

Spring 2-2022

## Diary of Anne Frank: Analysis and Design

Leeann Carol Wheaton Mueller

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**DIARY OF ANNE FRANK:  
ANALYSIS AND DESIGN**

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**A Project Report  
Presented to  
The Graduate Faculty  
Central Washington University**

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**In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts  
Theatre Production**

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**by Leeann Carol Wheaton Mueller**

**February, 2000**

CENTRAL WASHINGTON UNIVERSITY

Graduate Studies

We hereby approve the project report of

Leeann Carol Wheaton Mueller

Candidate for the degree of Master of Arts

APPROVED FOR THE GRADUATE FACULTY

2/25/00  
date of signature

\_\_\_\_\_  
Michael J. Smith, Committee Chair

2/25/00  
date of signature

\_\_\_\_\_  
Brenda Hubbard

2/25/00  
date of signature

\_\_\_\_\_  
George Bellah

## ABSTRACT

### DIARY OF ANNE FRANK: ANALYSIS AND DESIGN

by

Leeann Carol Wheaton Mueller

February, 2000

The script "The Diary of Anne Frank," by Frances Goodrich and Albert Hackett, and its historical background were studied and researched. After analyzing the play and its given circumstances, a design concept was developed, goals were set, and then the play was directed and produced in a high school setting. The project notebook contains the documented dramaturgy, a written concept statement, the visual plans and materials, the production notes and journal, and production evaluations. The project goal was to implement the aspects of theatre production learned during the course of study, and to educate high school theatre students. The results of the project met or exceeded its educational objectives. The director/designer learned, through trial and error, how to apply the teachings of the Master's degree courses, and the high school students learned not only theatre skills, but an invaluable understanding of the Holocaust and its implications for tolerance in today's world.



DIARY OF ANNE FRANK:  
ANALYSIS AND DESIGN

Section One: Preliminary Information and Proposal

DIARY OF ANNE FRANK: ANALYSIS AND DESIGN

Section One: Preliminary Information and Project Proposal

Included in this proposal, please find:

Committee and Option Approval Form .....	part A
Proposed script .....	part B
Performance dates and parameters .....	part C
Permission of the hiring authority .....	part D
The play as a production vehicle at Tenino High School ...	part E
Concept statement .....	part F
Project schedule .....	part G

A. Committee and Option Approval Form

The option selected on the form is a combination of two of the choices: Non Thesis Project and Creative Project. Although Bonnie Poffenroth's name appears as the third committee member, that position will actually be filled by a CWU faculty member. A copy of the form follows, as well as correspondence regarding the committee membership change.

*Student*

GRADUATE COMMITTEE  
AND OPTION APPROVAL FORM  
CENTRAL WASHINGTON UNIVERSITY  
(Submit in Quadruplicate)

Note: This form is to be completed as soon as the student has formed a committee and selected an option from the list below. The form should be submitted in quadruplicate to the Office of Graduate Studies in Barge 305.

Name Leeann C. Mueller SS# [REDACTED]  
Address [REDACTED] Date 5-7-99

Check option: Indicate credits to be received for the thesis or option:

*combination of both*

<input checked="" type="checkbox"/>	Written Exam*	TH 700	Non Thesis Project	4
<input checked="" type="checkbox"/>	Non Thesis Project	Course No.	Title	Credits
<input type="checkbox"/>	Creative Project	TH 700	Oral Exam	2
<input type="checkbox"/>	Studio Project	Course No.	Title	Credits
<input type="checkbox"/>	Portfolio Review			
<input type="checkbox"/>	Thesis			

\*Students taking written exam option may omit items 1-4 below.

- Proposed Title Diary of Anne Frank: Analysis and Design
- Purpose of Study To earn Masters of Theatre Production, and learn about dramaturgy and technical design
- Scope of Study Analyze play and its background, design a concept of the play, produce the play in a high school theater
- Procedure to be used document research, write a concept, create visual plans - all in notebook. Produce play - perform for project committee. Oral exam.

*CO-CHAIRS*

Committee Chair [REDACTED] Date 5/10/99 Department Chair [REDACTED] Date 5/13/99  
 Committee Member [REDACTED] Date 5/10/99  
 Committee Member [REDACTED] Date 5/10/99 [REDACTED] Date 1/12/00

Students will be required to submit two copies of all slides, tapes, cassettes, pictures, etc. produced as part of the thesis (three copies) is submitted to the Office of Graduate Studies in Barge 305. GS&R 10/97 FORM B<sub>1</sub>

Note: George Bellah is replacing Cheri Vasek on the committee. strips, at the

*5/26/99*

## B. Proposed script

The proposed script is *The Diary of Anne Frank*, dramatized by Goodrich and Hackett, and first published in 1956. The script is based on the book *Anne Frank: Diary of a Young Girl*, which in turn is based on the actual diary of Holocaust victim Annelies Frank. Several different play versions of Anne Frank's story exist, but this script is likely the most popular. This play script is quite true to the book, and to the many accounts of Anne Frank's life which are available.

The script is divided into two acts and a total of ten scenes. The entire play is set in one location, the hidden attic above a shop in Amsterdam. The story spans from July 1942 to November 1945. The first and last scenes are set one year after Anne's last diary entry, and depict her father's return to the attic and receiving of his daughter's diary.

### C. Performance dates and parameters

Scheduled performance dates for *The Diary of Anne Frank* are November 18-20<sup>th</sup>, and possibly a preview November 12<sup>th</sup> or 13<sup>th</sup>. The play will be produced by the Tenino High School Drama Club, an extra-curricular organization of students working after school hours.

The parameters of the production are limited by a small budget (attached), a staff of one adult, a small pool of experienced actors from which to cast, a minimal facility, and a schedule that must bend to sports and other clubs. On the bright side, the stage itself does not have to be shared with another group or production, several promising students will be trained for the production staff, we now have our own lighting equipment, and the reputation of the drama program has grown to the point that we should have a good turnout for auditions.

This play will work well as a production vehicle for an extra-curricular high school show. The script itself is educational in both subject matter and theme. Physically, a stationary box-type set will work well on our small school stage: the set is a cramped attic, and because it is permanent, the lack of wing and fly space should not be a problem. The set description does call for an upstairs room, but this is easily resolved with a vanishing flight of stairs. The crew will be comprised of students, and they will have the opportunity to apply many curricular skills. Technically, this play provides some moderate challenges. A scrim is recommended, and although the budget could not accommodate a large scrim, we have purchased two small pieces to be used creatively. Some back lighting is necessary, and so we are adding to our previous total of twelve lighting instruments. Using the drama *class* curriculum budget, we have ordered six small fresnels. The drama club does not have a large

inventory of costumes, but we have asked to borrow some from another high school that produced the play last year, and plan to purchase the rest from Goodwill. The first school district newsletter, inserted in the local newspaper, will contain a publicity spot and a request for donations of specific props and costumes.

With creative problem solving and collaboration we will be able to produce a very good show in approximately eight weeks time.

Tenino High School Drama Club Budget for *The Diary of Anne Frank*

**EXPENSES:**

August	scripts	\$75
	scrim remnants	\$150
September	makeup & hair	\$100
	lumber & hardware	\$250
	paint	\$150
October	props	\$50
	costumes	\$150
November	royalties	\$100
<u>Total projected expenses .....</u>		<u>\$1025</u>

**REVENUES:**

November	ticket sales/gate receipts	\$950
	concessions	\$75
<u>Total projected revenues .....</u>		<u>\$1025</u>



#### D. Permission of the hiring authority

Permission from my building principal, Rock White, was requested on May 14, 1999. However, he seemed confused by this request, since I have never asked for permission and no one has ever asked for his written permission. He felt that he should write some type of recommendation, but ultimately wrote the simple letter included here.

I am concerned that this request sets a precedent which may lead to reduced academic freedom for the drama teacher. While I am happy to justify my choice of script, and explain the criteria it meets, I do not want a person with no theatre experience selecting the script for me in the future.



## TENINO HIGH SCHOOL

P.O. BOX 4024/500 WEST SECOND STREET  
TENINO, WASHINGTON 98589  
(360) 264-2230

Rock White  
Principal

Pat Ryckman  
Assistant Principal

Craig Wells  
Counselor

May 17, 1999

CWU Theatre Arts Graduate Program:

It gives me pleasure to grant Leeann Mueller permission to direct the play "The Diary of Anne Frank" during the fall of the 1999-2000 school year. Our facilities are available for this production and we are happy to have Leeann work with our students.

Please call me should you need any further assistance.

Sincerely,

Rock T. White  
Principal

May 14, 1999

Dear Rock,

I plan to produce the play "The Diary of Anne Frank" next fall as my master's thesis project. Could you please write a brief letter or a memo which indicates that I have permission to direct this play in our facility?

A committee from Central Washington University will be evaluating the play (and my research and documentation). My faculty advisor will be here to see the play on November 19<sup>th</sup>. I am required to submit "permission of the hiring authority at the school who supervises the graduate student in this setting."

I wasn't told to whom the permission should be addressed. I would guess: CWU Theatre Arts Graduate Program.

Thank you.

A handwritten signature in cursive script that reads "Jeanne".

Lecann

### E. The play as a production vehicle at Tenino High School

This particular text is most appropriate for Tenino High School and for the drama season. The timing is right because the last serious drama was produced there in May 1998, and since then we have had a comedy, a murder mystery, and a musical. The subject matter of *The Diary of Anne Frank* is befitting in an educational venue, due to the important historical context of the play. The script is a good supplement to the curriculum; all seniors at Tenino High School read the novel *Night* and study the Holocaust, and the freshman English teachers may have their classes read *Diary of a Young Girl* next year. Even though censorship has been a problem at THS recently, objection to this script is unlikely. It does not contain strong language or onstage violence, and it does not glorify drinking or smoking. The cast of characters is also befitting. The cast size of ten works well—not too large for one adult to handle in a small space, but large enough to keep many students involved in the drama club. Three of the main characters are actually teenagers, and none are so old that students cannot feasibly portray them. This play was previously produced at Tenino High School six or seven years ago, and was well-received.

The primary limitations this production will face are the “small-school-small-pool” of students from which to recruit and train production staff and actors, and a lack of time. The facility itself is a work in progress. Three years ago the stage was a carpeted classroom, painted white with chalkboards; no curtains and no lights or dimmers. As of now, it has a wood floor, black walls, a modest light system, and a few valance and wing curtains. We recently acquired a small sound system and more lights; the agriculture welding class is going

to make one or two light trees. The level of production skills available is quite low—beginners only. The greatest technical challenge is that the only person who really understands our new light system just graduated. I am going to have to overcome my fear of all things electric, and train a few new techies. Rather than divide my time between actors and technical staff, I will devote one afternoon per week to the crew alone, until they can continue independently. The school woodshop is usually available to us, but I have to leave the stage theatre area to supervise it. I will try to recruit students from my drama *class*, with whom I can work on a daily basis.

The major justification for producing *The Diary of Anne Frank* is its educational value, both for theatre students and for the audience. The week before our play opens, a Jewish man who survived the Holocaust as a hidden child will be speaking before our student body. The history of the story is obviously important, but so are the relevant, timeless themes of hope, family relationships, prejudice, and sacrifice. It is a weighty play, and will be taken seriously by the students producing it and by the audience. The script provides many challenges for actors and technical staff, thus many opportunities for growth. While high school audiences love comedies, I have found that it is serious drama that builds the reputation of a theatre program and stimulates new students to seek involvement. I will consider the production a success audience members and actors come away with a deeper understanding of Anne's, as well as other European Jews', experiences during World War II.

## F. Designer's concept statement

While teaching at a tiny southern Idaho high school thirteen years ago, a fellow English teacher asked me to help direct a school play. At the time, neither one of us had any theatre knowledge or experience. Learning through both successes and mistakes, we continued to do extra-curricular theatre, and I attended many theatre workshops with students. Gradually our productions became more polished and professional in appearance. Seven years ago I moved on to teach English and drama at a much larger school. Despite the size of the student body there, my greatest challenge—and success—was to increase the interest in theatre. I believe that the key to quadrupling the active drama club membership was to *empower* students.

Because I knew few community members to call on for help, I had to expect much more from the students themselves. They became responsible for every aspect of the productions, and it felt more like “real theatre” to them. I saw that the theatre experience was far more valuable and educational for these students than for my earlier students. This realization has shaped my philosophy of high school theatre, which is that *process* is more important than final *product*.

If theatre is to be an educational vehicle, which is what high school drama is all about, then the students' learning along the way is more important than a “perfect” final outcome. (Of course, by emphasizing the process, the final product is usually quite good.)

I recently started from scratch at another small school, in Tenino, which did not have an established theatre program. It was difficult to help kids feel ownership when they did not “own” any lights, costumes, construction materials or even stage curtains. However, students



have formed a drama club, and raised money to purchase many essential items themselves. In three short years, drama students at Tenino High School have assumed responsibility for the facility and its productions. My philosophy of school theatre as a process-oriented educational vehicle, within the context of the practical limitations of the school setting, guides the basis of my decision making in the development of any design concept.

### **Design Concept**

As the director, as well as the producer and designer, I am initially choosing the basic production scheme, and will then convey that design concept to my production staff of students. However, many design ideas and details will be generated and refined in consultation with a student production team. The students will be able to discuss the design, look at the preliminary sketches and model, and then make suggestions and add practical modifications. Creative collaboration will give students a sense of ownership and responsibility. Students will be part of the entire production process, and have in fact already created their own versions of floor plans and set models, which I incorporated into my design. The outcome will not be flawless, but students will develop problem solving skills, independence, and responsibility.

*The Diary of Anne Frank*, by Frances Goodrich and Albert Hackett, is a modern, realistic tragedy. The play portrays actual people in a real place, and most of the audience will have prior knowledge about the story and its outcome. Therefore, the play's style is primarily representational, and the production will try to duplicate these people's lives. The realism of the script reveals the details of day-to-day life for these people known as "divers" (this is a rare script in which characters even use the bathroom), so the set will employ visual authenticity. The total mood of the show must help convey the controlling theme, which

is that in the midst of horror, life must go on, relationships must continue to grow, and one must retain hope and optimism. As Anne writes just days before her capture, "I still believe that people are really good at heart ...that peace and tranquillity will return again."

A major design consideration is the theatre itself. The stage is a small, low-ceiling proscenium which can bear an intimate setting, juxtaposed against a large and impersonal "house" in a cafeteria that can seat 50 to 250. The stage height relative to the cafeteria floor means that the audience has to look up at the play, and that only the first rows can see the floor of the stage. We may try putting the audience on risers, and closing in the "auditorium" space with flats. The theatre is equipped minimally, but adequately for this production.

The set must communicate the secretive attic location. The time period may not be immediately apparent, except through the pictures of early 1940s movie stars hanging on the wall. The setting will evoke a theme of normal relationships developing in the heart of a strange and frightening domestic situation. Images that come to mind are close quarters made of wood and brick, and irregular ceilings or beams; the setting looks dingy, yet conveys warmth. The audience must remain aware of what is happening outside the annex, because surely the characters can never forget. The outside world may be visible through windows or perhaps on scrim. A conventional box set seems indicated by our facility and the script, although some structuralism and space stage elements are necessary due to scenes in adjoining bedrooms. Projections could be used if we can get scrim and gobos or other effects to work. Day or night city skyline (including the Cathedral), and silhouettes of Nazi soldiers could all be projected. Low units, solid back walls, and small spaces will suggest the domestic themes within; large windows and tall scrim panels will suggest larger problems outside the annex. The color of the set will be natural shades of beige (darker than actors' faces), brown, and



gray, with lots of wood and some brick. Incorporating some asymmetry and a variety of props will achieve a sense of clutter and mild chaos.

The lighting should use dim, saturated colors, but a bit more intensity on the few mildly comic scenes. The difference between day and night must also be depicted, possibly through light from outside the windows. Use of any scrim will also be the responsibility of the light crew. An important key light in this play is the shaded bulb which hangs in the center of the main room. It must be functioning light with dimming capabilities. This may become the responsibility of the prop manager, rather than the light technician.

The costume style should be fairly authentic to middle-class Europeans in 1942, gradually becoming more shabby and ill-fitting. The characters will wear muted patterns and colors, with the exception of Anne, who will remain more vibrant in all respects. The real Anne outgrew most of her original clothes, yet the entire group became more and more thin. An attempt will be made to subtly convey these changes, if practical. With so many scenes, the costume changes will be difficult enough, and may require one or two dressers.

Of the many scene changes, the most difficult will be after the first scene and before the last scene, due the change in time. The play opens and closes with Otto Frank in the attic more than a year after its occupants were arrested. The first scene is more bare than the middle scenes, yet the traces of its former occupants are still visible: Anne's favorite movie stars pinned to the wall, and some personal belongings left behind. In scene two, the pictures must not appear on the wall, no papers or clothing will be lying about, and yet boxes of food staples will be present. Another difficult scene change will be for Act I, scene four, in which all characters not only change into night clothes, but some beds must be set up or pulled out. None of the scene changes require major structure movements, just the addition or movement

of props. All of the scene changes will have to be carefully choreographed using actors and stagehands.

Authentic and organized props are essential in this realistic design. These items will help to convey the feeling of cramped, self-contained space, and will create a change in the mood of the first and last scenes. Most of the props are simply visual details, but despite their simplicity, some have more complex or metaphoric meaning. For example, the scarf that Anne thoughtfully gives her father in the middle of the play is seen hanging on the wall during the first and last scenes. The red plaid diary is an important motif throughout the story. The large central table continues to draw the attic residents together. The props manager and the set designer will have to work closely to merge their ideas.

Music will be an important tool used to establish time and place and to help create mood or tone. Many classical music choices are available, and it would be interesting to use selections of music Jews were prohibited from playing during the Nazi regime. Other possibilities are the several cantatas and requiems that were inspired by Anne Frank's diary, and also the moving music used in the film *Schindler's List*.

The many sound effects, such as drunken German soldiers outside the annex, are very difficult to authentically duplicate. The sound effects cassette created for this script can no longer be ordered, but we may be able to borrow the tape from a school which produced the play a few years ago. The sound effects will add to the realism of the set, costumes, and props.

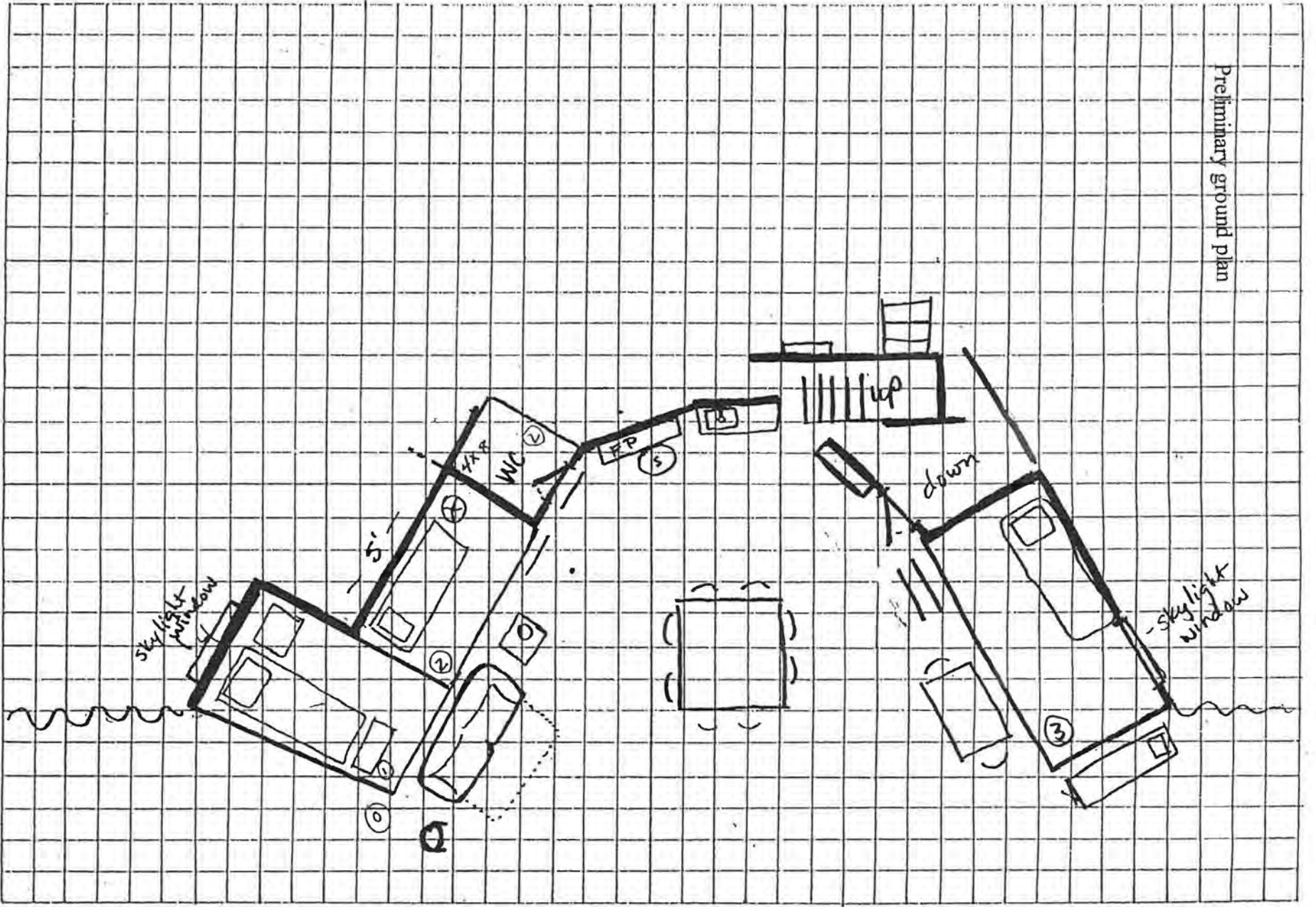
I plan to share this design concept with my production staff and actors during our first meetings, but I view this as merely a starting point for the collaboration of many creative minds.

One of the more flattering photographs of Anne Frank, taken by her father. Perhaps for use in the program or on an informative display in the lobby.

A visual for the actors—to see a larger picture of where they are, or a sense of “the moment before.”

***The Otto Franks' home and business establishment.***

The chimes heard in the play come from this cathedral, which was visible from the Annex. Anne found the chimes comforting. This image will be incorporated into the set.



GROUND PLAN

SCALE 1/4" = 1'

Diary of Anne Frank



THE DIARY OF ANNE FRANK: Preliminary set model design





Dark,  
somber,  
spiritual



# The Diary of Anne Frank

The Play



## Seeing the shows

### Broadway Engagement

*The Diary of Anne Frank* opened on Broadway on 4 December 1997 (previews in NY begin the week of 21 November). It played at the Music Box Theatre, 239 West 45th Street, New York City, New York. The show ran through June 1998.

## G. Project schedule

### **Director's Schedule:**

select play (April)  
budgeting (May)  
research and analysis (April—September)  
publicize auditions: club meeting, bulletin, flyers (early Sept.)  
applications, character list, prod. staff list, script copies for check-out (early Sept.)  
auditions (Sept. 16 & 17)  
casting (Sept. 17 or 18)  
production staff meeting (must have asst. director and a stage manager + others)—Yom  
Kippur, Sept 20<sup>th</sup>—discuss design concept, brainstorm  
pre-rehearsal meeting (Sept 21): concept statement, philosophy, hist. background,  
script, characters  
read-through (Sept 22)—onstage, have set spike-taped; schedule distributed  
rehearsal schedule: Scenes w/ blocking (organic, but with a plan) Sept. 23—Nov. 11  
tech production Mon. 3:00-5:00 and Fri 3:00-5:00;  
cast rehearse Tues, Wed, Thurs 3:15-5:30; brief rehearsal some Fri. 3:15-4:30  
tech at rehearsal

### **Technical Crew Schedule:** (stage is free for building on Mondays & some Fridays)

Entire production staff meet 9/20 and 10/15  
Set: walls, platforms, doors, windows—due Oct 11 (work party Oct. 2<sup>nd</sup> or 9<sup>th</sup>)  
Props: hand and furniture—all due by Oct 18  
Sound: music and effects—due Oct 22 (attend rehearsal 10/7, 10/20 and begin  
rehearsing Oct. 26)  
Set painted: due Oct 25  
Costumes: need practice costumes by 10/1 (to block costume changes); designs and  
each actor's sizes by 10/8; final costumes ready, labeled—due Nov. 2 for  
rehearsal  
Lights: hung, aimed, cues written—Nov. 1 (attend rehearsals 10/7, 10/20, 10/28)  
Tech run through, call cues: Nov 5  
Tech rehearsal Mon Nov 8, dress rehearsal Nov 10 or 11, open 12<sup>th</sup> (12, 13,  
18, 19, 20)



**Actors' Rehearsal Schedule:** 3:15—5:30, unless otherwise noted

Sept. 21, T Pre-rehearsal meeting  
Sept. 22, W read-through, onstage (set taped)  
Sept. 23, Th Act I, scene 1 (read, block; rehearse): Otto, Miep, Anne  
contrast w/ Otto's next entrance [3 pages]  
Sept. 28, T Act I, scene 2: all except Dussel [12 pages]; run 1-2  
Sept. 29, W Act I, scene 3: all except Miep, Kraler, Dussel, [from  
page 22 to Kraler's entrance on pg. 36—14 pgs]  
Sept. 30, Th Act I, scene 3: all except Miep [9 pages]; run all of 3  
Oct. 1, F Run through scenes 1-3  
Oct. 5, T Act I, scene 4: Anne, Dussel, Mrs & Mr Frank, Margot [6 pg]  
Oct. 6, W Act I, scene 5: all except Miep and Kraler [12 pages]  
Oct. 7, Th Entire Act I, *no scripts* onstage (call sound cues)—until 6:30  
Oct. 8, F Fast-line run through of Act I  
Oct. 12, T Act II, scene 1: all cast members [13 pages]  
Oct. 13, W Act II, scene 2: all but fathers, Miep, Kraler [9 pages]  
Oct. 14, Th Act II, scene 3: all except Kraler [8 pages]; run 2-3  
Oct. 19, T Act II, scene 4 & 5: all cast, props [8 pages]; Act II scene 1  
Oct. 20, W Entire Act II, *no scripts* onstage (call sound cues)—until 6:00  
Oct. 21, Th Fast-line run through of Act II  
Oct. 22, F Brief spot rehearsal (troublesome scenes)

*Limited prompting*

Oct. 26, T Act I—all (with sound) [56 pages] – until 6:00  
Oct. 27, W Act II—all (with sound) [36 pages]  
Oct. 28, Th Both acts (long rehearsal—no real tech, light cues called)  
Nov. 2, T Act I—all (in costume) call cues or use lights/sound—'til 6:30  
Nov. 3, W Act II—all (in costume) call cues or use lights/sound—'til 6

*No prompting from this point on*

Nov. 4, Th Both Acts—all (lights, with costume and sound)—until 6:30  
Nov. 5, F Brief spot-rehearsal, trouble shoot  
Nov. 9, T Act I—all cast and crew—until 6:00  
Nov. 10, W Act II—all cast and crew  
Nov. 11 (Veteran's Day) Both acts (time TBA)

Nov. 12, F Opening night (*hopefully no football playoffs*); notes  
Nov. 13, Sa Performance 7:30 (actors report 5:30); clean, organize  
Nov. 15, M adjudicate *if* play opened last weekend (cast and crew)—'til 4  
Nov. 16, T Brief spot rehearsal—trouble shoot (no tech)  
Nov. 17, W full rehearsal (w/ tech, but no costume or makeup)  
Nov. 18, Th Performance 7:30 (actors report 5:30-6:00); notes; clean  
Nov. 19, F Performance 7:30 (actors report 5:30-6:00); notes  
Nov. 20, Sa Performance 7:30 (actors report by 6:00); strike set; cast party

**DIARY OF ANNE FRANK:  
ANALYSIS AND DESIGN**

**Section Two: Pre-Production Text Analysis**



# CENTRAL WASHINGTON UNIVERSITY

ELLENSBURG • LYNNWOOD • MOSES LAKE • SEATAC • STEILACOOM • WENATCHEE • YAKIMA

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## THEATRE ARTS

11-4-99

RE: Leeann Mueller written documentation  
Section 2, Pre-Production text analysis of  
The Diary of Anne Frank

Leeann has superior organizational skills, which are made manifest in her precise execution of this project. She chooses words which best evoke the ideas/facts/concepts she wishes to communicate, and is both direct and analytical in her approach.

I am particularly impressed with the number of works cited and the excellent internet sites utilized. These sites chronicle cogent social, political, religious, economic and geographical information.

Leeann Mueller's documentation in both Sections 1 and 2 have been uniformly superb. I look forward to attending her production on November 19<sup>th</sup> at Tenino High School.

Sincerely,

Michael J. Smith  
Assistant Professor  
Central Washington University  
Theatre Arts Department

Leeann Mueller  
Production Thesis

## Diary of Anne Frank: Analysis and Design

### **Given Circumstances—Environmental Facts**

#### Geographic Location

The play The Diary of Anne Frank is set in Amsterdam, The Netherlands (or Holland, as it was known in 1942). Amsterdam is the capital city, and was large and considered very cosmopolitan in the 1930s and early 40s. Holland is famous for its history of great religious tolerance and acceptance of all people. By 1933, when the Frank family arrived in Amsterdam, there were more than 100,000 Jews living in Holland. Since half that number made their home in Amsterdam, it was no wonder that some people called the city “Jerusalem of Europe.” Otto Frank was confident that he had made a wise choice in moving his family to this location, away from the Nazis and the anti-Semitism of Germany (Hurwitz 6-7). Located west of Germany and bordered by the North Sea, Holland and Belgium were overtaken in Germany’s campaign against France. The Netherlands has an area of 41,526 sqkm, of which 33,939 sqkm are land. About 50 % of its land surface is farmland and only 8 % is covered with forest. The relatively flat countryside is rich in lakes, rivers and canals (Country Profiles <[tradenz.govt.nz/profiles/netherlands.html](http://tradenz.govt.nz/profiles/netherlands.html)>). Although with the help of their neighbors, 24,000 Jews went into hiding, it was not easy, due to the geography of Holland. Small houses without cellars (because of the prevalence of water under houses), and land without hills or forests made hiding extremely difficult (Keren 243).

In Amsterdam, a cool temperate maritime climate is marked by mild winters and cool summers, but with occasional continental influences. The average temperature in winter is

0°C and in summer 21°C (Country Profiles <[tradenz.govt.nz/profiles/netherlands.html](http://tradenz.govt.nz/profiles/netherlands.html)>).

Translation: temperatures average 32°F in winter and 70°F in summer. It rains 175 days a year in Amsterdam (Hurwitz 7). Because of its proximity to the North Sea and location largely below sea level, Amsterdam is a city threatened by, but dependent upon, water.

The entire action of the play occurs in the attic annex of a building on the Prinsengracht. The building consists of two parts: a front house and a back annex. This was the place where Mr. Frank had set up a branch of his uncle's company called "Opekta Works," which produced pectin and distributed spices (The Diary of Anne Frank Study Guide <<http://www.annefrankonbroadway.com>>). Otto Frank's business was located in the front house. The uppermost floors of the back annex became the hiding place. This building, known today as The Anne Frank House, is open daily to visitors, and many photographs are available to view ("The Anne Frank House" <http://www.channels.nl/amsterdam/annefran.html>>). The house was constructed in the seventeenth century alongside the canal. Because the price of those early houses was determined by their width, it was an extremely narrow building with steep steps leading to the upper floors. Behind the building facing the canal was the annex building, connected to the first by an internal passageway. Even Anne, who knew the building well, had no idea that there were several additional upper rooms beyond a small door in the back building (Hurwitz 16).

For many months, several of Otto Frank's loyal co-workers had been helping prepare for the arrival of their Jewish friends. The hidden rooms were filled with dishes, rugs, bed-clothes, clothing, books, and mismatched furniture. There were boxes of canned food, too. Each item had been brought into the building secretly, unnoticed by German soldiers and by other workers at the business. The move had taken place earlier than planned, so everything



was not ready. Boxes were unpacked, and dark black-out curtains had to be made for all windows. The actual hiding space had a narrow bedroom for Anne and Margot, a larger living area where Mr. And Mrs. Frank slept, an upstairs room with a small kitchen where Mr. And Mrs. Van Daan slept, with a little attached room for Peter. The hiding area also had a “water closet” and running water. No water could be run during business hours and the hidden families had to be extremely quiet during the day—business was still being conducted below the annex (Hurwitz 18-19). For the action of the play, the hiding place set consists of three rooms on the top floor above the office, and a small attic space above. Unfinished plaster walls are cracked and crumbling, stained wallpaper is fading on some walls, and row bricks are exposed beneath. Heavy naked beams cut through the center room. A shaded bulb hangs in the center of the main room.

#### Time and Date

The play begins and ends in late afternoon November, 1945. World War II has ended; Holocaust survivors have been released. Otto Frank has returned to the annex; he is defeated and bitter, probably especially exhausted due to the time of day.

The second scene takes place in early morning, back in time to July 1942. In real life, the Franks went into hiding at 7:30 a.m. on July 6, 1942. Forced labor camps had been set up in Holland in January 1942, and deportations of Dutch Jews had begun in July 1942. The Franks were forced to move into the annex on this particular morning, ahead of schedule, because 16-year-old Margot had just received a summons to “work” in Germany. The choice of early morning was important, because it allowed them to bundle up in layers of clothing and carry their school satchels, brief case, and shopping bag—suitcases would have looked suspicious (Hurwitz 14).

The third scene occurs in early September 1942 at 6:00 in the evening on a weekday. During this scene, Dr. Dussel joins them. (Alfred Dussel, the eighth and final resident, actually moved into the annex on November 16, 1942.) Scene four takes place in the middle of the night, early November of the same year. Scene five occurs on the first night of Hanukkah late December 1942. It is already dark outside.

Act Two begins more than a year later, January 1, 1944. It is late afternoon on a cold day; everyone is bundled up in gloves, hats, sweaters, scarves. The next scene occurs in the evening, after supper, in the spring (sometime just prior to April 20<sup>th</sup>). Scene three of Act Two takes place on D-Day, June 6, 1944, in the early morning when it is still mostly dark. The fourth scene happens a few weeks later, in the afternoon. In the play and in real life, this is the afternoon of Friday, August 4<sup>th</sup>, 1944, the day the annex residents are betrayed and arrested.

### Economic Environment

The Frank family lived in Frankfurt, Germany in 1929, the year Anne was born. Many businesses were closed and thousands of people were out of work at that time. One-quarter of Frankfurt's population was unemployed. As the economy grew worse, more people supported the National Socialist German Workers party—the Nazis. In April 1933 the Nazis declared a boycott of Jewish owned businesses and medical and legal practices. That month a law was passed stating that all public employees who had even one Jewish grandparent were to be fired from their jobs. Otto Frank decided to move his family and business to Amsterdam, Holland in the summer of 1933, and set up a branch of his uncle's company. His business thrived, and he made good friends among his Dutch colleagues (Hurwitz 6). The Nazi rise to power in Germany immediately affected the Jews of Amsterdam by the influx of

refugees to the city. The Jewish population increased from 65,523 to 79,352 by 1941, of whom 10,241 were not Dutch (“Amsterdam” Museum of Tolerance <<http://motlc.wiesenthal.org>>). Holland was invaded on May 10, 1940, and compelled to surrender. Many Dutchmen were forced to go to Germany and work in the factories. Just like in Germany, strict regulations regarding Jews were enforced. Jews could only shop between the hours of three and five o’clock, and only in stores designated “Jewish Shop.” Jews could not travel on trains or eat in restaurants. Signs announcing “Voor Joden Verboden”—“Forbidden for Jews”—were posted almost everywhere (Hurwitz 6-8). On October 22, 1940, all Jewish financial holdings, both private and in banks, had to be declared. Beginning May 12, 1941, and over the next two years, all Jewish property, with the exception of wedding rings and gold teeth, fell to the Nazis. In August of 1941 Jewish children were forbidden from attending Dutch schools. In 1941 the “emigration” of Dutch Jews to the death camps was organized. In January 1942, forced labor camps were set up in Holland, and Jews were crowded into the downtown ghetto of Amsterdam. As early as August 13, 1942, an SS officer reported that the Jews seem “to have become wise to the true meaning of labor conscription for the East and have ceased to report” for deportation (Keren 240-243). Several labor strikes were held by Dutch workers in protest of Nazi actions, but Germans broke the resistance through a number of reprisals (namely, execution). All personal effects of deported Jews and the property of all Jewish institutions was sent to Germany as *liebesgaben*, “gifts of love.” The Nazis tried to move all Dutch Jews into Amsterdam, and into one ghetto area of the city (“Amsterdam” Museum of Tolerance <<http://motlc.wiesenthal.org>>). Hitler planned to eventually annex Holland and make it part of Germany, so changes began slowly in hopes that the Dutch would eventually accept their control.



German policies included economic exploitation of the Netherlands, since Holland had not suffered to the extent of Germany following WWI. Holland was required to give ever increasing amounts of agricultural products to Germany, and soon such items as soap, matches, and clothes were virtually impossible to come by (“A Forgotten Chapter: Holland Under the Third Reich” <<http://www-lib.usc.edu/~anthonya/waralt.html>>). Rationing measures had been intensified. In the final phases of the war, particularly after the Allied failure to capture bridgeheads across major rivers, the Dutch suffered from severe food shortages, and during the last months of the war they were near famine (“The History of the Netherlands” [Encyclopedia Britannica Online](#)). Dutch raw materials, agricultural products, livestock, automobiles and bicycles, and valuables were taken and sent to Germany. Young Dutchmen were forced to labor in German factories and farms. The Nazis raised taxes and lowered wages (Sherrow 37-43). The once thriving economy of Holland was devastated.

The inhabitants of the hidden annex were dependent upon their gentile friends to find food and smuggle it up to them. In her diary, Anne refers to their ration cards and the extreme hunger that follows when the cards are confiscated. Hunger causes the worst conflict among the attic residents. Despite lack of food, Anne continued to grow during the two years captivity, but it was difficult to find new clothes for her.

### Political Environment

The Netherlands is a constitutional and hereditary monarchy. The monarch has mainly formal powers. Executive power lies with the Council of Ministers, headed by a Prime minister who is appointed by the Monarch and responsible to the legislature (Country Profiles: The Netherlands). Queen Wilhelmina was the reigning monarch during World War

II. The Dutch people were very loyal to the royal family, the “House of Orange.” The two chamber parliament is similar in representation to our U.S. House and Senate.

Holland had remained neutral during World War I, and expected to remain neutral during the second world war. Even though Hitler proclaimed that Germany would leave Holland absolutely alone, he planned with his military advisors to violate the neutrality and invade Holland. Because Holland was populated by Dutch “Aryans” and its economy was relatively strong, Hitler planned to annex Holland into Germany. On May 12, 1940, the Dutch Cabinet advised Wilhelmina to have the royal family evacuated. They went to England, and she declared London to be now the capital of Holland. This assured England’s legal assistance and being able to continue the war as one of the allies. In the face of systematic leveling of Dutch cities by Nazis, Holland surrendered to Germany within five days (“A Forgotten Chapter: Holland Under the Third Reich” <<http://www-lib.usc.edu/~anthonya/waralt.html>>).

Instead of a military rule, Hitler established a civilian administration, with a fanatical Nazi as the head. This type of rule was especially harsh. At least military administrators did not necessarily agree with Hitler’s ideology and often sympathized with those in occupied countries. But civilian officials, such as Seyss-Inquart installed in Holland, were especially zealous Nazis who admired and agreed with Hitler (Sherrow 32). The strategy was to use existing Dutch government structure to implement Nazi policies, to be better accepted by the Dutch people. The Dutch constitution explicitly guaranteed equal rights to Jews, so at first, Dutch Jews were treated tolerably and German soldiers were on their best behavior. By Fall 1940 it was all too apparent that the Nazis had no intention ever of respecting Dutch law or of not wanting to impose Nazi ideology upon the country. Germans were setting out to

transform Holland into a totalitarian state. Dutch Parliament was abolished as were virtually all elected bodies and courts. Communist and Socialist parties were outlawed, and the other six existing political parties had to form one party, the NSB, whose main goal was not to offend the Nazis. This proved impossible, and the organization dissolved within one year (“A Forgotten Chapter: Holland Under the Third Reich” <<http://www-lib.usc.edu/~anthonya/waralt.html>>).

In February of 1941, the *Judenrat* was formed—a Jewish council for the city of Amsterdam (“Nazi Directives” <<http://www.geocities.com/Heartland/7071/rules.html>>). The Jewish Council was responsible for relaying and enforcing Nazi directives and even routing Jewish mail. Eventually, Germans extended the power of the council over all the Jews of Holland.

Over the next two years, every right that the Jews had enjoyed as citizens of the Dutch democracy was eradicated. By the time the war ended, the Nazis managed to deport some 110,000 Jews out of Holland; out of that figure only 5,000 returned alive. Another 25,000 survived by hiding or escaping. Despite some heroic resistance undertaken by both Dutch gentiles and Jews, nearly 75% of all Jews in Holland perished (“A Forgotten Chapter: Holland Under the Third Reich” <<http://www-lib.usc.edu/~anthonya/waralt.html>>).

### Social Environment

Among the 9,000,000 people living in the Netherlands, 140,000 of them were Jewish (about 1.5% of the total Dutch population). Nazis were obsessed with so-called racial purity, and found the Aryan racial stock of Holland to be quite superior, but secretly planned to annihilate the Jews (“A Forgotten Chapter: Holland Under the Third Reich” <<http://www-lib.usc.edu/~anthonya.html>>).

British and American movies disappeared from the cinemas and were replaced with German films and newsreels. Many Dutch would boo or walk out during the German newsreels—until doing so was made illegal. Radio was also dominated by Nazi propaganda, so many Dutch began to illegally turn on the radio to listen to broadcasts from London, either the BBC or the Dutch government in exile. Dutch newspapers were heavily censored or controlled by Nazis, and underground newspapers were produced at risk-- penalty of death (“A Forgotten Chapter: Holland Under the Third Reich” <<http://www-lib.usc.edu/~anthonya/waralt.html>>).

The language of Holland is Dutch, and Anne and Margot adapted easily to the new home and language. Their mother, Edith, never did master the Dutch language (“The Diary of Anne Frank,” Study Guide <[annefrankonbroadway.com](http://annefrankonbroadway.com)>). It is common for Dutch people to speak several languages, and the Frank children studied English and French.

Changing social mores are evident in the play. The adult-centered belief that children should be seen but not heard was still adhered to by Dussel and the Van Daans, but the Franks were more tolerant of outspoken children. The young people’s attitude toward girls calling on boys also conflicts with the traditional social conventions.

The social environment for all Dutch people changed dramatically during German occupation, but Dutch Jews clearly faced the most drastic social changes as the Nazis added more and more restrictions. In 1941, Jewish children were barred from public schools; Jews had to surrender all radios; restrictions were placed on their freedom to move about; Jews were not allowed in public parks or restaurants; Jews could not be members of non-Jewish organizations. In 1942, Jews could not drive cars; Jews could not marry or have intercourse with non-Jews; Jews were ordered to wear the yellow star of David in public with the

inscription *Jood*; Jews could not play any sport; they had to hand over their bicycles and cars; Jews had a curfew, but many parts of town were completely off limits; Ghettos were established; they could no longer make phone calls; and by July 1942, trains began deporting Jews to concentration camps (“Nazi Directives” <<http://www.geocities.com/Heartland/rules.html>>). Of Anne Frank’s 50 classmates at the Jewish secondary school in the spring of 1942, only one remained to take final exams the following semester (Anne Frank Remembered). After December 1943, the Netherlands was considered and declared to be *Judenrein*—free of Jews.

### Religious Environment

Amsterdam had long been known as a safe haven for religious minorities. All Dutch citizens were guaranteed equal rights, regardless of creed. In the 1930s it was commonly known as “The Jerusalem of Europe,” with a history of cooperation between Jews and Gentiles in commerce, the arts, and politics.

In 1936 the Catholic Church in Holland proclaimed that being a Christian and Fascist were not compatible, and other churches in the Netherlands also raised protests (“A Forgotten Chapter: Holland Under the Third Reich” <<http://www-lib.usc.edu/~anthonya/waralt.html>>). The Holocaust was not based on religion, but rather race, and appeals to Nazis’ Christianity were useless. Many of the Jews persecuted had not even thought of themselves as Jewish. Many were not religious, or were raised Christian in a mixed-marriage family. Eventually, those with just one Jewish grandparent, even if raised as and married to Gentiles, were “deported.” The Van Daan family in the play describes itself as not religious. Otto Frank has always identified himself as German, rather than Jewish.



Synagogues in Holland were not destroyed, as they were in most other Nazi occupied countries. However, all valuables were stripped from them, and sent to Germany, and late in the war, people dismantled parts of the buildings to use as fuel for stoves (“Amsterdam” Museum of Tolerance <<http://motlc.wiesenthal.org>>).

Practicing Jews found it increasingly difficult to adhere to religious ceremony. Ritual slaughter was forbidden, synagogues were bare, ceremonial candles were impossible to get. Perhaps because of the threat to their religious and cultural heritage, even non-religious residents of the annex recognized Jewish holidays. Even though Hanukkah is not the main religious holiday, it is the one shown being celebrated in the play. Gentile audiences probably find it easier to relate to Hanukkah, because its December date and gift-giving activities correspond to Christmas (the playwrights are non-Jewish). Religion is downplayed in all but the Hanukkah scene. The Jewish New Year is an important religious occasion, celebrated in September, but the annex residents celebrate it on January 1<sup>st</sup>.

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### Given Circumstances--Previous Action

The dialogue reveals many important previous actions. This exposition includes:

Act One, scene one:

1. The room Mr. Frank and Miep are in is above an office.
2. They are in Amsterdam, Mr. Frank's "home."
3. His business is still there, waiting for him.
4. The war is over.
5. Miep has done something significant for "them," suffered for them in some way.
6. Mr. Kraler also went through or did something for them.
7. A letters and notes were found on the floor after...after they left.
8. Anne's diary was found, dating back to July 6, 1942.
9. That was three years ago.
10. Anne Frank was thirteen years old in 1942; she was born in Germany in 1929.
11. Her family was Jewish and emigrated to Holland when Hitler came into power.
12. Her father started an importing business, and did well until 1940.
13. Then the war came and the Dutch were defeated, followed by the arrival of the Germans.
14. Things got very bad for the Jews—restrictions.
15. Her father was forced out of business.
16. They had to wear yellow stars.
17. She had to hand over her bike.
18. She could not go to Dutch school, ride in a car or streetcar, or go to a movie.
19. Her family planned to go into hiding.
20. On the morning they went into hiding, she was awakened at 5:00 a.m., and told to put on as many clothes as possible. Carrying suitcases would be look suspicious.
21. The hiding place was upstairs in the same building as her father's business.
22. Mr. And Mrs. Van Daan and their son Peter were to hide with them.
23. Mr. Frank knew the Van Daans, but the rest of the Franks did not.

