



Play
Guide

October 23 - December 2, 2012

THE DIARY OF

ANNE FRANK



THE DIARY OF ANNE FRANK

PLAY GUIDE

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MILWAUKEE REPERTORY THEATER

presents

THE DIARY OF ANNE FRANK

Directed by KJ Sanchez
October 23-December 2, 2012
Quadracci Powerhouse

MARK'S TAKE:



"*The Diary of Anne Frank* is one of the greatest testaments to living in the present that I've ever read, and it never fails to move me to tears. The story may be set against one of history's grimmest eras, but out of that comes incredible light and incredible hope from the strength of Anne's spirit. This is a story that every generation needs to hear, and we're honored to tell it."

-Mark Clements, Artistic Director

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ACT I

The play begins in 1945. Otto Frank returns to Amsterdam to the rooms where he and his family hid during World War II. Miep Gies, a Dutch woman who used to work for Mr. Frank and who helped to hide the family, gives him Anne's diary, which was left behind. Mr. Frank opens Anne's diary and begins to read.

It is now 1942. The Van Daan family waits for the Franks to arrive. The two Jewish families will live in the rooms above Otto Frank's business (known as the "annex"), for two years. Their hiding place is made up of just a few small rooms, a kitchen area, and a toilet. When everyone is gathered, Mr. Frank explains how the families will have to live: staying silent during the day, and sharing limited food and space. Miep and Mr. Kraler, Otto's employees, support the families by bringing them food and news from the outside world. Life in the annex is difficult and cramped, and is made more so by the arrival of an eighth resident: a dentist named Albert Dussel. Dussel and Anne must share a room, and the friction between the two complicates the relationship between the teenaged Anne and her mother, who bicker constantly. Anne frequently wakes up from nightmares screaming, threatening everyone's safety.

As months go on, the residents of the annex celebrate their first Hanukkah together, and Anne provides homemade presents for everybody. However, when a sound is heard below, the joyful celebration turns into terrified speculation about the noise.

ACT II

Act II begins on January 1st, 1944. Tensions between the residents of the annex are high as Miep and Mr. Kraler struggle to bring enough food to feed all eight people. A friendship forms between Anne and Peter and blossoms into romance. One night, Mr. Van Daan is caught stealing bread. While the Franks argue about whether or not to expel the Van Daans, Miep arrives with the news that the invasion of Normandy has begun and that the war will soon be over. Days later, the residents of the annex hear soldiers enter the building and break down the annex door; the annex residents are discovered, and sent to concentration camps.

It is 1945 again. Otto Frank tells Miep how he learned of his family's death in the camps. He opens to a page in Anne's diary and reads, "In spite of everything, I still believe that people are really good at heart."



Anne



Peter



Mr. Frank



Mrs. Van Daan



Mr. Van Daan



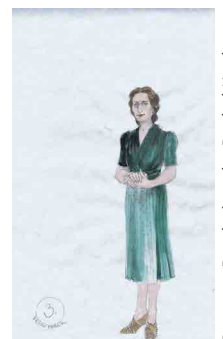
Miep



Margot



Mr. Kraler



Mrs. Frank

CHARACTERS



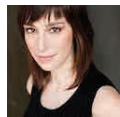
Otto Frank
Anne's father

Jonathan
Gillard Daly



Edith Frank
Anne's mother

Laura Gordon



Margot Frank
Anne's sister

Emily Berman



Anne Frank

Lauren Hirte



Mr. Van Daan
Business partner
of Otto Frank

Lee E. Ernst



Mrs. Van Daan
Mr. Van Daan's wife

Deborah Staples



Peter Van Daan
Son of the Van Daans

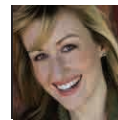
J. Alexander Coe

OTHERS:



Mr. Dussel
The eighth occupant
of the annex, a dentist

Larry Neumann



Miep Gies
Otto Frank's employee,
who helps the families
in hiding

Kelley Faulkner



Mr. Kraler
Otto Frank's employee,
who helps the families
in hiding

James Pickering



The eight people in hiding.



Otto Frank with his employees.
From left to right: Miep Gies, Jo Kleiman,
Otto Frank, Victor Kugler, and Bep Voskuyl

ANNE FRANK



Anne Frank

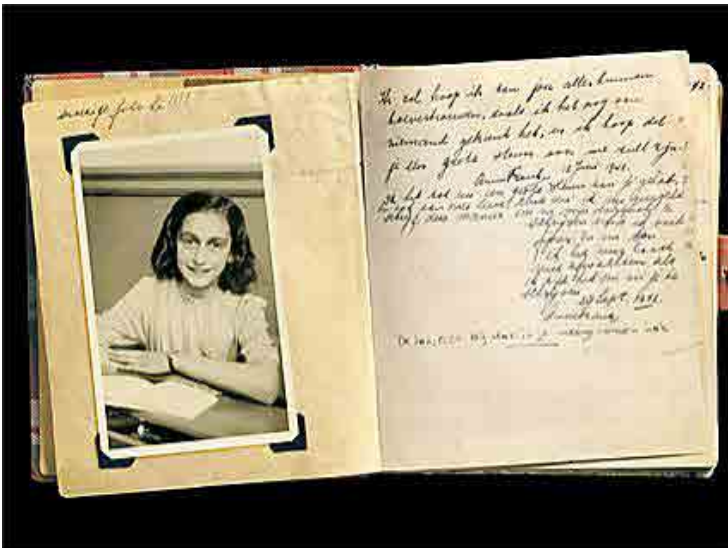
Jewish-only school, until Margot received a notice to report to a work camp on July 5th, 1942.

Otto Frank had already planned to move his family into hiding in a small attic apartment above his business. When Margot received the notice, the Franks moved quickly, and went into hiding the next day. The Franks lived with the Van Pels family (the Van Daan family in the play), and, later, a dentist named Fritz Pfeffer (Mr. Dussel in the play), from July 1942 to August 1944.

