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PRODUCING *THE DIARY OF ANNE FRANK* in the 21st CENTURY

A Thesis

by

NANCY CAMINA

Submitted to the Graduate School of the
University of Texas-Pan American
In partial fulfillment of requirements for the degree of

MASTER OF ARTS

December 2005

Major Subject: Theatre

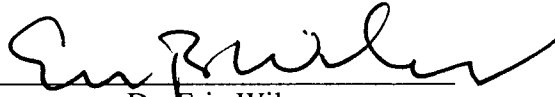
PRODUCING *THE DIARY OF ANNE FRANK* in the 21st CENTURY

A Thesis
by
NANCY CAMINA

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December 2005

ABSTRACT

Camina, Nancy. Producing the The Diary of Anne Frank in the 21st Century. Master of Arts (MA), December 2005. 246 pp., 1 table, references, 57 titles.

This thesis is a Creative Study involving the directing of *The Diary of Anne Frank*. Three basic areas are addressed: Preplanning, Production and Evaluation. The Preplanning chapter entails discovering every aspect of the play through an external an internal analysis of the script. The external analysis examines various historical events that preceded and are concurrent to the action of the play. The internal analysis looks at various elements within the play that may be unfamiliar to both the actors and the audience. The production chapter details every phase involved in producing the play. The last chapter, Evaluation, uses both qualitative and qualitative methods to determine the success of the play.

DEDICATION

To Isaac Chavarria, whose knowledge of computers and willingness to help was invaluable.

To the supervisors, Judy Davidson, Terri Garcia and Pam Kromer as well as all the tutors of the University of Texas-Pan American Writing Center, whose encouragement was greatly appreciated.

To my husband, Willie Camina, and my daughter, Dawn, whose enduring patience allowed me to accomplish this goal.

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CHAPTER I

PREPLANNING

The two act play, *Diary of Anne Frank*, is a historical drama based on the diary written by Anne Frank while she and her family were hiding from the persecution of the Jews by the Nazis during World War II. The predominant elements of this play are character and theme. Dramatized by Frances Goodrich and Albert Hackett in 1958 from the book, *Anne Frank: Diary of A Young Girl*, the authors show the characters of eight people of Jewish descent who were forced to hide in a small, contained area with an insufficient food supply. They also present the characters of two Dutch helpers who ran the risk of being taken to a concentration camp, or even death, if the Nazis discover their participation in hiding eight Jews. These characters are revealed within the theme of the Nazi persecution of the Jews. Goodrich and Hackett's play was the first version to be written about Anne's dairy.

In order to communicate the total meaning of this play to the audience, two processes are necessary: an external analysis and an internal analysis. The external analysis will examine the various historical events that preceded in order to understand the circumstances that led up to the play so that character motivations can be better understood. Also, concurrent events will be studied, as well as events that particularly pertain to each of the characters. The internal analysis will be an examination of various elements within the play that may be unfamiliar to both actors and the audience, such as

references to particular places, people and events and meanings of specific words, in order to have a better understanding of the content of the dialogue.

External Analysis

Introduction

The play begins with Otto Frank, Anne Frank's father, returning to "The Secret Annex" where he and his family and four other people were hiding from the Nazi persecution. Otto Frank is the sole survivor. One of the helpers, Miep Gies, gives him a diary written by his daughter, Anne. As he reads, Anne's voice begins to read with him and then alone, revealing some of the circumstances that began their life in hiding. The bulk of the play is a flashback unfolding the story of the eight in hiding, beginning with the arrival of the Frank family and ending with the advent of the Nazi policemen. The play returns to Otto Frank, ending with his reading of one last diary entry, made shortly before the arrest of the eight.

The external analysis will examine the life of the Frank family in association with the growing anti-Semitism in Germany and the rise of the Nazi regime. This biography will begin with the birth of Otto Frank and continue through to his return to Amsterdam after World War II. Also integrated in this biography are brief life history sketches of the others who were hiding with the Franks and pertinent information about the people who helped the Franks while in hiding. To conclude the external analysis, a short history of the diary of Anne Frank is presented.

History of the Nazi Persecution & The Frank Family Biography

Many events led up to the persecution of the Jews by the Nazis in Holland. These events, however, were precipitated by one man, Adolf Hitler. Hitler was born on April 20, 1889, in a town called Braunau near the Inn River on the Austro-German border during the Wilhelmain Empire, an imperial government ruled by a Kaiser (Dawidowicz 5; Gilbert 28). Intense European nationalism and notable cultural achievements characterized this time. It was also a time of growing anti-Semitism.

Otto Frank was born only a month after Hitler's birth, on May 12, 1889, to Michael and Alice Betty Stern-Frank in Frankfort, Germany (Lee 7; Paape, "Originally" 1). Otto's family were liberal Jews and, therefore, had friends and acquaintances who were both Jews and non-Jews. Michael Frank was the owner and director of a bank, the Michael Frank Bank, founded in 1885. On Alice's side, the family can trace their ancestry in Germany as far back as the sixteenth century. Edith Hollander-Frank was born on January 16, 1900 in Aachen, Germany (Lee 25). The Hollander family was also a prominent German Jewish family involved in manufacturing. Although not Orthodox Jews, the Hollander family were not as liberal as the Frank family.

Around the end of 1907, Hitler moved to Vienna, Austria, a hub for anti-Semitism, in order to enter the Vienna Academy of Fine Arts (Dawidowicz 7; Rich, *Ideology* xxxiii). Although his drawings were rejected by the Academy, Hitler continued to live in Vienna, peddling postcards that he painted for income. It was during this time that Hitler's anti-Semitic views began to take shape.

According to Robert Waite, in his article "Adolf Hitler: A Life Sketch," and Norman Rich, in his book *Hitler's War Aims: Ideology, The Nazi State, and the Course of*

Expansion, Hitler was mainly influenced by a man named Adolf Lanz who took the pen name, Jorg Lanz von Liebenfels (8; xxxiv). Liebenfels distributed pamphlets which endorsed his theory of *Theozoologie*, a social Darwinist theory. He believed that all people could be divided into two groups: Aryan and subhuman. According to Liebenfels, there would be a struggle to the death between these two groups of peoples in which the Aryans, the superior race, would ultimately prevail, if they chose a great leader, called the *Fuhrer*, who would acquire land to establish this pure race. Liebenfels also declared that the Aryans would sterilize, use as slave labor or exterminate all those who were racially unacceptable, including the Jews. The new state, or *Reich*, which the Aryans would establish would adopt the swastika as their symbol.

During the nineteenth and early twentieth centuries, many scientists throughout the world contributed to the belief of a superior race. Henry Friedlander in his book *The Origins of Nazi Genocide*, asserts that Charles Darwin's conjectures "led most scientists to advance theories of human inequality as matters of scientific fact" (1). According to Friedlander, these scientist influenced Hitler's ideology. Among these scientists was an Italian physician, named Cesare Lombroso, who is known as the father of criminal anthropology. His work, along with the work of his followers, "provided society with a biological basis for judging criminality" (3). Lombroso postulated that some criminals were born to do evil and could not change. Using the social Darwinism theories, he also theorized that certain entire groups of people were born criminals. Among these groups are the handicapped and the gypsies, groups that Hitler later targeted, claiming they were criminals. American paleontologist, E.D. Cope, identified four ethnic groups of lower human forms, which included the Jewish people.

Also influential, according to Friedlander, was an American naturalist, Charles B. Davenport, who promoted a science, called eugenics. This science is based on social Darwinism which believed that social, as well as biological traits, such as intelligence, are inherited. Therefore, Davenport asserted, the human race can be improved by better breeding. As a result, he advocated sterilization of individuals who were considered feebleminded. American psychologist, Henry H. Goodard agreed with sterilization, declaring that democracy should be based on Darwinism selection, selecting the wisest intelligent people to rule the state. Some states in America during the early 1900's, following these scientists' recommendations, adopted laws for sterilization of people who were considered feeble-minded. A person's intelligence was determined by an intelligence quotient (IQ) test, developed by Alfred Binet and perfected by American scientists.

Hitler was also exposed to the anti-Semitic writings of Martin Luther. According to Lucy Dawidowicz in her book *The War Against the Jews*, these writings were primarily rooted in the anti-Semitism found in the Catholic Church (23). This anti-Semitism promoted by the Catholic Church and Martin Luther was spawned into a more political realm by Johann Gottlieb Fichte, considered the father of German nationalism. In 1878, Adolf Stocker, a court preacher, organized the first anti-Semitic political group, called the Christian Social Worker's Party. He proclaimed that the Germans needed to protect themselves from the Jews, who, he believed, taught hatred of Christianity. Stocker felt that this protection must come in the form of legislation, which would include such things as removing Jewish teachers. He also advocated teaching children German nationalism. Later, Hitler used these same tactics in promoting his ideology.

Anti-Semitism, based on “scientific” and “religious” beliefs, was prevalent in Vienna during the time Hitler lived there. Many scholars believe that Hitler’s exposure to this type of anti-Semitism was the foundation on which Hitler’s “Final Solution” was built.

Otto Frank, a Jew, lived during this time of increasing anti-Semitism. It was also a time when Reform Judaism became prominent in Germany. Jews were encouraged to question the *Tenach*, the Jewish Bible and their oral traditions. According to Solomon Freehof, in his book *Reform Jewish Practice and Its Rabbinic Background*, Jewish scholars proclaimed that the laws and traditions found in the *Tenach* were outdated and not in keeping with the cultural changes of the time (14). As a result, Jews began to assimilate into the German culture. Otto was among these Reform Jews (Van der Rol and Verhoeven 10).

In 1908, Otto Frank enrolled in the University of Heidelberg, but only stayed there one semester (Paape, “Originally” 1). Having obtained a job from a fellow student whose family owned R. H. Macy’s Department Store, he moved to New York City. At the death of his father, Otto returned to Frankfurt in 1909. His mother became the new owner of her husband’s bank.

On May 24, 1913, Hitler left Vienna and moved to Munich to escape arrest as a draft dodger in the Austrian army (Waite 9). When World War I began in 1914, however, Hitler volunteered in the German Army and served in as a runner between the front and the regimental headquarters on the Western front. He was wounded in 1916, awarded the Iron Cross and later promoted to lance corporal. Otto Frank also joined the German Army

in 1915 and was sent to the Western Front (Paape, “Originally” 1). By the end of the war, in 1918, Otto had been promoted to the rank of lieutenant.

In October 1918, in a British attack, Hitler was gassed which resulted in temporary blindness (Dawidowicz 14; Thorton 21). Hitler was still in a military hospital on November 11, 1918 when the Armistice was signed that ended World War I. As a result of the Armistice, the Wilhelmain Empire ended in 1919 and Germany became a republic for the first time. However, this government, known as the Weimar Republic, never gained widespread acceptance from the German people (Bachrach 8).

When the war ended, the Frank family experienced major problems in the banking business, mainly due to the fact that Alice Frank had invested a large portion of the family wealth in war loans (Lee 21; Paape, “Originally” 2). At that time, Otto began to help run the bank, attempting to salvage what remained.

When his sight returned, Hitler was sent to a prison camp where he worked as a guard until January 1919 (Thorton 22). He then went to work for the Press and Propaganda Office of the Political Department of the District Army in Munich, an espionage section of the German Army. His job included indoctrinating recruits “against socialism, pacifism and democracy” (Thorton 22) and submitting “reports on various political organizations active in the Munich area” (Dawidowicz14).

After the Armistice was signed, the Weimer Republic accepted a peace settlement, called the Treaty of Versailles (Rich, *Ideology* xxx). In this treaty, the Germans had to accept the full responsibility for the war, give up territory, reduce their military power and pay for reparations. According to Rich, the majority of the German people felt that this treaty was in “violation of both the spirit and letter of the armistice

agreement which eliminated all moral obligation on their part” (xxx). They also felt that this Treaty was designed to keep them under “permanent political and economic subjugation to the victor powers” (xxx). The German people were also angry at the Allies’ failure to lift the economic blockade after they signed the Armistice. Between that time and the signing of the final peace treaty, the German people had suffered severe hunger and starvation. At the same time, a rumor was circulated that blamed internal enemies, such as the social democrats, the communists and the Jews for Germany’s defeat. According to Dawidowicz and Lee, the Jews were also blamed for every problem encountered in that country after the war, including food shortages and inflation (20; 45). Sparked by these events, the *Deutsche Arbeiterpartei*, or the German Workers Party, was formed.

Hitler was ordered to investigate this new organization. Intrigued by what he found, Hitler joined the Party. According to Rich, Hitler was the fifty-fifth member of the Party (Rich, *Ideology* xxxv). Hitler soon became an outstanding member. On February 24, 1920, the name was changed to the *Nationalsozialistische Deutsche Arbeiterpartei* (NSDAP), or the National Socialist German Workers Party, also known as the Nazi Party (Dawidowics 14). The Nazi Party also adopted a twenty-five point program which expressed its anti-Semitic ideology. In December 1920, the Nazi Party bought an anti-Semitic newspaper, called *Voelkischer Beobachter*, and began publishing, spreading the Nazi ideology (Thorton 25).

In the summer of 1921, the Nazi’s belief in *Fuehrerprinzip*, or leadership principle, was established (Thorton 24). This principle believed in an ultimate, authoritarian leader (Rich, *Ideology* 38). Hitler, therefore, was given dictatorial powers

within the party, with the title of *Fuhrer* (28). The Party adopted a blood-red flag with a black swastika, an ancient symbol (Thorton 25).

In 1923, to revive a failing family bank, Otto went to Amsterdam, the center of foreign currency exchange, to establish a branch called the Michael M. Frank & Sons Bank (Paape, “Originally” 2; Lee 22). The Amsterdam bank was officially registered in November 1923. Otto hired Johannes Kleiman early the next year. By May 1924, Kleiman was made a proxy of the Amsterdam branch.

During 1923, Hitler began to gain support from “a number of prominent national extremists,” including General Erich Ludendorff, who had been a commander during World War I (Rich, *Ideology* xxxvi). With this support, Hitler attempted a revolution against the Weimar government in November 1923. However, this revolt failed and Hitler was arrested and charged with high treason. According to Waite, at his trial, Hitler asserted that the president of the Republic government was the one who had committed the crime of treason since he had surrendered to dictates of the Allied forces (10). He believed that his armed revolt was not a crime since he was restoring the true government of Germany. Hitler was given a lenient sentence of five years in prison. He began his confinement on November 11, 1923.

Under confinement at the Landsberg Fortress Prison, Hitler wrote his autobiography, *Mein Kampf*, which translated means “My Battle (or Struggle).” This book contained an anti-Semitic plan for the elimination of the Jews. Hitler saw this elimination of the Jews as a struggle between good and evil, the men of God and the men of Satan, the Aryans and the Jews. He believed that the Jews were the source of all evil, “a Parasite in the body of other nations” (307). Eliminating them, Hitler asserted, would

be “acting in accordance with the will of the Almighty creator” (65). He felt that “the highest aim of human existence is not the preservation of a state, let alone a government, but the preservation of a species” (96). He proclaimed that he was called to be a savior of mankind, returning the world to the pure Aryan race. Hitler’s ideal Aryan was blond, blue-eyed and tall.

Interestingly enough, Hitler presented misleading information about his ancestry in his autobiography. Scholars have debated over his ancestry, but this issue still remains a mystery. What is known is that Hitler’s father, Alois, was born illegitimately in 1837 to Maria Anne Shickelgruber. When Alois was five years old, his mother married Johann Georg Heidler (or Hitler). Some scholars, however, speculate that Alois’ actual father was the nineteen year old son of his mother’s Jewish employer. According to Dawidowicz, this belief stems from a confession made by Hans Frank, while awaiting execution at Nuremburg (6). If this is true, Alois’ grandfather may have not allowed a marriage between his son and a “Gentile” maid, which could be the seed of Hitler’s hatred of the Jewish people. Hitler was paroled on December 24, 1924, only a little over a year after he began confinement. His book was published on July 18, 1925.

The Amsterdam branch of the Michael Frank Bank failed, probably due to the fact that the franc began to be traded at a considerable loss (Lee 23; Paape, “Originally” 2). On December 15, 1924, the bank went into liquidation and the business moved to Kleiman’s home address. Kleiman was given full powers and, according to Paape, was “Otto’s confidant and mainstay in Amsterdam until the dissolution of the business” (3)

Shortly after his release, Hitler went to Obersalzberg, a mountain retreat. There he met with several leaders of other nations, including the Prime Minister Chamberland of

England. According to Waite, it was during this time that Hitler “revised his tactics and decided to take the ‘legal way’ to power” (10). As a result, Hitler began reorganizing the Nazi Party to obtain their goals through legal means rather than through revolt by using “the framework of the existing constitution” (Thorton 32). In his book, *Nazism 1918-1945*, Thorton claims that Hitler legally gained power through the constitution and then used this power to overthrow the constitution. In fact, Hitler never again undertook an illegal action against the state of Germany. Amazingly, all the goals obtained by the Nazi Party, including dictatorship, were obtained legally through the Weimar Republic using the ballot box and the constitution. In February 1925, the Nazi Party was officially reorganized.

On May 12, 1925, at the age of thirty-six, Otto Frank married Edith Hollander in Achen, Germany (Lee 23). Edith was twenty-five years old. They lived with Otto’s mother in Frankfurt (29). According to Lee in her book *The Hidden Life of Otto Frank*, this marriage was a business arrangement, to help the failing bank. Edith’s dowry contained a substantial amount of money (24, 25). Arranged marriages, however, were common during this time and even esteemed by many in the Jewish community.

Otto and Edith had two daughters, Margot and Anne. The first, Margot Bette Frank was born on February 16, 1926. After Margot’s birth, the family moved to Marbachweg, a neighborhood with families of different religious backgrounds: Catholic, Protestant and Jewish (Van der Rol and Verhoeven 9). Since the Franks’ were Reform Jews, they allowed their daughters to observe their Catholic and Protestant friend’s religious holidays and ceremonies.

In January 1929, the Amsterdam branch of the Frank bank was officially closed (Paape, “Originally” 3). On June 12, 1929, Anneliese Marie Frank, called Anne, was born to Otto and Edith Frank. That summer, Otto Frank’s brother-in-law, Erich Elias, opened Opekta-Werke in Switzerland, a subsidiary of a Frankfurt business called Promosin-Werke which manufactured pectin for the use of making jams and jellies (Lee 31, Paape, “Originally” 3).

With the crash of the New York Stock Market in October 1929, the German people experienced economic depression. The Frank’s bank in Germany was also affected (Lee 32; Paape, “Originally” 3). This event encouraged the growing unpopularity of the Weimar government. According to Rich, because of the rising unemployment, the Nazis began to gain popularity with the German people (19).

In July 1930, Chancellor Bruening, faced with growing unemployment and his fiscal program rejected by the Reichstag, put Article 48 of the Weimar Constitution into effect by President Hindenburg’s decree (Thorton 41). This provision allowed for a state of emergency in a time of crisis and enabled legislation to be put into effect by Presidential decree rather than Parliamentary procedure. Unemployment, however, continued to increase.

A solution was needed and Hitler had a message the German people wanted to hear. According to Bachrach, Hitler began to attract “a wide following of Germans desperate for change” (8). He promised to restore Germany to its former greatness (Rich, *Ideology* xxxvii). On September 14, 1930, the Nazi Party won its first major electoral victory, winning 107 seats out of 608 seats in the Reichstag, the German Parliament (Gilbert 31).

In March 1931, the Frank's landlord, "a follower of the Nazi Party," decided that he could no longer tolerate Jews living in his house and forced the Franks to move (Lee 30-32). The family moved to Ganghoferstrasse, where Anne was able to keep her old friends while gaining new ones (Lee 32; Van der Rol and Verhoeven 11).

In July 1932, the Nazi Party received the largest number of votes, slightly over thirty-three percent, which meant they secured 230 seats in the Reichstag (Rich, *Ideology* 19; Thorton 62). Although thirty-three percent is not a clear majority, it was the largest percentage of the many different parties represented. In January 1933, as a result of an agreement made between Hitler and former conservative chancellor Papen, President Hindenburg decided to form a government based on a Nationalist-Nazi coalition. In the agreement, Hitler was appointed as Chancellor and the Nazi party was given two seats out of eleven in the Cabinet, besides Hitler's. Also, in the agreement, Papen was given the position of Vice-Chancellor and the key cabinet posts of foreign affairs and defense, which were to be appointed by President Hindenburg. All other posts were filled by those who were trustworthy conservatives. These provisions were agreed to by President Hindenburg because, according to the Wiemar constitution, policy was determined by the entire cabinet and a majority of the conservatives in the Cabinet should be able to keep the Nazi Party under control. Also, according to Waite, both Papen and Hitler had a common goal, the elimination of the Social democrats, Communists and Jews from any leading position in government (11).

On February 27, 1933, the Reichstag building was set on fire. Immediately, the Communists were blamed for the fire. According to Thorton, some scholars believe that the fire was deliberately set by the Nazis (71). No matter the cause of the fire, through

this tragedy Hitler was able to introduce policies that benefited nationalism and the goals of the Nazi Party.

On February 28, 1933, President Hindenburg issued a decree which suspended the guarantees of personal liberty, including the freedom of speech, press, privacy and assembly for an indefinite period (Gellantely 26, 27). Also lost was the right to personal privacy, as well as property rights. Loss of these rights meant that officials had the right to read people's mail, listen to phone conversations and search homes and confiscate property without due process of law. This state of emergency also allowed police to legally hold, for an unlimited period of time, any suspect they deemed a threat to the security of the nation. The German people accepted these measures in order to obtain protection from the feared threat of terrorists.

Using the February 28th decree, thousands of leftist leaders, including Communists, as well as Social Democrats and other liberal leaders and opponents of the Nazi party, were arrested and held without trial in order to "preserve" the nation (Berenbaum 18; Rich, *Ideology* 24). On March 20, Dachau, an abandoned munitions factory from World War I located near Munich, was established as the first official concentration camp used for political prisoners such as the Communist and Social Democrats (Bachrach 11; Dawidowicz 51). Also, on the basis of the February 28th Presidential decree, the Communist Party was declared illegal (Rich, *Ideology* 24, 25). By July, the Nazi Party became the only legal party in Germany (Thorton 72).

On March 23, Hitler convinced the Cabinet to pass a law, known as the Enabling Bill, which divested the Reichstag of its function and gave Hitler full legislative and executive powers (Rich, *Ideology* 25). In other words, Hitler had the right to pass binding

laws with only a signature. According to Dawidowitz, this law gave Hitler “the legal authority for dictatorship” (51). Since this law was an amendment to the constitution, it needed the approval of two-thirds of the Reichstag (Thorton 71). This approval was easily obtained since it was believed that this law would help protect Germany from its adversaries. After obtaining the Enabling Act, Hitler turned his focus on the Jews.

Also in March 1933, the Frank bank was doing so poorly that Otto, along with his family, moved in with his mother, Alice Frank (Paape, “Originally” 5). That same Spring, the bank closed. As laws began to be enacted which targeted the Jews, Otto realized that the bank would never be revived.

Unfortunately, only a few Jews seemed to realize the full impact the anti- Semitic laws would have in the future. The Jews were quickly labeled as enemies of the state (Dawidowicz 53). On March 26, Jewish leaders were warned that, unless the Jews living abroad stopped spreading rumors about atrocities experienced in Germany, a boycott would be imposed on Jewish businesses. A few days later, on April 1, the Nazis declared a nationwide boycott of all Jewish businesses. Due to international criticism, the boycott lasted only one day.

On April 7, 1933, a Civil Service Law was enacted which excluded non-Aryans, those not considered of the German race, from all public offices, including governmental and teaching positions (Berenbaum 22). Several other laws in April excluded non-Aryans from various other jobs. According to Berenbaum and Dawidowicz, these laws were the beginning of approximately four hundred laws and decrees enacted against the Jews (22; 58). All of these laws were designed to exclude Jews “from public life, government,

culture and the professions” (Dawidowicz 59) and ultimately “drive the Jews from the German economy” (Rich, *Establishment* 3).

On April 11, a decree was enacted that defined a non-Aryan as a person who had at least one grandparent of non-Aryan descent, particularly of Jewish descent. A person was considered Jewish if he or she practiced the Jewish faith. Race was, therefore, determined by the practice of a religion. Also, the “random” selection of a grandparent determining the race of a person may stem from the possibility that Hitler may have been descended from a great-grandfather who was a Jew. By choosing at least one grandparent to determine who belonged to the Jewish race, Hitler would separate himself from legally being related to his great-grandfather.

Dr. Joseph Goebbels, who held a PhD in both literature and philosophy, was put in charge of the Ministry of Public Enlightenment and Propaganda in order to gain the German peoples support, loyalty and cooperation (Berenbaum 26). This ministry took control over all forms of communication, including radio and film. Berenbaum asserts that this control enabled the Nazis to systematically gain support from the German people (27).

The Nazi Party also focused their propaganda towards the German children, who would be the backbone of a restored Germany. In order to reach these children, new books were written for schools, in all subjects, which taught obedience to the party and Hitler and encouraged anti-Semitism (Ebenstein 76, 77). According to Ebenstein in his article “Education under Hitler,” children’s books depicted Jews as evil using various forms, such as poisonous mushrooms and the devil. In her book, *Tell Them We Remember: The Story of the Holocaust*, Bachrach discloses that Nazi teachers applied the

principles of racial science by measuring the skull and nose size of each student and recording the eye and hair color in order to determine whether a child was of Aryan race. After school, meetings were held by the Hitler Youth, originally organized in 1926, which targeted boys between the ages of ten and eighteen (Ebenstein 78). This organization offered athletics, camping, as well as marches and rallies. For girls from age ten to twenty-one, the League of German Girls was organized. Both organizations reinforced the ideas presented in the new books, stressing the purity of the German race. In the universities, the “science” of eugenics was taught and promoted (Berenbaum 31).

On May 10, 1933, large rallies were held in Berlin and other cities to burn books written by Jews, political enemies of the state and others considered by Hitler as undesirables or racially inferior (Bachrach 16; Berenbaum 24). Among the books burned were books written by Jewish writers, such as Albert Einstein and Sigmund Freud, and books by non- Jewish writers such as Helen Keller, who successfully overcame blindness and deafness.

Otto Frank became concerned about the increasing new laws that targeted the Jews. One law, which affected children, forced the separation of Jews and non-Jews in school settings. According to Lee and Paape, when these laws were enacted, Otto decided to leave Germany (37; “Originally” 4). Otto’s brother-in-law, Erich Elias, helped him open an independent branch of Opekta in Amsterdam (Lee 38; Paape “Originally” 4, 5). Otto decided to focus on marketing pectin to housewives. In August 1933, Otto immigrated to the Netherlands. Edith, Anne and Margot went to live with Grandmother Hollander in Aachen. Otto’s mother moves to Basel, Switzerland.

Some Jews in Germany also tried to escape when Otto left. Many others however, decided to wait (Van der Rol and Verhoeven 20). As time passed, it became more difficult to escape. Refugees needed money, both for the journey and to gain entrance into another country (21). Many countries also required immigrants to have already acquired a job or have independent wealth. As Hitler took more control over every aspect of life in Germany, it became almost impossible to escape. In fact, according to Rich, only 150,000 out of 515,000 Jews living in Germany managed to leave by 1938 (*Establishment* 3).

On September 15, 1933, Otto Frank established Opekta Werke, in Amsterdam (Paape, “Originally” 5). Otto was registered as the sole owner and the director. Victor Kugler, although he had worked for a pectin company since 1920 and had been originally sent by Opekta to supervise the opening of the Amsterdam branch, was given the job of Otto’s right-hand man (Lee 42; Paape, “Originally” 7). Along with selling pectin to housewives, the Company also had an information service about making jam. Miep Santrouschitz was hired to handle all the calls for the company. Later, she was also responsible for typing and bookkeeping.

On October 14, 1933, Hitler withdrew Germany from the League of Nations, claiming that the disarmament clauses of the Versailles Treaty had been violated by the countries that made the treaty (Rich, *Ideology* 84). Although this withdrawal from the League of Nations violated the Versailles Treaty, it also effectively and legally freed Germany from their control.

On December 5, Otto moved into the third floor of a new apartment complex, located on the Merwedeplein (Paape, “Originally” 6). At the end of December, Edith and

Margot also moved there. This new apartment complex was in an area where many Jewish families who were fleeing from the Nazi persecution were relocated (Lee 40). Around February 1934, Anne joined the family. According to Anne's diary entry of June 16, 1942, she was presented to Margot as a birthday present. Grandmother Hollander, however, stayed in Germany.

A friendship grew between Miep and the Frank family. Miep, born in Vienna, Austria in 1909, was one of the malnourished children sent to Amsterdam during World War I. She was "adopted" by a Catholic family (Gies 16-20, 204). She and her fiancée, Jan Gies, would often visit the Frank family (Lee 52). Miep and her boss, Otto Frank, held the same intense opposition to Hitler and the Nazis (Van der Rol and Verhoeven 25). A bond also developed between Anne and Miep. In her autobiography, *Anne Frank Remembered*, Miep recalls the first time she saw Anne. She thought to herself, "Now, here's the kind of child I'd like to have someday" (30). According to Miep Gies, Anne liked being in school plays and "was crazy about movies too" (42). Since she and Jan held the same interest, they would talk to Anne about movies and movie stars.

After the death of Hindenburg on August 2, 1934, Hitler legally merged the Office of Presidency with the Office of Chancellor, using the powers given him in the Enabling Act (Rich, *Ideology* 25; Waite 11). Under article 47 of the Weimar constitution, as *Fuhrer* (President) of the *Reich* (state), Hitler now became the supreme commander of Germany's armed forces. Dawidowicz points out that, during 1934, "no significant anti-Jewish legislation was enacted" (62).

However, in September 1935, two sets of laws, called the Nuremberg Laws, were enacted in Germany which had a significant effect on the Jewish population. Under the

first law, the “Reich Citizenship Law”, citizenship was defined as only belonging to those of German blood or related blood (Gilbert 36; Rich, *Establishment* 2, 3). This law effectively stripped the Jews, as well as other minorities, of the civil and political rights given to every citizen (Berenbaum 33). Under the second law, marriage, as well as extramarital relationships between Jews and Germans, was declared illegal.

In spite of all of these laws against the Jews, the Olympic Games were held in Berlin, Germany, in the summer of 1936. The United States was in attendance (Bachrach 18; Berenbaum 29). To gain attendance of countries such as the United States, Germany temporarily softened its attack on the Jews. After the Olympic Games, persecution against the Jews heightened. From 1937 through 1938, Jews were required to register their property (Bachrach 18; Berenbaum 35). The Nazi government began taking Jewish businesses by buying them and then dismissing Jewish workers, especially the managers.

In the summer of 1937, Bep Voskuijl was hired to help Miep (Paape, “Originally” 9) On June 1, 1938, Otto expanded his business enterprise, in Amsterdam, by starting a second company, Pectacon B.V. which sold herbs and spices for seasoning meat (Van der Rol and Verhoeven 26). This company was located in the same building as Otto’s other business. Otto Frank was registered as the director and Johannes Klieman as the supervisory director (Paape, *Originally* 9). Herman van Pels, a spice merchant who had recently fled with his family from Osnabruck, Germany in the summer of 1937, was hired as an herbal specialist. He was the same age as Otto, born on March 31, 1889 in Gehrde, Germany. His parents were of Dutch and Jewish descent.

In July 1938, representatives from thirty two countries met in Evian, France, to discuss the problems with Jewish refugees (Bachrach 27; Berenbaum 49). Although

representatives from each country expressed their sympathy for the plight of the Jewish people, most countries refused to let more Jewish refugees emigrate, including the United States and Britain. In 1938, Hitler began his plans towards world occupation by occupying Austria and Czechoslovakia, both countries he considered part of Germany (Van der Rol and Verhoeven 30).

The assassination of a German diplomat in Paris by a Jewish teenager enraged by the Nazi persecution in Germany, in early November, gave the Nazis a reason to heighten the harassment of the Jews (Berenbaum 54). On November 9th and 10th of 1938, the Nazis went through Germany and Austria destroying Jewish owned businesses, synagogues, schools and hospitals. Known as *Kristallnacht* or the “Night of the Broken Glass”, this action, apparently, was ordered by the government. On days following this night, Nazis seized between 20,000 and 30,000 Jewish men and boys, taking them to concentration camps (Bachrach 24; Gilbert 42). Jewish businesses were not allowed to reopen unless they were managed by a non-Jew (Bachrach 24). To support this action, a decree was issued on November 11, 1938 which prohibited Jews from owning and operating businesses or even working with non-Jews. Jewish families who now desired to leave Germany found it difficult since they had no money to finance the departure.

To make matters worse, in 1939, a census was taken in order to establish a Jewish Registry (Bachrach 22). Identity cards became required by all who lived in Germany. To identify the Jews, a red “J” was stamped on the card and a new middle name was given: Israel for the males and Sara for the females. In March 1939, when life in Germany became unbearable, Grandmother Hollander left Aachen to join her daughter’s family in Amsterdam (Van der Rol and Verhoeven 27).

On September 1, 1939, Hitler invaded Poland, which started World War II. In the same month, the government of the Netherlands “called for a general mobilization” (Brother Andrew 13). By April 1940, the Netherlands began “bombing its own dikes, deliberately flooding land wrested inch by inch from the sea over the centuries, to slow down the German army” (15). As a result, many houses were flooded and the homeless families were forced to move into homes of friends and family (17).

During World War I, the Netherlands had managed to stay neutral and, therefore, had gained the reputation as a safe harbor for refugees. According to Linda M. Woolfe, Ph.D., many Jews escaping Germany choose the Netherlands believing that this country would be able to maintain its neutrality through World War II. Indeed, the Netherlands sought to remain neutral, trusting in Hitler’s promise of non-aggression towards their country. However, Hitler did not keep his promise.

On May 10, 1940, the Germans invaded the Netherlands. For five days, the Dutch fought the Nazis. The Dutch Royal Family and the Dutch government managed to escape to London, England. Jews, many of whom had escaped from the persecution in Germany, also tried to flee. However, most Jews were unable to escape. Woolfe gives three major reasons for this inability to flee from the Netherlands. First, by May of 1940, the countries surrounding the Netherlands on the east and the south were under German control. Second, the country side was flat and, therefore, lacking in the forests needed to conceal the refugees escaping into German controlled territories. Finally, the only other exit from the Netherlands was through the North Sea which borders Holland on the north and the west. These waters were patrolled by the Germans, making escape almost impossible.

After the Nazis bombed Rotterdam, killing nearly one thousand people, the Netherlands surrendered to Germany on May 15, 1940. Surprisingly, however, life soon turned back to normal, at least for a little while (Van der Rol and Verhoeven 30).

According to Woolfe, this return to normalcy occurred because Hitler did not want to alienate the Dutch people. Hitler considered the Dutch of superior Aryan race since the religious stratification resulted in few mixed marriages. As a result, the Nazis created an imposed civil administration rather than military government. Since life was, more or less, normal, the Dutch began to believe that the hardships and atrocities that they heard happened against the Jews elsewhere would not happen in Holland. They became convinced that the war and the Nazi occupation of their country would be short-lived. The Dutch also believed in obedience to the law and, therefore, felt that cooperation with the Nazis would lessen the impact of their occupation for all who were living in Holland, including the Jews. However, life as normal did not last long.