Scene two:

24. The Green Police were on the streets the morning the Franks went into hiding.
25. Anne has a sister, Margot, and mother, Edith.
26. The Van Daans have already arrived.
27. There has been some confusion, things are not fully arranged; food, soap, medicine, and linens are there. The beds have been made up.
28. Some ration books have been arranged, without their real names on them.
29. There is a black market in Amsterdam. Also a "white market" to help hundreds of hidden people.
30. Mr. Kraler and Mr. Frank have previously discussed "the noise."
31. Mrs. Van Daan went into hiding wearing a fur coat, and Peter carried his cat.
32. Workers have continued to use the building below, from 8:30 until 5:30.
33. Mr. Frank has already worked out the room assignments.
34. Mr. Van Daan had helped Mr. Frank when he first arrived in Amsterdam.
35. Anne had to leave her pet cat behind when they went into hiding.
36. Peter went to the same school as Anne and Margot; Anne doesn't recognize him, but he has seen her before, always in a crowd of kids.
37. Peter has been "a lone wolf."



38. They wear yellow stars, and would be arrested for not wearing them.
39. Anne had a play date set with her friend Jopie de Waal.
40. The Frank family left their house in disarray that morning when they left.
41. Mr. Frank had packed Anne's pictures of movie stars and Queen Wilhelmina, and her diary.
42. Anne has fought with her mother about wearing overshoes and wearing a hand-me-down coat.

Between the action of scene two and scene three:

43. The silence in the night has frightened Anne; every step or creak has lead her to believe that the Germans are coming for them.
44. The hidden "divers" have been referring to Miep and Kraler as their protectors.
45. Anne asked her father what would happen if the Nazis found out about their protectors, and was told that they would suffer the same fate as the hidden Jews.
46. Miep and Kraler have been cheerful when coming up to see them.
47. Anne has been finding her mother unbearable.

In scene three:

48. Anne has complained that her mother doesn't treat her like a grownup.
49. After two months, Peter still hasn't been friendly toward Anne.
50. Miep usually comes very promptly to see them.
51. In school, Anne talked so much she had to write a composition about Mrs. Quack Quack, which was so good the teacher read it to all of his classes.
52. The divers have been beans a lot.
53. The three children have been doing daily lessons.
54. Mrs. Van Daan's fur coat was purchased for her by her father—"The best money can buy."
55. Mrs. Van Daan had a nice home and a lot of boyfriends before she got married, and has told the story enough times that her husband can recite it with her.
56. There is a radio downstairs in the office.
57. There has barely been enough food in the annex; there are three ration books for the 7 of them.
58. Mr. Frank had left a Zurich address in the wastebasket when they left their home, and people have believed they fled to Switzerland.
59. Every day, hundreds of Jews have disappeared in Amsterdam.
60. The family of Anne's best friend were taken away.
61. Mr. Dussel was a dentist; he's never been married; he's allergic to fur-bearing animals.
62. Anne and her sister have always given each other private time in their shared room.
63. Mr. Dussel has always gotten along well with children.

Between the action of scene three and scene four:

64. Anne has finished reading another book.
65. She has been fighting with Mr. Dussel, who finds many faults with her.
66. Mrs. Van Daan has been flirting with Mr. Frank.

In scene four:

67. Anne has frequently had restless nights.
68. She has had a nightmare that they were taken by the Green Police.

Between scenes four and five:

69. Air raids occur day and night.
70. The Allies have landed in Africa; it seemed to indicate an early end to the war.

71. They have each told what they most look forward to when they get out; indicates they have missed movies, nice furnishings, work, bike riding, laughing loudly, new clothes, a bath...

In scene five:

72. Mr. Dussel has not celebrated Hanukkah before, but rather, St. Nicholas' Day.
73. Anne has been secretly making presents for everyone.

Prior to Act II, scene one:

74. One year has passed. They have been there for almost one-and-a-half years.
75. They have all grown thinner.
76. The Van Daans have continued to argue.
77. Anne has reached puberty.
78. Peter's cat has disappeared.
79. Miep used up all her sugar ration to bake them a cake for New Years.
80. Mrs. Van Daan has been giving her husband a little extra when dividing the food.
81. A worker has asked Mr. Kraler about the Franks, noticed the bookcase that hides the door to the attic, and then asked for a raise/blackmail.
82. Mr. Dussel hasn't given Anne much private time alone in their shared room.

In Act II, between scenes one and two:

83. The people from whom Miep got the ration books were arrested.
84. They have had to cut down on food, and are all hungry, stomachs rumbling.
85. March 6, 1944, Mr. Kraler went to the hospital with ulcers.
86. Americans landed in Italy; again they thought it meant a quick end to the war.

In Act II, scene two:

87. Anne has taken to visiting Peter in his room.
88. Mrs. Van Daan has often been critical or unpleasant.
89. Mrs. Frank never speaks up—just takes it.
90. Anne used to hang out with friends at ice cream parlors that allowed Jews.
91. Anne and Peter have had "wonderful discussions"
92. Anne has changed since her arrival, more quiet and serious.

Between scenes two and three:

93. They have had to cut back further on their meals.
94. Rats have been getting into the food (Peter's cat had obviously been eating them before).
95. April 1944, everyone on the outside has "invasion fever."
96. Anne and Peter regularly spend time together after supper.

In scene three:

97. Mr. Van Daan has been stealing food.
98. Mrs. Frank has seen Mrs. Van Daan giving Mr. Van Daan the choicest bits of food, but has always held her tongue.
99. The Allies have invaded the coast of Normandy.
100. The man from the warehouse is being paid a lot of money (blackmail).
101. The Gestapo found the radio stolen from the office below.
102. Anne has had a birthday—her 15<sup>th</sup>.

In scene four:

103. Miep has not shown up in three days.
104. No workers have come in to work that morning, a Friday.
105. The phone downstairs has been ringing: three times in quick succession.
106. Mr. Van Daan had wanted to move his family to America or Switzerland, but his wife hadn't wanted to leave her nice things behind.
107. Peter hasn't had religious beliefs.
108. Anne has often imagined herself outside.

In the final scene:

109. Miep had gone to the country to find food (the days prior to their capture)
110. When she returned, the block was surrounded by police.
111. It was the thief who turned them in.
112. Anne was actually happy while at the Holland concentration camp, finally outside.
113. They had felt sure the Allies would get to them in time.
114. The men were sent to Auschwitz, the women to Belsen.
115. In January, all those in the camps still alive were freed, but war was still on, and they couldn't get home right away.
116. On the way back to Amsterdam, Otto Frank had learned of the deaths of his wife, Margot, the Van Daans, Dussel; he had held out hope that Anne survived.
117. Just yesterday, Otto spoke to a woman from Belsen and learned that Anne, too, had perished.

## **Diary of Anne Frank: Analysis of Dialogue**

The dialogue portrays the contradictory world of The Diary of Anne Frank: the love and the fear, the security and the vulnerability. The dialogue is the most reliable source for the given circumstances, and conversely, the given circumstances dictate the choice of language. In this case, the prose dialogue reflects the reality of everyday life for the people hidden in the annex. From vast choices, the playwrights, Goodrich and Hackett, favored particular words, their arrangement, and the images suggested. These unique, or peculiar, characteristics weight the dialogue with meaning.

The play is based on the book Anne Frank: Diary of a Young Girl, and therefore it is based on the words of a thirteen- to fifteen-year-old girl and on her own writing style. Anne Frank wrote very well for her age; she planned to be a journalist, and she was a voracious reader. In her diary she was direct and unabashed, and had already edited her original diary with thought of presenting it to the Dutch government after the war, as a record of the occupation. Before the diary was published, her father added bits of her first version and excluded certain sections to guard his wife's memory and Anne's modesty. Eventually, Otto Frank had the diary published by Doubleday, who gave the stage rights to producer Kermit Bloomgarden, who engaged screenwriters Frances Goodrich and Albert Hackett to dramatize the Diary. Those critical of the script felt that the Diary had been "De-Judaized" ("The Diary of Anne Frank" <[http://www.uen.org/utahlink/lp\\_res/AnneFrankDiary.html](http://www.uen.org/utahlink/lp_res/AnneFrankDiary.html)>). The Goodrich-Hackett team did simplify the language of the Diary for popular American audiences, and the director Garson Kanin probably had even more to do with "universalizing" the play. Kanin pressured the playwrights to take out a reference to being persecuted

“because we’re Jews,” and substitute the universal “We’re not the only people that’ve had to suffer. Right down through the ages there have been people that’ve had to suffer. Right down through the ages there have been people that’ve had to suffer. Sometimes one race...Sometimes another” (Alter 38). This isn’t necessarily a violation of the spirit of the book. Otto Frank also insisted that his daughter’s diary was a story of general human interest, not a story about Jewish suffering. The Franks were not self-denying Jews; however, they were thoroughly acculturated as Western Europeans. The only mention of a Jewish ritual in the original diary is a brief reference to Hanukkah, so the playwrights and director were only universalizing something already quite all-embracing.

Experienced playwrights Goodrich and Hackett deftly use the syntax. Because it is a well-written play, the sentence structure is arranged to throw the important word or phrase to the end of the line. For example, when Anne asks Mr. Dussel about the fate of people she has not seen in months, she starts out rather general, about another family, then works to the emotional, specific heart of her question: “Do you know the DeWaal’s? Do you know what has become of them? Their daughter Jopie and I were in the same class. Jopie’s my best friend.” This structure intensifies the climactic impact of Mr. Dussel’s response, “They are gone.”

The dialogue of the play reflects the same teenage normalcy that she manifests in her diary. In the diary, Anne concentrates more on her relations with her family and the other four divers and on her developing sense of identity, than on the horrors of the Holocaust, although obviously, she and the others were well aware of the barbarity of Nazism just outside their walls and the constant fear of detection. In general, Anne Frank was a very optimistic girl, and the play dialogue focuses on depicting that aspect of her character. The



most poetic and thematic line of the play comes straight from the diary: "I still believe, in spite of everything, that people are really good at heart." However, the dialogue excludes the next, darker, paragraph of the Diary where Anne writes, "I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too."

The play is not dominated by the text, but rather by the development of characters. The dialogue is economic, allowing a great deal of acting. The realistic nature of the play precludes repetition of particular words or phrases. The language of the play does convey strong moods and does connote symbolic value. The moods vary from awkwardness, to friendliness, to anger, to fear, to hope, and to acceptance. Awkward formality and gratitude is heard in scene two, when Mr. and Mrs. Van Daan protest: "That isn't right. It's your place. We'll sleep here and you take the room upstairs...Never, never can we thank you. I don't know what would have happened to us, if it hadn't been for Mr. Frank." Familiarity and friendship are shown during the Hanukkah celebration at the end of Act One with the following exchange; Mrs. Van Daan: "I make the best latkes you ever tasted." Mrs. Frank: "Invite us all next year...in your own home." Margot: "What I remember best is the presents we used to get when we were little..." Mr. Frank: "We are all here, alive. That is present enough." Anne: "No it isn't. I've got something...Presents!" All: "L'chaim, l'chaim!"

Outrage and anger are displayed by the usually reserved Mrs. Frank when she catches Mr. Van Daan stealing food: "You come in here and steal food that should go to them...to the children! ...And you...you're worse than he is! You're a mother, and yet you sacrifice your child to this man! ...Take your things and get out!" The group's fear is most evident when they hear someone in the office below at night; Mrs. Van Daan: "It's the Green Police!

They've found us! ... We've got to do something... Quick! Quick! Before they come back!"

Mr. Van Daan: "There isn't anything to do. Just wait." Mr. Frank: "If they've found us,

they've found us. ... I'm going down... We cannot live with this uncertainty." Mrs. Van

Daan: "Do you want to be dragged off to a concentration camp?" And yet hope and

optimism are heard when the residents learn of the D-Day invasion: Mr. Frank: "Thank God

it's come!... We're going to be liberated! This is a time to celebrate!" And in the words of

Anne to Peter: "When I think of all that's out there... and the goodness of the people we

know... When I think of these good things, I'm not afraid any more..."

The nature of relationships is symbolically portrayed through the dialogue and the action that is allowed to take place throughout the play. The dialogue distinguishes different types of personal connections between characters, often in a positive and a negative form. The husband/wife relationship is represented sweetly when Mr. Frank comforts Mrs. Frank with "Edith, dear!" On the other hand, Mr. and Mrs. Van Daan each tell the other to "shut up." The world within the secret annex is juxtaposed against the outer world, and separated from them both is the world within Anne's self-reflective mind, spoken off-stage. Every character in the play speaks lines that delineate the microcosm in the attic society. In terms of dialogue, rather than the sound or visual effects, the outside world is represented mainly through the words of Miep and Kraler, and the newly arrived Mr. Dussel. Mr. Dussel reveals that: "Right here in Amsterdam every day hundreds of Jews disappear... Hundreds are being deported... people that you and I know... if you refuse the call-up notice, then they come and drag you from your home and ship you off to Mauthausen. The death camp!" Anne's inner-reflection is revealed through an off-stage monologue. These words come mostly from the actual diary. In these monologues, which are pre-recorded and then heard between scenes,

Anne reveals thoughts and feelings she would not share aloud, as well as exposition to show what has happened in the weeks or months prior to the next scene. For example, just before Act Two, she tells of the changes taking place in her body and says, “In spite of my pain, I long for the time when I shall feel that secret within me again.” In the same monologue she also gives the exact date, how long they have been hiding, and the current state of certain relationships.

A play’s sentient power resides in its potential to arouse the imaginations of the audience, and appeal to their senses. By arousing images, the dialogue helps the audience members connect with their own experiences and feelings. Mr. Dussel’s description of what has been happening to Jews in Amsterdam in the few months that the others have been hiding is sure to elicit visual images, especially for the majority of audience members who have seen footage of Jewish families being forced into cattle cars and the footage of the concentration camp aftermath. The audience is bound to empathize with the divers’ taste for the limited food availability; Mr. Van Daan: “What’s for dinner tonight?” Mrs. Van Daan: “Beans.” Mr. Van Daan: “Not again!” ...Anne: “We are now in what is known as the ‘bean cycle.’ Beans boiled, beans en casserole, beans with strings, beans without strings...” Then, for some textural imagery, at the same time that Mrs. Van Daan is comforting herself by stroking her fur coat, she and her husband discuss Peter playing with his cat. Even though the audience cannot see Peter petting his cat, and it is not directly mentioned, the image is planted. An especially symbolic image is the cathedral carillon. In real life, the sound of the chimes was disturbing to the adults in hiding, because it reminded them of the outside world and its hostility. But Anne, in real life and in the play, loves the sound and finds it very comforting. She continues to long for the outside world—in its normal state. Her reaction to the chimes,



“It’s the Westertoren!” should entice audience members to recall positive feelings associated with a beautiful, even spiritual, sound.

The Diary of Anne Frank is not written in dialect. Otto Frank and the diary publisher specifically chose American, gentile playwrights to write the play, based on the English translation. However, there are enough references to war restrictions, celebrities of the 1940s, Holland, and Jewish tradition to clearly establish the who, when, where, and why. Only the most commonly known Jewish terms are used. The occasion of Hanukkah is used as a lesson to the audience, as well as to Mr. Dussel, and succinctly explained. The play focuses on Hanukkah far more than Anne does in her actual diary. The language used by Mr. Frank to describe the meaning or origin of the celebration creates an appropriate parallel to World War II, indirectly comparing the Allies to “the heroic Maccabees... They fought against indifference, against tyranny and oppression, and they restored our Temple to us.”

The few Jewish terms used in the play are fairly generic, and probably understood by most non-Jewish audience members. Mr. Frank says, “Mazeltov” when Mrs. Van Daan suggests that they will be in-laws by the end of the war. He is simply, but facetiously, saying “congratulations.” When the adults raise their glasses together and say, “L’chaim!” they are clearly making a toast. What they are literally saying is, “To life!” When Mr. Frank and Margot discuss the “menorah,” they are plainly referring to the multiple-candle holder being used for their Hanukkah celebration. More specifically, the menorah is a holder for seven to nine candles. Hanukkah, also spelled Chanukah, literally means “Festival of Lights,” and it is a family feast celebrating the victory of Judah the Maccabee over the Syrian tyrant Antiochus. The “shamos” (actually spelled Shamosh) mentioned in the stage directions is the servant candle that kindles the other Hanukkah candles (Trepp 146, 287). The references to candles,

the Festival of Lights, and the lamp at the end of Act One create a contrasting image with the darkness they must return to when they hear a thief downstairs. Thus, the dialogue establishes the given circumstances, the antagonistic situation, unique traits of each character.

The stage directions mention that Mr. And Mrs. Frank speak with a slight German accent. It is assumed that everyone else, speaking Dutch in Holland, would not have an accent. A few German phrases are included at the final scene of betrayal and discovery: “Auf machen!” (*Open up!*), and “Schnell! Schnell! Schnell!” (*Hurry! Hurry! Hurry!*).

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### **Diary of Anne Frank: Character Analysis**

Each character is a summary statement of all the specific dramatic actions taken by each individual in the play. In the case of Diary of Anne Frank, each character is based on a real person (or persons), so the character analysis must involve research beyond the script.

One character usually dominates a play, and naturally Anne Frank is the most dense, complex character in this script. She participates in all the action of the story, and the quality of that participation is high, never superficial. The play is based on her real-life observations and actions. Her father, Otto, is also one of the most developed characters. In life, he edited both the published diary and the play. Mrs. Frank is less complex, but she has an interesting change in polar attitude. Peter Van Daan also undergoes change and growth, but is a central figure in the action of only a few scenes. Other major characters are the remaining adult residents of the annex, who serve mainly as antagonists. Mr. and Mrs. Van Daan and Mr. Dussel create interesting conflict with all of the characters, but especially with Anne as the protagonist. Of the three antagonists, Mr. Van Daan is the most fascinating, and shows a short-lived change in attitude. The Nazis' presence as the ultimate antagonists is continually felt, although they are not actually characters whose actions are seen on stage.

Secondary characters act as instruments for revealing the principal characters. Even though Margot Frank is always onstage with the other divers, she has very little dialogue, and is used mainly as a quiet contrast to highlight Anne's outgoing personality. The "protectors," Miep and Mr. Kraler are secondary characters whose visits to the secret annex reveal which characters are grateful and considerate, and which are selfish and malcontent. Their presence and dialogue onstage is limited, but more is known about the real Miep Gies than most of the others, because she wrote a book entitled Anne Frank Remembered and she has been written

about in many volumes about the Holocaust. In the play, Miep and Kraler are simple characters, and are actually each generalized combinations of two people. The character Miep Gies is a blend of two women who worked for and helped Otto Frank: Miep van Santen and also Elli Vossen (called Miep Gies and Bep Voskjuil in the diary). The real Miep had also come to Amsterdam as a child refugee, from Austrian famine during World War I. "Miep" is the affectionate Dutch nickname her adoptive family gave her. Kraler is a combination of Victor Kugler and Johannes Kleiman (called Kraler and Koophius in the diary). In the diary Anne quotes her mother as saying, "When Mr. Koophius enters a room, the sun begins to shine."

Character traits demonstrated by the character Anne show the complexity of her "psychological self." In addition, her thoughts, as written in the real diary, are heard between scenes by the audience through recordings. Anne went through the usual adolescent angst, and often felt "No one understands me!" (249). Obviously the character wants safe freedom for herself and all the Jews of Europe, but what she desires most is to be respected and loved. In her immediate world, she wants to be able to speak her opinions and feelings. But because she does not feel the acceptance and respect needed to really be herself, she spills her ideas and emotions into her diary. To be a writer becomes another objective, stemming from her desire to be something important, not just a quiet, domestic housewife. Anne says to Mr. Van Daan, "I'm going to be remarkable!" Later, in a recorded line from her diary, Anne reveals prophetically, "I want to go on living even after my death."

Anne proves to have a relatively strong will for a girl her age. She is outspoken, and often stands up to the Van Daans and Dussel. As time passes, she learns to control her anger at them, and this kind of compromise shows her maturation. She has the inner-strength to

keep her optimism and ideals. In her diary, she describes herself: "I have often been downcast, but never in despair... I ...can't grumble the whole day long. I have been given a lot, a happy nature, a great deal of cheerfulness and strength. Every day I feel that I am developing inwardly..." (223). Anne's moral stance is centered around her beliefs in fairness and equality. She believes that children were as important as adults, that women's roles should be as significant as men's roles, and that Jews should be treated as all other people.

Neither Anne nor her mother are satisfied with Anne's decorum. Edith Frank comments that her daughter's actions are not "dignified." The real Anne was more concerned that she did not look like the movie stars she so admired, despite her attempts to emulate their hairstyles. Anne is very energetic, talkative, and often silly. Her nervousness sometimes irritates the others, even though they are often entertained by her high spirits. She admits that she does not always feel like being the clown, but believes that role is always expected of her, so she hides her occasional depressed moods as much as she can. In general, Anne's internal rhythm has a much quicker beat than any other character in the play. Even though Anne is clearly the protagonist of the play, she is not without her faults. These are pointed out by her parents, Dussel, and the Van Daans, but Anne is well aware of them herself. Near the end of Act one, she confesses to her father, "I can stand off and look at myself [being mean] and know it's cruel and yet I can't stop doing it. ...I have a ...sweeter, nicer side. But I'm scared to show it. I'm afraid that people are going to laugh at me if I'm serious. So the mean Anne comes to the outside and the good Anne stays on the inside..."

Many people who knew Anne have described her. A family friend, Ida Bauschwitz, characterized her as "a naughty child" who liked to draw attention. The mother of Anne's childhood friend Leis Goslar once said, "God knows everything; Anne knows everything



better.” Leis portrays Anne as “always in the center,” both boys and girls liked her. A neighbor of the Franks, Laureen Nussbaum, explains that while Margot was ladylike and composed, Anne was lively. Similarly, Miep’s husband Henk says that Margot was subdued, and Anne was a dear who “always split her sides with laughter” (Anne Frank Remembered). Some of the most revealing information about her personality comes not from the play or even her diary. Her father described what she was like after being captured. At the first concentration camp, Westerbork in Holland, Anne was almost happy to be finally outside, and she was friendly and talked to everyone. After one month, they were sent to the death camp, Auschwitz. A former inmate who was there with Anne recalled that the prisoners moved like sleep walkers, half dead, protected somehow from seeing anything, from feeling anything. “But Anne had no such protection...I can still see her standing at the door and looking down the camp street as a herd of naked gypsy girls was driven by to the crematory, and Anne watched them go and cried...Anne nudged me and said: ‘Look, look. Their eyes...’” Being highly emotional and full of life did not serve her well there or at Belsen, her most horrible and final destination, but she never entirely lost her idealism or optimism. In early March of 1945, Anne “was not informed of her sister’s death, but after a few days she sensed it, and soon afterwards she died, peacefully, feeling that nothing bad was happening to her” (Schnabel 64). She was fifteen years old. Her friend Leis, who also saw her at Belsen, believes that if Anne had know her father was still alive, it would have given her enough hope to live (Anne Frank Remembered).

When Otto Frank appears in the first scene, it is after the war in 1945. He is an embittered old man. Next, in flashback to 1942, he is the self-confident, loving leader of the hideaways (Siegel 60). Otto Frank’s greatest desire is to protect his family. He had



progressive ideas about raising daughters. Their education was extremely important, and it continued under his guidance even after they went into hiding. He had the strength and ability to make a successful move from Germany to the safety of Holland, and to plan and carry out the hiding.

Mr. Frank's demeanor is calm and dignified. He was brought up wealthy and well-educated, and is sophisticated in a very modest and unassuming way. Otto Frank had traveled the world, including the United States. His internal rhythm is very constant; he never acts angry or frightened. He treated his employees so well and so respectfully that they did not hesitate to help him and his family (Pettit 11). Of all the characters, his morals and values are beyond reproach. From the start, he shared his plan with Mr. Van Daan, and later he unhesitatingly accepts another diver, Mr. Dussel. He is always patient, kind, and reasonable. Anne felt closer to him than to her mother, and repeatedly refers to him as "good." Anne's nickname for her father was "Pim." In her diary, Anne described her father as "modest" and "unassuming"; at the table "he looks first to see if everyone else has something. He needs nothing himself, for the best things are for the children. He is the perfect example" (33, 11). In many ways, he is a father to the entire group. When tension was high, and most of the residents were bickering, Anne wrote in her diary, "Daddy goes about with his lips tightly pursed; when anyone speaks to him, he looks up startled, as if he is afraid he will have to patch up some tricky relationship again." Lauren Nussbaum describes Otto Frank as "the ideal daddy and husband," indulgent toward his daughters and wife. It was rumored in the neighborhood that Otto brought breakfast in bed to his wife, which was unheard of at that time. Miep Gies says that Frank's Opekta business was a fine place to work, and that Otto was "always our boss, but also our father." After the annex residents were captured, and Otto

was separated from his family, he helped another prisoner survive Auschwitz. The men decided to stay positive and survive mentally by discussing such things as classical music. Otto asked the younger man to call him "Papa Frank" because, he said, he needed "to be a father" (Anne Frank Remembered).

The role of Edith Frank is unusual in that she is a good person, a caring and supportive mother and wife, yet Anne has many small conflicts with her. Mrs. Frank's character in the play is generally passive and reserved. She has little dialogue, and Anne and Margot discuss her nature. Margot: "It's hard on Mother, having to listen to those remarks from Mrs. Van Daan and not say a word." Anne: "Why doesn't she say a word? I think it's ridiculous to take it and take it." Margot: "You don't understand Mother at all, do you? She can't talk back. She's not like you. It's just not in her nature to fight back." This character development is rather one-dimensional, and much more simple than the woman described in the original diary, who was fairly talkative and who did fight back in quiet ways. The overly-passive Edith Frank in the play, however, creates a wonderful contrast in polar attitudes when she becomes enraged with Mr. Van Daan for stealing food in the second act. She says, "I've watched you day after day and I've held my tongue. But not any longer!" Otto is so shocked he says, "Edith, I've never seen your like this before. I don't know you." To which she replies, "I should have spoken out long ago." Her outspoken anger does not last long, and she soon apologizes. Edith did not share Anne's hopefulness. Anne wrote, "I'm the opposite of Mother," and this was probably true. Miep Gies has said that Edith Frank was the most depressed of all the people hidden in the annex. Edith has been described by several people, including Anne, as a bit cold and stand-offish. Anne's doubts about Edith's motherly instincts must have disappeared in the concentration camp. Edith and Margot were to be

transferred from Auschwitz death camp to a work camp, and probably would have survived in the work camp, but Anne was not selected for the transfer, so Edith decided that they would stay together in Auschwitz. Soon after her daughters alone were sent to Belsen, Edith stopped eating and starved to death (Anne Frank Remembered).

The Van Daans were named van Pels in real life. Peter van Pels was a nice-looking, blue-eyed boy, with “very little intellectual capacity,” according to Laureen Nussbaum. Very shy, his relationship with Anne waxed and waned due to his inability to express his feelings. In the August 9, 1943 entry of her diary, Anne gave her impression of the family. Anne characterizes Peter as quiet, decent, and nice. Her father agreed, but apparently told Anne, “He is not a strong character; he can be easily influenced, for good, but also for bad.” Even after spending much more time with Peter, Anne is not sure whether he is superficial or just shy. Mr. Van Daan is depicted as greedy, selfish, opinionated, impatient, but with brains. His internal rhythm nearly matches Anne’s pace, but with a heavier, angrier beat. Mrs. Van Daan is described in the diary as spoiled, insipid, coquettish, but fairly industrious. Her husband calls her “*liefje*,” Dutch for *little one*. Again, the fate of this couple after their capture reveals their true strength of character. Mrs. Van Daan was actually a tough lady, and survived being torturously moved from camp to camp several times, and probably outlived any of the female annex residents. Her husband, however, gave up almost immediately and was taken to the gas chamber within two weeks (Anne Frank Remembered).

Mr. Dussel is difficult to analyze. When he first arrives, he is very polite, and tells Anne, “I always get along very well with children.” But before the next scene, we find that he and Anne have battled, “According to him, nothing, I repeat...nothing is right about me.” He has a large appetite, talks little at the table, and monopolizes the lavatory too often. He

was frequently concerned with the fairness of food helpings. Dussel is described as a 54-year-old disciplinarian. His own son, who was eleven when they were forced to separate, described his father as strict but kind, a sportsman who loved freedom. For such an active man, hiding must have felt like being caged (Anne Frank Remembered). His real name was Friedrich Pfeffer.

Modern theatre often holds our attention because age-old values are debated and even discarded. The characters in Diary of Anne Frank are caught in this revolution in value judgments. Dussel and the Van Daans doubt the Franks' modern child-centered approach to parenting. Anne questions the traditional role of women, and disdains the domestic and subordinate housewife role. According to her diary, while in hiding Anne read a book titled, What Do You Think of the Modern Young Girl? The author of the book criticized "the youth of today," meaning teenagers of the late 1930s or early 1940s, as being pre-occupied with "superficial things." Anne felt the need to defend herself of this criticism, much as teens of every generation object to the negative opinion of adults. Some value judgments never change.

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### **Diary of Anne Frank: Ideas of the Play**

The “idea” of The Diary of Anne Frank is the sum total of the playscript. The core meaning of the play, or what it has to say, is derived from an assessment of the dramatic action and from the play’s title and its significance. These are the tangible measures of the play’s meaning. In addition, the themes of the play are represented through the use of symbols and metaphors, and conflicts. The ideas can also be assessed through the testimonies of the impact that the diary and the play have made on individuals.

The major theme of The Diary of Anne Frank is that the human spirit can triumph over the most difficult circumstances. From the beginning, Anne seems remarkably adaptable and open to new experiences, saying “I’m going to think of it as a boarding house.” She recognizes the severe disadvantages of being in hiding, but she seems to move on from negative observations to focusing on the positive. She wished that she could have the freedom that other girls enjoyed, but she realized that she was lucky to be alive. Her commitment to enjoying life is probably what leads her to make sure Hanukkah doesn’t go by without gifts. As time passes, she longs to be able to go back to school, but at the same time she seems to understand that she’s not suffering terribly and that she just has to continue to have faith (Literature Connections 34). In her narration during the second act Anne tells us, “I have often been downcast myself...but never in despair.” Finally, the line that is the philosophical statement of the play, “I still believe, in spite of everything, that people are really good at heart.”

A second theme is that people need a sense of purpose and direction in their lives. Anne tells Mr. Van Daan that she must have something more than a husband and children; “I’m going to be remarkable!” She confides in Peter later, saying, “I want to be a writer,”



and privately, to the audience, "I have a goal." Anne also exalts the purposefulness of her rescuers, Miep and Kraler. She shows that ~~many~~ World War II had many unsung heroes. Throughout the play, Anne is extremely appreciative of the efforts of Miep and Kraler. In her diary she wrote, "That's something we should never forget; while others display their heroism in battle or against the Germans, our helpers prove theirs every day by their good spirits and affection."

Another important message in the play is that everyone needs someone with whom to share life's experiences. In the second entry of her diary Anne explains her need to keep a journal. She does not believe that any person "will be interested in the unbosomings of a thirteen-year-old schoolgirl. Still, I want to bring out all kinds of things that lie buried deep in my heart...I want this diary itself to be my friend..." She longs for a close friend with whom to share personal thoughts. She hopes to find such a person in Peter. While she is disappointed that he never really opens up to her, she tells the audience, "It does make life more bearable to have someone with whom you can exchange views."

One of the main messages of the play is that human growth involves pain and struggle. The play, and the diary from which it is derived, is a moving chronicle not only of the war, but of a young girl's struggle with adolescence. As a result, the audience is left with a memorable, first hand story, rather than with a mere autobiographical account. The diary excerpts in the play give it a feeling of authenticity; it helps the audience understand Anne's inner thoughts. Anne is acting like a narrator—she comments on the action. The intimacy of the diary brings the audience closer to Anne. She is telling them details she is not sharing with the others in the attic. She speaks honestly from the perspective of a young woman coming of age. Anne reveals, "Mother is unbearable! She insists on treating me like a baby,



which I loathe.” Two years later, at the beginning of the second act, she reveals her emotional and physical growth. “Mother still does not understand me. But then I don’t understand her either. There is one great change, however. A change in myself. I read somewhere that girls of my age don’t feel quite certain of themselves. That they become quiet within and begin to think of the miracle that is taking place in their bodies. I think that what is happening to me is so wonderful...” And at the end of the same scene, Anne discloses to the audience, “I feel that spring is coming. I feel it in my whole body and soul. I feel utterly confused. I am longing...so longing...for everything...for friends...for someone to talk to...someone young, who feels as I do...” It remains the story of an adolescent struggling to find her identity in a turbulent world.

The themes or ideas are supported with several symbols and metaphors. One is light, versus darkness. The Hanukkah celebration scene offers a symbolic parallel. According to the Jewish religion, this was the night when light had positively triumphed over darkness (Trepp 148). Anne is a shining light and spirit in the midst of darkness. She is the color in a dreary world. She glows with life. Light is optimism and hope. During the Hanukkah scene, the light must be extinguished when a prowler is heard downstairs. The ensuing darkness represents their fear and blighted hope.

Lesser metaphors are flowers, books, and the clock. Flowers are symbolic of Holland, famous for its perennial bulb and flower farms. It is a Jewish custom that on religious holidays offerings of flowers brought by children are distributed to the sick and needy (Bernstein 30). When Miep and Kraler visit the attic, they often bring flowers, often as birthday gifts. Flowers may represent Spring, new life, hope. The many references to books is also important. Clearly, the Frank family values knowledge, and Anne also values the

escapism that books allow. Central to the play is the volume Anne authors herself. The diary is seen and referred to many times. At the time of Rosh Hashanah, the Jewish New Year which falls in September, Jews believe that the books of life are spread open before the Great Judge (Bernstein 25). Interestingly, the third scene, set in September, opens with the children's books spread open on the table, and ends with Anne discussing a good book she has read. The Westertoren clock tower and its carillon are also symbolic. Anne is thrilled that the tower can be seen from the annex, and she loves the sound of the bells. The chimes are a comfort, the clock is a familiar friend. This same tower is disturbing to the other residents. It is a contradiction. Each toll of the bells shows how long they have been safely hidden; each toll also shows how much time has been irreplaceably lost. The Westertoren is a connection to the outside world, but it is also an unwelcome reminder of the hostile outside world.

Anne becomes so real to those who are exposed to her story, that she is a symbol of the millions of innocent victims of the Holocaust. "If there is one symbol of the devastating loss of human life and human potential in the Holocaust, then surely it is Anne Frank" (Sege 95). In a similar sentiment, "Putting a single face on the vast horror of the Holocaust, Frank served as a reminder of the quiet acts of heroism that were part of that high-water mark of level, and quickly metamorphosed into a symbol of the indomitability of the human spirit" (McKenna 4).

There have been many variations of the title, and each title reflects the significance of the story. On April 14, 1944, Anne wrote in her diary, " 'The unbosomings of an ugly duckling' will be the title of all this nonsense. My diary really won't be much use...". Anne also wrote in her diary: "In any case, I want to publish a book entitled "The Annex" after the war...my diary will be a great help." Before anyone would publish the diary, an Amsterdam

historian Jan Romein read the manuscript and wrote about it in a newspaper article titled “A Child’s Voice” (“The Diary of Anne Frank” 2). The original published title in Holland was Het Achterhois, a term for which there is no direct translation, but meaning something like “the back house.” In the English translation, the diary was titled as The Diary of a Young Girl. In this version, the term “Secret Annex” is substituted for “Het Achterhois.” Goodrich and Hackett titled the play “The Diary of Anne Frank.”

Realism is an integral factor related to the ideas of the play. “The Diary of Anne Frank” works as theatre because of the dramatic contrast between the life within the attic and the Holocaust awaiting outside. It also works because the characters were simply normal people just trying to survive, which makes it easier to relate this play to what’s happening to all the Frank families throughout the former Yugoslavia. The captives in the Dutch attic engage our sympathies because they are such wonderful archetypes (Siegel 61). A fifth grade class from the former Yugoslavia wrote about having little food, and no water, electricity or heat: “We bear it all, but we cannot bear the hate and evil. Our teacher has told us about Anne Frank, and we have read her diary. After fifty years, history is repeating itself right here with this war, with the hate and the killing, and with having to hide to save your life. We are only twelve years old...we want to live! ...Like Anne Frank fifty years ago, we wait for peace. She didn’t live to see it. Will we?” (UNICEF). Director Jon Blair has referred to the “generic lessons to be drawn from the story. History doesn’t repeat itself in a direct way, but conditions comparable to those in Germany of the ‘30s are definitely coalescing today in various parts of the globe” (McKenna 6). Director Garson Kanin told the playwrights Goodrich and Hackett that “the fact that in this play the symbols of persecution and oppression are Jews is incidental. The play has the opportunity to spread its theme into the

infinite” (Sege 95). Nelson Mandela has said publicly that he read the Diary during his imprisonment and gained much encouragement. In an interview from Anne Frank Remembered, Miep Gies insists: “We can learn from the past.” As Kenneth Branagh narrates in the beginning of the film, “Anne Frank is the best known of Hitler’s victims. She is remembered for her faith in humanity. Her message is as fresh today as it was 50 years ago.”

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### Diary of Anne Frank: Previous Reviews

Atkinson, Brooks. "Theater: The Diary of Anne Frank." New York Times. 6 Oct 1955.

"They have made a lovely, tender drama out of "The Diary of Anne Frank," which opened at the Cort last evening. They have treated it with admiration and respect. "They" are Frances Goodrich and Albert Hackett, who wrote the dramatization; Garson Kanin, who directed; Boris Aronson, who designed the setting, and a remarkable cast in which Joseph Schildkrout is the star. Strange how the shining spirit of a young girl now dead can filter down through the years and inspire a group of theatrical professionals in a foreign land..."

De Jong, Louis. "The Diary as Drama." A Tribute to Anne Frank. New York: Doubleday, 1970.

"Packed audiences received Anne Frank's tragedy in a silence heavy with remorse. In Dusseldorf people did not even go out during the intermission. 'They sat in their seats as if afraid of the lights outside, ashamed to face each other,' someone reported. The Dusseldorf producer, Kuno Epple, explained: "*Anne Frank* has succeeded because it enables the audience to come to grips with history, personally and without denunciation. We watch it as an indictment, in the most humble, pitiful terms, of inhumanity to fellow men. No one accuses us as Germans. We accuse ourselves."

Rich, Frank. "Betrayed by Broadway." (Review of An Obsession with Anne Frank: Meyer Levin and the Diary by Lawrence Graver.) New York Times Book Review. 17 Sept 1995.

"The Broadway version did remove much of the diary's modest Jewish content in the interest of 'universalizing' its story—and this was in line with Otto Frank's wishes that his daughter be memorialized as an affirmative figure of hope rather than a grim Nazi casualty. Levin's script was truer than the Hacketts' to Anne Frank... In the end, the Broadway *Anne Frank* that catered so well to the escapist America of its time did a far greater injustice to the Holocaust than it did to Levin... When it opened to great acclaim and mass weeping in Germany, the play also allowed German audiences to escape complicity in the Holocaust by constricting the story to the Netherlands and keeping the perpetrators of the genocide offstage."



Herman, Jan. "A Sensitive 'Anne Frank' in La Habra." Los Angeles Times. 29 May 1996: 2.

"The worldwide success of "Anne Frank: The Diary of a Young Girl" testifies not just to her importance as a symbol of the 20<sup>th</sup> century's defining catastrophe but to her significance as an expression of hope as well as despair. The playbill for the La Habra Depot Theatre's production of "The Diary of Anne Frank"—Frances Goodrich and Albert Hackett's 1955 Pulitzer Prize-winning drama, based on the book—summarizes that theme with a photo of a smiling, youthful Anne; one of her many inspiring declarations, notable for its common Jewish wisdom, serves as the caption: 'What is done cannot be undone, but one can prevent it happening again.' "

Siegel, Ed. "'Anne Frank' Still Inspires." Boston Globe. 9 Aug 1995" 61.

"...Anne's life—no matter how short—was a testament to finding joy in the most mysterious of places, an attic hideaway in the midst of the Holocaust. And though it's an immortality she wouldn't have chosen over a longer life, her diary continues to be one of the great humanist inspirations of our time. It was certainly of inspiration to Frances Goodrich and Albert Hackett, who turned it into an award-winning play in 1955, as well as to the cast and crew of this production, all of whom have made this production a moving, cathartic experience."

Winer, Linda. Newsday. 1997. [exact date and page unknown.]

"A sensitive, stirring and thoroughly engaging new adaptation. James Lapine's emotionally elegant production of Wendy Kesselman's finely textured new version has a gripping theatricality. Anne Frank, who wished to 'go on living even after my death,' does so—with greater truth—on Broadway again."

### **Research on the Playwrights of Diary of Anne Frank**

The stage version of Anne Frank's diary was the work of husband and wife writing team Frances Goodrich and Albert Hackett. Goodrich (1891-1984) and Hackett (1900-1995) met in 1927, when both were acting in a stock theater company in Denver, Colorado. The two were married in 1931 and turned to writing, Goodrich told The Times in 1957, because of a single issue: "Poverty; it was so long between acting jobs." They began writing plays and movie scripts together, producing over 30 scripts, including such classics as "Seven Brides for Seven Brothers," "Father of the Bride," and "It's a Wonderful Life." The Hacketts also wrote the screenplay for the 1959 film "The Diary of Anne Frank."

To prepare for the production of "The Diary of Anne Frank," the couple traveled to Amsterdam to interview Mr. Frank and to study the hideaway and the surrounding neighborhood. They worked out a simple but effective way of collaborating. Hackett once explained, "Each of us writes the same scene, then each looks at what the other has done... We argue but we don't quarrel. When a play is finished, neither of us can recognize his or her own work." Both Goodrich and Hackett considered the writing of "The Diary of Anne Frank" to be the high point of their careers. They worked on the play from 1953 to 1955, and wrote eight drafts of it before they felt they had it right. Their efforts paid off: the play won the New York Drama Critics Circle Award, and Tony Award, and the Pulitzer Prize in 1956. On Broadway, it ran for 717 performances; it starred Susan Strasberg in the title role and was directed by Garson Kanin. Otto Frank is listed as the editor and as having copyrights with Hackett and Goodrich.

Before the diary was published, Otto Frank added bits that Anne had edited out of her first version, and excluded certain sections that seemed mean or immodest. Eventually, he

had the diary published by Doubleday, who gave the stage rights to producer Kermit Bloomgarden, who engaged screenwriters Frances Goodrich and Albert Hackett to dramatize the Diary (“The Diary of Anne Frank” <[http://www.uen.org/utahlink/lp\\_res/AnneFrankDiary.html](http://www.uen.org/utahlink/lp_res/AnneFrankDiary.html)>).

Otto Frank and the diary publisher specifically chose these American, non-Jewish playwrights to write the play, but the writer who originally believed he had permission from Otto Frank to convert the diary into a play was Meyer Levin, a Jewish-American journalist. His version was rejected by producers, and Bloomgarden ultimately chose the Goodrich-Hackett team to dramatize the diary. Then began a long battle—involving a lawsuit—in which Levin argued that he had been shortchanged and that a conspiracy was in effect against his dramatization because it was “too Jewish.” In 1954, Levin sued the beloved Otto Frank, which one friend likened to suing the father of Joan of Arc (Sege 95).

When Otto Frank died in 1980, he bequeathed the original diaries to the Netherlands Institute for War Documentation. Because the authenticity of the diaries had been challenged since their publication, the Institute ordered a thorough investigation. Once the diaries were proven, without question, to be genuine, they were published in their entirety, along with the results of an exhaustive study. The Critical Edition (1989) contains not only both of Anne’s version and her father’s, but also articles on the background of the Frank family, the circumstances surrounding their arrest and deportation, and the test results verifying the authenticity of the diaries.

When “The Diary of Anne Frank” returned to Broadway in 1995, it had been adapted by Wendy Kesselman to incorporate previously unreleased material from Anne’s diaries. The new version starred Natalie Portman (Queen Amidala in “Star Wars: The Phantom Menace”)

as Anne, and was directed by James Lapine. The playbill still lists Goodrich and Hackett as the playwrights.

Frances Goodrich died in 1984 and Hackett remarried the following year. Hackett renewed the copyrights to the play in 1984. Albert Hackett died in 1995, and was survived by his wife, Gisele.

Works Consulted

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“The Diary of Anne Frank” <[http://www.uen.org/utahlink/lp\\_res/ AnneFrankDiary.html](http://www.uen.org/utahlink/lp_res/AnneFrankDiary.html)>

“ML Author Spotlight: Frances Goodrich and Albert Hackett.” McDougal Littel, Inc.

<<http://www.mcdougallittell.com/lit/guest/goodrich/index.htm>>

Sege, Irene. “The Tangled Tale Behind Anne Frank’s Diary.” Boston Globe. 6 Oct 1995: 95.

## Student Learning Goals: “Diary of Anne Frank” Student Production

### Washington State Essential Academic Learning Requirements in the Arts:

**The Arts Defined** - The arts are creative expressions using sound, image, action and movement. They are a means to satisfy the human need to communicate thoughts, feelings, and beliefs.

**Purpose** - The arts engage those capacities most characteristically human—imagination, creativity, the ability to conceptualize and solve complex problems—by stimulating thinking skills which are essential to learning. The arts are catalysts for change. They facilitate and encourage the exchange of diverse views, reflecting and shaping cultures. Students are prepared through drama and other arts to interact effectively in a dynamic world, with joy, confidence, and a sense of fulfillment.

**The Arts and Education** - Whether our civilization can remain dynamic, nurturing, and successful will ultimately depend on how well and how fully we develop the capacities of our children, not only to earn a living but to live a life rich in meaning.

**Intellectual Development** - The arts represent a primary modes of thought used to do essential work in the world at large. Through the study and practice of the arts, students employ sound, image, action, and movement to learn to solve problems, make decisions, think creatively, and use imagination.

**Social Development** - The arts represent a heritage of civilization that teaches us about ourselves and others. Arts education is essential to enable students to make sense of both historical and contemporary cultures. Is also provides students with knowledge of past cultures, recognition of their place in contemporary culture, and insight on roles and responsibilities regarding cultural change.

**Personal Development** - Study of the arts also produces personal benefits, including self-motivation, self-discipline, and perseverance, willingness to take risks, cooperation and collaboration, productivity, craftsmanship, and thus, self-esteem.

**Aesthetic Development** - The arts provide benefits not available through any other means. Students learn how to express themselves through the arts, and interpret works of arts with deeper understanding. Study of the arts provides unique opportunities to work with students' individual differences in learning styles, personalities, and ability levels while challenging those students to develop their skills of perceiving, creating, reflecting, and critiquing. The arts engage students in a process of continuous refinement and growth with the goal of achieving the highest possible standard in their work. This process not only leads to deeper understanding of one's own work and that of others in the arts, but also develops skills which are highly sought-after in the world of work.