On August 4th, 1944, an SS officer and four Dutch Nazis entered the secret annex, told of its location by an informant. Historians have never conclusively identified who betrayed the residents of the annex. The Nazis sent them to the Westerbork transit camp, and later to Auschwitz. In October, 1944, Anne and Margot were transported to the Bergen-Belsen camp. They died of typhus there in March of 1945, only weeks before the British army liberated the camp.



Lauren Hirte as Anne Frank.
Photo by Michael Brosilow



Anne Franks' diary, which she received for her thirteenth birthday.

Anne Frank is remembered through her diary. While in hiding, Anne chronicled her life in the annex, recording her thoughts, quarrels, relationships, and philosophies in her diary. Miep Gies, who helped the Franks throughout the war, found the diary in the annex after soldiers arrested the inhabitants. When Anne's father, Otto, returned to Amsterdam after surviving Auschwitz, Miep gave him the diary. Otto published his daughter's diary in 1947. The diary has since been translated into over sixty languages and over thirty million copies have been sold.

"I'm going to be remarkable! I'm going to Paris...to study music and art. I'm going to be a famous dancer or singer...or something wonderful."

-Anne

THE FRANK FAMILY



Otto Frank

Otto Frank

Otto Frank, Anne's father, was born on May 12th, 1889, in Frankfurt am Main, Germany. His father ran a bank specializing in currency trading. He completed high school, attended the University of Heidelberg, and worked for a few years in New York City. In 1915, he joined the German Army and served in WWI. After the war, he returned home and took over the family bank. He married Edith Hollander on May 12th, 1925.

In 1933, due to growing anti-Semitism in Germany, Otto moved his family to Amsterdam. A businessman, he established and ran two companies, the Opekta

company, which sold an ingredient used for making jam, and the Pectacon company, which sold spices. After the Nazi occupation of the Netherlands in 1940, laws forbade Jewish people from owning their own businesses and Otto appointed two of his employees, Mr. Jo Kleiman and Mr. Victor Kugler, as directors. In anticipation of dangerous times ahead, Otto Frank began creating a living space in the annex behind his offices.

Otto Frank was the only resident of the annex to survive the concentration camps and was liberated at Auschwitz on January 27th, 1945. When he returned to Amsterdam, he learned of his family's deaths. In Anne's diary, she expresses a desire to write a book documenting her time in the annex. Based on this sentiment, Otto decided to publish the diary. He later married Elfriede Markovits, a former neighbor and a fellow Auschwitz survivor. They moved to Basel, Switzerland, in 1952. Otto Frank died of lung cancer on August 19th, 1980, in Basel, Switzerland.

Edith Frank

Edith Frank (née Hollander), was born on January 16, 1900, in Aachen, Germany, to a prominent Jewish family. Her father traded in scrap metal and owned a number of industrial processing plants. In 1925, she married Otto Frank and moved to Frankfurt am Main.

Edith struggled with depression while in hiding, and doubted that her family would survive. She often privately expressed her emotions to Miep so as not to burden the other occupants with her feelings. She had enormous love for her children and her arguments with Anne troubled her greatly.

After Nazis discovered the annex, Edith was sent to Westerbork and then to Auschwitz with her family. She died there on January 6th, 1945, from starvation and exhaustion, 21 days before the Soviet army liberated the camp.



The Frank Family



Edith Frank



Margot Frank

Margot Frank

Margot Frank was born on February 16th, 1926. Unlike her sister, Anne, she was very quiet and tidy. She started school in 1932 at the Ludwig Richter Schule in Frankfurt, but had to switch schools when the family immigrated to Amsterdam. She later switched schools again after the Nazis occupied the Netherlands and forced all Jewish students to attend Jewish-only schools. On July 5th, 1942, Margot received call-up papers, ordering her to report for deportation to a work camp in Germany. The family went into hiding the next morning. Like her sister, she too kept a diary, but hers was never found. When the family was discovered, she was sent to the Westerbork transit camp, and then to Auschwitz. She was later sent to Bergen-Belsen with Anne. She died there in March of 1945 of typhus.

"You don't understand mother at all, do you? She can't talk back. She's not like you. It's not in her nature to fight back."

-Margot

OTHER ANNEX RESIDENTS: THE VAN PELS AND FRITZ PFEFFER

Note: Outside of the Frank family, The Diary of Anne Frank uses different names for the people living in and helping with the annex. Anne used different names in her diary and Otto Frank kept these pseudonyms in the publication of the diary.



Hermann Van Pels (Mr. Van Daan)

Hermann Van Pels was born on March 31st, 1898, in Osnabrück, Germany. The son of a Dutch butcher and a German woman, Mr. Van Pels completed his education through Jewish primary and secondary schools and then worked at his father's butcher shop. He married Auguste Röttgen on December 5th, 1925. They had a son, Peter, in 1926. When, under the Nazi regime, people began boycotting Jewish businesses, the Van Pels sold the butcher shop and moved to Amsterdam. Mr. Van Pels became Otto Frank's business partner with the Pectacon Company in 1938. After the Nazi invasion of the Netherlands, the Van Pels joined the Franks in hiding on July 13th, 1942. After being sent to Westerbork and then to Auschwitz, he survived the initial selection at Auschwitz, but was gassed to death a few weeks later.



Auguste Van Pels (Mrs. Van Daan)

Auguste Van Pels was born in Buer, near Osnabrück, Germany, on September 29th, 1900. She married Hermann Van Pels in 1925, becoming a Dutch citizen through the marriage. Miep Gies described Mrs. Van Pels as a flirtatious and stylish woman who tried, while living in the annex, to maintain the comfortable lifestyle she was used to. After the arrests, Mrs. Van Pels was moved from Westerbork, to Auschwitz, to Bergen-Belsen, to Raguhn, and then to Theresienstadt. She died there in April or May of 1945.



