delight?—and they did! And, of course, the story is about love the struggles to understand, forgive, and renew love.



Martha Jacobs as Mrs. Frank.

You decided not to use accents in this play. Why?

That was Randy’s decision as director. I think it was the right decision. The audience will see and hear the people on stage as just like them, not different or foreign, just exactly the same.

What is your favorite moment in the play? Or what moment in the play holds the most weight for you?

My favorite moment is the Chanukah celebration, because it is a time of joy for everyone at the table and because we see the lovely, kind, giving person Anne is. But the moment of most weight: Every time Mr. Dussel tells us what is really going on — the roundups and the deportations, — I feel as though I’m hearing it for the first time.

Anne Speaks

An Interview with Avery Wigglesworth

How is it different to play a historical figure than just a normal part?

You have to do a lot more research, you can't just use your imagination to create the character. Sometimes that makes it easier because there are a lot of facts to go off of, but on the other hand it is harder because you can feel encumbered by all the information. It is also difficult because people already have expectations and knowledge of Anne's character, so you have to make your choices while also taking into consideration those expectations.

Have you re-read the diary since being cast in the show?

Actually I had never read the diary before; I had only read portions for class. I enjoyed reading it but maybe not as much as if I had been thirteen and reading it for the first time. But Anne is still so relatable, smart and funny. And in some ways it's not relatable at all because their situation is so different from anything I've ever experienced.

Reading the diary is so much more intimate than going to the Anne Frank museum, or even to visit the annex, there you can distance yourself. With her diary you are able to see how close her perspective is to your own. The hardest part is knowing that even though you can relate to her growing pains, her situation is so different from our own, she is living a tragedy. It was hard to put myself in that situation but it is not as if I am trying to play a man on the front lines seeing it all. She is a little girl, how much is she aware of what is going on outside and how much does it affect her? She focuses more on all things that are being taken away from her, her bicycle, the beach, not being able to go out after dark, not being able to go to certain shops, that is what she is able to comprehend.



Avery Wigglesworth as Anne Frank.

Which moment in the play impacts you the most?

I love the scene when I first take Mr. Dussel into our room. It feels like it is a lot of fun to watch and it's so peculiar, their relationship, because they are such contrasting characters. Also, we are able to see how Anne presents herself to someone she has never met before. She is very forward and that is how she presents herself throughout the whole play. She is completely honest and that is something I really love.

Anne Frank and the Future Holocaust Memory

An essay by Alvin Rosenfeld,
Professor of English
Director of the Borns Jewish Studies Program

Among the millions of Nazi victims, no one is more in the foreground of our imaginations than Anne Frank. But who is the Anne Frank we remember? And why is it that, among the more than one million Jewish children destroyed by the Nazis, it is she who has emerged as such a commanding presence?

Since its initial publication in 1947, Anne Frank's story has circulated more widely than any other personal narrative from the Second World War. It was by no means the only diary written by a Jewish youngster during the war years, yet it remains the best known and most cherished text of its kind. Translated into some sixty languages and published in more than 25,000,000 copies, it has reached a huge audience of readers around the world. In addition, the figure of Anne Frank has been transformed and transmitted through a broad range of other popular media—the stage, the movie screen, television, dance, song, opera, painting, ballet, postage stamps, commemorative coins, and more—to the point where it is no exaggeration to say that Anne Frank is very likely the best known child of the twentieth century (her only possible rival might be Shirley Temple). The ubiquity of her story, then, can be taken as a given. What is not entirely clear is why it remains so popular and why particular images of Anne Frank, and not others, continue to be favored. One image in particular has been elevated above all others: the Anne who stands as a positive symbol of articulate innocence and transcendent optimism in a world of brutal and ultimately lethal adversity.

This tendency to stress the uplifting aspects of Anne's story and subordinate its more harrowing dimensions reached its culmination in the 1955 stage play *The Diary of Anne Frank* by Frances Goodrich and Albert Hackett. More than any other reading of the diary, the Goodrich and Hackett adaptation projected an image of Anne Frank that was cheerfully buoyant and ultimately positive. In essence, the two authors re-created Anne Frank as a triumphant

figure, characterized by such irrepressible hope and tenacious optimism as to overcome any final sense of a cruel end. The playwrights even went so far as to have Otto Frank utter at the very end of the play, "It seems strange to say this, that anyone would be happy in a concentration camp. But Anne was happy in the camp in Holland where they first took us."