## **The Essential Academic Learning Requirements for DRAMA**

### **1. The student acquires the knowledge and skills necessary to create, to perform, and to respond effectively to theatre arts.**

To meet this standard, the student will:

- 1.1 understand and apply drama concepts and vocabulary to communicate ideas
- 1.2 organize theatre elements into artistic compositions *for example, composition, balance*
- 1.3 use and develop arts skills and techniques to solve problems and express ideas, and assess and refine technique to improve personal performance
- 1.4 use skills of craftsmanship to produce quality work
- 1.5 create collaboratively, present formally, and evaluate productions of drama

### **2. The student applies the creative process with theatre knowledge and skills to reason and solve problems.**

To meet this standard, the student will:

- 2.1 use all the senses to gather, process, and integrate environmental information
- 2.2 generate and analyze solutions to problems using creativity and imagination
- 2.3 use theatre arts criteria to consider the effectiveness of personal work and that of others

### **3. The student uses at least one art form (drama) to communicate ideas and feelings.**

To meet this standard, the student will:

- 3.1 use image, sound, action, and movement through drama to express individual ideas for a specific purpose
- 3.2 reflect and respond critically to the use of the arts in all forms of communication, *for example, react as an audience to the play*

### **4. The student understands how the arts connect to other subject areas, life, and work.**

To meet this standard, the student will:

- 4.1 use theatre skills and knowledge in other subject areas
- 4.2 apply ideas and skills developed in theatre to daily life, *for example, use drama skills to analyze and react to his or her ever expanding world*
- 4.3 demonstrate an ability to use artistic knowledge in personal and community decision making
- 4.4 recognize the influence of theatre in shaping and reflecting cultures and history
- 4.5 incorporate arts knowledge and skills into the workplace, *for example, collaborate to plan and implement a project*

[Adapted from: "Education Reform & Accountability." Office of the Superintendent of Public Instruction. <<http://www.k12.wa.us/reform/ealr/standards/arts.html>>]

ACT II

SCENE 1

*"One year later"*

"New Year Visitor"

"New Year, cont."

"Let Them Eat Cake"

" Thank You, Miep "

" Cake, cont. "



"Selfish People"

"selfish cont."

"Black mail"

"Blackmail, cont."

"Opposing  
Philosophies"

|

Peter.

"Philosophies, cont."

"Friendship Begins"

"Friendship, cont."



" Friendship, cont. "

"Longing"

"Fishing"

"Mother's Request"

"The Gauntlet"

"Mothers Nature"

"The Gauntlet, cont."

"Alone at Last"

" Alone at Last, cont. "



"Never Been  
Kissed"

"Alone... cont."

I

"Glass Slipper"

"Never Been Kissed"

"Hungry, but Pleased"

"Walking on Air"

ACT II

SCENE 3

86

"The Big Rat"

" Edith's outrage "

" Outrage, cont. "

"Not Peter is"



" Sunk so Far "

"Wonderful News"

" News Court. "

" The Shame "

"The Shame, cont."

"Fifteen with  
a Goal"

15 w/ Goal

ACT II  
SCENE 4

"Telephone Torment"

Telephone, cont.



"Comforting Peter"

\*

|

—

" Betrayal "

|

" strength "

ACT II

SCENE 5

100

"The Rest of  
the Story"

"Good-bye"

THE CURTAIN FALLS

101  
65

"The Rest of the Story"

"Anne's  
Belief"

DIARY OF ANNE FRANK:

ANALYSIS AND DESIGN

Section Three: Post Production Materials

## DIARY OF ANNE FRANK: ANALYSIS AND DESIGN

### Section Three: Post Production Materials

Included in these post-production materials, please find:

- A. Production Journal and Notes
- B. Script with Director's Notes
- C. Evaluator's Written Comments
- D. Self-Evaluation
- E. Other Evaluations
- F. Correspondence
- G. Business and Publicity
- H. Design Ideas and Documentation

## **Production Journal: "Diary of Anne Frank" September-November 1999.**

Sept. 16: 1<sup>st</sup> round of auditions today. Lots of good female actors, some new faces. Stevie Rotella was excellent as Anne, but who is this freshman girl? Asked her English teacher, who also knew her in middle school. She's doing well this year, but hardly attended school last year. Amber Meserve wasn't as good, but she doesn't read well; I know she would make a good Anne. Only four boys auditioned today—need at least 5! Three were new to theatre. One was very annoying, tried to direct the others on stage. Hope I don't have to cast him...

Sept. 17: Thank goodness, three more boys auditioned today. I'd like to cast Lauren Caldwell as Otto Frank, but he has a part time job, plus recently suffered a concussion. William Jacobs wants the role. He's been a good comedic actor, and his schedule is free except for coming late every Wed. He's just so hyperactive. I told him that I'm concerned about his ability to focus, and that he may distract others. He understands my worry, but there's not much he's willing to do about it. I happened to meet Stevie Rotella's mother today: seems that Stevie had a rough year last year as her parents went through a divorce, but that she's back to her more dependable self. Mom says she has no trouble memorizing, and really wants to be in the play. Still afraid to cast her as the lead. ...maybe as Margot?

Sept. 19: Made the cast list, to be posted tomorrow. Amber as Anne, William as Otto. Stevie as Margot. Mike Pittaway as Van Daan has no prior experience, but is smart and dependable. Jeremy as Peter, also no experience, but read well. Will ask a couple girls and boys who didn't get parts to be understudies. (Good experience for them, very helpful to me). Must fill production staff roles now; have many names to start with.

Sept. 20: Posted cast. Kids happy with parts. Understudies agreed. The annoying boy actually yelled at me for not casting him; now I'm REALLY glad I didn't. Read-through tomorrow.

Sept. 21: Slow reading, didn't finish. Struggled with pronunciation of names. Kids asked lots of questions about characters, etc.

Sept. 22: Tabling. Discussed given circumstances and analysis of the characters. Looked at pictures of the attic and residents. Shared concept and set design. Finished reading script. William/Otto was very late—will be late every Wed. due to class at community college.

Sept. 23: Rehearsed first scene. Only has Otto and Miep, and Miep actress was home sick! We blocked the scene anyway. William was very focused, when alone.

Sept. 24: A recent college grad, working as a scene painter, came in to talk about doing a workshop for us. For \$50, she'll teach each technique we need to paint this set! She gave me a list of materials to get. Students in my drama class signed up for tech projects—all to be applied to the club play. May not get the entire set built, but will cover everything else except publicity and house.

Sept. 25: Went to Hardell's lumber. Bought 1x4's to build flats, paint tools, etc. They gave me the employee discount, since it's for the school district. Nice people—even cut the wood for me.



Sept 27: Met after school with 3 students interested in helping with the sets. Had hoped for more, but the art teacher says she has several interested in the scene painting workshop. She has even talked to someone at The Evergreen about auditing a scenery class.

Sept. 28: Rehearsed scene 2. Blocking was difficult—nine actors onstage at once. Mike/Van Daan and Jeremy/Dussel have no sense of organic blocking (or understanding of stage position, levels, etc.)

Sept. 29: Scene 3. Only planned to go as far as Kraler's entrance, but he showed up to rehearsal, so we went on to Mr. Dussel's entrance. Therefore, didn't get to run it as many times as expected.

Sept. 30: Blocked remainder of scene three, with Dussel. Had time to go back and run all of scene. Kraler missing, but Daniel there to fill in. Dan is pretty good. ...next year...

Oct. 1: Short rehearsal—run-through of scenes 1-3. Actors remembered most of blocking.

Oct. 5: Focused on scene four. Only 6 pages; blocked and ran several times. Just five actors on stage—so much easier!

Oct. 6: Scene five, larger group. Anne is supposed to lead the Hanukkah song, but can't sing. Sounds like "O Christmas Tree" tune. Blocked and ran three and half times. Lost track of time—late to leave/late to pick up kids from day care!

Oct. 7: Sound crew called Act One sound cues. No buzzer or phone! Must devise separate sounds, to be made outside secret entrance. Gave ride home to understudy, Daniel; absolutely shocked at his living conditions. Utter poverty, and such a sweet kid.

Oct. 8: No scripts for Act One. Went pretty well! Work party followed—put up most walls. Actors want to have a "lock-in" on the night of the Drama Club Halloween dance—sleep on the set.

Oct. 11: Scene painter presented workshop. Learned to do aged plaster, old cruddy wallpaper, wood grain for floor, make brick. Great techniques, easy, but effective.

At 6:30 p.m., just before going home, I check my e-mail. I have received a reprimand from my principal for arriving that morning at 7:55 instead of 7:50. After being at work for 10 ½ hours straight with only a 20 minute lunch break, I am furious.

Oct. 12: Those who weren't at scene painting were surprised at set. More atmosphere... I arrived early this morning to talk to my boss about the reprimand. He wasn't there; he was late. Jerk.

Oct. 13: Amy/Edith gone again. After rehearsal, went to North Thurston H.S. to borrow costumes from Katherine DeNeen. She had some clothing left from doing Anne Frank last year. Couldn't find anything for my 6'6" Otto or my 300 lb. Van Daan. Good sweaters, slips and skirts.

Oct 14: Blocked scene 3, then went through 2 and 3. Talked to Amy; she keeps getting scheduled, even though she gave them her rehearsal schedule. Even her dad talked to her employer. She can't quit though, due to car payments. Actors were distracted by costumes—want to try-on instead of rehearse.

Oct. 16: Saturday Work Party. Hard workers. Walls up and painted. Need to finish platform extensions, backing flats, floor. No sink, no furniture!!!

Oct. 18: Just R.J showed up to work (Matt came much later). Main platforms done! Measured lumber for platform extensions.

Oct. 19: Mike/Van Daan informed me at 3:00 that he couldn't be at rehearsal due to a soccer practice, but said "Don't worry, I know all my lines, I've been going over it at home." I said, "Would you ever tell your soccer coach that you're practicing soccer at home, so you don't need to be at his practice? Would you really be ready to play with the team if you didn't practice *with them*?" He got it.

We met with choir teacher in music room: sang Hanukkah song and Dutch Nat'l Anthem.

Oct. 20: Amy/Edith, Lauren/Kraler both missing due to their jobs. Devon/Dussel simply missing. I'm really sick of this. Part of me wants to fire them, part of me is afraid to. Lousy rehearsal; supposed to be off script for Act Two, but most had only two scenes memorized. They did remember most blocking though. Sound people were there to call cues. Sound is pretty complicated.

Oct. 21: Ran through act 2 again. Actors knew lines better today—they knew I was disgusted yesterday. Only Lauren/Kraler missing today. He's training new employees at work so he can have more time off.

Oct. 22: Supposed to be a brief rehearsal of trouble-spots only, but we quickly ran Act I instead. Didn't quite get through it, but we needed the "review" before next week.

Oct. 23: Went to Goodwill. Found some good shoes and a couple of blouses for the larger girls. Fear I am going over-budget on costumes, but will re-use most items.

Oct. 25: Stage crew met. Cut lumber for platform extensions. All walls up, in final place.

Oct. 26: Fairly long rehearsal, Act II, with sound. Timing with sound was bad. CD doesn't exactly follow script. Added phone from music dept. equipment. Still no buzzer for passageway. A lot of stop-and-go with this rehearsal. We're not even close to an actual run-through. Actors knew lines, and we even worked on actual *acting*!

Oct. 27: Very long rehearsal, Act I (56 pages). Actors remembered lines and blocking. Sound and light cues called. Had to help rookie light crew plot light cues. These girls are taking lighting very seriously, and have essentially taught themselves how the system works.

Oct. 28: Tried to rehearse entire play. Couldn't do it. Got to Act II, scene iii. Not bad. It's all beginning to come together. The transitions between scenes aren't smooth. Actors seem confused—so many scenes—never seem to know which one is next. I made simple time/date scene charts for backstage.

Oct. 29: The school's Halloween haunted house is being set up in the commons today. Several of my actors are involved. A few actors came in to try on costumes.

Oct. 30: Our drama club's fund-raising dance was this evening. Didn't make much money. Most of the actors and some crew stayed the entire night. We "lived" on the set. Watched part of the film version of "Anne Frank." Exhausting night.

Oct. 31: After failure at trying to *make* a menorah, went to local synagogue and borrowed one. The rabbi also explained about prayer shawls, and that one would not actually be worn in the evening (even though script called for one). Bought hardware to build a door buzzer.

Nov. 2: In costume—most characters. Started with Act II, iii; then back to beginning. Used real lights! Nothing fancy, but pretty effective. Sound still had problems. Buzzer wouldn't work. Focused on tech today.

Nov. 3: Tech smoother today, more attention for actors. This is supposed to be the last day they'll be prompted on stage, but that darn Peter/Jeremy is far from having his lines learned. I talked to his mother about helping him with memorization.

I feel like a social worker. This is Jeremy's first big undertaking since his bone-marrow transplant last year. My Dussel/Devon is living with an elderly foster-mom while both his parents are in prison. Mr. Van Daan/Mike lives with his grandparents because his mom can't support him. Mrs. Van Daan lives with a reluctant uncle because her guardian grandparents died. When not with me or at work, Edith/Amy is with her psycho, jealous boyfriend because her parents moved away. I wonder if acting is an escape for these kids, or if they just need a structured activity away from home.

Nov. 4: Both acts today! Loooooong practice. Lights, costumes and sound. Realized the need for organization backstage. We are missing a props master! We have dressers, but they seem to be more trouble than they're worth. Mr. Van Daan still doesn't have a costume; I have nothing to fit him. He says his grandma will take him to Goodwill if he can be reimbursed.

Rehearsal hits the same snags everytime. Margot spaces out because she goes so long between lines. Peter hasn't memorized the two scenes alone with Anne. Anne is doing very well, except for those same two scenes. Movement is limited in these acting areas (their rooms), and she does much better when she can move naturally.

Nov. 5: Just Anne and Peter today. Went over those bedroom scenes several times apiece. They really got the first one down; still fuzzy on the second, especially the second. Can't Peter to face 4<sup>th</sup> wall, or to even get up off his cot! His mom says he won't let her help him, so I got on his case.

Nov. 8: Platforms completely finished. Salvaged old wood and nailed it over center window. Sink area finished. Buzzer works after replacing a part. Still don't have a decent window backing for Peter's room. The scrim we had intended for special effects is now outside Anne's room. Look fine.

Nov. 9: Rehearsed all of act 1. I did not interrupt, just took notes to share after rehearsal. The difference between experienced and inexperienced actors really shows. Van Daan/Mike always seems to have his backside toward the audience. Peter/Jeremy is trying to hide upstage, but gets in front of people when forced to move downstage. Margot/Stevie doesn't know how to listen to others on stage. Dussel/Devon always looks awkward and unnatural, and is frequently in the wrong spot. I can usually count on Edith/Amy, Mrs. VanDaan/Mayme, and Anne/Amber to remember their blocking as well as their lines. I never know with Otto/William. He knows his lines and probably his blocking, but he's so hyperactive and so tall, that nothing is subtle.

Too much chaos backstage. Recommended that all actors designate their own changing area, make a list of costume changes for each act, and label costumes. Still no recording of Anne's diary! Supposed to have the cat today—Stevie's, but she says that it's too sick.

Went over "notes." Actors accepted critique well. Prepped students for guest speaker tomorrow.

Nov. 10: Holocaust survivor Henry Friedman spoke to the juniors and seniors, plus cast and crew. He survived in hiding, and made some comparisons to the Franks. He really made the emotions clear. When he asked for volunteers for a demonstration, of course several of my cast jumped up there. After the presentation, any students who wanted could go the library to ask Mr. Friedman questions. Most of the cast was there; I think they identified with him, and with their characters. He was an excellent speaker—and free! I found him through a Seattle-based group called Surviving Generations of the Holocaust.

Rehearsed in makeup today. Talked about speaker while getting ready. Makeup took over an hour! Good rehearsal of act 2. Thought Peter had finally learned his last big scene with Anne, but found out later that Kraler was just outside his window, prompting him.

Nov. 11: Veteran's Day—no school. Semi-dress rehearsal today. Both acts in costume, with lights and sound. The tape of Anne's voice is not good. Can barely hear through set. Move speaker? Still many glitches with props, sound effects. Lights not bad. Most of costumes OK. Only Amy and Mayme have really organized their costume changes. Everyone else—looks like cyclone aftermath by end of rehearsal. Vast majority of lines and blocking were remembered.

Still no cat! Lauren was going to bring his, but it ran off.

Still working on timing, pace. Must convince Anne that she can determine the pace for the others. Poor Jeremy and Devon just don't seem to display much talent for acting. I think they're trying. Jeremy is getting frustrated and nervous; Devon actually thinks he's good.

Weak areas to focus on: Hanukah scene Iv, cake scene Iii, and date scene Iiii.

Nov. 12: Final dress rehearsal. Invited parents so we'd have a small, forgiving audience. Still many, many mistakes, but so much better than yesterday's rehearsal with no audience. Otto still not convincing in first scene (old, broken). Leaving the curtain open during scene changes isn't working, but can't hear taped diary voice of Anne with curtain closed. Scene changes too slow. Tempo still not varied enough. Too slow in invasion scene and Hanakah scene. Major problems with sound crew. Cut off thematic line—ended Iiv too soon. Gave lots of notes afterward. Actors and crew all serious now.

Nov. 13: Play opened to public. Fairly well-performed. Most problems were related to tech. Props forgotten, slow scene changes again, sound better but weak. Gave up on tape of Anne's voice—used microphone backstage, but she had to read while changing. Some actors changed hair or costume without being directed to do so. Scene changes were noisy and too



visible. Will try closing curtain. Used a new cat (Rebekah's was too afraid and scratched people yesterday), discovered that William is allergic and can't stop sneezing.

Nov. 15: Parent Conference week. Early dismissal every day. No rehearsal today, because I had to attend a teachers' inservice workshop.

Nov. 16: Rehearsed entire play. Light and sound, no makeup or costume. Kids were focused. They want to perform better this week. Closing the curtain for scene changes forces us to move back the center table and the stool that was sort of an anchor DR. A middle school teacher from Rainier wants to bring a busload of students to the show.

Nov. 17: Rehearsed only our weakest scenes: thief downstairs, invasion, Pater and Anne's first chat, date, and final scene together. The school's open house was tonight. We left the curtain open, lights on, sign up for publicity.

Nov. 18: Performed a little "teaser" during 4<sup>th</sup> period today for publicity. About 100 students came. Generated more interest.

Performed well tonight. Cast wasn't nervous to perform in front of what they perceived as "little kids"—a busload of 8<sup>th</sup> graders from Rainier. I didn't tell them that the audience was also packed with their peers. Large student crowd. Excellent show. Pace within scenes was much better. Audience reaction really helped. Had one of the light crew read the Diary voice from the back of the commons, with a speaker in front of the curtain. For the first time, the audience could really hear it! Closing the curtain between scenes certainly didn't speed things up any, but did enable us to hear "Anne's" voice.

Many compliments afterward. An elderly Dutch couple in the audience talked to us. Said it was very moving for them, brought back many memories of WWII, especially chilling was the sound of German footsteps on the cobble streets outside.

R.J., our main stagehand, told me he's tired of his job, wants "something else to do"! Too late now, buddy. Wish we had more kids able and willing to work.

Nov. 19: Not a good night. Several key props missing. By 6:00, cast is nervous and frantic, and the sound crew and stage hands are just sitting around. I am nervous because Michael is coming to evaluate tonight. At 7:15 he hasn't arrived, and I'm REALLY nervous. He arrives in time.

From the moment the lights come up, it's clear that some furnishings and props aren't in place. Miep is too quiet; Otto, Van Daan & Dussel are all fidgety. More props obviously missing. Some actors cover or even pantomime; less experienced panic (even walk off stage looking for...). Scene changes are still slow, but the microphoned diary reading works better. At the (supposedly) most tense scene of the first act, when the Nazis may be downstairs, Margot starts laughing!? Otto joins, and soon every one is sniggering. They finally pull it back together. At intermission I run backstage, furious. Laughing, out of character, unacceptable, etc. William says, "Mrs. Mueller, you never should have told us your professor was coming. We're all scared shitless." No one knows where the props keep going, but suspect R.J. of sabotage.

My husband tells me that Margot said, "The Nazis may be down there mating" (Instead of "waiting"). His section of the audience heard it clearly; he said it really was quite funny. I'm not quite so angry now.

Slow pace and same problems continue throughout 2<sup>nd</sup> act, but no more huge screw-ups.

Michael talks to cast/crew, then talks to me; kids keep interrupting. He obviously was not impressed (surprise). Afterward, I feel like crying, but don't because I'm also so relieved that it's over.

Nov. 20: The last night. Larger audience than expected, very responsive crowd. Cast and crew in top form. We implement Michael's suggestion of adding poetry between scenes—works great. All props have reappeared. Better volume and pacing. Very few mistakes, most unnoticed. Nice closure. Struck set. Kids begin asking what play we'll be doing next...

Thurs 11:45

Veterans Day - 1st "dress"

Lights wait for sound / sound wait for Otto

Otto - sitting in armchair?

- need ratty clothes for 1st scene (dapper in 2nd)

Couch - zippers to back

Sound - chimes twice??

Otto - lots of time (look in right room)

Otto - head back to cut quicker, so she  
can cut you off! Put on rucksack as you move

\* Write in the diary - NOW

\* \* Need new recoding

Lights - fade up & down more slowly

Crew - wear black

Mr. V - need better ster. Atgan too bright  
you can't expect ( )

Edith - call "Anne" after everyone else is in  
it's Anne's entrance

All crowded stage right at first

Miep/Kraler - you're supposed to speak simultaneously

Westertorer - Anne, use stool

Mr. Van Daan - sooner on "It's a wonder" and  
face out (put coat on sofa)

Pictures showing in Anne's room!



Otto - tuck in shirt, still need more layers?

Peter - bring in a cat carrier (cardboard box)

Anne - tuck shirt in

- hair is awful - try a ponytail, no scrunchie

Peter - where is your star ?

Otto & Margot - upstaging Anne & Peter's scene

Otto - get hand off hip / off fireplace

Anne too quiet, back often to audience  
open box while kneeling! face and / 4th wall

\* Support sofa

actors  
sinking

\* Where is her milk?

Otto/Anne - "that coat" - it's on chair in front of you

Peter: "I-I" sounds phony

Anne can't see you w/ milk for sealer

Whose isn't pushing in chair?

Taped Anne up as soon a light begin to fade



lights fade slower

Mrs Van Daen ?

Peter react when Mrs. Frank yells at you -  
it embarrasses you? To ?

Anne at table - turn out 3/4

all + move shoes into place at scene changes

Anne - don't "see" thru door

Peter - change "haven't looked at him" to "mouchi"

Mrs. V. - react sooner when he's mean to Anne

sound cue 11 - never hear car leave

Peter - be angry w/ Mrs. Quack Quack insnet <sup>to fight back</sup>

Do Not anticipate the trip

Pace too slow

Skipped Mrs Frank - about 4 pages

→ Mr. Frank was late w/ "Anne you got an excellent..."

Van Dan - noisy shoes

Otto - sit up, tuck in shirt, need belt

Van Daen - don't cut off Anne's line about Radio



Mrs V - that one there (who?)

Peter - books? bring books from table to sofa to room

Vandean - still can't understand when you tell her to

\*Pipe?

Otto - upstaging w/ burp

Anne - need water in cup

↳ no "you guys"

Kraler - late on cue w/ buzzer

All - can't lift up curtain

Keller - no plastic food items

Peter - react (w/ embarrassment) when your father is a selfish pig - TO - ?

Margot : It's only for a night or two

Dussel - some things stult by entrance

↳ "you're not in Switzerland then?"

Anne - as soon as you see your father's coat  
run over "It worked!"

Dussel - lean lines bottom of 41

Mrs V - louder w/ There was some people Wagner

Margot's like after Dussel goes to new room

Dussel. hang white coat

↳ eyes closed when she touches you, startles you

\* Get conquec off table, glasses too

We need 2 more (or 3) beds

- cot for Margot, or mat

- mattress for

Mrs Frank - stop telling him to turn on light  
go from "poor baby, my child" to "It's nothing my darling"

Anne - "I'm a terrible coward"

" "We have nothing in common"

Okto - not in character, sit so we  
can see & hear you



12:50

(5)

Slow scene change RT.? Dussel's doing it all  
Do we really need armchair at table?

leave in place & use reg chairs + stools & sofa  
Peter not in sweater

• Hanukkah scene so slow & sad!!  
Anne - louder, happier

OK, table to close, no one can  
stand. Peter move back

Anne - quicker w/ next gift. Can't hear you

Anne, Edith, Otto - all in white - too much

Peter - dat cha (j)

\* Blue box for ear plugs

→ Dussel - sounds phony "Dear God..."

Anne - have you heard the Hanukkah song Mr Dussel

\* Peter needs bigger towel

→ Anne - shove to Dussel's chair for "you can't do that"

Mr Van Dan - need new pants - won't stay zipped  
splitting in butt. Butt always toward us

Peter way too slow

Kraber - be the thirt. noise p59



Too much commotion

Mrs V - It's the Green Police

Anne - faint further down stage

\* Where to light 2 of you promised

skipped around

Otto "you guys?"

Final

Van Daan - blocking all of back to and

Dussel - can't see you (people in front of you)  
"Who says the danger's past?"

\* All take your shoes, etc. at you  
Wear shoes in New Year Scene

Miep - be stage left of entrance

Mrs Frank - Miep could not hear you say  
"Wake up everyone ~~things~~"

Act III



Peter - what are you waiting for -  
cut Miss off as she comes toward door

\* Cake? Otto - bring in plate, tied up towel

Otto - stay in character

Otto & Mrs V. - out of way when Dussel  
says "Nice big dinner from that cat"

Mrs V - better visibility on coat fight

Otto - what they'd imagine

Dussel - stand at right side of chair  
on Krabers blackmail speech (blocking Peter from)

Otto - can't stand in front of Margot on couch

Peter - take plate

" I thought you were fine just now (after she sat thanks)

" learn your caes

Dussel - come out as soon as he opens door



Sound - need to move speakers

\* No picture on Peter's wall

Edith no hand thru wall or door

" need another blouse or a sweater over

Anne - get closer to crates, couch

Peter - straightening room

Anne - put on higher heels  
- bra??

Chess too noisy - upstaging

Anne - I'll bet when we get out of here...

When you get back w/ all your friends

Anne & Peter's date - better... keep working on it

Anne - react to the kiss

Sound cue way late - before Vanda comes down  
(make cue them)

Mrs V - growing man?

Edith - saving choicest bits

OKs - let us be calm - find some way



Peter "I'd have to go if father goes"

Edith "It must be trouble"

Otto - No, No in disbelief - not unhappy

Better celebration

Otto - leave w/ Miss, right back

"missed 1/2 of line Bottom 92

Both mothers - good reaction to phone

Sound - phone too many times

Anne & Peter still don't know lines p 97

Peter cut her off w/ That's true!

↳ stand up

Don't use buzzer, just outside bell.

most of set change good - shelves still full

Otto cont. story as she pours (pot on table?)

Anne - record p 101



11/12 "Opening Night" - Dress w/ parents in and.

No house music!?

Dops - my mistake w/ lights

Otto - not in char. to toss empty knapsack. Need ratty coat or sweater

Sound - remember - keep 'em going

\* We must set side curtains & tack on

All - no audience can see or <sup>hear</sup> you!!  
off stage & quiet backstage!

Otto - Anne Fränk - reading too fast

Where was Anne's voice?

Taped voice a bit quiet

Went to next scene!?

7:40

Iii

Pictures on wall - Anne's job?

Mr. V - caught self w/ 1st line & coat - good, but soon

\* All - good volume. Anne could be a little louder

Peter - step down stage to remove star

(be ready) fight w/ wall, private corner

Stuie - needs how do

Good costumes - esp Otto & Peter

Anne - tack in last shirt - one that stays on

Otto - "look further"



Why is picture box on floor? - (in back at 1st)

Good scene

3

Need to change scene a little faster

Anne - tuck in shirt      40s - Not 90s  
Mrs Frank    "    "                      "    "                      "

Peter - change sweater  
Where are Peter's books?  
(Otto - pass book to him)

Car sound - cut off before leaving  
↳ if it doesn't work, skip it

edit?  
PT? Do not <sup>give</sup> Anne real milk for fur coat scene  
water

Mayne - great leg scene

Peter move DS on couch

Margot - supposed to be in room

↳ Van D. - good cover

\* Where is picture section

Van D. - "you have no right to discuss anything of us?"

Otto - look out window w/ marching  
after "that's good of you Peter!"

" "I think we couldn't find a better time  
to use it"

Mrs Van D - can't see you try ~~at~~ Mr V  
make obvious, or switch places so we see

Margot - forgot some lenei again  
good cover Mike

I can hear someone talking backstage  
as Dussel & Anne have scene in  
his new room, (Otto?)

Anne - get everyone's "back end up"??

(4)  
nightmare

Very Noisy scene change

Children singing at night?

should be  
Lili Marlene  
Soldiers  
marching

Margot - get to mother sooner

Tex - do not sit on end of chaise

Otto - don't yell when she loves only you  
(reprimand - word "Anne")

Frank's quilt - too bright

Otto - don't put hand thru door



All - wait for total dark to move

8:35

~~Scene change way too slow!~~

Otto - light middle candle as light cue  
table looks awful. cloth bunched up  
no food...

~~Anne - move stool SL - better picture~~

~~Peter move stool way right (looking  
parents)~~

~~Nice butt van Daen (turn toward  
Dussel & Peter) - toast~~

Otto - cut Mrs V off (Anne's idea)

\* ~~DEAD Celebration - slow, no  
one even smiling~~

Edith - main shirt? add sweater or something

Peter - shouldn't have star on sweater now

" towel in room? keep one in crate

\* ~~Anne - pick up pace~~

girls - laugh when Peter pulls out towel  
(at Dussel)

Peter - where is light? move  
over



Margot - stop hanging out

Margot/Otto - if she is told to  
turn on a light, then she  
must really turn one

Final song good - joined in, one by one  
good motions

Act one ended at 8:50

---

Intermission too long

"PLACES" means go to starting spot NOW

New Year - January - everyone bundle up  
Anne, Miep (need coat)

Cake scene OK

Otto leaning thru wall Stand up dignified

~~Edith - cut faster, begin sooner~~

Really slow p. 69 - lines or cake cutting?

Van Daan - rushing lines in this scene

All - don't eat during Kraber's bleached speech

Kraber - back upstage to fireplace



Phone - <sup>too late</sup> way too loud (it's downstairs)

Margot - late w/ line "Sometimes I wish twent-

Peter "I thought you were fine..."

Potatoes?

Otto - get out of center at end  
of scene - should be Dussel  
alone

② Otto's white socks visible

Margot - dress before coming out so  
you can be sewing. Speak up when  
sitting

Peter make picture stick. Pin?

Anne - not "the Jews" (when Jews were allowed)

Peter - no cups in room? You had  
lots of time to get ready for date

Peter - "And another thing..."

Anne - "I bet when you get out of here"

both too quiet (say it loud, even if  
it's wrong)

Mayme - wait a sec for ah ha!

~~\*~~  
p. 83-  
p. 84

II  
3

bread thief being caught - messed up

Peter - ~~let him go~~ let he go ?  
- Who turns on light?

Can't tell Mrs V is talking to Dussel  
(would've been plenty)

Margot blocking Dussel - review blocking notes

Start Dutch Anthem right away -  
were ad libbing

p. 91

elusion story messed up

- Must change faster - be organized, ready
- Can hear voices backstage

Phone too loud - started ok - got louder  
↳ ringing too often p 95

Mrs V. p 96 I think you'd be glad ... want me to die

Anne - go to Peter's room sooner

\*\*\* Sound cut off end of play  
theme of play cut off - Not good  
p 97 gone!



Miep hair in eyes now

---

OTH - don't casually drink  
tea during description of their  
deaths? Open diary for  
her voice . written?

---

Curtain - get out there sooner  
Anne last & in center.

Sat 11/13

\* Rehearse Tues 12:45  
Teaser Thurs. 4th per.

Everyone got ready more quickly tonight

Once house opens, no talking backstage,  
esp. on stage

Tell friends not to come backstage

7:27

Sound started before house lights  
were off. Stage wasn't dark,  
and it wasn't even 7:30 yet

I:

Attic looks empty, bare - good

Miep - wait to really see him before  
asking if he's all right

Otto - this week, focus on developing  
an old character - movement, posture,  
mannerisms, gestures. Still not convincing.

Otto needs ratty jacket for 1st scene,  
no tie

7:35

Anne - liked hair better yest. - ponytail at 1st,  
down later

Otto - please get a hair cut

Mr Vandam - make up - jowls - not blended enough



all  
Otto - no you guys

repeat Peter - turn Down Stage - toward audience

Anne - no earrings

Peter - did you throw your star in stove?

Otto late w/ "forgive me Peter"

Big Pause before "That's a nice boy, Peter"

Otto - keep looking (nice cover Anne)

\* Otto doesn't look old enough

Otto - give her the "milk" in silver top cap -  
So and can't see it's water

Someone push in SL chair

---

iii hard to hear Anne's voice - something  
blocking speaker?

We need good tape & amp

Way too much whispering backstage  
Scene Change very slow

Peter, look for shoes before asking for 'em

Edith - make up actually wasn't dark enough

Mrs Vand - doesn't look adult either

Otto - don't play w/ door of Peter's room  
doesn't matter if it opens. Do not  
look thru wall at Edith -  
help Peter.

Peter - ask Mr. Frank about <sup>school</sup> work

Lauer/Kraler - entrance is awkward,  
back to and. - Edith comes DR

Margot's hair looks too young - ~~→~~ ~~→~~ ~~→~~ K  
but would be great on Anne

Kraler - pay no attention to Mr Kraler?

Peter go sit down on floor sooner  
to hear Mr Dussel

Anne - morning or afternoon - get it straight -  
Shows how difficult he is

Good scene

(4) Margot pull cot out after scene 3

We need back stairs for Van Daans

\* Too much light badge/age Right

Otto - fingers thru glass. (caught it)



Get rid of pink/green afghan  
(give to Anne)

Anne - make room for Pim on bed -  
middle

Otto - get fist off your face

Edith - back over to sofa a little too soon

---

RJ (rebutal?) move Hanakhan table  
toward couch - no chair on right

Scene change way too slow

\* We will plan & choreograph these better

<sup>repeat</sup> ~~Peter~~ - move stool back - you  
are blocking your parents

\* Where are the 2 blackout curtains

Where is Otto's hat !!!

Anne disappeared

Ana - Yucky skirt. Hair straggly in face  
clith Yucky shirt

\* Hanakhan bag - where was it?  
scarf? Get organized!

Mouschi Present } Anne - this prop is  
your job - get it set  
Except scarf - Otto put scarf in bag  
after scene one (or hand to RT)

Dussel - you're saying "cat" & looking  
thru Peter's wall while Anne asks  
you if you've heard the songs before

Peter CHAIR must CRASH - <sup>others</sup>  
<sub>make</sub>  
this <sub>visible</sub>  
(good cover, Margot)

Not enough tension in thief scene  
Anne faint sooner

Dussel

"Thanks to this clumsy fool" - we can't  
see you  
Peter  
(behind Otto)

Otto - be the calming influence,  
not angry



Act II  
9:00

Intermission too long not a break

"Places" - go to starting pt

Miep & Kraler - late w/ buzzer

(Sweater? Coat? - good "cold"  
→ too quiet

Mrs V. - read "Peace in 1944" on cake

Otto - nice cover for Anne (Party)

Miep - you could cover too (I'll be sure to remember...)

Otto - not listening, reacting well to Kraler

↳ get fist off face

<sup>better position w/</sup> Kraler "Mind you" - to reassure whole group

\*Phone too loud - adjust volume before show (phone is from downstairs)

Margot "Sometimes I wish" - couldn't hear

Peter - you remembered line "I thought you were fine" - don't repeat if it isn't perfect, just add if meaning was lost

Pete - let Dussel out before going up

Ending not as good w/ Dussel in center



Peter - turn when you hear Dussel enter

---

~~\*\*\*~~ DO NOT TOUCH ANYONE ELSE'S COSTUMES OR PROPS.

No one but cast & crew onstage or in classroom.

---

Dussel - you are to walk toward Mrs Frank beseeching, before knocking on door

Anne Stand by crates when your mother leaves room.

Anne - place of his cat. <sup>[4 per]</sup> Wouldn't you like to come in of us?"

All - too much white worn on stage  
li mayne - wear white blouse if vest or jacket  
Morgot - no white unless if sweater  
Dussel - need diff shirt

Anne - hair in face. Ugly shadows on face  
playing w/ hair - no one can tell if you're pretty

Peter - get visibly embarrassed - facep

Anne - don't look up til he says yes

Peter - I suppose it'd depend on  
The girl. Some girls, anything they do...

Peter - grab her sooner

Anne, go slower, don't leave  
his room until we see how  
you're affected by kiss

---

Margot - enter from black curtain next to door

Vandean - when she yells, react, look  
for place to hide

Dussel - it was you - too late

Otto - missed lines

[fix sink - was nailed on]

Someone - get sink before it crashes -  
good save Mayme

\* This scene isn't going well

Invasion! as soon as Peter says "Where"  
all need to begin to get excited



SLOW lens' messed up, extras etc.

NO TALKING during scene changes!

Ⓐ 9:40

(Play should have been over by now)

STOP WHISPERING!

We can hear every word

\* Maybe we do need to close curtain between every fucking scene

\* Too slow for phone cue

↳ none of you checked my script to see when the phone should ring  
It is ringing too often, too loud

Peter skipped "that's fine! But... —  
DIDN'T STAND UP

Anna - a bunch of groups?

\* "Look at the sky now" is NOT The SOUND CUE

Its "when were outside again I'm going to"

Otto - don't sit w/ gestapo at door

all need to react more -  
also more fear, tension (To: \_\_\_\_\_)

---

- (5) Scene change too noisy  
Sound cue (children?) - before lines  
Otto - have diary open when  
you say

---

Anne - be ready for curtain call  
RJ - don't close curtain at end



7:37

Fri. 11/19

Eval. night

①

Why isn't sofa stuffed / propped up? made

Sitting too low

Miep - don't drop "is" (too many contractions)

(Devon's brother - rude, using phone  
\* All - you need to talk to your friends & families about theatre etiquette)

②

Kraber & Miep - ad lib on entrance (too dead)

→ good night? it's 7 am

Otto - can not stop & repeat - cover & keep going

\* Wash basin - Tex? RJ? "in WC?"

Otto ~~look~~ back at her for "go on, look further"

Otto - where is Silver cup/cap w/ me?

\* There is no reason for such a long scene change from 2 to 3

③ Anne use door handles

Pace is too slow



3 cont

Peter - don't back up to previous lines unless absolutely necessary

Otto - no need to "stush" for airplanes

\* NO pipe? Anne? RT?

\* Kaler - Dirk came moments ago?

Jussel - louder "paper in garbage"

Pour far less cognac - it's rare

Edith - need gasket & crowbar (?)

Jussel - react when she speaks

Anne - better react <sup>to</sup> WC, needing it.  
add a gesture

---

\* Everyone put props on approp. section of prop table. Be sure your own props are on stage.  
**DO NOT TOUCH ANYONE ELSE'S PROPS!!!**

4

STOOL ??

Edith - don't put head in Otto's lap...

Scene change too long

\* Matches?

Van Daen - don't rock - plant feet

\*\*\* No excuse for breaking character  
and laughing on stage Oh, I guess it was pretty funny

Otto - "we're here, we're safe"

---

- Miep - couldn't hear you

- Kraker - too quiet

Kraker - back up to stove to  
tell blackmail story - U.S.  
"war plant"

\* Phone - good volume

---

③ Anne - dress next to crates so  
Margot can turn out

Once again: can't sit on end of  
Anne's bed - esp. alone



3 cont.

Peter haven't gotten any friends  
Got most lines, now, bleching?!  

---

(3) Get rid of bright colored  
affairs i.e. pink & green <sup>never put</sup> on earth  
Come it to Anne - use brown for others

\* Where were potatoes?  
\* Someone start anthem!  
Where are banging pots & pans?

Anne - make V w/ fingers (not smoking sign)

All in all - our best invasion scene -  
You all looked excited & it went  
faster - at first, then bogged down

(4) Curtain open too far again -  
did I make it wrong?

Mrs V - not like it "I think you'd be glad  
~~Anne - don't repeat a flubbed line~~

Anne - way too quiet in Peter's room

9:50  
running  
slow

Peter also way too quiet. Review blocking!

Deron - don't look at Anne & Peter thru wall  
Keep still!

Sound late?

~~Otto~~ Better return w/ the bad news & SS

After speech - all pace quickly

Otto - waited too long to go  
to Edit only hug her just before looking to Anne

Peter - freeze when lights  
begin to fade, ~~turn~~ <sup>be turned away</sup>

9:59  
too late

Otto - sit forward

Miep - hand on hot kettle?

RJ - don't walk around - can hear you

Curran - where is everyone??

Be ready!!! Oh, getting flowers



## For Cast Performance :

- ✓ Use 4<sup>th</sup> wall - share moments w/ aud.
- ✓ Move only for a purpose - no shuffling  
keep still during others' scenes  
w/ Dussel pacing in A + P's scene

Jister - react

- ✓ Write in diary  
Circle - trap Mr. K.D. w/ bread
- ✓ Dussel's bag obviously empty still
- ✓ final Anne/Peter scene - too  
Stagnant, still, quiet, etc.
- ✓ Turn cat opening away from aud.,  
after they 1st see it (upstaging)
- Edith - "wake up" must be heard thru walls

Last performance

11/20/99

Meep - better volume tonight!

\* Scene change was much faster tonight  
Peter - you faced and w/ star removal!  
Otto - good cover for late sound (scene 2)

---

slow scene change

Otto's window dance

Pace is good so far

good audience - humor not lost on them

Peter - none of your messed up lines  
was noticeable to the audience him! he

Dr's bag still looks empty instead of bulging  
all bags obviously light & empty

Good Scene!

---

Nightmare scene went well too

---

Hannah scene looks nice - impressive

Otto - nice prompt for Late toast



Ha ha - everyone waited for Peter's "Don't cha?"  
All - better reaction to noise, chair crash

## II Act

---

① Nice New Year scene  
"Sugar really went to your heads"

Good Anne/Peter scene

Nice end of Dussel left out

---

② Better volume Margot  
Guess what girls - bras were white  
and white only in the 40s

And. always likes that kissing scene

---

③ Ok, what's funny about stealing bread

Margot standing in front of Dussel  
in chair

---

④ No phone? Just go or say something  
Believe in perogatory? very funny



Anne - good cover for late sound cue

Pack Pack Pack! Move!

Anne - good job waiting for Otto & Edith to look at ya

---

Scene change seemed faster

We could hear giggling & voices  
backstage which destroys the  
mood of the scene.

Yean Otto - sitting forward  
hey - real tea?

**Actors' Rehearsal Schedule:** 3:15—5:30, unless otherwise noted

Sept. 21, T	read-through, onstage
Sept. 22, W	Pre-rehearsal meeting: given circumstances, char. analysis
Sept. 23, Th	Act I, scene 1 (read, block; rehearse): Otto, Miep, Anne contrast w/ Otto's next entrance [3 pages]
Sept. 28, T	Act I, scene 2: all except Dussel [12 pages]; run 1-2
Sept. 29, W	Act I, scene 3: all except Miep, Kraler, Dussel, [from page 22 to Kraler's entrance on pg. 36—14 pgs]
Sept. 30, Th	Act I, scene 3: all except Miep [9 pages]; run all of 3
Oct. 1, F	Run through scenes 1-3
Oct. 5, T	Act I, scene 4: Anne, Dussel, Mrs & Mr Frank, Margot [6 pg]
Oct. 6, W	Act I, scene 5: all except Miep and Kraler [12 pages]
Oct. 7, Th	Entire Act I (call <u>sound cues</u> )—until 6:00
Oct. 8, F	Full run-through of Act I, <i>no scripts</i> onstage—9:00-12:00 Work Party follows from 12:30-3:30 [no school]
Oct. 12, T	Act II, scene 1: all cast members [13 pages]
Oct. 13, W	Act II, scene 2: all but fathers, Miep, Kraler [9 pages]
Oct. 14, Th	Act II, scene 3: all except Kraler [8 pages]; run 2-3
Oct. 19, T	Act II, scene 4 & 5: all cast, <u>props</u> [8 pages]; Act II scene 1
Oct. 20, W	Entire Act II, <i>no scripts</i> onstage (call <u>sound cues</u> )—until 6:00
Oct. 21, Th	Fast-line run through of Act II
Oct. 22, F	Brief spot rehearsal (troublesome scenes); practice makeup <i>Van Der</i>

*No scripts onstage; limited prompting*

Oct. 26, T	Act II—all (with <u>sound</u> ; call <u>lights cues</u> ) [36 pages]
Oct. 27, W	Act I—all (with <u>sound</u> ; call <u>lights cues</u> ) [56 pages]—until 6:00
Oct. 28, Th	Both acts (long rehearsal—no real tech, <u>light cues</u> called)
Oct. 29, F	Assigned actors practice makeup
Oct. 30, Sat	<i>Drama Club Halloween dance. Meet at 1:00 to decorate.</i>
Nov. 2, T	Act I—all (in <u>costume</u> ) use lights/sound—'til 6:30
Nov. 3, W	Act II—all (in <u>costume</u> ) use lights/sound—'til 6

*No prompting from this point on*

Nov. 4, Th	Both Acts—all ( <u>lights</u> , with <u>costume</u> and <u>sound</u> )—until 6:30
Nov. 5, F	Brief spot-rehearsal; assigned actors practice makeup
Nov. 9, T	Act I—all cast and crew—until 6:00
Nov. 10, W	Act II—all cast and crew (in <u>makeup</u> , <u>hair</u> )
Nov. 11 (Veteran's Day)	Both acts (time TBA)
Nov. 12, F	Opening night ( <i>hopefully no football playoffs</i> ); notes
Nov. 13, Sa	Performance 7:30 (actors report 5:30); clean, organize
Nov. 15, M	adjudicate <i>if</i> play opened last weekend (cast and crew)—'til 4
Nov. 16, T	Brief spot rehearsal—trouble shoot (no tech)
Nov. 17, W	full rehearsal (w/ tech, but no costume or makeup)
Nov. 18, Th	Performance 7:30 (actors report 5:30-6:00); notes; clean
Nov. 19, F	Performance 7:30 (actors report 5:30-6:00); notes
Nov. 20, Sa	Performance 7:30 (actors report by 6:00); strike set; cast party

### Time and Date

- I i The play begins and ends in late afternoon November, 1945. World War II has ended; Holocaust survivors have been released. Otto Frank has returned to the annex; he is defeated and bitter, probably especially exhausted due to the time of day.
  
- I ii The second scene takes place in early morning, back in time to July 1942. They are all bundled up in layers of clothing and carry their school satchels, brief case, and shopping bag.
  
- I iii The third scene occurs in early September 1942 at 6:00 in the evening on a weekday. During this scene, Dr. Dussel joins them.
  
- I iv Scene four takes place in the middle of the night, early November of the same year.
  
- I v Scene five occurs on the first night of Hanukkah late December 1942. It is already dark outside.
  
- II i Act Two begins more than a year later, January 1, 1944. It is late afternoon on a cold day; everyone is bundled up in gloves, hats, sweaters, scarves.
  
- II ii Act 2, scene 2 occurs in the evening, after supper, in the spring.
  
- II iii Scene three of Act Two takes place on D-Day, June 6, 1944, in the early morning when it is still mostly dark.
  
- II iv The fourth scene happens a few weeks later, in the afternoon, Friday, August 4th, 1944, the day the annex residents are betrayed and arrested.
  
- II v The final scene is a continuation of the very first scene, 1945, with Kraler added.