Peter Van Pels (Peter Van Daan)

The only son of Mr. and Mrs. Van Pels, Peter Van Pels was born November 8th, 1926, in Osnabrück, Germany. He lived there until he was eleven, when his family moved to the Netherlands. Living in the annex with his parents and the Franks, Peter was initially quiet and Anne described him as a shy, lazy, and over-sensitive boy. However, as the months went on, her diary entries began to describe him as a sweet young man. Anne took note of Peter's plans after the war; he dreamt of moving to the Dutch East Indies to live on a rubber plantation. Anne and Peter developed a relationship and shared their first kiss while living in the annex. Peter was arrested with the others and was sent to Westerbork and then to Auschwitz. On January 16th, 1945, Nazi forces partially evacuated Auschwitz because of the approaching Allied armies. Anyone able to walk, including Peter, was forced into a "death march" to camps further west. Peter marched to the Mauthausen concentration camp in Austria where he died on May 5th, 1945, two days before the end of the war in Europe.



Fritz Pfeffer (Mr. Dussel)

Mr. Fritz Pfeffer, the eighth resident of the secret annex, was born on April 30th, 1889, in Giessen, Germany, to two Jewish parents who owned a clothing store. After finishing school, he moved to Berlin to attend dental college. Upon graduating, he began practicing dental work in Berlin where he met and married his wife, Vera Bythiner, in 1921. They had a son, Werner, in April 1927. In 1933, the couple divorced and Mr. Pfeffer gained custody of Werner. Mr. Pfeffer later met Charlotte Kaletta, a Catholic woman, and fell in love. However, because of the Nuremberg Laws forbidding Jews from marrying non-Jewish people, the two could not marry. As they continued to look for a place to marry, new laws made it increasingly difficult for Jews to live in Germany. After the Kristallnacht attacks on Jewish homes and businesses in 1938, Mr. Pfeffer sent his son to England and fled to the Netherlands with Charlotte.

In 1942, with increasing deportations of Jews from Amsterdam, Mr. Pfeffer felt the need to go into hiding and turned to Miep Gies for help. She arranged for him to join the Franks and the Van Pels in the annex in November, 1942, four months after the other two families had moved in. When Nazi soldiers discovered the annex, Mr. Pfeffer was sent to Westerbork and then to Auschwitz. He remained there until October of 1944, when he was deported to the Sachsenhausen and then Neuengamme concentration camps. On December 20th, 1944, Mr. Fritz Pfeffer died in the sick barracks at Neuengamme. Charlotte Kaletta learned of his death in 1945 following the end of the war. Mr. Pfeffer's son, Werner, survived the war and moved to the United States in 1946.

THE HELPERS



Miep Gies

Miep Gies

In the play, Miep represents herself as well as Bep Voskuijl and Jan Gies, her husband, who were also helpers to those in hiding.

Born Hermine Santrouschitz, **Miep Gies** was born in Vienna, Austria, on February 15th, 1909. After WWI, her parents sent her to live with a foster family in the Netherlands to escape the disease and malnutrition occurring in Austria. After moving to Amsterdam, Miep became Otto Frank's secretary in 1933. She soon became friends with the family, making visits to their home with her boyfriend, Jan Gies. Miep and Jan married in 1941. In June of 1942, Otto Frank asked Miep if she would help the family go into hiding. She agreed.

Throughout the war, she made sure that the families and Mr. Pfeffer were supplied with food and provisions. When the annex was discovered, the Nazis did not suspect her and she remained in Amsterdam. Miep managed to find and hide Anne's diary before the Nazis returned to loot the annex. When Otto Frank returned to Amsterdam after the war, Miep and her husband provided a home for him. When they learned of Anne and Margot's deaths, Miep gave Anne's diary to Mr. Frank. Miep remained involved in telling Anne's story throughout her life, writing a book in 1987 entitled *Memories of Anne Frank*. On February 15th, 2009, she celebrated her 100th birthday. Miep Gies died on January 11th, 2010.



Bep Voskuijl

Bep Voskuijl also worked for Otto Frank and helped to keep the annex stocked with supplies. Because of her young age (she turned 23 in 1942), Bep related most to the children in the annex. Anne described her as a warm, caring person.



Jan Gies

Jan Gies, Miep's husband, also supported the people in hiding, bringing news from the outside world and helping his wife with necessary supplies. Jan and Miep also hid a Dutch student who had refused to sign the German oath of allegiance in their own home. During the war, Jan Gies worked in the municipal welfare department and used his connections to obtain food and clothing vouchers for those in hiding.

Mr. Kraler

In the play, Mr. Kraler represents two men who aided those in hiding: Jo Kleiman and Victor Kugler.

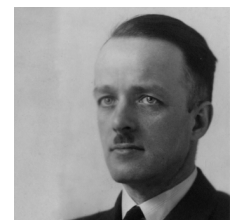
Jo Kleiman was born in a northern suburb of Amsterdam on August 17th, 1895. He first met Otto Frank in 1923 during an attempt to establish a branch of Mr. Frank's family bank in Amsterdam. The two met again ten years later when Otto Frank moved to Amsterdam. After Mr. Frank created his company, Kleiman became an official employee of Opekta. In December, 1941, when Nazi laws forbade any Jewish person from owning their own business, Otto Frank assigned Kleiman as his successor (although Mr. Frank secretly continued to run the company). Kleiman helped keep the annex secret and hidden during the war. He developed stomach ulcers during the war; Miep attributed these to the stress of aiding those in the annex and running a company.

On August 4th, 1944, when the eight people in the annex were arrested, Kleiman and Victor Kugler were arrested along with them. They were sent to the Amstelveenseweg Prison and then transferred to Weteringschans Prison in Amsterdam. Kleiman was later sent to the Dutch concentration camp Amersfoort, but, one week later, the Red Cross secured his release because of his bad health. After the war, when Otto Frank moved to Switzerland, Mr. Kleiman took over Opekta and volunteered to take journalists and visitors on tours through the annex. He died in his office in 1959.