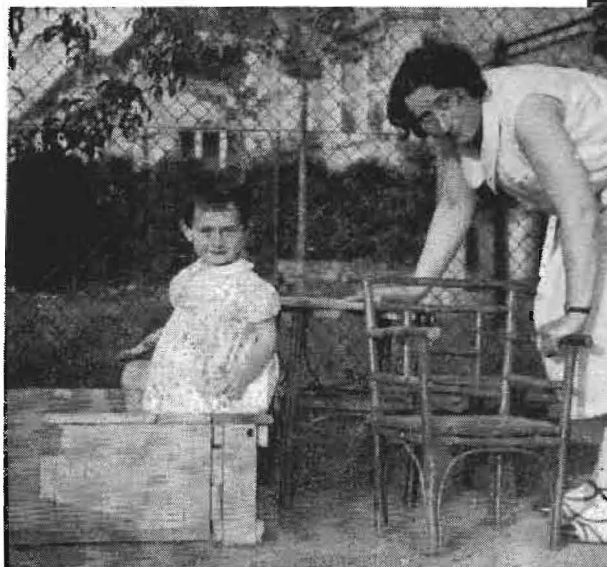
In short, the Anne Frank who emerged in this play—as well as in George Stephens's film version that followed in 1959—was fashioned to evoke the most conventional responses about "man's inhumanity to man," the "triumph of goodness over evil," the eternal verities of "the human spirit," and other such banalities. Both the play and the film drew on the conventions of theatrical melodrama to link audiences to the war years but in a way that would not be too upsetting. The harshness of history and much of Anne's Jewish identity were left behind, and in their place softer, more universal, and more acceptable images of a young girl's gaiety and moral gallantry came to the fore. What we have here, in short, is a piece of European history repackaged on Broadway and in Hollywood as a protest against war and discrimination-in-general. It produced a version of Anne Frank that was far more palatable to people in the 1950s than the image of a Jewish teenager hounded to an early death by the Nazis. As played by Susan Strasberg on stage and by Millie Perkins on screen, Anne appeared as a vivacious and lovable girl next door—a figure who suited the general spirit of postwar prosperity and conformed to a political mood that was generally "feel good" and conservative. Wendy Kesselman's adaptation of the Goodrich and Hackett play, which opened at the Music Box Theater in New York on December 4, 1997, set out to loosen the hold of the universalizing trend in a bold way. In several important ways, she managed to neutralize some of the "feel good" sentimentality of the 1955 stage play.

Continued...

Through dialogue that makes explicit references to Judaism, Jewish suffering, and a sense of Jewish national belonging, and also by having prayers recited in Hebrew, Kesselman reshaped the Goodrich and Hackett version to emphasize the Jewish identities of Anne and others hiding with her. By foregrounding the yellow stars that these Jews were forced to wear right from the beginning of Act I and by bringing Nazis on stage at the end of Act II, she makes more graphic some of the horror of the Holocaust, which were muted in the earlier version of the play. Here, too, one is presented with “In spite of everything, I still believe that people are really good at heart,” but the voiceover of this line at the end of the play is immediately followed by a Nazi officer shouting “Raus!” His harsh command—delivered as a scream—not only drowns out Anne Frank’s optimistic words but shows that, in the face of Nazi terror, they lose their resonance. The final words of the play are spoken by Otto Frank, but this time nothing is said about Anne being happy in a concentration camp. Instead, they reveal the overwhelmingly sad fact that of the eight former occupants of the secret annex, all but he lost their lives in the Nazi camps.

In sum, Kesselman’s rewriting of Goodrich and Hackett is evidence that we need not remain forever wedded to perceptions of Anne Frank popular in the 1950s. Like all significant works of literature, Anne Frank’s story can yield many messages, but the only way to discover

these is to see her story within the specific contexts in which it unfolded. Anne’s experience is simply inexplicable apart from the Jewish experience of the Holocaust, and to forego or dilute the latter is inevitably to distort or falsify the former. Such falsifications (intentional or otherwise) have accompanied the diary almost from the time of its initial publication, and they continue to this day as a result of persistent tendencies to sentimentalize and idealize her story. As a consequence, Anne Frank has emerged as a figure more closely aligned to the Christian tradition of celebrating those whose beatific nature lifts them above the ravages of human suffering than to the Jewish tradition of mourning the victims of unjust and unredeemed suffering—precisely the experience of Jews in Nazi-occupied Europe.



At the end of March 1931, the Frank family moved again, this time to a street called Ganghoferstrasse, at number 24. This is Anne in her sandbox in the garden.