# The Diary of Anne Frank

ACT I

SCENE I

faded,  
yellowed,  
torn  
pictures

scarf

glove

Chairs  
tipped  
over

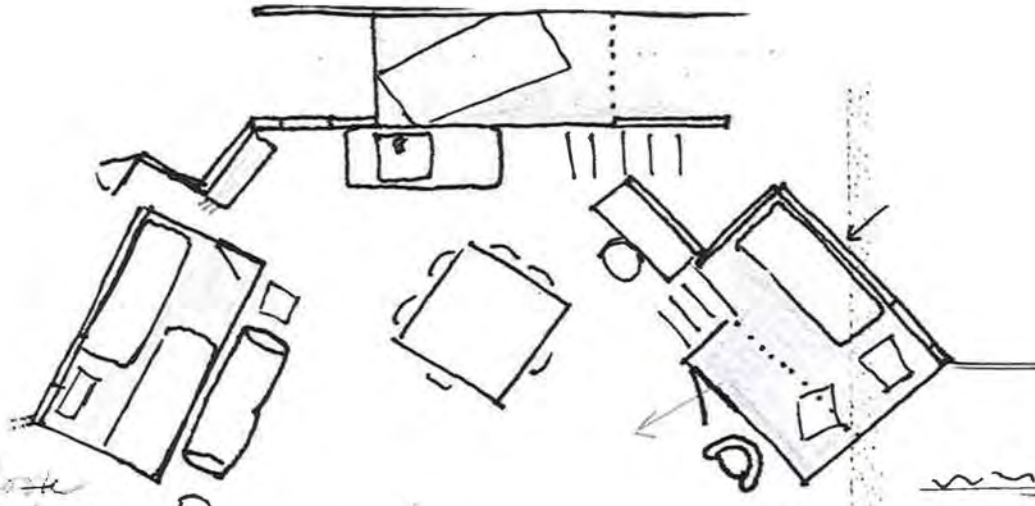
- mattresses rolled up,
- blankets hidden
- Anne's pictures - worn, faded
- chairs tipped
- shelves empty
- Otto's scarf on shelf hook
- Edith's glove near sofa  
(u.l.)

7

late afternoon Nov. 1945



Don't move  
see him out



pause, look  
around room  
Touch chair (left) } maybe not!  
upright chair at table  
Go to couch, set traps on

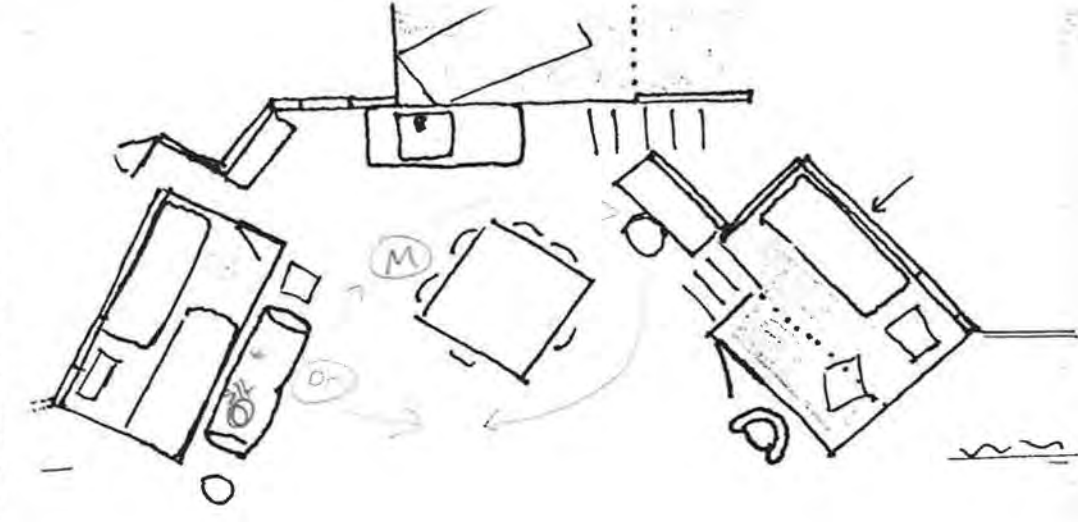
Hear children - turn to left  
Go to rear window

Turn toward scarf (stage right, back)

See glove: pick up, break down  
sit on couch

stand at stairwell  
don't move until "after 5/1"

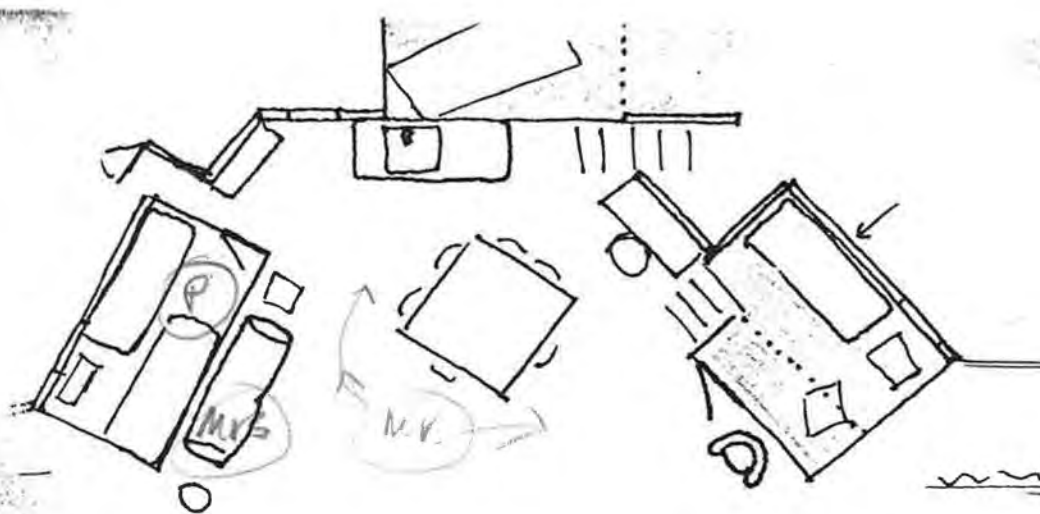
to the right



to the right

as you move

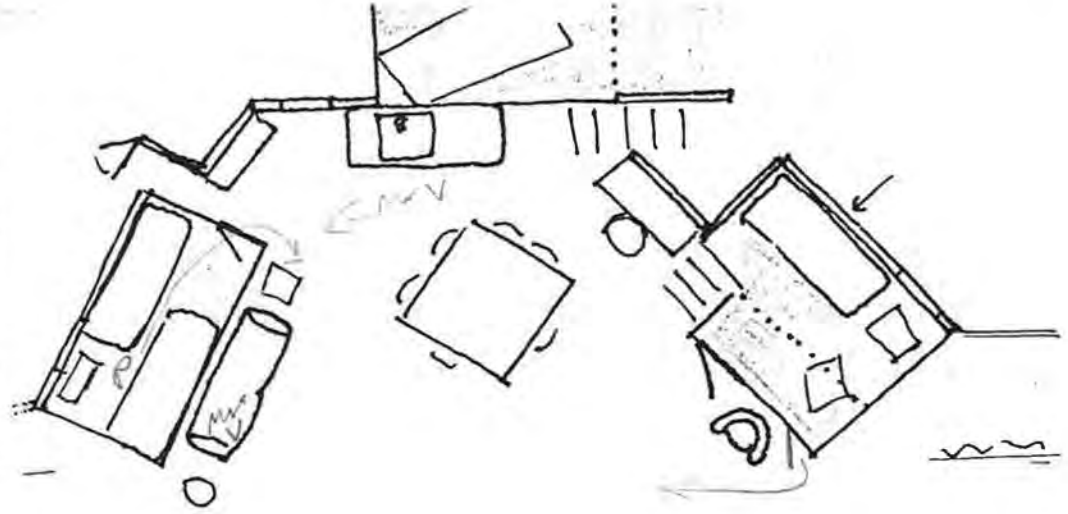
to the right



ACT I  
SCENE 2

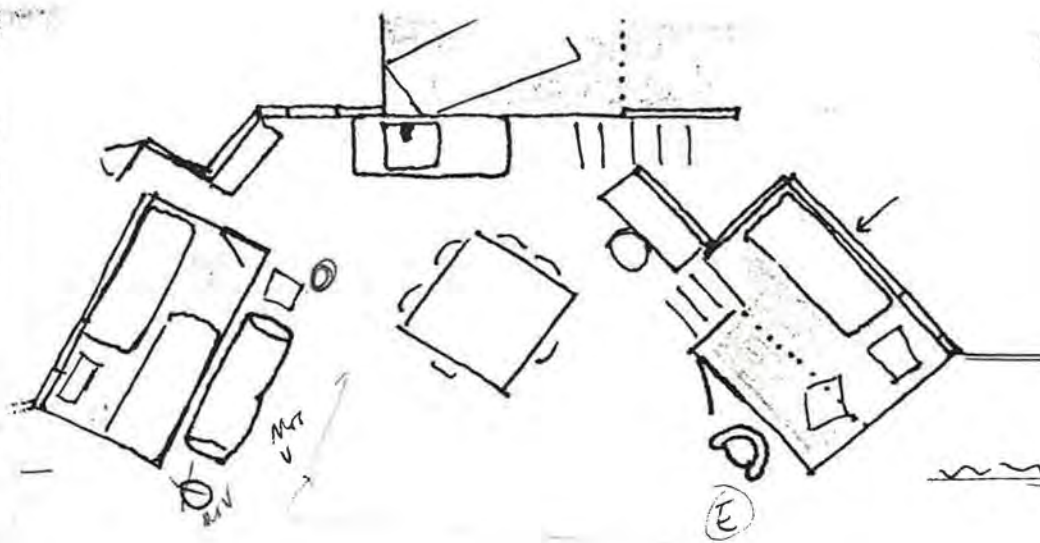
- no photos in Anne's room
- beds unrolled, made
- shelves full

early morning July 1942



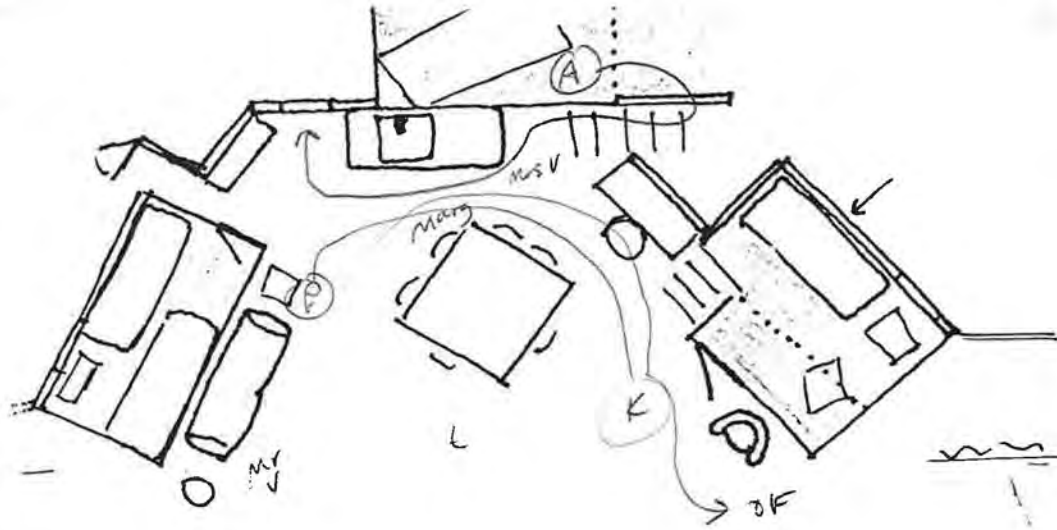


don't  
shy



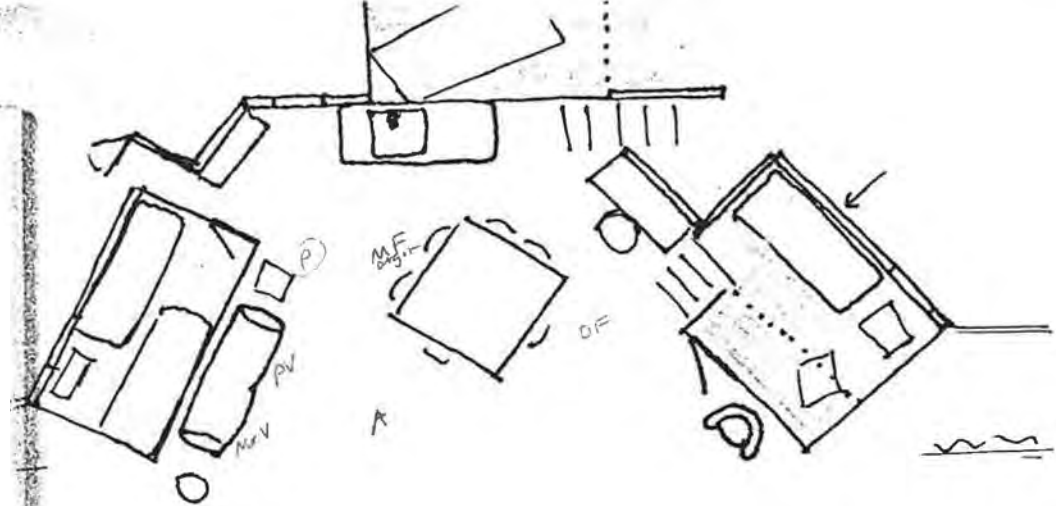
foot behind

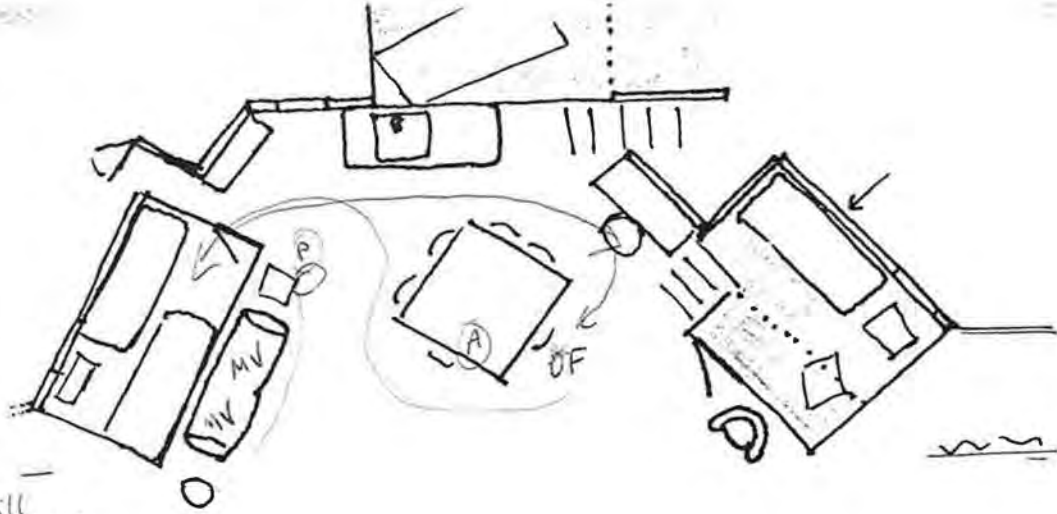
move to close  
passage door



need stop

(E)  
center



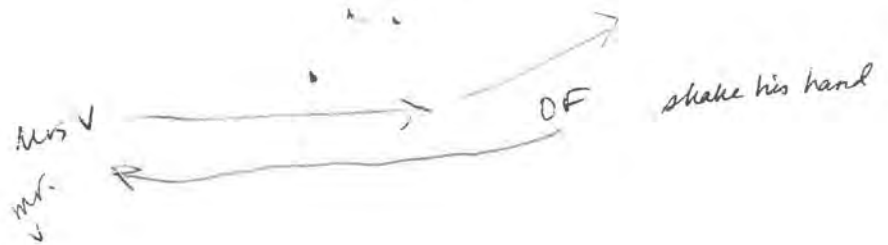
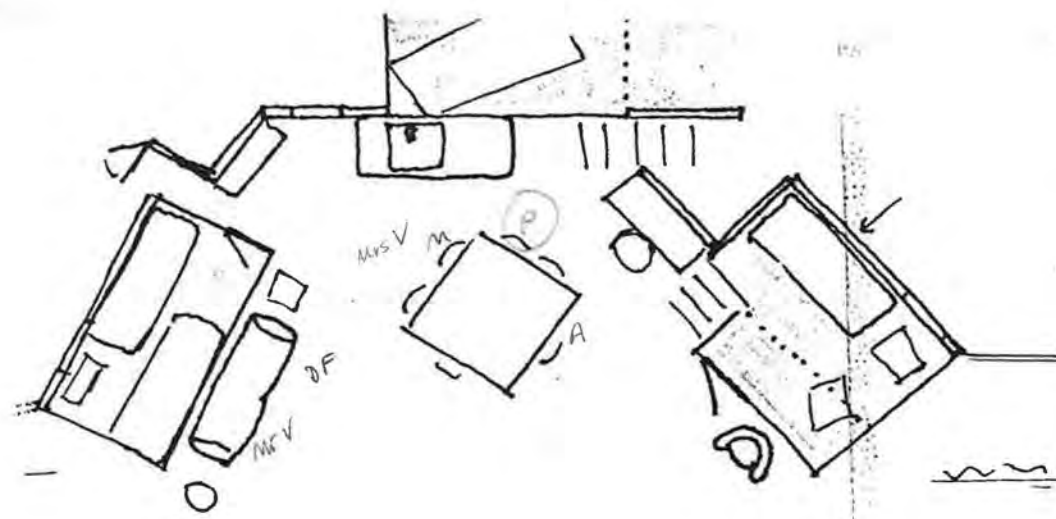


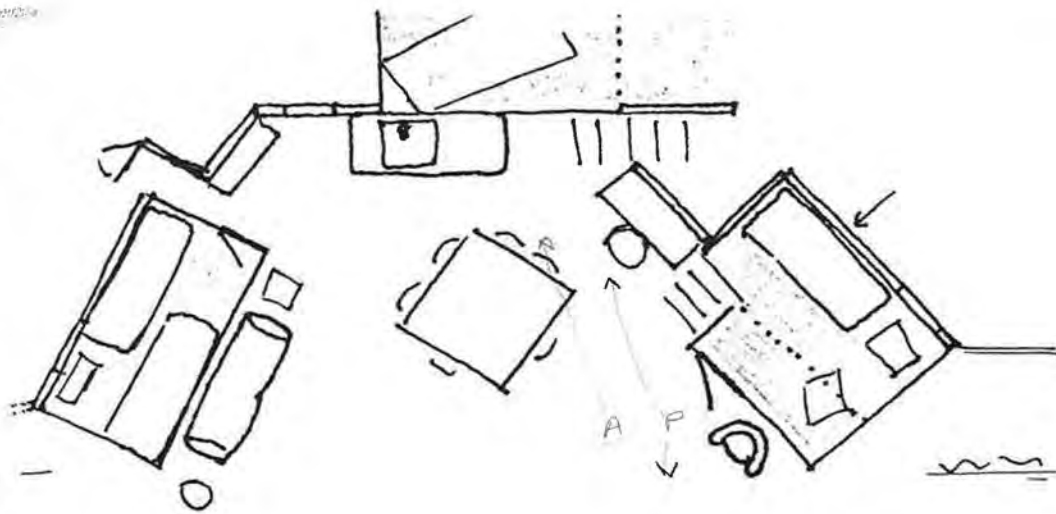
Still  
at stove

Still  
left of table



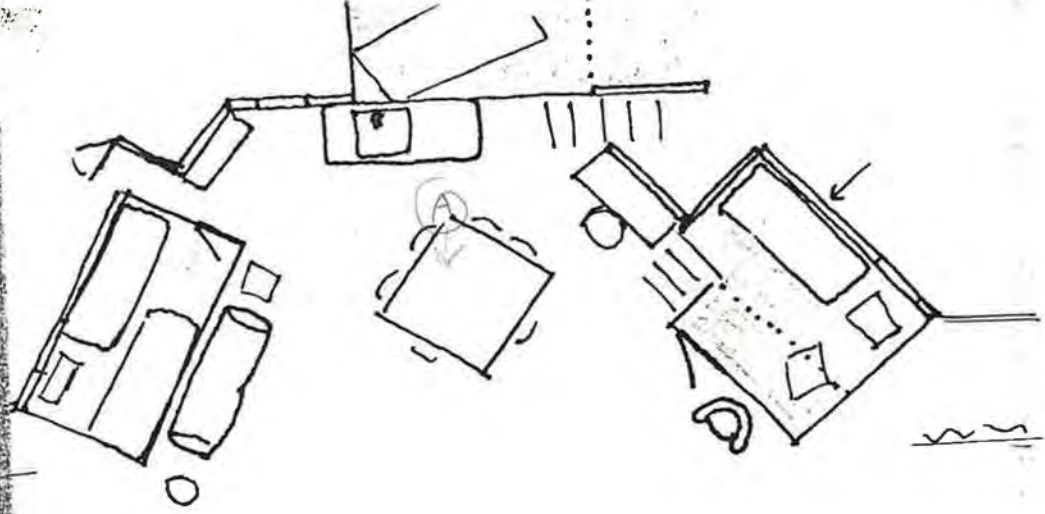
where





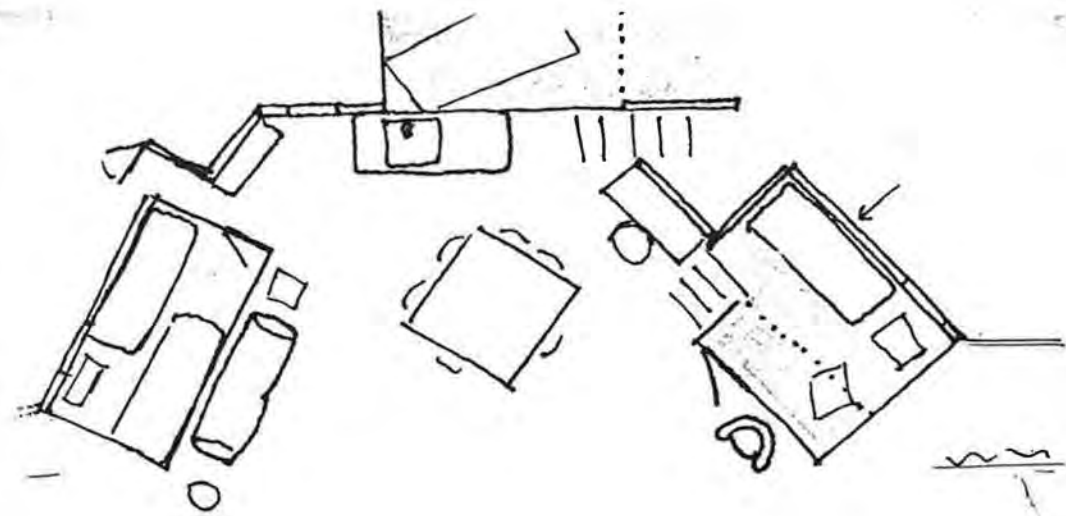
to persist

steps down stage  
don't face her



at table,  
face front

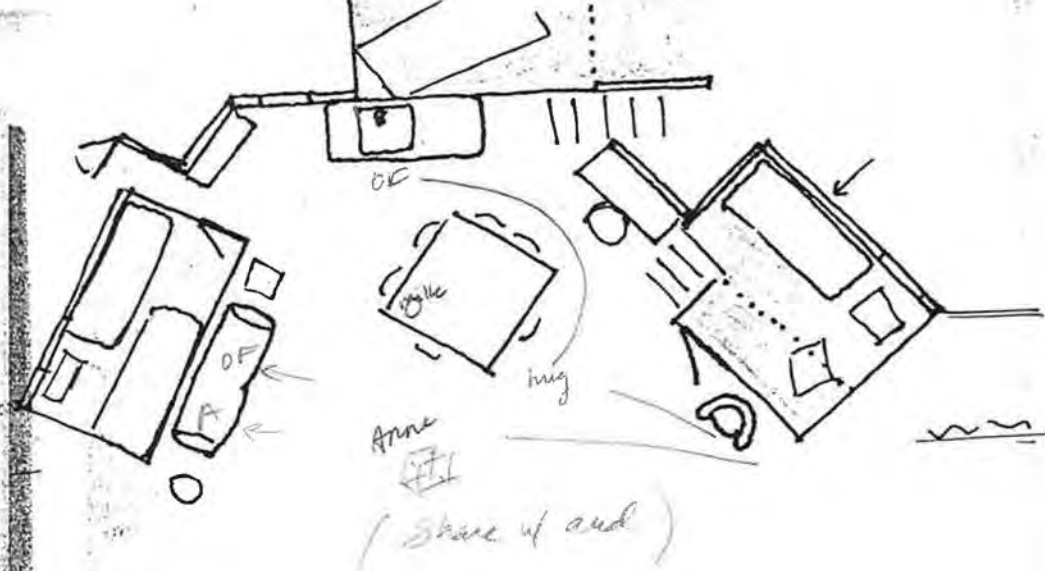
state



Props: do  
already there  
at scene change!

very quiet or not at all

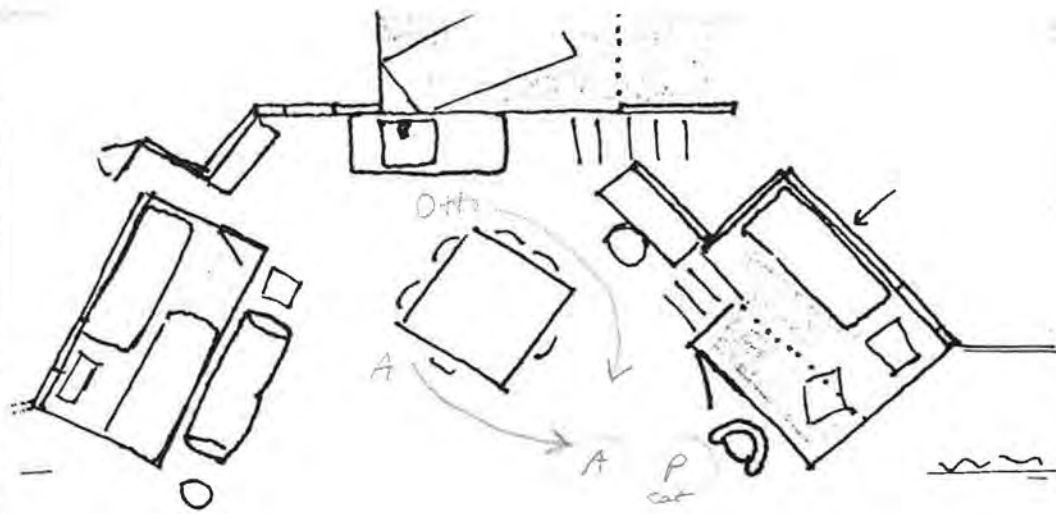




otto upstage, look at her as you talk

otto on upstage  
end of couch

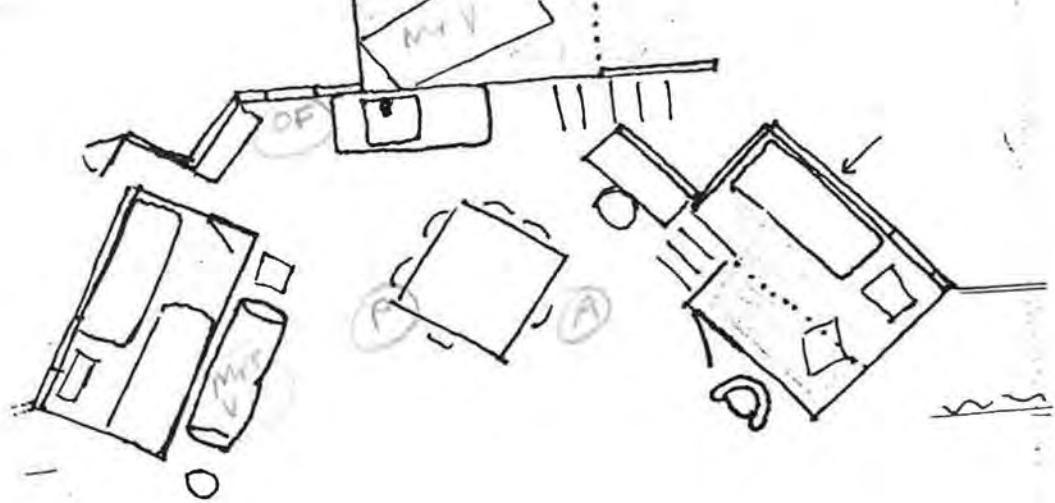
to convince



give per  
after they put saucer down

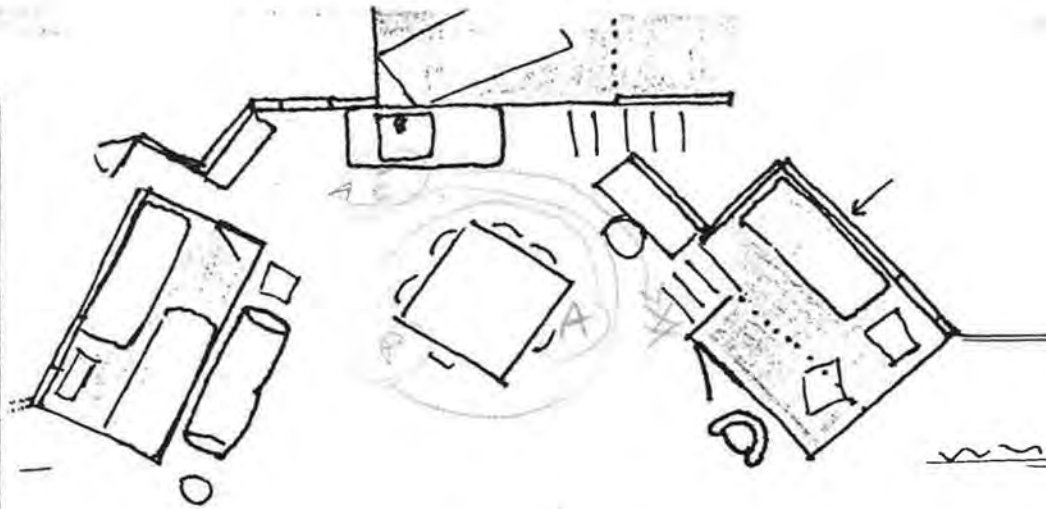
~~Bring up recording when lights go black~~  
Begin reading when curtain closes

ACT I  
SCENE 3



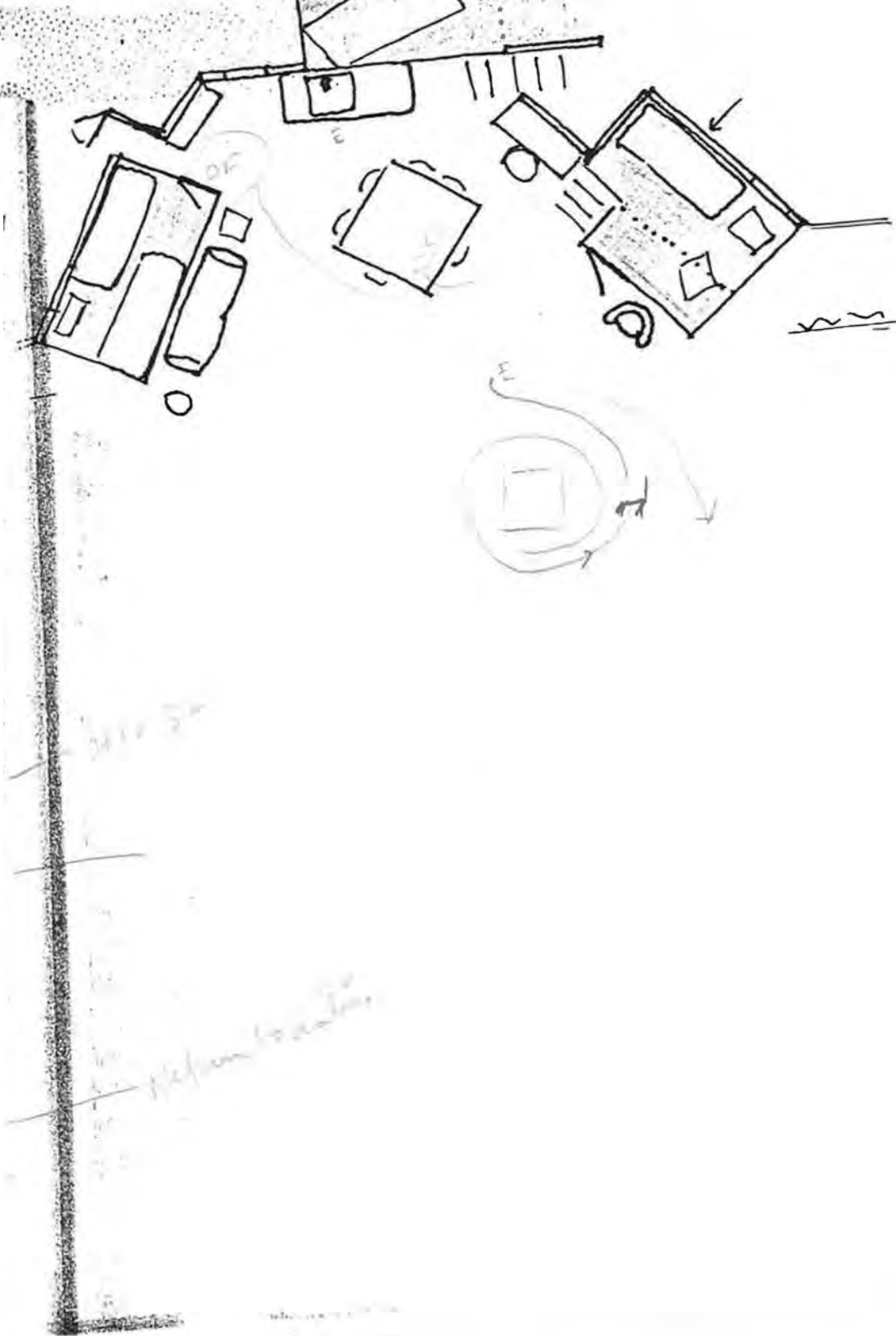
books  
brass  
shoes under table

6:00 evening Sept 1942  
week day



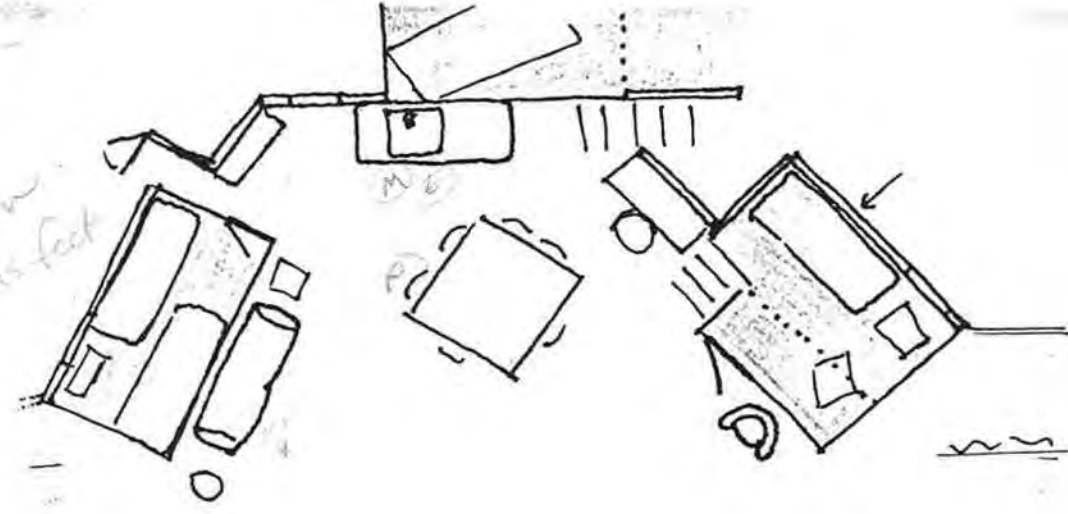
Circles  
(5)

Peter -  
Show chair back under table

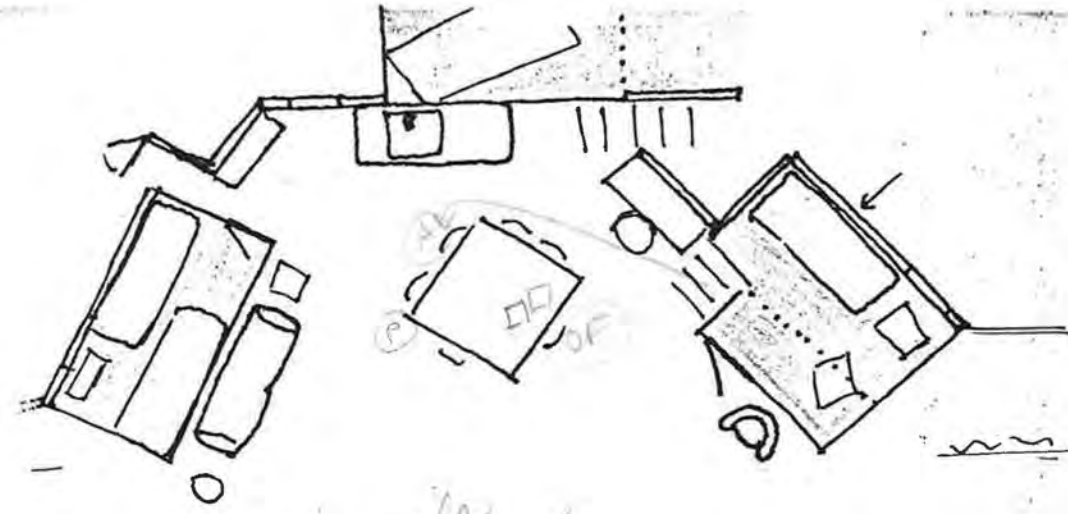




start on  
ms fact



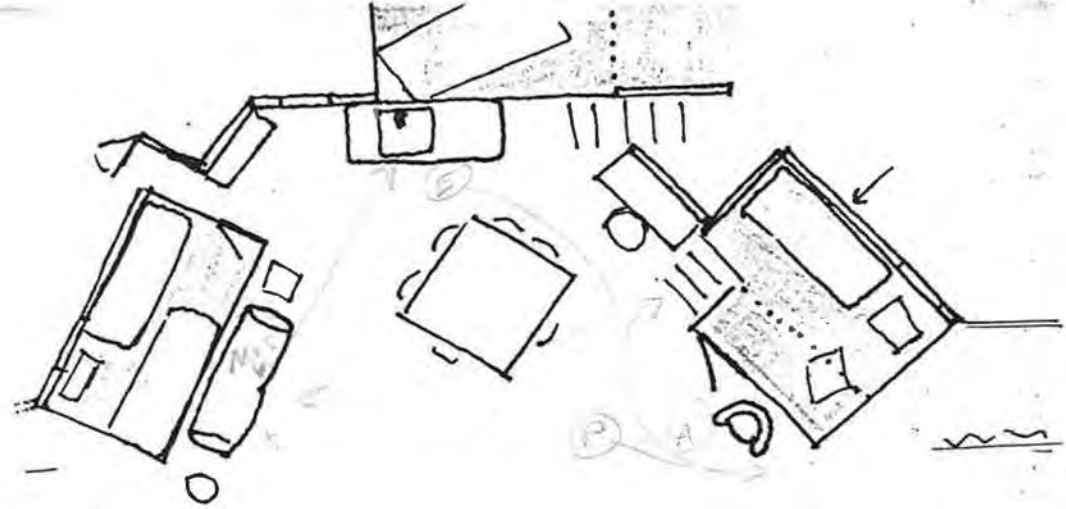
US



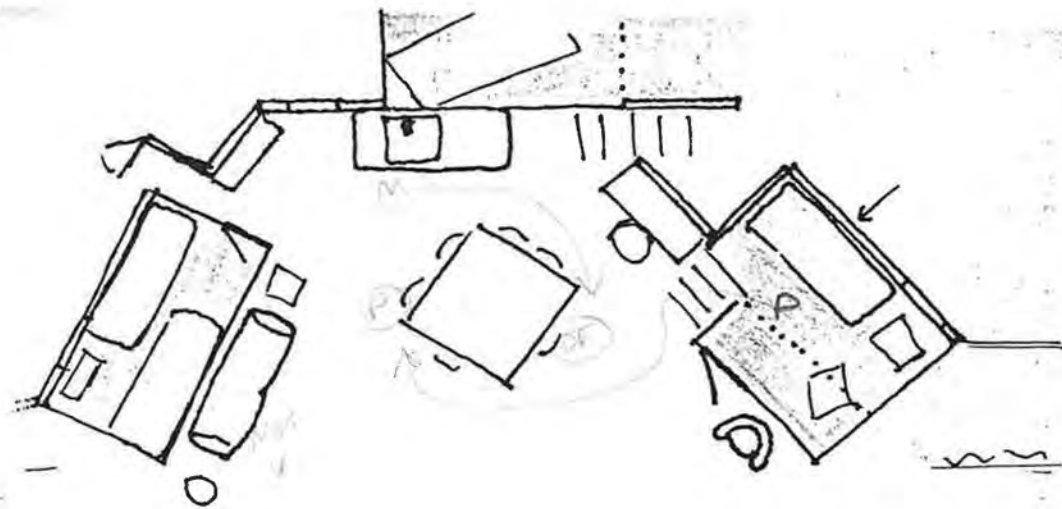
Start Searer

Circle back

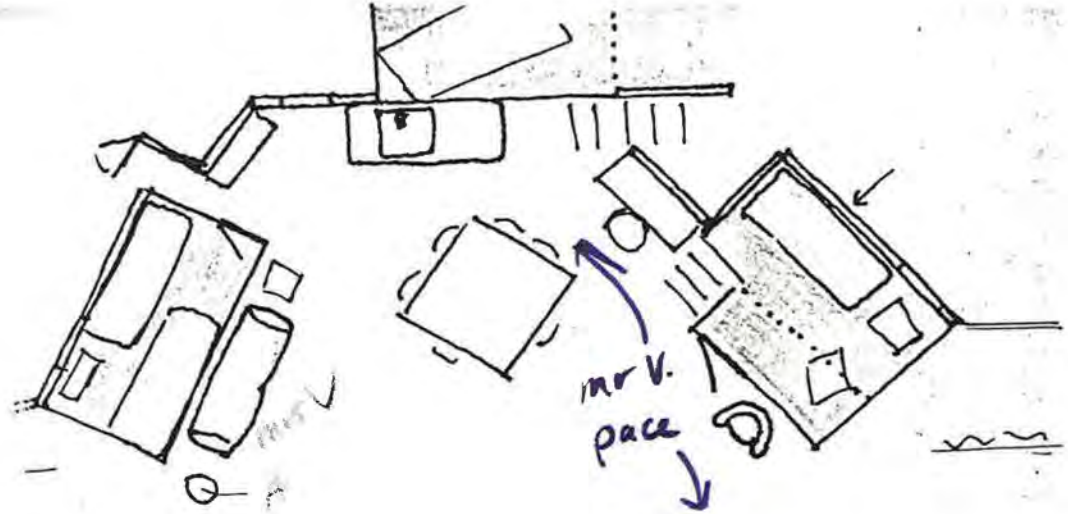
to tracking Peter



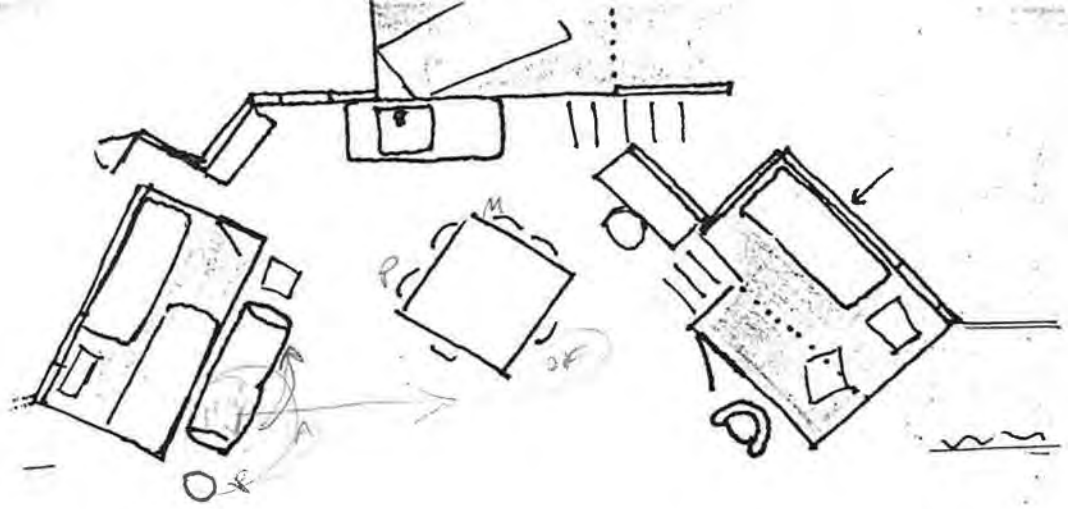
Hand-drawn floor plan



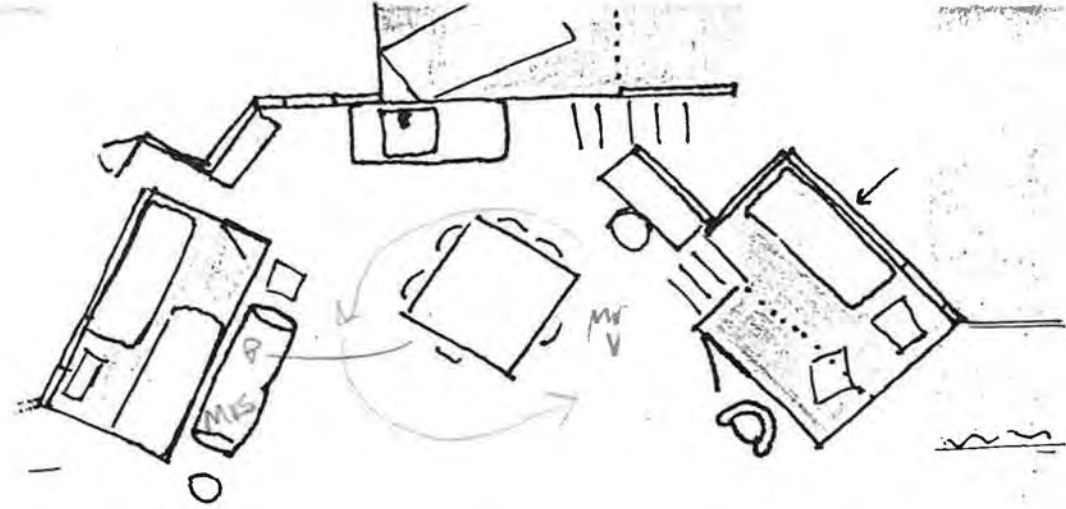
larger  
circle - watch  
his rhythm







Mrs V.  
DS coach



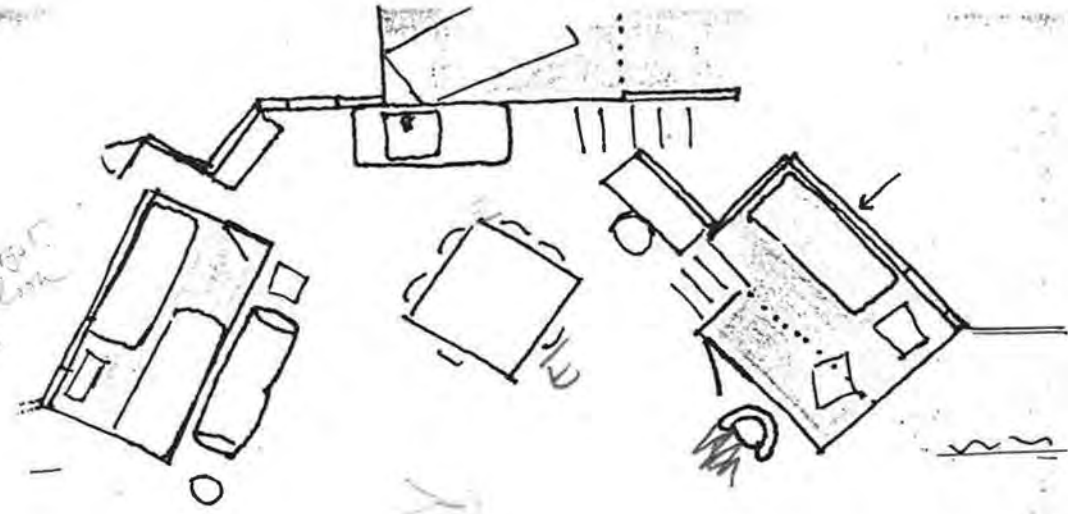
has  
still  
sitting

MIS  
V

OF

P.