Victor Kugler, born June 6th, 1900, in Hohenleubach, Austria, moved to the Netherlands as an adult where he obtained a diploma in Dutch Business Correspondence, met his future wife, Laura Maria Buntentbach, and began working for a firm that sold pectin to companies that produced jam. He met Otto Frank through the pectin business and became one of Otto's first employees. Mr. Kugler officially took over ownership of Otto Frank's spice company after laws forbade Jews from owning companies. Once the Franks and the Van Pels entered into hiding, Kugler became one of their main sources of moral support, bringing them newspapers and magazines. He also sold bulk sales of spices from the company without recording the profit and used the money to buy extra ration cards and supplies on the black market. On August 4th, 1944, Kugler was arrested along with Jo Kleiman and the eight people in hiding and taken to the Amstelveenseweg prison. He was transferred to the Weteringschans prison, and then to the Amersfoort concentration camp. On March 28th, 1945, Kugler escaped during a forced march and remained in hiding for the rest of the war. After the war, Kugler immigrated to Canada. Victor Kugler died in Toronto on December 14th, 1981.



Jo Kleiman



Victor Kugler

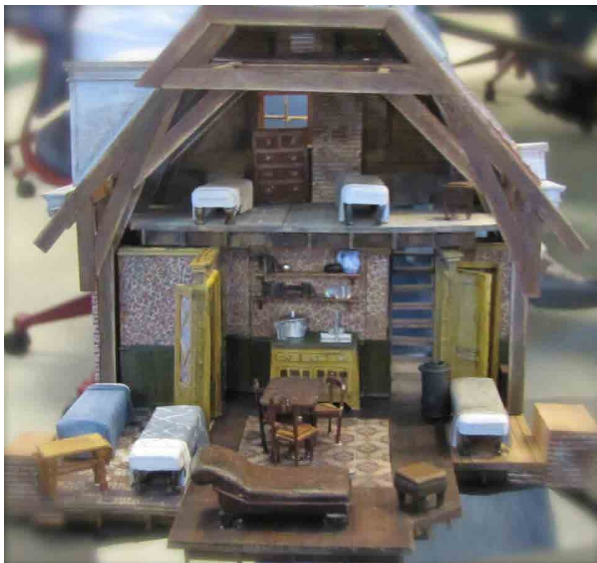
THE SECRET ANNEX

Anne Frank's "secret annex" measured only 500 square feet and housed eight people. Located in the back of the building housing Otto Frank's offices, the annex had a few rooms, a small kitchen area, and a toilet. The cramped conditions, inability to go outside, and need for complete silence during working hours made the more than two years spent in the annex tedious and tense. However, the residents of the annex had more space and freedom to move around than many other Jewish families in hiding, many of whom had to split from family members to hide in spaces fitting only one or two people.

When anti-Semitic violence spread to Amsterdam, Otto Frank began preparing the annex, slowly moving furniture from the Frank home to the annex and storing food in the back. The location of the annex along the canal in a commercial and residential district meant that smoke from the chimney on the weekend would not be noticed. The families kept the windows covered most of the time so that neighbors would not notice light coming from the annex.

Behind a wooden bookcase concealing a door was a multi-leveled living space. The first floor held the Frank family's two rooms and the bathroom. The second level had the Van Pels' bedroom, also used as a kitchen and communal living area. Peter lived in a small room under the stairs. The third floor was an attic, used to store food. Anne used this space for time alone and to look out the window at the outside world.

The set for The Rep's production of *The Diary of Anne Frank* differs in layout from the actual space. To better allow for the telling of Anne's story, the play imagines the Franks living in the communal kitchen space, with the Van Pels (called the Van Daans), in the space above. The room for Anne and Mr. Pfeffer (called Mr. Dussell), and Peter's room are to the left and right of the central space.



The set model. Set design by Dan Conway.



The bookcase hiding the secret annex.



The room Anne shared with Mr. Pfeffer.



The warehouse as viewed from the canal. The top window is the window into the annex attic.

HISTORICAL BACKGROUND



Adolf Hitler at Nazi Party mass meeting in Bückeberg in 1934.

Hitler and the Nazi Rise to Power

Adolf Hitler was born on April 20th, 1889 in Austria. He left school at 16 and struggled to make a living as an artist. At the outbreak of WWI, Hitler enlisted in the

German army and went on to receive the Iron Cross 1st Class for bravery, and the Black Wound Badge for injuries received in the war. Germany's defeat devastated Hitler.

After the war, he joined the fascist German Workers' Party (DAP). The party promised to restore Germany to its pre-war glory. Hitler quickly rose to a top position in the party, becoming the leader of the now-named National Socialist German Workers' Party (NSDAP or Nazi Party). In 1923, he attempted a coup against the current government, known as the Munich (Beer Hall) Putsch, and was imprisoned for nine months. While in prison, he wrote his memoir, *Mein Kampf*, outlining his political ideology, including blaming Communists and Jewish people for Germany's economic hardship. After his release from prison, Hitler gained further political support by capitalizing on the desperation of the German people during the Great Depression. Hitler's message resonated with a segment of the population frustrated with the current government and eager for change, and the Nazi Party became the largest party in the German government in the 1932 elections.



Adolf Hitler

In 1933, Hitler became the Chancellor of a temporary coalition government. Following the burning of the Reichstag (the German parliament building), the Nazi party blamed the fire on Communist terrorists and put in place special measures to arrest and detain suspects without trial. Hitler used this power to remove political opposition, arresting nearly 4,000 suspected Communists and many Socialist political figures. With a large amount of political opponents out of the way, Hitler proposed the Enabling Act of 1933, granting his temporary government complete power. He easily won the needed two-thirds majority, establishing his legal dictatorship in Germany.

The SS

Headed by Heinrich Himmler, the Schutzstaffel (SS), organization was an elite group of Nazi police responsible for security, identification of ethnicity, intelligence collection and analysis, and internal affairs. The SS originated as security for the Nazi party leaders, including Hitler, and as means of soliciting new members. Himmler recruited to the SS only individuals that fit into his obsessive concept of racial purity. When the Nazi party came into power, Hitler deemed the SS a separate organization to the government, granting it authority above the jurisdiction of the law. Himmler used his power to completely take over the German police, turning it into one agency under the SS.