Small oppressive laws against the Jews gradually began to emerge. These laws were similar to the ones enacted in Germany. According to Paape, the measures passed against the Jews in the summer and autumn of 1940 did not affect the Frank family (“Originally”¹⁰). However, in October 1940, a law was passed which affected Otto Frank’s business. This law required all businesses that were more than 25 percent owned by Jews or predominantly operated by Jews to register. Failure to register would be punishable by up to five years in prison or by fines (Lee 66). Other laws were also passed which placed even more restrictions on businesses. Having lived in Germany, Otto recognized that these laws were designed to force Jews to give up their businesses. According to Lee and Paape, Otto took distinct action with both of his businesses in order

for them to appear to be “Aryan” (66; “Originally 12). On December 1, 1940, Otto moved his businesses to a canal house at 263 Prinsengrad.

Towards the end of 1940, all Dutch people had to register with the government (Van der Rol and Verhoeven 31). This registration was enacted in order to reveal the identity of the approximately 140,000 Jews living in Holland at that time. In 1941, all Dutch citizens were given an identity card, disguised as an international passport (Van der Rol and Verhoeven 31; Gies 71). These “passports” were stamped with a black “J” for all those of Jewish descent.

In February 1941, the Nazis established a Jewish council, *Joodse Raddvoor Amsterdam* (Lee 69). This council served as a liaison between the Jewish community and the Germans. According to Lee, this council only cooperated with the Germans because they believed “resistance would lead to further problems and violence” (69). The members of the council believed that their role was to protect the Jews from the Nazi anti-Semitism (Vanderweff). They also believed, like other Dutch citizens, that this protection would be provided only through obedience to the law which would help keep the communication channels open with the Nazi occupiers. However, according to Vanderweff, the council, eventually, became a tool to carry out the Nazi programs against the Jews. Although the Jewish members of the *Joodshe Raad* offered objections to the Nazi policies, they followed the Nazi orders fully, even when the Nazis began deporting the Jewish population. This complete obedience was probably out of ignorance as to the Nazi’s full intentions and also out of fear.

On March 12, 1941, a law was passed which forced Otto to resign his businesses. In order to protect these businesses, Otto turned them over to his non-Jewish employees,

Victor Kugler and Johannes Klieman (Lee 67). The name of this new business was Trading Company Gies & Company (Van der Rol and Verhoeven 32).

On July 16, 1941, Miep Santrouschitz married Jan Gies (Van der Rol and Verhoeven 34). The Frank family attended the ceremony, except Edith. Grandmother Hollander had become ill and Edith stayed behind to take care of her.

By November 1941, all Jewish children were forced to leave German schools to study in special schools under the supervision of the *Joodshe Raad* (Van der Rol and Verhoeven 33). The anti-Semitic decrees forced Margot and Anne to withdraw from the Montessori school after the summer holidays in 1941. Both attended the Jewish Lyceum (Secondary) in Amsterdam. Grandmother Hollander died in January 1942.

On January 20, 1942, Heydrick called a meeting with fifteen high-ranking Nazi leaders, many who held doctorates from German universities (Bachrach 46; Berenbaum 104). They met at a Berlin villa near a lake, named Wannsee, to discuss the final solution to the Jewish problem. This conference, known as the Wannsee Conference, formally revealed the plans to transport Jews from Germany and occupied Europe to six death camps in Poland in the “Final Solution” to the problem of the Jews. According to Bachrach, these men also discussed methods of exterminating the Jews (46). Not one of these men objected to the policies proposed.

This massive murder of people, in particular the Jews, became known as “The Holocaust” (Dawidowicz xv). The word, “holocaust” is a Greek word, *holokauston*, which refers to a sacrifice totally burned by fire. The word is used today to refer to the wholesale slaughter of Jews by the Nazis. This word aptly fits how the Nazis not only burned the corpses of those they murdered but even killed many people, including

children, by directly throwing them into the burning pits of ovens. Six million Jews lost their lives, as well as five million other people (Woolfe).

In the Spring of 1942, the Nazis forced all Jews, age six and up, to wear a yellow Star of David with the word “*Jood*”, which means “Jew,” written in the middle of the star (Gies 77; Van der Rol and Verhoeven 31). These stars, the size of an adult’s palm, were to be sewn onto their clothing, above the heart. Other oppressive laws continued.

As the laws worsened against the Jews, Otto Frank made plans to hide his family in rooms at the business. Several weeks before Otto and his family went into hiding, he shared this information with Miep first, asking for her help (Van der Rol and Verhoeven 41). Later, he also confided in Victor Kugler, Johannes Kleiman and Be Voskuijl.

Other Jews also tried to find a hiding place. However, only a few found were successful. According to Woolfe, this was largely due to the fact that the Dutch society was stratified based on religion. Close relationships between Christians and Jews were, therefore, rare. What relationships were formed between Jews and non-Jews were often lost because of fear as the Germans increased the laws against the Jews. For the Jews to trust someone else with their lives was difficult. Even if Jews felt they could trust a non-Jew, the life of their rescuer would be in jeopardy if they accepted help. To make matters worse, since hiding places were normally small, it was almost impossible for an entire family to go into hiding. For individuals to go into hiding, they often had to leave other family members behind.

On June 12, 1942, Anne was given a red, white and beige checkered diary for her thirtieth birthday (Van der Rol and Verhoeven 3) She hoped to confide her thoughts in this diary “as I have never been able to do in anyone before” (Frank, *Revised* 197). Two

days later, on June 14, she began writing her entries to “Kitty” in order to “enhance in my mind’s eye the picture of a friend for whom I have waited so long” (201). On June 20, 1942, Anne describes the life of a Jew under Nazi occupation stating, “after May 1940, good times rapidly fled...Anti-Jewish decrees followed each other in quick succession and our freedom was strictly limited” (202, 203). In her original diary, Anne describes the many laws that were enacted, including the wearing of the yellow star, the banning of Jews from using any form of transit and the forbiddance of Jews from participating in public sports, visiting entertainment places and shopping at Aryan businesses.

According to Van der Rol and Verhoeven, on June 29, 1942, the Dutch newspapers announced that the Nazis were planning to deport all the Jews to “work” camps in Germany (44). At 3pm, on July 5, 1942, Otto’s daughter, Margot, at the age of sixteen, received a call-up notice from the *Schutzstaffel* (Nazi S.S.) to report for deportation to a “labor” camp to work abroad. She was one of a thousand Jews to receive the first of these call-up notices.

Early in the morning on July 6, 1942, Otto Frank took his family to the hiding place where they stayed for two years. According to Anne’s diary entry of July 8, 1942, Margot was the first to leave, riding her bicycle behind Miep. At 7:30 am, Anne and her parents left, leaving Moortje, Anne’s cat, and other possessions behind. They walked the two and a half miles from their home to the hiding place, wearing as many clothes as they could possibly wear. Anne describes how “a warm rain fell steadily all day” which was a blessing since they were wearing several layers of clothing (Frank *Revised* 229). According to Miep Gies, since it was raining “not one Green Policeman was out” (86). Otto was fifty-three and Edith was forty-two at the time they entered the “Secret Annex.”

Anne listed, in her diary, everything she wore: “two vests, three pairs of pants, a dress, on top of that a skirt, jacket, summer coat, two pairs of stockings, lace-up shoes, woolly cap, scarf and still much more” (Frank *Revised* 229). Ann also managed to take her diary, as well as curlers, handkerchiefs, school books, a comb and a few letters. The appearance of the Secret Annex when they arrived, and her family’s reaction, is described in the diary entry of July 10, 1942:

Our living room and all the other rooms were so full of stuff that I can’t find the words to describe it. All the cardboard boxes that had been sent to the office in the last few months were piled on the floors and beds. The small room was filled from floor to ceiling with linens. If we wanted to sleep in properly made beds that night, we had to get going and straighten up the mess. Mother and Margot were unable to move a muscle. They lay down on their bare mattress, tired, miserable and I don’t know what else. But Father and I, the two cleaner-uppers in the family, started in right away (Frank, *Definitive* 25).

Otto’s partner, Herman van Pels joined the Franks on July 13th, a week later (Frank, *Revised* 239). He brought his wife, Auguste, and his fifteen year-old son, Peter. Auguste was ten years younger than Herman (Lee 54). After the Van Pels arrived, Victor Kugler suggested hiding the entrance to the Secret Annex. Anne’s diary entry of August 21, 1942 mentions how Bob Voskuijl, Bep’s father, built the bookcase that “properly concealed” the entrance. (Frank *Revised* 250)

The same summer that the Franks and Van Pels went into hiding, a secret organization was set up in the Netherlands to hide Jews (Van der Rol and Verhoeven 56). Approximately 25, 000 Jews went into hiding in the Netherlands. Of those who went into

hiding, approximately 16,000 survived. Those who could not find hiding and refused to respond to the call-up notices were often rounded up in Nazi raids in Jewish neighborhoods and then sent to Westerbork concentration camp.

On November 16, Fritz Pfeffer, a dentist, also joined the seven in hiding. Fritz Pfeffer was born on April 30, 1889, in Giessen, Germany. According to Lee, Fritz set up his business in Berlin (56). In 1921, Fritz married Vera Bythiner. They had a son, Peter, in 1927. In 1933, they divorced and Fritz was granted custody of his son. In 1936, Fritz met Charlotta Kaletta, a non-Jew and, according to Anne, a Christian (Frank, *Revised* 323). They were unable to legalize their marriage because the Nazi Nuremberg Laws in 1935 made marriage between a Jew and an Aryan a criminal offense. After Kristallnacht, in November 1938, Fritz sent his son to London with his brother Ernst (Lee 56). He and Charlotte fled to Amsterdam on December 8, 1938. They tried to legalize their marriage in the Netherlands, but Fritz's status as a German Jew made this impossible. The Franks invited Fritz to join them in the Secret Annex. Fritz arrived at the Secret Annex on November 16, 1942, with the help of Miep Gies, his patient. Miep had continued to use Fritz Pfeffer as her dentist, although it was illegal (Gies 118). The Frank family already had known Fritz Pfeffer for a few years before he came to live with them in the "Secret Annex" (Lee 56). Fritz and Charlotte often came to the Frank's Saturday afternoon gatherings at their home. In Anne's diary entry of November 10, 1942, she details how she shared her room with Fritz Pfeffer, while Margot went to her parent's room, sleeping on a cot that was set up nightly (Frank *Revised* 324). While there, Fritz was able to give the residents free dental work (345). Anne liked Fritz at first, but soon became intolerant of his mannerisms (335, 339). Although his wife and child did not know where he was,

Fritz was able to communicate with them through Miep Gies, who passed letters between the two (Gies 121).

Anne describes the “Secret Annex” in her diary entry of July 9, 1942. The Secret Annex was a typical Amsterdam canal house in which Otto Frank operated his two businesses, Dutch Operkta Company and Pectacon BV (“Anne Frank House;” Lee 66). Located at 263 Prinsengracht in Amsterdam, the original four-story merchant house which was built in 1635, faced the Prinsengracht canal. Later, a four-story annex, with an attic, was added in the 18th century, behind the original building. The Frank family and four others hid on the third and fourth floors of this annex. Anne called the hiding place the “Secret Annex.” Separated from the main house by twelve feet, the annex was connected to the main house by passageways. The windows in the back of the main house looked onto the wall of the annex. When the Frank family moved into the annex, these windows were blackened. A circular stairwell, which begins on the second floor of the annex, leads to the third floor. The stairwell ends in front of the door to the Secret Annex. A bookshelf was, later, built to hide this door.

Within the Secret Annex door is a steep staircase that goes to the fourth floor of the annex, as well as a door which leads to a room, 13 feet long and 8 feet wide (“Anne Frank House”). This room was used by Otto and Edith Frank, as well as Margot, as a bedroom. A cot was nightly set up for Margot. Next to the Frank’s room is Anne’s room, which she shared with Fritz Pfeffer. This room measures 13 feet by 6 feet. The only bathroom in the Secret Annex was also located on this floor. Otto’s old private office, where the eight in hiding listened to the radio, was located below his and Edith’s bedroom, on the second floor.

The stairwell led to Peter's room on the fourth floor, which measures 10 feet long and 6.5 inches wide. This room was actually a large hallway which contained the stairs to the attic, which was used for food storage. From a small attic window, the Westertoren, a clock tower, could be seen. Directly behind Peter's room was the largest room of the Secret Annex. This room, 16 feet long by 13 feet wide, was used as general meeting room, but also as the Van Pels bedroom. The general meeting area contained a kitchen, dining room, as well as a living room.

Several of Otto's employees helped the eight in hiding: Miep Gies, Victor Kugler, Johannes Kleiman, Elizabeth (Bep) Voskuijl and Bep's father, Mr. Voskuijl. All of these helpers ran the risk of the same punishment given to the Jews: forced labor in a concentration camp or death. Without their help, the eight would not have survived for the two years. Miep helped the eight by bringing food (Gies 88). Every day Miep, as well as Bep, shopped for food with coupons that were bought on the black market (Van der Rol and Verhoeven 66). Shortages, created by the Nazis shipping Holland's food to Germany, made this job difficult. Otto's employees also tried to bring different items that would entertain the eight during confinement. For example, Mr. Kugler would, occasionally, bring Anne a copy of "Cinema & Theatre," a movie magazine (Gies 93). Mr. Kleiman, according to Anne's diary entry of September 21, 1942, brought her books written for young teenage girls every two weeks. Miep Gies states, in her autobiography, that the visits from the helpers soon became routine (100). According to Anne's diary of May 26, 1944, Miep, along with Mr. Kugler, carried the heaviest burden of helping the eight in hiding.

Anne, in her diary entry of July 11, 1942, depicts how the residence of the “Secret Annex” had to remain quiet, especially during business hours (Frank, *Revised* 238). Anne writes, “We have to whisper and tread lightly during the day, otherwise the people in the warehouse might hear us” (238). They also had to stay quiet throughout the night since “sounds could travel through the walls” (238). Their only links to the outside were the helpers and the radio broadcasts on BBC.

Theft was common during this time because of the economic crisis. On July 16, 1943, the eight experienced a thief breaking into the business below. According to Anne, both the door of the warehouse and the front door were broken down by a crowbar (Frank, *Revised* 391). Johannes Kleiman arrived shortly after the break-in and found two cash boxes and sugar coupons, among other things, stolen. Later, on April 9, 1944, thieves entered the business again. These experiences were frightening, especially since the thieves may discover that the eight were hiding and turn this information into the Nazi police.

During the Nazi occupation, food and other items became very scarce. According to Van der Rol and Verhoeven in their book *Anne Frank: Beyond the Diary*, many “common items became luxuries virtually impossible to buy” (70). Corrie Ten Boom, a Dutch Christian, describes this problem in her book, *The Hiding Place*. Referring to the scarceness of food in 1943, she says, “The problem of course was that we were grateful for food in any kind; we stood in lines for hours, this third year of the occupation, to get whatever was available” (98). Brother Andrew, also a Dutch Christian, depicts this situation in his autobiography, *God’s Smuggler*. According to Brother Andrew, “the chief enemy, worse than the cold and the soldiers, was hunger”(18). He continues stating that,

“We were constantly, naggingly, endlessly hungry” (18). Cornelia Fuykschot, agrees with this assessment in her book, *Hunger in Holland: Life During the Nazi Occupation*. In recounting the deterioration of life after the Nazis, she declares that, “The war left nothing untouched, least of all people’s health” (68). Not only were people’s resistance to diseases weakened by the lack of nutrition, medicine was also unavailable. As a result, contagious diseases “came back with a vengeance” (69).

On August 4, 1944, all eight residents were betrayed. Miep, Bep, Mr. Klemian and Mr. Kugler were all in the office at the time and witnessed the arrest of the eight (Van der Rol and Verhoeven 87). Karl Silberbauer, who was wearing a German uniform, along with about four others in civilian clothes, went directly to the location of the hiding place. The residents were forced to turn over all of their valuables. At one point, Karl Silberbauer picked up a briefcase containing Anne’s diary. Realizing that it only contained papers, he threw the contents on the floor. The eight were allowed to pack a few clothes and then were taken, along with Victor Kugler and Johannes Klieman, in a covered truck, to a German police station (88, 89). The eight were placed in a holding cell. According to Paape, Kleiman and Kugler were taken to another prison (“Imprisonment” 49).

Later on the day of the arrest, Miep, along with her husband Jan, Bep and another employee, Van Maaren, went back upstairs to the Secret Annex (Van der Rol and Verhoeven 89). Miep found Anne’s diary and the Frank family photo album on the floor and hid them in her desk, only a week before the Nazis confiscated everything in the Annex. She had hoped to give the diary back to Anne.

On August 8, 1944, the eight were transferred, on a passenger train, to the Westerbork concentration camp (Paape, "Imprisonment" 49). On September 3, 1944, they were deported to Auschwitz-Birkenau in a box car of a freight train, in the very last transport from Westerbork Concentration camp (Van der Rol and Verhoeven 89; Paape, "Imprisonment" 50). After the eight arrived at Auschwitz-Birkenau death camp in Poland, the men and women were separated, placed in different parts of the camp. More than half of the 1,019 people that were on the train with the Franks were killed in gas chambers the very next day. Many of those killed were children who were under fifteen years of age. Anne had just turned fifteen and, therefore, was spared. Herman van Pels died in the gas chambers at the age of fifty-five.

On September 7, Mr. Kleiman and Mr. Kugler were transferred to Weteringschans prison (Paape, "Imprisonment" 50). With the help of the Netherlands Red Cross, Mr. Kleiman was released because of his poor health. However, Mr. Kugler was transported to a German labor camp. He escaped on March, 28, 1945 during an attack by the British as he and the other prisoners were being sent to Germany as forced laborers.

Anne and Margot, along with Auguste van Pels, were sent to Bergen-Belsen concentration camp in Germany in October 1944 (Paape, "Imprisonment" 52-55). A typhus epidemic broke out in the winter of 1944 through 1945. Anne and Margot died at this camp from typhus, sometime around March of 1945. Margot was nineteen years old and Anne was nearly sixteen years old. The camp was liberated the next month.

Auguste was transported from Bergen-Belsen to Buchenwald and then to Theresienstadt in Czechoslovakia and then, possibly, to other camps (Paape,

“Imprisonment” 52). She died in the Spring of 1945, at the age of forty-four. Fritz was moved from Auschwitz to Neuengamme concentration camp in Germany where he died on December 20, 1944 (Paape, “Imprisonment” 50; Vander Rol and Verhoeven 92). Peter was sent on a death march from Auschwitz on January 16, 1945, ten days before the liberation of Auschwitz (Paape, “Imprisonment” 52). Although he survived the death march, he died in Austria at the Mauthausen concentration camp on May 5, 1945, only three days before this camp was liberated (53). Peter was eighteen years old.

Otto Frank was liberated from Auschwitz-Birkenau on January 27, 1945 (Paape, Imprisonment 55). Edith had already died from starvation at Birkenau on January 6, 1945, only ten days before her forty-fifth birthday and twenty days before liberation (52). Otto, therefore, was the sole survivor of the eight residents of the Secret Annex. According to Woolfe, over 75 percent of Holland’s Jewish population was murdered by the Nazis, the second largest percentage, behind Poland.

After liberation, Otto was first taken to Odessa, on the Black Sea, and then to Marseille, France before he was able to return to Amsterdam on June 3, 1945, at the age of fifty-six (Van der Rol and Verhoeven 102). He was united with Miep and Jan Gies, who had helped the eight residents while they were hiding. Already knowing of Edith’s death, Otto spent his time trying to find out what happened to Anne and Margot. After several months, Otto received a letter from a nurse in Rotterdam that informed him of the deaths of his daughters (Gies 203, 204). After Otto learned of the deaths of Margot and Anne, Miep gave him Anne’s diary. This event is where the play begins.

History of Anne's Diary

Anne received a diary on her thirteenth birthday, on June 12, 1942. She immediately began writing in the diary, using it as a place to confide her thoughts. When she filled this original book, she continued in a school exercise book (Van der Stroom 59). However, there is a little more than a year between the original diary and this exercise book. Gerrold Van der Stroom, in his article “The Diaries, *Het Achterhuis* and the Translations” speculates that a year's worth of diary was lost (59). After this exercise book was completed, one other exercise book was used, ending the diary entries on August 1, 1944.

On March 29, 1944, Anne heard the Dutch cabinet minister, Gerrit Bolkestein, announce from London on a daily broadcast that he planned to collect diaries and letters written about the war for publication (Van der Stroom 59). Anne dreamed of being published. She wrote, on May 11, 1944, that her “greatest wish is to become a journalist someday and later a famous writer” (Frank, *Revised* 669). She hoped to publish a book, entitled *Het Achtehuis*, after the war. She stated that, for this book, “my diary will be a great help” (669). On March 20, 1944, Anne wrote that she had started writing this manuscript. She used loose sheets of colored carbon paper for the book, while continuing the entries in the original diary (Lee 215; Van der Stroom 59). In this revised edition of her diary, Anne “changed words, removed references, added sentences, deleted whole passages, added scenes from memory, and combined entries to make the writing flow” (Lee 215). According to Carol Lee, Anne eliminated most sections dealing with her negative feelings against her mother and her personal reflections about maturing (216). Anne also left out, or toned down, passages about her infatuation with Peter. She was,

however, unable to complete this rewrite. On a separate sheet of paper, Anne chose pseudonyms for everyone named in her diary. In 1943 and early 1944, Anne also wrote a series of stories entitled *Tales and Events from the House Behind* (Van der Stroom 59)

After Miep gave Otto his daughter's diary, he typed and translated large portions into German and sent them to his mother who lived in Switzerland (Van de Stroom 62). Otto then began to type a new version of Anne's diary, using portions from the original diary, her revised version and four stories from the *Tales and Events from the House Behind*. This unique combination was, therefore, not the version that Anne intended to be published as her diary. In defense of his selections, Otto wrote a letter stating, " Anne made an extract of her diaries in which she deleted and changed a great deal of material...But I thought that much of the deleted material was interesting and characteristic" (as cited by Lee 216). Otto gave this new version to several people to read. Many encouraged him to publish the diary.

On April 3, 1946, a Dutch newspaper, *Het Parool* (The Motto), printed an article called "*Kinderstem*," meaning "A Child's Voice," written by Professor Jan Romein which told about Anne's diary (Van der Stroom 67). From this article, a publisher was found. In the summer of 1947, the edition of Anne's diary, entitled *Het Achterhuis* (*The Secret Annex*), was published by Contact Publishers in Amsterdam, Holland (71). This first edition had 1,500 copies. Contact Publishers made several omissions from Otto's version, leaving out several passages that Anne had eliminated from her revised version. Grammar and spelling mistakes were also corrected.

Since the original publication, the diary was translated into over fifty-five languages, including English (Van der Rol and Verhoeven 104). The English version,

called *The Diary of a Young Girl*, was first published in 1952 and contained most of the sections that had been left out of *Het Achterhuis*. Therefore, this edition was not the version that Anne wished to be published. In 1955, Frances Goodrich and Albert Hackett wrote a play, called *The Diary of Anne Frank*, based on the book, *The Diary of a Young Girl* (Van der Stroom 74). In 1959, the play was made into a movie.

Internal Analysis

The Internal Analysis will examine particular names, places or terms in the script that may be unfamiliar to the actors in order to get a better understanding of the context of the dialogue in which these words are being used. If the actors have a more knowledge about the dialogue, they can communicate the meaning of the words to the audience. In this way, the audience will have a better perception of the words being spoken, as well as the actions of the actors, even if they do not have a personal knowledge of the specific names, places or terms.

Holland (Act I Scene1, p.9)

Steve Ozer, author of *The Netherlands*, states that Holland is one of the most important provinces in the Netherlands and, therefore the name is often used to refer to the entire country. The Netherlands, whose name means “low lands,” is located in northern Europe, bordering Germany to the east and Belgium to the south. The North Sea lies on the northwest side of this country. Measuring only 190 miles from north to south and 129 miles from east to west, about half the size of the state of Maine, the Netherlands is one sixth covered in water, including lakes, rivers, estuaries and man-made canals. The

man-made canals, themselves, cover 2,500 square miles of the 16,133 square mile country. These man-made canals, as well as dikes, were built by the Dutch people to reclaim the land from the sea. Windmills were also built to aid in draining water from the land. A quarter of the country, therefore, is lower than sea level and is known as Holland's "low lands." Sixty percent of the population lives in these lowlands. The Netherlands' "high lands" do not rise more than three feet above sea level. Only eight percent of the land has trees and most of these trees are located in the center of the country. The Rhine River flows through the Netherlands and empties into the North Sea.

The climate is temperate, with cool summers and mild winters. The Dutch spend most of their time near or on the water. Boating is a popular pastime in the Netherlands. In fact, the Netherlands traffic on the water equals its traffic on the land. Bicycling is also an important means of transportation, used by residents of all ages. Bicycle paths run along highways and waterways, totaling approximately 600 miles of paths. The Netherlands is known for its flowers, namely the tulip, which is one of its chief exports.

According to Hans Koning, in his book *Amsterdam*, the Netherlands became known as a haven for religious groups who were fleeing from persecution as far back as the 1400's. Ozer claims this reputation began in the late 1500's when William of Orange fought against the religious persecution inflicted against the Dutch people by Philip II, who was the king of Spain and ruler of the Netherlands. In January of 1579, several provinces and cities in the Netherlands signed the Union of Utrecht which declared that religious persecution would not be tolerated. Two years later, the Dutch people declared their independence from Spain. Through the next several centuries, the Netherlands became a place of refuge for persecuted people, including the Jews, until the country was

invaded by the Nazis on May 10, 1942. According to Linda Woolf, Ph.D., in her article, “Survival and Resistance: The Netherlands Under Nazi Occupation,” approximately 140,000 Jews lived in the Netherlands at the time of the invasion. By the end of the war, three out of four Jews in this country were dead.

Amsterdam (Act I Scene1, p.9)

Amsterdam, located at “the mouth of an inland arm of the IJsselmeer” (Ozer 90), is the capital and one of four main cultural centers of the Netherlands. Although Amsterdam is the capital, a city called The Hague is the actual seat of the national government and the official residence of the monarch. According to Hans Koning, in his book *Amsterdam*, this city began in the 1200’s built on polder around a wooden dam, called Amstel Dam, for which the city is named. Polder is land that was channeled off from the sea and drained of water. The land was originally drained by the use of pumps powered by windmills. As a result, Amsterdam lies an average of 12 feet below sea level.

In the 1300’s, Amsterdam was granted a town charter. Since this time, Amsterdam became “a place of passage for men and goods all over Europe” (Koning 10). In the 15th century, most of Amsterdam was destroyed by fire. As a rebuilding code, construction of wooden buildings was banned.

Between the late 1500’s and the early 1600’s, according to Koning, Amsterdam’s population increased dramatically and, as a result, an expansion in trade began with cargo ships sailing to distances as far as Japan, in the east, and America, in the west. The increased population was mainly due to the fact that this city offered citizenship to many people of other countries who were being persecuted, including the Jews and the

Catholics. With this increase of population, Amsterdam began an expansion of the town in the early part of the 1600's, which included the construction of three main canals, including Prinsegracht, on which Otto Frank's business stood. Smaller canals were also built, totaling 63 miles of canals arranged in a semicircle, resembling a fan. This intensity of canals is amazing considering the fact that Amsterdam is only a little over a mile across. Koning, in his book, *Amsterdam*, describes the city's unique look as follows, "fronting the narrow, cobbled streets and rows of elm and linden trees that run along the canals, is an extraordinary concentration of tall slender houses"(Koning 6). Many of these canal houses were originally owned by wealthy merchants who made a business from trading in spices from the Indies.

During this period of expansion, Jews began to live on the east side of Amsterdam, which became known as *Jodenbuurt*, which means "Jew quarter." The first Jews arrived in Amsterdam in the late 1400's, escaping persecution in Spain and Portugal. At that time, they were forbidden to intermarry with Christians or employ Christians as servants. However, they had freedom beyond what the Jews living in Europe were experiencing at this time. During the first part of the 17th century, the Jews immigrating to Amsterdam came chiefly from Germany, the foremost place of persecution at that time. By the 18th century, Amsterdam had the largest Jewish community in Europe. During the 19th century, the Jewish population had grown to, approximately, 54,000 people. The population continued to grow in the early 20th century, reaching approximately 86,000 people. This community, however, was virtually destroyed during World War II.

Street Organ (Act I Scene1, p.9)

According to an article by Flora & Company entitled “Lecture Notes for a Street Organ History Class,” the street organ first came into existence in the eighteenth century. They were originally small, hand-cranked boxes placed on a table and used to teach song birds to sing. Troubadours soon adopted these organs, but the need for a fuller sound initiated the development of the barrel organ. These organs eventually developed into the large street organs that were used on the streets of Amsterdam.

Dutch School System (Act I Scene 1, p.10)

Steve Ozer, in his book *The Netherlands*, states that Dutch schools, both public and private, are subsidized by the state. The private schools must meet the requirements set by the state for courses, testing and faculty. The Dutch school system has a high teacher to student ratio. Children can attend school as early as age four. Primary school lasts from age four to twelve. They then enter Secondary schools. There are three types of Secondary schools: General, Pre-University and Vocational.

Green Police (Act I Scene 2, p.12 and Act I Scene 4, p. 49)

According to Carol Ann Lee, in her book *The Hidden Life of Otto Frank*, the German *Ordnungspolizei* were called “Green Police” because of the color of their uniforms (351).

Ration Books & Black Market (Act I Scene 2, p.13)

In her diary entry of November 9, 1942, Anne mentions the necessity of obtaining ration books on the black market, in order to purchase food. She comments on the rising prices of these books on the black market which are “mere sheets of paper” (Frank, *Definitive* 65). According to Vander Rol and Verhoeven, in *Anne Frank: Beyond the Diary*, when food became scarce in the Netherlands, food coupons were issued (71). Every registered citizen received these allotted coupons, which were surrendered, along with payment, when purchasing any item. The reason for issuing these coupons was to insure the fair distribution of food. When the Jewish people went into hiding, they no longer received these coupons. The helpers, therefore, had to obtain coupons from the Black Market.

Westertoren (Act I Scene 2, p. 13)

The Westertoren is the clock tower of a church, called the Westerkerk, located only a few yards from the Secret Annex. According to Walther Schoonenberg, in his article, “Westerkerk,” Hendrick de Keyser began building this church in 1620. However, he died before completion. His son, Pieter, continued his work, finishing the church in 1631. The tower was not completed until 1638. A replica of the imperial crown, donated in the late 1400’s by Emperor Maximilian II of the Roman Empire, tops this 255 foot tower. The bells in the tower, most of them part of a carillon, were manufactured in 1658 by Francois Hemony, a renowned founder. In the article entitled “What is a Carillon?” The Guild of Carillonneurs in North America describe the carillon as a musical

instrument composed of bronze bells and played from a keyboard located close to the bells. On Saturday, July 11, 1942, Anne writes about the bells, “Daddy, Mummy and Margot can’t get used to the sound of the Westertoren clock yet, which tells time every quarter of an hour. I can. I loved it from the start, and especially in the night; it’s like a faithful friend (Frank, *Revised* 236). The bells, however, were removed during World War II. Anne writes about this incident in her August 10, 1943 diary entry stating, “last week we’ve all been in a bit of a muddle about time, because our dear and beloved Westertoren clock bell has apparently been taken away for war purposes, so that neither by day nor night do we ever know the exact time” (Frank, *Revised* 413).

Jopie de Waal (Act I Scene 2, P 18)

Jopie de Waal, whose actual name was Jacqueline van Maarsen, was one of Anne Frank’s best friends. The name Jopie de Waal was a pseudonym used in the Definitive edition of Anne’s diary. On June 15, 1942, Anne wrote about her, “I only got to know Jacqueline van Maarsen at the Jewish Secondary School [...] and she is now my best friend” (Frank, *Revised*, 199).

Star of David (Act I Scene 2, p. 18)

The Star of David is a six-pointed hexagram “formed by two intertwining equilateral triangles, one pointing upward and one pointing downward” (Eisenberg 575). This symbol is also called by its Hebrew name, “*Magen David*” which means “Shield of David.” Although some people believe this emblem dates back to King David. There are no archeological proofs that this symbol was ever used in ancient Israel.

According to Eisenberg, in his book, *The Jewish Publication Society Guide to Jewish Traditions*, this symbol was popular in Europe and the Middle East in ancient days. The earliest known Jewish use of the symbol was on a seal in the 6th century. The synagogue of Capernaum located in Israel and built around the 2nd or 3rd century, displayed not only the *Magen David*, but a pentagram and the swastika. During the Middle Ages, the *Magen David* appears on seals and in churches. From the 1300's through 1700's, a mystic Jewish sect, call Kabbalists, used this symbol. In 1354, Charles IV of the Roman Empire granted the Prague Jewish community the right to display a red flag with the *Magen David*. In 1656, a Jewish community in Vienna used this symbol to identify itself. Following the French Revolution, the liberated Jewish communities desired a symbol to identify themselves and they chose the *Magen David*. In the late 19th century, Theodor Herzl of the Zionist movement adopted this symbol. Hitler used the *Magen David* in the 20th century as a way of identifying the Jew, often using the yellow colored badge, which resembles the yellow badge that was used to identify Jews in the 11th century, during another time of persecution.

Queen Wilhelmina (Act I Scene 2, P. 19)

Daughter of King William III, Wilhelmina became queen in 1890, at the age of ten, with the death of her father (Ozer 44). However, since she was only ten, her mother ruled in her place, being sworn as Regent for Wilhelmina. According to Ozer, Wilhelmina's grandfather, William I, changed the Netherlands' government to a constitutional monarchy. Under this government, the monarch acted as the head of state and this position was inherited by the oldest male or female child of the previous

monarch. While the position of head of state was held by the monarch, legislative duties were shared by a prime minister and an elective body, called the States-General. The Hague was the seat of the national government and the residence of the monarch.

In her autobiography, *Lonely But Not Alone*, Wilhelmina describes her mother as having “a deep faith which gave her strength and never left her in difficult moments of life” (29). Her mother taught her from the Bible every Sunday. At the age of thirteen, she experienced a challenge to the faith she had been taught. Through a lesson in cosmography, she was taught that the “God of the creation, the trusted God on whom I relied so completely, perhaps did not exist at all” (47). In the process of this test of faith, God showed himself real to her and her faith strengthened. She felt this happened “in order to fortify my faith so that I could derive more strength from it when the time came to assume my duties” (47). Wilhelmina assumed these duties at the age of eighteen. Her faith continued to grow.

When World War II began, the Netherlands declared neutrality, as they had done during World War I. Hitler, however, did not honor this neutrality and the German Nazis invaded the Netherlands at 4am on May 10, 1940. On the same day, the Germans also invaded Belgium and Luxemburg, also neutral countries. Their government fled to London, gave up their neutrality and joined the Allies in the fight against Hitler. Wilhelmina stayed in a shelter in The Hague until, on May 13th, the commander-in-chief advised her to leave. Queen Wilhelmina fled to the southern part of the Netherlands, but, after consultation, she fled to London, where her daughter, Juliana, had been taken earlier for protection.

From London, Wilhelmina set up a government-in-exile. She immediately issued a proclamation which stated,

When it had become absolutely certain that we and our ministers in the Netherlands could no longer continue to exercise our authority freely, the difficult but inevitable decision had to be taken to transfer the seat of government to a foreign country, for as long a period as will be necessary and with the intention to return to the Netherlands at the first opportunity...Our heart goes out to our fellow-countrymen at home, who will live through difficult times. But in the end the Netherlands will recover its entire European territory with God's help. Remember the disasters of former centuries which the country overcame, and do all you can in the best interest of the nation, as we shall on our part. Long live the Fatherland! (H.R.H. Wilhelmina 155)

When the fighting increased, her daughter was sent to Canada for protection, in case she would need to govern due to her mother's death. With the help of the BBC, Wilhelmina began broadcasting to her subjects on a program called Radio Oranje. Oranje is the name of the founder of the Dutch Republic, Prince William of Oranje, and thus the Dutch Royal Family name. She encouraged resistance against the German occupation. She returned to the Netherlands on May 2, 1945 and resumed her position as queen. In 1948, Wilhelmina abdicated her throne to her daughter, Juliana, and began to speak "to people over the radio and in writing and in several languages." (242). She believed her purpose was "'To bring all men to Christ', of all nations and all races, as Christ means it in His command to His followers. Not after any pattern of human invention, but in strict execution of His command" (241). She ends her autobiography with these words, "He

stands at the door of the heart and knocks. If mankind hears His voice and opens the door, He will enter” (247).