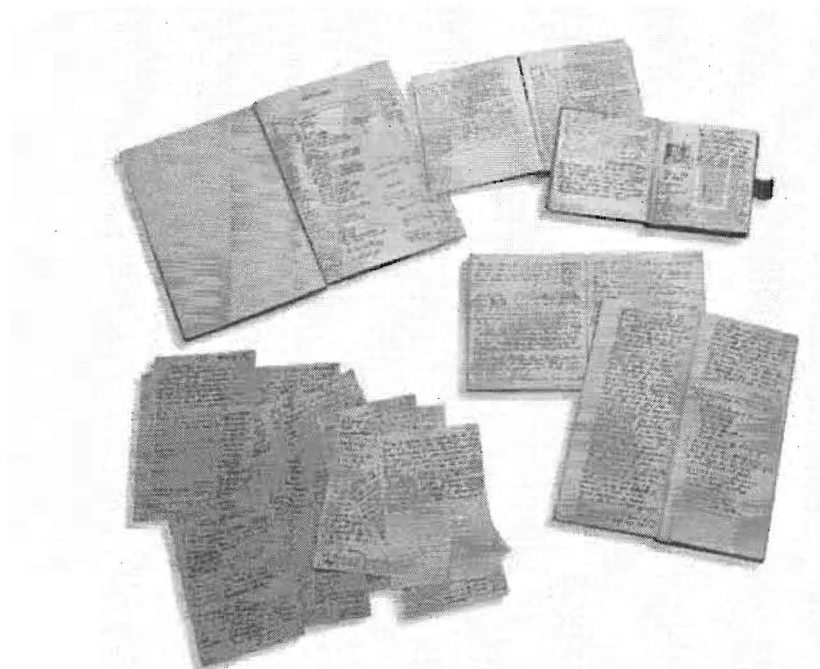


Anne and Margot continued to see their neighborhood friends, and made new ones as well.

Glossary

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|------------------------|---|
| Allies | Twenty-six nations led by Britain, the United States, and the Soviet Union that joined in war against Nazi Germany, Italy, Japan, and their allies, known as the Axis powers. |
| Antisemitism | Prejudices toward Jews or discrimination against them. |
| Aryan | Originally, a term for the peoples who spoke the languages of Europe and India. Twisted by Nazis, who viewed those of Germanic background as the best examples of a "superior," "Aryan race." |
| Auschwitz -Birkenau | Largest Nazi camp, located 37 miles west of Cracow, Poland. Established in 1940 as a concentration camp, it included a killing center, at Birkenau, and I. G. Farben's slave labor camp, known as Buna-Monowitz. |
| Bergen-Belsen | Located in northern Germany, transformed from a prisoner-exchange camp into a concentration camp in March 1944. Poor sanitary conditions, epidemics, and starvation led to the deaths of thousands, including Anne and Margot Frank in March 1945. |
| Concentration Camps | In German, Konzentrationslager. Prison camps constructed to hold Jews, Gypsies, political and religious opponents, resisters, homosexuals, and other whom Germans considered "enemies of the state." Before the end of World War II, more than 100 concentration camps had been created across German-occupied Europe. |
| Extermination Camps | In German, Vernichtungslager. Nazi camps equipped with gassing facilities for mass murder of Jews. Located in Poland at Auschwitz-Birkenau, Belzec, Chelmno, Majdanek-Lublin, Sobibor, and Treblinka. Up to 2,700,000 Jews were murdered at these six camps, as were tens of thousands of Gypsies, Soviet prisoners of war, Poles, and others. |
| Final Solution | Refers to "the final solution to the Jewish question in Europe." Nazi code for physical destruction of European Jews. |
| Fuhrer | German word for "leader." |
| Genocide | Deliberate, systematic destruction of a racial, cultural, or political group. |
| Gestapo | In German, Geheime Staatspolizei. Secret State Police. |
| Hanukkah | Is also known as the Festival of Lights, an eight-day Jewish holiday commemorating the rededication of the Second Temple in Jerusalem in the 2nd century BC. Hanukkah is observed for eight nights, and may occur from late November to late December. The festival is observed by the kindling of the lights of the Menorah on each night of the holiday, progressing to eight on the final night. Each night after the lighting of the candles, one usually sings the hymn Ma'oz Tzur written in Medieval Germany. The song contains six stanzas. The first and last deal with general themes of divine salvation, and the middle four deal with persecution in Jewish history, and praise God for survival despite everything. |