From the SS stemmed many different elite groups, including the Gestapo, or secret police. With their objective of racial purity, the SS developed the Final Solution and operated all of the concentration and death camps. SS officers answered to Himmler, who answered only to Hitler.

Anti-Jewish Laws

Anti-Semitic laws began as soon as the Nazi party came to power in 1933. The "Law for the Restoration of the Professional Civil Service" banned Jews from holding government jobs. In 1935, a second wave of anti-Jewish laws, called the Nuremberg Laws, stripped Jews of their citizenship and made it illegal for them to vote. These laws made marriage or sexual contact between Jews and Germans illegal. The Nuremberg Laws also restricted Jews from the economy, allowing the legal confiscation of Jewish property and companies from Jewish owners.

The Yellow Star and other Nazi badges

To identify and shame Jewish people in Germany and Nazi-occupied territories, the SS



A drawing of a Nazi SS soldier standing next to the SS symbol.

"I had to turn in my bike. I couldn't go to Dutch school any more. I couldn't go to the movies, or ride in an automobile, or even a streetcar, and a million other things."

-Anne



The Yellow Star with the word "Jude," German for "Jew."

implemented the yellow star badge, based on the Jewish symbol, the Star of David. The badges started in 1939, and by 1942, all Jews in German-occupied territories had to wear the badge at all times.

Jews were not the only people to receive badges. The Nazis developed a badge system, with each badge representing a different kind of prisoner: yellow for Jews, green for convicts, red for political prisoners, purple for "bible studiers" (mostly Jehovah's Witnesses), blue for immigrants, pink for "sexual offenders" (including homosexuals and pedophiles), black for beggars, alcoholics, prostitutes, pacifists, or the mentally ill, and brown for Roma (Gypsies).

"But you can't do that. They'll arrest you if you go out without your star."
-Anne



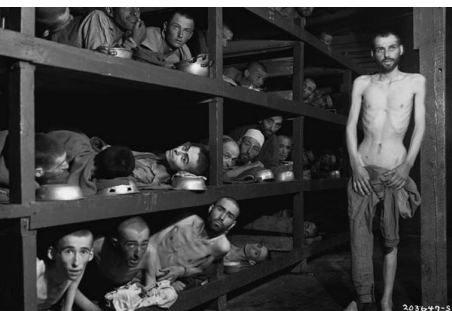
The Dutch transit camp Westerbork.

The Westerbork Transit Camp

SS officers sent the residents of the annex to the Dutch transit camp, Westerbork. One of many transit camps, the Nazis used Westerbork as a holding center for Jews before deporting them to concentration

camps and death camps.

At Westerbork, names were selected for deportation each week. Early Tuesday morning, the selected would gather and enter into one of twenty train cars departing for a concentration or death camp. Between 1942 and 1944, more than 100,000 Jews passed through Westerbork; fewer than 5,000 survived the war.



Men in the Buchenwald concentration camp.

The Final Solution – Auschwitz-Birkenau and the Death Camps

In the late 1930s, Nazi SS officials and officers developed an operation they titled, "The Final Solution." This "Final Solution" detailed the systematic genocide of all European Jews.

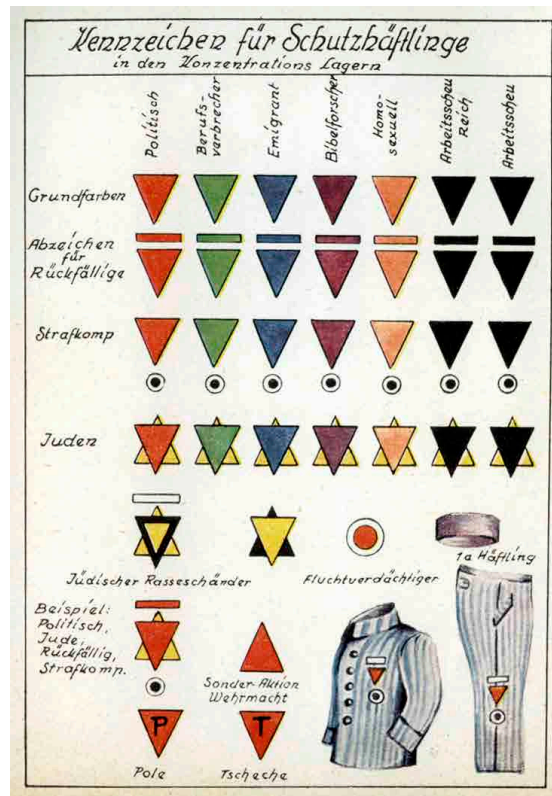
The Final Solution began with the mobilization of the Einsatzgruppen (mobile killing units), that followed the Nazi army east into Poland and the Soviet Union.

They entered villages seeking out Jews, Roma (Gypsies), and political opponents. The Einsatzgruppen forced the prisoners to dig trenches that would become their own mass graves, and then murdered the collected group.

SS units also began sending gas trucks to poison prisoners with carbon monoxide. However, SS officials soon deemed these techniques inefficient and designed death camps with large gas chambers to more effectively carry out systematic genocides. With the highest population of Jewish people living in Poland, SS officials strategically placed the camps in Poland to make it easier to transport Jews to the camps, as well as to keep the death camps secret from the German public. The Nazis used trains to deport prisoners in mass numbers from ghettos and transit camps to the death camps. To avoid revolts from the prisoners, the Nazis told prisoners that the death camps were just another transit camp on the way to work camps further east. Auschwitz-Birkenau, the most infamous of the camps, had the largest death toll. Its gas chambers claimed the lives of more than one million victims in five years.



Prisoners standing at the barbed wire of a concentration camp.



A legend of prisoner badges.

TIMELINE

GERMANY & WWII

October 29th, the Wall Street Stock Market crashes, putting a strain on Germany's economy, which was dependent upon foreign trade with the U.S.