Mrs. Quack Quack (Act I Scene 3, p. 36)

On her Sunday, June 21, 1942 diary entry, Anne tells about an assignment given by her teacher, Mr. Keesing, before her family went into hiding. He assigned, as extra homework, a paper on the subject, “A Chatterbox” because she would not quit talking, even after several warnings. In the essay, Anne argued that talking was a female trait and, therefore, impossible to break. However, she would try to control the habit. Mr. Keesing enjoyed her paper, but Anne continued to talk. He, again, assigned another extra paper, this time on the subject, “Incorrigible Chatterbox.” After this paper, Anne managed to stay relatively quiet for two days, but was unable to remain quiet for the third day and was assigned another extra paper to be called “Quack, Quack, Quack, Said Mistress Chatterbox.” Anne wrote this assignment as a poem, which Mr. Keesing enjoyed so much he read it to a number of classes. According to Anne, Mr. Keesing never complained, after that paper, about her talking.

Death Camps (Act I Scene 3, p. 42)

Killing mass numbers of people began with the handicapped in the winter of 1939 when an experiment was conducted on eight patients at Brandenburg (Friedlander 87, 88). These patients were murdered by using gas. Killing centers for the handicapped were then established. After the Wannsee Conference in January of 1942, where the “final solution to the “Jewish question” was determined, mass killings extended to the Jews

(Bachrach 46). Six camps in Poland, appropriately called extermination or death camps, were used for these mass murders: Chelmno, Treblinka, Sobibor, Belzec, Aushwitz-Birkenau and Majdanek-Lublin. By the end of the war, six million Jews were murdered by the Nazis (Gilbert 8).

Cissy Van Marxvelt (Act I Scene 3, p.45)

Cissy van Marxvelt (or Marxveldt) was the pseudonym used by the Dutch writer Sietske Beek-de Hann. She wrote a series of books called *Joop ter Heul*, which was the name of the main character, the daughter of a successful businessman. According to Ton J. Broos, in his article “Anne’s Literary Connections,” the story is told mainly through diary entries by the main character or letters to a friend. Anne seems to have patterned her diary after these books by Cissy van Marxvelt. Mr. Kleiman, according to Anne’s diary entry of September 21, 1942, brought Anne books written for teenage girls, among them Cissy Van Marxvelt’s books (Frank, *Revised* 216).

Bechstein Piano (Act I Scene 4, p.51)

The Bechstien piano is a high quality German piano. In 1856, Carl Bechstein of Berlin began his business of making pianos calling the business, C. Bechstein & Company. His business, according to Arthur Loesser, in his book, *Men Women and Pianos*, did moderately well during the 1860’s (588). Attending a London fair in 1862, Bechstein became influenced by the strides made by newer American companies, such as Steinway and Chickering. Adopting many of their ideas, as well as some new developments in German technology and metallurgy, Bechstein was able to produce a

very high-quality piano. In his book, *Piano Roles: Three Thousand Years of Life with a Piano*, James Parakilas postulates that, as a result, the Bechstein piano became popular among the European concert performers, such as Liszt (Parakilas 901). Richard Wagner, a German composer, was also an admirer of this piano. With the increasing popularity of the Bechstein, the firm quickly became recognized as supreme in Europe. Not even the American Steinways were able to compete with them in Germany. In 1879, Bechstein established warehouses in England, which proved to be lucrative. Alfred Dolge, in his book *Pianos and Their Makers*, states that Carl Bechstein was honored by the Emperor of Germany and other rulers for his outstanding work. Bechstein died in 1908, in Berlin, at the age of eighty-two.

Saint Nicholas Day and Christmas in Holland (Act I Scene 5, p.53)

According to Steve Ozer, in his book, *The Netherlands*, Saint Nicholas Day, or *Sinterklass Dagg*, is a holiday celebrated on December 6th, nineteen days before Christmas. Saint Nicholas, or *Sinterklaas*, was a Catholic bishop who, many years ago, fed and clothed the poor. It is customary, in the Netherlands, for Dutch men to wear the traditional red and white bishop's robes and a bishop's hat, called a *miter* and carry a bishop's staff, called a *crozier*. These men also put on a long, fluffy white beard, if they do not have a natural one. They then go from house to house with gifts for children. This Dutch tradition, when brought to America by immigrants, became the famous tradition of Santa Claus celebrated on Christmas Day.

In Holland, Christmas is celebrated on the 25th and 26th to commemorate the coming of Christ Jesus. During the month before Christmas, it is traditional for farmers to

blow a horn made of thin, hollow logs. The sound from these horns can be heard for long distances. This tradition is called the *midwinterhoornblazen*, or Midwinter Horn Blowing, and announces the coming of Christ.

Hanukkah (Act I Scene 5, complete scene)

The entire scene of Act I Scene 5 revolves around the celebration of Hanukkah by the eight in hiding. In order to present this scene accurately, three areas need to be studied: historical background of this celebration, traditional ways of celebrating Hanukkah and the practice of Reform Judaism and its effects on the celebration. To accomplish this study, several sources were utilized: *Living Jewish: The Lore and Law of the Practicing Jew* by Michael Asheri; *The Story of Judaism* by Bernard Bamberger; *The Complete Idiot's Guide to Jewish History and Culture* by Benjamin Belch; *Liberal Judaism* by Eugene Borowitz; *Introduction to Judaism* by Beryl Cohon; *The Jewish Publication Society Guide to Jewish Traditions* by Ronald Eisenberg; *Judaism for Dummies* by Ted Falcon and David Blatner; *Reform Jewish Practice and Its Rabbinic Background*, Volumes I and II, by Solomon Freehof; and *Coat of many Colors: Pages From Jewish Life* by Israel Shenker.

Hanukkah, also spelled *Chanukkah* or *Chanuka*, is probably the most observed of all Jewish holidays. Beginning on the evening of the twenty-fifth of the Jewish month of Kislev, usually in December, this holiday lasts for eight days. The celebration commemorates the miraculous burning of one day's worth of oil for eight days during the rededication of the Jerusalem Temple by the Maccabees after their victory over the Syrians-Greek forces around 165 B.C. According to Rabbi Ted Falcon, PhD, and David

Blatner, this festival memorializes the first battle fought for religious freedom (256). The story of Hanukkah is told in two ancient books known as the Maccabees.

After Alexander the Great, emperor of the Grecian Empire, died, the vast land he ruled was divided among his generals, one section becoming the Seleucid Empire. Later, Antiochus Epiphanies gained control over the Seleucid Empire which, at that time, included the land of Israel. Epiphanies is a title that Antiochus gave himself which means “god manifest.” When Antiochus took control, he outlawed religions other than his own, including Judaism. The practice of Jewish religious customs, such as circumcision and the Shabbat (Sabbath) services, therefore, became illegal. Possession of the Torah, the Jewish Bible, was also an offense. Those who disobeyed could be put to death. For many Jews, this was not a problem because they had already assimilated into the Grecian culture. Others, however, resisted these new laws, preferring to die rather than be forced to worship Greek gods.

Antiochus showed further contempt for the Jewish religion by placing a statue of the Greek god, Jupiter, inside the Jewish Temple, sacrificing pigs on the altar and sprinkling the blood in the Holy of Holies. He then sent orders for his officers to force Jewish priests, throughout the land, to do the same. A priest, a descendant of Aaron from the Hasmonean family in the town of Modi’in, named Mattathius, refused to obey. When a younger Jew stepped forward to obey the order, Mattathius killed him. Mattathuis, along with his five sons, fled to the mountains. From there, they started a revolt against the Seleucid Empire. After the death of Mattathius, his youngest son, Judah, led the revolt. Judah had the reputation of being fierce and was nicknamed, *Maccabee*, which is a Hebrew word meaning “hammer.” According to Rabbi Benjamin Belch, Maccabee

also seems to be a contraction of the first letters of their battle cry “Mi camocha baeilim,” which means “Who is like unto thee, O Lord?” (108). The name Maccabee now also refers to the rebellion.

The Maccabees drove out the forces of the Selucid Empire from Jerusalem. Since Antiochus had defiled the Jewish temple, a cleansing of the temple began immediately, on the twenty-fifth day of the month of Kislev which is considered the darkest day of the year. As part of the cleansing ritual, the menorah, a Jewish candelabra consisting of seven candlesticks and located in the Holy Place of the temple, had to stay lit for eight days. The Maccabees encountered a problem, however. They only had enough oil for one day and it would take eight days to prepare more oil. Miraculously, the oil lasted for eight days. The feast that commemorates this event became known as “Hanukkah” which means “dedication,” for the re-dedication of the Jewish temple to God.

Hanukkah slowly became a popular Jewish celebration. In the nineteenth century, as Christmas gift giving became popular and the Zionist movement came into being which called for the return of the Jews to their homeland, Hanukkah increased in popularity among the Jews. Several customs began to be a part of the tradition of this celebration. First of all, the menorah, a candelabrum of seven candlesticks which represents the candelabrum of the Temple, was replaced by a candelabrum of nine candlesticks, which was called the *chanukkiah*, or the “dedication.” Eight of the candlesticks represent the eight days the oil continued to burn. The ninth candlestick is called the *shammash*, a Hebrew word which means “one that serves.” This candle is used to light the other candles.

The lighting of the candles is the essential ritual of Hanukkah. However, according to Rabbi Ted Falcon, a Reform Jew and his co-author, David Blatner, as well as Michael Asheri, a Jewish scholar, different communities and families have developed their own traditions around this celebration. An oil lamp can even be used, but it should be able to stay lit for at least a half hour. To make matters more confusing, in the Talmud, which is part of the Jewish Oral Tradition now in written form, two of the first century rabbis on which this Oral Tradition is based, Hillel and Shammai, differed in their methods for lighting the candles. Hillel endorsed the now traditional method for lighting the candles. He believed that one candle should be lit on the first night, adding a candle each subsequent night. Shammai, however, believed that all candles should be lit on the first night and one candle each night removed to signify the diminishing of the oil.

Using the traditional way prescribed by Hillel, the first candle should be placed on the furthest right and each additional candle placed to the left. The lighting, however, begins on the left, with the first candle lit last. After lit, the *Chanukkah* is to be placed in a window in order to proclaim the miracle publicly. Rabbi Falcon and David Baltner state that the tradition of publicly announcing the miracle was not expected to be followed during dangerous times (260), such as the persecution of the Jews by the Nazi regime. The candles are supposed to burn for at least one half hour before they are blown out.

Three prayers, traditionally, either accompany or follow after the lighting of the candles. The first two are said all eight nights of the Hanukkah. The third prayer is said only on the first day of the lighting. There are various translations of these prayers, although they are all very similar. Beryl Cohon's book, *Introduction To Judaism*, closely reflects the prayers used in the play. The first two prayers are:

Praise be Thou, O Lord our God, Ruler of the world, who hast sanctified us by Thy commandments, and bidden us to kindle the Hanukkah lights.

Praise be Thou, O Lord our God, Ruler of the Universe, who didst wondrous things for our fathers at this season in those days (138).

The third prayer, said on the first night is as follows:

Praise be Thou, O Lord, Ruler of the world, who hast granted us life, sustained us, and permitted us to celebrate this joyous festival (138).

Customarily, on the first night, a song, “*Ha-nerot Hallalu*” is sung or recited, followed by a Hanukkah hymn, “*Ma’oz Tzur*.” Fried foods are also commonly eaten on this festival of lights. One such food is *latke*, a potato pancake eaten with applesauce or sour cream which is an Eastern European Jewish delicacy. Another traditional food is a type of jelly donut, called *sufganiot*, which comes from Israel. The official Hanukkah game is “Spin the Dreidel,” believed to have been developed during Roman times when the Torah was prohibited. A dreidel is a four-sided spinning top with Hebrew letters printed on each side. The letters stand for the phrase, “A great miracle happened there.” In Israel, the word “there” is changed to “here.” Gift giving has also become an established way of celebration this holiday, although not practiced by all Jewish families. Of the families who keep this practice, there are two ways that are followed, depending on the family. Some families give small gifts for each day of the celebration while other families give fewer, but larger gifts. The gifts are traditionally wrapped in white and blue.

The Frank family were Reform Jews, a fact which had an effect on the way they observed the Jewish festivals. Reform Judaism was a movement that had its roots in the Enlightenment period. Those who called for reform felt that many of the Jewish traditions

were based on customs derived from an ancient oriental culture and, therefore not appropriate in the modern society. Moses Mendelssohn, a Jewish-German writer and philosopher of the 18th century, was an important figure in this movement. Some consider him the “father” of Reform Judaism, also called Progressive or Liberal Judaism. He translated the *Torah*, the first five books of the Jewish Bible, into German. This translation was published in Hebrew characters in order for the Jews more easily to learn the German language, “discard their distinctive Jewish speech” and, as a result, assimilate into the German culture and thinking (Bamberger 260). Mendelssohn also published writings declaring that Judaism was a religion and calling “for the separation of church and state, for liberty of conscience and worship” (Shenker 158). He felt that the Jew could be both loyal to his faith and to his nation. Encouraging secular learning, Mendelssohn opened a school for Jewish children in Berlin in which secular subjects were taught along with Jewish religious studies. Other schools were later established by those who held to Mendelssohn’s teachings.

By the early 19th century, many changes in the Jewish services were being made by the German reformers. One of these changes involved the text of basic prayers. Words concerning the coming of the Messiah and the Jewish return to Zion, the Jewish homeland, were left out. These changes probably were influenced by Mendelssohn’s form of reasoning. The Reform Jews now believed that they were no longer a nation, but a religious community who lived within the German nation. If this was true, there was no need for the return of the Messiah who would restore the nation and, therefore, no reason for the Jews to return to their homeland. To reinforce this concept, the name “synagogue”

was changed to “Temple,” in order to demonstrate that the German Reform Jews were no longer looking forward to the rebuilding of the Temple in Jerusalem.

In 1815, Israel Jacobson started two new innovations in the service. First, hymns were accompanied by the organ. Second, the German language was spoken, instead of Hebrew, in prayer recitation. Praying in German was encouraged by scholarly Reformers who declared that the *Talmud* permitted one to pray in the language he understand best. However, Reform Jews did not need this vindication from the *Talmud* and past authorities because the whole movement questioned the authority of the Bible and the Oral Tradition. They soon began to believe that the *Tenach*, the Jewish Bible, was not literally the Word of God. Only the moral aspects of the Mosaic Law were considered suitable for the modern era that they were living in. Therefore, a faithful Jew did not have to keep the entire law of the *Torah* nor the oral traditions, but was “permitted to make concessions to the contemporary setting” (Belch 10). As a result, other reforms were made, included having the Shabbat service on Sunday instead of Saturday, abolishing circumcision, having women and men sit together and dropping the rules concerning eating *kosher* foods.

Rabbinical conferences were held periodically from 1844 through 1846 due to the disputes created by the reform movement. Only one resolution was passed during this time and that involved the Hebrew language. In 1845, the Hebrew language was declared no longer essential for Jewish public worship. In the 1871 conference, several reforms were introduced including changes in the marriage laws. Also discussed were Sabbath regulations and the Hanukkah festival. With the Jewish assimilation into the German culture, Christmas was beginning to be observed in many Jewish homes. As a result, the

delegation discussed ways of strengthening the Hanukkah celebration which occurs near Christmas.

According to Rabbi Falcon, the wearing of the *kippot* by men, also known as the *yarmulka*, was abandoned by many, especially since there were no laws requiring this observance. The practice of men wearing of the *tzitzit*, a prayer shawl with fringe on the corners, or its smaller version, the *tallit*, was debatable, even among the Orthodox Jews, since this observance was mentioned in the Book of Numbers in the *Torah*. However, this observance was also discouraged by the Reform Movement. Some Reform men continued the practice of the *kippot* and the *tallit*, but only as a matter of custom, not of law. By the late 19th century, the northern Jewish communities in Germany were predominantly Reform.

By the beginning of the 20th century, intermarriage was commonplace among the German Jews. The Reform movement also emphasized communication with Christians. Probably as a result, many Jews accepted Christianity and were baptized. During this time, literature supporting the movement and a new prayer book were written.

Borowitz, in his book, *Liberal Judaism*, points out that the one factor that should always be remembered is, “Liberals insist on the freedom to determine for themselves which aspects of their inherited faith they will continue to observe and what in their belief now requires the creation of new forms” (324). Freehof, in his book, *Reform Jewish Practice and Its Rabbinic Background*, agrees with Borowitz, stating, “It has been the consistent attitude of Reform that practices should be modified to meet the needs of the time [...] Therefore, Reform itself does not consider its present practice as definite

and fixed” (14). In other words, Reform Jews were able to practice Judaism as each one felt was proper.

Toscanini & “Ride of the Valkyries” (Act II Scene1, p. 77)

According to Howard Taubman, in his book, *The Maestro*, Arturo Toscanini is considered one of the best conductors of all time. Born on March 25, 1867 in Parma, Italy, he attended the Royal School of Music at the Parma Conservatory from age nine to eighteen, graduating with highest honors. He was hired, in 1886, as a cellist and assistant chorus master for an opera company touring South America. Even though he was only nineteen, he had an understanding of operas, an ability to teach and a repore with the singers of the company.

The singers, however, felt the conductor of the company, Leopoldo Miguez, was inept and difficult to work with. After poor reviews of a performance in Rio de Janeiro, Brazil, Miguez’s native country, this conductor blamed the singers in an open letter to the newspapers, as being uncooperative. He then declared that he would not conduct another performance. The assistant director tried to take his place, but the audience protested. Others tried to enter the podium, but the audience rejected them also. At that time, the singers encouraged Toscanini to conduct. As Toscanini entered the podium, he lifted his hand to conduct, not giving the audience a chance to protest. The audience was immediately captivated and Toscanini began his conducting career. Amazingly Toscanini did not need a score, because he had memorized every part of the twelve operas that the company performed.

When the tour ended, Toscanini was hired in various cello and conducting jobs in opera houses throughout Italy. Toscanini became known for his attention to detail, participating in every phase of the production, including the staging, sets, costumes and lighting. On December 12, 1895, for the Turin opera season, Toscanini conducted Italy's first *Gotterdammerung*. He insisted that the lights in the auditorium be turned off, before the performance, which caused a protest from the audience since it had never been done before. Toscanini initiated this and other innovations in the theatre.

In 1898, he became the principal conductor of a leading opera house in Europe, the La Salle. In 1908, Toscanini joined the New York Metropolitan Opera House. Toscanini soon became known world-wide. During World War I, he spent his time in Italy, choosing only to do benefits. In 1920, Toscanini organized a successful tour in Italy, the United States and Canada. During this trip, he went to Camden, New Jersey, where he made his first recordings. He continued to make recordings over the years but "Recording was to remain a painful experience to him through the years, but he learned to accept it with martyred air" (Taubman 149).

In the Spring of 1924, Mussolini and the Fascist party took over Italy's government. They demanded all of the opera houses and theatres prominently to display photographs of Mussolini and the king. Toscanini refused to put the pictures in the La Scala. Three times, Toscanini also refused to conduct the "*Giovinezza*," a fascist hymn, as ordered.

From 1926 through 1929, Toscanini conducted for the La Scala and the New York Philharmonic Orchestra. In 1929, Toscanini left the La Scala. He stayed with the Philharmonic Orchestra until 1936. His farewell concert ended with a "hair-raising

performance” of the “Ride of the Valkyries” by Richard Wagner, a composer Toscanini admired (Taubman 208). According to Taubman, although Toscanini loved Wagner’s work, he was unable to “condone Wagner’s preoccupation in his last years with meretricious doctrines of race” (181).

In 1933, after Hitler became Chancellor of Germany, Toscanini refused to fulfill his Bayreuth concert commitment, even though Hitler wrote him a personal letter encouraging him to participate. Toscanini responded to Hitler’s letter by having his signature first on a singing telegram sent to Hitler as a protest to the Nazi regime’s persecution of thousands for political and religious reasons. When there was no response to this telegram, Toscanini wrote a personal letter to Hitler.

Toscanini, then, went to Germany’s neighbor, Austria, before it fell into the Axis hands. There, he conducted for the Vienna Philharmonic Orchestra. He also participated in the annual Salzburg Festival. In December 1936, Toscanini also conducted at the Palestine Philharmonic, an orchestra newly formed by European refugees of the Nazi regime. He returned to Palestine to conduct concerts in 1938, although tensions between the Arabs and Jews had increased.

In 1937, the New York National Broadcasting Corporation (NBC) organized a symphonic orchestra of leading musicians from various countries for Toscanini to conduct. The first program took place on December 25, 1937 in Radio City. During World War II, Toscanini conducted concert benefits, just like he did during the First World War. Even after retirement, he found time to conduct.

B.B.C. Radio (Act II Scene 3, p. 91)

Asa Briggs wrote a three volume series, *The History of Broadcasting in the United Kingdom*, detailing the history of the British Broadcasting Corporation. This corporation was originally formed on October 18, 1922, and registered on December 15, 1922, as the British Broadcasting Company. However, this company did not receive its license until June 18, 1923, and was designated as the sole broadcasting company in England. The Company's purpose was to provide regular transmissions of programs to the people that owned the company's domestic wireless receivers. Nothing was to be broadcast for which payment was received. Therefore, educational and entertainment programs were broadcast, such as lectures, concerts and plays written for radio. At first, the only news that was allowed to be broadcast was news already printed, unless special permission was received. For years, the issue of the type of news and time of broadcasting news was debated, but as years passed, news broadcasts became more common. On January 1, 1927, the company became a corporation by Royal Charter and was called the British Broadcasting Corporation (BBC). This charter lasted for only ten years, at which time it had to be renewed.

During World War II, there was much controversy about how much propaganda should be broadcast in answer to Hitler's propaganda. As a result, World War II had an effect on the organization of the BBC. The network's executives felt they could help win the war more efficiently through responsible journalism. On March 30, 1940, Churchill warned, on the BBC, that more than one million German soldiers were ready for an attack on Luxembourg, Belgium and the Netherlands, all of whom were neutral countries. On May 10, 1940, the Nazis moved against those countries. Queen Wilhelmina, along

with several government officials, fled to London, England, and set up a government-in-exile. In June 1940, the BBC allowed the Dutch government daily to broadcast in order to counteract the German propaganda in the Netherlands. On July 28, 1940, Radio Oranje, the Dutch program, went on the air for the first time. The purpose of the program, according to Queen Wilhelmina, was “aimed at inspiring and stiffening resistance against the oppressor and at informing the nation of the government’s policy” (HRH Wilhelmina 172). She also wished to “assist my countrymen in their spiritual struggle and pay homage to those who had given their lives in this great cause” (172). On September 12, 1940, Queen Wilhelmina made her first speech. The following are excerpts from that speech:

Once our liberty has been regained, the task of reconstruction awaits us. This will not be easy for it will not be simply a matter of restoration after an old model...I see here an opportunity particularly for the young, who on the soil of our glorious past will have to erect an edifice in accordance with our tradition of freedom and the character of our people, which owes its civilization to Christianity” (171).

On October 17, 1942, Wilhelmina expressed her feelings about the persecution of the Jews. The following is an excerpt from that speech:

I share whole-heartedly in your indignation and sorrow at the fate of our Jewish countrymen; and with my whole people I feel this inhuman treatment, this systematic extermination of these countrymen who have lived for centuries with us in our blessed fatherland, as something done to us personally (188).

Anne and the seven others in hiding listened to these broadcasts. In July of 1942, Anne describes how she and the other seven in hiding went to the “private office” to listen to “England on the radio” (Frank, *Definitive* 27). This office is located directly under Otto and Edith’s bedroom, and therefore, outside the rooms located behind the bookcase. On September 21, 1942, Anne comments in her diary, “I sometimes listen to the Dutch broadcasts from London [...] No one here understands why I take such an interest in the Royal family” (Frank, *Definitive* 38). Anne also describes, in several diary entries, the information the BBC gives about the Nazi persecution and the progress of World War II.

D-Day Invasion (Act II Scene 3, p.91-94)

John Keegan, in his book, *Six Armies In Normandy*, describes in detail the events surrounding the event called D-Day. In an attempt to end the war, Allied Forces began a joint assault on the shores of Normandy, France on June 6, 1944. The BBC broadcast speeches from leaders of the Allied countries, including Prime Minister Churchill from England. General Dwight Eisenhower of the United States also gave a speech. Anne Frank records this event in her diary entry of June 6th stating, “This is D-Day. General Eisenhower said to the French people: ‘stiff fighting will come now, but after this the victory’” (Frank, *Definitive* 310).

The BBC transmitted news bulletins about D-Day often “drawing listeners anxiously to their sets before each advertised broadcast in hope of hearing some heartening change in the anodyne form of words passed by the censor” (Keegan 15).

According to Keegan, “the first great breach in the defences of Hitler’s fortress” was won on that day (325).

On D-Day, the heaviest bombing by the RAF Bomber Command was mounted, dropping 5,268 tons of bombs (Keegan 131). Fires from the bombs lasted for eleven days (183). Two hundred thousand buildings in the province were destroyed (Keegan 325). According to Anne’s diary entry, 20,000 airplanes were used on D-Day. As many as 13,000 parachutists were placed into action (76). Also, “over a thousand navy vessels, a thousand merchant ships and three thousand craft were assembled or earmarked to sail” on D-Day (56). Many infantry also landed on Normandy’s beaches, making this a mass effort to overcome Nazi aggression (115).

Hearing about this invasion by the Allied forces brought hope to the eight in hiding. Anne describes their emotions in the June 6th entry:

A huge commotion in the Annex! Is this really the beginning of the long-awaited liberation? The liberation we’ve all talked so much about, which still seems too good, too much of a fairy tale ever to come true? Will this year, 1944, bring us victory? We don’t know yet. But where there’s hope, there’s life. It fills us with fresh courage and makes us strong again. We’ll need to be brave to endure the many fears and hardships and the suffering yet to come. It’s a matter of remaining calm and steadfast, of gritting our teeth and keeping a stiff upper lip! (Frank, *Definitive* 311).

The Gestapo (Act II Scene 4, p. 94)

According to Robert Gellantly, in his book *The Gestapo and German Society*, the word Gestapo is an abbreviated form of *Geheime Staatspolizei*, German for the Secret State Police. Early in 1933, after Herman Goering was appointed the Prussian Minister of Interior, he began to organize the Gestapo through modifications of the existing Prussian police force. Goering placed Rudolf Diels, a Nazi sympathizer, in charge of the Department IA, requesting him to provide secret information about political enemies, namely the Communists. In order to fulfill Goering's request of a "systematic search of Communist Party functionaries" (29), Diels created a new department. On February 27, 1933, the Reichstag was set on fire and the Communists were blamed. On April 26, 1933, the Gestapo was formally established by law. The department was moved to an office in Berlin's government quarter, near the Reichstag. On November 30, 1933, another law freed the Gestapo from the jurisdiction of the Prussian Minister of Interior and, therefore, placed the Gestapo only responsible to their leadership in Berlin. This action effectively placed all local and state police subordinate to the Gestapo. On April 30, 1934, Heinrich Himmler, the *Schutzstaffel* (SS) chief placed the Gestapo under the jurisdiction of the SS. Goring stayed as the nominal head until 1936. That same year, laws were passed that gave the Gestapo authority to operate without judicial oversight. On June 17, 1936, Hitler appointed Himmler as Chief of the German Police. Within a week, Himmler created a national headquarters for all the various branches of the police, centralizing the police for the first time in German history. In 1939, the Reich Security Main Office (RSHA) was created in order to clearly establish the division of labor of all of Germany's security. The

Gestapo was given the duty of being “ultimately responsible for the fate of the Jews, up to and including their deportation to the death camps in the east” (185,186)

Camp in Holland (Act II Scene 5, p. 101)

The camp in Holland, called Westerbork, was a transit camp for Jews living in the Netherlands. In July 1942, deportations to this camp began and continued until September 29, 1943 (Dawidowicz 368). Many in this camp had to sleep on the bare floors, without even blankets (Gilbert 82). From Westerbork, the prisoners were transferred to other camps, mainly Auschwitz, where the majority were murdered by the Nazis or died from disease or starvation (Dawidowicz 368; Van der Rol and Verhoeven 90). According to Ernst Schnabel in his book *The Footsteps of Anne Frank*, Anne seemed to be happy at this camp, in spite of the conditions (as cited by Paape, “Imprisonment” 50).

Auschwitz (Act II Scene 5, p. 101)

Located in Oswiecim, Poland, and established in the summer of 1940, Auschwitz was the largest of the Nazi death camps. More people were killed at Auschwitz than any other Nazi death camp. According to Deborah Dwork and Robert Jan van Pelt, in their book, *Auschwitz: 1270 to the Present*, the camp was originally used “to terrorize the local Polish population” (173). In Michael Berenbaum’s book, *The World Must Know*, he describes the camp, when it became a death camp, as consisting of three units: Auschwitz I, a concentration camp for political prisoners; Auschwitz II, also known as Birkenau,

which contained the extermination facilities and a camp for women; Auschwitz III (Buna- Monowitz) which was the camp used for slave labor (133).

According to Dwork and Van Pelt, Zyklon B was introduced to Auschwitz, in July of 1940, on the pretense of killing lice (219). Zyklon B is the commercial name for prussic acid. Karl Fritz, who was in charge of the fumigation of the camp, placed some of the Soviet prisoners in a basement cell with Zyklon B crystals, the commercial name for prussic acid, as an experiment (292). All of these prisoners died. However, subsequent use of this substance on September 3, 1941 did not result in one hundred percent effectiveness. Since the crematorium was equipped with a sophisticated ventilation system, this facility was used on September 16, 1941, resulting in the successful murder of 900 Soviet prisoners. By the Spring of 1942, Auschwitz became a fully operational death camp (293).

In July of 1942, the first Jews from the Netherlands were transported to this facility (Gilbert 77; Berenbaum 70). On September 3, 1944, Anne and the seven others in hiding arrived on the last transport (Paape, "Imprisonment" 50). On arrival, the prisoners were lined up for selection to work or extermination. Those who were selected were told to undress for bathing and delousing (Berenbaum 137). Of the 1,019 who arrived on the last transport, more than half, 549 people were killed, including all the children less than fifteen years of age (Paape, "Imprisonment" 50). Anne had just turned fifteen and, therefore, was spared. The Dutch Red Cross records indicate that Herman Van Pels was among the ones who were exterminated (as cited by Paape, Imprisonment" 50). Anne, Margot, Edith and Auguste were sent to the women's camp, *Frauenblock* in Birkenau (Paape 50). Where the men were sent is unclear.

Michael Berenbaum describes the treatment of the prisoners who were spared the gas chamber. All the prisoners, including women, had their heads shaved and a number tattooed on their arms (147). This author also details torturous medical experiments that were performed on some inmates, including children (133,132). Those who escaped death from these experiments were often killed in order that their organs could be studied. Some prisoners were forced to do slave labor. According to Van der Rol and Verhoeven, prisoners were given hardly anything to eat and, as a result, many starved to death (90). Disease was also another cause of death. Prisoners also faced the possibility of being clubbed to death by the SS guards for no apparent reason.

When the Soviet troops were advancing towards Auschwitz, the Nazis sent approximately 60,000 prisoners on a death march to Wodzislaw, a town thirty-five miles away (Bachrach 76). Peter was among these prisoners (Paape, "Imprisonment" 52). About one-fourth of the prisoners died (Bachrach 76). Those who survived were put on freight trains and transported to other camps (Berenbaum 73). Peter was sent to Mauthausen (Paape, "Imprisonment" 52).

Anne and Margot were also transferred to Belsen concentration camp from Auschwitz, approximately two months after they arrived (Paape, "Imprisonment" 52). Auguste Van Pels is believed to have arrived at Bergen-Belsen the next month.

The Soviet army liberated Auschwitz on January 27, 1945 (Van der Rol and Verhoeven 101,102; Paape, "Imprisonment" 55). Otto Frank was at Auschwitz when it was liberated. Edith had died of starvation only twenty one days before liberation.

Belsen (Act II Scene 5, p. 101)

According to Harry Paape, in his article “Imprisonment and Deportation,” Bergen-Belsen concentration camp was considered one of the better camps since there was “relatively little ill treatment and no killing” (50). Although no prisoners were killed at this camp, out of the 125,000 prisoners, 50,000 perished. Located in northern Germany, this camp was originally established as a transit camp for prisoners who could be used as an exchange for German prisoners held by the allies (Van der Rol and Verhoeven 95; Paape, Imprisonment” 53).

Anne and Margot Frank, as well as Auguste Van Pels, were among the 3,659 prisoners who were transported to Bergen- Belsen in the fall of 1944 (Paape, “Imprisonment 53). To accommodate these prisoners, additional barracks were to be built in wood from Cracow concentration camp which, according to Kolb in his book *Bergen-Belsen*, was “crawling with lice” (as cited by Paape, “Imprisonment” 53). However, the barracks were not ready in time, and the women were forced to stay in tents, sleeping only on a thin layer of straw (Kolb, as cited by Paape 53). Ann and Margot were among the women sent in October 1944. On November 7, 1944, a storm blew down several of the tents and the women were placed at *Sternlager*, including Margot and Anne.

During the winter months, overcrowding became worse and food supply less. The housing conditions were inadequate, allowing “the elements full play” (Paape, “Imprisonment” 54). By the end of the winter, a typhus epidemic broke out, claiming the lives of “tens of thousands of victims” (54). Ann and Margot were among those who died, probably in late February or early March. According to Berenbaum, in his book *The World Must Know*, this camp was liberated on April 15, 1945, approximately a month

after Anne died (184). Although 60,000 prisoners were found alive at the camp at the time of its liberation, 28,000 died from disease in the weeks that followed.

Mauthausen (Act II Scene 5, p. 101)

Mauthausen concentration camp was established in 1938 (Berenbaum 39). After a death march from Auschwitz on January 16, 1945, only eleven days before Auschwitz was liberated, Peter was sent to Mauthausen (Paape, "Imprisonment" 52, 55). According to the Dutch Red Cross, Peter died on May 5, 1945, only three days before this camp was liberated (as cited by Paape 52). Berenbaum, in his book *The World Must Know*, states that 8,491 deaths were recorded in 1943 at Mauthausen (131).

Buchenwald (Act II Scene 5, p. 101)

Buchenwald concentration camp, located in Germany, was opened on July 15, 1937 (Gilbert 105,148). This camp was one of the destinations for prisoners evacuated from camps in Poland (Gilbert 145). Auguste van Pel was sent to Buchenwald from Bergen-Belsen on February 6, 1945 (Paape, "Imprisonment" 52). She stayed there only two months before she was transferred to Theresistadt concentration camp. The Dutch Red Cross does not have any additional information on Mrs. Van Pel, but states that she probably died sometime between April 9th and May 8th in Germany or, possibly Czechoslovakia (as cited by Paape, "Imprisonment" 52).

Fritz Pfeffer may have also been temporarily sent to Buchenwald before being transferred to Neuengamme concentration camp (Gilbert 135; Paape 50). Most prisoners, approximately 25,000 people, were evacuated from Buchenwald on April 8, 1945, three

days before the Americans liberated the camp (Gilbert 151; Berenbaum 186). Many of these prisoners did not survive. According to Gilbert, in his book *Never Again: A History of the Holocaust*, 56,549 prisoners at Buchenwald died from “executions, the deliberate sadism of their guards, starvation and disease” (148).