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|--|---|
| Juden | German word for "Jews." |
| Nazi | Short term for National Socialist German Workers Party, a right-wing, nationalistic, and antisemitic political party formed in 1919 and headed by Adolf Hitler from 1921 to 1945. |
| Persecution | Act of causing others to suffer, especially those who differ in background or lifestyle or hold different political or religious beliefs. |
| Pogrom | Russian word for "devastation." Used to describe organized violence against Jews, often with understood support of authorities. |
| Reich | German word for "empire." |
| Roma /Sinti | The Roma and Sinti (popularly known as gypsies) are nomadic people believed to have come originally from northwest India. Traveling mostly in small caravans, they first appeared in western Europe in the 1400s and eventually spread to every country of Europe. Prejudices toward Roma and Sinti were and are widespread. Approximately 250,000 to 500,000 Roma and Sinti are believed to have perished in Nazi concentration camps, killing centers, and in Einsatzgruppen and other shootings. |
| Roosevelt, Franklin Delano (1882-1945) | The Thirty-second president of the United States, he served from 1933 to 1945. |
| SS | In German, Schutzstaffel. Protection Squad. Units were formed in 1925 to serve as Hitler's personal bodyguard. The SS was later built into a giant organization by Heinrich Himmler. It provided staff for police, camp guards, and military units (Waffen-SS) serving with the German army. |
| Star of David | Star with six points, a symbol of the Jewish religion. |
| Yiddish | A language that combines elements of German and Hebrew, usually written in Hebrew characters and spoken by Jews chiefly in eastern Europe and areas to which eastern Europeans have migrated. |



Not only did Anne keep a diary but she also wrote stories on separate sheets of paper.

Additional Readings

Most of the following suggestions have been selected from the extensive annotated bibliography available online at the United States Holocaust Memorial Museum: <http://www.ushmm.org>. We strongly recommend this site to anyone interested in more information about Anne, the Holocaust and the efforts to commemorate the millions lost. Citations are followed by call numbers, since many of these can be found at the Monroe County Public Library.

On Anne:

Picture Book of Anne Frank by David Adler and Karen Ritz.

New York: Holiday House, 1994. (DS 135 .N6 F7313 1993)

An illustrated chronicle of the life of Anne Frank, who kept a diary during her family's attempts to hide from the Nazis in the 1940s.

Anne Frank by Richard Amdur

New York: Chelsea House Publishers, 1993 (DS 135 .N6 F7315 1993)

A biography written for young adults and illustrated with photographs of Anne and her family, their helpers, and scenes from the Holocaust. Includes three appendices, a Further Reading section, a chronology, and an index. Part of the Chelsea House Library of Biography series.

A Friend Called Anne: One Girl's Story of War, Peace, and a Unique Friendship with Anne Frank

By, Carol Ann Lee

New York: Viking, 2005. (DS 135 .N6 F73392 2005)

Retells the story of Jacqueline van Maarsen, Anne's best friend before she went into hiding. Discusses the friendship, van Maarsen's wartime experiences, and the fame of Anne's diary. Includes several letters from Anne to Jackie. Written for young readers.

Books about the Netherlands and the Nazi Occupation:

Hiding from the Nazis by David Adler, Illustrated by Karen Ritz

New York: Holiday House, 1997. (DS 135 .N6 B343 1997)

The true story of Lore Baer who survived the Holocaust in hiding with a family of Dutch farmers. The narrative includes descriptions of Baer's life in Amsterdam before the war, her experiences in hiding, and what happened to her and her family after the war. Intended for ages 5-8.

The Greatest Skating Race by Louise Borden, Illustrated by Niki Daly.

New York: Margaret K. McElderry Books, 2004. (PZ 7 .B64827 G74 2004)

Relates the story of a Dutch boy who bravely escorts the children of a resistance worker across the frozen canal to safety in Belgium. Includes pronunciation keys, the history of the great Dutch Elfstedentocht race, and a brief history of skating. Intended for ages 7-10.

Keeping the Promise: A Torah's Journey by Tami Lehman-Wilzig, Illustrated by Craig Orback.
Minneapolis, MN: Kar-Ben Publishing, 2004. (BM 657 .T6 L44 2004)

Relates the true story of a Torah scroll that began in the hands of Dutch Rabbi Simon Dasberg, then passed on to fellow concentration camp inmate and future professor Joachim Joseph, who read from the scroll during his secret bar mitzvah ceremony, and finally into the hands of Israeli astronaut Ilan Ramon, who took the scroll with him aboard the space shuttle Columbia. Includes photographs of the Torah scroll, Professor Joseph, and Ilan Ramon. Intended for ages 6-9.

Books about Children and Teens in the Holocaust:

The Hidden Children of the Holocaust: Teens Who Hid From the Nazis. by Esther Kustanowitz
New York: Rosen Publishing, 1999. (D 804.48 .K87 1999)

Details, in their own words, the war-time experiences of Jewish teenagers hiding from the Nazis. Includes a bibliography, glossary and an extensive timeline of events. Intended for young adult readers.