January 30th, Adolf Hitler and The Nazi Party gain control of Germany.

March 22nd, the first concentration camp is built in the town of Dachau.



August 9th, Hitler is named the Führer of the German Reich.



November 9th-10th, Kristallnacht (Night of Broken Glass), occurs. Jewish homes and businesses are raided and looted.

September 1st, The Nazis invade Poland.

September 3rd, Britain and France declare war on Germany.

In 1940, mobile killing units, known as Einsatzgruppen, travel throughout Nazi-controlled territories killing entire Jewish communities.

May 10th, Germany invades the Netherlands and implements a series of anti-Jewish laws including curfews.

By December, Germany occupies Denmark, Norway, Belgium, the Netherlands, Luxembourg, and France.

In February, the first mass arrest of communists, intellectuals, and Jews takes place in Amsterdam.

In June, Nazis invade the Soviet Union.

In July, Einsatzgruppen are declared ineffective and psychologically damaging to the killers. Six death camps are created in their place: Chelmno, Belzec, Sobibor, Treblinka, Majdanek, and Auschwitz-Birkenau.

December 7th, Japan attacks Pearl Harbor, Hawaii; the United States declares war on Japan.

December 11th, Germany declares war on the United States.

YEAR



1929

FRANK FAMILY

On June 12th, Anne Frank is born in Frankfurt, Germany.

1933

In September, Otto Frank moves to Amsterdam to start a new life for his family.

1934

In February, Anne along with her sister, Margot, and mother, Edith, leave Germany to join Otto in Amsterdam.

In May, Anne begins to attend the Montessori kindergarten in Amsterdam.



1938

1939

1940

In October, Otto Frank is no longer legally allowed to own his business. He succeeds in keeping his companies out of German hands by passing them off to his loyal co-workers.

1941

In the summer, Anne and Margot are forced to go to an all-Jewish High School.

Nazi leaders adopt the Final Solution, and death camps become fully operational.

In April, the Warsaw Ghetto Uprising ends when the poorly-armed resistance was crushed by the occupation forces.

June 6th, D-Day: Allied forces invade the Normandy beaches



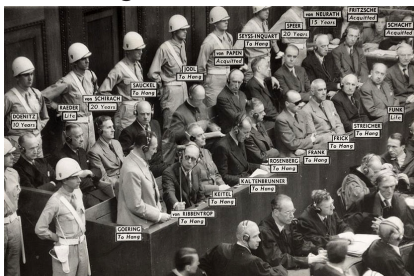
Soviets advance into Poland, and Nazis send prisoners back into German concentration camps.

January 27th, Allies liberate Auschwitz.

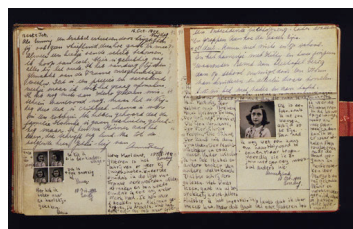
April 30th, Adolph Hitler commits suicide.

May 7th, Germany surrenders, and WWII ends in Europe.

Nuremberg War Crime Trials occur.



1942



June 12th, Anne receives an autograph book for her birthday, which later becomes her diary.

July 5th, Margot receives an order from the SS to report to a work camp.

July 6th, the Frank family goes into hiding in the "secret annex" at the warehouse that Otto Frank operates.

July 13th, the Van Pels move into the annex.

November 16th, Fritz Pfeffer joins the Franks and Van Pels in the annex.

1943

1944

August 4th, the annex is discovered after a tip by an anonymous informant. All occupants are sent to Westerbork, a Dutch transit camp.

September 3rd, all annex occupants are sent to Auschwitz. The men and women are separated.

October 28th, Anne and Margot are sent to the Bergen-Belsen concentration camp in Germany.

December 20th, Fritz Pfeffer dies at Neuengamme.

1945

January 6th, Edith Frank dies at Auschwitz.

January 27th, Otto Frank is liberated from Auschwitz.

In March, just weeks before the end of the war, Anne and Margot die of Typhus at Bergen-Belsen.

Otto Frank returns to Amsterdam.

In October, Otto Frank learns of his daughters' deaths in a letter, and is given Anne's diary by Miep Gies.

1946

1945

Otto Frank publishes Anne's Diary.

FRANCES GOODRICH AND ALBERT HACKETT, PLAYWRIGHTS



Frances Goodrich and Albert Hackett

Frances Goodrich and Albert Hackett both worked as actors until they met in 1927 and began writing together. Goodrich was born on December 21st, 1880, in New Jersey. After completing college, she moved to New York to become an actor, appearing on Broadway in 1916. Hackett was born in New York on February 16th, 1900, to two professional actors, and made his first stage appearance when he was just six years old.

The pair met as performers with a Denver stock company. Their first play, *Up Pops the Devil*, made its Broadway debut in September, 1930. In 1931, Paramount Pictures made it into a film.

The couple married in 1931 and signed on with MGM studios in 1932. They went on to write thirteen scripts at MGM between 1933 and 1939, including *The Thin Man*. Goodrich and Hackett moved back to New York and began working for Paramount Pictures in 1941. They found little success working for Paramount, and moved in 1946 to RKO where they contributed to *It's a Wonderful Life* (1946), *Easter Parade* (1948), *Father of the Bride* (1950), and *Seven Brides for Seven Brothers* (1954).

After a number of successful plays and film scripts, the team took on a new project: adapting Anne Frank's diary for the stage. The pair did extensive research, meeting with Otto Frank and visiting the secret annex in Amsterdam. *The Diary of Anne Frank* opened on Broadway in 1955, winning the Pulitzer Prize and a Tony Award. They adapted the play into a screenplay in 1959, and although it received critical acclaim, it never found box office success. The couple wrote their final screenplay, *Five Finger Exercise*, in 1962, but the film was unsuccessful.

They returned to New York where Goodrich died of lung cancer on January 19th, 1984, and Hackett died of pneumonia on March 16th, 1995.