Lady from Rotterdam (Act II Scene 5, p.101)

In the play, Otto Frank describes a lady from Rotterdam that was with Anne at Belsen concentration camp. That lady was probably Mrs. Van Amerongen-Frankfoorder or Mrs. Brandes-Brilleslijper. According to Van der Rol and Verhoeven, in their book *Anne Frank: Beyond the Diary*, both of these ladies saw the Frank girls at Bergen-Belsen (100,101). Mrs. Van Amerongen- Frankfodder hardly recognized the girls since their hair was shaven and commented that, later, Anne and Margot became very thin, apparently from starvation, and they appeared to be dying from typhus. At one point, Anne complained to Mrs. Brandes-Brilleslijper about the fleas and lice that were in her clothes.

Meanings of Unfamiliar Words

Mazelto is a Yiddish word used by Mr. Frank in Act I Scene 3 in response to Mrs. Van Daan’s line, “I warn you, Mr. Frank, if this war lasts much longer, you and I are going to be related” (Goodrich and Hackett 26). Mrs. Van Daan was referring to the growing relationship between Anne and Peter. According to Rabbi Ted Falcon, Ph.D. and David Blatner, *Mazelto* is usually used when responding to good news, particularly at a wedding (356). This word expresses hope for good luck.

L'chaim is a Yiddish word meaning “to life” (Falcon and Blatner 356). Mr. Frank used this word in Act II Scene 3 in agreement to Mr. Dussel’s line, “Let’s be happy!” (Goodrich and Hackett 93). The eight in hiding had just heard about the D-Day invasion by the Allies which brought hope for their liberation.

Yiddish is a language adopted by the Jews in Eastern Europe. A mixture of Hebrew, German, Polish, Slavic and Russian, this language probably dates back to Germany in the Middle Ages, but came to fruition in the fifteenth century. The Jews in Western Europe, however, were no longer using Yiddish at the time of World War II.

CHAPTER II

PRODUCTION RECORD

The Production Record includes materials and methods used in executing the production of *The Diary of Anne Frank* by Francis Goodrich and Albert Hackett. Incorporated into this section is a description of the production style and the approach chosen. Next, the anticipated problems to this approach are discussed, as well as other anticipated production problems. An assessment into the “given circumstances” of the play, including a character analysis and the environmental factors of the play will follow. After that, an examination into a specific non-verbal action that was included in the play will be made. A director’s journal will close this section which records every process from acquisition of the play to the production.

Production Style and Approach

The Diary of Anne Frank is a historical drama. The predominant elements of this play are character and theme. The play shows the characters of ten people within the theme of the persecution of the Jews during World War II. The plot focuses on how eight people of Jewish descent and two Dutch helpers react to the occupation of the Nazi regime in Amsterdam, Holland during World War II. The writers use the events in Anne Frank’s diary to reveal the tensions that are experienced by these eight different

personalities who were forced to hide in a small, contained area with insufficient food supply in order to escape persecution.

The plot begins with Mr. Frank returning to “The Secret Annex,” the place where he and his family hid from the Nazi persecution with four other people. Mr. Frank is the sole survivor. One of the people who helped his family hide, Miep Gies, gives him a diary that was written by his daughter, Anne, during this time of hiding. As he reads the diary, Anne’s voice begins to speak, along with Mr. Frank. The story unfolds before the audience as a flashback to the time the Frank family arrives at the “Secret Annex” to hide. The play continues through the advent of the Nazi policemen. The play then returns to Mr. Frank, ending with one last diary entry which was written by Anne shortly before the arrest of the eight.

Since this play is based on Anne Frank’s diary, as well as historical events, directing this play was approached by studying the diary and the historical events leading up to and occurring during the time period in which the play takes place. Not only will the lives of each character be examined, but also the historical events in Germany and Holland that pertain to the persecution of the Jews. This study will help with the understanding of the motivation and attitudes of each character during this turbulent time in history.

The production style will, therefore, approach the story by emphasizing the characters and theme within the historical setting of the play. Since the plot is about an actual event that occurred to eight people of Jewish descent and two Dutch helpers, the plot supports the production style.

The characters will be treated as individuals who are reacting to the terrible circumstances in which they have found themselves due to the Nazi occupation.

The theme will then be supported and revealed through the characters by showing their reactions to the Nazi persecution. The atmosphere will be “claustrophobic”. The general mood will be of increasing tension and depression due to the “claustrophobic” atmosphere. The set will help establish this atmosphere and mood through the simplicity of pieces placed on a small stage area. The language also shows the tension created living in the cramped, depressing quarters of the “Secret Annex” with little food.

Anticipated Problems to this Approach

One anticipated problem is the ability to keep the production true to the diary of Anne Frank. Work on characterization through non-verbal communication will eliminate several discrepancies. Characterization, therefore, will be an emphasis in directing this play.

Other Anticipated Production Problems

Since *The Diary of Anne Frank* is the last play of five plays this season, there may be problems with having enough actors audition. Also, there may be difficulties getting technical staff since this play ends right before finals. The low budget of a Studio Production may present a challenge to meet my realistic production approach. These problems, however, are workable.

Given Circumstances

Character Analysis

Mr. Frank: Otto Frank's utmost desire is to save his family from the persecution of the Nazis. He demonstrates strength in attaining this desire, even keeping other residents from exposing their whereabouts. He is the peacemaker. Otto loves both of his children, but has a special bond with his daughter, Anne, who often makes him laugh. During the years of hiding, the play presents Otto as strong and vibrant. However, the first and last scenes show him as "beaten down" and emotionally withered from the experience of the concentration camp and the loss of his family.

Mrs. Frank: Edith Frank is a quiet, reserved woman whose primary desire is to keep her family safe and happy. This desire will cause her to protect her family when she perceives it necessary. She is a dedicated wife and loving mother concerned about her daughter Anne's rejection of her, especially since Margot had never exhibited these types of "growing pains." As a result, Edith has a closer relationship with Margot. Edith has a strong moral stance, trusting in God when times are difficult.

Margot Frank: Margot, like her mother, Edith, is a quiet and reserved young woman. Her utmost desire is to have peace in the home, especially between her mother and Anne. In order to do this, she is willing to give up her wants and desires. Although quiet, she was able to help keep peace among the residents of the small, cramped hiding place.

Anne Frank: Anne's utmost desire is to be independent. She is thirteen when the play begins and is going through the difficult stage between childhood and adulthood. To make matters worse, she is cooped up in a cramped residence, never able to go outside or

find a private space to herself. Like many teenage girls, Anne feels her mother does not understand what she is going through. Often, the surge of emotions results in her lashing out at her mother with cruel remarks. Anne, however, feels close to her father, whom she calls “Pim.”

Anne has no trouble “standing up” for herself about what she believes; this often brings her into conflict with others, especially Mr. Van Daan and his wife. She loves to have fun and make people laugh, which often causes problems because she does not always consider the consequences of her actions. Needing someone to understand her, a friendship with Peter Van Daan begins and grows throughout the play.

Mr. Van Daan: Mr. Van Daan’s utmost desire at the beginning of the play is to survive. His repetitive complaining makes him appear to be only concerned about himself, even to the point of stealing food from others. He, however, repents from this selfish act, which may indicate that he actually was acting out of an extreme fear of death. This fear may have influenced his relationship with others resulting in his lashing out at everyone and everything, especially his wife and son. Fear is not the only motivation for his poor relationship with his wife and son. He has preconceived ideas of the roles of husbands, wives and children. His wife and son do not fit these roles, creating frustration and conflict.

Mrs. Van Daan: Mrs. Van Daan’s utmost desire was to be accepted by others. To get attention, she brags about things that have happened to her in the past. She seems to need someone who will love and accept her for who she is, not what she does. This need brings conflict between her and her husband, who desires her to be a quiet, domestic wife who will serve him. Mrs Van Daan is neither quiet nor domestic.

As a mother, Mrs. Van Daan seems to want to protect her son. She, however, does not know how to handle the constant struggle between her husband and her son, both of whom she loves. Mrs. Van Daan seems in conflict between the wants and desires of her husband and the wants and desires of her son. She will, however, defend both her husband and her son when others come against either of them.

Peter Van Daan: Peter Van Daan's utmost desire is to be loved and accepted. He does not feel accepted or loved by anyone, especially by his father. He is not academically talented and does not excel in school. Peter's father does not understand his frustration with academics or his need to be accepted. His mother tries to understand, but feels helpless to resolve the problem. As a result, Peter feels incapable of pleasing anyone. He chooses to be a loner rather than taking a chance of being hurt by others. Peter, however, begins to take a chance with Anne, who "stands up" for what she believes, rather than retreating. Peter grows to trust her. This friendship is cut short by the arrival of the Nazis.

Mr. Dussel: The play presents Mr. Dussel as single and eccentric. He has always lived alone and has no family, no pets. His only desire is to survive. Although he is used to being alone, he seems to appreciate the willingness of the Frank family to hide him. He saw many friends and acquaintances taken by the Nazi police and, therefore, knows the persecution that awaits him if he had nowhere to hide. He, however, feels the pressure of the cramped, claustrophobic atmosphere and expresses his frustrations verbally, especially against Anne and Peter. Although often frustrated with Anne, he still seems to care about her and the Frank family. The play also presents Mr. Dussel as Jewish by race, not religion and, therefore, unaware of the traditions of the Jews.

Miep Gies: Miep is a dedicated friend of the Frank family who risks her own life to save all those hiding in the Secret Annex. She tries to encourage all of them whenever she comes to visit. Miep takes an active concern in the lives of the eight, caring for them as if they were her own family.

Mr. Kraler: Mr. Kraler is a dedicated friend of the Frank family, trying to help them survive the persecution by the Nazis. He states that his motivation for helping the eight was his hatred of the Nazis and their methods. He desires to help as many people as possible escape the persecution of the Nazis.

Environmental Factors

Geographical Location: A few rooms inside the building of Otto Frank's business, the Dutch Opekta Company, which sells pectin, a powder made from fruit extract and used as jelly. The rooms used are located on the third and fourth floors. These rooms are hidden by a bookcase placed outside the door. The building is located at 263 Prinsegracht, Amsterdam in the Netherlands, near the Westertoren bell tower which chimes the time of day.

Date: The play begins and ends in November 1945. However, the bulk of the play is a flashback, revealing events that led up to November 1945. The following describes the date of each scene of the play:

Act I Scene 1: November 1945, 6pm.

Act I Scene 2: July 1942, early morning.

Act I Scene 3: Two months later (September 1942), a few minutes after 6pm.

Act I Scene 4: Several months later (probably Dec. 1942), the middle of the night.

Act I Scene 5: Hanukkah, December 1942, after sunset.

Act II Scene 1: Saturday, January 1, 1944, late afternoon; cold winter day.

Act II Scene 2: Evening (after March 6, 1944).

Act II Scene 3: A few weeks later, in the evening after everyone is in bed.

Act II Scene 4: A few weeks later, in the afternoon.

Act II Scene 5: November 1945, probably around 7pm.

Non-Verbal Addition

For historical accuracy, I made a nonverbal addition in the script. No dialogue was changed in order to add this action. In Anne's diary entry of November 3, 1943, Mr. Frank asks Mr. Kleiman to give Anne a children's Bible so that she "could find out something about the New Testament at last" (Frank, *Revised* 432). This event seems to have had a profound effect on her, as evidenced in later diary entries. As a result, I felt that this event should be included for historical accuracy.

Director's Journal

Tuesday, September 14, 2004

I began work on the *Diary of Anne Frank* during a Directing course I took in the Fall of 2003. My original desire was to direct the play version of *The Hiding Place* which also takes place in The Netherlands, but focuses on the viewpoint of Christians who helped several Jews to hide. I was unable to contact the playwright who holds the rights to this version. Therefore, I settled on the *Diary of Anne Frank* as a second choice.

The research for this play has been eye-opening. I have not grown weary of studying the historical significance surrounding this play. After receiving permission to direct this play and use the production of the play as a Creative Study thesis project (see proposals, Appendix A and B), I purposed to do a thorough background study into every aspect that could have affected each character's attitudes and motivations, including past and current historical events. After studying these aspects, I became thankful that I chose *The Diary of Anne Frank*.

Monday, September 20, 2004

On the evening of this day, I had a meeting with the Set and Light Designer for this production. He had agreed to design both since the set design will require the walls of the different rooms to be distinguished through lights. His original design, given to me at an earlier date (See Appendix L) had problems, especially for the safety of the actors. We discussed other possibilities for the set design. My desire is to have a set that closely resembles the actual hiding place. The dimensions of the stage I will be using are very close to the dimensions of the "Secret Annex." With the help of the set, I hope to bring the audience to intimately connect with the characters and the catastrophic situation in which they are involved.

The Set and Light Designer hopes to adapt the set of the preceding production in order to save time and money. He should know, in a few days, if he can utilize this set. I will definitely need a ground plan established before rehearsals begin. We also discussed the dialogue in several specific areas of the script which indicated certain restrictions in lights and sets. It appears that all the restrictions can be met.

Tuesday, September 21, 2004

My Assistant Director (AD) volunteered to design and distribute flyers for the auditions, for which I am very appreciative. We then met with the UTPA Technical Director to confirm audition times and the rehearsal schedule and place. At noon, I attended the production meeting.

Wednesday, September 22, 2004

I received the audition flyer from my AD. The flyer he designed was wonderful, containing all the information needed and with a border that will help the flyer stand out from the other flyers posted. I also received a general email from the bookkeeper which informed about the upcoming auditions of *The Diary of Anne Frank*. I was surprised to see there was an extra day listed for performances than I was originally told. This information excited me because this gives me an extra day for an audience to see the show. What is a play without an audience? The schedule now is December 1st through 5th. I will confirm this information as soon as possible.

Thursday, September 23, 2004

I confirmed the show dates are December 1st through 5th. I called my AD so that he could change the date on the audition flyers. Since there are so many shows this semester, I may need to cast outside the department. The nature of this play, being based on character, makes casting the right people imperative to the success of the play.

I scheduled a meeting with the Costume Designer for this show on Wednesday, September 29th. This job also includes “costume build.” I also prepared audition sides so that the actors would have a chance to prepare before auditions, if they wish.

Friday-Tuesday, September 24-28, 2004

On these days, I mainly worked on dramaturgy for the play, which is a constant responsibility. The Tuesday production meeting at noon was canceled. The Set Designer informed me that the production before *The Diary of Anne Frank* had two platforms that he believes can be incorporated into our set design. I asked for the ground plan by next week, in order to have time to block. He said that he would complete this job by that time.

Wednesday, September 29, 2004

I had a meeting with my AD for a quick update. We talked about what information should be requested on the audition form. The audition form was completed on September 30th (see Appendix C).

Saturday, October 2, 2004

Auditions were held from 1pm to 4pm this day. Twenty-two people showed up at the audition! The audition went well. However, no older men came to the auditions. Only a total of five men came and, out of these, only one, possibly two, would be believable for the either one of the fathers or Mr. Dussel. Two of the men were too young, even for the part of Peter. The other men seemed too old for the part of Peter. I am really hoping

more men come to Monday's auditions. Three older women came to the audition and read well. One younger woman also read well for Mrs. Frank. Several read well for Anne, Margot and Miep. Although many read well for Anne, most appear too old for the part, especially if I am forced to cast the older men parts with younger actors. Also, there is no believable "look" for children and parents that I could see in this first audition. As a result, I made a general request for all the actors at Saturday's audition to come to Monday rehearsal, if possible. All but two will be able to come. A young girl, who looks about the age of fourteen, showed up at 4pm, when we were dismissing the auditions. She "looks" the part. She said she would come to Monday's auditions. I hope she comes and reads well. My desire for this play is for the audience to believe what is happening before them. Therefore, this production approach requires as much reality as possible.

Two of the actors from *Let the Eagle Fly* told me that they want to audition, but their rehearsal for this play conflicts with the audition times. I arranged an audition time at 6:30pm Monday night for one of these men. I also asked two of the older ladies, who have already auditioned, to come to read with him. Fortunately, they are all able to do this. Hopefully, both of these actors will also be able to come during a break in rehearsal.

That night, I called several actors to confirm any conflicts in their schedules. I am glad I did, because this shed light into their availability, or lack thereof. Their availability will definitely be a factor in eliminating some of the actors, although it will not be a final determining aspect. I will continue to call the actors until I have spoken to all of them. Calling the actors also gives me a chance to get to know each one of them.

Sunday, October 3, 2004

This evening, I found out that one of the older women who auditioned for me can not be a part of the play. When she realistically looked at her schedule, she realized the impossibility. However, she expressed a desire to help with any other need that I may have. The rest of the day, I reviewed the audition forms and prepared for auditions for Monday night.

Monday, October 4, 2004

I was pleasantly surprised at the number of people who showed up at the audition. Twenty-nine new actors came for this audition. I was not expecting this amount of newcomers! With the actors I invited back, I had forty-nine actors auditioning! This created a challenge in auditioning, but it was not impossible. Most of the actors seemed to have come because of the flyers made by my AD and also by word of mouth.

Unfortunately, several actors who wanted to audition were unable to come to either of these auditions since they were involved in the musical, *Let the Eagle Fly*. I considered holding another audition time for the purpose of accommodating these actors, but *Let the Eagle Fly* was going into production, which may make this virtually impossible.

I am still concerned about the men's parts. Although many people auditioned, only two of the men appear older; two more men can play older, but they will not look older without quite a bit of makeup, a situation which I wish to avoid in order to have a more realistic production. Call backs will help me determine what direction I will take.

Tuesday, October 5, 2004

I looked over the new audition forms to help me determine who should be cut. Three men had to be cut without consideration of their acting ability since they all are actors in the show preceding mine. Rehearsal times will conflict and it would be wrong for me to put stress on the other director by using his actors. Some of the new actors have schedules that seem to conflict with rehearsals. I will call and discuss this problem with each of them personally. Other actors did not give me completed schedules. I will need to contact them also.

My Assistant Director (AD), as well as an Assistant Stage Manager (ASM) helped me casting. Each gave me their lists of who they felt was best for each part. The ASM and I agreed on many of the parts. However, the AD had different ideas for every part except one. I will take his choices into consideration on callbacks.

Wednesday, October 6, 2004

At the production meeting today, I found out that one of the professors has not only studied German but actually lived in Germany for four years. I will be able to consult him on pronunciation of specific words. I also briefly met with my Costume Designer. She showed me, for my approval, what she has already designed. One design, in particular, requires a tiny frame. I told her to wait until I cast, just in case the body types do not fit her designs. Her research, however, was extensive enough that it will be helpful when making final decisions. The Costume Shop Head of UTPA noticed that we were having a meeting and requested to be present at the next meeting.

Thursday, October 7, 2004

The ASM and I met together to finalize the callback list. At first, I had two lists: One for those who had not auditioned and possible callbacks and the other with definite call backs. In order to have one call back list, I probably spent four hours going over the actor's schedules, their résumé's and notes given to me by the AD and the ASM. Almost sixty people were on the original list. I managed to cut the list down to twenty-seven people.

Friday- Sunday, October 8-10, 2004

The call back list was posted in the communication building. I then prepared new sides which will be given to the actors in advance of the call backs. Hopefully, this will help me in determining who is best fit for each part. Since not all who auditioned were theatre students and several were not even UTPA students, I called everyone who auditioned to tell them of their status with *The Diary of Anne Frank*. I arranged with everyone chosen for the call backs to pick up the sides, along with a very brief character analysis of the parts they will be reading.

Monday- Monday, October 11-18, 2004

When I called those chosen for the call backs, I also confirmed their schedules. This actually eliminated, from the cast, two people who had conflicts that they previously had not told me about. Three others also realized that they could not participate. In addition, an undergraduate student, who was originally going to design the sound for the

production agreed to audition, making the call back number at twenty-four. The call backs will be held on Tuesday, October 19th.

Tuesday, October 19, 2004

Call backs began at 7pm. I not only observed each actor's acting ability and innate quality that would be appropriate for the roles they were auditioning, but I looked at their outward physical features. To observe the physical features of each actor in relationship to other actors, I had the all the participants line up in specific groups to see how they looked with each other. There were a couple of surprises as I proceeded through this endeavor. Two actors that I initially thought looked too old for the parts of Margot and Peter actually looked perfect. When I auditioned them for these parts, they also read the best. I was glad that I emphasized physical appearance since I would not have discovered that these two actors were perfect for the parts for which I previously had not considered them.

The call backs went well, and I was able to let the actors go by 8:30pm. The AD, ASM and I stayed afterwards to determine the cast. This also went quickly. All of us agreed on the cast, believing that the actors chosen not only read the best, but had the most believable outward physical appearance and inward qualities for the parts that they would be playing.

Wednesday, October 20, 2004

The cast list was posted on the Studio Theatre door. I had to change my original day for the first read-through because of conflicts with another production. The first day I

will be able to get everyone together will be on Tuesday, October 26th, placing my rehearsal schedule behind what I had originally planned (See Appendix D). I then made a new rehearsal schedule, keeping in mind each actor's personal schedule. I divided the play into fourteen French Scenes, which allows for flexibility.

I also prepared each script with a copy of a more extensive character analysis and historical research of every character. Since we lost several rehearsal days, I did not want to waste the time discussing character during rehearsal time. I personally called everyone who was cast, telling them about the first rehearsal, and asking the actors to come for the script and character analysis. If the actors prepared themselves before the read-through, the time would be expedited.

Tuesday, October 26, 2004

The read-through went very well. I gave the cast and crew a Rehearsal Schedule and Calendar based on the information they gave me during the audition process. Previously, I had divided the play into several "French scenes" for organization in order that time would be used more wisely and efficiently. I gave the actors a handout of the actors needed for each scene. Oral instruction as to the beginning and ending of each French scene was also given (see Appendix G).

We also discussed any problems with scheduling. I found out that there need to be some minor changes to my original schedule due to the fact that two of my actors are in another production, and I was unaware that this production schedule conflicted with ours. This creates a challenge especially since I already was unable to schedule entire cast rehearsals on Monday nights since two actors have night classes. Also, I cannot schedule

rehearsals Wednesday nights since I have a night class, as do two of the actors. Since my husband and I are pastors of a small church and other cast members also have responsibilities on Sundays, it is best not to rehearse on this day also. Added to this are other various conflicts that cannot be changed, creating a scheduling challenge. Anne also requested that the Saturday rehearsals be held earlier. The entire cast agreed to meet at 10am to 1pm on Saturdays. All of these conflicts and changes, however, are workable. I was very pleased with the actors I chose because, although many have schedule conflicts, they all seem dedicated to the play. I will give them a new schedule by the next rehearsal.

Since this play is based on character, I discussed the need to memorize their parts quickly, drawing attention to the time I have designated for “Off-Book.” I encouraged the actors to let me know if they needed help with this project, since I know the time is short and everyone has different learning styles.

After that, I discussed the general historical background that I wanted the cast to be aware of in order to create the characters needed. We, then, proceeded through the read-through. I listened to the sound of the voices and was very pleased with the result. I am looking forward to the next rehearsal.

Wednesday, October 27, 2004

The ASM told me this morning that she was so excited about the results of the read-through that she had a hard time sleeping. This encouraged me that we had a good cast. I began working on changing the schedule to fit everyone’s specific needs. This was not an easy task. I then called everyone that I needed for the next rehearsal, including my stage managers.

Although I blocked this play over a year ago, I re-examined my approach. From the beginning, I knew that I would need to approach this play differently than any other play that I have directed. Being a character play, a loose directing style is preferable. To complicate matters, the Set Designer still has not given me a ground plan. Therefore, I decided that I would give the actors only very general blocking instructions, letting each actor discover their specific character's reactions to each situation. I would then help them perfect the "picture on the stage." In other words, blocking will be an outgrowth of the character, but the overall picture is still paramount.

Thursday, October 28, 2004

All but one actor was able to attend this rehearsal. Mr. Dussel had a prior commitment, of which he had previously informed me. I, therefore, had previously scheduled blocking French Scenes 2 and 4. However, as the rehearsal continued, I realized it was more important only to work on French Scene 2, which established everyone's character.

After I set up a general stage area, with the help of three actors who arrived early, the rest of the actors and crew arrived, on time, at 7:30pm. I had the actors sit in a circle, off the playing stage area. After handing them a new Rehearsal Schedule and Calendar (see Appendix E and F), someone noticed I had failed to correct the Saturday rehearsal time on the Rehearsal Calendar. The cast, however, told me that they would correct this mistake themselves so I would not have to make a new calendar.

I then gave general blocking instructions to the actors. We then began the work-through. During the work-through, specific stage areas for the characters were

established. The Stage Manager(SM) and an Assistant Stage Manager (ASM) helped with noticing sight lines. The rehearsal ended at 10pm.

Mr. Frank plans to meet with Mr. and Mrs. Van Daan, as well as Mrs. Frank to work with them with the German accent. His experience with the German accent is a benefit to this production, and I am grateful he volunteered to help.

Friday, October 29, 2004

Rehearsal began on time, at 7pm. I was only able to call Miep, Mr. Kraler, Mr. Frank, Anne and Peter for this rehearsal since two of my actors are performing in the children's play, *The Little Troll Without a Soul*. My Assistant Director was also unable to attend because he was Stage Manager for the show. These three people are committed to this children's play until Monday, November 1st.

I asked Anne and Peter to work on French scenes 3, 10 and 13, while Miep, Mr. Kraler and Mr. Frank worked on French Scenes 1 and 14. I wanted the actors to begin working on these scenes on their own because these scenes are especially character driven. I gave them general instructions, and then allowed them to develop blocking based on their characters. When they were finished, I "corrected" anything I saw necessary for sight lines and character. The actors did an awesome job, and not much "correcting" was needed. The rehearsal ended about 9:30 pm.

Saturday, October 30, 2004

Rehearsal began on time, at 10am. Mr Dussel attended this rehearsal, along with Mr. Kraler, Mr. Frank, Anne and Peter. Miep was confused about the schedule, since

there were so many changes, so she did not attend this rehearsal. Mr. Frank and Mr. Kraler reviewed their lines, while Mr. Dussel and Anne worked on their scene. As I watched them work on the scene, I felt I needed to step in to help. Mr. Dussel did not quite understand his character and Anne seemed not to understand her proper reaction to the character of Mr. Dussel. When they understood their characters better, the blocking improved, except for a few sight line problems. Soon, the scene was blocked as well as it could be, barring any changes in set design.

After Mr. Frank and Mr. Kraler were finished studying their lines, I sent Mr. Kraler and Mr. Dussel home. Mr. Dussel, however, lingered for awhile to observe other scenes. Anne and Peter ran through their blocking of scenes 3, 10 and 13. During all the blocking, I was able to tell my Props Master what I needed for these scenes, which was a great help. I appreciate her willingness to attend some of the rehearsals. I will not need her again until Thursday, November 4th. My SM was unable to attend this rehearsal because of a last minute responsibility at home. My Second ASM was also unable to attend due to a prior commitment. Rehearsal ended at 11:30am.

Sunday, October 31, 2004

I had a meeting with the Set and Light Designer. He brought another design (see Appendix M). However, in this design he left out the kitchen area. Also, he placed Anne's room on the third level, above the Van Daan's room, which will present major blocking problems. Even if I place the Van Daan's room on the third level and Anne's room on the second level, I will be faced with major blocking problems. This design also

will not work with certain specific lines in the dialogue of the script nor is it historically correct. Again, I had to reject this design.

I asked an undergraduate who will be helping with build, as well as another undergraduate who has experience in the scene shop, to attend this meeting. The meeting went well. All three helped me understand the possibilities that could be obtained with the lights and sets on a limited budget with a limited amount of build time.

Monday, November 1, 2004

I had a meeting with the Sound Designer. I informed him of the sounds that were needed. I also suggested possibilities for pre-show music, giving him a website that my ASM had found. I would prefer original music composed and played by persecuted Jews, if possible. The Sound Designer knew of the artists whom I mentioned and will be looking at the possibility of using their music, checking into any copyright restrictions. I asked him to be at November 4th, 5th and 6th rehearsals to observe the sounds needed in each scene.

I called rehearsal for Miep, Mr. Kraler, Mr. Frank, Mr. Dussel, Anne and Peter. Unfortunately, I forgot that Mr. Kraler had class until 8pm that night and could not arrive until 8:30pm, at the earliest. However, this night, he was delayed at school, and was unable to attend. I need to be sure that I have not scheduled a conflict like this again.

Although Mr. Kraler could not attend, we had a good rehearsal. Mr. Dussel and Anne worked on their blocking and characterization. Miep and Mr. Frank ran through French Scenes 1 and 14, without Mr. Kraler. Peter and Anne ran through French Scenes

10 and 13. Mr. Frank's blocking was added to the end of French Scene 3 and then all three actors ran through this scene.

Peter surprised me with his lines memorized, which helped the run-through of his scenes go quickly. My AD was a big help, noticing sight lines and suggested blocking that, for the most part, I was able to incorporate. The Second ASM had four mid-term tests, so I told him he did not need to come. The rehearsal went so well that I gave everyone the next rehearsal off, Tuesday, November 2nd, which was Election Day. Rehearsal ended about 9:15pm.

Tuesday, November 2, 2004

I was able to attend the production meeting for the Theatre Department at noon. I informed them that everything was going well. I was told that I needed to let the bookkeeper know what type of logo I wished to use for the posters that UTPA will be making. Any flyers must be made at my own expense, however, which I do not mind doing.

At 2:30pm, I had a meeting with the professor who could give me specific German pronunciations of certain words. Mr. Frank went with me since he will be working with the other three actors who will have a German accent. I found out that several words are specifically Dutch. Therefore, I will use the pronunciation given on page 106 of the script.

At 4:30pm, I came to the meeting with the Set and Light Designer and Technical Director. However, the Technical Director's daughter was sick and he was unable to attend. In spite of this, we were able to look at possible platforms that could be used for

the show and measured the stage to determine which ones could be used. I reemphasized my needs, especially since I had already blocked most of the play.

Thursday, November 4, 2004

Today's rehearsal was scheduled to block French Scene 4. Everyone in this scene was present. I began with the actors in a circle and read the historical portion of my thesis about the Nazi occupation of the Netherlands. Next, I went through the general blocking needs of French Scene 4, leaving the rest for the work-through. We proceeded immediately into the work-through, which went very well. In fact, the entire cast and production crew was willing to stay late in order to run-through French Scenes 1 through 4. I was impressed that several of the actors already had many of their lines memorized.

The Props Master and Sound Designer attended the rehearsal, which is helping expedite both the props and the sound. The Sound Designer prepared two CD's for me to approve. One contained sounds, while the other contained possible music for pre-performance and intermission. Several of the sounds we will not be able to use. However, except for one of the musical numbers, all were appropriate for the mood and time period of the play.

I found out that my Props Master is a relative of Anne Frank and was brought up in Reform Judaism, just like Anne Frank! She agreed to help in the presentation of the Hanukkah, which is the last scene of Act I. Her grandmother lived during World War II and will be a valuable source for information pertaining to time period and customs of Reform Judaism. I was extremely excited about her help since my original sources, a

Rabbi living in the area and a professor who practices Orthodox Judaism, have suddenly excused themselves due to time restraints.

Anne told me, at the end of rehearsal, that she has something personal that requires her to leave early from tomorrow's rehearsal. After hearing her situation and discovering the lack of dialogue that she has in three of the French Scenes, I agreed to let her go early tomorrow. Anne has proved herself as a dedicated actor. She was extremely grateful to be given the time off and promised to be early on Saturday.

Friday, November 5, 2004

Everyone was able to show up for the rehearsal, except Margot who had a previously scheduled convention. My Props Master agreed to stand in for Margot. I appreciate her willingness to serve in any capacity! The rehearsal went well. Mr. Dussel had taped the thrust stage outline in the Studio Theatre, which has been a tremendous help for the actors. I blocked and worked-through French Scene 5 and then ran-through 5 and 6. Then, we blocked and worked-through French Scene 7. After this, I was able to let Anne leave.

Anne asked if the Props Master could stand in for her in the next scenes, so my Assistant Director stood in for Margot. Since Miep could not attend tomorrow's rehearsal, French Scenes 9 and 11 were blocked and worked-through for her benefit. However, more work is needed on these two scenes. I decided to wait until Margot returns next week for more work on these scenes and let everyone go home on time.

Saturday, November 6, 2004

Both Miep and Margot could not attend this rehearsal. Since I was blocking French Scene 8, only Margot needed someone to stand in for her. My Props Master took Margot's place and also helped with understanding the Jewish customs, which had an effect on the blocking. Mr. Dussel, an accomplished piano player, helped the cast with the Hanukkah Song. I was grateful for his willingness to take this job since the person who promised to get me a recording of this song failed to follow through. I was really surprised at the wonderful singing voices of every one of my actors. In fact, I found out that many of them are singers. Since I did not cast for good voices, and since this is not a musical, I was pleasantly surprised!

This scene is a pivotal scene and everyone seemed to realize its importance. I was pleased with the result. I was able to let everyone go home on time. We still have one more scene to block, but it is short and I will wait until the entire cast can attend.

I was also pleasantly surprised at the fact that Mrs. Van Daan's Monday night class was canceled. I, therefore, was able to schedule a more intensive rehearsal for Monday than previously planned.

I sent my AD to look for a prop box. He returned with the prop box I used for a summer production in which I was the Props Master. I was pleased since I had lined the shelves of this prop box.

Mr. Van Daan brought a CD on the German accent to help the other three actors with their German accents. Mr. Van Daan and Mrs. Van Daan plan to work together. Mr. Frank will be working with Mrs. Frank, as well as the two other actors when they need help. The ASM also brought a "Pronunciation Guide" which she found in the book, *The*

Complete Idiot's Guide to Learning German by Alicia and Stephen Muller. These actors are progressing well and seem determined to perfect their accents.

Monday, November 8, 2004

I had the meeting with the Costume Shop Head and the Costume Designer. I was pleasantly surprised that the Costume Head's ideas about the costume design are exactly the same as mine. The base costume stays the same, but different accessories, such as sweaters, will change the look from scene to scene. She also agreed with me that Mr. Frank needed a totally different costume for the first and last scene.

The Assistant Stage Manager and I met at 5:30pm to pull props and set pieces for *The Diary of Anne Frank*. Both the Props Master and ASM had looked earlier and seen possibilities that could be used. However, they were unable to pull the props since the show that is in production before us has priority. To date, none of us have been able to talk with the Props Master or the Stage Manager of the preceding show. However, since we need props and set pieces to work with, I decided to pull a few items and then find the Stage Manager or Props Master to approve or disapprove our selections. As cast members arrived, they helped us move what we needed into the Studio Theatre. When the Stage Manager for the other production arrived, she informed me that her production had completed pulling everything that they needed. Therefore, we can now pull anything we need without having to check with them!

The rehearsal went well. The cast members, in French Scenes 1, 3, 6, 10 and 13, were off-books today. Unexpectedly, Mr. Kraler came to the rehearsal! His Monday night class was also canceled! Therefore, we ran French Scene 14, also. The actors did well off

book. Anne struggled a little with her lines, but she has the majority of the dialogue in these scenes to memorize. I was also quite pleased with the progress on characterization for the entire cast. The actors often ask me questions about their character and they implement everything that I have relayed to them about their specific character. I am impressed with their progress and I cannot wait until we are completely off books.