edita & masjid  
share a look



E of Mat suk

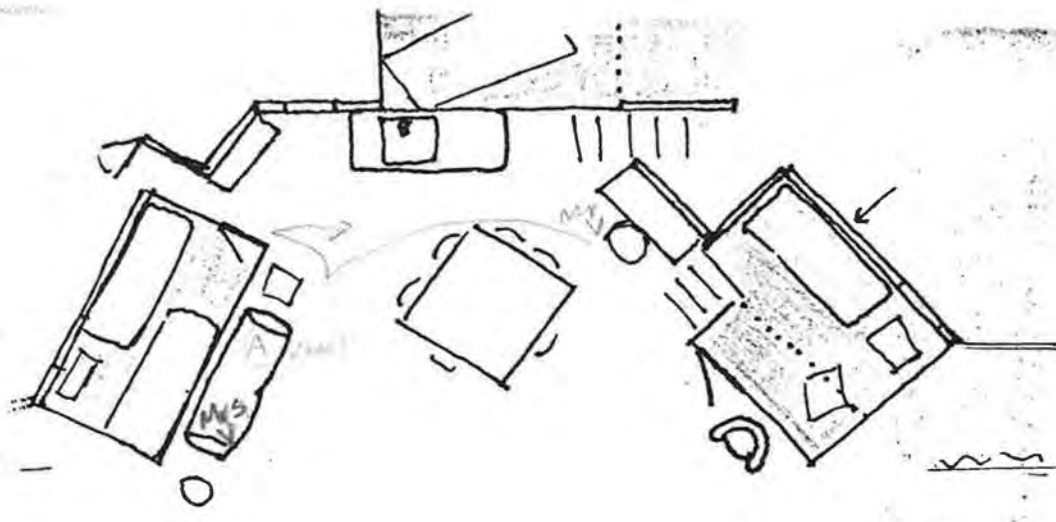
Autobahn

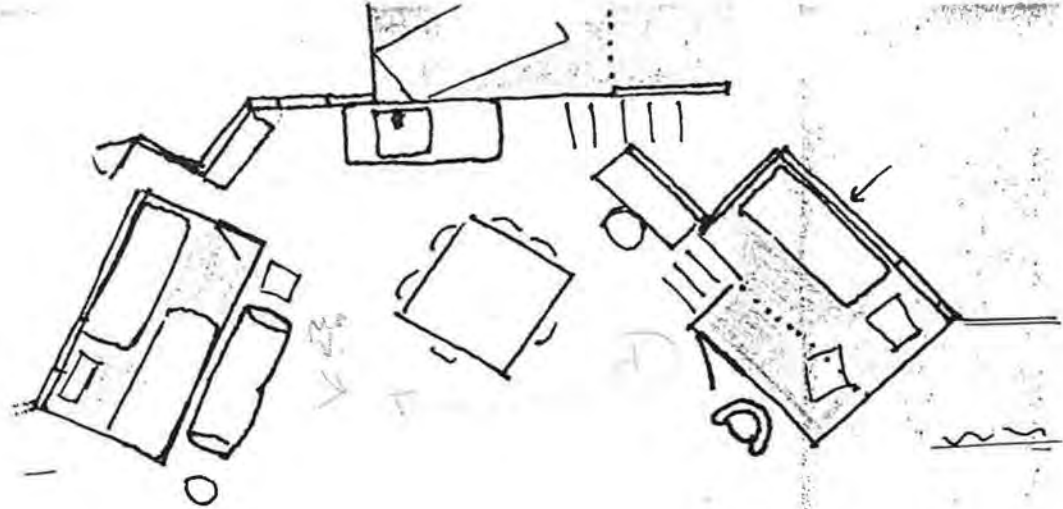
Milk at  
State

See us,

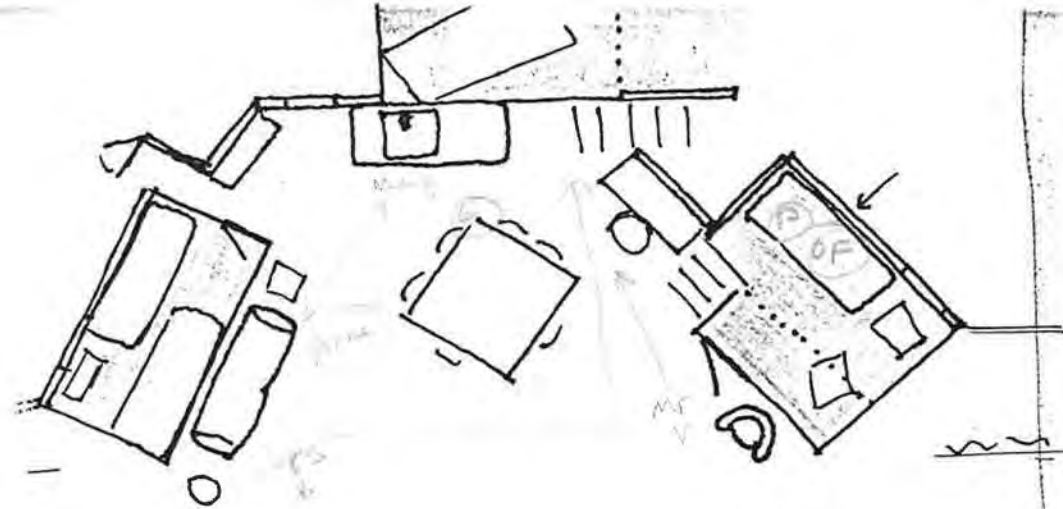
manul

very of bar



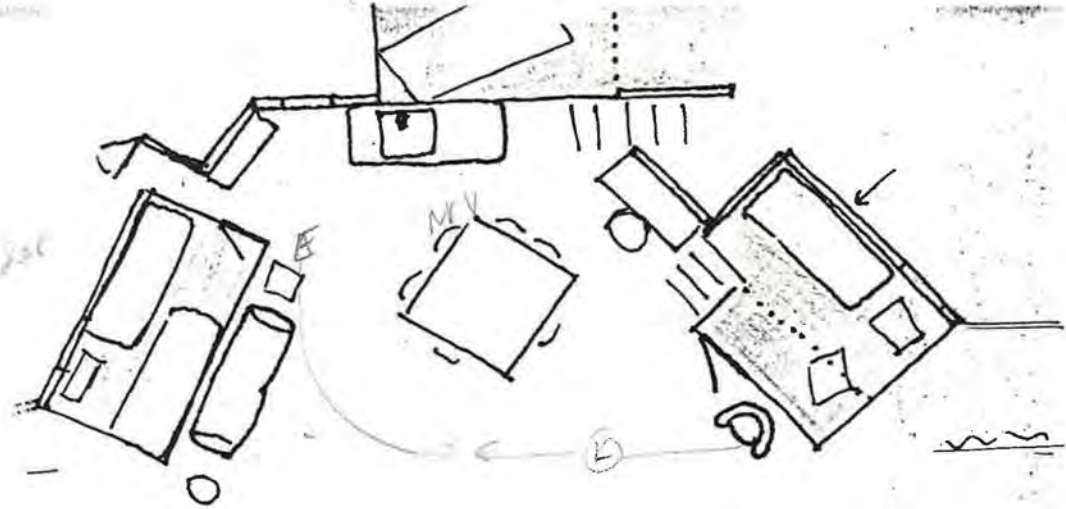






Office  
1/2 room

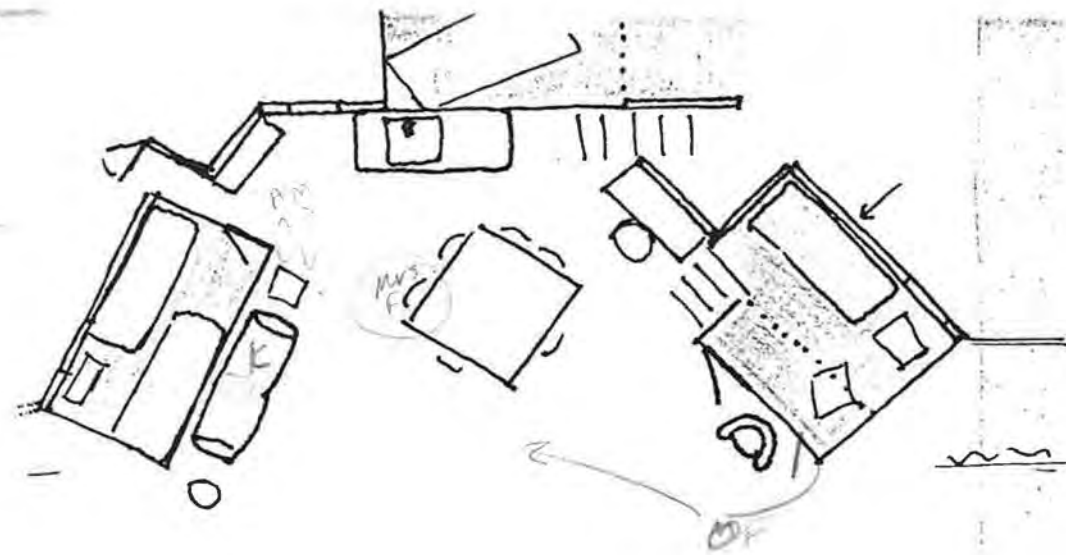
escalate!



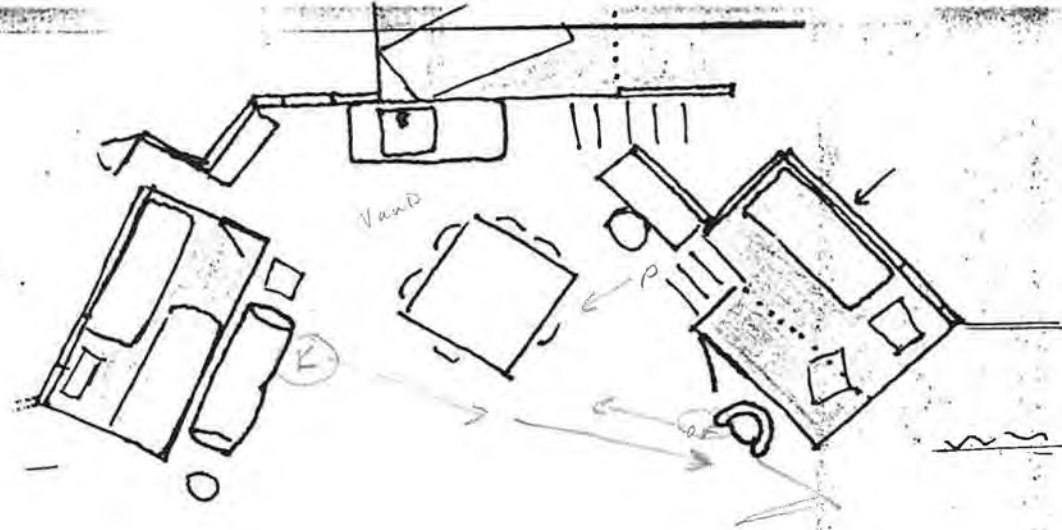
over  
left shoulder

— need sound effect (Kraler)

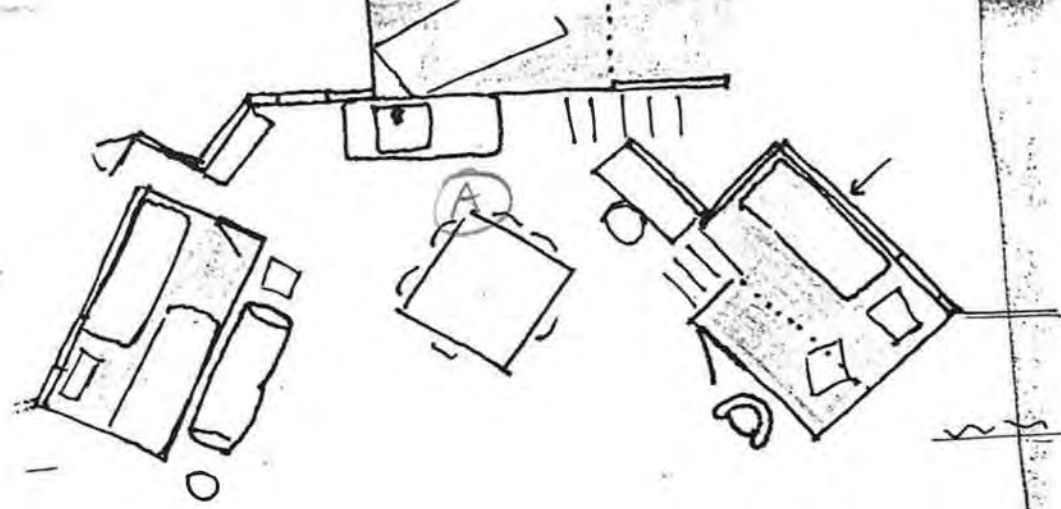
Sachar



cm ?



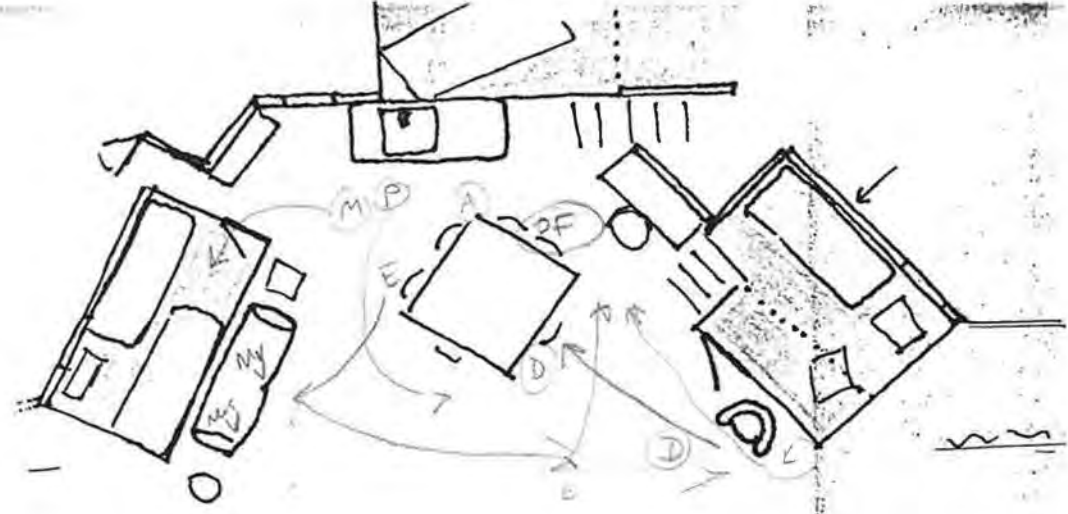
Otto look  
out window



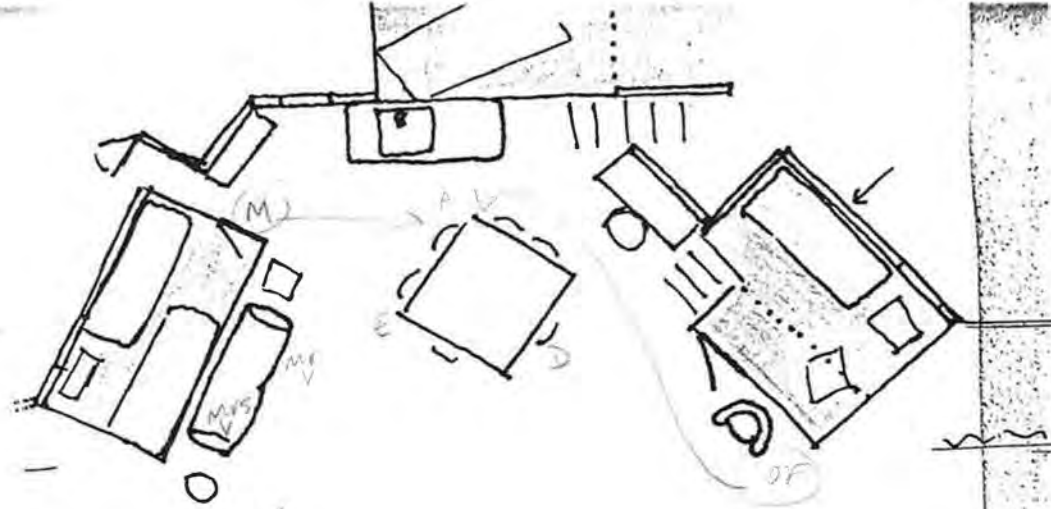
Box  
out



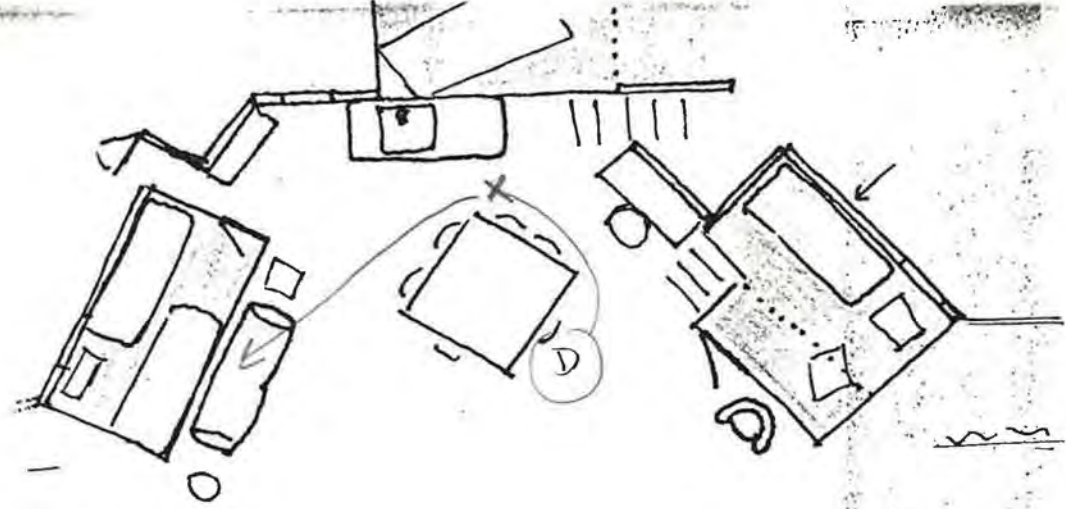
tumors



st!



Arne Jørgensen

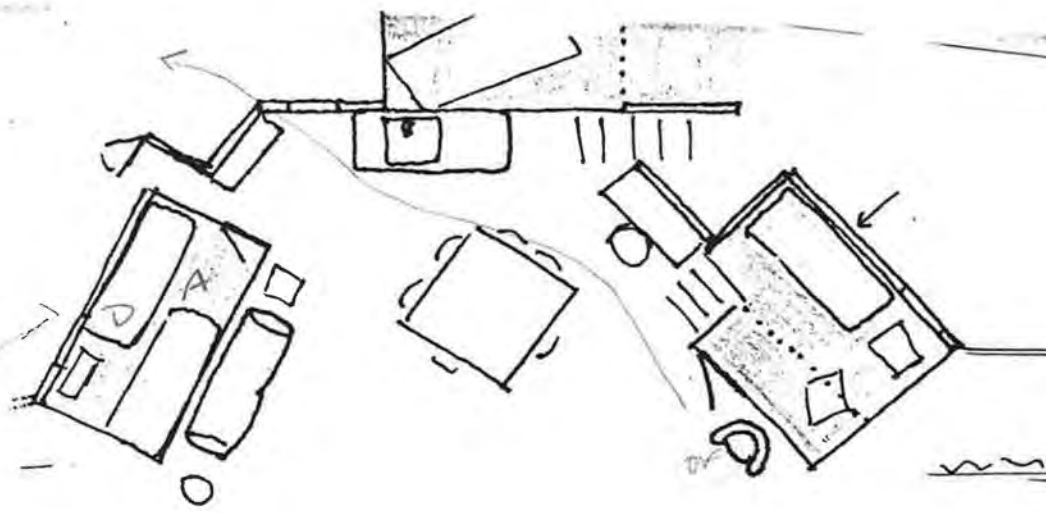


do not  
walk him  
to room

both P. & DF  
hand things to D



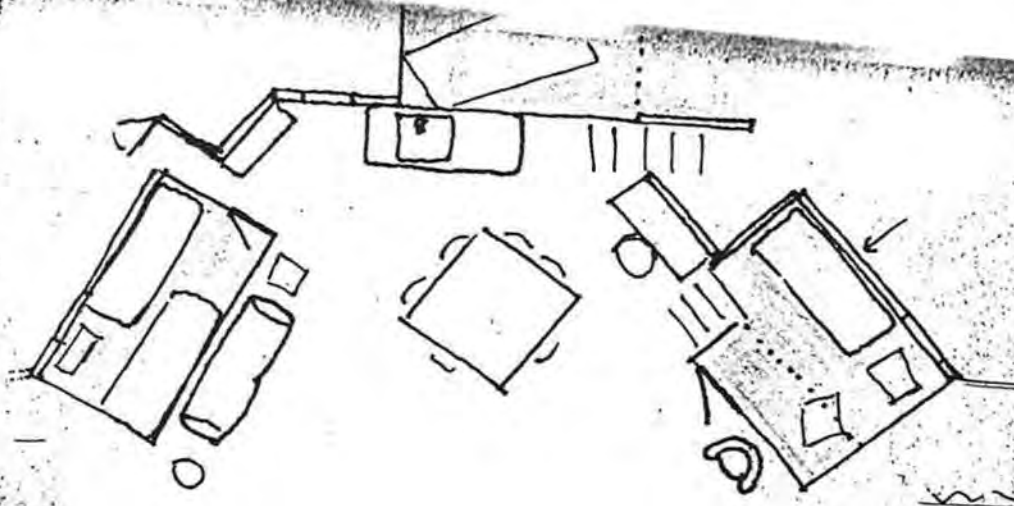
500  
# 01  
- P  
2012/10  
08/18/12



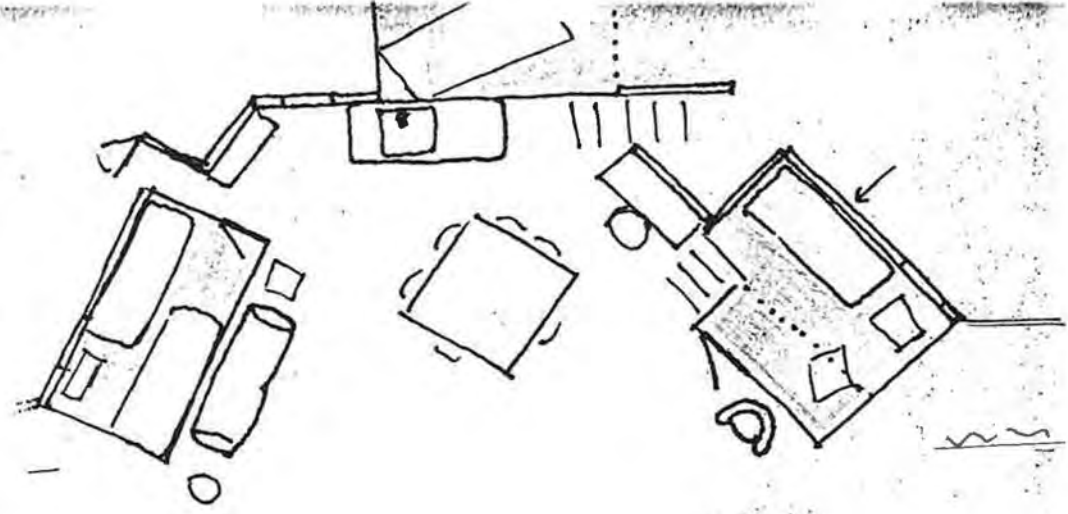
?  
brighter

Crabbar?

?  
Sun



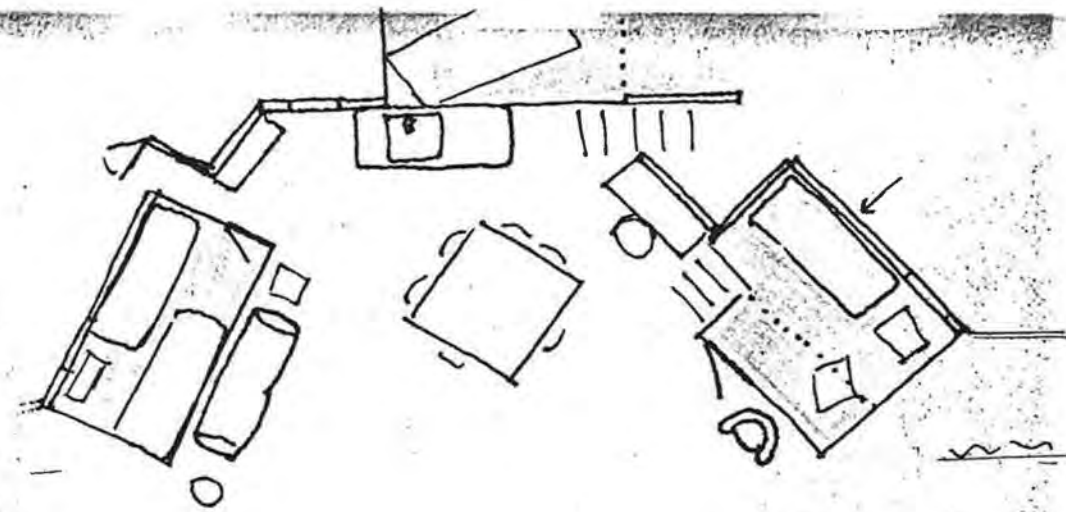




ACT I  
SCENE 4

*add  
cot*

*-A- right*



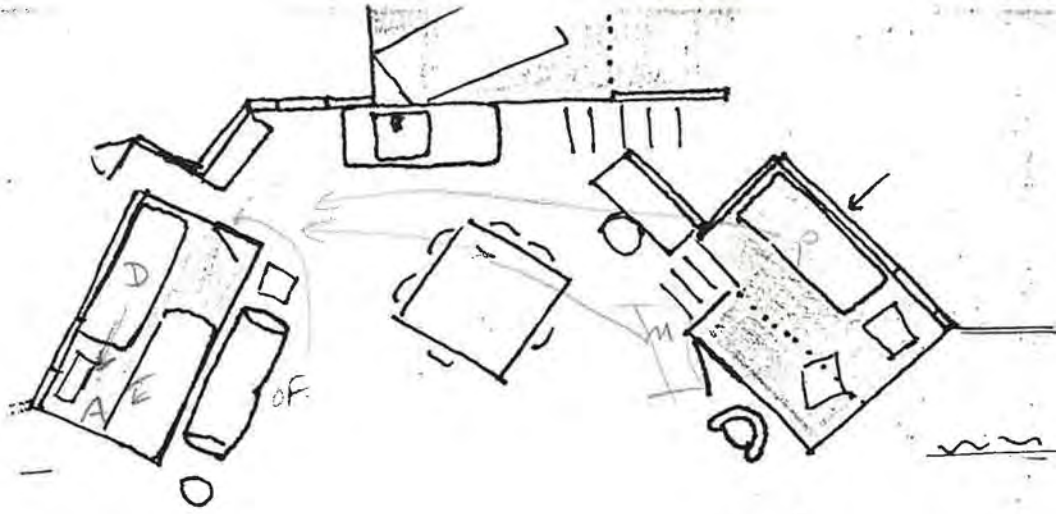
*sound cues  
continues*

*skip*

*middle of night, Nov.*

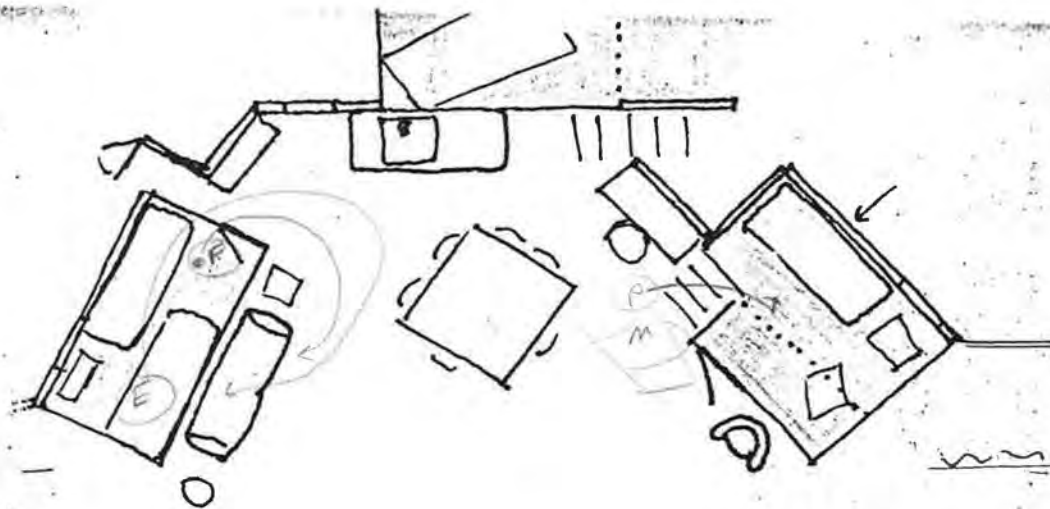
- use  
- chair

- no



M & P wait for car

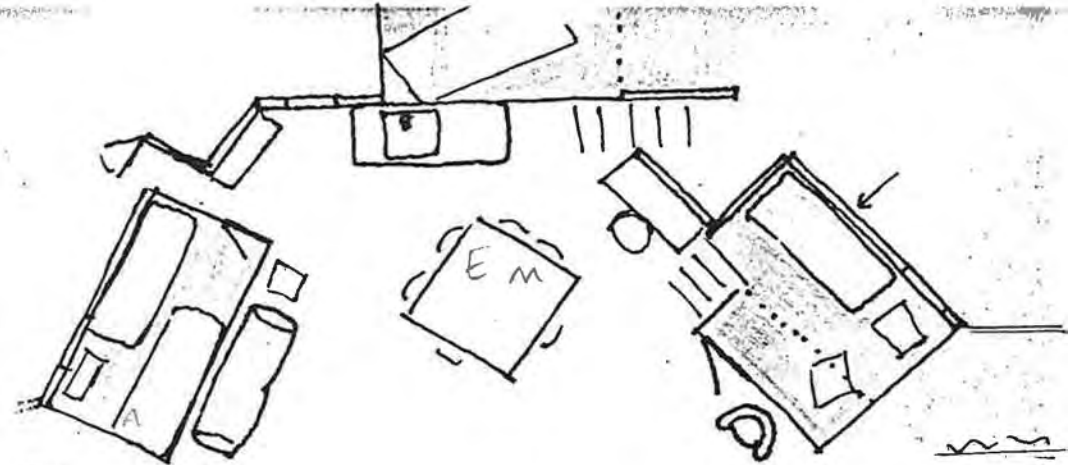
Peter & Margot  
from door to east



boards!

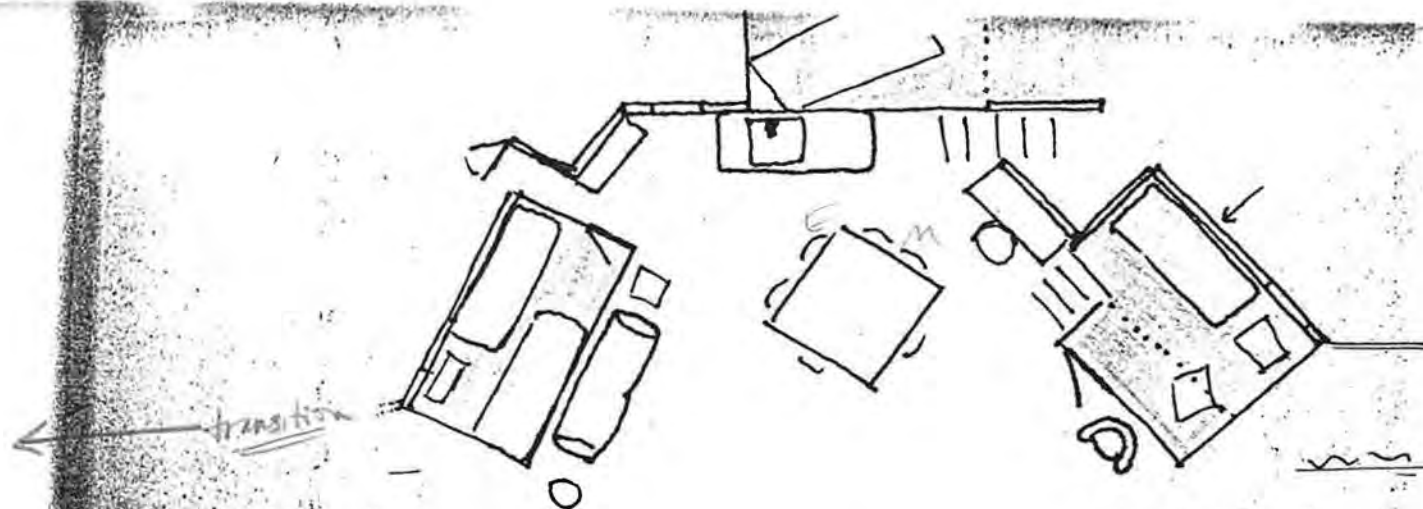
exit to table

table



wait for  
cut (additional time  
to leave R)





Edith to bed (Margot silently suggest)

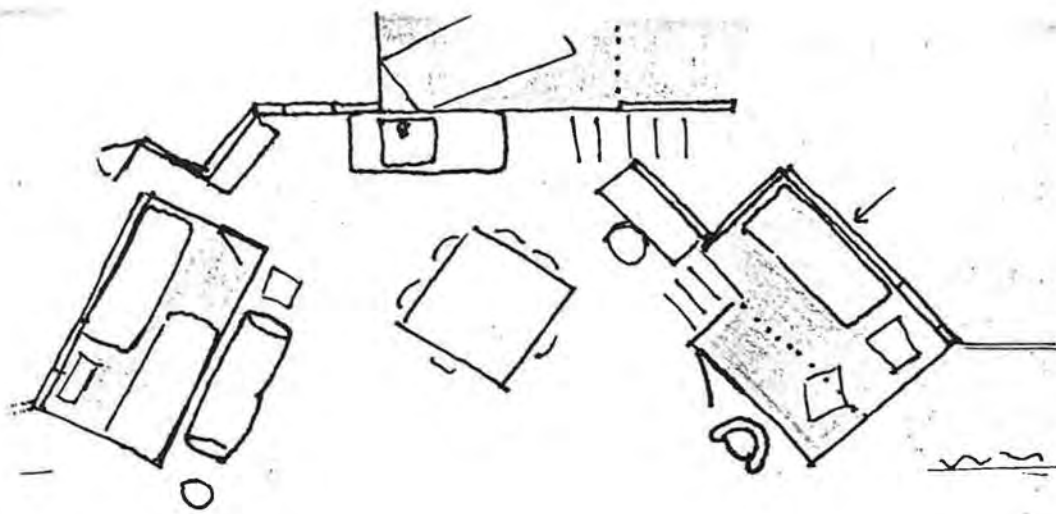
Margot take her  
then turn off light,  
return to cot

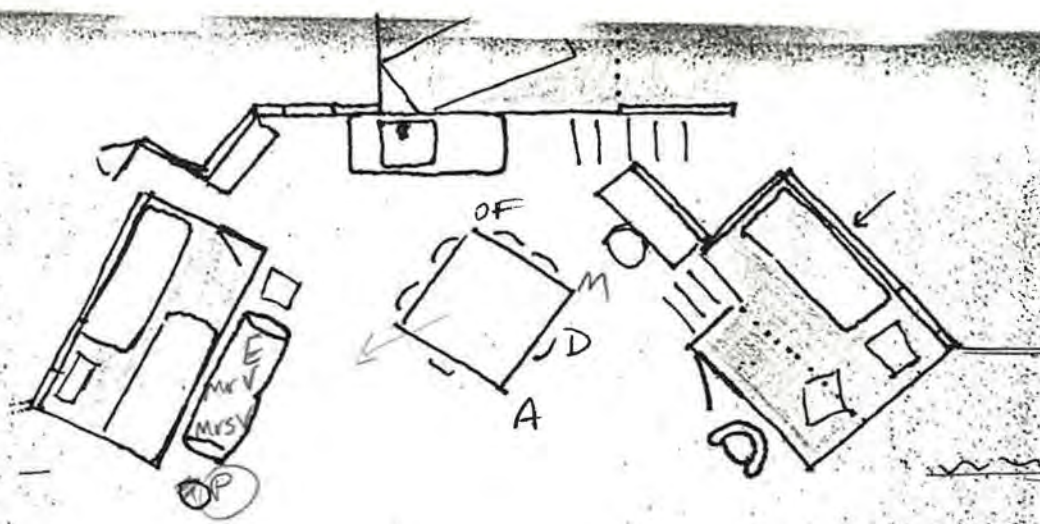
yawn

gradual

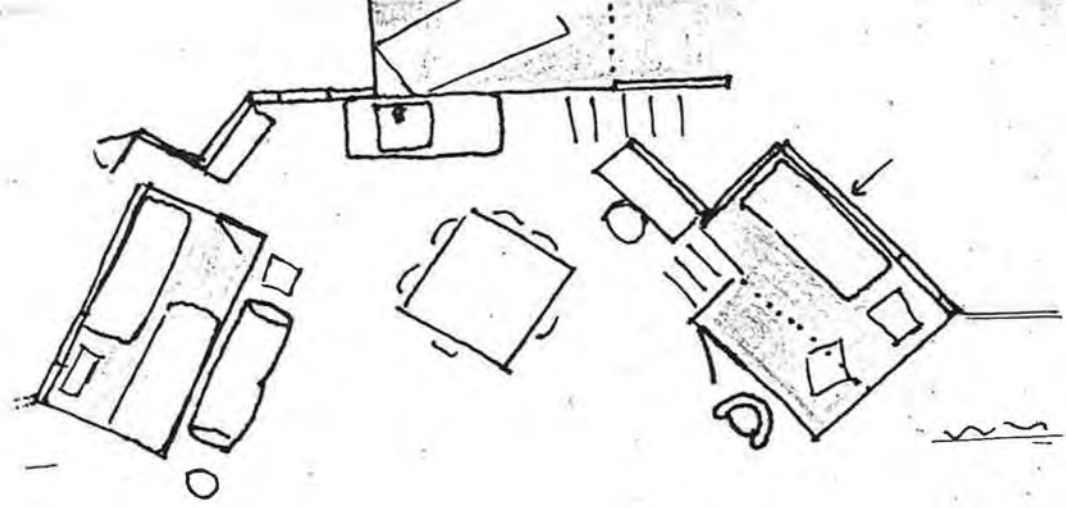
AH NA LYNN

ACT I  
SCENE 5

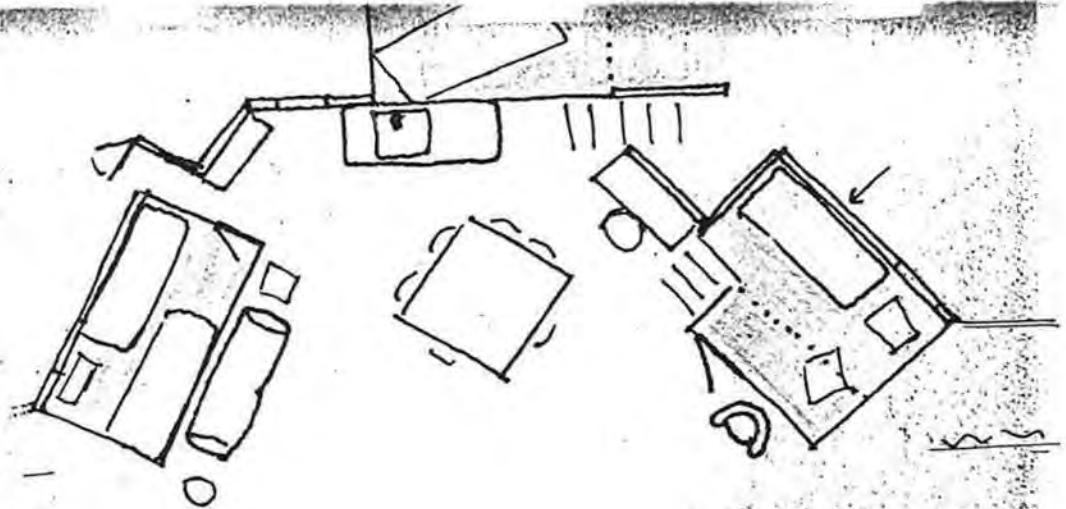




*plans*





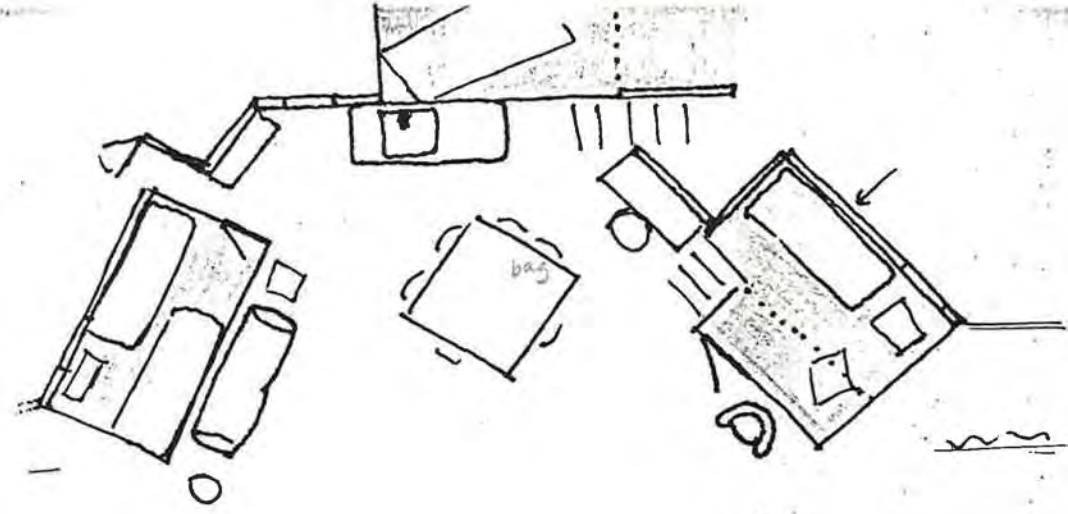


slip?

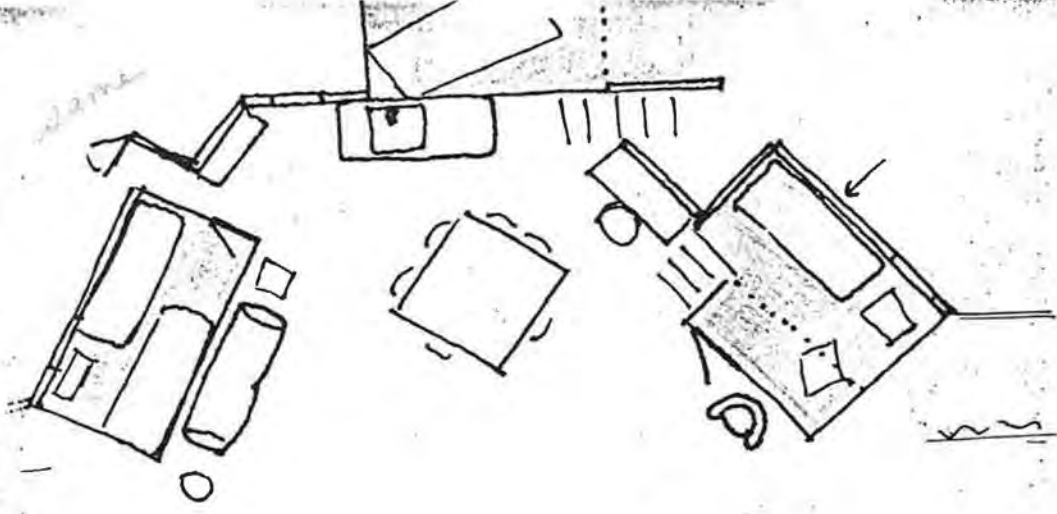


Fr.