Plays and Screenplays by Goodrich and Hackett

1933 *Up Pops the Devil*
1933 *Penthouse*
1933 *The Secret of Madame Blanche*
1934 *The Thin Man*
1934 *Hide Out*
1934 *Fugitive Lovers*
1935 *Naughty Marietta*
1935 *Ah, Wilderness!*
1936 *After the Thin Man*
1936 *Small Town Girl*
1936 *Rose-Marie*
1937 *The Firefly*
1939 *Another Thin Man*
1939 *Society Lawyer*
1944 *The Hitler Gang*
1944 *Lady in the Dark*
1946 *It's a Wonderful Life*
1946 *The Virginian*
1948 *Easter Parade*
1948 *The Pirate*
1948 *Summer Holiday*
1949 *In the Good Old Summertime*
1950 *Father of the Bride*
1951 *Father's Little Dividend*
1951 *Too Young to Kiss*
1953 *Give a Girl a Break*
1954 *Seven Brides for Seven Brothers*
1954 *The Long, Long Trailer*
1956 *Gaby*
1958 *A Certain Smile*
1959 *The Diary of Anne Frank*
1962 *The Five Finger Exercise*

VOCABULARY

Auschwitz – the largest of the Nazi concentration camps.

“January twentieth-seventh, 1945. I am freed from Auschwitz.” - Mr. Frank

Courteous – having good manners, being polite.
“Anne, that’s a personal question. It’s not courteous to ask personal questions.”
- Mrs. Frank

Dignified – conducting oneself with good manners, displaying respect for formality.
“Anne dear, I think you shouldn’t play like that with Peter. It’s not dignified.” - Mrs. Frank

Fatalist – someone who accepts that all events are predetermined by fate and inevitable.
“Mrs. Van Daan pretends to be a fatalist.”
- Anne



Menorah

Menorah – a candelabrum having nine branches used on the Jewish holiday of Hanukkah.
“What a beautiful menorah, Mr. Van Daan.” - Margot

Gestapo – the Nazi secret police in charge of internal security. They worked with the SS to locate and deport Jews.
“Or it may have been the Gestapo, looking for papers...” - Mr. Van Daan



Gestapo Officers

Green Police – another name given to the Gestapo.
“I dreamed that they came to get us! The Green Police!” - Anne

Hanukkah – A Jewish holiday lasting eight days, celebrating the rededication of the Temple following the victory of the Maccabees over the Syrians. A candle on the menorah is lit on each night of this holiday.
“A real Hanukkah after all.” - Mr. Van Daan

Jubilation – a feeling and expression of joy.
“It’s a song of jubilation, of rejoicing.”
- Mr. Frank

L’chaim – a Hebrew toast meaning, “to life.”
“L’chaim, l’chaim!” - All

Mauthausen – a concentration camp in Austria.
“And if you refuse the call-up notice, then they come and drag you from your home and ship you off to Mauthausen.” - Mr. Dussel

Mazeltov – Hebrew/Yiddish for “congratulations.”
“Mazeltov!” - Mr. Frank

Pim – Anne’s nickname for her father.
“It worked, Pim...the address you left!” - Anne

Putti – a form of endearment for a boy or a man. Latin for “little man.”
“Poor Putti.” - Mrs. Van Daan



The Star of David

Star of David – a six-pointed star, the symbol of the Jewish faith.
“But after all, it is the Star of David, isn’t it?” - Anne

Subjunctive – a grammar term for the verb tense used in a subjective or hypothetical statement or question.
“You should have used the subjunctive here.”
- Mr. Frank

Westertoren – a church tower in Amsterdam, the Westertoren (“Western tower”), is the highest church tower in Amsterdam. It is often mentioned in Anne Frank’s diary because she could see it from the attic window in the annex and hear the chiming of the clock.
“It’s the Westertoren!” - Anne

Zurich – a city in Switzerland.
“She said you must have escaped to Zurich.”
- Mr. Dussel



The Westertoren

INTERVIEW WITH KJ SANCHEZ, DIRECTOR



Director KJ Sanchez

Leda Hoffmann: When did you personally first experience the *Anne Frank* story?

KJ Sanchez: I read it when I was about 13. I think so many young people,

especially young girls, go through the same process, which is you start reading it and what is so beautiful about it is she gives voice to issues that you are going through as you grow up: the frustrations with your mother, the curiosity about the changes in your body, the pitting your father against your mother, and also the appreciation and love of your friends. I felt like she was laying down on paper so many things that I was going through.

This was married to, of course, the fact that it helped me understand the level of crime and horror and terror that was brought into the world via racism and hatred gone unchecked. By keying into how close Anne and I were, I was able to put myself in her shoes and consequently understand a larger issue. I think that is why the diary has served such an important role in so many young people's lives.

Leda: What immediately grabbed you and interested you about being able to direct this piece?

KJ: The humanity in the play. The context of it is the Holocaust, but specifically what happens to these people in this room is that they are forced to live together for over two years. The Van Daans were friends of the Franks, but not good friends. Mr. Dussel was a perfect stranger when he came into the annex. In that environment it could have been so easy for them to turn on each other and to fight each other. But they manage. They are so human, and they do have their moments where they get angry at each other but they find a way to cultivate a real community. That is why I chose to direct it. If it was simply about the Holocaust then I think that information can be best served

in museums and documentary films and in historical books that we must visit and

watch and read. This play reminds us that within a moment where so much of our humanity was stripped away, there was extraordinary kindness, love, compassion and, even at times, humor.

Leda: With the designers you have been working to create a realistic and yet theatrical production. How do you go about telling this story in a theater as opposed to the way you would tell it in a movie or a book?

KJ: How do you place everything in a theater so that everybody can see all of the action? That was the biggest challenge. The square footage that we have on our stage is a very close approximation of the actual square footage of the annex. We had to use that square footage in a different way because obviously the annex was three floors right on top of each other. Usually when you see a production of *Anne Frank*, it actually looks surprisingly large because you need to see everything, but we have managed to make it small here. You will see when you watch the play that it forces people to be close. When you are walking to the water closet and someone has to step aside for you to go in and there is only two and a half feet of space, you do this choreography that must have become habitual for them living in such close quarters. We have recreated that here.