We then worked through French Scene 8. Margot was able to work-through this scene for the first time. Mr. Dussel helped with the Hanukkah song again, also suggesting some musical staging for the song. Although some of his suggestions were appropriate, all the actors needed to have their characterization determine the staging. The Hanukkah Song, therefore, became more dynamic in the final outcome. The Stage Manager helped Mrs. Frank, Margot and Anne with the specifics in handling the fainting portion of this scene, which needed choreographing.

The Props Master helped with the Frank family's traditional way of lighting candles, saying the prayers and celebrating Hanukkah. Her family *chanukkiah* was used. Since this period of time was an era of persecution, the *chanukkiah* would have not been placed in the window. Also since it was a time of lack, the decision was made to wrap the presents in the paper sacks in which the food was stored, instead of the traditional blue and white paper. This wrapping would also enhance Mr. Frank's line, "I'm sure God understands shortages" (Goodrich and Hackett 59). The authors of the play gave an excellent translation of the three prayers spoken on the first night of Hanukkah. However, they added a short speech, in the form of a prayer, which explains historical background of the festival that they are celebrating. Mrs. Frank continues with reading Psalm 21, also as a prayer. This psalm is appropriate to the festival and the events that are about to

happen. Each Reform Jewish family implements their own Hanukkah traditions, so both the prayer and the Psalm were historically appropriate. Since the use of the *kippot* and the *tallit* was, originally, abandoned by the Reform movement, but later revived by some Reform Jews, I decided to use the customs that the Prop Master's family used during the Hanukkah festival, since they were relatives of the Frank family. Following the practices of the relatives of Anne Frank would most accurately reflect what the Frank's family probably practiced. Therefore, the *kippot* was eliminated, but the *tallit* was used. The Prop Master's father's *tallit* was utilized for this scene.

Margot, who does not have significant action in Scene 12, left rehearsal at 10pm since it takes her an hour to drive home. However, the rest of the cast and production crew were willing to stay in order to block French Scene 12, the last scene that needed blocking. This scene is short and I was able to let everyone go home only a few minutes past the scheduled time.

Tuesday, November 9, 2004

I attended the production meeting at noon. Since everything is going well, I did not have much to say. I did ask the account manager, however, about the budget. He told me that my budget was \$1,200 (see Appendix P). I was pleasantly surprised! I was expecting a much lower budget. I went immediately to the bookkeeper to finalize the amount of posters to be printed. Also, from our discussion, I decided to use a picture of the actress playing Anne for the "logo" of the poster. My Assistant Director's brother is a photographer at the Pan Am newspaper and has agreed to do the photography for the poster.

I met with my Props Master in order to approve the props and set pieces that she was pulling that day. One of her crew members also helped and they were able to pull quite a few props. We also moved in a new set piece, a black stove. All the hand props will probably be pulled by next week, which makes me happy.

Before the rehearsal, one of the cast members told me that she did some research into the concentration camps. She felt she needed this to help her understand the type of fear that the eight were facing. This research really affected her greatly. My Props Master also shared a moving story about a survivor that she met.

I began the rehearsal with reading the portion of my thesis that pertained to Hanukkah and St. Nicholas Day. I, then, had the cast work-through French Scene 8. This work-through went quickly and we continued with the run-through of Act I. After a break, the cast ran through French Scenes 9 and 11 so that Margot could obtain her blocking for these scenes. This went quickly and we were finished by 10pm.

Although, in general, the cast had their lines memorized, there were still places where each actor needs work. Afterwards, I praised them and exhorted them to continue perfecting the lines so that we can begin perfecting characterization. Mr. Van Daan was concerned with some of the actors going out of character occasionally, especially when forgetting the lines. I agreed that the actors need to concentrate on their characterization, especially now that we are in run-through. We are only three weeks away from opening and everyone needs to focus.

Thursday, November 11, 2004

I met with the Sound Designer, at 2:30pm. We went over a few specifics and arranged to record “Anne’s Voice” on Wednesday, November 17th. At the rehearsal that night, I told the cast about some Dutch customs that could affect their characterizations. We ran-through Act I, except Scene 6. We also worked on French Scenes 9, 11 and 12. The SM stood in for Mr. Dussel who could not be there because of a previous commitment. The rehearsal ended around 10pm.

Friday, November 12, 2004

Mr. Van Daan led vocal warm-ups around 7pm, as usual. The Stage Manager was absent due to a prior commitment. At rehearsal, I found out that she would be gone Sunday too. She also told my AD, shortly before rehearsal, that Miep would be traveling with her and, therefore, would be absent from both rehearsals.

The AD graciously stood in for Miep and the rehearsal was productive. The cast wanted to run through the Hanukkah Song, singing it twice. This song ends Act I and the cast is doing extremely well in getting the message across. We ran through Act II. Some more furniture was brought into the theatre by Mr. Van Daan and Mrs. Frank. Unfortunately, however, some of this furniture cannot be used. The rehearsal ended around 9:30pm.

Saturday, November 13, 2004

Rehearsal began around 10am. The ASM had previously told me that she would be unable to attend, so the Second ASM took over. After vocal warm-ups, Mr. Frank

helped the cast work on specific pronunciations of words, especially names. The AD stood in for Miep, again. We ran-through Act II, working on trouble spots especially in French Scenes 11 and 12. Rehearsal went very well and quickly. They were obviously concentrating on their work. The only difficulty was memorization, although this aspect is improving greatly every day. Since Mrs. Van Daan has a night class on Monday and also since the cast needs time to memorize, I decided to give them Monday night off to work on lines. I told them that books on stage were prohibited next week, although they could call lines until Saturday. Since we had been able to accomplish everything that we needed to do, I let the cast and crew go home at 11:30am.

Monday, November 15, 2004

Mr. Frank has been helping with publicity. He printed flyers, took them to be approved and distributed them throughout the campus (see Appendix T). He intends to continue this and help me inform as many people about the play as possible. He has been a great help.

I met with the Props Master to go over the prop list and eliminate any item that we do not absolutely need. This is her first time to be Props Master and she is a bit overwhelmed with the responsibility. However, she is doing a better job than she realizes and I encouraged her that it is normal not to have everything completed at this point.

Tuesday, November 16, 2004

Warm ups began before 7:30 pm. I tried to pull some items from the prop room around 7pm, but the other production was going to begin their run-through in about an

hour and did not want us pulling any items. As a result, the Second ASM and an undergraduate student will be helping me pull the items on Wednesday at 5pm.

Mr. Van Daan came to me at the beginning of the rehearsal with a minor emergency. His father was stranded because his car had just broken down. Mr. Van Daan needed to rescue his father. Therefore, he needed to leave early. We were able to run-through Act I and then he left.

After Mr. Van Daan left to rescue his father, I gave the cast a break. During the break, the photographer arrived to take pictures for the poster. He had an awesome digital camera that can take black and white pictures. Since all of the pictures of the Frank family are in black and white, we decided to use this medium. This, hopefully, will also save on costs for the posters. The Costume Designer came to help with Anne's costume. We decided on one particular costume that looked appropriate for the time period and Anne's age. This project went quickly and I was pleased with the results.

We continued with the rehearsal with my AD standing in for Mr. Van Daan. The run-through went well, but we did not have time to complete Act II. We stopped at the end of Scene 3. I could tell that the cast needed to go home. After a few notes, the cast and crew helped me strike the set, as usual, and then we all went home.

In spite of the fact that Mr. Van Daan could not stay for the entire rehearsal, we accomplished much. The Props Master was able to run Act I with many of the props. Nick came to this rehearsal, briefly. He sketched, on a scrap paper, the designated lighting areas by number and requested that I use these numbers when writing the cues for the lighting plot. I hope I do not forget any cues needed. He also confirmed that a particular lighting that I wish to use will work.

During the notes, all the actors agreed to meet the Friday after Thanksgiving. We all agreed that we needed this rehearsal, especially since Margot cannot attend the Tuesday and Wednesday before Thanksgiving. Working around the actor's schedules, as well as the crew's schedules, has been the biggest challenge. Only in two more weeks, we open!

Wednesday, November 17, 2004

Today was a busy day. At 10 o'clock, I was interviewed for a student project. At 10:30am, costume fittings began. I attended the fitting in order to approve or disapprove the costumes. This was an enjoyable time for me. Miep's and Anne's outfits were approved, although a few more items need to be added.

At 11:30, the Sound Designer arrived to record "Anne's Voice." He brought his equipment and was able to get the Technical Director's approval to use the Jeffers Theatre to record. The only problem we had was occasional background noise from the scene shop or stage because of construction that had to continue for the next production. This was minor, and the Sound Designer said we were able to get adequate recordings. Anne did an excellent job. The ASM will review the tapes for any mispronunciation. I really need help from others with this, since I have what is called oral dyslexia. I cannot hear sounds adequately enough to tell whether someone is correctly pronouncing words. The ASM, on the other hand, has a gift in this area. We finished around 1pm.

Around 1:30pm, costume fitting began again. Although we eliminated costumes for Mrs. Frank and Margot, we were unable to find anything that fit them. The Costume Designer is going to look one more time, but she does not think there are any more period

outfits available. Margot will possibly be bringing a skirt from home. She does not know if it will be adequate for the time period, but it is worth looking at the skirt. We were able to find an outfit for Peter that, not only depicted the time period, but also fit his character. We finished a little after 3pm.

The Second ASM and the undergraduate student arrived at 5pm to help me pull sets. The SM also was able to come. Although we worked for only an hour, the time was very productive. I was exhausted and needed to rest before my 7pm class, so I sent everyone home. The Second ASM and the undergraduate student plan to come at 4pm tomorrow to help me pull a few more items. Since the Props Master works full time, she is unable to help. By the time she is able to arrive, we cannot pull the props because *Anna of the Tropics* is in production.

I am grateful to the Director and Stage Manager of the other production. Often, directors wish to use the studio theatre for warm-ups before the production. However, recognizing that this would cause problems with my production, they graciously chose not to use the studio theatre. I am extremely grateful for their generosity.

Thursday, November 18, 2004

Today, from 1pm to 4pm, the Costume Designer scheduled costume fittings. Mr. Frank, Mr. Dussel, Mr. Van Daan and Mrs. Van Daan came for fittings. Mr. Kraler called and could not make the fitting because of some type of an emergency. Although a few more items need to be pulled, the costumes are almost finished. The Costume Designer said that, by next week, we should have all the costumes.

I discussed, with the Costume Head and the Costume Designer, what I should do about the men's beards. All three men have beards. However, in my research, it appears that the Jews, especially Reform Jews, had assimilated into the German and Dutch culture and, therefore, did not wear the traditional Jewish beards. Instead, they were clean shaven, except for a possible mustache. I was not sure what I should do. Mr. Van Daan looks older with a beard and I really did not want to use makeup to age the characters. I have observed "old age" makeup on this stage in other shows, and it never looks natural. I do not want the unnatural look since I want the audience to feel the reality of the situation before them. To make matters more complicated, Mr. Dussel does not want to cut his beard. Although actors should know that there is a possibility they may have to do this, I did not want to cause any friction this late in the production. Mr. Dussel gave a historical defense for keeping his beard. He pointed out that the eight were in the hiding place for two years without being able to use much water. As a result, it was a good possibility that they grew beards. Several months ago, I was also encouraged by someone who knows the Jewish community in the Valley that the older men in the play should have beards. Considering all these factors, we decided to keep the beards. Mr. Van Daan, after talking to me, trimmed his beard slightly for neatness. This action, however, made him look younger. I, therefore, told him to grow it out a bit for the next two weeks, without trimming. I reasoned that, after Act I Scene 2, he should look more haggard than the rest of the eight. A fuller beard will create this, along with making him appear older.

At 4pm, the Second ASM and the undergraduate student came to pull props. The Second ASM was not feeling well, so his help was limited. However, we still were able

to find several items that were needed. Several people from the cast and crew arrived early and helped me set the stage. It was exciting to see the new pieces on stage.

Warm-ups began about 7:30. However, Mr. Kraler did not come. We tried contacting him, but were unable to. I was very concerned about him, especially since he had left me an earlier message about an emergency. The Props Master was sick and was unable to come. One of her assistants and the ASM took over props and did an excellent job.

We ran-through Act II. The AD had to stand in for Mr. Kraler. The rehearsal went well. Everyone had worked on memorization. Mr. Dussel struggled a bit, but managed to get through his lines. Others sometimes were confused about the sequence, but it was obvious that everyone had been working on memorization. The second run-through went quicker and smoother. Everyone was excited at the end of the second run-through. I worked with a few of the actors on specific areas that needed work. All helped clear the stage, and then went home, around 10pm.

Friday, November 19, 2004

I was able to get in contact with Mr. Kraler in the morning. He told me that he had lost his job and was, therefore, unable to come to the rehearsals. I am glad that he is okay. He said that he would be able to come to the rehearsal tonight. I will need to reschedule his costume fitting.

When Mr. Kraler arrived at the rehearsals, I spoke with him about his situation. He assured me that he would attend all rehearsals and shows. Rehearsal began at 6:30pm. We ran-through Act I and Act II. The actors had trouble remembering the cues for their

lines. As a result, the cast will do a speed-through before we run-through the play at the rehearsal tomorrow.

Monday, November 20, 2004

Rehearsal began at 9:30am and went to 3pm. We began with the speed-through, which seemed to help the actors with their cues. We ran-through the entire play. We then ran-through Act II again. I dismissed everyone except those directly involved in Act I Scene 4, which needed some extra work.

My Props Master is progressing well with the props. She amazes me with her commitment and dependability, even though she works full time and is also a full-time student. The Sound Designer is making headway with the sound and also is very encouraging to me.

November 22, 2004

For the first time, we are in the Jeffers Theatre! I arrived early and began changing the furniture from the Studio to the Jeffers. The SM was at the theatre working on another project. She seemed concerned about my doing this work, but I assured her that I would not carry anything too heavy for me. Since I knew that most of my cast and crew could not arrive until rehearsal time because of classes and work, I felt I needed to do what I could so that rehearsal time would not be wasted with moving props and sets. Soon, the cast and crew began to arrive and helped me with the move. There was, however, much work to be done and the run-through started later than normal. Even though we were delayed, it was good to be on the stage on which we will be performing.

The Set and Light Designer arrived to build the set. However, the tool room was locked and, therefore, he was unable to build. Fortunately, he was able to pull much of what he needed, with the help of two undergraduate students who were dedicated to the show.

The rehearsal went well. We ran through Act I. The only problem was projection, which I addressed to the cast in general and to some specific actors in particular. I knew they all could project adequately, but this matter was not worked on during the rehearsals in the Studio Theatre because we needed to watch the volume while the performances of *Anna of the Tropics* were in progress in the Jeffers Theatre. The cast already knew that we would be working on projection once we began rehearsals in the Jeffers Theatre. Without much encouragement, projection began improving and was on target by the end of the Act II run-through.

The actors also experienced changes in blocking as a result of changing theatre spaces. In the Studio Theatre, we had not realized we had more length of the stage. Without the floor plan, I did not know the placement of the back wall and, therefore, the rehearsal space was not taped to match the sets built by the Set Designer. The difference between the two resulted in timing that needing to be adjusted. The cast, however, are excellent actors and I am sure that they will be able to adjust quickly.

There are still props that are needed. Fortunately, another student, who has experience as a Props Master, was able to come and assist the Props Master with building the props. The ASM is also helping with prop build. She brought several of these items to this rehearsal. Mrs. Frank brought a cake to work with during rehearsal. Everyone loved Mrs. Frank's cake! She also brought another prop that is needed for the show.

Overall, the rehearsal went well. Margot needed to leave at 10pm, the time designated on the rehearsal schedule. Not only does she have an hour drive home, but she has an early flight the next morning. She went home shortly after we began the run-through of Act II.

After run-through of Act II, we met with the cast again for notes. The SM informed them of the schedule of rehearsal, especially since several changes were made from the original to adjust to everyone's schedule. Because of the changes, Anne had not realized that we would be rehearsing on Wednesday. Earlier, we had canceled that rehearsal because of night classes of two of the actors and because of Margot's prior engagement. However, we reinstated the rehearsal when these classes were canceled. Unfortunately, Anne had not realized this change was made and had made plans to visit her mother in another city. She was willing, however, to cancel her plans on behalf of the show. However, since Margot still would be out of town and sets needed to be painted, I decided to cancel this rehearsal. Wednesday night, then, could be used for the painting project. To make up for missed rehearsals on Wednesday, as well as Thursday and Friday Thanksgiving holiday, the cast agreed to work longer on Saturday. Rehearsal ended around 11pm.

Tuesday, November 23, 2004

This was a very busy day. I began early, around 8am, working on the program. I need to complete this project by 5pm today. My Assistant Director is willing to help me by taking me to the print office. At 2:30, I had a meeting with the AD and the Sound Designer. The AD arrived early for the meeting and helped me finish the cast and crew

list. When the Sound Designer arrived, we had a productive meeting. The Sound Designer always amazes me with the amount of research that he has done. He is dedicated to this production, even though he is taking twenty hours of classes, some very demanding. I am very grateful for his participation.

My AD and I then went to the print shop. I am so glad I have him as my Assistant Director. He is knowledgeable in areas that I am not very well informed. He took control of the meeting and it was productive. My AD will be approving the final product of both the posters and the program. I, therefore, do not have to concern myself with this project, except to write the Director's Notes before 5pm.

Rehearsals began on time and went well. We ran-through Act I and II and were able to leave on time. The actors are doing a fine job. The Set Designer was able to begin the build of the set with the help of two undergraduate students.

Saturday- Tuesday, November 27th -30th, 2004

During the Thanksgiving holiday, I bought props and the distressed costume with my own money. My ASM accompanied me to help with decision making. Mr. Frank also came to try on the outfits we chose for his possible distressed costume.

The next several days before production were hectic. I was unable to keep daily records in my journal. My AD and ASM helped me compile the best of our memories. The following are what we three remember.

The Set and Light Designer, along with two others, began painting the back wall probably on Saturday, November 27th. The ASM came in to help on November 29th and finished painting the floor and the sink. The Technical Director helped with the build

when he arrived back after the holidays. Without his help, I do not know if the set would have been completed in time, for which I am grateful. The floor was sealed on November 30th, the day before the first performance. The Set Designer's last two sketches were given to me several months after the production (see Appendix N and O)

The Set and Light Designer programmed basic light cues on Saturday, November 30th. He, however, did not cue the scene changes, probably because I had not placed these cues in the light plot I gave him. The Technical Director helped with adjusting light cues for clarity of focus. The Light Plot that I designed, with scene change cues added, can be seen in Appendix H.

The Sound Designer programmed the sound cues. Some of the sound cues needed adjustment. However, the SM would not allow me in the booth with the Sound Designer, prior to the show, to work on these changes. The Sound Designer did the best he could without being able to consult with me as to specific needs. Some of the sound cues, therefore, were not set quite like I desired. However, the Sound Designer's diligent work on the quality of the sounds compensated for the inadequacy of some of the cues. Many people gave positive comments about the sound, especially about the musical interludes. His Sound Plot can be seen in Appendix I.

I had two full rehearsals with the cast on Saturday, November 27th. Sunday, November 28th was the technical rehearsal (See Appendix V). Full dress rehearsals were on Monday, November 29th and Tuesday, November 30th (See Appendix W). A student from Germany came to one of these rehearsals to help the actors, Mr. Frank, Mrs. Frank, Mr. Van Daan and Mrs. Van Daan, perfect their accents. She told me that they were doing an excellent job with their German accents. All the actors are doing wonderfully;

their characters were at top performance during these rehearsals. Costumes only needed a little adjustment. The Costume Designer's list of costumes can be seen in Appendix J. However, this list is incomplete. She left out many items, such as coats, sweaters, shoes and other necessary items.

The number of people in the light crew, sound crew and especially props crew were scanty because of finals. We never knew who will come. There are a couple of dependable crew members on light and sound and three dependable on props. The costume crew helped with props when needed during performances. Especially with props, this lack of crew dependability did not help with speedy scene changes. With all the problems, however, I am pleased with the results. The Props Master's hard work could be visibly seen. In spite of her busy schedule, she fulfilled every request I made without complaints. Her Prop Plot can be seen in Appendix K.

The official posters from the University of Texas Pan American print shop were given to us only a few days before the play (see Appendix U). The cast and crew took a few, but other students and one professor posted most of the posters. The programs were finished the afternoon of the first performance, just in time (See Appendix Y). My Assistant Director took care of the final needs of these two projects, for which I am extremely grateful. I am totally impressed with the integrity and diligence of this AD. His work was superb and he was even willing to help in areas that were not his responsibilities when others failed to do their jobs. He also had a gift of resolving any conflicts that arose. I am very thankful that he was willing to be my AD.

I found out from the bookkeeper and the accounts manager that this production came under budget. They, however, were unable to give me a breakdown of the total

amount spent. An article written about the production and printed in *The Pan American* newspaper on December 2, 2004, can be seen in Appendix X.

The first performance was awesome. The cast reacted in character even when complications occurred. I was very pleased with their acting! The sound and light cues were, however, slightly delayed. I found out after the performance that my SM had not run the show. She had allowed the ASM to stage manage while she observed. She then informed me that she would be gone the next three performances and would be back on Sunday. Saturday night, after the performance, the SM called to tell me that she would not be there for Sunday's performance either. I am very appreciative of Assistant Stage Manager's hard work and faithfulness. She has proven herself as a dedicated worker! She conducted herself with integrity and was willing to help in any area that had a need, such as props, costumes and sets. I could not have produced this show without her help. The Second ASM was also invaluable to this production. He conducted his job with quiet diligence, never complaining. He was always on time and willing to do whatever I asked. Because of the faithful workers and cast, I had a wonderful experience directing this play.

CHAPTER III

EVALUATION

This evaluation will be both qualitative and quantitative. The qualitative will include my observations of the responses of the audience and also responses from individuals that spoke to me. The quantitative is derived from a voluntary and anonymous survey I conducted from various audience members on Friday, Saturday and Sunday performances. This survey was conducted with a questionnaire to be filled out after viewing the entire performance. This questionnaire is included in Appendix Q. I randomly gave these questionnaires to several of the audience members who were willing to help. These questions were to be filled out after seeing the performance. I then combined the answers in a chart for a better understanding of the responses.

Qualitative Evaluation

The audience response to all of the performances was positive. Two of the nights there was a standing ovation. Another night, a standing ovation began, but was stopped with the dimming of the lights. Comments given to me and Mr. Frank, my husband, were all positive. These comments reflected the comments written on the survey. For example, several people remarked that they felt the way I blocked the scene changes actually enhanced the story, making them feel the reality of the fact that these people could not leave their hiding place. Many people told me that the play moved them to tears and they

felt that what they were seeing on stage was real. These comments about the realism of the play were exciting since this was my production approach.

My husband has continued to receive positive comments from strangers several months after the play. My stage manager received a comment through her email from the Coordinator of the Community Youth Development (CYD) Program. She stated:

I just wanted to say again how much I loved that play! You all did an awesome job. Everyone seemed like they were very touched by the reality of the situation, and I myself believed that they were all trapped there in the upper room together. It's just not an easy thing to do at all, to take your audience where they might not want to go, necessarily. Everything was so smooth, all the transitions, and so professional looking" (Nunley, see Appendix R).

Also, I received a review from Jim McKone that was never published, possibly since it was received after the production was finished. He tried to publish it again, with a few additions, in another newspaper, but to no avail. This second review can be seen in its entirety in Appendix S (see also Appendix R). The following are some of the general comments about the play:

Started as an all-student play to give collegians more experience, "Diary of Anne Frank" blossomed uncontrollably to become an unforgettable experience at the University of Texas-Pan American.

Among a thousand-plus versions of this true tragedy from World War II, this one stands out, in some ways. The 10 survivors from 60 actors who auditioned captured the spirit of a show that's still alive around the world...

Director Nancy Camina, the wife of the male lead, joins him as a Master of Theatre Degree candidate who can list this show as a memorable credit. But it's more than that. It jells into one of those plays that grips you by the throat, beginning to end.

Jim McKone continues his review commenting on each actor's excellent work. This review aptly reflects the comments that I have received. However, I have been informed that there were some negative responses to my approach to this production.

Almost four months after the production, I received a comment from Richard Costello, Director of Environmental Health Safety at the University of Texas-Pan American (see Appendix R). The following is his assessment of the play:

I have seen the "Diary of Anne Frank" before and this was a much better adaptation—I was quite surprised at the quality of the actors.

Quantitative Evaluation

Three of the questions on this survey were to be marked from #1 to #5, #5 being excellent and #1 being poor. The participants were then asked to check whether or not they would recommend this production to a friend. They were also invited to make comments, if they so desired. There were twenty-seven participants on Friday night and thirteen participants the Saturday night. On Sunday night, due to a hectic schedule, I was only able to give the survey to one audience member. All of the participants both nights checked that they would recommend this production to a friend. One participant on Friday night placed three checks on this answer.

On Friday night, one questionnaire was not counted in the survey because the answers to the questions did not correspond to his answer on whether he/she would recommend the play. Although he/she marked the slot indicating a positive recommendation to friends and family, the participant marked low scores for the first three questions. For Question #1, the participant marked #2 and for Questions #2 and #3, he/she marked #1. Since the answers to Questions #1, #2, and #3 are very low scores, it would be assumed that the participant would not recommend the play. Since the participant marked that he/she would recommend the play, it can be assumed that either the participant assumed that the lower numbers indicated a higher value to the play or they marked the recommendation incorrectly. As a result, this questionnaire was not included in the survey.

The three tables below show the questions asked and the accumulative responses by the participants each night. Approximately one-half of all the participants for every night gave the highest mark for Question #1. For both Questions #2 and #3, approximately three-fourths of the total participants marked #5, which means “excellent.”

QUANTATATIVE SURVEY RESULTS

Table 1: Question #1: The movement of the actors helped me understand the story.

<i>Friday night:</i>	#1	0	#2	0	#3	2	#4	9	#5	16
<i>Saturday night:</i>	#1	0	#2	0	#3	3	#4	4	#5	6
<i>Sunday night:</i>	#1	0	#2	0	#3	0	#4	4	#5	1

Table 2: Question #2: The manner in which the actors portrayed their roles helped me understand the story:

Friday night: #1 0 #2 0 #3 2 #4 3 #5 22

Saturday night: #1 0 #2 0 #3 2 #4 3 #5 8

Sunday night: #1 0 #2 0 #3 0 #4 0 #5 1

Table 3: Question #3: How well did you enjoy the play? Were you entertained?

Friday night: #1 0 #2 0 #3 1 #4 3 #5 23

Saturday night: #1 0 #2 0 #3 1 #4 4 #5 7

Sunday night: #1 0 #2 0 #3 0 #4 0 #5 1

It should be noted that one participant on Saturday night did not write an answer to Question#3 stating, “I enjoyed the play- I don’t like the word entertained with this play.” However, this participant marked #5 for Questions #1 and #2. Also on Saturday night, two participants who marked Question #3 with #5, added a plus sign (“+”) with a check mark in the space. On Sunday, the participant added a comment to this answer stating, “two tears...two thumbs up.”

Most of the comments were positive all three nights. The following are the positive comments that were made:

- * Great interpretation of the play. Emotions could be felt.
- * Magnificent! The actors and actress’ made you feel it. It was great!
- * Better than Main Stage.
- * Superb! The stage was well used.
- * It brought me to tears and laughter. Thank you.

- * I enjoyed the transitions between scenes, added to the story even-- seemed as if the pages came alive.
- * The play was very true to the book. It was an awesome, moving play.
- * Wonderful production! Great job!
- * This play was an excellent play and will encourage me to tell friends and family to come see it.
- * Excellent production!
- * Very, very good!
- * I loved the music, but everything overall.
- * Particularly enjoyed the music.
- * Excellent portrayal of story. Actors were especially good.
- * The actors made the play so realistic. Everything about the play was fantastic.
- * The actors all did an awesome job.
- * Excellent acting!
- * The actors and actresses did an excellent job at acting, with accents, and everything else as well.
- * Overall acting was excellent; they sang great.
- * Anna was excellent.
- * Anne Frank was very alive and spunky. She is perfect for the role playing Anne Frank.
- * Very good. I love Ana. Excellent the young man.
- * Anne was a wonderful teenager. Mr. Frank was very believable, he brought me into the play in the first scene.

- * I love the youthful, energetic interpretation of Anne. Mr. Frank's gentleness was also very effective.
- * Mr. Frank and Ann were wonderful.

Only one negative comment was given on Friday, which is recorded first in the following list. The rest of the negative comments were given on Saturday. This may be due in part to some technical problems that night that did not happen the other nights. Along with longer than normal scene changes, Mr. Dussel was allowed on stage with an earring. Neither the costume crew, nor the assistant stage manager noticed this problem. However, the actor realized his mistake and took care of the problem during the first blackout. Many of the participants who gave these negative comments, however, gave the play high scores. The following are the negative comments:

- * At times it seemed a little slow; few times confusing.
- * Mrs. Frank needs to talk a little louder to better communicate with the audience.
- * Perhaps we could have listened to Anne read from her diary during the scene changes instead of music.
- * Prop changes too long.
- * Male actor needs to be sure to take off earring.
- * Dussel looked too modern; accents should be more consistent; all actors should have had accent, not just some.

The overall perception of this play was positive. Although there were some negative comments, the play can be considered a success since the audience polled seemed to enjoy the production and many seemed emotionally moved by what they saw.

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APPENDIX

APPENDIX A

PLAY PROPOSAL

I would like to request permission to direct *The Diary of Anne Frank* in the Spring of 2004 or in the following semester. This play, dramatized by Frances Goodrich and Albert Hackett, is based on the book, *Anne Frank: Diary of a Young Girl*. The story reveals the characters of ten people, eight of Jewish descent and two Dutch helpers, within the theme of the persecution of the Jews during World War II in Amsterdam, Holland. Since the diary is well-known and often required study in many schools, the play is appropriate for University, Community, Professional, and Junior and Senior High School audiences.

I would also like to ask permission to direct this play in the Jeffers Theatre. The entire play takes place in a cramped, depressing quarters used as a hiding place for four women and four men. Since the predominant elements of this play are character and theme, the story needs to reflect the "claustrophobic" atmosphere that these Jewish people actually experienced while hiding to avoid persecution. The general mood will be of increasing tension and depression due to this "claustrophobic" atmosphere. The thrust stage of the Jeffers Theatre not only will enhance this atmosphere, since the audience surrounds the set, but also is almost exactly the size of the actual hiding place.

I have chosen to keep this historical drama as true to the diary of Anne Frank as possible, while being careful not to offend the audience, which will include children. Since this two act play will run approximately three hours, cuts would be appropriate. I have chosen to cut sections that would not be appropriate for children and one small section that is a major discrepancy to the actual diary. Other possible cuts may be made due to staging problems. None of these cuts will detract from nor diminish the theme of the play.

APPROXIMATE BUDGET BREAKDOWN:

Royalties: \$60 per show
 Four shows: \$240
 Script cost: \$6.50 each
 10 for cast: \$65; 7 for Technical staff: \$45.50
 Total cost: \$110.50
 Program cost: \$.46 each
 Total cost (800 programs) \$368 (without ads)
 Poster cost: \$1.50 each
 Total cost (100 posters) \$150
 Set cost: Approximately \$400 to \$500
 (set pieces can be pulled or borrowed)
 Costume cost: Hopefully can be pulled or borrowed
 Property cost: Can be pulled or borrowed

APPROXIMATE MAXIMUM TOTAL COST: \$1,368.50 (without ads, etc.)

The Diary of Anne Frank is well-known and would probably draw a large audience, if properly advertised. I believe this play would be a benefit for the Theatre Department. Thank you for your consideration.

APPENDIX B

PROSPECTUS FOR MASTER'S OF ARTS THESIS

I, Nancy Camina, submit this prospectus in the pursuit of a Master's of Arts Degree from the University of Texas- Pan American. This thesis will be a Creative Study which involves directing the production of *The Diary of Anne Frank* on the UTPA stage. Three basic elements will comprise this thesis: Preplanning, Production Record and Evaluation.

The purpose of Preplanning is to use every available technique to discover the total meaning of the play, as I understand it, and subsequently communicate this meaning to the audience. This stage will involve two processes: and external analysis and an internal analysis. The external analysis will examine the various historical events that preceded the events of this play, as well as subsequent events that particularly pertain to each of the characters. The internal analysis will include an examination of the script in light of various historical documents available. An evaluation of the historical accuracy of *The Diary of Anne Frank* will conclude this section.

The Production Record will include all materials and methods that can be recorded on paper which were used to execute the production of *The Diary of Anne Frank*. This section of the thesis will begin with an essay describing the production style and approach chosen. Also included will be the anticipated problems to this approach, as well as other production problems expected. A character analysis will follow which includes not only an analysis of the characters, but also a comparison of these characters to the historical people these characters are supposed to represent. A finalized scene, costume, makeup, prop, lighting and sound design will come next, including any unexpected problems encountered which altered the original approach. A script showing the finalized blocking, scene breakdowns and cuts made will be included. Lastly, a director's journal, including notes about every process from acquisition of the play to production will be a part of this section.

The last section of the thesis will be an Evaluation of the production of the *Diary of Anne Frank* in the light of the desired production style and approach. Included will be a qualitative analysis of the audience reaction to each performance and a general quantitative evaluation from an exit survey given to the audience. Both of these analyses will be evaluated and compared.

An Appendix containing photographs, a program and a copy of the audience questionnaire will follow the thesis. A Bibliography of all sources used will also be included with the thesis.

APPENDIX C

DIARY OF ANNE FRANK
AUDITION SHEET

Name _____ E mail _____

Phone #s _____

PLEASE LIST YOUR WORK, SCHOOL, ETC. SCHEDULES. PLEASE BE THOROUGH. SPEAK NOW OR FOREVER HOLD YOUR PEACE!**Mondays:****Tuesdays:****Wednesdays:****Thursdays:****Fridays:****Saturdays:****Sundays:****PLEASE LIST ANY OTHER CONFLICTS:****IS YOUR SCHEDULE FLEXIBLE ON ANY OF THESE CONFLICTS?****Please explain:****Where did you hear about this production?****Do you give your permission for your picture to be taken and used for audition purposes? Of so, please sign here:****X** _____

If you are not attaching a resume, list any theatre experience you have had

APPENDIX D

ORIGINAL REHEARSAL SCHEDULE

<i>Rehearsal Period</i>	<i>Rehearsal Units</i>
#1	Reading and study the whole play
#2	Blocking Act I, Scenes 2,4,5
#3	Blocking Act I, Scene 3
#4	Blocking Act II, Scenes 1,2,3
#5	Blocking Act I, Scene 1 and Act II, Scenes 4,5
#6	Run-through Act I
#7	Run-through Act II
#8	Run-through Act I & II
#9	Run- through Act I / Adjustments in business
#10	Run-through Act II / Adjustments in business
#11	Work on Act I, Scene 2,3
#12	Work on Act I, Scene 4, 5 / Characterization work
#13	Work on Act II, Scene 1, 2 / Characterization work
#14	Work on Act II, Scene 3, 4 / Characterization work
#15	Work on Act I, Scene 1 and Act II, Scene 5
#16	Detailed Work on Act I, Scene 2, 3
#17	Detailed Work on Act I, Scene 4, 5 / French Scene work
#18	Detailed Work on Act II, Scene 1, 2 / French Scene work
#19	Detailed Work on Act II, Scene 3, 4 / French Scene work
#20	Detailed Work on Act I, Scene 1 and Act II, Scene 5
#21	Run-through Act I
#22	Run-through Act II
#23	Run-through Act I & II
#24	Run through Act I & II for rhythm and unity
#25	Costume Review & Technical Rehearsal
#26	First Dress Rehearsal
#27	Second Dress Rehearsal
#28	Final Dress Rehearsal / Soft Opening
#29	First Performance (Thursday Night)

APPENDIX E

FINALIZED REHEARSAL SCHEDULE

#1 Tues, Oct 26 th	7:30-10pm Read Through
#2 Thurs, Oct 28 th	7:30-10pm Block French Scenes 2,4; Work through 2,4 [Miep, Mr. Kraler, Mr. & Mrs. Frank, Margot, Anne, Peter, Mr. & Mrs Van Daan]
#3 Fri, Oct 29 th	7-10pm Block French Scenes 1,3,10,13,14; Work through 1,14 [Miep, Mr. Kraler, Mr. Frank, Anne, Peter]
#4 Sat, Oct 30 th	10am-1pm Block French Scene 6; Work through 3,6,10,13 [Mr. Dussel, Mr. Frank, Anne, Peter]
#5 Mon, Nov 1 st	7-10pm To Be Announced
#6 Tues, Nov 2 nd	7:30-10pm Work through French Scenes 1,3,6,10,13,14 [Miep, Mr. Kraler, Mr. Dussel, Mr. Frank. Anne, Peter]
#7 Thurs, Nov 4 th	7:30-10pm Work through French Scenes 2,4 [Miep, Mr. Kraler, Mr. & Mrs. Frank, Margot, Anne, Peter, Mr. & Mrs. Van Daan]
#8 Fri, Nov 5 th	7:00- ? Block French Scenes 5,7,8,9,11,12 & Work through [Everyone!]
#9 Sat, Nov 6 th	10am- 1pm ? Run through entire play; Work on trouble spots [Everyone!]
#10 Mon, Nov 8 th	7-10pm OFF BOOKS! (can call lines); French Scenes 1,3,6,10,13 [Miep, Mr. Dussel, Mr. Frank, Anne, Peter]
#11 Tues, Nov 9 th	7:30-10pm OFF BOOKS! (can call lines); ACT I [Everyone!]
#12 Thur, Nov 11 th	7:30-10pm OFF BOOKS! (can call lines); French Scenes 2 [Miep, Mr. Kraler, Mr. & Mrs. Frank, Margot, Anne, Peter, Mr. & Mrs. Van Daan]
#13 Fri, Nov 12 th	7:00- ? OFF BOOKS! (can call lines); ACT II [Everyone!]
#14 Sat, Nov 13 th	10am-1pm ? OFF BOOKS! (can call lines); ACT I & II [Everyone!]