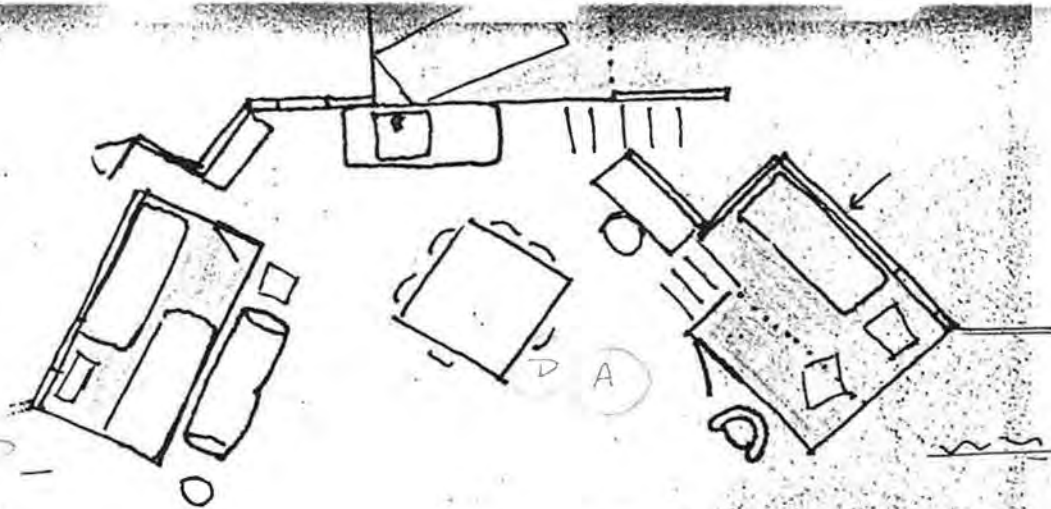
-go back to  
bag

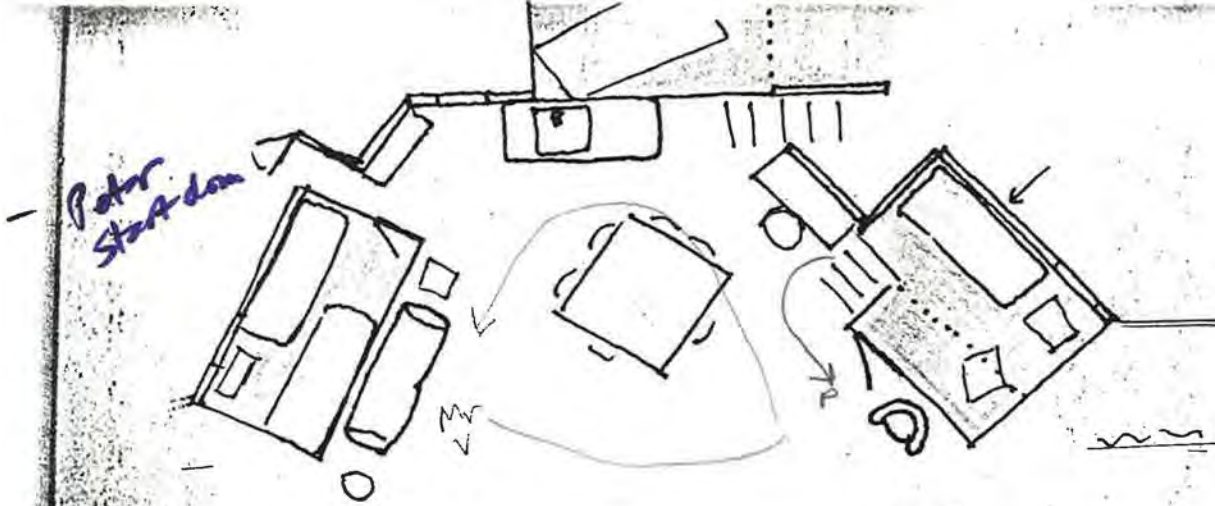


maigot  
mas v  
no v  
Mother  
Pim  
Kouschi  
Peter  
Dussel



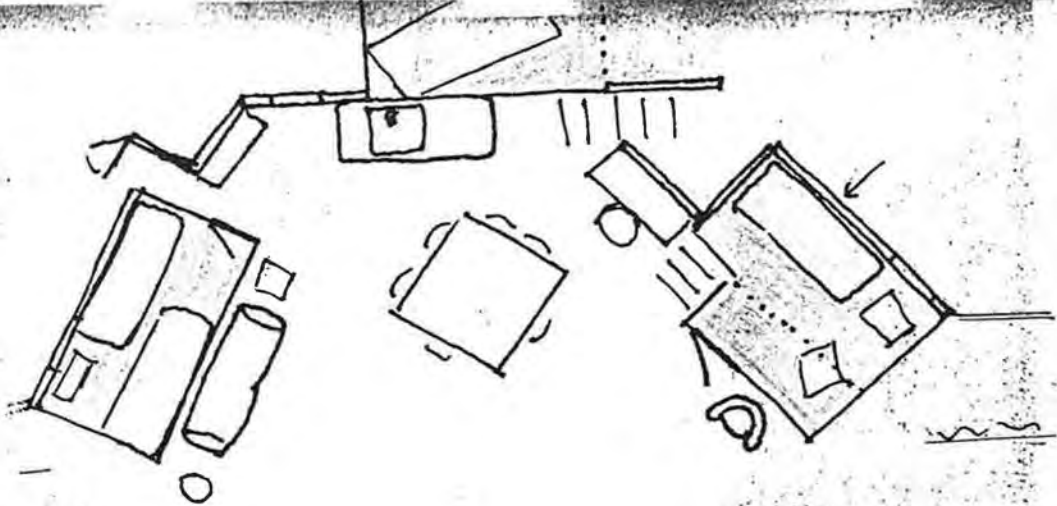
Selling  
Kiosk





Peter  
Start down

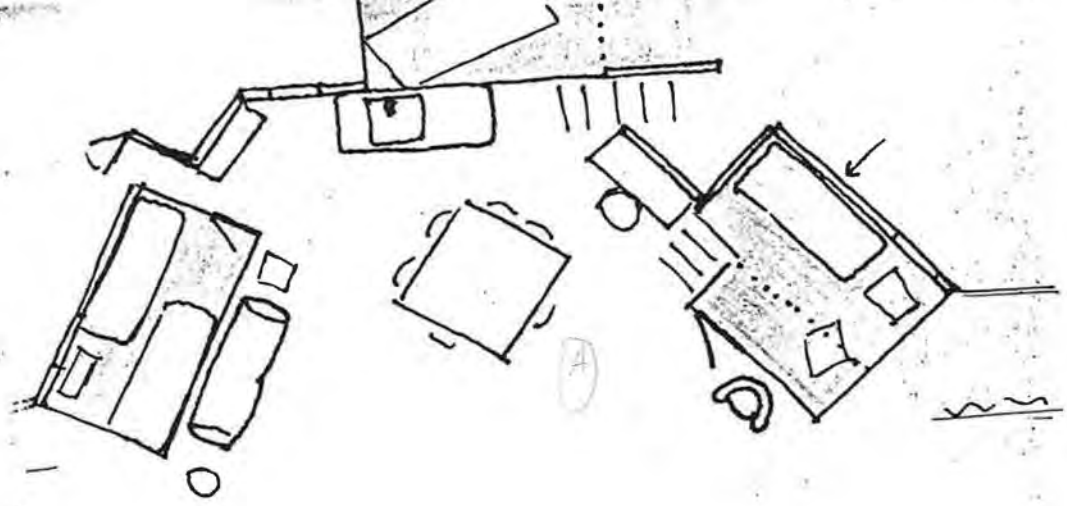
fake  
coughing



out ——— lower

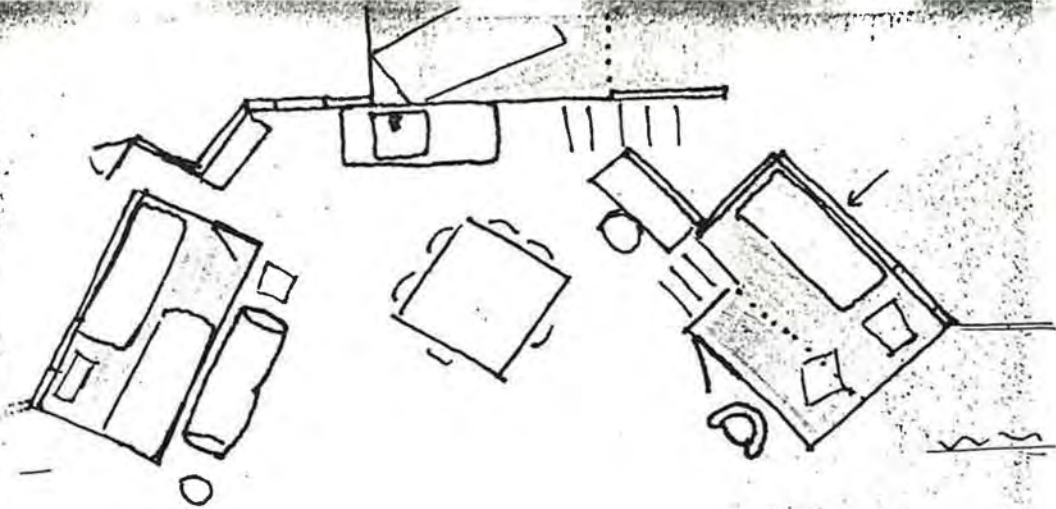
— need sound effect





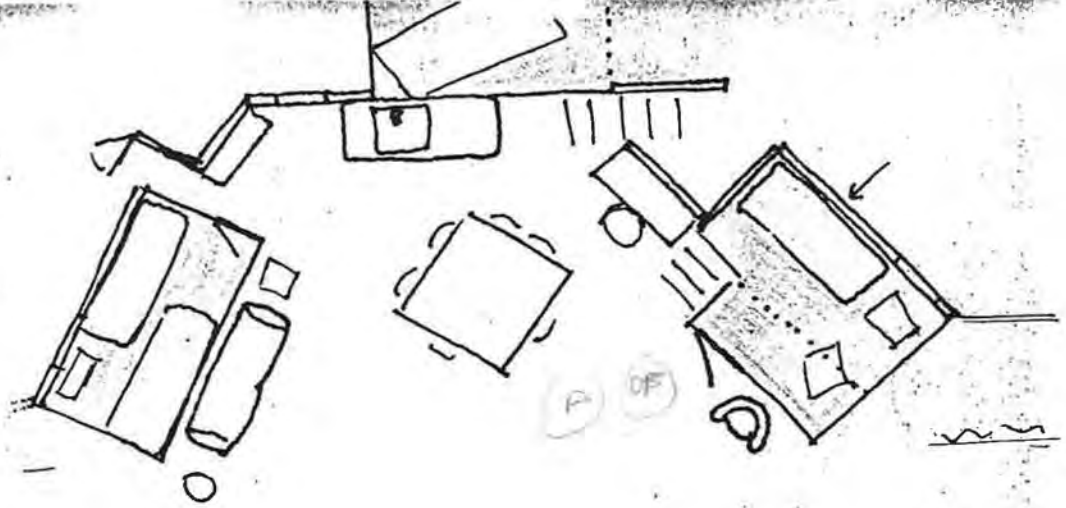
pl  
near  
door/stair  
mantle

Maryle 2/2/60



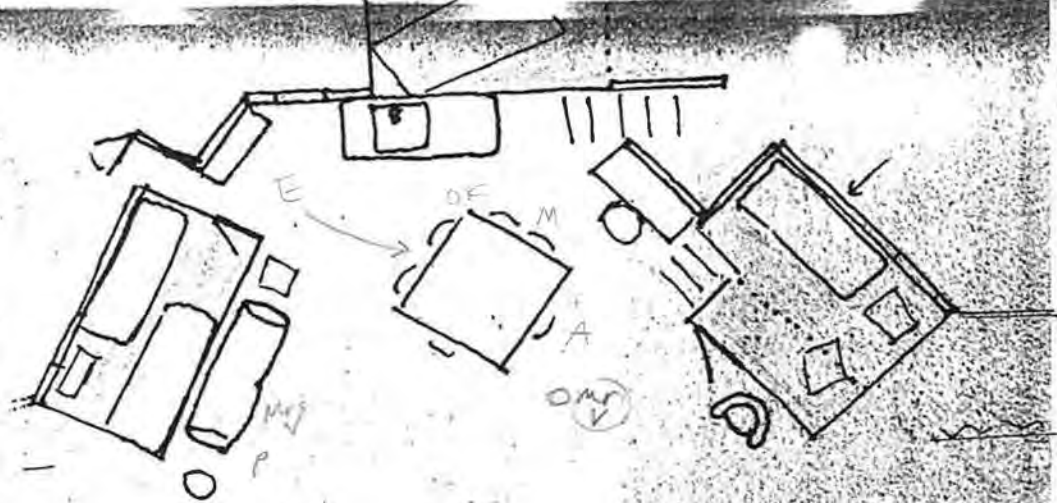
upstage  
chair

before

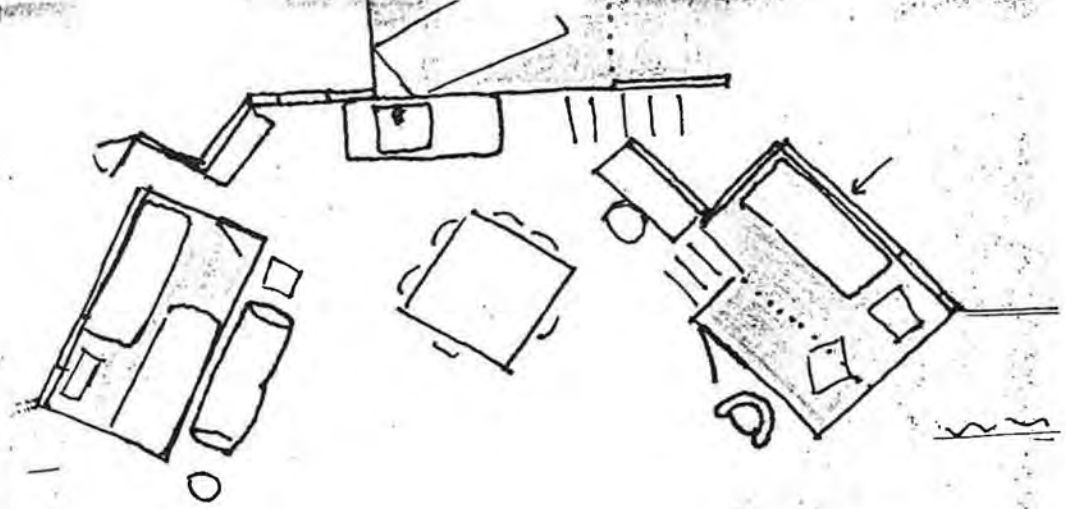


Move D, across table Counter

Be at  
table



CURTAIN





ACT II

SCENE 1

← E VDS

"One year later"



Jan. 1944 (one year later)  
late afternoon - cold

"New Year Visitor"

one + did did did

glass for flower



"New Year, Cont."

Misc move DC

intercept

M

DF

VDs

K



P

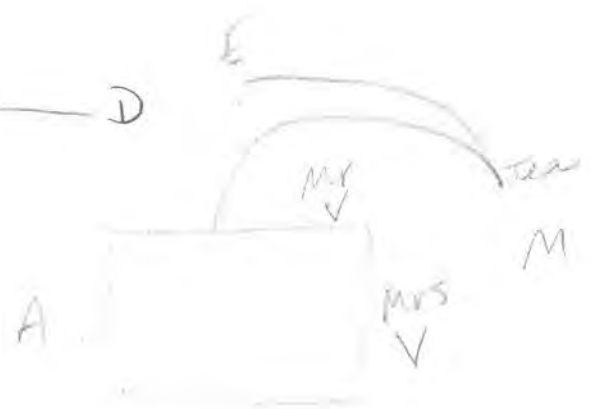
Qs

"Let Them Eat Cake"



"Thank You, Miep"

"Cake, cont."

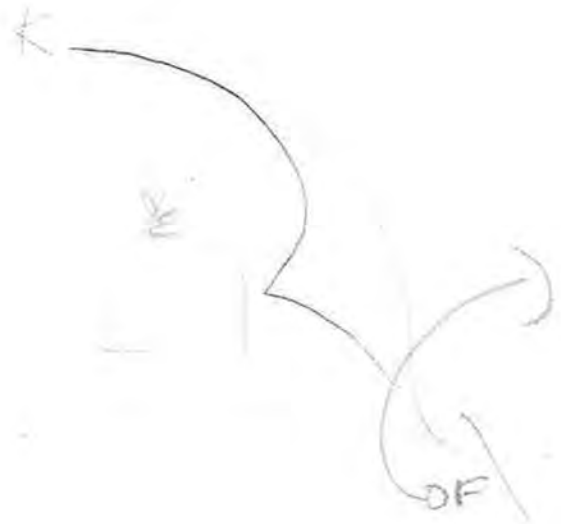


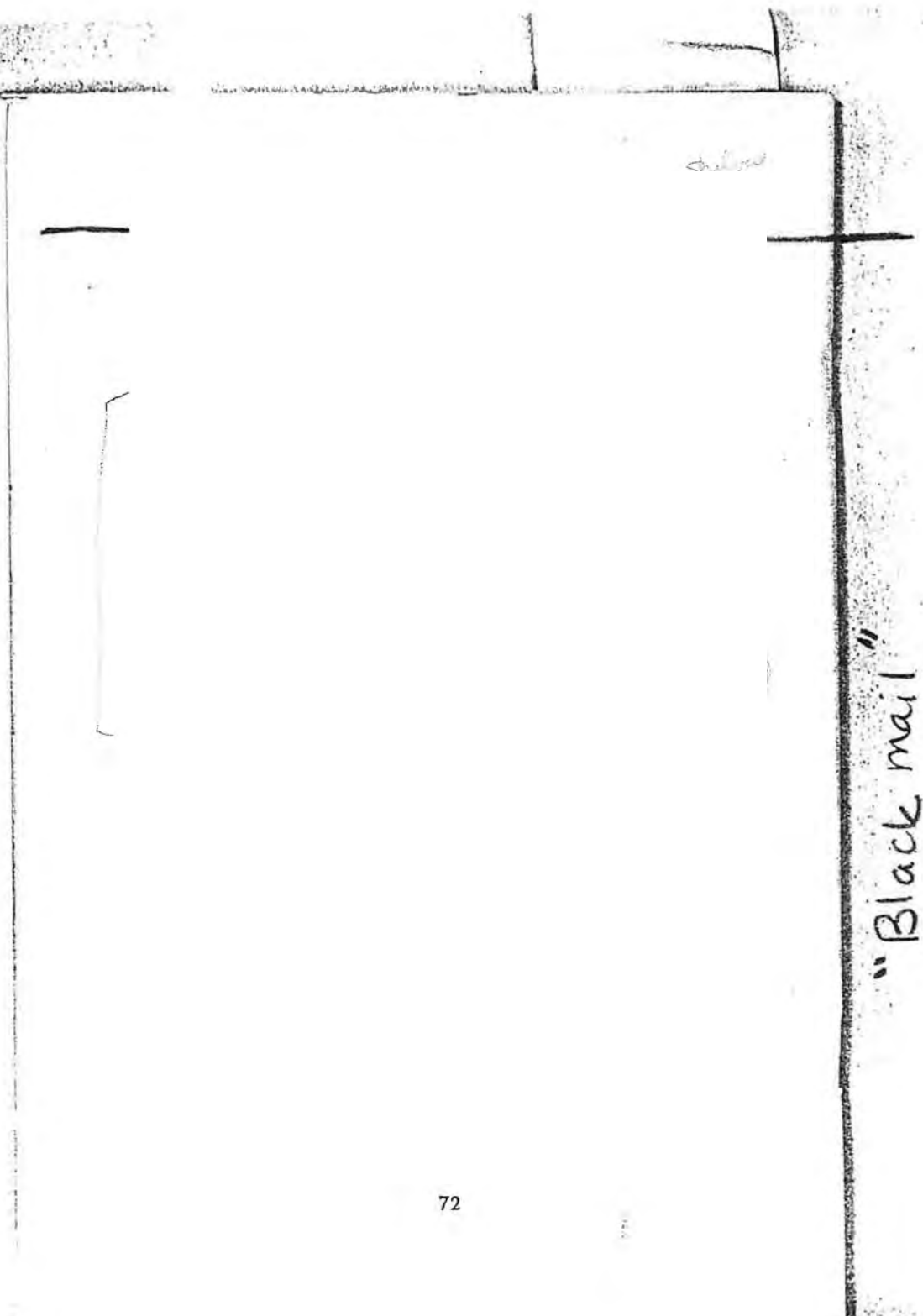


Further  
left

"Selfish people"

"selfish cont."



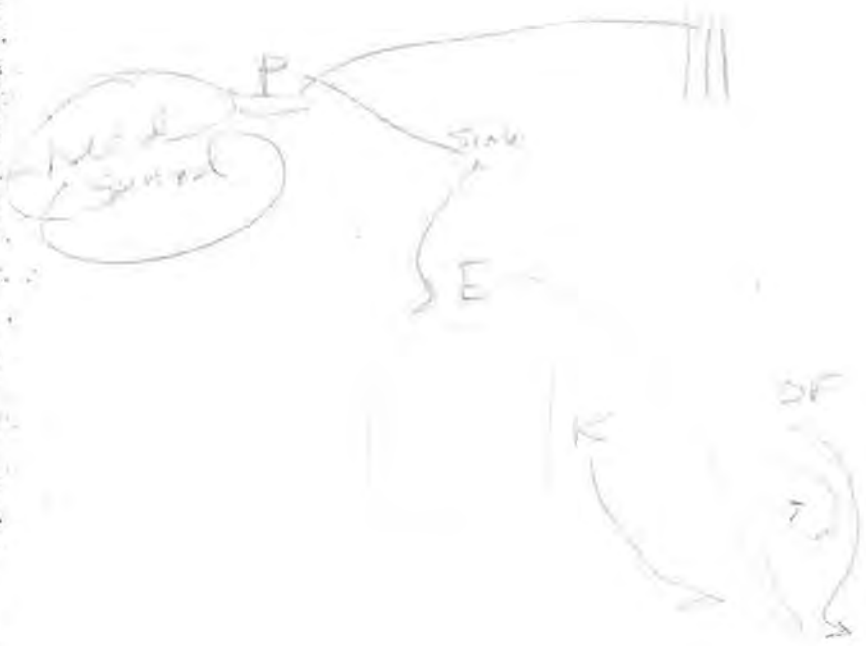


A small hand-drawn diagram consisting of a vertical rectangle with a circle inside it. To the right of the rectangle, there are some scribbled lines and the number "7".

"Blackmail, cont."

"Opposing Philosophies"

hair



weak



Peter:

"Philosophies, cont."

"Friendship Begins"

3:20-3:25

lights up  
right

A M

m L





"Friendship, cont."

— need water  
in to be

Stand

" Friendship, cont. "

ACT II  
SCENE 2

77

"Longing"

picture on  
Peter's wall - crooked

OF

spring -  
early evening

"Fishing"

M A



is  
excuse

"Mother's Request"



"The Gauntlet"

"Mother's Nature"



1/10/10

"The Gauntlet, cont."

v.p

don't walk away  
on line

"Alone at Last"

" Alone at Last, cont. "



"Never Been  
Kissed"

"Alone... cont."

take  
time

|

—

|

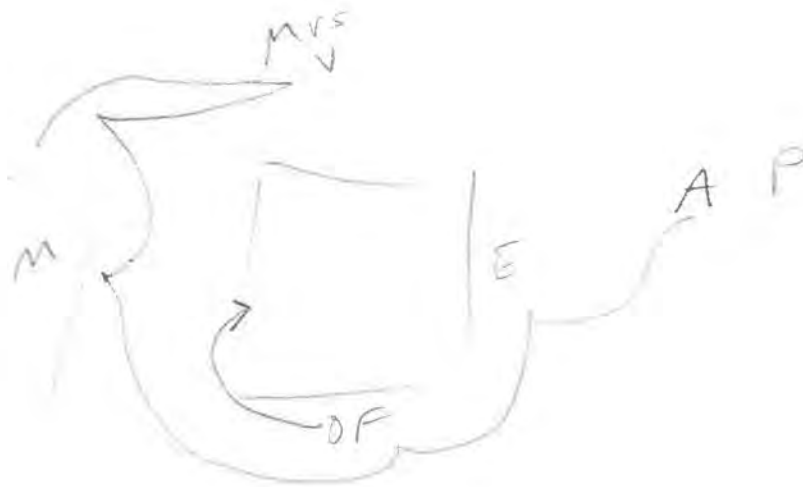
"Glass Slipper"

"Never Been Kissed"



"Hungry, but Pleased"

"Walking on Air"



ACT II

SCENE 3

D

E of

Vanessa

"The Big Rat"

pre dawn June 1944

"Edith's outrage"

- stagger back

tug of war

stairs of his room

above table

move around all of table

Mrs V

E

Mr. V

D

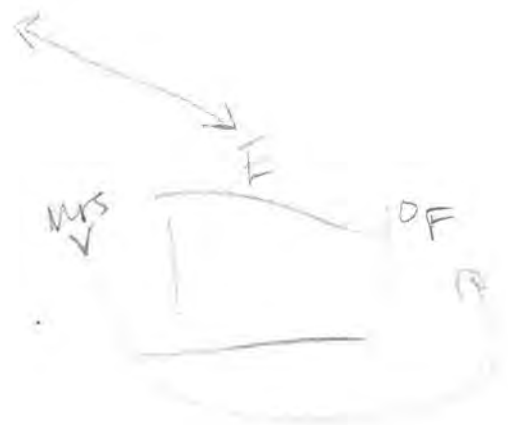
stagger

" Outrage, cont. "

Outward  
D, E where?



"Not Peter is"





"Sunk so Far"

*Handwritten scribble*

*Faint handwritten scribbles*

"Wonderful News"

Stop counting

Examples  
Map

AT

A

M

OF

"News Cart."

"The Shame"

Mr

Margot

1600  
one  
take  
A-E

"The Shame, cont."

"Fifteen with  
a Goal"



15 w/ Goal

ACT II  
SCENE 4



u.s. L

Mr. V

Mr. V

JP

need  
phone sound (rotary)

afternoon - August



Ring 3 times

U

"Telephone Torment"



95  
Ring 3 times

"Telephone cont."

U



stand  
"Comforting Peter"

\*

I

" Betrayal "



- Sorry  
to other

overwhelming despair

Miss Mary

OF



A

"Strength"

- on  
tape

louder



ACT II  
SCENE 5

100

"The Rest of  
the Story"

"Good-bye"

13

14

future - post war  
as in 1st scene

THE CURTAIN FALLS

101  
65

-put  
down cup"

The Rest of the Story "

"Anne's  
Belief "

Impressions of Thesis Documentation for The Diary of Anne Frank

Assistant Professor Michael J. Smith

Master's candidate Leeann Mueller

2/24/00

Throughout the process of writing her document, Leeann has consistently met deadlines as well as efficiently following prescribed guidelines. Her documentation has been uniformly excellent, thorough and complete. Other than some suggested tone changes and a few quibbling word changes here and there, Leeann has constructed a document that most certainly meets or exceeds project requirements.

Leeann set out to use The Diary of Anne Frank as a teaching tool for her students. This was well-documented and received curricular support from readings and study of the Holocaust. The educational and historical values gained from such a project are far-reaching.

On the other hand, nowhere in her documentation does Leeann intimate a passion for presenting the piece. She mentions an "interest" in both the subject and this particular production. Passion, much like a fever, is systemic. Both Leeann's documentation and production suggest an approach driven more by intellect than by a passionate connection to this particular piece. Also, by emphasizing the mind-driven, dramatic aspects of the production, it produced a somber tone throughout. This serious tone weighed the production down, even adding a grave quality to the most light-hearted events. An educational approach might have been good for historical illumination, but it did not allow enough latitude to express the soaring highs and plummeting lows that are part of the dramatic event. In future productions, I would encourage Leeann to explore her ardor for a piece in conjunction with any educational/instructional/intellectual benefits.

Altogether, Leeann's production met with resounding success and approval. Her documentation has also received tacit approval from my fellow committee members. From the Section 1 through Section 3 in her Thesis Project Report, Leeann has demonstrated a thorough understanding of the director's process and its implementation in a production. Her materials are organized, thorough and complete. I applaud Leeann for her diligence and attention to detail and enthusiastically support her candidacy for a Master's in Theatre Production.

**CENTRAL WASHINGTON UNIVERSITY  
THEATRE ARTS GRADUATE PROGRAM**

**THESIS PROJECT/ PRODUCTION PERFORMANCE EVALUATION**

**STUDENT-** Leeann Mueller

**SS#** XXXXXXXXXX

**UNDER CONSIDERATION IS DIRECTION/DESIGN[Circle one] OF:**

*The Diary of Anne Frank* by Goodrich and Hackett

**EVALUATOR'S NAME:** George W. Bellah

**TITLE:** Asst. Professor/  
Graduate Coordinator

**PLACE OF PERFORMANCE:** Tenino High School

**DATE OF VIEWING:** Videotape of 11/20/99 performance

**DESCRIPTION OF PERFORMANCE VENUE:** A converted classroom space with no fly space and what looks like little or no wing space. Few lighting instruments and limited sound capability.

**DESCRIPTION OF CONCEPT:** The director's concept focuses on process over product as a main goal. Her learning goals are detailed and admirable. She also mentions student empowerment as another goal on her agenda. Her designer concept statement is quite detailed, with much attention paid to "realistic" details. Her approach overall seems a fairly straightforward and standard one. The research was good and solid.

**DESCRIPTION OF THE ACTUAL PRODUCTION DIRECTION AND/OR REALIZED DESIGN OF SETS, PROPS, COSTUMES, LIGHTING, SOUND:**

The direction of the production overall seemed fairly solid, especially in terms of building ensemble and unity of design elements. Some of the areas where the direction seemed to be lacking were pacing, dynamics of scenes, and some moments in blocking. The pace seemed to be uniformly slow, unvarying, and somewhat plodding. The opening scene was appropriately paced, perhaps even some moments seeming a bit rushed. The rest of the play, however seemed to take its pacing cue from this first scene. It seemed to me that the production was playing the end of the play at the beginning. These characters seemed already dead. I missed the fast, even frantic moments suggested by the text. I missed the humor, the hope, the life, the humanity of these people because they all seemed as if they had already stopped living at the start of the play. I do not doubt that the actors and the director understood all of the above things, but the pace simply sabotaged this work. This pacing problem is connected with the overall lack of scene dynamics. I missed all the little ups and downs of these people as we shared their daily lives for two years. This overall lack of dynamics kept me from really connecting with the characters and really caring what happened to them. Although the director made good use of the stage overall, there were a few blocking problems. The biggest problem I noticed was probably due to a flawed groundplan or the use of it. I noticed a large number of circular crosses around the table, which was dead center. This became

somewhat monotonous visually. Could the table have been moved out of the way sometimes? Perhaps even chairs could have been moved by the actors to create new and visually interesting conversation groups/acting areas.

The realized designs were good, especially the set. The set contained a lot of visual detail and interesting textures. It was perhaps inescapable, given the stage parameters, that the set was very flat/horizontal. The director managed to make the best of that situation, however. The costumes overall seemed appropriate to period and character. Lighting was uniform and serviceable. I did find myself wishing that the lighting would aid the director, actors, and audience in the area of scene focus. Perhaps the lights could have been dimmed generally in order to force the audience eye to the lit area where the principle scene was taking place? I often found myself wondering who I was supposed to be watching and where they were on stage. The sound was appropriately loud and clear. I must confess that I didn't hear any music, only recorded or live narrative. Did I miss it?

I would also like to note the high quality of the program. Could the poster have used the photo, too?

**HOW DID THE PRODUCTION DIRECTION OR DESIGN IMPLEMENT THE IDEAS EXPRESSED IN THE CONCEPT STATEMENT?** Since the director's goals were focused primarily on process-oriented work it is hard to comment here. I sensed a very strong ensemble among the actors, a clear understanding and commitment to the material, and student "ownership" of the production. I particularly liked the coordination of coursework with the production, thereby increasing the educational value of the work. The design concept was implemented quite well. I feel the director achieved many of her educational and design goals at the expense of detailed acting work on the moment-to-moment life and relationships of the characters. If there was a flaw in the concept statement, it was that it was not aimed at serving the play, but at making the play serve the producing organization. Perhaps this needed to be reversed?

**APPROPRIATENESS OF CHOICE OF SCRIPT FOR ABILITIES OF PERFORMERS, AUDIENCE, VENUE, AND/OR ACADEMIC SETTING?**

The script is certainly an appropriate one in many ways for a high school producing group. Size of cast, depth of material, educational value, and audience appeal are all good reasons for producing this play. There are, however, challenges in producing this play which are quite daunting to a young group of amateur players. The age range of the characters, complexity of characterization, the design and technical challenges are but a few. This group certainly rose to some of the challenges, but fell short on others. It is truly a difficult task to choose appropriate, producible material that is challenging enough, but not out of your depth. I found the choice of this play to be an uneasy balance for this group. I am particularly reacting to the directors' production diary entries which detail the difficulty of balancing the work of coaching, the actors, directing responsibilities, designing, and technically directing. There also seemed to be a lot of scheduling and organizational difficulties. In retrospect, was this play too much of a challenge?



**ADDRESS THE FOLLOWING IF APPLICABLE: CLEAR DELINEATION OF UNITS OF ACTION, MOTIVATED BLOCKING, VISUALLY INTERESTING COMPOSITION, VISUAL EXPRESSION OF METAPHOR, USE OF PICTURIZATION IN STORYTELLING, CLEAR AND BELIEVABLE CHARACTERIZATION, ADEQUATE USE OF BODY AND VOICE, UNITY OF PRODUCTION ELEMENTS, CREATIVE PROBLEM SOLVING.**

The production elements were clearly unified, with careful attention to detail. According to the directors' production diary, there did seem to be some trouble with the scenic design process. These struggles appear to have ended happily by the time opening rolled around.

Units of action were clearly delineated in the promptbook, but were not as clear in performance. Perhaps if the units had been broken down into smaller chunks with "juicier", more active, achievable actions this could have been improved.

Composition and picturization could have been clearer, stronger, and visually more interesting. Blocking, as noted above, suffered from repetitive patterns and some awkward moments.

Characterizations were mostly clear and believable, with actors moving adequately. Vocally, the actors were a little soft and diction could have been clearer.

Overall, execution of the play in production was uneven, but adequate.

**WITHIN THE CONFINES OF THIS PARTICULAR PERFORMANCE VENUE, WAS THIS PRODUCTION SATISFACTORY OR UNSATISFACTORY?**

Given the size of the budget, the limited capabilities of the performance venue, and the difficulties encountered during the rehearsal process, yes, this production was quite satisfactory.

## Critique of Thesis production - The Diary of Anne Frank

By Associate Professor Brenda Hubbard

As viewed by video tape and supporting documentation

Master's Candidate Leeann Mueller

Feb. 24, 2000

The rather poor quality of the video tape hindered me from seeing the production in detail, however, I was able to gather many impressions from it nonetheless. Leeann's choice to focus on directing for her project was a good selection and demonstrated her mastery of many of the basic directing skills she has learned while in graduate study. There was a lovely sense of unity of all the visual elements and many of the aural ones as well. The acting was of a fairly high level, for a high school production, and showed that the students had received acting coaching. The specific design elements were strong and the blocking and composition well done. I found this to be a successful production on many levels. The show seemed well rehearsed, organized and ran smoothly. The students seemed to bring a seriousness of purpose that is to be commended.

### Set Design

I enjoyed the setting and thought the use of texture and color was strong. The brick texturing worked for me along with the exposed lathe. The setting created an appropriately confined feeling and the entrance into the room from the outside was an inventive touch. In addition, the variety of levels worked well. The only criticism I had was that the couch looked too modern for the period.

### Costume Design

From what I could tell on the video, the costumes were appropriate to the period and character. Anne looked very much the young girl growing into womanhood and the men were costumed to enhance a sense of age and maturity. Otherwise, it was hard to gather much detail from the tape.

### Lighting Design

The lights created enough illumination so that actors were always seen. I grew tired of the unrelentingly bright lighting in some of the scenes and wished that the director had experimented with other lighting looks for the show. The night scene was interesting until they turned on the lights



and then it was extremely bright again which undercut the previous mood of the dark scene too drastically.

### Sound Design

The sound design in the production touched on some of the most and least successful elements. The recorded sound effects were powerful and really helped to convey the outside world that the characters feared. I found these cues powerful and evocative. The voice-overs in black during scene changes were less successful. It seemed during these moments that the play ground to a halt. In part this was due to the complete black out which tended to drop the transitional energy. While it is true that audiences watch first and listen second, the transitions might have been aided by being able to see some of what was going on since it is hard for an audience member to sit for extended periods of time in black.

The transitions also reflected a lack of vocal expressiveness in the actor playing Anne. There was little vocal variety during these moments and I felt they greatly hindered the flow and interest of the production. It is interesting to note that the actor playing Anne was very expressive vocally in her acting scenes and almost monotone in her voice-over work. For Leeann's next production it would help for her to look at some ways to increase vocal expressiveness with her actors. Lyle Mayer's, The Fundamentals of Voice and Diction, has some wonderful exercises that her students would enjoy.

### Directing

Leeann's strengths in this production came with her ability to create picture, focus and composition in an interesting way. One could always tell what was going on through the blocking and picturization. It was a very nice choice to have the kitchen workers behind much of the action because it created a sense of reality and depth of picture visually. Actors seemed to understand their motivation and subtext most of the time. Leeann was able to maintain both a primary focus and secondary focus during scenes which is essential to a play like this working since no one really leaves the stage.

There were times when the director became too indulgent. For example, the opening sequence when the man is remembering what happened in the

Central Washington University  
Theatre Arts Department  
Evaluation of Thesis Production in Performance

Student: Leeann Mueller

SS# [REDACTED]

Under consideration: Direction of The Diary of Anne Frank by Frances Goodrich and  
Albert Hackett

Viewed by Michael J. Smith, Assistant Professor of Drama  
At Tenino High School, Tenino, Washington on Friday, November 19, 1999

### **Description of performance venue**

Using familiar terminology, this is a high school cafeteria. It features a proscenium stage with no apron, minimal fly and off stage space. Seating consists of plastic chairs on the linoleum floor. Sight lines were good, however, as the stage was approximately three feet above the floor.

Lighting was adequate for the production. Sound was very effective, which was crucial, as it plays an important role in the production.

### **Description of the concept**

The director's concept is embodied by the program notes under Director's Notes. She focused on audience awareness on the Jews' experience in WWII, and hopes the play might be a springboard for discussion about combating intolerance in our own society. Especially affecting was a program insert, which quoted one of the victims of the Nazi's reign of terror.

### **Production**

A cast of ten and at least that many people on the running crew suggests a group of students who are very interested in theatre. The stage management was very good, with light and sound cues executed with alacrity. While there were some breaks in decorum (whispering during scene shifts), the crew as a whole operated as an effective entity. Scene shifts were uniformly long, averaging over two minutes. Since there are a number of scene shifts - especially in Act I, this served to halt the momentum of the play and made the audience drift and wander.

The actors who portrayed Anne, her mother and her father demonstrated some promise. The rest of the cast was serviceable, but lacked a sense of animation and emotional depth.



In a play that features a number of older characters, the director cast actors who (mostly through physical appearance) fit the character's description. Without exception, older characters were; a) taller and/or; b) heavier than the younger characters.

Blocking was not always specific and motivated. The actors had a tendency to wander, creating a focus problem for the audience. Focus was lacking predominantly in scenes featuring a lot of people in a limited space. This contributed to the lack of emotional builds which occur in the script. The cramped situation of too many people living in too small a space contributed to this situation, but was not the sole factor. However, most of the main points were made, and sight lines were generally adequate. Levels were used quite effectively, in particular the areas down right (Anne's room) and center left (Peter's room).

As opposed to some high school productions I have seen, there was virtually no overacting. At the same time, none of the actors reached out to a fully realized fourth wall, effectively closing them off (at least emotionally) from the audience. Anne and Otto Frank were the most effective in this area, but even they played most moments directly to the other character(s) without sharing to the audience. Among the entire cast, there was an overall lack of emotional connection to their characters, which left one (as an audience member) without sufficient compassion for them as they diligently and desperately avoided discovery by the Nazis. Vocal production was uniformly flat and lacking in energy. While most of the time the actors could be heard and understood, their objectives, needs and desires were never given full measure through their vocal instruments. Also, there were a few cast members who substituted volume for honest emotion.

In such a bleak environment, a light touch is necessary. To that end, humor was mostly absent in the production, which was identified in the post-show discussion. These characters faced a dire situation with grit and determination, but would have been much more accessible had they maintained a sense of balance between capture and rapture. With God and religion playing a critical element in their everyday behavior, this must be countered by the spirit of fun and silliness which is part of what makes us whole and complete.

Costumes were generally effective, clearly expressing the shortages inherent in the characters' situation. Props were mostly functional, though on the night I saw the play, some of the props were either misplaced or not placed. Although the actors adjusted quite well, it was an unwelcome distraction. Real food and fluids were used, which contributed to the realistic nature of the environment.

### **The Production Design**

When I walked into the theatre, I was struck by the exceptional quality and unity of the set design. The painting was quite effective, giving one the feel of a space that was unfinished



and meant to appear so. Shading of the brick work was super. Doors to Anne's and Peter's rooms were merely frames that swung open and closed. In this way, the closed doors did not block sight lines. Utilizing a number of different levels, corners, the full depth and breadth of the stage and different textures/applications, the set was conceptually interesting and practically accessible. The only awkward element of the design stemmed from the entrance: a piece of canvas placed across a break in the stage left platform. The characters had to crawl in, which was a clumsy way to handle entrances and exits. This was particularly ungainly for older characters, men in suits and anyone who carried props. Having people entering from an unseen offstage door might have been a less unsightly solution.

### **Appropriateness of the script:**

As we look back upon the recent events involving the Serbians and Bosnians, it seems clear that intolerance is as much a part of our present as it is an imprint from our past. Although the play is nominally about a group of people hiding in an attic space, it reflects the hopelessness and loneliness we have all experienced in our lives. Conversely, it contains a message of hope amidst the appalling atrocities perpetrated by the Nazis. This play provided challenging roles for ten actors, replete with a complex social framework, and a claustrophobic environment that tested both their nerves and patience.

In closing, the play represented a unified effort from the student body, who were in evidence both on stage and in the audience. The technical elements of setting, lights, costume and sound complemented those of the performers and the overall performance. The director assembled a largely raw cast, and put together a show that was both well-attended and well-received.

Michael J. Smith  
Assistant Professor

Leeann Mueller

### Self-Evaluation

“The Diary of Anne Frank” is the most challenging play I have ever tackled as a director. The script is critically acclaimed and certainly suited for an school setting, and it meshed with my prior interest in Holocaust studies. Originally, I planned to use the technical focus for my project, and this play offered many strong challenges for the set, lighting, sound, and properties. Although chosen for all the right reasons, I questioned my choice of shows even before auditions. Ten actors are required, eight of whom must be on stage at all times. Not only would this be a blocking nightmare for me, but it meant all of the actors needed to be strong. In addition, the two acts contain ten scenes, all requiring set and costume changes. Finally, the show is obviously a serious drama, and students’ preference and experience is in comedy. In retrospect, however, it was a good decision, overall. Education was my primary goal from the beginning, and this production was a valuable learning experience for me, for my cast and crew, and for our audiences.

Most high school students are familiar with Anne Frank, even if they have not read the diary. I hoped that this familiarity would increase the student body’s interest in the play. The Goodrich and Hackett adaptation of Anne Frank’s diary is well-written, and the characters and dialogue believable. My own curriculum for senior English was timed to coincide with the play; in early November students read the remarkable memoir Night, by concentration camp survivor Elie Weisel. Then, earlier in the week that our show opened, Henry Friedman, who survived the Holocaust in a ghastly hiding situation, came to speak to the upperclassmen and my cast. His story made the play very real to my students. The “Diary of Anne Frank” production was the culmination of a large unit of study. The cast and crew achieved its learning goals.

About two weeks after the show, several cast members were interviewed for a newspaper article. They discussed how a distant historical event had become personalized for them and strengthened their convictions. William’s quote, “Ignorance breeds hate. We can make the world a better place by embracing other people and their cultures,” reinforced my feeling that the show was successful even though not a theatrical wonder.

Theatrically, the show certainly had its strengths and weaknesses. The acting contained both. The drama program at Tenino is now in its fourth year, and has gradually built in popularity, but some of my most experienced and talented actors decided to participate in fall sports instead of act—just seven boys auditioned for the five male roles. Only three of the selected cast members had ever been in a full-length play (Otto Frank, Mrs. Frank, and Mrs. Van Daan). Three more actors had done a little scene work in beginning drama class (Anne, Kraler, and Miep). The others had no prior experience (Mr. Van Daan, Peter, Dussel, and Margot). The more experienced actors and Amber/Anne did a good job. They did a nice job of developing their characters, and understood movement and timing. I had a very difficult time with the inexperienced actors, because there was so little time to “coach” them, as well as direct and run tech. At the end I surrendered my standards, and was satisfied if Peter and Dussel just remembered the majority of their lines. Another obstacle with actors was spotty rehearsal attendance. Otto was in a community college class every Monday and Wednesday afternoon. I chose to do tech-only on Mondays, but he was late to every Wednesday rehearsal. Mrs. Frank, Mrs. Van Daan, and Mr. Kraler worked, and had little control over their schedules. Perhaps I made a mistake in casting these students who could not make rehearsal a priority, yet these were my most experienced cast members. As I got to know my cast and crew, the stories of their personal lives astounded me: cancer, abuse, parents missing, parents dead, parents incarcerated... Sometimes I resented being their surrogate parent or social worker, and sometimes I felt privileged to provide a positive force in their lives.

Our performances were very inconsistent. We had two great nights, and two awful nights, and naturally, Professor Smith attended one of the worst. I was very nervous about being evaluated, and my apprehension spread to the cast. The actors were also easily influenced by the responsiveness or passivity of the audience, and by the order or chaos backstage. On good nights (Nov. 18 and 20), the humorous moments were truly funny and the touching moments brought tears. On our bad nights, the show felt emotionally flat. I have encountered discrepant performances in the past, too, and have not figured out whether this is something I can control, or if they are just inevitable with young students.

Like most high school directors, I must also be technical director (which I actually prefer). Sometimes the parents of cast and crew will volunteer, but most of the parents of this particular group were unavailable or unwilling, despite letters pleading for assistance. Two mothers did supply a couple of props and sell tickets on performance nights. I had one small advanced drama class this fall, and they were assigned a "tech unit." Pairs of students were assigned to lights, sound, flat building, set construction, props, scene painting, costumes, and makeup. They all studied their tech area, and then applied their knowledge to "Diary of Anne Frank." For safety reasons, those working on the lights and set required most of my supervision time, and were thus more successful than the others. The two young girls who tackled the lighting system with no prior experience did an especially nice job. Unfortunately, the girl in charge of props moved away, and the boy who took over was extremely unorganized. Some of my colleagues helped supply the needed props. Ultimately, the lack a props master was one of our weakest points with the production, and I should have invested more time in finding and training a replacement. On the plus side, a young woman who had just spent a year as a professional scenic designer/painter in New York conducted a workshop for us. She taught us techniques for brick, old wall paper, wood grain, and sooty plaster. Students applied her methods very effectively to our set. These students' work was required during class time, but not after school. Thank goodness most of these students chose to continue their work outside of class also. Without the help of the drama class, we could not have produced the show.

Designing and creating the set was probably the most successful part of the production. It was fulfilling to employ my ideas for practical utility, levels, color, textures, and atmosphere. The design itself changed several times, due to the limited size of the stage space. Dimensions that worked on paper and in the model, did not work in reality. The usable set space is 26'x16' with a ceiling that slopes from 10' to 13'. The design concept called for a cramped space, and that was certainly achieved! The size and shape of the platforms had to be altered, and a door had to be removed from each side of the set: one for the entrance and one for the W.C. The W.C. access was easily routed through a narrow hallway behind the stage right platform, but the secret annex entrance needed to be visible, since the characters frequently focus on it with either anticipation or fear. At first,

it was placed at the upstage end of the stage left platform, with an armchair and table placed as a downstage anchor. Due the nature of the platform structure, and the way it became hidden by the furniture, we then decided to move the secret entrance to the downstage end of the platform, and shave the angle of the platform for better visibility. The platforms were also lowered by 6 inches due to our low ceiling and tall Mr. Frank. Mondays after school were devoted entirely to set construction. Despite my recruiting efforts, only three kids ever worked after school. They helped build the platforms used for the three bedrooms, and they eventually became our stagehands. We adhered to our budget quite well, spending a grand total of \$982. My students learned the value of being thrifty, and still created an aesthetically pleasing and appropriate setting.

In summary, I was disappointed in my limited ability to simultaneously teach and direct the inexperienced actors. I am pleased that we overcame most of our technical challenges. The play may have been somewhat too challenging for my directing experience, for my students' theatre experience, and for our facility, but it was an incredibly valuable learning experience. Education was my primary goal, and the show achieved this objective.

Leeann Mueller



## THS actors learn life-long lesson from own production

The curtain has gone down on the THS production *Diary of Anne Frank*, but the lessons drawn from the drama will last a lifetime for some students.

The drama is based on diary entries of a young Jewish woman who spent several years in hiding during the Nazis occupation of Holland. Anne Frank's reflections and yearnings are universal expressions of young people coming of age.

Her simple words remain fresh decades after her death.

Previous to their involvement with the show, cast members felt they possessed basic knowledge about World War II and the Holocaust.

Although the tragedy is recent in historical terms, it was distant to their reality; a depersonalized event recounted in books and captured on screen.