The Cat with the Yellow Star: Coming of Age in Terezin by Susan Goldman Rubin and Ela Weissberger.
New York: Holiday House, 2006. (DS 135 .C97 W45537 2006)

A biography of Ela Stein, who survived the Terezin camp and played the cat in the play *Brundibár*. Includes photographs, source notes, and a bibliography of works suitable for young readers, articles, videos/DVDs, sound recordings, interviews, and Internet sites. Intended for ages 8-11.

The Heroes Among the Nations: Stories of Rescuers During the Holocaust: Missing Diplomat

By, Anita Larsen, Raoul Wallenberg and Illustrated by James Watling
Crestwood House, 1992.

An account of the Swedish diplomat who saved thousands of Hungarian Jews from deportation before disappearing during the Soviet liberation.

Rescuers Defying the Nazis: Non-Jewish Teens Who Rescued Jews by Toby Axelrod
Rosen Publishing Group, 1999. (D 804.65 .A94 1999)

Profiles four teenagers who risked their lives to save Jews during the war. Includes a glossary of terms, timeline of events, bibliography, videography, Web links, illustrations, and an index. From the series *Teen Witnesses to the Holocaust*, intended for teen readers.

Holocaust Rescuers: Ten Stories of Courage by Darryl Lyman Berkeley Heights
New Jersey: Enslow Publishers, 1999. (D 804.65 L96 1999)

Chronicles the stories of ten rescuers whose actions helped thousands escape Nazi persecution during the Holocaust. Part of the *Collective Biographies* series. Includes illustrations, a bibliography, and an index. Intended for teen readers.

Rescue: The Story of How Gentiles Saved Jews in the Holocaust by Milton Melzer

New York: Harper & Row, 1988. (D 810 .R4 M247 1988)

An award-winning account of Germans, Poles, Danes, and others to save Jewish friends and strangers from the Nazis, often at great personal risk. For teens.

Passages to Freedom: The Sugihara Story

By, Ken Mochizuki, Illustrated by Dom Lee

New York: Lee & Low Books, 1997. (D 804.3 .M63 1997)

Chiune Sugihara, a Japanese Diplomat in Lithuania in 1940, issued more than 2,000 transit visas to Jewish refugees. His story, told here through the eyes of his five-year old son, depicts his endeavor in detail. Includes an afterward, written by Sugihara's son, Hiroki. Intended for ages 7-10.

A Voice in the Chorus: Memories of a Teenager Saved by Schindler.

Zuckerman, Abraham. Stamford, CT: Longmeadow Press, 1994. (D 804.3 .Z84 1994)

A survivor's personal narrative describing his life in Krakow before the war, his imprisonment in concentration camps, and his rescue by Oskar Schindler. Also tells of his life after the war. Includes personal photographs. Previously published as A Voice in the Chorus: Life as a Teenager in the Holocaust.

Some films we strongly recommend

Europa, Europa

Directed by, Agnieszka Holland.

Santa Monica, CA: MGM Home Entertainment, 2003.

Oscar-nominated feature film about the true story of a Jewish teenager, Solomon Perel, who survived World War II by living as both a Hitler Youth and a Soviet refugee for seven years. Shows the similarities of Nazi and Soviet techniques of indoctrinating youth, and the dual hardship suffered under both regimes.

Au Revoir Les Enfants!

Directed, Louis Malle

Irvington, NY: Criterion Collection, 2006. (DVD Collection)

Based on the director's life, this film drama chronicles Malle's experiences in a Catholic boarding school in Nazi-occupied France. Twelve-year old Malle befriends a new student whose true identity as a hidden Jew is revealed to no one. French with English subtitles.

I'm Still Here: Real Diaries of Young People who Lived during the Holocaust.

Directed by, Lauren Lazin

New York: MTV Networks, 2008.

Presents excerpts from original diaries written by children and teenagers during the Holocaust, as read by several leading young actors.

Online resources:

The Holocaust Memorial Museum of America:

<http://www.ushmm.org>

Yad Vashem:

<http://www.yadvashem.org>

(The Holocaust Martyrs' and Heroes' Remembrance Authority)

The Anne Frank House Museum:

<http://www.annefrank.org>

Coming Soon:

Santaland
Diaries

Nov 21st - Dec 7th



Treasure
Island

December 12th - 21st



Having
Our Say

January 23rd - Feb 1st



Doubt

April 24th - May 10th



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October 11-13--"Jewish Women in Global Perspective" film festival
March 25--"Poland and the Jews: Before and After the Holocaust" lecture by Prof. Jan Gross

SO COME AND LEARN!

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