- #15 Mon, Nov 15th 7-10pm To Be Announced
- #16 Tues, Nov 16th 7:30-10:30pm Run through ACT I (NO Calling Lines)
[Everyone!]
- #17 Thurs, Nov 18th 7:30- 10:30pm Run through ACT II (NO Calling Lines)
[Everyone!]
- #18 Fri, Nov 19th 7:00- ? Run through ACT I (NO Calling Lines)
[Everyone!]
- #19 Sat, Nov 20th 10am-1pm ? Run through ACT II (NO Calling Lines)
[Everyone!]
- #20 Mon, Nov 22nd 7-10pm To Be Announced
- #21 Tues, Nov 23rd 7:30- 10:30pm Run through ACT I & II
[Everyone!]
- #22 Wed, Nov 24th 7:30- 10:30pm Run through ACT I & II
[Everyone!]
- #23 Sat, Nov 27th 10am-1pm? Run through ACT I & II
[Everyone!]
- #24 Sun, Nov 28th Time To Be Announced; Costume Review & Tech Rehearsal
[Everyone!]
- #25 Mon, Nov 29th Time To Be Announced; FULL DRESS/ Tech Rehearsal
[Everyone!]
- #26 Tues, Nov 30th Time To Be Announced; FULL DRESS/ Tech Rehearsal
[Everyone!]

PERFORMANCES: Wednesday, December 1st Call 6:30pm Go 8pm
Thursday, December 2nd Call 6:30pm Go 8pm
Friday, December 3rd Call 6:30pm Go 8pm
Saturday, December 4th Call 6:30pm Go 8pm
Sunday, December 5th Call 12:30pm Go 2pm

APPENDIX F

CALENDAR

NOVEMBER 2004

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 7-10pm To Be Announced	2 7:30-10pm Work through French Scenes 1,3,6,10,13, 14	3	4 7:30-10pm Block & Work through French Scenes 2 and 4	5 7pm- ? Block & Work through French Scenes 5,7,8,9,11,12	6 7pm- ? Run through Act I & II * Work on trouble spots
7	8 7-10pm OFF BOOKS French Scenes 1,3,6,10,13	9 7:30-10pm OFF BOOKS ACT I	10	11 7:30-10pm OFF BOOKS French Scenes 2,4	12 7pm- ? OFF BOOKS ACT II	13 7pm- ? OFF BOOKS ACT I & II
14	15 7-10pm To Be Announced	16 7:30-10:30pm Run through Act I *No line calling	17	18 7:30-10:30pm Run through Act II *No line calling	19 7pm-? Run through Act I *No line calling	20 7pm- ? Run through Act II *No line calling
21	22 7-10pm To Be Announced	23 7:30-10:30pm Run through Act I & II	24 7:30- 10:30pm Run through Act I & II	25 Thanksgiving Break	26 Thanksgiving Break	27 7:30-10:30pm Run through Act I & II
28 Time to be Announced Costume Review/ Tech	29 Time to be Announced Full Dress/ Tech	30 Time to be Announced Full Dress/ Tech	December 1 Performance Call 6:30pm Go 8pm	December 2 Performance Call 6:30pm Go 8pm	December 3 Performance Call 6:30pm Go 8pm	December 4,5 Dec4: Call 6:30 Go 8pm Dec5: Call 12:30 Go 2pm

APPENDIX G

FRENCH SCENES

Given Orally:

- | | |
|---|---|
| #1 Miep, Mr. Frank | Begins: Beginning of Act I Scene 1
Ends: End of Act I Scene 1 |
| #2 Mr. & Mrs. Frank
Mr. & Mrs. Van Daan
Margot, Anne, Peter
Mr. Kraler, Miep | Begins: Beginning of Act I Scene 2
Ends: Peter's Line, "Yes, Mrs. Frank." (p.16) |
| #3 Anne, Peter, Mr. Frank | Begins: Anne's Line, "What's your cat's name." (p.17)
Ends: End of Act I Scene 2 |
| #4 Mr. & Mrs. Frank
Mr. & Mrs. Van Daan
Margot, Anne, Peter | Begins: Beginning of Act I Scene 3
Ends: Mrs. Frank's Line, "Every...my heart stops." (p.36) |
| #5 Mr. & Mrs. Frank
Mr. & Mrs. Van Daan
Margot, Anne, Peter
Mr. Kraler, Mr. Dussel | Begins: Margot's Line, "It's Miep." (p.36)
Ends: Mr. Van Daan's Line, "I like...Kraler tells it." (p.43) |
| #6 Anne, Mr. Dussel | Begins: Anne's Line, "You're... a room with me." (p. 43)
Ends: End of Act I Scene 3 |
| #7 Mr. & Mrs. Frank
Mr. & Mrs. Van Daan
Margot, Anne, Peter
Mr. Dussel | Begins: Beginning of Act I Scene 4
Ends: End of Act I Scene 4 |
| #8 Same as #7 | Begins: Beginning of Act I Scene 5
Ends: End of Act I Scene 5 |
| #9 Everyone! | Begins: Beginning of Act II Scene 1
Ends: Peter's Line, "She left her cake." (p.74) |
| #10 Anne, Peter | Begins: Peter's Line, "You left this." (p.74)
Ends: End of Act II Scene 1 |
| #11 Mr. & Mrs. Frank
Mr. & Mrs. Van Daan
Margot, Anne, Peter
Miep, Mr. Dussel | Begins: Beginning of Act II Scene 3
Ends: End of Act II Scene 3 |
| #12 Same as #7 | Begins: Beginning of Act II Scene 4
Ends: Mrs. Van Daan's Line, "Don't touch me." (p.96) |
| #13 Anne, Peter, Mr. Frank | Begins: Anne's Line, "Look Peter, the sky." (p.97)
Ends: End of Act II Scene 4 |
| #14 Mr. Kraler, Miep,
Mr. Frank | Begins: Beginning of Act II Scene 5
Ends: End of Act II Scene 5 |

APPENDIX H

LIGHT CUE PLOT

(Also Sound Cue Plot)

<u>House Open:</u>	<i>Light Cue #.4</i>	Thirty minutes before show
	<i>Sound Cue #1</i>	Pre-Show Music; fade music
	<i>Sound Cue #2</i>	Pre-Show Announcement
	<i>Light Cue #.5</i>	Lights out
	<i>Sound Cue #3</i>	Carillon Bell Tune
	<i>Sound Cue #4</i>	Six Bells (Clock; use only three dings)
 <u>Act 1, Scene1:</u>	 <i>Light Cue #1</i>	 Lights up
	<i>Sound Cue #5</i>	Anne's Voice: Sequence One (with Mr. Frank's lines)
	<i>Light Cue#1.5</i>	Lights down
	<i>Sound Cue #6</i>	Scene Change Music (after actors exit; fade with Light Cue #2.5)
	<i>Light Cue #2</i>	Prop lights up
	<i>Light Cue#2.5</i>	Prop lights down
 <u>Act 1, Scene 2:</u>	 <i>Light Cue #3</i>	 Lights up
	<i>Sound Cue #7</i>	Carillon Bell Tune (on Mr. Kraler's line, " in Amsterdam. " p.13)
	<i>Sound Cue #8</i>	Marching Feet (on Mr. Frank's line, "It would be heard " p. 15)
	<i>Light Cue #4</i>	Lights down (on Mr. Frank's line, "Of course " p.21)
	<i>Light Cue #5</i>	Lights up (on Anne's desk)
	<i>Sound Cue #9</i>	Anne's Voice: Sequence Two (with Light Cue #5)
	<i>Light Cue #6</i>	Lights down (on Anne's desk)
	<i>Sound Cue#10</i>	Scene change music (with Light Cue #6.5; fade on Light Cue #6.6)
	<i>Light Cue#6.5</i>	Prop lights up
	<i>Light Cue#6.6</i>	Prop lights down
 <u>Act 1, Scene 3:</u>	 <i>Light Cue #7</i>	 Lights up
	<i>Sound Cue #11</i>	Six Bells (immediately after lights up)
	<i>Sound Cue #12</i>	Car Stopping and Drives Away (on Mrs. Frank's line "She's usually so prompt" p.26)
	<i>Sound Cue #13</i>	Secret Code Buzzer (on Mrs. Frank's line, " this bickering " p.36)
	<i>Light Cue #8</i>	Lights down
	<i>Light Cue #9</i>	Lights up (on Anne's desk)

Sound Cue #14 Anne's Voice: Sequence Three (with Light Cue #9)

Light Cue #10 Lights down (on Anne's desk)

Sound Cue #15 Scene Change Music (with Light Cue # 10.5; fade with Light Cue # 10.6)

Light Cue #10.5 Prop lights up

Light Cue # 10.6 Prop lights down

Act 1, Scene4:

Sound Cue # 16 Military Patrol

Light Cue #11 Lights up

Light Cue #12 Lights down

Light Cue #13 Lights up (on Anne's desk)

Sound Cue #17 Anne's Voice: Sequence Four (with Light Cue #13)

Light Cue #14 Lights down (on Anne's desk)

Sound Cue # 18 Scene Change Music (with Light Cue #14.5; fade with Light Cue #14.6)

Light Cue #14.5 Prop lights up

Light Cue #14.6 Prop lights down

Act 1, Scene 5:

Light Cue #15 Lights up

Sound Cue #19 Crash Sound (on Mr. Frank's line, "Amen" p. 59)

Light Cue #16 Lights down

Light Cue #16.5 House lights up

Sound Cue # 20 Intermission Music (15 minutes)

Before Act 2:

Sound Cue #21 Act 2 Announcement

Sound Cue #22 Short Music Up and Out

Light Cue #16.6 House lights down

Act 2, Scene 1:

Light Cue #17 Lights up (on Anne's Desk)

Sound Cue #23 Anne's Voice: Sequence Five

Light Cue #18 Lights down (on Anne's desk)

Sound Cue #24 Secret Code Buzzer (with Light Cue #19)

Light Cue #19 Lights up

Sound Cue #25 Muffled Telephone Ringing (on Mr. Kraler's line, "I've **found** myself" p. 73; off on Mr. Kraler's line, "we'll hop for the **best!**" p.73)

Light Cue #21 Lights down (on Peter's line, "didn't I?" and he sits, p.76)

Light Cue #22 Lights up (on Anne's desk)

Sound Cue #26 Anne's Voice: Sequence Six (with Light Cue #22)

Light Cue #23 Lights down (on Anne's desk)

Sound Cue # 27 Scene Change Music (with Light Cue # 23.5; fade with Light Cue # 23.6)

Light Cue #23.5 Prop lights up

Light Cue #23.6 Prop Lights down

Act 2, Scene 3:

Light Cue #24 Lights up

Sound Cue #28 Secret Code Buzzer (on Mr. Dussel's line, "Mr. Van Daan, myself" p. 90)

Light Cue #25 Light's down (on Mr. Dussel's line, "whole **invasion**" p. 93)

Light Cue #27 Lights up (on Anne's desk)

Sound Cue # 29 Anne's Voice: Sequence Seven (with Light Cue #27)

Light Cue #28 Lights down (on Anne's desk)

Sound Cue #30 Scene Change Music (with Light Cue #28.5; fade with Light Cue #28.6)

Light Cue #28.5 Prop lights up

Light Cue #28.6 Prop lights down

Act 2, Scene 4:

Light Cue #29 Lights up

Sound Cue #31 Muffled Telephone Ringing (on with Light Cue #29; off with Mr. Dussel's line, "**I'm going** down" p.96)

Sound Cue #32 Car Braking, German Siren, Door Knocking (on Anne's line, in spite of **everything**" p. 98)

Sound Cue #33 German Voices/Arrival (on Mr. Frank's line, "we can live **in hope**" p. 99)

Light Cue #30 Lights down, except Anne's desk (after Sound Cue #33)

Sound Cue #34 Anne's Voice: Sequence Eight

Light Cue #31 Lights down (on Anne's Desk)

Sound Cue #35 Scene Change Music (with Light Cue #31.5; fade with Light Cue 31.6)

Light Cue #31.5 Prop Lights up

Light Cue #31.6 Prop Lights down

Act 2, Scene5:

Light Cue #32 Lights up

Sound Cue #36 Anne's Voice: Sequence Nine (on Mr. Frank's line, "**I know now**" p. 101)

Light Cue #33 Lights down

Sound Cue #37 End/ Curtain Call Music (fade on Light Cue # 35)

Light Cue #34 Lights up for curtain call

Light Cue # 35 Lights down for curtain call

Light Cue # 36 House Lights

APPENDIX I

SOUND PLOT

The Diary of Anne Frank: Sound Cues

Director: Nancy Camina

Sound Designer: Jay Juárez

<i>Sound Cue</i>	<i>Sound Cue Name</i>
SQ01	Pre Show Music: Mix of Chopin Nocturne 15, Nocturne 9, and Nocturne 11
SQ02	Pre-show Announcement
SQ03	Carillon Bell Tune: Edited Last Two Measures of Chopin's Etudes
SQ04	Six Bells
SQ05	Anne Frank Sequence One
SQ06	Scene Change: Nocturne 15 by Chopin
SQ07	Carillon Bell Tune: Edited Last Two Measures of Chopin's Etudes with Fade
SQ08	Marching: Fast Swell and Fade
SQ09	Anne Frank Sequence Two
SQ10	Scene Change: Nocturne 9 by Chopin
SQ11	Six Bells
SQ12	Car Stopping and Drives Away
SQ13	Secret Code Buzzer
SQ14	Anne Frank Sequence Three
SQ15	Scene Change: Nocturne 11 by Chopin
SQ16	Military Patrol
SQ17	Anne Sequence Four With Embedded Sounds of War
SQ18	Scene Change: Nocturne 15 by Chopin
SQ19	Crash Sound
SQ20	Intermission Music: Mix of Chopin Nocturne 15, Nocturne 9, and Nocturne 11
SQ21	Act 2 Announcement
SQ22	Short Music Up and Out: Chopin Nocturne 9
SQ23	Anne Frank Sequence Five
SQ24	Secret Code Buzzer
SQ25	Muffled Telephone Ringing

The Diary of Anne Frank: Sound Cues

Director: Nancy Camina

Sound Designer: Jay Juárez

<i>Sound Cue</i>	<i>Name</i>
SQ26	Anne Frank Sequence Six
SQ27	Scene Change Music: Nocturne 9 by Chopin
SQ28	Secret Code Buzzer
SQ29	Anne Frank Sequence Seven
SQ30	Scene Change Music: Nocturne 11 by Chopin
SQ31	Muffled Telephone Ringing
SQ32	Car Braking, German Siren, Door Knocking
SQ33	German Voices/Arrival
SQ34	Anne Frank Sequence Eight
SQ35	Scene Change: Nocturne 11 by Chopin
SQ36	Anne Sequence Nine
SQ37	End/Curtain Call Music: Mix of Chopin Nocturne 15, Nocturne 9, and Nocturne 11

Note:

All sound cues with the exception of the *Pre-Show* and *Act Two Announcements*, were originally created from original and/or royalty free samples. Exclusive sounds were recorded, mixed, mastered, and authored by Jose J. Juárez at Frameshift Sound Labs using Mark of the Unicorn's Digital Performer software.

All music from this production was created from various royalty free standard midi files and then processed through various tone generators and humanizers. Since these songs are computer generated mixed simulations of compositions that are in the public domain, they are royalty free and do not infringe on any copyright laws.

APPENDIX J

COSTUME LIST

Peter

- Khaki pants
- White t-shirt
- White button-down shirt
- Brown hat
- Green vest
- Brown thigh length jacket

Mr. Frank

- Old tattered suit
- White shirt
- Tie
- White t-shirt
- Character shoes
- Gray suit

Anne

- Peach floral skirt
- White blouse
- Black character shoes
- White Shawl
- Slip

Mrs. Van Daan

- Black & brown dress
- Character shoes
- Shawl
- Panty hose

Margot

- Brown Skirt
- White Blouse
- White Shawl
- Black character shoes
- Slip

Mr. Van Daan

- Black Suit
- White button-down shirt
- White t-shirt
- Character shoes
- Tie

Miep

- Colorful Skirt
- White blouse
- Gray jacket
- Slip

Kraler

- Brown suit
- White button-down shirt
- White t-shirt
- Character shoes

Mrs. Frank

- Blue dress
- Black character shoes
- White shawl
- Back hair net

Mr. Dussel

- Black suit
- White button-down shirt
- White t-shirt
- Character shoes
- Brown ankle length jacket

APPENDIX K

PROP PLOT

Anne and Mr.Dussel's Room**Act 1 Scene 1 – They Are Gone**

Nothing

Brought on by Actor(s): Miep – Bag containing Anne's Diary

Taken off by Crew: Scarf on Anne's Desk Chair

Act 1 Scene 2 – Moving In

Pre-staged crates

Brought on by Actor(s): Mr. Frank – Small Cardboard Box containing Anne's Diary (Pencil in Box), Pictures of Queen Wilhelmina and Movie Stars

Mrs. Frank – Small Bag containing Comb, Handkerchief (1)

Margot – Small School Bag containing Comb, "Copy Book" (1), Book (2), Handkerchief (1), Crossword Puzzle (1), "List"

Anne – Small School Bag containing Hanukkah Presents (Knitted Scarf, Bottle, Box of Ear Plugs, Crossword Puzzle, Pipe, "Note to Mrs. Frank", Mouschi's Present, Razor

Mrs. Van Daan – Purse containing Comb, Playing Cards, Handkerchief (1), Fingernail File

Peter – Cat Carrier w/ Cat Inside, Pocket Knife in his pocket. (On stage Right place Books (2), "Copy Book" (1), Pencil, Comb, and Handkerchief

Mr. Kraler – New Testament

Taken off by Actor(s): Peter – Cat Carrier, Cap and Coat, Small School Bag

Taken off by Crew: Cardboard Box that Mr. Frank brings on stage, Crates from Kitchen, Pocket Knife

Act 1 Scene 3 – Mr. Dussel Moves In

Anne's Table – Books (2), "Letters", Handkerchief, Comb, Lamp

Anne's Vanity – (Actor will arrange from her bag) Margot's "Copybook", Crossword Puzzle, Pencil, Books (1), "List"

*Beds Made w/ Pillows (**Anne's Bed** – Flat Sheet, Pink Comforter, Pillow and Pillow Case. **Mr. Dussel's Bed** – Fitted Sheet, Comforter, Pillow and Pillow Case). Place the bag of presents under her bag. Make sure Scarf is in the bag.

Brought on by Actor(s): Mr. Kraler – Empty Bag

Mr. Dussel – Overnight Bag (Empty)

Taken off by Actor (s): Mr. Kraler – Empty Bag

Taken off by Crew: Bowl of Bowl of Beans and Bowl of Batter from Kitchen

*Beds Made w/ Pillows

Act 1 Scene 4 - Nightmare

(Same Set) Anne's Table – Books (2), "Letters", Handkerchief, Comb

Anne's Vanity – Margot's "Copybook", Crossword Puzzle, Pencil, Books (2), "List"

Taken off by Crew: Kitchen: Bowls of Beans

Frank's Room: Crossword Book from Frank's Trunk

*Beds Made w/ Pillows

Act 1 Scene 5 - Hannukah

Hannukah Presents in Bag by Anne's bed on floor, Fix Chair

(Same Set) Anne's Table – Books (2), "Letters", Handkerchief, Comb

Anne's Vanity – Margot's "Copybook", Crossword Puzzle, Pencil, Books (2), "List"

*Beds Made w/ Pillows

Act 2 Scene 1 – Cake!

(Same Set) Anne's Table – Books (2), "Letters", Handkerchief, Comb, Lamp
 Anne's Vanity – Margot's "Copybook", Crossword Puzzle, Pencil, Books (2), "List"

*Beds Made w/ Pillows

Brought on by Actor(s): Miep – Flower Bouquet in Vase (2)

Mr. Kraler - Flower Bouquet in Vase (2), Small Box

Brought on by Crew: Potato Sacks under Sink (2)

Taken off by Crew: Flower Bouquets (4), Cake, Plates, Knife, Forks

Act 2 Scene 3 – Stealing Bread/Counting Potatoes

(Same Set) Anne's Table – Books (2), "Letters", Handkerchief, Comb, Lamp
 Anne's Vanity – Margot's "Copybook", Crossword Puzzle, Pencil, Books (2), "List"

Brought on by Actor(s): Miep – Single Flowers (8 Flowers)

Brought on by Crew: Loaf of Bread in Kitchen

Taken off by Crew: Potatoes, Flowers, and Bread

*Beds Made w/ Pillows

Act 2 Scene 4 – Phone Ringing

(Same Set) Anne's Table – Books (2), "Letters", Handkerchief, Comb, Lamp
 Anne's Vanity – Margot's "Copybook", Crossword Puzzle, Pencil, Books (2), "List"

*Beds Made w/ Pillows

Act 2 Scene 5

Nothing

Taken on by Crew: Miep's Bag Placed on Kitchen table by upstage right chair

Frank's Room & Anne's Desk

Act 1 Scene 1 – They Are Gone

Knitted Scarf on Desk Chair

Brought on by Actor(s): Miep – Bag containing Anne's Diary

Taken off by Crew: Scarf on Desk Chair

Act 1 Scene 2 – Moving In

Pre-staged crates

Brought on by Actor(s): Mr. Frank – Small Cardboard Box containing Anne's Diary (Pencil in Box), Pictures of Queen Wilhelmina and Movie Stars

Mrs. Frank – Small Bag containing Comb, Handkerchief (1)

Margot – Small School Bag containing Comb, "Copy Book" (1), Book (2), Handkerchief (1), Crossword Puzzle (1), "List"

Anne – Small School Bag containing Hanukkah Presents (Knitted Scarf, Bottle, Box of Ear Plugs, Crossword Puzzle, Pipe, "Note to Mrs. Frank", Mouschi's Present, Razor

Mrs. Van Daan – Purse containing Comb, Playing Cards, Handkerchief (1), Fingernail File

Peter – Cat Carrier w/ Cat Inside, Pocket Knife in his pocket. (On stage Right place Books (2), "Copy Book" (1), Pencil, Comb, and Handkerchief

Mr. Kraler – New Testament

Taken off by Actor(s): Peter – Cat Carrier, Cap and Coat, Small School Bag

Taken off by Crew: Cardboard Box that Mr. Frank brings on stage, Crates from Kitchen, Pocket Knife

Act 1 Scene 3 – Mr. Dussel Moves In

Desk – Books (2), Copy Book (1), Diary, Pencil, Lamp w/ Candle, 3 Pieces of Paper
 Frank's Trunk – Books (2), Pencil

*Beds Made w/ Pillows (**Frank's Bed** – Fitted Sheet, Flat Sheet, Small Blue Comforter.
Margot's Bed – Sheet, Cream Colored Blanket, Pillow and Pillow Case)

Brought on by Actor(s): Mr. Kraler – Empty Bag

Mr. Dussel – Overnight Bag (Empty)

Taken off by Actor (s): Mr. Kraler – Empty Bag

Taken off by Crew: Bowl of Flour. All pots and pans in stove except big Soup Pot and Teapot.

*Ask Kitchen if they need help.

Act 1 Scene 4 – Nightmare

(Same Set) Desk – Books (2), Copy Book (1), Diary, Pencil, Lamp w/
 Candle, 3 Pieces of Paper
 Frank's Trunk – Books (2)

Taken off by Crew: Kitchen: Bowls of Beans
 Frank's Room: Crossword Book from Frank's Trunk

*Ask Kitchen if they need help.

*Beds Made w/ Pillows

Act 1 Scene 5 - Hannukah

(Same Set) Desk – Books (2), Copy Book (1), Diary, Pencil, Lamp w/
 Candle, 3 Pieces of Paper
 Frank's Trunk – Books(2)

*Beds Made w/ Pillows

Taken off by Crew: Pots away, Break Basket under sink

Act 2 Scene 1 – Cake!

(Same Set) Desk – Books (2), Copy Book (1), Diary, Pencil, Lamp w/
Candle, 3 Pieces of Paper
Frank's Trunk – Books (2)

*Beds Made w/ Pillows

Brought on by Actor(s): Miep – Flower Bouquet in Vase (2)
Mr. Kraler - Flower Bouquet in Vase (2), Small Box
Mr. Frank - Cake

Brought on by Crew: Potato Sacks under Sink (2)

Taken off by Crew: Flower Bouquets (4), Cake, Plates, Knife, Forks

Act 2 Scene 3 – Stealing Bread/Counting Potatoes

(Same Set) Desk – Books (2), Copy Book (1), Diary, Pencil, Lamp w/
Candle
Frank's Trunk – Books (2)

Brought on by Actor(s): Miep – Single Flowers (8 Flowers)

Brought on by Crew: Loaf of Bread in Kitchen

Taken off by Crew: Potatoes, Flowers, Bread

*Beds Made w/ Pillows

Act 2 Scene 4 – Phone Ringing

(Same Set) Desk – Books (2), Copy Book (1), Diary, Pencil, Lamp w/
Candle, 3 Pieces of Paper
Frank's Trunk – Books (2)

*Beds Made w/ Pillows

Act 2 Scene 5

Nothing

Taken on by Crew: Miep's Bag Placed on Kitchen table by upstage right chair

Kitchen

Act 1 Scene 1 – They Are Gone

3 Tea Cups on Counter by Sink, Teapot on Stove, Scarf on Anne's Desk Chair

Brought on by Actor(s): Miep – Bag containing Anne's Diary

Taken off by Crew: Scarf on Anne's Desk Chair

Act 1 Scene 2 – Moving In

7 Crates filled with Lunch Bags w/ Food, Pots, Pans, Plates, Bowls, Cups (4), Glasses (2), Forks, Knife, Bread Basket, Knitting Basket, Small Basket with side handles, Water Pitcher, Teapot, Milk Pitcher, Wooden Spoons, Bucket for Trash, Wash Clothes
On top of one of the crates is Mouschi's washtub and saucer
*Washtub w/ Cat Sauce on top of one crate

Brought on by Actor(s): Mr. Frank – Small Cardboard Box containing Anne's Diary (Pencil in Box), Pictures of Queen Wilhelmina and Movie Stars

Mrs. Frank – Small Bag containing Comb, Handkerchief (1)

Margot – Small School Bag containing Comb, "Copy Book" (1), Book (2), Handkerchief (1), Crossword Puzzle (1), "List"

Anne – Small School Bag containing Hanukkah Presents (Knitted Scarf, Bottle, Box of Ear Plugs, Crossword Puzzle, Pipe, "Note to Mrs. Frank", Mouschi's Present, Razor

Mrs. Van Daan – Purse containing Comb, Playing Cards, Handkerchief (1), Fingernail File

Peter – Cat Carrier w/ Cat Inside, Pocket Knife in his pocket. (On stage Right place Books (2), "Copy Book" (1), Pencil, Comb, and Handkerchief

Mr. Kraler – New Testament

Taken off by Actor(s): Peter – Cat Carrier, Cap and Coat, Small School Bag

Taken off by Crew: Cardboard Box that Mr. Frank brings on stage, Crates from Kitchen, Pocket Knife

Act 1 Scene 3 – Mr. Dussel Moves In

*Organize Kitchen. They are cooking

Bowls of Beans (White and colored Bowls) and Bowl of Flour (Black Bowl) on sink counter top, Pots on stove ready to cook, Yarn basket on floor to the right of the stove, Dish Towel on sink, Glass Water Pitcher on countertop partially filled with water, Glasses on counter top, Trash Bucket on floor behind Yarn Basket, Potato Sacks in sink, Milk in jug, 2 aprons on counter top

*Beds Made w/ Pillows

Brought on by Actor(s): Mr. Kraler – Empty Bag

Mr. Dussel – Overnight Bag (Empty)

Taken off by Actor (s): Mr. Kraler – Empty Bag

Taken off by Crew: Bowl of Flour. All pots and pans in stove except big Soup Pot and Teapot

*Beds Made w/ Pillows

Act 1 Scene 4 - Nightmare

Kitchen organized. Bread Basket & Cloth Cover out on sink counter top. 2 Bowls (White & colored Bowls) out for Snapping Beans, Soup Pot on back left burner of stove, Teapot on front right burner of stove, Glass Water Pitcher on counter top partially filled with water, Glasses on counter top, Knitting Basket on floor to right of stove, Waste Basket behind Knitting

Taken off by Crew: Kitchen: Bowls of Beans
Frank's Room: Crossword Book from Frank's Trunk

*Beds Made w/ Pillows

Act 1 Scene 5 - Hannukah

Plates, forks, knife, tea cups, on counter top, dish towel at sink, Glasses out, Glass Water Pitcher on counter top partially filled with water. Ready for dinner. Knitting Basket on floor to right of stove, Waste Basket behind Knitting

*Beds Made w/ Pillows

Taken off by Crew: Pots away, Break Basket away in stove

Act 2 Scene 1 – Cake!

Teapot out, Dish Towel at sink, Plates, Forks, Knife on sink counter top, Knitting Basket on floor to right of stove, Waste Basket behind Knitting

*Beds Made w/ Pillows

Brought on by Actor(s): Miep – Flower Bouquet in Vase (2)
 Mr. Kraler - Flower Bouquet in Vase (2), Small Box
 Mr. Frank - Cake

Brought on by Crew: Potato Sacks under Sink (2)

Taken off by Crew: Flower Bouquets (4), Cake, Plates, Knife, Forks

Act 2 Scene 3 – Stealing Bread/Counting Potatoes

Dutch Money in drawer, Teapot on Stove, Bread in basket with Cloth Cover, Glass Water Pitcher and Glasses on counter top, Knitting Basket on floor to right of stove, Waste Basket behind Knitting

*Beds Made w/ Pillows

Brought on by Actor(s): Miep – Single Flowers (8 Flowers)

Brought on by Crew: Loaf of Bread in Kitchen

Taken off by Crew: Potatoes, Flowers, Bread

*Beds Made w/ Pillows

Act 2 Scene 4 – Phone Ringing

Leave the same w/ out Bread Basket

*Beds Made w/ Pillows

Act 2 Scene 5

Everything gone EXCEPT Tea Cups (3) on kitchen table, Teapot on stove, Anne's Diary on kitchen table, and Mieps bag on kitchen table

Teapot filled with water on stove

Taken on by Crew: Miep's Bag Placed on Kitchen table by upstage right chair

Kitchen Table, Peter's Room, Van Daan's Room

Act 1 Scene 1 – They Are Gone

***Stage Right**

Nothing

Brought on by Actor(s): Miep – Bag containing Anne's Diary

Taken off by Crew: Scarf on Anne's Desk Chair

Act 1 Scene 2 – Moving In

***Stage Right. Crates go in!**

Kitchen Table - All Linens and Soap. 4 Pillows on chair. Van Daan's Fitted Sheet on their bed and pillows (2), pillow cases (2), Flat Sheet, and Large Blue Comforter on their trunk.

Brought on by Actor(s): Mr. Frank – Small Cardboard Box containing Anne's Diary (Pencil in Box), Pictures of Queen Wilhelmina and Movie Stars

Mrs. Frank – Small Bag containing Comb, Handkerchief (1)

Margot – Small School Bag containing Comb, "Copy Book" (1), Book (2), Handkerchief (1), Crossword Puzzle (1), "List"

Anne – Small School Bag containing Hanukkah Presents (Knitted Scarf, Bottle, Box of Ear Plugs, Crossword Puzzle, Pipe, "Note to Mrs. Frank", Mouschi's Present, Razor

Mrs. Van Daan – Purse containing Comb, Playing Cards, Handkerchief (1), Fingernail File

Peter – Cat Carrier w/ Cat Inside, Pocket Knife in his pocket. (On stage Right place Books (2), "Copy Book" (1), Pencil, Comb, and Handkerchief

Mr. Kraler – New Testament

Taken off by Actor(s): Peter – Cat Carrier, Cap and Coat, Small School Bag

Taken off by Crew: Cardboard Box that Mr. Frank brings on stage, Crates from Kitchen, Pocket Knife

Act 1 Scene 3 – Mr. Dussel Moves In

*Organize Kitchen. They are cooking

Van Daan's Table – Playing Cards, Books (2)

Peter's Trunk – (Actor will bring on stage) Comb, Pencil, Books (2), "Copy Book" (1), Hankerchief

Kitchen Table – Cloth

Small Table by Sitting Chair – Cloth and Book (1)

*Beds Made w/ Pillows

Brought on by Actor(s): Mr. Kraler – Empty Bag

Mr. Dussel – Overnight Bag (Empty)

Taken off by Actor (s): Mr. Kraler – Empty Bag

Taken off by Crew: Bowl of Flour. All pots and pans in stove except big Soup Pot and Teapot

*Beds Made w/ Pillows

Act 1 Scene 4 – Nightmare

Nothing on Kitchen Table

Take Knitting Basket off table and place on floor next to stove, Wash Cloth placed back on sink

Taken off by Crew: Kitchen: Bowls of Beans

Frank's Room: Crossword Book from Frank's Trunk

*Beds Made w/ Pillows

Act 1 Scene 5 - Hannukah

Kitchen Table - Menorah, Prayer Book, Candles (2. One in middle of Menorah and other on right side), Matches

*Beds Made w/ Pillows

Taken off by Crew: Pots away, Break Basket under sink

Act 2 Scene 1 – Cake!