Drama teacher, Leeann Mueller, wanted her students to grapple with the Holocaust on a more personal level. She invited Holocaust survivor, Henry Frieman, to talk about his family's struggle during Hitler's

regime.

Mr. Frieman addressed drama classes and several groups of upper-classmen. The gripping account of his family's suffering while in hiding brought many students to tears.

Issues he raised, became topics for extended discussion that overflowed from the classroom into student's lives.

Freshman, Stevie Rotella, sophomore, Amber Meserve, and seniors, Amy Sanders and William Jacobs reflected on their experience as *Diary* cast members and how Mr. Fricman and Anne Frank's writings have influenced them to see life from new vantages.

The students agreed that the Holocaust taught them about life's fragility. Speaking of the upcoming generation Rotella remarked, "People don't realize that life is a gift and not a guarantee."

Amber added, "Anne was a person with so much talent and so many dreams. It was sad for me that she didn't get to live

Please turn to page 4

## ANNE FRANK

From page 2

long enough to make them come true."

The students were impressed with the necessity of making the most of their personal gifts and circumstances. Stevie summed up by saying, "Life really is pretty short. It's so important to make careful choices."

Much of the students' reflection centered around the question of how a tragedy of such immensity could have occurred. Why did so many people blindly respond to Nazis racist propaganda and allow or participate in the genocide?

The students were not able to satisfactorily answer the "why" question. Their queries turned to the conviction that each person needs to make a choice for tolerance and diversity.

"What's important", observed Stevie, "is to be in charge of our attitudes and not classify people. Everyone deserves the chance to be accepted as an individual." Jacobs summed up by saying, "Ignorance breeds hate. We can make the world a better place by embracing other people and their cultures."

Our community and the world hold the promise of becoming a kinder place, if more people adopt the attitudes of these thoughtful Tenino High School students.

12.9

Lee Ann -

Thank you for your  
work on Anne Frank.

I just interviewed several  
of your students who were  
involved in the production.

They had gained depth to  
their personal convictions &  
offered reflective perspectives  
on the Holocaust & racism.

You have really made a  
positive impact in these  
students' lives.

Jeanne B.

Central Washington University  
Theater Arts Program  
January 13, 2000

The Diary Of Anne Frank continues to have a profound influence on our perception of World War II, and the plight of the Jewish community. Bringing Anne Frank's story to the stage presents a number of challenges.

Observing this, I recently I had the privilege of attending the Tenino High School's drama club production of "The Diary Of Anne Frank." Simply put, Tenino's drama club under Leeann Mueller's direction was one of the best high school plays I have seen. Even if we consider how powerful Miss Frank's account of her families self imposed confinement was, conveying this to an audience presents challenges for any company.

In attendance with me that night was the Rainer High School drama club and their advisors. The Rainer drama teachers and their students shared my impressions. Mrs. Mueller's actors were well prepared, their set three dimensional, costumes authentic, blocking and movements well choreographed, and the music and sound was timely. As a result of my experience I have a new appreciation for the levels of excellence attainable by high school students. My family is looking forward to Mrs. Mueller's drama club's next production.

Sincerely

Terry Cosentino

Leeann,

You are amazing! Although I wasn't able to stay for the entire show, I was blown away by what I saw. Your students are lucky to have a committed, thorough, creative, good looking ( hey, I was on a roll...) director. Que bueno! JJ

[e-mail from JJ Pritchett 11/22/99]





Dress Rehearsal 11/12/99







1st performance 11/13/99



Subj: **Summer classes and your thesis project**

Date: 2/11/99 5:21:21 PM Pacific Daylight Time

From: [REDACTED] (Michael J. Smith)

To: [REDACTED]

Leeann

Hiya! I haven't forgotten you, it's just the pile of papers on my desk precluded a prompt response. I apologize for the wait.

Substituting Shakespeare for Puppetry might be a hard sell, but if you submit a proposal to the Executive Committee in the next month, you will at least receive their attention and consideration. You have my support to propose it to the group, though I would defer to the body of the whole for a final decision.

Since you are up for your thesis project in the Fall of this year, I remind you that a copy of your project proposal must be submitted to me at least six months prior to the intended production date. Please refer to pages 3-13 in the Master of Arts in Theatre Production document of 9/23/98.

If you would like to see a third session morning puppetry class take place, perhaps a plea to Brenda (Chair) & Jim (Puppet Guru) via e-mail or phone would do the most good. Throw your penny in the well and you might get your wish!

I look forward to hearing from you. Please feel free to call me at [REDACTED] at any time. I return phone calls - really!

Michael

----- Headers -----

Return-Path: [REDACTED]  
Received: from [REDACTED]:  
Thu, 11 Feb 1999 19:21:20 -0500  
Received: from [REDACTED]  
by [REDACTED]  
with [REDACTED]  
Thu, 11 Feb 1999 19:21:17 -0500 (EST)  
Received: from default.cwu.edu (pc69716.theatre.cwu.edu [198.104.117.75])  
by [REDACTED]  
for [REDACTED]  
Message-Id: [REDACTED]  
X-Sender: [REDACTED]  
X-Mailer: QUALCOMM Windows Eudora Light Version 3.0.6 (32)  
Date: Thu, 11 Feb 1999 16:19:55 -0800  
To: [REDACTED]  
From: "Michael J. Smith" [REDACTED]  
Subject: Summer classes and your thesis project  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"

Subj: **Diary of Anne Frank**  
Date: 5/13/99 10:12:37 AM Pacific Daylight Time  
From: [REDACTED] (Michael J. Smith)  
To: [REDACTED]

Leann

What are the exact dates of your performances? Also, when do you see as the best (most realizable) time for your orals? You mentioned Nov. 19th. Is that (or one of) the performance date(s), or when you're hoping to take your orals? Inquiring minds want to know!

Michael

----- Headers -----

Return-Path: [REDACTED]  
Received: from [REDACTED]  
Thu, 13 May 1999 13:12:37 -0400  
Received: from [REDACTED]  
by [REDACTED]  
with [REDACTED]  
Thu, 13 May 1999 13:12:32 -0400 (EDT)  
Received: from default.cwu.edu (pc69716.theatre.cwu.edu [198.104.117.75])  
by [REDACTED]  
for [REDACTED]; Thu, 13 May 1999 10:12:32 -0700 (PDT)  
Message-Id: [REDACTED]  
Sender: [REDACTED]  
X-Mailer: QUALCOMM Windows Eudora Light Version 3.0.6 (32)  
Date: Thu, 13 May 1999 10:14:33 -0700  
To: [REDACTED]  
From: "Michael J. Smith" [REDACTED]  
Subject: Diary of Anne Frank  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"

Subj: **Re: Diary of Anne Frank**  
Date: 5/17/99 9:20:16 AM Pacific Daylight Time  
From: [REDACTED] (Michael J. Smith)  
To: [REDACTED]

Leeann

Both the Option Approval form and the Course Substitution form are in the works and should be signed in the next few days. Approval is imminent, so don't fret. I have given a copy of your e-mail to Brenda, who will give me feedback and (hopefully) give me some feedback by the end of the day today. Since I don't direct or act in the Winter quarter, Jan. or Feb. is fine w/ me. I'll check w/ the rest of the committee and see what their availability is during that time.

Michael

At 03:45 PM 5/16/99 -0400, you wrote:

>Michael,  
>Friday, Nov. 19th is the day we scheduled for you to see a performance of  
>"Anne Frank." I am hoping the show will actually open the weekend  
>before—we're working around the basketball season. I asked Bonnie  
>Poffenroth  
>to be on the evaluation committee. Does she need to be there on the 19th,  
>or  
>does she watch the video tape of the performance?  
>  
>I was scheduled tentatively to take my orals in January, although February  
>would be much better for me (since I have a change of semesters at work in  
>Jan.). Or do you think Dec. is feasible? I'm not sure how it works, in  
>relation to the production date.  
>  
>Recently I mailed an Option Approval form for signatures, and a Course  
>Substitution Request. Do you know the status of either of these? I  
>registered for classes based on the assumption/hope that my substitution  
>requests would be approved.  
>  
>I know that Section One of my thesis project documentation is due this  
>month,  
>but I am wondering if I could send it in early June. (We're in the middle of  
>budgeting and scheduling at work, not to mention kids in Little League 5  
>days  
>a week...) Also, I requested a sample "Concept statement," but never  
>received  
>it. Should I just call the dept. secretary?  
>  
>Thanks, Leeann Mueller  
>  
>  
>

----- Headers -----

Return-Path: [REDACTED]  
Received: from [REDACTED]; Mon,

Subj: **thesis stuff**  
Date: 5/19/99 1:51:28 PM Pacific Daylight Time  
From: [REDACTED] (Michael J. Smith)  
To: [REDACTED]

Leeann

I'm sending you a copy of your forms (minus the Dean of Grad. Studies' signature) as well as Jon Kerr's concept statement. Bonnie can view the videotape of your production and read your thesis, but must attend the orals.

I know you're busy, but we're trying to be pretty strict about keeping to the letter of the law re: scheduling and the like, so I'm going to ask you to get your Section One documentation to me by the end of May - latest.

Questions? Problems?

Call or write.

Michael

----- Headers -----

Return-Path: [REDACTED]  
Received: from [REDACTED];  
Wed, 19 May 1999 16:51:27 -0400  
Received: from [REDACTED]  
by [REDACTED]  
with [REDACTED]  
Wed, 19 May 1999 16:51:26 -0400 (EDT)  
Received: from default.cwu.edu (pc69716.theatre.cwu.edu [198.104.117.75])  
by [REDACTED]  
for [REDACTED]; Wed, 19 May 1999 13:51:25 -0700 (PDT)  
Message-Id: [REDACTED]  
X-Sender: [REDACTED]  
X-Mailer: QUALCOMM Windows Eudora Light Version 3.0.6 (32)  
Date: Wed, 19 May 1999 13:53:08 -0700  
To: [REDACTED]  
From: "Michael J. Smith" [REDACTED]  
Subject: thesis stuff  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"



Subj: **Re: thesis deadline**  
Date: 5/31/99 1:21:10 PM Pacific Daylight Time  
From: [REDACTED] (Michael J. Smith)  
To: [REDACTED]

Leeann

Tuesday will be fine, although here it is Monday afternoon and I'm here in the office. Here's hoping your weekend is full of food, fun and frolic.

Michael

At 09:54 PM 5/29/99 -0400, you wrote:

>Michael  
>  
>I had hoped to get section one in the mail to you today, but I just finished  
>and the post office is closed. I will send it Tues. morning. Hope that's  
OK  
>(you didn't want to read it this weekend anyway, did you?) I received your  
>message about Cheri and Brenda--but not Bonnie--being on my committee.  
>  
>Enjoy the long weekend!  
>  
>Leeann  
>

----- Headers -----

Return-Path: [REDACTED]  
Received: from [REDACTED];  
Mon, 31 May 1999 16:21:10 -0400  
Received: from [REDACTED] by [REDACTED]; Mon, 31 May  
1999 16:21:05 -0400  
Received: from default.cwu.edu (pc69716.theatre.cwu.edu [198.104.117.75])  
by [REDACTED]  
for [REDACTED]; Mon, 31 May 1999 13:21:04 -0700 (PDT)  
Message-Id: [REDACTED]  
X-Sender: [REDACTED]  
X-Mailer: QUALCOMM Windows Eudora Light Version 3.0.6 (32)  
Date: Mon, 31 May 1999 13:23:04 -0700  
To: [REDACTED]  
From: "Michael J. Smith" [REDACTED]  
Subject: Re: thesis deadline  
In-Reply-To: [REDACTED]  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"

Subj: **Re: grad project**  
Date: 6/10/99 11:42:44 AM Pacific Daylight Time  
From: [REDACTED] (Michael J. Smith)  
To: [REDACTED]

Leeann

Got the first section of your project. I've glanced through it, but will give it more than a once-over this weekend and get back to you by Mon. or Tues.. We're in finals, so it's grading papers and project time, which is taking up most of my time.

Michael

At 01:01 AM 6/10/99 -0400, you wrote:

>Michael  
>  
>Just checking on the first pre-production section I sent. Assuming you  
>received it, what did you think? If there is any part which you find  
>unsatisfactory, can I re-do?  
>  
>See you in a couple of weeks.  
>  
>Leeann  
>

----- Headers -----

Return-Path: [REDACTED]  
Received: from [REDACTED] by [REDACTED];  
Thu, 10 Jun 1999 14:42:44 -0400  
Received: from [REDACTED]; Thu, 10 Jun  
1999 14:42:39 -0400  
Received: from default.cwu.edu (pc69716.theatre.cwu.edu [198.104.117.75])  
by [REDACTED]  
for [REDACTED]; Thu, 10 Jun 1999 11:42:38 -0700 (PDT)  
Message-Id: [REDACTED]  
X-Sender: [REDACTED]  
X-Mailer: QUALCOMM Windows Eudora Light Version 3.0.6 (32)  
Date: Thu, 10 Jun 1999 11:44:18 -0700  
To: [REDACTED]  
From: "Michael J. Smith" [REDACTED]  
Subject: Re: grad project  
In-Reply-To: [REDACTED]  
Mime-Version: 1.0  
Content-Type: text/plain; charset="us-ascii"

Michael ~

I have decided to switch my thesis emphasis from tech to directing. This should be easier for both of us, rather than going the guinea pig process of doing the first tech thesis project.

I have your (old?) phone number and will be trying to call you before I leave this week. I'd like to get my first section back to work on this summer!

Thanks.

Seann

P.S. You're getting one of my former students, Misty Carson. She's awesome! You'll love her!

Michael Smith  
Theatre Arts Department - 7460  
Central Washington University

*books  
O.K.*

MEMORANDUM

TO: B  
FROM:  
DATE:  
RE:

*Mike go ahead  
and read it over.  
If you have any  
questions let  
me know B*

~~In your beautiful  
- spare time, could you  
peruse Secarr's Thesis  
Pre-prod. Documentation, Sec. 1,  
+ see if you can spot any  
irregularities? Thanks!  
Mike~~

**From:** Michael J. Smith [REDACTED]  
**To:** Martin and Leeann Mueller [REDACTED] >  
**Date:** Saturday, August 07, 1999 10:50 AM  
**Subject:** Re: thesis

---

Leeann

Read Hodge pages 69-70. Images take the symbolic (set, props, lights, costumes, etc.) and, through the deployment of the five senses, breathe life into them. For instance, in *The Glass Menagerie* the father's picture is a symbol, as are the glass figurines. How might these symbols help breathe life into an actor's performance? In what way(s) might his father's last words on the post card ("Hello. Goodbye!") and Tom's almost constant use of the stairs (avenue of escape - to adventure, sex, danger: life) influence his language, his behavior? If you use symbols, they must **CONTRIBUTE TO HELPING THE ACTORS SENSUAL INTERPRETATION OF THE MATERIAL.**

If you beat the audience over the head w/ a symbol, you have undermined the possibility that the actor might amplify a symbol and, by force of h/her involvement in the environment, inspire/lead the audience to discoveries (much more personal and satisfying) of their own. Does that help?

Yeah, sure, send your section two my way whenever you get it done. I too begin rehearsing in Sept. (Sept. 13 to be exact) for *Oh, Coward!*.

Keep me posted and don't hesitate to contact me if you have any question.

Michael

At 11:06 PM 8/5/99 -0700, you wrote:

>Michael

>

>Query: What is the difference between an "image" (as in the language or >dialogue of the play) and a "symbol" (as in the ideas of the play)? I know >what a symbol is, but the only definition for Image I can find in Hodge >says, "poetic overtones in word choice." Huh?

>

>I plan to send a section two notebook to you the first or second week of >September. OK? (My rehearsals start the 3rd or 4th week of Sept.)

>

>By the way, I have a new e-mail address:

> [REDACTED]

>

>Leeann

>

>

8/7/99



**From:** Michael J. Smith [REDACTED]  
**To:** Martin and Leeann Mueller [REDACTED]  
**Date:** Wednesday, September 08, 1999 11:45 AM  
**Subject:** Re: thesis

---

Leeann

Wait until the whole shamiggee is done, then send it my way.

Michael

At 09:43 PM 9/7/99 -0700, you wrote:

>Michael, I should be sending you my second section now. I have completed  
>the given circumstances, previous action, analysis of dialogue, and  
>character analysis. Would you like those parts now, or wait until I  
>complete the rest (probably by next Monday)?

>

>Leeann

>(note my new address: [REDACTED])

>

>

>

>

>



## TENINO HIGH SCHOOL

P.O. BOX 4024/500 WEST SECOND STREET  
TENINO, WASHINGTON 98589  
(360) 264-2230

Rock White  
Principal

Pat Ryckman  
Assistant Principal

Craig Wells  
Counselor

6/18/99

Dear Dramatists Play Service :

This letter is to request performance rights for "The Diary of Anne Frank" by Frances Goodrich and Albert Hackett. The proposed dates are Nov. 18 and 19, 1999. The ticket prices are \$3 for students and \$4 for adults. We are a public high school drama club, performing on a stage in the Cafeteria, generally seating 50-75 people. All actors are student amateurs.

Please contact me, Leeann Mueller, at:

Sincerely,

**From:** Michael J. Smith [REDACTED]  
**To:** [REDACTED]  
**Date:** Thursday, September 23, 1999 12:21 PM  
**Subject:** production book

---

Leeann

Got your book yesterday, which of course was the first day of school. Also, Brenda's mom died yesterday afternoon, so we've had a more dramatic beginning to the fall quarter than usual. I'm in the throes of rehearsals for Oh, Coward!, but I'll review your materials ASAP and let you know the big skinny. I hope your show is coming along well and that the kids are bright and eager.

Michael

10/10/1999

October 7, 1999

Dear Parent/guardian:

The cast and crew of "Diary of Anne Frank" have been working hard! Still, it's hard to believe that the play opens in less than five weeks. We have rehearsed and *blocked* all of act one, and the set is really beginning to come together. By now, each actor should have memorized all of his/her lines in the first act. We have ten students with roles, four understudies, and an additional 15 students working behind the scenes... and little old me. Pretty soon, I'll be seeing more of your child than you do! However, we do need your help. There are several things you can do to assure the success of your kid's production.

1. ***Please help your actor to learn the lines and cues!*** The memorization must occur before we can even work on *acting*.
2. ***Help build the set!*** We need people with carpentry skills or painting ability, or anyone willing to learn! We work on sets on Monday afternoons, but also Fri. 10/8, and Sat. 10/16.
3. ***Gather props or costumes!*** Each script has lists in the back. We'll soon be sending home shorter lists of the items we haven't located.
4. ***Sell tickets!*** We will be selling tickets in advance (we find this increases attendance). We want to pack the house! Just spreading the word will also help. Tell friends, co-workers, church members...
5. ***Bake concessions items!*** We generally make at least \$50 per night on brownies, cookies, rice-krispy treats, etc. and cups of pop. (Could use cups and napkins too)
6. ***Chaperone the Drama Club dance on Oct. 30<sup>th</sup>!*** It's loud, but it's fun. We'll even let you dance!
7. ***Work the night of a performance!*** Take tickets, sell concessions. Workers get in free! Schedule a night.
8. ***Just come to as many performances as you can!*** Your support in the audience is appreciated by the entire cast, but especially by your own kid.

A special performance on Friday, Nov. 12 is just for families. This is the only night when flash photography and videos will be allowed. The cost is discounted to \$3. Any tickets purchased for Nov. 12, 13, or 18 may be used by parents to enter free on Nov. 19<sup>th</sup>.

I hope to really fill the audience on Fri. Nov 19<sup>th</sup>, because that is the night that a theatre professor from Central Wash. Univ. is coming to adjudicate the performance. I will be filming the play on several performance nights, and can make a copy for you if you give me a labeled blank video tape.

A Holocaust survivor will be speaking at our school on the morning before Veteran's Day. You are welcome to attend. Call me for details.

The cast is planning a "Lock-in" on the night of the dance. They will sleep on-stage—in the attic! They are hoping this will give a real feel for living in a crowded space, and help them unify. I'll supervise.

Thank you, in advance, for your support of THS theatre!

Leeann Mueller

**From:** Michael J. Smith [REDACTED]  
**To:** Martin and Leeann Mueller [REDACTED]  
**Date:** Wednesday, November 03, 1999 9:25 AM  
**Subject:** Re: Thesis time

---

Leeann

Thanks for the offer of housing. I haven't made any lodging arrangements, but I think I'd rather stay in a hotel/motel somewhat near the school. Do you have any suggestions for a clean, reasonably-priced place in that area?

I've queried Brenda re: the independent study card/form, so I'll let you know as soon as I get a response from her. How's the show coming along?

Michael

At 09:18 PM 11/1/99 -0800, you wrote:

>Michael,  
>Hear you ran into one of my colleagues at a bed'n'breakfast. Small world!  
>  
>The 11/19 date of your visit/evaluation is fast approaching. Do you have  
>any lodging arrangements? The offer to stay at my house in Tumwater still  
>stands. Depending on when you arrive, we could possibly do dinner (I'll be  
>free from about 4:30 until 5:30 or 6:00). Can you do some type of  
>adjudication with my students after the show?  
>  
>I understand that Jim Hawkins will be in the area at the same time for  
>Kathryn's project evaluation. Are you two travelling together? If so, just  
>be aware that the schools are about 20 miles apart.  
>  
>This week I'm supposed to register for my orals (winter quarter). We don't  
>have a date set. Is there a day in February that will work for you (and  
>Brenda and Cheri...)? Also, I think an independent study card/form has to  
>be filled out and signed by you and Brenda before I can officially register.  
>Your department secretary got it started this past quarter for my  
>(non)thesis project. Could you please look into this for me?  
>  
>Let me know your plans, and I'll send you maps, etc.  
>Leeann  
>  
>  
>

11/3/1999



**From:** Michael J. Smith [REDACTED]  
**To:** Martin and Leeann Mueller [REDACTED]  
**Date:** Thursday, November 04, 1999 11:31 AM  
**Subject:** Re: accomodations

---

Leeann

I filled out an **arranged course permit form** (to be submitted on Monday, when registration begins), which automatically signs you up for two credits of TH 700 next quarter.

Michael

At 10:23 PM 11/3/99 -0800, you wrote:

>Michael,

>There aren't any motel/hotels in Tenino. The nearest would be in Tumwater.

>The one both clean and reasonably priced is the Best Western Tumwater Inn at

>5188 Capital Blvd. From I-5 South, go past the Olympia exits and take the

>Trosper Road exit. Turn left, across overpass, to Capital Blvd. At the

>light, turn left. The hotel sits back a little from the main street, behind

>Texaco. (360-956-1235) cost: \$66.+ tax

>

>If you use the state's government rate, I'd recommend a nicer room at the

>Ramada Inn Governor House in downtown Olympia. It's only about 5 minutes

>further up the same road, 612 Capital Way (360-352-7700). Take the Capitol

>exit, turn right.

>

>To get to Tenino from the Trosper exit, turn RIGHT on Capital Blvd, and keep

>driving south for about 12 miles. (The name changes from Capital to Old

>Highway 99 as you pass the airport, but stay on that same road.) When you

>go through a scary little underpass, you're about 2/3 there. As you enter

>Tenino, you come to a "T" in the road--go RIGHT (west) on Sussex. Turn

>RIGHT on Keithahn (there's a H.S. reader-board sign), and the school is

>straight ahead, on 2nd.

>

>I'm very nervous about the show. My set has no furniture, and two

>inexperienced actors still do not even have their lines memorized. Of

>course, it will all come together, but I had hoped to be further along by

>now. How was "Oh, Coward"? Hopefully your actors were more responsible

>than mine!

>

>Leeann

>

>

>

11/5/1999

**From:** Michael J. Smith [REDACTED]  
**To:** Martin and Leeann Mueller [REDACTED]  
**Date:** Thursday, November 04, 1999 11:44 AM  
**Subject:** Re: accomodations

---

Leeann

Oh, Coward! was super. The reviews/responses were uniformly good, and moreover, we all had fun putting it together.

Is Lacey as close as Tumwater to your school? If so, I'll stay there. If not, it looks like the Best Western.

Good luck with the show. I'm sure it will all come together.

Michael

At 10:23 PM 11/3/99 -0800, you wrote:

>Michael,

>There aren't any motel/hotels in Tenino. The nearest would be in Tumwater.

>The one both clean and reasonably priced is the Best Western Tumwater Inn at

>5188 Capital Blvd. From I-5 South, go past the Olympia exits and take the

>Troster Road exit. Turn left, across overpass, to Capital Blvd. At the

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>Texaco. (360-956-1235) cost: \$66.+ tax

>

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>further up the same road, 612 Capital Way (360-352-7700). Take the Capitol

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>

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>RIGHT on Keithahn (there's a H.S. reader-board sign), and the school is

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>

>I'm very nervous about the show. My set has no furniture, and two

>inexperienced actors still do not even have their lines memorized. Of

>course, it will all come together, but I had hoped to be further along by

>now. How was "Oh, Coward"? Hopefully your actors were more responsible

>than mine!

>

>Leeann

11/5/1999

November 9, 1999

Dear Parent, *Guardian*:

This is the dress rehearsal week of our *Diary of Anne Frank* production—luckily, some of us thrive on stress. This is an enjoyable group of students, but because these kids are such go-getters, it's been challenging to work our rehearsals around their busy schedules. For most of them, the play has not been the top priority (of course, family and school should always come first). During our last weeks of rehearsal, however, the entire cast needs to focus on the play, and they can't do that without family support. The final week of rehearsal should be a time to polish the production; unfortunately, we're still quite rough around the edges! Some cast members have clearly worked very hard to memorize their lines, but it's fair to say that none of them know their lines as well as they should. I want these students to give a performance that they can be proud of, and they're still very much capable of that.

We need your help. You probably won't see much of your child this week or next, but when you do, please offer to go over lines with him/her. (Just read the alternating lines from the script.) Also, please be patient if rehearsals run a little long. This really is a team effort, and it's detrimental to the group if one or more cast members walk in late or walk out of rehearsal before we're finished. Feel free to come in and watch if you're waiting to take your child home.

A few important props are still needed: a hanging, shaded bulb (light fixture), a sofa ('40s style/color), an armchair, a crib mattress (or other small size), and men's hats.

Each drama club and cast member is responsible for bringing a concession item for intermission at one performance. We each need to bring 1 or 2 dozen small homemade treats to sell for 25-50 cents, like cookies, brownies, or rice-crispy treats. For health reasons, it's nice if each portion is wrapped individually in cellophane. Any leftovers will be saved for the next performance.

We still need parent volunteers each night to work in the ticket booth and to help sell concessions during intermission. These adults would need to be at the school by 6:45 and stay until after intermission. Bonus: people working at the performance do not pay to get in! We still need help organizing props backstage. If you have any special skills to offer (i.e., seamstress...), please call.

Because we are a *school* drama group, we have a responsibility to learn and teach theatre etiquette. Ask your young thespian to tell you what they know. Late entrances to the play are not allowed unless arranged in advance; young children are not encouraged to attend. Flash photography and video cameras will be allowed family night (11/12) only.

Thank you for your support!

Leeann Mueller



## Diary of Anne Frank: Cast and crew

Today we will be having a teaser during 4th period. Be ready to perform by 12:00, so you can run through Act II, scene 2 before the audience arrives at 12:15. Mr. Van Daan will not be there, but he isn't featured in this scene.

Tonight, be here by 5:30. Make sure all of your props and costumes are ready! Have costume, makeup, and hair done by 7:00. We will have many 8th graders from Rainier in the audience tonight. We need more concessions! Everybody has to bring something, at least one night. Those who didn't sign-up previously, bring stuff tonight or tomorrow night! (Amy and Laura signed up for today; Devon and Mike for tomorrow.) We'll be here a little late tonight, putting the commons and classroom back together. We'll do notes together in my classroom during lunch tomorrow--bring your tray to my room (wee all have the same lunch this week.)

We will NOT be bringing a teaser to the middle school on Friday. It didn't work out with their schedule. Oh well. We will still have a superb performance that night, right?! My theatre professor will speak to you after the show on Friday, but remember that he wasn't there to evaluate *you*, but to critique the way you were directed. You may ask him questions about acting, theatre, CWU, etc.

Please turn in your ticket money!!! Of course, first SELL your tickets! It's the best way to guarantee a good, full audience. Acting is so much more fun when you have a huge, appreciative crowd. Have you told absolutely everyone you know? Let's fill the seats all three nights this week!

We haven't discussed the cast/crew party. In the past, we've had them right here at school, after striking the set. We've also had parties hosted by parents at their home. Either is fun: food, improv games, etc.

More ticket takers/concessions sellers are needed. Most of your parents still haven't helped with anything (despite two requests from me). Please ask if they can help with sales, food, the party, or even striking the set Sat. night. I'm guessing they would love to help if YOU encouraged them.

Break a leg!



**Diary of Anne Frank** Cast and Crew:

Congratulations on a good opening weekend. I think we were all pleasantly surprised! This show is one you can all be proud of. Remember that we perform again this **Thursday, Friday, and Saturday**. Encourage all of your family, friends, classmates, neighbors, teachers, co-workers, etc. to be there!

Reminders:

Rehearsal **Tuesday** at 12:45--all tech crew needed, esp stagehands and sound.

Teaser 4th period on **Thursday** (we'll perform one scene)

On Saturday night, after the show, we'll strike the set, then party--plan to be here LATE.

If you signed up to bring refreshments for concessions, BRING THEM. Thursday: Amber B., Amy, Laura. Friday: Devon, Mike, Amy (need more this night!), Saturday: Josh (need more!). Mayme, Amber M., Lauren, and rest of club--what are you bringing?

**TODAY:** Everyone with a little time to spare today at 12:45, please complete one of the following tasks on stage--

- Add support and height to the couch
- Raise Dussel's and VanDaan's beds
- Get and add magnet to Peter's door stop
- Find better backing for Peter's window (a painted flat? the door flat?)
- Paint scrim with brick pattern
- Nail chaise to floor in Anne's room
- Re-record Anne's voice
- Paint floor brown/wood
- Practice troublesome scenes

Good work!  
Mueller



**Martin and Leeann Mueller**

---

**From:** Michael J. Smith [REDACTED]  
**To:** [REDACTED]  
**Sent:** Tuesday, November 23, 1999 11:01 AM  
**Subject:** The show

LeeAnn

We are nearing the end of the quarter and I the end of my rope. However, I will endeavor to get some meaningful feedback to you by the end of next week. How was the final show??

Michael

**From:** Michael J. Smith [REDACTED]  
**To:** [REDACTED]  
**Date:** Wednesday, December 01, 1999 10:37 AM  
**Subject:** orals

---

Leeann

I'm glad the final show took a step forward. It has just been determined that Brenda, George Bellah and I (your committee members) are available on Feb. 25th at 1:00 p.m.. If this fits in with your schedule, let's confirm it too sweet. Also, when might we expect the videotape?

Michael

12/2/1999

**Martin and Leeann Mueller**

---

**From:** Michael J. Smith [REDACTED]  
**To:** Martin and Leeann Mueller [REDACTED]  
**Sent:** Monday, January 03, 2000 2:44 PM  
**Subject:** Re: masters project

Leeann

Yes, we enjoyed the holidays - in sunny So. Cal.! I hope you and yours had a joyous Christmas and New Year. Feb. 25th it is! Yes, I need to see the first draft of Section 3. My interpretation of the instructions is the same as yours, but I'll check w/ the brain trust to determine if we're all on the same page. Don't bother w/ the close-ups unless you find a way to edit them seamlessly (ha!)into the tape you send.

Michael

At 02:14 PM 1/3/00 -0800, you wrote:

> Michael, Feb 25 for orals sounds great. I'm assuming that I  
>need to send a final notebook of sections 1, 2, and 3 together with my  
>tapes. Do you interpret the directions differently? I can include  
>a tape of close ups that someone took from the front row, which show more  
>facial expression, but it's very jumpy (Blair Witch style). I hope you  
>enjoyed the holidays. Thought of Nathalie during the broadcasts of stormy  
>France--hoped you two weren't there! Leeann

**Martin and Leeann Mueller**

---

**From:** Michael J. Smith [REDACTED]  
**To:** [REDACTED]  
**Sent:** Wednesday, January 12, 2000 11:40 AM  
**Subject:** graduation stuff

Leeann

Happy New Year! I just got back from the Grad. Office, where they informed me that you need to contact them regarding filling out some permit/approval form(s). Call Christie Evergeon, who is Program Coordinator and a very nice person, at [REDACTED]

Michael

**Martin and Leeann Mueller**

---

**From:** Michael J. Smith [REDACTED]  
**To:** Martin and Leeann Mueller [REDACTED]  
**Sent:** Friday, January 14, 2000 10:55 AM  
**Subject:** Re: grad permit

Leeann-

Yes, your orals are on Feb. 25th at 1:00 p.m.. George Bellah, Brenda and I are on your committee. If you would like, I will return Section Two so that you can add it to parts one and three. Just say the word. Paperwork is a pain, but a necessary evil, I'm afraid. Keep me posted. I look forward to receiving Chapter 3 next week.

Michael

At 04:41 PM 1/13/00 -0800, you wrote:

> Michael, Was the time 1:00 on 2/25? I also have to submit a 4  
>page brief, but don't think it requires your signature. I had no idea  
>there was still so much paperwork to do! If it was OK, then I  
>guess you could keep it, but I was thinking of putting all 3 parts  
>together eventually. Leeann



Sound

Read during scene changes  
- just after diary readings

### The Confession of the German Pastor Martin Niemoeller

The Nazis came first for the communists, but I wasn't  
a communist, so I didn't speak up.  
Then they came for the Jews, but I wasn't  
a Jew, so I didn't speak up.  
Then they came for the trade unionists, but I wasn't  
a trade unionist, so I didn't speak up.  
Then they came for the Catholics, but I was  
a Protestant, so I didn't speak up.  
Then they came for me. By that time  
there was no one left to speak up.

### Epitaph for a Civilization

When we were able,  
We were not willing;  
When we were at last willing  
We were no longer able--

Or the other way around  
We were never sure.

--Garret Keizer

### Warning to Nazis

General, your tank is a strong machine.  
It can break down a wood, crush a hundred men.  
But it has one drawback;  
It needs a driver.

General, your plane is a strong machine:  
It flies faster than a storm, carries more than an elephant.  
But it has one drawback;  
It needs a flier.

General, man is a useful machine;  
He can fly and he can kill.  
But he has one drawback;  
He can think.

--Bertolt Brecht

## Music

listen to sound tracks from Anne Frank movie,  
Schindler's List movie

### Composers:

Monteverdi

Salomone de Rossi

Rimsky-Korsakov

"hazzanut" - virtuoso solo

"piyyut" - the liturgical hymn - sung art

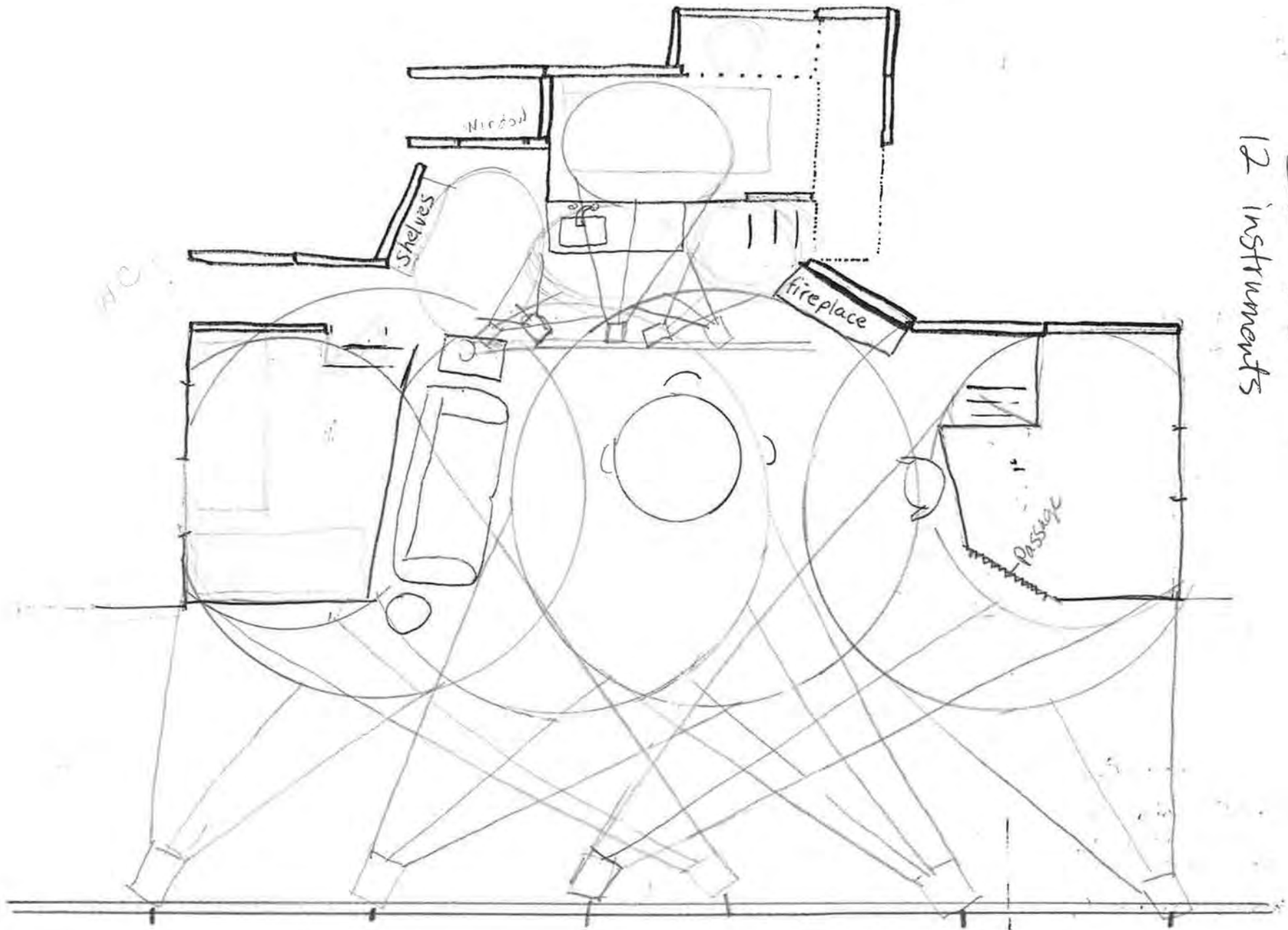
"Klezmerim" - Western European folk music

Levi, Erik. Music in the Third Reich

NY: St Martin's Press, 1994.

\* 40's music - WWII, etc.





Lighting plot  
12 instruments

\* Act I (more dim on platforms)

Light Cues

- p.7 1. Lights fade up
9. 2. Lights fade "Then the war came and the Dutch... arrival of the Germans"

scene 2

- p10 Lights fade up (w/ Mayme sits)
- p 21 Lights fade after bells stop chiming & Anne begins to write in diary
- ③ p22 Lights fade up when actors are still
- 43 Lights up stage right (Anne's room) after "I like it better the way Krater Tells it"
- 45 Light (all) fade out

④ Whistle (wait for Mr Van Daan)  
Lights barely up

- p.50 Lights up more when Margot turns in on  
Right room fade when Otto leaves
- 50 All lights down after Otto puts arm around Edith

- ⑤ 51 Lights fade up w/ whistle as all sit at table
- p.59 Lights dim (50%?) when Peter turns light off
- p.62 Light up when Margot turns it  
(center only)
- [entire scene: Platforms very dim]



# Act II

p 65 Lights fade up

76 Lights down after Anne shuts door

## scene 2

p. 78 All lights up - platforms too  
85 end of scene - fade down

③

p 86 Lights stay down very low  
up just a bit w/ whistle

87 Lights - center only - up when Margot  
turns on light at Peter's "let go"

93 Lights fade quickly after Jussel  
says "Stop you're spoiling the whole  
invasion"

④ 94 fade up center & SL platform

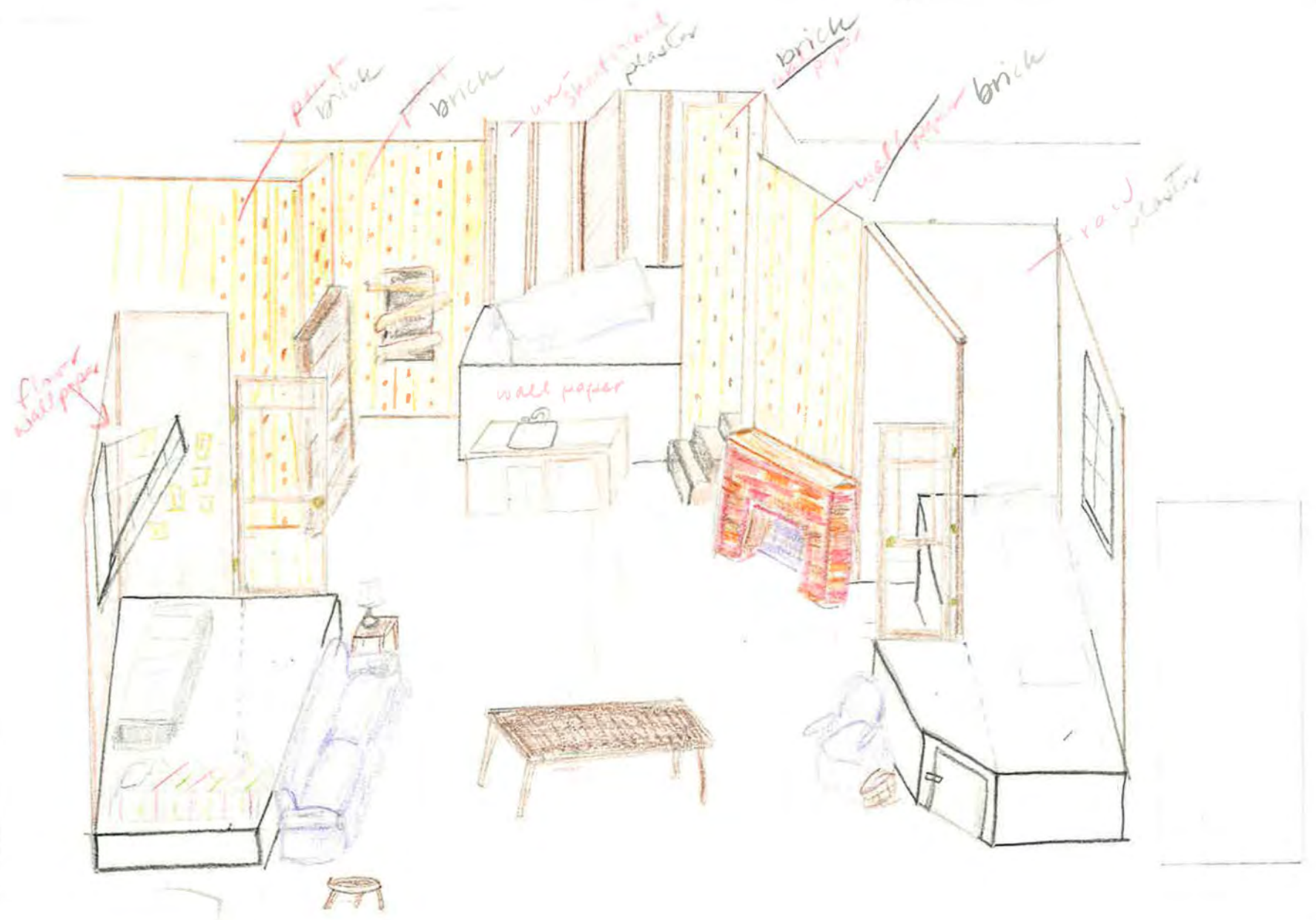
\* Light behind scrim as Otto distributes bags

99 lights dim out after Mr & <sup>MS</sup> Frank ~~the~~  
look over at Anne & she looks brave

⑤ 100 Cntr lights fade up

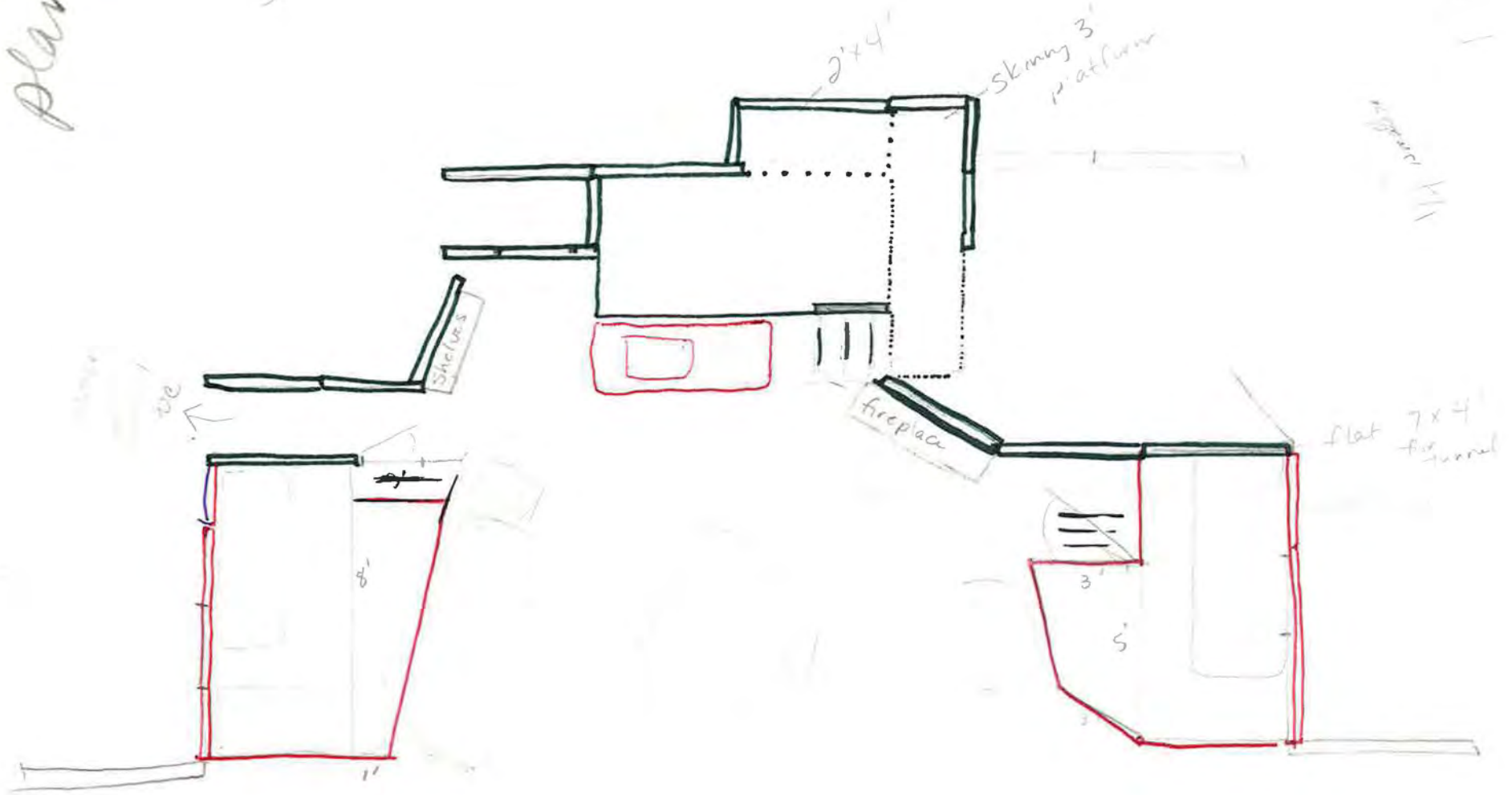


7-24



# Final Plan

3 2' wide flats



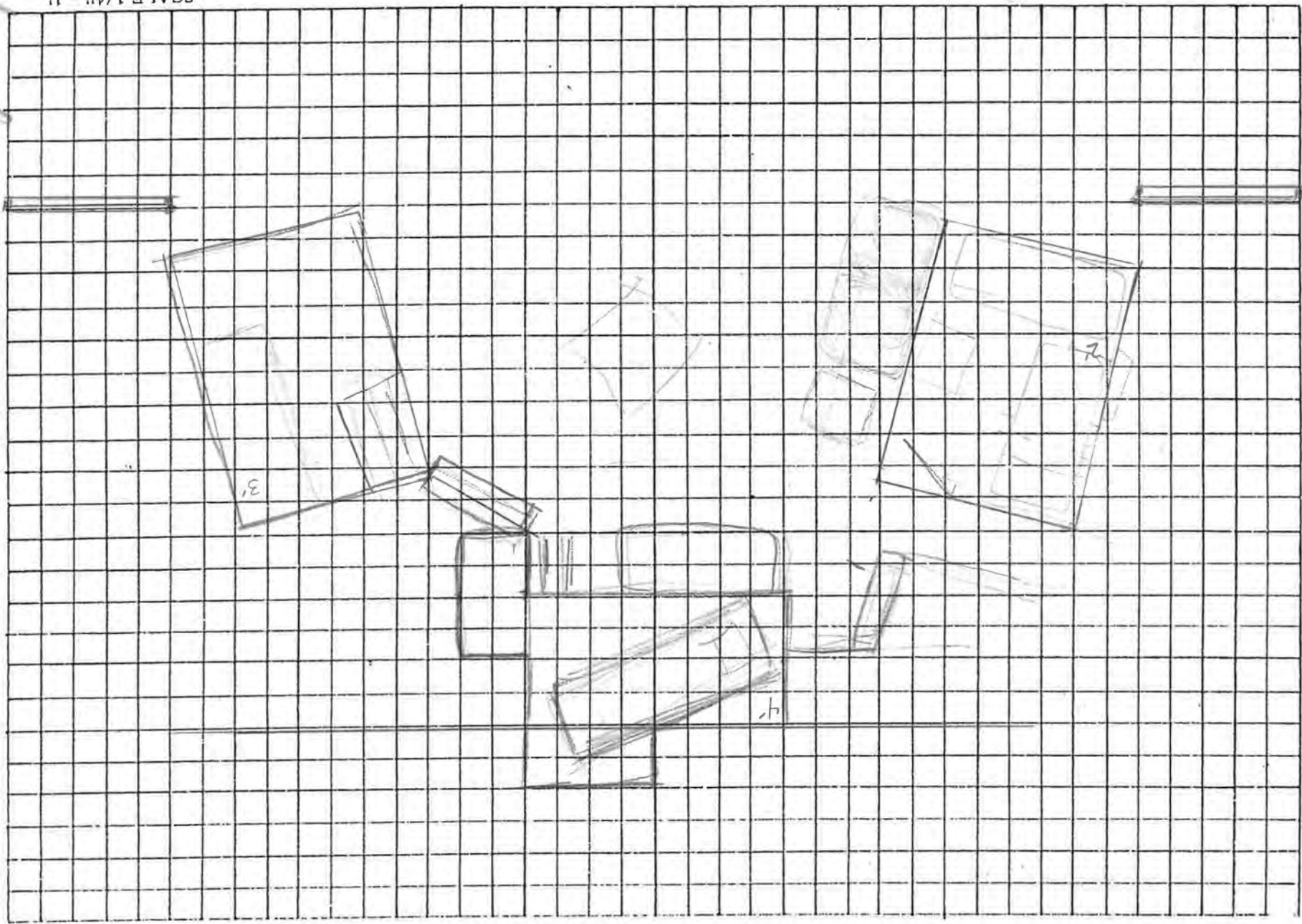
14  
10

- 15 reg 10x4 flats
- 4 thin 10x2 flats
- 2 wide window flats  
5' or 5+2'
- 2 scrim 7. red

Original plan

SCALE 1/4" = 1'

GROUND PLAN





---

# ***The Diary of Anne Frank***

**by Frances Goodrich and Albert Hackett**  
**Based upon the book *Anne Frank: The Diary of a Young Girl***



Photography by [Dunsi Dai](#)

**The setting is the Frank family's hiding place in Amsterdam Holland**  
**The action takes place during the years of World War II (1939-1945) and**  
**immediately thereafter.**

*The Diary of Anne Frank* by Frances Goodrich and Albert Hackett was performed in Theatre Two of the Staller Center for the Arts on the campus the State University of New York (SUNY) Stony Brook. Performances ran in November, 1994.