In terms of balancing what is verisimilitude and what is theater, I worked intuitively. Rehearsals have all been about that balance. There are moments when the playwrights specifically brought some levity into the room. That is very true to life – when something very bad happens, often there is a moment of lightness that someone brings in because you need it, otherwise you cannot go on. Those are the moments we seized on to be more theatrical.

Leda: It is also a fictionalized account of a true story.

KJ: The playwrights have taken some artistic license. It was very interesting to research and read not only the first published diary, but also a recent publication of the diary with annotations. One thing that I think is really important for everyone to know is that halfway through her time in the annex, Anne was writing in her diary

with the intention to publish. The real people had the ability to go down into the offices after the workmen left to listen to the radio after hours and on weekends (this is one thing with which the playwrights took artistic license). They listened to a program in which a Dutch cabinet minister suggested that people write diaries as a way of documenting their experiences through the Nazi occupation. Anne heard that and took it as a call to action. At that point – and this is halfway through their time in the annex – she went back to her diary and started editing it and making changes. The newly annotated version of her diary has all of the places where she edited, where she made changes, and it also notes the times where Otto Frank had edited her diary for the first publication.

Going back to the playwrights taking artistic license – they changed a few things so that they could bring in more experiences of the Holocaust. For example, there is a moment in the play in which Mr. Van Daan is discovered stealing food. There is no case in Anne’s diary of Mr. Van Daan stealing food – that was something that the playwrights put in to create some dramatic action, but also because there were such cases in others’ experiences of the Holocaust. Jopie de Waal, Anne’s best childhood friend, was at Bergen-Belsen when Anne was there. They were on opposite sides of a fence, kept in two separate locations in the camp. Jopie was given a Red Cross package and when she tried to get it to Anne, she threw it over a fence and some other woman stole it and ran off with it.

So there are small examples of that, where the playwrights took artistic license. What is interesting is that – this is an estimation – but I would say 75% of the material in the play came from the diary. Otto Frank was in contact with the playwrights and followed the rehearsal and opening very closely.

Leda: Anything else you would like to share?

KJ: One last interesting note about the real people vs. the fictionalized people is that the real Mr. Dussel had a son from a previous marriage. We have a couple of what I call “secret causes” on stage, which are little secrets that the actors

know as a way of making their characters more multi-dimensional, that we do not share with the audience. One of them is that when Mr. Dussel is unpacking the items he brought with him, one of them is his dental certificate and another one is a photograph of his son, which he puts on the desk.

We did this exercise in rehearsal, that I would recommend anyone who is studying the play do – go home, look at all of the things in your life, and if you had to take only what would fit in one bag or what could be layered onto your body, what would you take? I learned a lot when I did that about what is important to me.

On a daily basis, it should not do anything less than break your heart and it breaks our hearts on a daily basis. I am running out of words because the reality behind this play is enough to silence anyone. I lose my capacity for language when I contemplate what a significant loss we all

collectively endured losing six million people and the fact that, globally, it was allowed to happen. Racism does not happen overnight – it slowly leaks into a culture when economic crisis meets hatred and racism and nationalism. As hard as it has been to work on the play, we always come into rehearsal with a happy heart, knowing that we are reflecting and trying to remind the audience of how easy it is for mankind to lose our humanity and, at the same time, how beautiful it is when one or two individuals manage to hang onto it. How can we support the people who believe in the good of the many and do not fall prey to the need for scapegoating and do not fall prey to fear? How can we be smarter and check nationalism and racism before it has time to gain any traction?



The Cast of *The Diary of Anne Frank*
Photo by Michael Brosilow

CREATING THE REP PRODUCTION



The play begins in 1945 and then flashes back to 1942 when the Franks first moved into the annex. To facilitate a quick transition, two of the annex walls rotate to show the mostly empty shelves before the Franks arrived.

The square footage of the annex on the set of *The Diary of Anne Frank* is practically identical to the square footage of the actual annex where Anne Frank lived. While the historical annex was on three floors and the set has two floors, the amount of space in which the seven people lived is the same.

The backdrop shows the Westertoren – the church tower whose bells Anne could hear in the annex.



The lighting (by lighting designer Thomas C. Hase), shows the passage of time, reflecting the time of day with the sun through the windows, and movement though time in between scenes as the play goes through two years.



Using some padding underneath costumes at the beginning of the play and less-fitted clothing as time goes on, the costumes reflect how the characters lose weight due to lack of food in the annex.

The roof structure in the set echoes the Dutch architecture of the area in which the annex was located.

Sound effects (by sound designer M.L. Dogg), come into the annex from outside, reminding the audience of the outdoor world, be it children playing or soldiers marching in the street.

Laura Gordon, Jonathan Gillard Daly, Emily Berman, J. Alexander Coe, and Deborah Staples



With many objects crammed into the small space, every object tells a story. The prop department used historical research and photos from the Anne Frank Museum in Amsterdam to create items such as Anne's movie star posters, which are the photos of 1940s movie stars that Anne actually kept in her room.

Lauren Hirte and J. Alexander Coe



Costume designer Rachel Healy considered what clothes the residents of the annex would have been able to wear or carry into the annex when designing the costumes. The actors wear most of the clothes worn throughout the show in the scene where they move into the annex.

Set Designer Dan Conway included the space below the annex in his set, creating a box set in the trap room below the Powerhouse stage. Being able to see into this space gives the audience a sense of the world below.

Lauren Hirte



Voiceovers from Anne's diary explore her perspective on events in the annex.

VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.



Milwaukee Repertory Theater. Photo by Michael Brosilow.

The Ticket Office is visible on the left upon entering the Wells Street doors. In the central rotunda is a large staircase which leads to The Rep's Quadracci Powerhouse theater and lobby.

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