Kitchen Table - Cleared

*Beds Made w/ Pillows

Brought on by Actor(s): Miep – Flower Bouquet in Vase (2)

Mr. Kraler - Flower Bouquet in Vase (2), Small Box

Mr. Frank - Cake

Brought on by Crew: Potato Sacks under Sink (2)

Taken off by Crew: Flower Bouquets (4), Cake, Plates, Knife, Forks

Act 2 Scene 3 – Stealing Bread/Counting Potatoes

Kitchen Table – Cleared
(Bring in Basket to clear the table)

*Beds Made w/ Pillows

Brought on by Actor(s): Miep – Single Flowers (8 Flowers)

Brought on by Crew: Loaf of Bread in Kitchen

Taken off by Crew: Potatoes, Flowers, Bread

*Beds Made w/ Pillows

Act 2 Scene 4 – Phone Ringing

Kitchen Table – Cleared (Take off Potatoes)

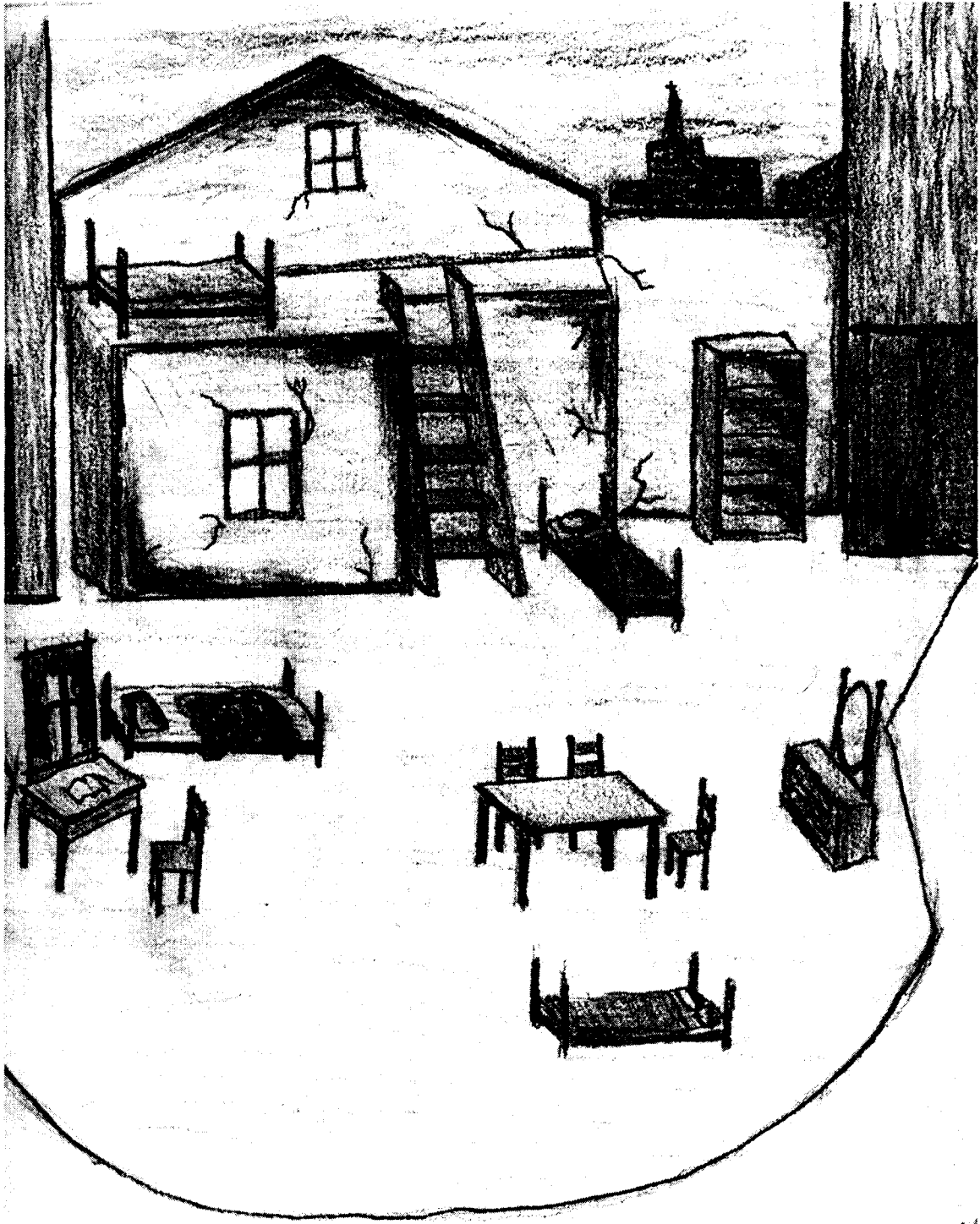
*Beds Made w/ Pillows

Act 2 Scene 5

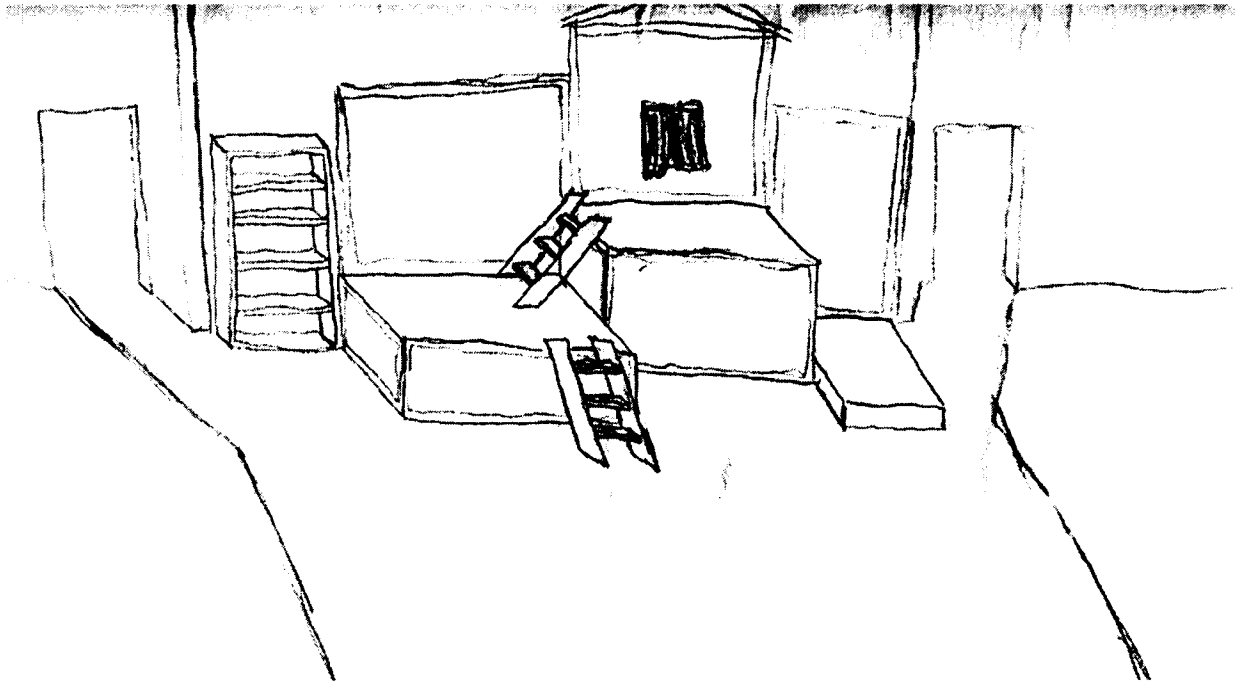
Kitchen Table – NO CLOTH! Tea Cups (3), Anne’s Diary, and Miep’s Bag.

Taken on by Crew: Miep’s Bag Placed on Kitchen table by upstage right chair

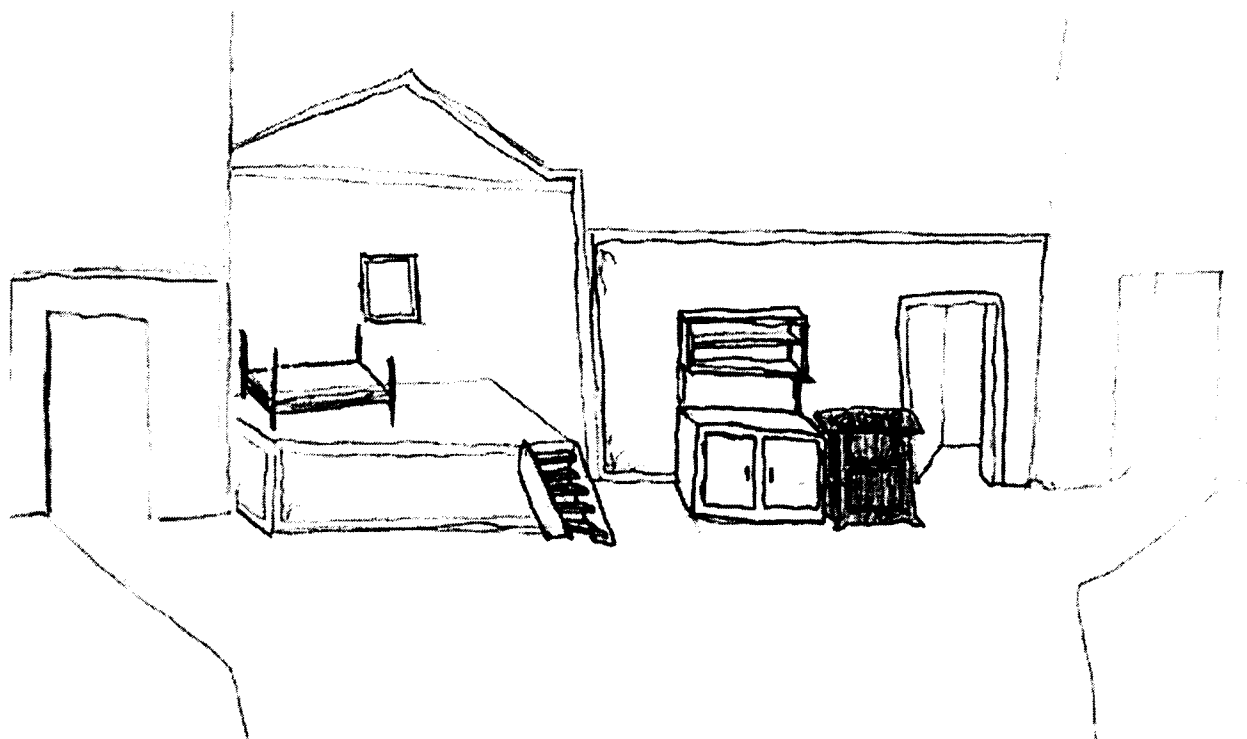
APPENDIX L
FIRST DRAWING



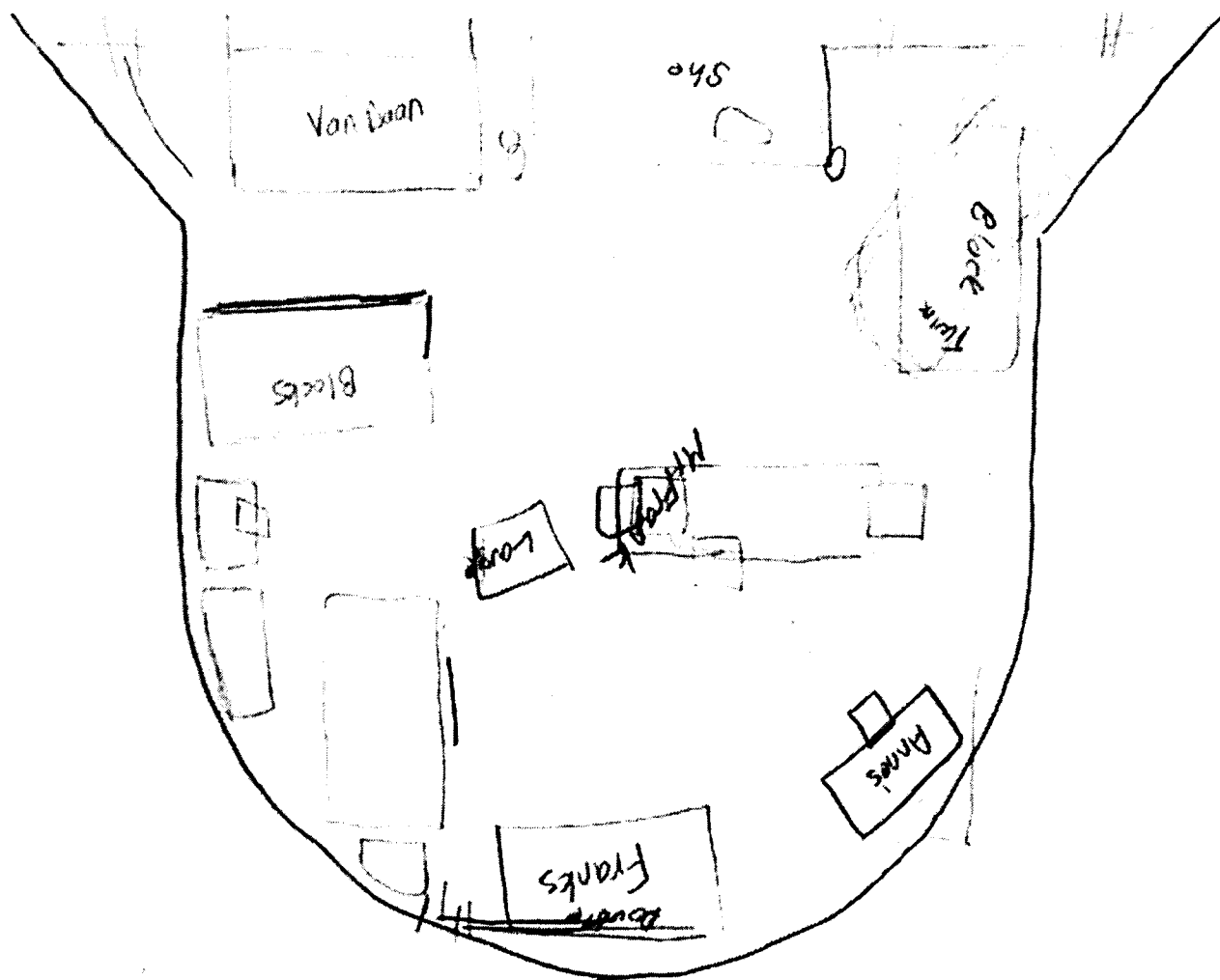
APPENDIX M
SECOND DRAWING



APPENDIX N
THIRD DRAWING



APPENDIX O
FOURTH DRAWING



APPENDIX P
BUDGET BREAKDOWN

<i>Budget Given:</i>	Production:	\$ 250.00
	Set/Props:	\$ 250.00
	Costumes:	\$ 300.00
	Lights/Sound:	\$ 50.00
	Service (Cleaning, etc.):	\$ 100.00
	Publicity:	\$ 250.00
	<hr/>	
	Total:	\$ 1,200.00

Cost of Production: Tom was unable to give me a breakdown of expenses for the show, The Diary of Anne Frank, but both he and Elva told me that the production came well under the budget given.

APPENDIX Q

QUESTIONNAIRE

Master's Thesis Questionnaire

Please take a moment and fill out this brief questionnaire. The information retrieved is essential to the fulfillment of my Master's Degree Thesis. Give the completed form to any usher. Thank you very much.

Nancy Camina, Director

Please mark 1 to 5: 5 is excellent; 1 is poor:

1. The movement of the actors helped me understand the story:

1 ____ 2 ____ 3 ____ 4 ____ 5 ____

2. The manner in which the actors portrayed their roles helped me understand the story:

1 ____ 2 ____ 3 ____ 4 ____ 5 ____

3. How well did you enjoy the play? Were you entertained?

1 ____ 2 ____ 3 ____ 4 ____ 5 ____

Please check one:

I saw the play:

Thur ____ Fri ____ Sat ____ Sun ____

Would you recommend this production to a friend:

Yes ____ No ____

Comments (optional):

APPENDIX R

RELEASE FORMS

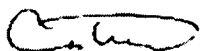
I voluntarily agree to allow Nancy L. Camina to use statements that I wrote about the performance of *The Diary of Anne Frank*, a play produced at the University of Texas Pan American. I understand that these statements will be used as part of the Evaluation Section of the Thesis written by Nancy Camina in partial fulfillment of a Master's Degree in Theatre.

James H. (Jim) McKone March 28, 2005
Signature Date

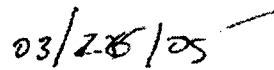
I voluntarily agree to allow Nancy L. Carrina to use statements that I wrote about the performance of *The Diary of Anne Frank*, a play produced at the University of Texas Pan American. I understand that these statements will be used as part of the Evaluation Section of the Thesis written by Nancy Carrina in partial fulfillment of a Master's Degree in Theatre.

Signature [Signature] Date 3-29-05

I voluntarily agree to allow Nancy L. Camina to use statements that I wrote about the performance of *The Diary of Anne Frank*, a play produced at the University of Texas Pan American. I understand that these statements will be used as part of the Evaluation Section of the Thesis written by Nancy Camina in partial fulfillment of a Master's Degree in Theatre.



Signature



Date

APPENDIX S

PLAY REVIEW

Play Review by Jim McKone

Sent via e-mail on Tuesday, December 21, 2004

'Diary of Anne Frank' Stuns UTPA Audiences

EDINBURG---Started as an all-student play to give college actors more experience, "Diary of Anne Frank" blossomed uncontrollably, to become an unforgettable experience at the University of Texas-Pan American.

Among a thousand-plus versions of this true tragedy from World War II, this one stands out, in some ways. The 10 survivors from 60 actors who auditioned captured the spirit of a show that's still alive around the world.

Laura Corpus, a short UTPA freshman from Sharyland, actually looks the age of the doomed heroine who ages from 13 to 15 while hiding in a Dutch building from the Nazi concentration camps.

Many actresses who play Anne look older than the part, but Corpus makes the joys and angers of a young girl totally real.

Willie Camina, as Anne's father, also looks the part at age 57 and carries the role with exceptional conviction. The film of this classic looked stagey at times. This stage show echoes real life.

Director Nancy Camina, the wife of the male lead, joins him as a Master of Theatre Degree candidate who can list this show as a memorable credit. But it's more than that. It jells into one of those plays that grips you by the throat, beginning to end.

It's a shame this ran only five scheduled performances. Perhaps they will revive it next semester. It could run and run.

It is too late to see it this year, lost in the busyness of December, and receiving scant advance publicity. The reviewer only saw it because the all-student show asked him to attend. It was originally scheduled as a Studio Theatre small show, but was so good it attracted large audiences.

Mark C. Guerra proves himself an actor for all occasions as the play's weasel, Mr. Van Daan, who steals food from the hidiers.

Sonnie Salinas nails the portrait to the wall of an old dentist who's another victim you would hate to be locked up with two years.

Celina Calise, torn by events, would make a mother cry, or any father either, as Anne's mother.

Chris Bernhard's portrait of a shy teenage boy who fumblingly likes Anne suggests that his famous-in-theatre surname might be real. His bumbling adolescence contrasts with the usual self-confidence of Anne.

Megan Hofstetter creates, in a few memorable lines, the wife who defends her sleazy husband but remains sympathetic, because she's so practical.

Araceli Lopez makes you understand why a Dutch woman would risk her own life trying to save hunted Jews. William Stewart joins her in trying to hold back the moment of horror. His logic cannot solve the problem of evil, yet he tries.

Maida Guillen has few lines as Anne's older sister, yet she helps set the tone for 10 people trying to survive an impossible situation.

Assistant Director Jesse Martinez, set-light designer Nick Ewen, sound designer Jay Juarez and costume designer Denise Lozano deserve mention for taking over jobs usually done by the theatre professionals at UTPA. Prop master Jocelyn Frank (a relation of the doomed Frank family) and stage manager Dehlia Guzman play key roles, as does costume head Roy Ibarra.

If they revive this show next semester I would willingly see it again. Twice. Reviewers cannot really enjoy a show because we work taking notes, gathering impressions and facts, while watching it. Often I return to see a UTPA show (and others) to appreciate it better after reviewing it.

Given more advance publicity, "Anne Frank" the play might possibly return to stage life in 2005. It is worth more performances and as even larger audience. The Frank Family and their young diarist became immortal in stage history during World War Two, which ended 60 years ago next May.

If there is consolation in long-ago deaths in battle of many American soldiers and airmen who died to liberate The Netherlands during 1944 and 1945, they died trying to save Anne Frank and thousands of other victims of the vicious Nazi rule.

This play brings that terrible time to life and honors those who tried their best in fearful times to make a better world. Even in death, the Frank family rises to immortality, thanks to the diary kept by Anne at ages 13 to 15, and the one survivor who found it.

Jim McKone, Public Information Officer for the Museum of South Texas History in Edinburg, has reviewed plays for nine newspapers in the past 52 years.

APPENDIX T

POSTER



APPENDIX U

OFFICIAL POSTER/PHOTOGRAPHER, EDUARDO MARTINEZ

ut university
theatre
presents

UTPA
University Theatre Production Association

Diary of Anne Frank

Dramatized by
Francis Goodrich and Albert Hackett



Dec. 1-4 • 8 p.m.

Dec. 5 • 2 p.m.

Albert L. Jeffers Theatre

General Admission \$5 • Faculty/Staff/Students Free

with valid UTPA ID

Children under grade 3 will not be admitted

For more information, or if special accommodations are needed, please call 956/381-3581