Director: **Farley Richmond**

Scenic Designer: [Dunsi Dai](#)

Costume Designer: **Kathleen Donnelly**

Light Designer: **Peggy Morin**

Sound Designer: **Jao-Oh Choi**

**Technical Director: James A. Packard**

**[Back to Technical Production](#)**

---

VITA for James A. Packard

---

# *Stage Designs of* Richard Finkelstein

---

*Diary of Anne Frank - Scenic Design by R. Finkelstein.  
Produced at The University of Cincinnati. Pictured below is the Scenic model.*



**TO THE PORTFOLIO INDEX . . .**





Reproduce on scrim for sides (special effects lighting),  
or backing

# Colleagues - can you help?

Props needed for Diary of Anne Frank:

The following items need **not** be in good shape nor fully functional. Looking for 1940s style or earlier. Props will be returned to owner if clearly labeled. Call Leeann Mueller at [REDACTED] for further information or to have items picked up, or drop-off these specific props on the school stage.

old round or square dining table

small end-table

short wooden stool

chaise lounge (indoor)

old sofa w/ removable cushions

high-backed chair

bed rolls or twin mattresses that roll

~~old iron pot-bellied stove~~

kitchen sink w/ faucet

dimnable hanging light with shade

washstand w/ drawers

small metal wash-tub

old hot-plate

lantern

large map of pre-WWII Europe

old cat-carrier—not plastic

~~satchel~~

menorah

Hanukkah scarf

~~teapot~~

pink shawl

\* poorly made, multi-colored muffler/scarf - do you ferit?

old fur coat

safety razor

~~sewing basket~~

needlepoint frame

hatbox

~~ladies white gloves~~

wooden barrel

crates

straw shopping bag

pocket watch w/ chain

fountain pen

clippings of early-mid 40s celebrities

carpet beater

chamber pots

old lamps

dummy grocery parcels, cloth flour sacks

chess set

plates, cups, saucers (mismatched china)

*Charlie*

*Yes - stainless steel  
has no cabinet*

*yes not sure if print*

*yes*

*I think so*

*yes*

*yes 1 or 2*

*yes*

**Courage**

There are degrees of courage.  
One man is not afraid to die.  
A second is not afraid to kill.  
A third is not afraid to be merciful.

--Dudley Randall

When the power of love  
Overcomes the love of power,  
Then, and only then,  
Shall we have peace.

--anonymous poem on a bulletin board in a Red Cross Center  
in Vietnam, Freedom Hill, 1971.



Wallpaper for Anne's room (faded, color,  
celebrity clippings - late 30s, early 40s)



*Anne decorated her narrow bedroom with  
photographs and postcards of movie stars.*

*Anne and Margot's room.*



# Find adds to Anne Frank story

■ **CLIPPINGS:** Workers discover that the collage the girl made while in hiding has another layer glued underneath.

The Associated Press  
AMSTERDAM, Netherlands —  
She must have gazed at them for hours at a time: faded photos of movie stars clipped from magazines and pasted on the walls of her tiny attic hideaway.

Sept. 28, 1999

Enlarge similar shots  
on buff paper (2 copies)  
- one faded, torn  
- one new

QUEEN WILHELMINA IN EXILE

---

Props:  
diary -  
red  
plaid

*Otto Frank read the letters to Kitty that Anne had written.*

Please note: Images on this page were redacted due to copyright concerns.



Two pages from Anne Frank's diary.

Copy of similar style into diary

Please note: Content on this page was redacted due to copyright concerns.

# Nachrichten

gen • Milte • Everswinkel • Alverskirchen • Sassenberg • Füchtorf

## Rüttgers schwebt auf Wolke sieben

NRW-Genossen blasen dagegen Trübsal

Von unserem  
Korrespondenten  
Wilfried Goebels

**Düsseldorf.** „Ohrfeige, Denkzettel, Desaster.“ Mit einem Schuss Depression bilanziert NRW-Ministerpräsident Wolfgang Clement am Abend das Debakel der Genossen bei



## ACKNOWLEDGEMENTS

We wish to thank North Thurston Drama Dept., Sue Nakao, Margie Reed, Michiko Tanaka, Rabbi Sapsowitz, Leanne Bergford, Bob McKenzieSullivan and the Rochester High School Drama Dept., Charla Dunham, Duane Johnson, Theresa Downey, Craig Wells, Lynn Francis, Carol Mason-Page, the school custodial staff and maintenance staff, and Ms. Mueller's advanced drama class.

*This fall play is sponsored by the high school drama club, and auditions were open to the entire student body. The drama club is self-supporting. Membership in drama club requires no dues or fees. We meet about once per month, and produce the fall play and the spring talent show. Club members assist with the drama class plays in January and May.*

*A drama class is offered each semester. It gives a brief overview of all aspects of theatre, and culminates in production. The first semester advanced drama class will perform a comedy, "The Creature Creeps," January 19<sup>th</sup> and 20<sup>th</sup>.*

*You can also look forward to another Tenino-Rochester joint musical venture, "Joseph and the Amazing Technicolor Dreamcoat," this spring, as well as another drama class play.*

Tenino High School Drama Club  
presents

# *The Diary of Anne Frank*

dramatized by Frances Goodrich and Albert Hackett



**Tenino H. S. Commons Stage  
Evening Performances 7:30 p.m.  
November 1999**

## THE CAST

in order of appearance

Otto Frank ..... William Jacobs  
Miep ..... Laura Norton  
Mrs. Van Daan ..... Mayme Cook  
Mr. Van Daan ..... Mike Pittaway  
Peter Van Daan ..... Jeremy Francis  
Edith Frank ..... Amy Sanders  
Margot Frank ..... Stevie Rotella  
Anne Frank ..... Amber Meserve  
Mr. Kraler ..... Lauren Caldwell  
Mr. Dussel ..... Devon Berry

**Time and Place: During the years of World War II  
and immediately thereafter, in Amsterdam**

Act I, scene 1: 1945  
scenes 2-5: 1942

*There will be a 10 minute intermission after Act One. (The drama club will sell refreshments to raise money for theater materials.)*

Act II, scenes 1-4: 1944  
scene 5: 1945

Please note: The commons facility here provides unique challenges for both new and experienced performers. The actors do try to project their voices, but any noise in the commons will overpower the sound on the stage. Therefore, we ask that you please remain seated throughout each scene, and that you take noisy children outside immediately. Thank you for your cooperation.

## THE CREW

Director ..... Leeann Mueller  
Set Construction ..... Matt Sloan, R.J. Burbridge,  
Amber Belew, the advanced drama  
class, and most cast members  
Lights ..... Caroline Statler, Lori Cole  
Sound ..... Tracy Turner, Rhianna Larson,  
Heather Winton  
Stage Manager ..... Rebekah Mensing  
Makeup ..... Cheryl Smith, Katie Englebert,  
Amber Belew  
Costumes ..... Kristin Wissler, Sarah Jutte, cast  
House manager ..... Katie Engelbert  
Understudies ..... Daniel Lott, Darryl Busby,  
Stephanie Nelson

*Director's Notes: An event so horrific and so large in scope as the Holocaust is difficult to comprehend. The publication of Anne Franks's diary has helped the world understand in a personal way the meaning of this atrocity. My hope is that this play will give audiences a deeper awareness of Anne's and the Jews' experiences, and give audiences a stimulus for discussion about combating intolerance in our everyday lives. Beyond idle words, I hope this play will encourage audience members to care. Hatred and violence cannot be overcome with apathy. In Anne's last years, the true-life heroes, characterized in the play as Miep Gies and Mr. Kraler, risked their own safety in an effort to resist the Nazis and save innocent lives. Future holocausts will be prevented only when the world sheds its self-centered indifference. We must strive to meet Anne Frank's indomitable belief in the innate goodness of mankind.*

LCM

Tenino High School Drama Club  
presents

*The Diary of  
Anne Frank*

by Francis Goodrich and Albert Hackett  
edited by Otto Frank

Tenino High School commons stage  
November 13, 18, 19, and 20  
at 7:30 p.m. (seating begins at 7:00)

\$3 w/ ASB card or sr. citizen  
\$4 all others under 55 years

(Children under 5 pay full admission, but we prefer that they do not attend. Thank you.)

Produced with special arrangement through Dramatists Play Service, Inc.



Ronald Hoss / The Chronicle

Amber Mesere and <sup>Jeremy Francis</sup> William Jacobs will play the lead roles in Tenino High School's production of "The Diary of Anne Frank."

## Tenino High School drama club stages harrowing WWII drama

By The Chronicle

TENINO — The Tenino High School Drama Club will present "The Diary Of Anne Frank" Thursday, Friday and Saturday evenings, beginning at 7:30 p.m. in the THS Commons.

Considered a challenging script, the Tenino version of the classic World War II drama will feature Amber Mesere in the title role and

William Jacobs as Otto Frank.

A Broadway standout of the 1955 season, the play has twice been made into a motion picture.

The story tells of two Jewish families, the Franks and the Van Deans, who are hidden from the Nazis in war-torn Amsterdam. They live for two years in a flat over an office building, maintaining absolute si-

lence during the day.

It was from three of Anne's notebooks, found in Amsterdam, that her diary was reconstructed after the war.

The production is being directed by Leeann Mueller.

Doors will open at 7 p.m. Tickets for students with Associated Student Body cards and senior citizens will be \$3. All others under 55 will pay \$4.



TENINO HIGH SCHOOL ASSOCIATED STUDENT BODY							
PROPOSED BUDGET							
1999-2000 SCHOOL YEAR							
Club Name:		Drama Club					
Club Account:		4210					
Advisor Name:		L. Mueller					
Current Account Balance:		3256.75					
As of:		4-13-99					
*****							
PROJECTED BUDGET FOR 1999 - 2000 SCHOOL YEAR							
Month	Activity	Projected Revenues	Month	Activity	Projected Expenses/100	Net	
Sept.			Sept.	make up/hair RHS musical costs	(500)		-55
			spot tree gaps	Lights	1500		-1466
				Paint	250		-232
				Tools	100	}	-341
				Sets/lumber	300		-33
				Props	50		-130
				Costumes	150		-159
				Scrim	150		
				Publicity	50		
				Royalties	100		-120
Nov.	Play sales	750 +839		scripts	75		-60
	concessions	50 +99	Nov.	OCC field trip fees	50		
					100		
Jan.	class play	350					
Feb.	Talent show	500		talent show	50		
April	CWK fees	450		CWK transp	200		
				sub	100		
May	Class play	300		regist.	500		
TOTAL			TOTAL				
REVENUE:		\$ 2400	EXPENDITURES:		\$ 4335		
carryover		(2750)					
		4650					
Advisor Signature:				Treasurer Signature:			
<i>L. Mueller</i>							
Please return WITH Advisor Signature & Treasurer's Signature.							
Please make a copy for your records.							
Please return original to Ms. Colvin, WITH SIGNATURES.							



ACCOUNT: Drama Club 4210		99-00 School Year					
DATE	INCOME SOURCE	INCOME AMOUNT	PURCHASE ORDER	PO ENCUMB.	EXPENSE SOURCE	EXPENSE AMOUNT	BALANCE
							11874.03
NOV							
11/23	see p 8			WR# 1940PNTA		1140.30	
11/23	see p 01 0042 9/24		Handel	WR# 1929		118.72	
18	Diary tickets	119.00					
	" "	39.10					
	Concession	16.25					
18	Diary tickets	128.00					
	Concession	30.40					
23	pretickets	130.00					
	"Diary"	405.00					
	Concession	52.78					
	ticket (Rogers)	8.00					
		1174.53				1422.74	1539.54
Dec							
2			00185	44.22	Leeann Mueller		
					tapes, costumes, prop material		

Costs 982  
 intake 938  
 [44]



98/99  
99/00

ACCOUNT: Drama Club		4210	98-00	School Year	CP		
DATE	INCOME SOURCE	INCOME AMOUNT	PURCHASE ORDER	PO ENCUMB.	EXPENSE SOURCE	EXPENSE AMOUNT	BALANCE
6/99							3009.35
8/99							✓
9-14			0030	✓ 120.00	Dramatists		
9-15	find PO			✓ CK5791	Dramatists	54.74	
	find PO			✓ CK5793	FACES	56.30	
9-24	find P.O.			✓ #1898	PNTA	392.83	
9-24			0042	400.00	HARDEL'S		
						503.87	2505.48
10-5				✓ CK5829	Dramatists	120.00	
				520.00			
10-12			0069	75.00	Michiko Tanaka		
10-12				CK5837	" "	75.00	
10-22	find PO			✓ #1913	PNTA	247.73	
10-29			00108	275.00	Chad Dowling		
10-29				CK5844	Chad Dowling	275.00	
						717.73	1787.75
100V							
11-1	Dance	236.00					
11-5			00124	57.74		57.74	
				Learn Mueller			
11-10				CK5850		57.74	
11-5			00125	105.98			
11-10				CK5850		105.98	
11-12	tickets "Diary"	10.00					
							1870.00

x

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---

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Quantity	Description	Price	Amount
10	ISBN 0-8222-0307-3 <u>Diary of Anne Frank</u>	5.25	52.50
	<u>tax</u>		4.20
	<u>shipping book rate</u>		1.48
	<u>handling 2.00</u>		<del>58.18</del>
			<u>60.18</u>



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Quantity	Description	Price	Amount
<i>3 hrs.</i>	<i>quest speaker</i>	<i>25/hr</i>	<i>\$ 75</i>
	<i>scene paint / special effects</i>		
	<i>Mon., Oct. 11, 1999</i>		



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Acquisitioned by \_\_\_\_\_ (STUDENT SIGNATURE) Approved by \_\_\_\_\_ (ADVISOR SIGNATURE)

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Leeann Mueller

**Ship To**  
 C/O TENINO HIGH SCHOOL  
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 Tenino, Washington 98589

Quantity	Description	Price	Amount
	<u>Costume / set</u>		
	<u>Fred Meyer</u>	<u>tax incl</u>	<u>57.74</u>

# TENINO HIGH SCHOOL

## PURCHASE REQUISITION

FHT

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00125-99-00

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DATE ORDERED _____	ACTIVITY TITLE <u>Drama</u>
AUTHORIZED BY _____	ASB BUSINESS MANAGER _____

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Date 11-3-99 Club/Organization Drama

Acquisitioned by \_\_\_\_\_ Approved by \_\_\_\_\_  
(STUDENT SIGNATURE) (ADVISOR SIGNATURE)

**Order From**  
Leanna Mueller

**Ship To**  
C/O TENINO HIGH SCHOOL  
P.O. Box 4024  
500 West 2nd Street  
Tenino, Washington 98589

Quantity	Description	Price	Amount
	Costumes Value Village	Tax incl.	38.52
	Goodwill	Tax incl.	34.15
	props & sets		
	for Diary of Anne Frank	tax incl.	33.21
		total	\$105.98

# TENINO HIGH SCHOOL

## PURCHASE REQUISITION

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325-98-99

OFFICE USE ONLY

DATE REQUEST RECEIVED 4-18-99      ACTIVITY NO. 4310

DATE ORDERED \_\_\_\_\_      ACTIVITY TITLE Drama Club

AUTHORIZED BY \_\_\_\_\_      ASB BUSINESS MANAGER \_\_\_\_\_

Please complete and return to ASB Secretary or Principal

Date 6-18-99      Club/Organization Drama Club

quisitioned by \_\_\_\_\_  
(STUDENT SIGNATURE)

Approved by \_\_\_\_\_  
(ADVISOR SIGNATURE)

**Order From**

**Ship To**

PNTA  
  
\_\_\_\_\_  
\_\_\_\_\_

Drama - mueller  
C/O TENINO HIGH SCHOOL  
P.O. Box 4024  
500 West 2nd Street  
Tenino, Washington 98589

FAX 206-628-3162

Quantity	Description	Price	Amount
<u>2 yds</u>	<u>FAB-SSW acrim, 30' white</u>	<u>69/yd</u>	<u>138<sup>00</sup></u>
			<u>11.73</u>
	<u>tax</u>		<u>8.98</u>
	<u>s/h 6%</u>		<u>158.71</u>

# TENINO HIGH SCHOOL

## PURCHASE REQUISITION

Tenino High School  
P.O. Box 4024  
Tenino, Washington 98589  
Phone (206) 264-2230

Purchase Order No.  
322-98-99

OFFICE USE ONLY

DATE REQUEST RECEIVED 4-14-99 ACTIVITY NO. 4210


DATE ORDERED \_\_\_\_\_ ACTIVITY TITLE Drama Club

AUTHORIZED BY \_\_\_\_\_ ASB BUSINESS MANAGER \_\_\_\_\_

Please complete and return to ASB Secretary or Principal

Date 6-9-99 Club/Organization Drama Club

quisitioned by \_\_\_\_\_ Approved by \_\_\_\_\_  
(STUDENT SIGNATURE) (ADVISOR SIGNATURE)

**Order From**  
FACES by Chapman  


**Ship To**  
Leeann Mueller - Drama  
C/O TENINO HIGH SCHOOL  
P.O. Box 4024  
500 West 2nd Street  
Tenino, Washington 98589

FAX 520-284-0454 <sup>sent 15-17</sup>

Quantity	Description	Price	Amount
1	HG-3 silver gray hair color 8oz	9.00	9.00
1	HB-3 rich brown hair color 8oz	9.00	9.00
1	DG-3 dark gray hair color	9.00	9.00
1	LS-7 natural lipstick	6.00	6.00
2	LS-24 ultra nude lipstick	6.00	12.00
1	LS-19 mocha rose lipstick	6.00	6.00
			<b>51.00</b>
	tax		4.08
			<b>55.08</b>

Diary of Anna Frank

# TENINO HIGH SCHOOL

## PURCHASE REQUISITION

Tenino High School  
P.O. Box 4024  
Tenino, Washington 98589  
Phone (206) 264-2230

Purchase Order No.  
323-98-99

OFFICE USE ONLY

DATE REQUEST RECEIVED 6-14-99 ACTIVITY NO. 7210


DATE ORDERED \_\_\_\_\_ ACTIVITY TITLE Drama Club

AUTHORIZED BY \_\_\_\_\_ ASB BUSINESS MANAGER \_\_\_\_\_

Please complete and return to ASB Secretary or Principal

Date 6-14-99 Club/Organization Drama Club

Acquisitioned by \_\_\_\_\_ Approved by \_\_\_\_\_  
(STUDENT SIGNATURE) (ADVISOR SIGNATURE)

**Order From**  
PNTA  
  
FAX 206-628-3162 sent 6-17-99

**Ship To**  
L. Mueller - drama  
C/O TENINO HIGH SCHOOL  
P.O. Box 4024  
500 West 2nd Street  
Tenino, Washington 98589

Quantity	Description	Price	Amount
1 qt	RSS-598015 Iron reds super saturate paint	12.25	12.25
2 qts	RSS-598315 Raw Sienna	12.25	24.50
2	RSS-598515 Burnt Umber	12.55	25.10
2	RSS-598615 Raw Umber	12.25	24.50
2	RSS-598715 Burnt Sienna	12.45	24.90
1	RSS-597715 Spectrum Red	21.25	21.25
1 gal	RSS-600217 white base	23.45	23.45
1 gal	RSS-600317 Velour black	30.70	30.70

Dicky  
up  
from  
Frank

\$140.50

+ tax & sh 15%      Total \$ 721.07      \$ 140.50



## AUDITION SCENES

p.8-9            Miep (opening scene)  
1 M, 1 F        Otto

p. 23-26        ~~Mr. Frank~~ (not  
2 M, 3 F        Peter            dignified)  
                 Anne  
                 Mrs. VanD  
                 Mrs. Frank

p. 28-31        <sup>Anne</sup> Mr. VanD (beans, ~~8~~  
3 M, 4 F        Mr. Frank     coat)  
                 Peter  
                 Mrs. VanD  
                 Margot  
                 Mrs. Frank

p. 35-36        Anne            (not like  
3 F            Margot         you)  
                 Mrs. Frank

p. 37-38        Kraler            (Kraler's  
3 M, 1 F        Mr. VanD     request)  
                 Mr. Frank  
                 Mrs. Frank  
                 (skip Margot)

p. 49-50        Otto Frank     (love ~~AM~~,  
1 F, 1 M        Anne            father best)

p. 51            Anne            (wishes)

p. 65            Anne            (changes)

p. 59-61        Mr. Frank     (Hanakkah  
2 M, 3 F        Mr. VanD     --  
                 Mrs. Frank    caught)  
                 Margot  
                 Mrs. VanD

p.74-76        Peter            (1st talk)  
1 M, 1, F        Anne

p. 78-79        Anne            (bra, ~~SP~~  
3 F            Margot         gauntlet)  
                 Mrs. Frank

p. 82-top85     Peter            (1st kiss?)  
1 M, 1 F        Anne

p. 86-89        Mr. Frank .    (stealing)  
3 M, 2 F        Dussel  
                 Mr. VanD  
                 Mrs. Frank  
                 Mrs. VanD  
                 (skip Peter)

p. bottom66-71 ALL (New Year)

5 M  
7 F

## Diary of Anne Frank: Cast of Characters

### Males

**Mr. Otto Frank:** Anne's father, in his early-to-mid 50s. Leader of the hideaways. Calm and dignified.

The perfect father and husband. Modest, kind, patient. (Largest male role)

**Mr. Van Daan:** Peter's father, Anne's antagonist. Selfish, opinionated, impatient. Breaks down and cries in one scene. (Fairly large role)

**Peter Van Daan:** Boy of 16-18. Very shy, unhappy. Eventually opens up toward Anne. Must briefly kiss Anne. (Always on stage, but doesn't speak as much as the fathers)

**Mr. Dussel:** Man of 54, a dentist. Craves privacy. He and Anne annoy each other. Complex character—sometimes fair and polite, other times mean. (Medium role; doesn't arrive until 3<sup>rd</sup> scene)

**Mr. Kraler:** In his early to late 50s. One of the rescuers, hiding the Jewish families. In poor health, related to the stress of what he's risking. Very kind, generous man. (Smallest male role; not on stage every scene)

### Females

**Anne Frank:** Girl of 13-to-15. Very full of life, very emotional, very intelligent—and very mischievous. Believes that children and women are entitled to opinions and status. Kisses half the people in the play at some point. (Largest part in play; must record narration)

**Edith Frank:** Anne's mother. Rather quiet, reserved, modest. Anne clearly prefers her father, and this hurts Edith. She loses her self-control and gets furious with Mr. Van Daan in a later scene. (Medium role)

**Mrs. Van Daan:** In her early 40s. Vain, superficial, a flirt. Talks a little too much. Fights with husband, but places his welfare before her son's. (Medium role).

**Margot Frank:** Anne's sister, 16-18. Smart, pretty, serious. Quietly helps with chores or studies. Rather sickly. (Smaller part—always on stage, but fewer lines)

**Miep Gies:** About 20 years old. One of the helpers. Brings food and news to the attic residents. Very generous, positive person. (Smallest female role; not in every scene)

## TENINO DRAMA AUDITION FORM

Fill out this form and hand it to the person in charge of the auditions.

Name \_\_\_\_\_ Grade \_\_\_\_\_  
Parents'/guardian's name \_\_\_\_\_ Phone # \_\_\_\_\_

1. Class schedule (class, teacher)

1st \_\_\_\_\_  
Reading/advisory \_\_\_\_\_  
4th \_\_\_\_\_

2. List all afternoon rehearsal conflicts (3:15-6:00) \_\_\_\_\_  
\_\_\_\_\_

List all evening conflicts in November (6:30-8:30) \_\_\_\_\_  
\_\_\_\_\_

List any Sat. work party conflicts in October (9:00-1:00) \_\_\_\_\_  
\_\_\_\_\_

3. What particular role(s) interest you? \_\_\_\_\_

4. If you do not get this role, in what other manner would you like to be involved? (For example: set construction, costumes, makeup, stage hand, props, lights, sound, house, etc.)  
\_\_\_\_\_

Would you be interested in being an understudy? \_\_\_\_\_  
Are you interested in being trained as the stage manager/asst. director? \_\_\_\_\_

5. List the acting and/or technical experience you have had (use back page if needed):

6. Have you ever read the book *The Diary of a Young Girl*? \_\_\_\_\_

7. Three or four 2 ½ hour rehearsals will be held per week. In addition, *all* cast and crew members will be required to work two 4-hour Saturday work parties to build and paint sets, and asked to have a parent volunteer at least one-hour of help.

8. Longer dress and tech rehearsals will be Thurs. Nov. 4<sup>th</sup> 3-7:00, Tues. Nov. 9<sup>th</sup> 3-6:30, Thurs. Nov. 11<sup>th</sup> (day—no school), Wed. Nov. 17<sup>th</sup> 3-7:00. Performance dates are: Fri. Nov. 12—by invitation only (ie. family), Open to general public on Sat. Nov. 13, Thurs. Nov. 18, Fri. Nov. 19, and Sat. Nov. 20. Show starts at 7:30; cast and crew arrive 5:30-6:00, ready by 6:45 (house opens at 7:00).

9. The max. number of absences from regular rehearsals is two. Inform the director in advance.

I understand the commitment required and the necessary guidelines:

signature of student \_\_\_\_\_



## Production Staff Application--Managers

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Parent or guardian's name \_\_\_\_\_ grade \_\_\_\_\_

1. Class schedule (class, teacher)

1st \_\_\_\_\_

Reading/advisory \_\_\_\_\_

4th \_\_\_\_\_

2. List all Monday afternoon rehearsal conflicts (3:15-6:00) \_\_\_\_\_

\_\_\_\_\_

List all evening conflicts in November (6:00-10:00) \_\_\_\_\_

\_\_\_\_\_

List any Sat. work party conflicts in October (9:00-1:00) \_\_\_\_\_

\_\_\_\_\_

3. **What particular job interests you:** stage manager, asst. director, set construction, light manager, prop. manager, makeup designer, house manager, publicity manager, or costume manager?

\_\_\_\_\_

4. If you don't get this management job, in what other manner would you like to be involved?

5. List the theatrical and/or technical experience you have had (use back page if needed):

6. Have you ever read the book *The Diary of a Young Girl*? \_\_\_\_\_

7. Three or four 2 ½ hour rehearsals will be held per week. Production staff and crew must work without interfering with rehearsals. The stage are will be free on Mondays, some Fridays, and Saturday mornings. *All* cast and crew members will be required to work two 4-hour Saturday work parties to build and paint sets, and asked to have a parent volunteer at least one-hour of help.

8. The Technical Crew schedule is available, with deadline dates. Longer dress and tech rehearsals will be Thurs. Nov. 4<sup>th</sup> 3-7:00, Tues. Nov. 9<sup>th</sup> 3-6:30, Thurs. Nov. 11<sup>th</sup> (day—no school), Wed. Nov. 17<sup>th</sup> 3-7:00. Performance dates are: Fri. Nov. 12—by invitation only (ie. family), Open to general public on Sat. Nov. 13, Thurs. Nov. 18, Fri. Nov. 19, and Sat. Nov. 20. Show starts at 7:30; cast and crew arrive 5:30-6:00, ready by 6:45 (house opens at 7:00).

I understand the commitment required and the necessary guidelines:

signature of student \_\_\_\_\_

**Cast: The Diary of Anne Frank**

Mr. Frank...**William Jacobs**

Mr. Van Daan...**Mike Pittaway**

Mr. Dussel...**Devon Berry**

Peter van Daan...**Jeremy Francis**

Mr. Kraler...**Lauren Caldwell**

Anne Frank...**Amber Meserve**

Mrs. Frank...**Amy Sanders**

Mrs. Van Daan...**Mayme Cook**

Margot Frank...**Stevie Rotella**

Miep...**Laura Norton**

Stage Manager: **Rebekah Mensing**

**\*Stephanie, Teasha, Darryl, and Daniel:** Please see Ms. Mueller about a position as UNDERSTUDY.

***THANK YOU to all who auditioned! I've never seen so much talent at one audition! Unfortunately, I couldn't cast you all, but we do have many important roles to fill behind-the-scenes. Please see me about being on the production staff, to complete the many "technical" jobs.***



# *Calling all artists!*

Put your artistic talent to  
practical use:

**Help recreate Anne  
Frank's secret annex.**

Learn about scene  
painting. Collaborate with  
other artists on a  
worthwhile project!

See Ms. Mueller or Mrs. Nakao  
for more information

**WANTED:  
carpenters**

to build a masterpiece  
that will be seen by  
hundreds of people--  
**recreate the secret hiding  
place of Anne Frank,  
on stage.**

Set construction is a practical  
application of your skills.

Use this experience on  
your resume!

See Ms. Mueller in 101 for details



[home](#) • [teletype](#) • [contest](#) • [postcards](#) • [discussion](#) • [archive](#)

# 1940s Hairstyles

continued

## Curly Casual Style



1937 Catalog



War Production Board  
1942  
(American)

.../FinalAnswer.asp?qCategory=HOBB&Link=http%3A%2F%2Fwww%2Ecostumes%2Eorg%2F 8/1/99

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Please note: Content on this page  
was redacted due to  
copyright concerns.



## **Fashion Influences of the Forties** **September 22 - 30, 1995**

*Fashions from back when your mom was dating that guy she always tells your dad she should have married.*

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<http://www.costumes.org/history/20thcent/1940s/sews4victory/suitthatboughtbond.jpg>

8/1/99

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# The Diary of Anne Frank



www.AnneFrankOnBroadway.com

[Switch to LO-Bandwidth version](#)

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*Cardigans  
Wool*



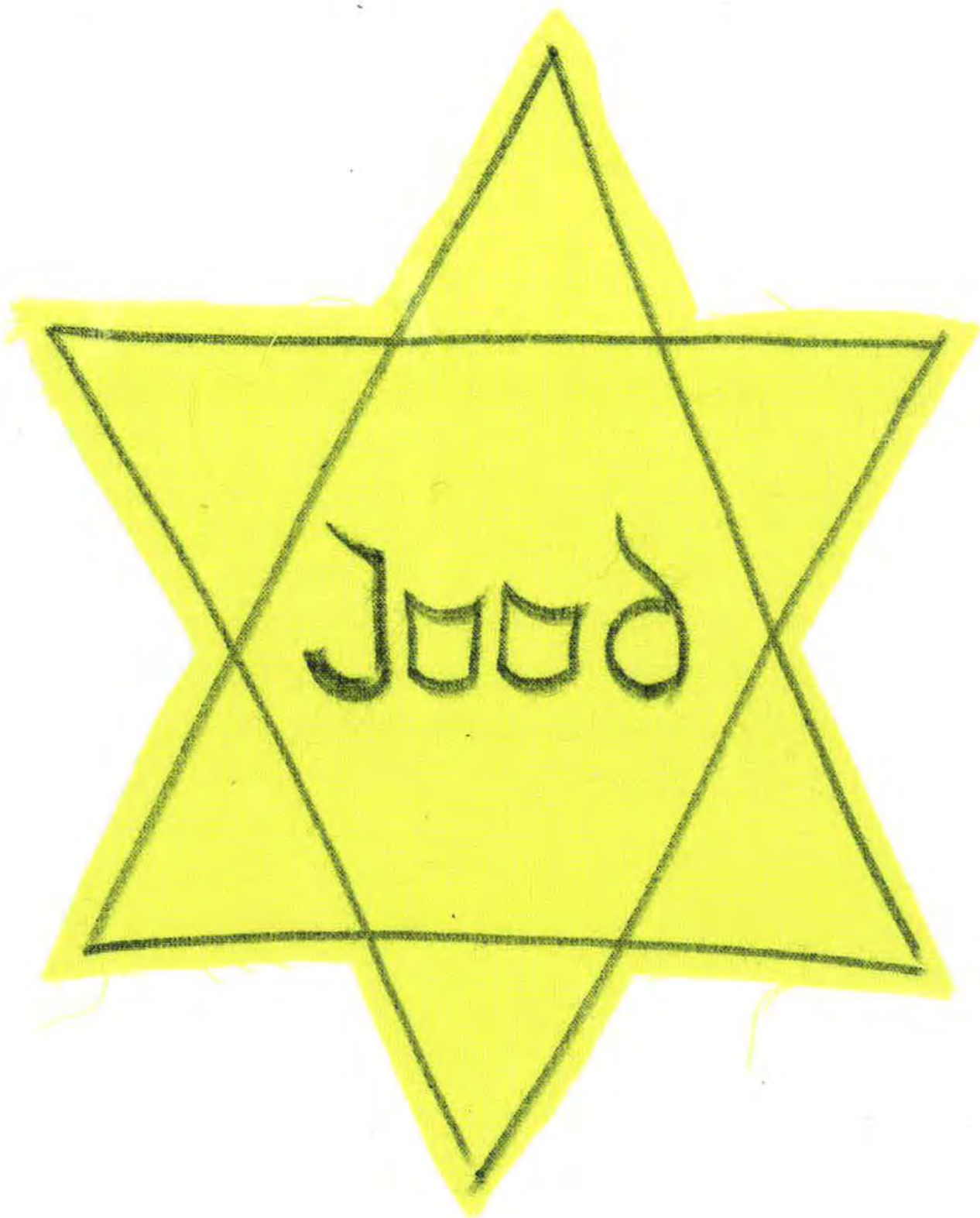
# The Diary of Anne Frank



www.AnneFrankOnBroadway.com

*Plaids  
shawls*





Attach to all the Frank's & van Jaan's  
overcoats, cardigans for Iii, on Dussel's  
white coat (not on his borrowed coat).



By Marcel Chagall  
(rescued by Varian Fry)

Title: Jerusalem Window

Relevance: Jewish theme  
time period  
persecuted artist  
window motif  
color (= Anne)

Moses Smashing the Commandments

*Dark, somber color*



## Women in Judaism

L. Van Der Stockt

**Technical Crew Schedule:** (stage is free for building on Mondays & some Fridays)

- Entire production staff meet 9/27 and 10/15
- Set: walls, platforms, doors, windows—due Oct 11 (work party Oct. 2<sup>nd</sup> and 9<sup>th</sup>)
- Props: hand and furniture—all due by Oct 18
- Sound: music and effects—due Oct 22 (attend rehearsal 10/7, 10/20 and begin rehearsing regularly with cast Oct. 26)
- Set painted: due Oct 25 (scene paint workshop, hopefully Mon., Oct. 11<sup>th</sup>)
- Costumes: need practice costumes by 10/1 (to block costume changes); designs and each actor's sizes by 10/8; final costumes ready, labeled—due Nov. 2 for rehearsal
- Lights: hung, aimed, cues written—Nov. 1 (attend rehearsals 10/7, 10/20; 10/26 on)
- Tech rehearsal Mon Nov 8, dress rehearsal Nov 11, open 12<sup>th</sup> (12, 13, 18, 19, 20)

Work on technical production on Mondays after school, and most Fridays.

Work Parties: Sat. Oct. 2<sup>nd</sup>, Friday Oct. 9<sup>th</sup>, and Oct. 16 or 23<sup>rd</sup>

**Rehearsal Schedule:** 3:15—5:30. unless otherwise noted

- |                         |  |
|-------------------------|--|
| Sept. 22, W             | Cast pre-rehearsal meeting: circumstances, char. analysis  |
| Sept. 24, F             | no rehearsal—stage free for tech work  |
| Sept. 28-30             | Act I, scenes 1, 2, 3  |
| Oct. 1, F               | Run through scenes 1-3 ( <b>production staff invited</b> )   |
| Oct. 5-6                | Act I, scene 4, 5  |
| Oct. 7, Th              | Entire Act I (call <b>sound cues</b> )—until 6:00  |
| Oct. 8, F               | Full run-through of Act I, <i>no scripts</i> onstage—9:00-12:00<br><b>Work Party</b> follows from 12:30-3:30 [no school] |
| Oct. 12-14              | Act II, scene 1, 2, 3  |
| Oct. 19, T              | Act II, scene 4 & 5: all cast, <b>props</b> [8 pages]; Act II scene 1  |
| Oct. 20, W              | Entire Act II, <i>no scripts</i> onstage (call <b>sound cues</b> )—until 6:00  |
| Oct. 21, Th             | Fast-line run through of Act II ( <b>production staff invited</b> )  |
| Oct. 22, F              | Brief spot rehearsal (troublesome scenes); practice <b>makeup</b>  |
| Oct. 26, T              | Act II—all (with <b>sound</b> ; call <b>lights</b> cues) [36 pages]  |
| Oct. 27, W              | Act I—all (with <b>sound</b> ; call <b>lights</b> cues)[56 pages]—until 6:00   |
| Oct. 28, Th             | Both acts (long rehearsal—no real tech, <b>light cues</b> called)  |
| Oct. 29, F              | Assigned actors practice <b>makeup</b>   |
| Oct. 30, Sat            | <b>Drama Club Halloween dance. Meet at 1:00 to decorate.</b>   |
| Nov. 2, T               | Act I—all (in <b>costume</b> ) use <b>lights/sound</b> —'til 6:30  |
| Nov. 3, W               | Act II—all (in <b>costume</b> ) use <b>lights/sound</b> —'til 6  |
| Nov. 4, Th              | Both Acts—all ( <b>lights</b> , with <b>costume</b> and <b>sound</b> )—until 6:30  |
| Nov. 5, F               | Brief spot-rehearsal; assigned actors practice <b>makeup</b>   |
| Nov. 9, T               | Act I—all <b>cast and crew</b> —until 6:00   |
| Nov. 10, W              | Act II—all <b>cast and crew</b> (in <b>makeup, hair</b> )  |
| Nov. 11 (Veteran's Day) | <b>Dress rehearsal:</b> both acts (time TBA)   |
| Nov. 12, F              | <b>Opening night</b> (invitation only; cameras allowed); notes   |
| Nov. 13, Sa             | <b>Performance</b> 7:30 (arrive 5:30-6:00); clean, organize  |
| Nov. 15, M              | adjudicate   |
| Nov. 17, W              | full rehearsal (w/ <b>tech</b> , but no costume or makeup)   |
| Nov. 18-20              | <b>Performance</b> 7:30 (report 5:30-6:00); notes; clean; strike   |

Work Party  
10/16

## Production Staff

### Set Construction

Stephanie Nelsen

Darryl Busby

(Jeremy, Mike, Dan)

Matt Sloan

Tex, Sean

Lauren

Dan Pearson

Josh Keenan

Jason Green

R J

Stagehands - in studio  
RT. Burbridge

### Lights

Caroline Statler

Lori Cole

Dan Lott

(Devon)

Amber Baleau<sup>sp</sup>

### Makeup

Cheryl Smith

Katie Engelbert

### Costumes

Sarah Jutte

Kristin Wissler

(Stevie, Amy)

### Props

~~Jeanie Laabs~~

(William, Amber, Lauren, Mayme)

### Sound

Tracy Turner,

Rhianna Larsen

(Laura)

### Paint

Amy, Mayme

Amber  
Baleau

skinny platforms 8'1" x 18" x 3' high

reg platform bases 4' x 8' about 8 3/4 cm  
leap are 2' or 2'7" high

fireplace 4' x 4' x 16" deep

12 1/4

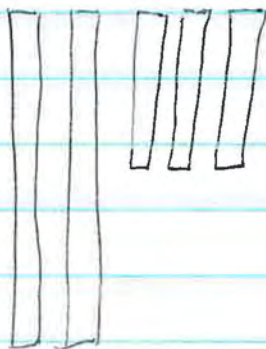
48

muslin <sup>2</sup> 28 yds 120" wide  
<sub>3</sub>  
84 ft

16 reg flats

scrim 2 yds of 30'

3.5  
3  
10.5



4' - 6"

3 1/2 ft

2 10's, 1 12'

2 10', 1.5 8'

28' 10'  
21' 8'  
8' 12'

14 reg flats  
2 tall flats

4 12' + 4 12' for hanging



TO DO TODAY:

Finish scrim

~~Brace creaky platform of Anne's room with piece of plywood underneath~~

~~Build stairs (2-step and 4-step)~~

*one step for window*

Make sink/ counter/ cupboard unit

*half done*

Put backing flats behind visible areas (dark blue behind Peter's window, etc, USL of Van Daan's platform)

Make entry door for secret passage

~~cover sides of Van Daan's platform~~

*good enough*

~~Paint ceiling black~~

~~Black out curtains for side windows~~

*one done*

~~Old wood to board up center window~~

Pin up valance/teaser black curtain

Make yellow stars and baste to costumes (coats...)

Chaise lounge frame for Anne's bed

Boxes or frames or platforms to raise other beds

~~Add clothes hooks, pegs~~

~~Paint platforms, floor (last thing!)~~

Clean up - put all excess away



# Notes

Paint ceiling black

attach walls

✓ build platforms

arrange props

- black out curtains
- board cntr window
- diary & prayer book
- paint ceiling
- backing
- scrims !!
- Stairs (4 step, 2 step)
- pin valance

✓ ~~Paint~~ backs of flats

? headsets

\* need phone & bunyer  
stairs  
breaking down door

} sound 7  
bit .

✓ more bar from passageway  
need black out curtain

Extra credit

Amy, Lauren,

Lawen - be here!

Anne - need shoes underwear

Edith - need blouses, wear gloves

Mrs V. - wear gloves

Mr. V - needs all clothes!

Peter, Edith - just standing around

All - needs bags, parcels

night gown  
for Mrs V

Need stuffed animal for practice

need box w/ pictures & diary

need thermos w/ milk

need a pipe

need crowbar

Must have steps/stairs

Food on Hanukkah table? (bread)

- potatoes

- green beans

more wall paper

- make chair form for Anne  
- add stairs to coats  
- add clothes hooks  
- brace platform  
- add clothes line  
- presents



PO 99-500 (call to change)

1" x 4"

14 regular 4x10' flats

28.10' 21.8'

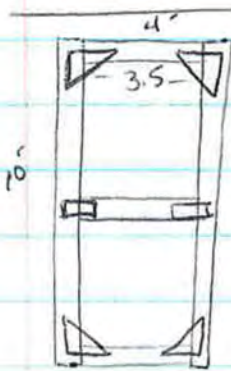
2 larger 12x6' flats

4.12'

8.6'

4 "beams" 12'

4.12



1 x 4

8 - 12'

28 - 10'

21 - 8'

8 - 6'

cut to 3 1/2  
no 6' posts  
cut + 6'

+ 1/4" ply (16 sq ft)

- ✓ drill/screw bits
- ✓ staple gun

brushes

✓ 4 3" (cheap)

✓ 3 1"

✓ 2 6" wooster

platform posts 2x4?

✓ rough

e. 3'

e. 4'

to 2x4's  
cut to 1/2 3' 1/2 4'

✓ rollers

handles

buckets w lids (1 gal.) **one**

bamboo sticks (for extension)

Any good paint? shades of tan, beige, brown

✓ \* Jackson joint compound (sets slowly)  
or spackle + sandpaper