APPENDIX V
REHEARSAL PICTURES



Act I Scene 1

Photo by Reuben Flores



Act I Scene 2

Photo by Reuben Flores



Act I Scene 2

Photo by Reuben Flores



Act I Scene 3

Photo by Reuben Flores



Act I Scene 3

Photo by Reuben Flores



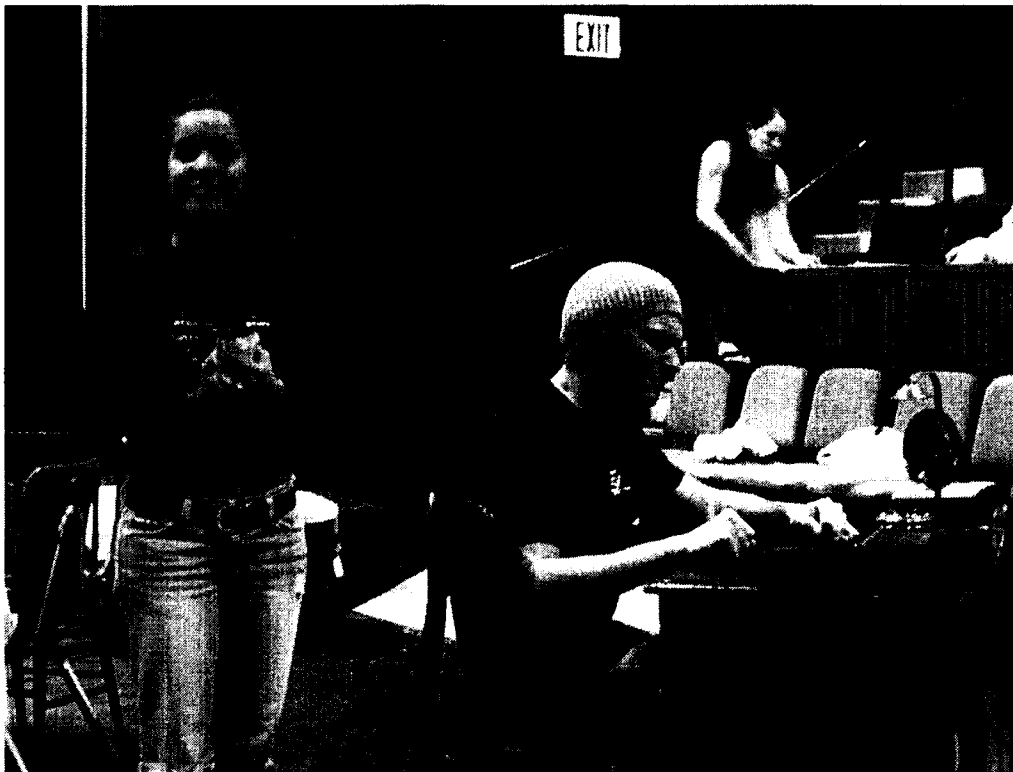
Act I Scene 4

Photo by Reuben Flores



Act II Scene 1

Photo by Reuben Flores



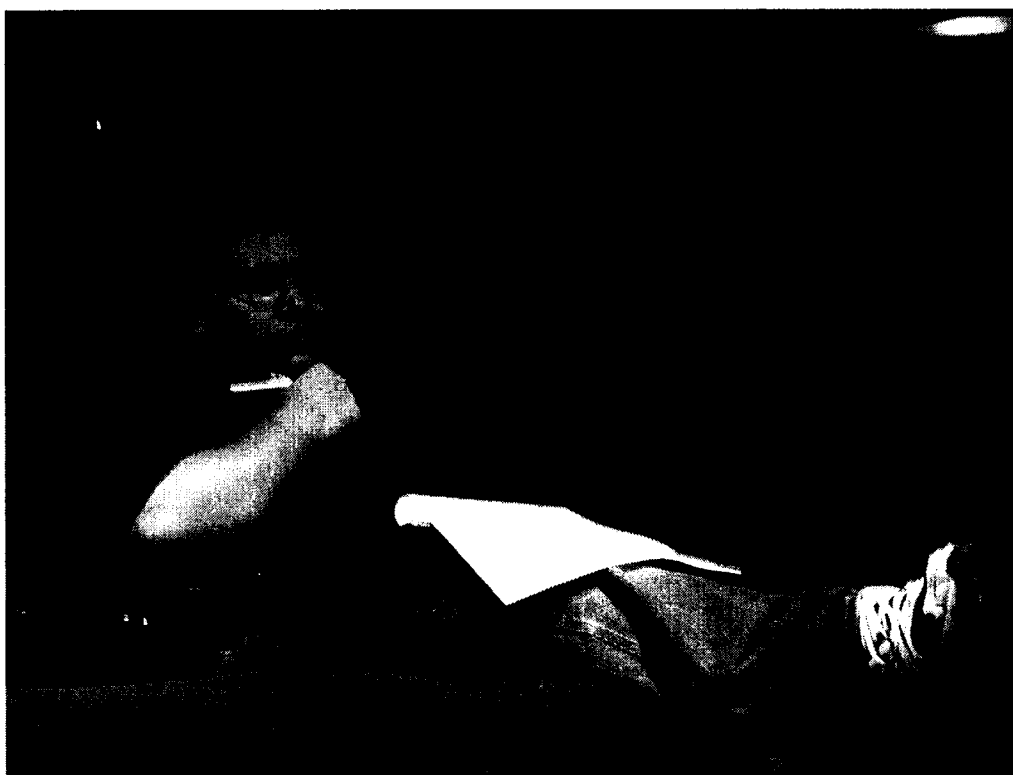
Act II Scene 4

Photo by Reuben Flores



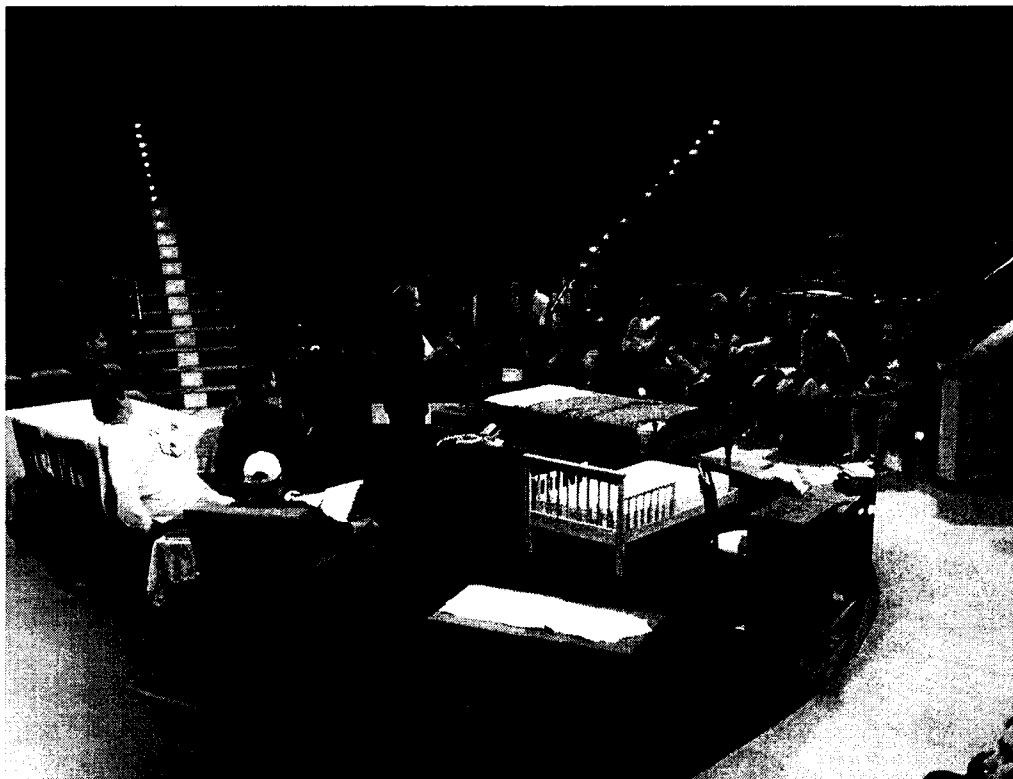
Director, Nancy Camina

Photo by Reuben Flores



Assistant Director, Jesse

Photo by Reuben Flores



Director giving notes to Cast

Photo by Reuben Flores



Production Staff and Director

Photo by Reuben Flores



Director, Nancy Camina

Photo by Reuben Flores



Director and Peter working on Act I Scene 5

Photo by Reuben Flores



Props Head, Jocelyn

Photo by Reuben Flores



Prop Crew during Scene Change

Photo by Reuben Flores

APPENDIX W
FULL DRESS REHEARSAL PICTURES



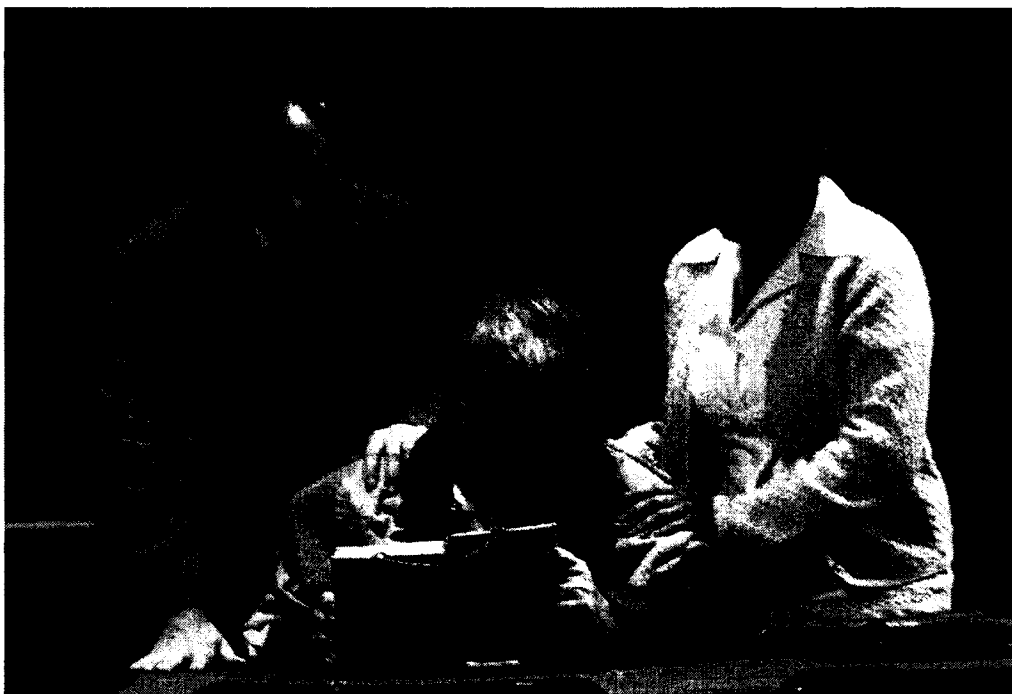
Act I Scene 1

Photo by Reuben Flores



Act I Scene 1

Photo by Tom Grabowski



Act I Scene 1

Photo by Joel de Rosa/Pan American



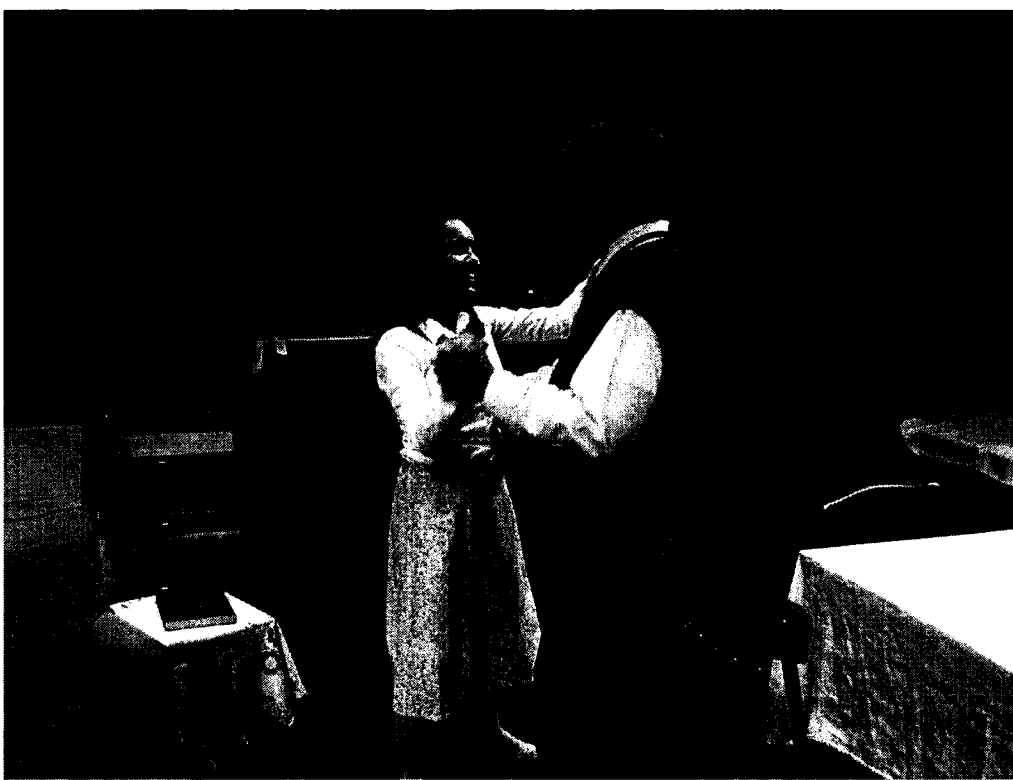
Anne's Voice

Photo by Joel de la Rosa/Pan American



Act I Scene 3

Photo by Reuben Flores



Act I Scene3

Photo by Reuben Flores



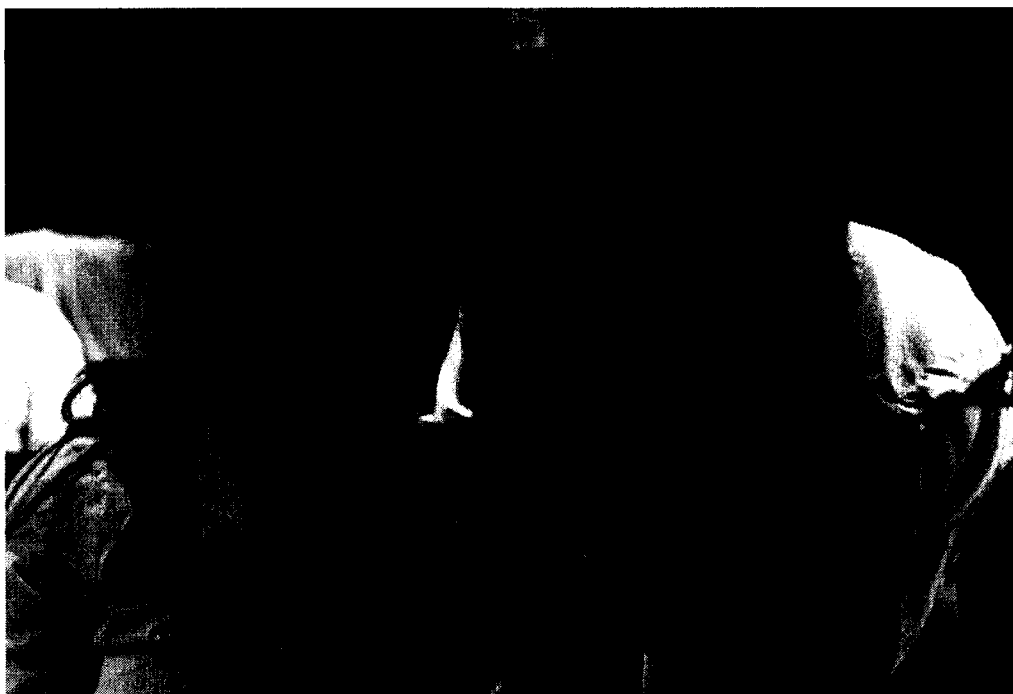
Act I Scene 3

Photos by Eduardo Martinez



Act I Scene 3

Photo by Reuben Flores



Act I Scene 3

Photo by Joel de la Rosa/Pan American



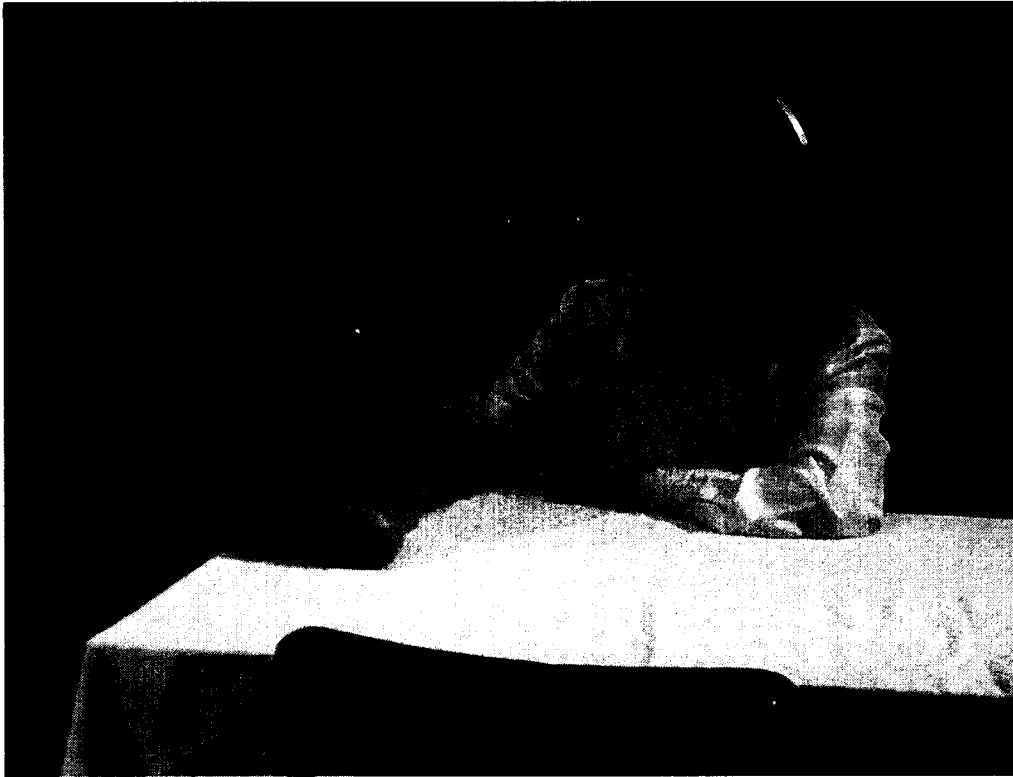
Act I Scene 3

Photo by Jose de la Rosa/Pan American



Act I Scene 4

Photo by Eduardo Martinez



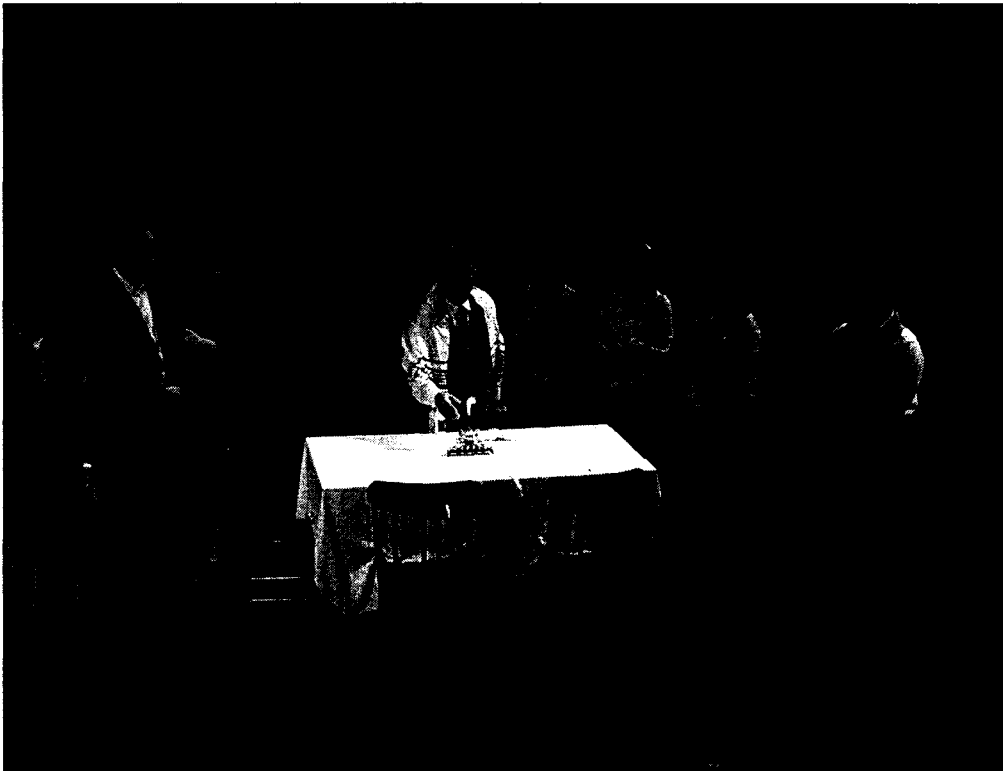
Act I Scene 4

Photo by Reuben Flores



Act I Scene 4

Photo by Reuben Flores



Act I Scene 5

Photo by Tom Grabowski



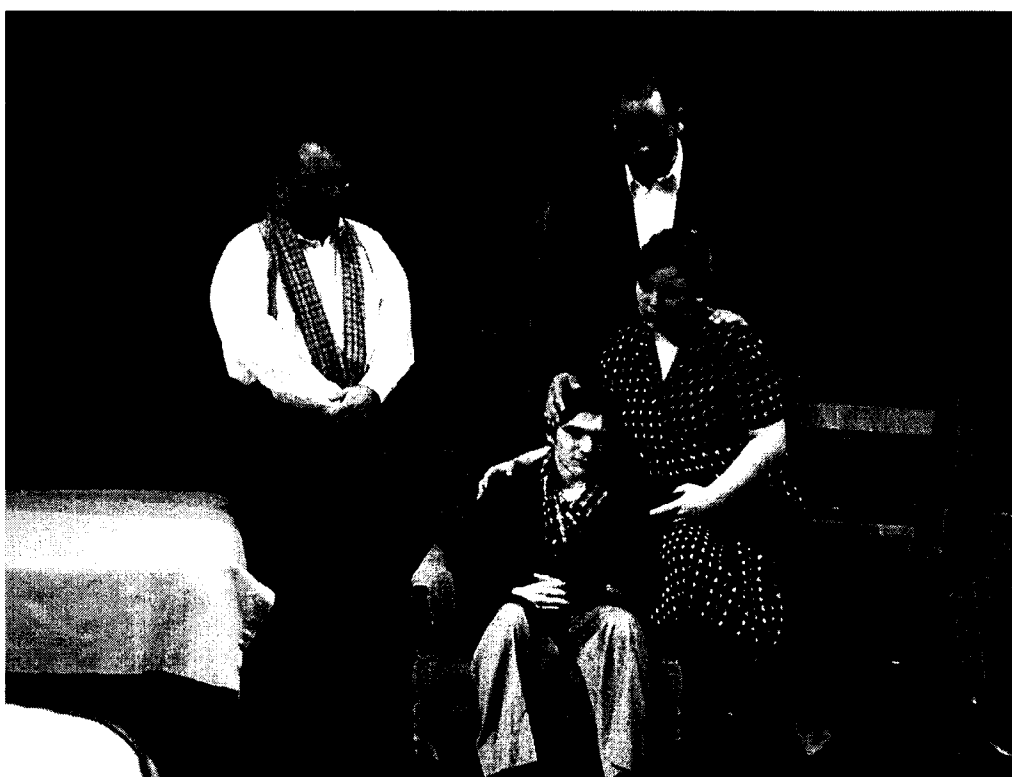
Act I Scene 5

Photo by Reuben Flores



Act I Scene 5

Photo by Joel de la Rosa/PanAmerican



Act I Scene 5

Photo by Reuben Flores

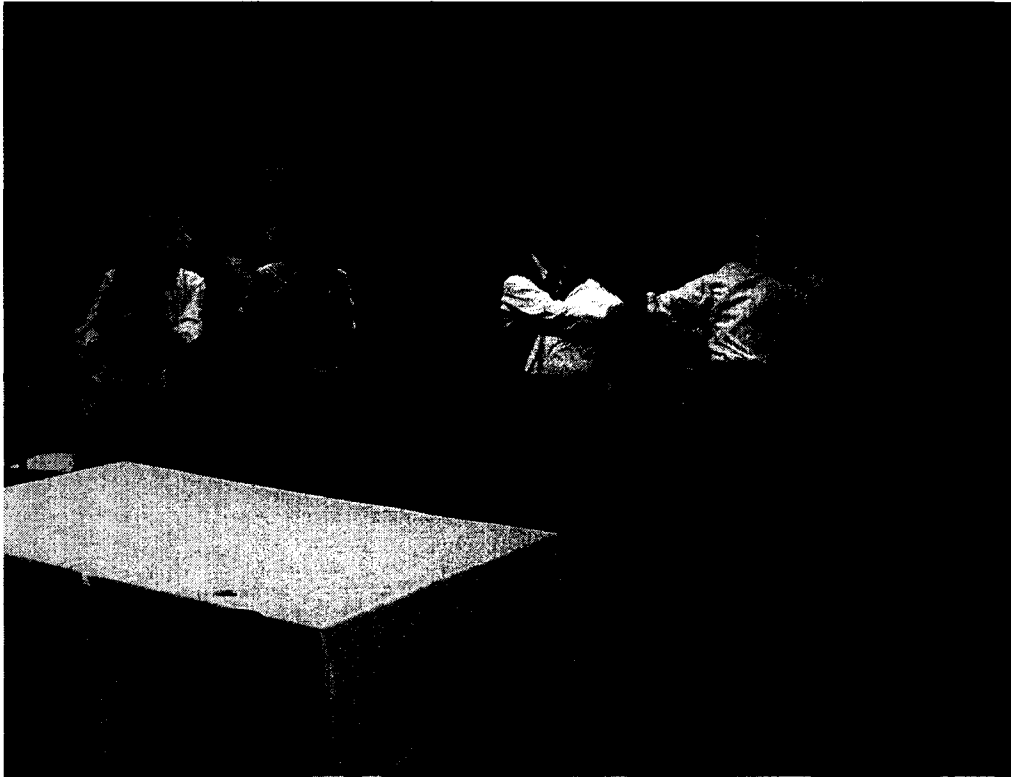


Act II Scene 1

Photo by Reuben Flores

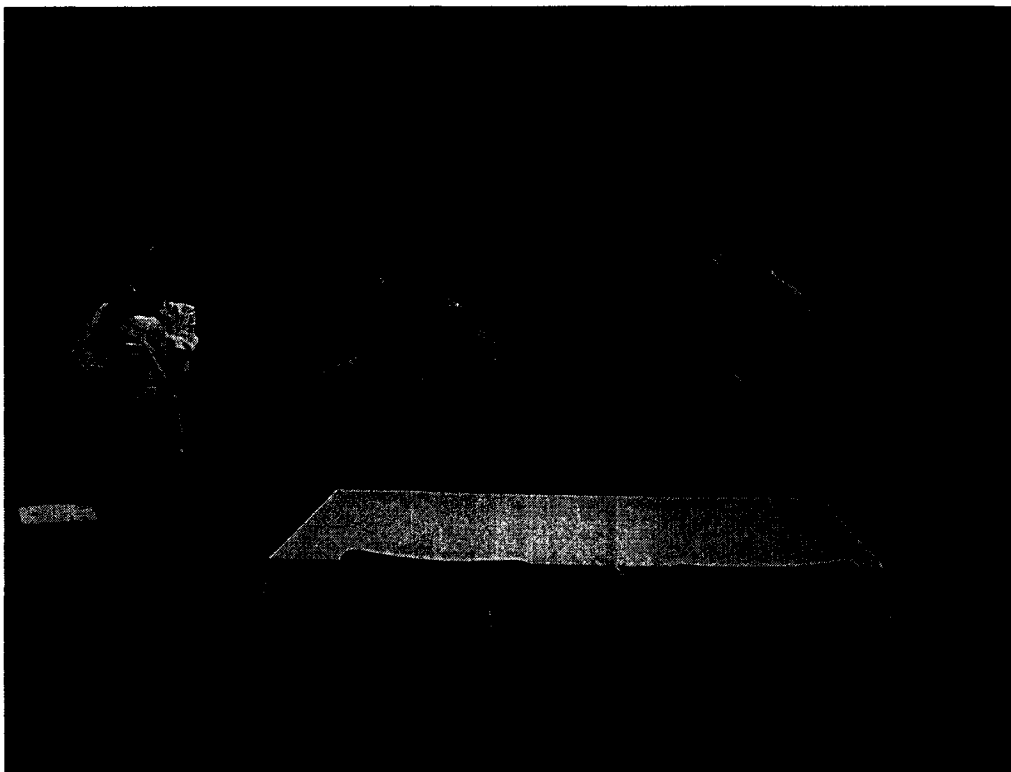


Anne's Voice
Photo by Eduardo Martinez



Act II Scene 3

Photo by Tom Grabowski



Act II Scene 3

Photo by Tom Grabowski



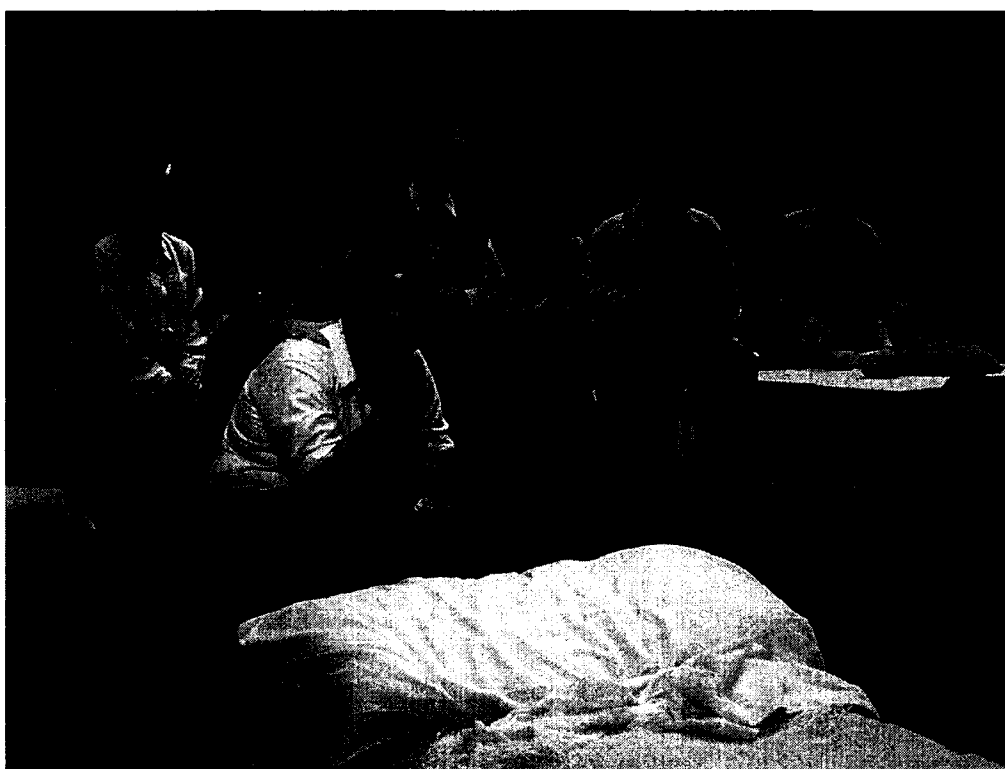
Act II Scene 3

Photo by Eduardo Martinez



Act II Scene 3

Photo by Eduardo Martinez



Act II Scene 3

Photo by Tom Grabowski



Act II Scene 4

Photo by Reuben Flores



Act II Scene 4

Photo by Reuben Flores



Act II Scene 4

Photo by Eduardo Martinez



Act II Scene 4

Photo by Eduardo Martinez



Act II Scene 4

Photo by Tom Grabowski



Act II Scene 4

Photo by Reuben Flores



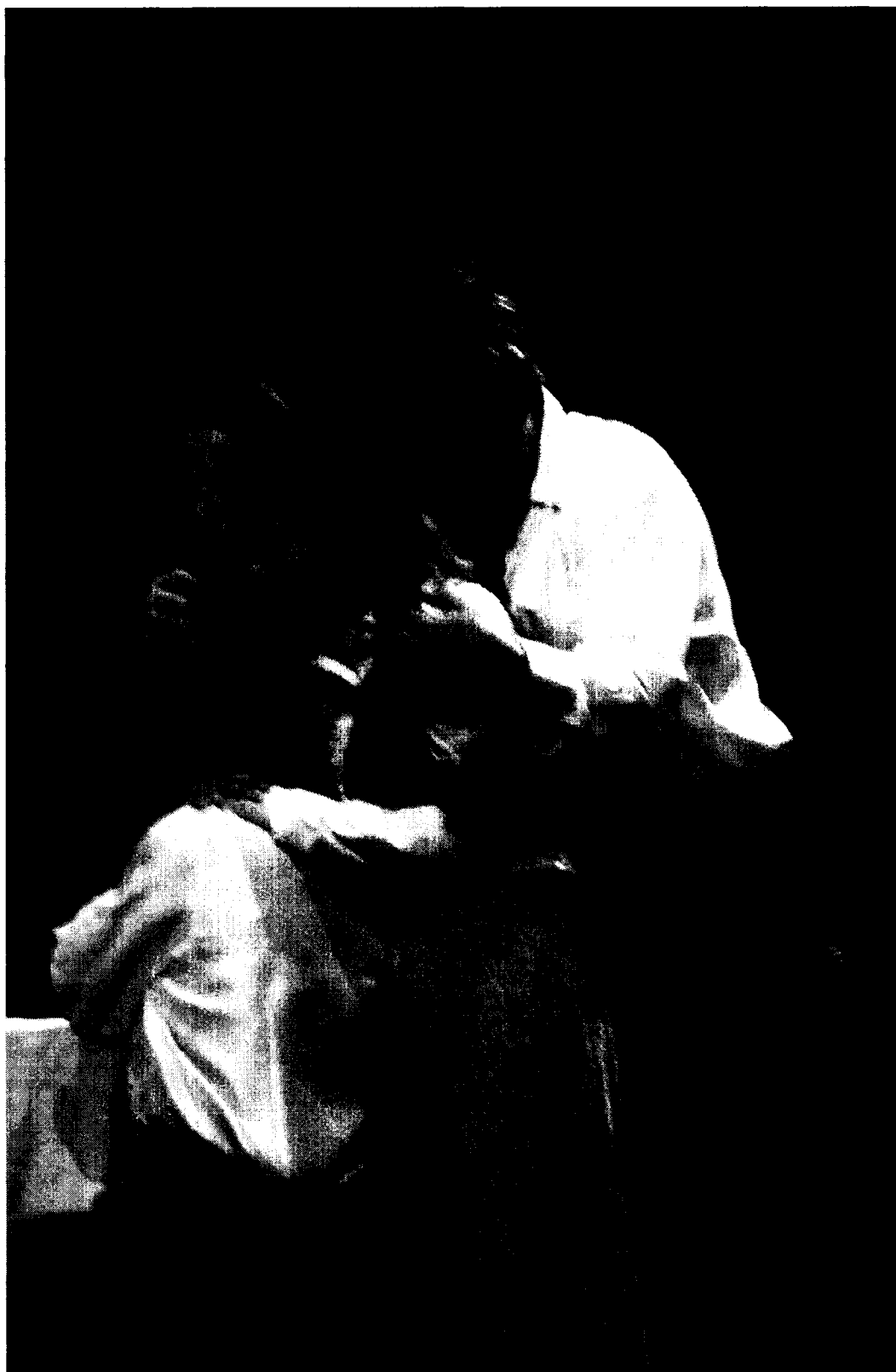
Act II Scene 4

Photo by Reuben Flores



Act II Scene 4

Photo by Reuben Flores



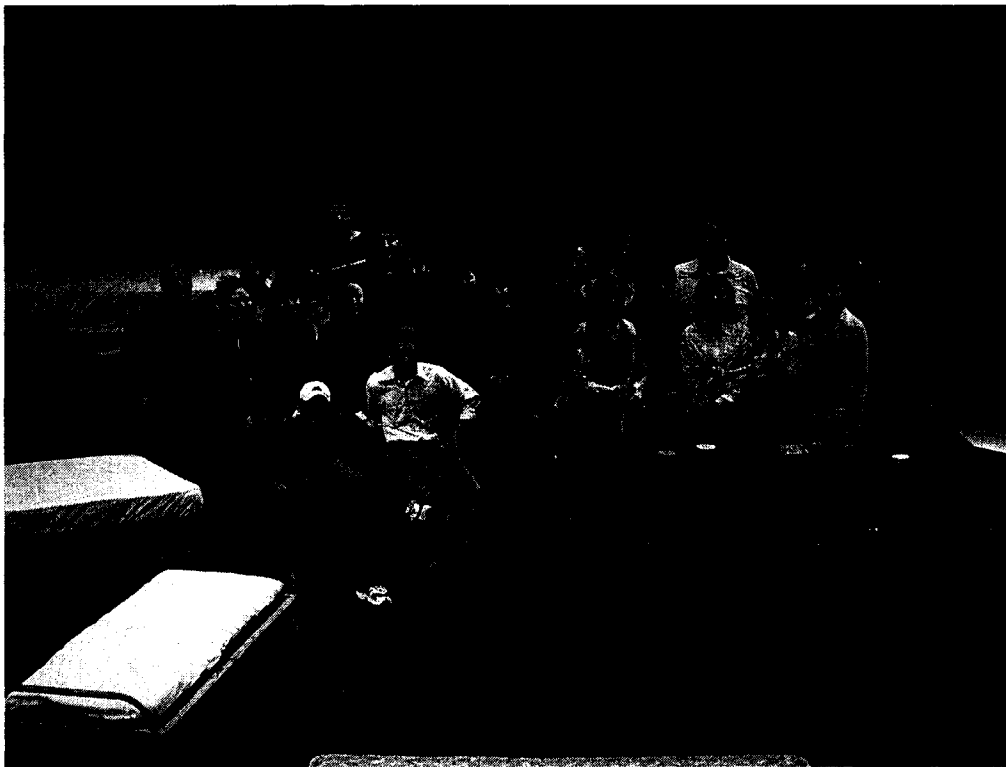
Act II Scene 4

Photo by Joel de la Rosa/Pan American



Mr. Frank relaxing during photo call; Eduardo Martinez

Photo by Reuben Flores



Cast and Crew

Photo by Tom Grabowski

APPENDIX X

PAN AM NEWSPAPER ARTICLE

December 2, 2004

ARTS & ENTERTAINMENT

Page 8



We must Never Forget

UTPA students
relive the horrors of
the Holocaust
through the eyes of
Anne Frank.

By DULCE GONZALEZ
The Pan American

Everyone's adolescent years are tough, but for a young girl who lived during the time of the Holocaust, life was even harder. Rio Grande Valley residents have the opportunity to feel the courage of Anne Frank through a live performance depicting the contents of her diary.

"The Diary of Anne Frank" is showing at the Alben Jeffers Theatre Dec. 2-4 at 8 p.m. and Dec. 5 at 2 p.m. General admission is \$5 for adults and \$3 for students. The University of Texas-Pan American faculty, staff and students are allowed two free admissions with a valid UTPA ID.

This particular play is the last show of the 2004 fall semester. Nancy Camina, student director of the play, said that directing the theatrical production plays a big role in her thesis. Camina, who is seeking a master's degree in theater, must present a thesis before graduation, and she chose to do one in directing.

In order to fulfill the degree requirements, Camina was required to submit a written proposal to the head of the theatre department. In her proposal she was required to get approval to do her thesis and obtain authorization for the piece she had chosen. After the department received the proposal, a designated committee reviewed it and gave her permission.

Originally, Camina wanted to direct "The Hiding Place" because she knew the man who had written the stage play. Yet, after a fruitless attempt to find him, she decided to do "The Diary of Anne Frank." As part of her research, the graduate student had already done research on the time period and the location of

the play "The Hiding Place." According to Camina, the plays had similarities so the change worked well for her.

"[Both plays] were in the same time period and place so it worked," Camina said. "I'm glad I ended up with 'The Diary of Anne Frank.'"

As part of her thesis, Camina is required to

"Ideals, dreams, and cherished hopes rise within us only to meet the horrible truth and be shattered ... yet in spite of everything I still believe that people are really good at heart."

*Anne Frank
July 15, 1944*

address several points, and conducted a vast amount of research to adequately portray the time period and lives for both characters in the play. She will keep a production record of the materials and methods used to execute the play. Camina said this record must also include an evaluation of the production and a list of the problems that occurred from the time she chose the play through the final show.

Putting the play together thus far has been tedious, Camina stated that choosing the cast was a step-by-step process.

She needed to carefully choose people who had the time to participate in the production. The graduate student said that it has been a challenge to set rehearsal times because of the participants' busy schedules.

"Some [cast members] have families, work full-time and they have classes," Camina said. "To work out their schedules has been really interesting."

Despite any problems that may arise, Camina is looking forward to the finished product. She stated that she is very content with her cast, crew and the work they have accomplished.

"The kids have been awesome," the director said. "They have been working really hard. Without them I couldn't have this play."

Camina has received help and support from her husband in this endeavor. Willie Camina, graduate student and writing tutor at UTPA's Writing Center, performs in the playing Anne's father, Mr. Frank.

"It's a challenging part, especially portraying someone who actually lived as opposed to a fictional character," Camina's husband said. "You have to learn to play the person."

He also added that this is not the first time the couple works together. As part of his thesis, this past summer he directed the play "Charlie's Aunt" and Camina served as the assistant director.

Camina and those involved in the production promise to deliver a play that inspires its audience.

According to Dahlia Guzman, senior philosophy major and assistant stage manager of the show, "The Diary of Anne Frank" is an important story that needs to be told.

Guzman said that the story is very important to her. She first became acquainted with Anne's story in tenth grade when she read the book. After reading the book she couldn't believe how far people could go to hurt others.

"When I read the diary it made a great impact in my life," Guzman said.

The philosophy major described the play as intense. She said that the mood of the play changes quickly. She also explained that the story revolves around a teenage girl who is going through changes during a time when the world around her is also transforming.

Anne and her family were forced to live in hiding for two years in an old warehouse in Amsterdam, Holland. During the day when people worked in the warehouse below, the Frank family was not able to move, much less make any noise. At night they were able to enjoy a little freedom.

The young girl's story has been told through the diary she left behind. Her diary was written between June 1942 and August 1944 during a time when all Jews faced persecution by the Nazi army. The pages of her personal journal describe how she matured while in hiding. Most important, her story is an accurate record of what it was like to be a Jew at a time when the Germans sought to murder all of the Jewish people in Europe.

"I am amazed with the ability of all the actors to portray all this to me," Guzman said.

Camina's husband added that he recommended UTPA students and staff to watch the production. He said the play gives the audience a meaningful experience.

"I really encourage everyone to come see the play," he said. "Coming to a live theatre is nothing like watching a movie as you get to see the events unfold."

Anne Frank chronicled her life of hiding during the Holocaust in her famous diary.



Things we must Remember

The Holocaust refers to a time when the Jewish people faced severe persecution in Europe. The word Holocaust comes from a Greek word meaning "burning by fire." The Germans believed they belonged to a superior race and non-Jewish people were inferior. During this time, approximately six million Jews were killed.

Yet the Holocaust does not only refer to the slaying of millions of Jews at the end of the war. The Nazi regime was also responsible for other groups, such as the Roma (gypsies), the Poles, and the Soviet people (Jews, Russians). The Nazis did not stop there because the Germans also persecuted people on political and religious grounds. Communists, laborists, homosexuals, Witnesses, and Jehovah's Witnesses were persecuted with the Jews.

These "inferior" groups were interned by the Germans in many camps. Sometimes they were sent to concentration camps, which served primarily as detention and labor centers. Those who were sent to these camps often experienced immediate death from the harsh living and working conditions they faced.

Others were sent to Nazi extermination camps, where the goal was to kill even more Jews than in the previous camps. Extermination camps were designed for mass killings and death.

The prisoners who were selected were placed inside sealed chambers and died from carbon monoxide, among other deadly substances poisoning. The largest extermination camp was Auschwitz (Polish for "Poison") which had four gas chambers and killed about 1.1 million Jews.

The study of these people marked a time in history when hatred and the search for power prevailed. For more information on the history of the Holocaust, pictures and stories from survivors visit the United States Holocaust Memorial Museum at www.ushmm.org.

APPENDIX Y

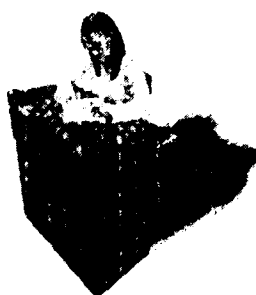
PROGRAM

ut university
theatre
presents

UTPA
University Theatre Production Association

Diary of Anne Frank

Dramatized by
Francis Goodrich and Albert Hackett



Dec. 1-4 • 8 p.m.

Dec. 5 • 2 p.m.

Albert L. Jeffers Theatre

Children under grade 3 will not be admitted

Cast in order of appearance

Mr. Frank **Willie Camina**
 Miep..... **Araceli Lopez**
 Mr. Kraler **William Stewart**
 Mrs. Van Daan **Meagan Hofstetter**
 Mr. Van Daan **Mark C. Guerra**
 Peter Van Daan..... **Chris Bernhardt**
 Mrs. Frank **Celina Calise**
 Margot..... **Maida Guillen**
 Anne Frank **Laura Corpus**
 Mr. Dussel **Sonnie Salinas**
 Voice of German Nazis **Dr. Eric Wiley**



Director's Notes

The Diary of Anne Frank is based on a diary written by a teenager during the Nazi persecution of the Jews. For two years, Anne's family and four others hid in the third and fourth floors of Mr. Frank's business.

In my directing, I have strived to maintain historical accuracy. I hope the reality of Anne's faith will touch your hearts.

— Nancy Camina —

1

Production Staff

Director	Nancy Camina
Assistant Director	Jesse Martinez
Set/Light Designer	Nick Ewen
Sound Designer	Jay Juarez
Costume Designer	Denise Lozano
Assistant Costume Designer	Benicio Diaz
Stage Manager	Annette Perez
Assistant Stage Manager	Dahlia Guzman
Assistant Stage Manager	Daniel Wyatt
Prop Master	Jocelyn Frank
Costume Head	Roy Ybarra
Prop Build.....	Ruben Flores,
	Dahlia Guzman, Angel Leal
Set Build.....	Salvador Gutierrez,
	Jason Huerta, Mike Salazar
Prop/Set Run	Donna Arevalo,
	Caren Casas, Jeanette Ferry, Jason Huerta
Costume Run	Rick Rosales,
	Uriel Salomón, Judith Villarreal
Hair/Makeup Run	Jenilee Hernandez
Light Run:	Gabriela Gutierrez
	Erika Lopez
Sound Run	Michael Garcia,
	Jeanette Gonzalez



2004 - 2005

P.A.S.S.	Main Stage	Studio	Children's Theatre
Charley's Aunt June 17-20, 2004 The Underpants June 24-27, 2004 The Good Doctor July 1-4, 2004	Let the Eagle Fly Oct. 13-17, 2004 Anna in the Tropics Nov. 17-21, 2004 Proof Feb. 23-27, 2005 One Flew Over the Cuckoo's Nest April 27-May 1, 2005	Las Nuevas Tamaras July 8-10, 2004 Diary of Anne Frank Dec. 1-5, 2004 Arcadia March 18-20, 2005	The Little Troll without a Soul Oct. 28-31, 2004 Bocón May 12-15, 2005

2004 - 2005 P.A.S.S. & Main Stage subscription form		For office use only
<p>University of Theatre The University of Texas-Pan American</p> <p>Main Stage & P.A.S.S. 11 shows for just \$75!</p> <p>Mainstage only 8 shows for just \$60!</p> <p>Day of the week preferred please check one</p> <p><input type="checkbox"/> Wednesday preview <input type="checkbox"/> Thursday <input type="checkbox"/> Friday <input type="checkbox"/> Saturday <input type="checkbox"/> Sunday Matinee</p> <p><input type="checkbox"/> I was a subscriber last year and want to keep my same seat.</p> <p><input type="checkbox"/> I prefer to move seats. <u>If space becomes available</u>, call me.</p> <p>Need Help? Just Call 956/381-3581 Monday - Friday 8:30 a.m. - 5:30 p.m.</p>		<p>P&M _____ Main _____</p> <p>Day _____</p> <p>Sect _____</p> <p>Seat _____</p> <p>Card# _____</p> <p>Ck# _____</p>
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<p><input type="checkbox"/> Check Enclosed (made payable to UTPA)</p> <p>Charge my <input type="checkbox"/> VISA <input type="checkbox"/> MasterCard</p> <p>Full account number _____ CV Code _____ Expiration Date _____</p> <p>Signature of Cardholder (as appears on card) _____</p> <p>Mail to: The University Theatre • Communication Department 1201 W. University Drive • Edinburg, Texas 78541-2999</p>		

VITA

Nancy Camina holds a Bachelor of Arts Degree from the University of Texas, Pan American. Her major was English, with a minor in Theatre. In December 2005, she will obtain a Masters of Arts in Theatre.

Mrs. Camina has been involved in theatre for over twenty years. Between 1990 and 1993, she worked with a professional theatre group which produced a passion play called *The Promise*. For seven years, from 1995 through 2002, she and her husband, Willie Camina, along with their daughter Dawn, traveled throughout the United States and Mexico presenting original dramas in churches, schools and various other settings, as well as on television. Nancy and her husband, along with Joe Martinez, are currently starting a Christian Theatre in the Rio Grande Valley of Texas.