

*The Diary of  
June Frank*

**BURNING  
C O A L  
THEATRE  
COMPANY**  
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**APRIL 3 - 27**

By Hackett and Goodrich  
Directed by Abdelfattah  
Abusrour



# THE PLAY

## Synopsis

The play begins with Anne chronicling the various restrictions placed on the Jewish community as the Franks and their friends, the Van Daans, go into hiding. The Franks are a family of four, parents with two daughters, while the Van Daans bring their teenage son, Peter, into the house. Mr. Kraler and Miep have arranged the hiding place. They warn the family that they must maintain strict silence during the daylight hours while workers are present in the building. This includes flushing water in the bathroom, lest someone hear the water in the pipes. The first day ticks by in silence and stillness, and Mr. Kraler delivers a box after work containing photos of movie stars and a blank diary for Anne. Though she acknowledges the strangeness, she asserts that everybody is good at heart.

As the months pass, Anne's will remains strong and she often teases Peter. Otto Frank schools his daughters and Mrs. Van Daan passes the time recounting memories of her youth and stroking a fur coat given to her by her father, her one remaining possession. The strain of their confinement begins to tell on the group, with the Van Daans arguing with one another and Anne pitting her strong will against her parents. One day, Kraler visits them in the attic, bringing them a radio (and thus news of the outside world) and asking them to take in another person, a Jewish dentist named Albert Dussell. Mr. Van Daan opposes this on the grounds that the addition will diminish their food supply. However, Dussell recounts the conditions out in the world where Jews suddenly disappear and are shipped off to the camps. He also confirms the disappearance of many of their friends, dimming the hopes of the Franks and Van Daans.

As news of the Allied landings in North Africa comes, bombing outside the annex also intensifies, fraying nerves. During their Hanukkah celebration, the families reminisce about past celebrations and Anne produces small presents for each of the other refugees. As each person receives their gift they respond enthusiastically. However, a sudden noise downstairs indicates a prowler in the offices. As they try to turn off the lights, Peter crashes into a lamp, warning the prowler of their presence. In panic, the Van Daans and Dussell insist they must flee for their lives. Otto, in an attempt to rally the group leads a Hanukkah song.

January of 1944, Anne is beginning to develop into womanhood and attract Peter's attention. When Miep brings the group a cake, wishing for peace in 1944, there is an argument over the size of the various portions. Dussell feels that the Van Daans divide things inequitably after Mr. Van Daan attempts to leave Margot Frank out of the cake. The Van Daans then have a furious row over Mrs. Van Daan's prized fur coat, which Mr. Van Daan wants to sell for cigarettes. Kraler then warns Mr. Frank that one of the employees has been inquiring after him and implying that something strange was happening in the attic. The employee then demanded an additional twenty guilders a week. Anne storms out, blaming the adults for ruining the chances that the children have. She is comforted by Peter.

Though in April 1944 there is talk of liberation, more Jews are rounded up and tensions in the annex continue to mount. Anne begins to visit Peter regularly and the two find a connection. When Mr. Van Daan is caught stealing food from the safe, Mrs. Frank demands that he be put out. Then, as the food is being portioned by Dussell, Miep signals her entry with news of the Allied invasion of Normandy. Amid celebration, Mr. Van Daan repents and is forgiven. Anne dreams of returning to school by the fall.

By July the invasion has stalled out and Kraler is hospitalized with ulcers. As the group tries to cope with continued confinement, they are discovered.

Following the war, Kraler, Miep, and Mr. Frank recount the events surrounding their capture and deportation. It ends largely where it began, with Anne's assertion that everybody is good at heart.

## Production History

Premiering in 1955, Goodrich and Hackett's adaptation of *Diary of a Young Girl* was met with both critical and popular acclaim. It claimed the 1956 Pulitzer Prize in Drama as well as the Tony award for Best Play, and the 1959 film adaptation received honors from the Writer's Guild of America. It is a widely produced play in both professional and educational theatre and is a common reading assignment in United States Schools. It would be re-adapted in 1997 by Wendy Kesselman, with Natalie Portman playing Anne. It was nominated for a best revival Tony award in 1999.

## THE AUTHORS

### Annelies “Anne” Frank

Anne Frank is one of the Holocaust's most discussed victims. She was born in June of 1929 in Frankfurt as a German national, she lost her German citizenship in 1941 as part of the Nazi program of racial purity. She lived most of her life in and around Amsterdam, in the Netherlands, where she and her family moved in 1933.



By May 1940, the Franks were trapped by Germany's occupation of the Netherlands. In July 1942, they went into hiding in order to avoid the increasing persecution of Jews in Nazi-controlled areas. They lived, for two years, in a set of concealed rooms annexed to a warehouse where Mr. Frank worked. At the end of two years, they were betrayed by unknown persons and deported to concentration camps. The family was separated. Anne, along with her sister Margot, were sent to Bergen-Belsen. They died of typhus within three days of one another in March of 1945. Anne was 15.

The posthumous publication of her diary, which was found by her father Otto (the only member of the group to survive the camps) upon his return to Amsterdam, made Anne internationally famous. Her diary, documenting the two years in hiding from the Nazis, is among the most widespread first-hand accounts of the Holocaust. It was first published in 1947 and translated into English as *Diary of a Young Girl* in 1952.

### Albert Hackett

Albert Maurice Hackett was born in 1900 to actor Florence Hackett and her husband Maurice. While attending Professional Children's School, he got his start as a child actor, appearing both on stage and in films. His brother and stepfather were both actors as well.



He would move to Hollywood in the late 1920's with his wife and partner, Frances Goodrich, to do a screen adaptation for their stage hit *Up Pops the Devil* for Paramount. They would work with MGM from 1933 to 1939, where they worked adapting the works of Dashiell Hammett for film. Following the success of *The Thin Man*, they were encouraged to use Hammett's writing as a basis but focus their energy on providing witty exchanges for the main characters, Nick and Nora Charles. The work was considered groundbreaking for the modern nature of their relationship and realistic manner of depiction. Following the enactment of the Hollywood Production Code, the “groundbreaking maturity” of the Charles' relationship declined.

Hackett and his wife would receive several Oscar nominations as well as a Pulitzer Prize for their play *The Diary of Anne Frank*.

### Frances Goodrich

Born 1890 in Belleville, NJ, Frances Goodrich is best known for her collaborations with her husband, Albert Hackett. She attended Collegiate School in Passaic, NJ, graduated from Vassar in 1912, and attended the New York School of Social Work from 1912-1913.

Goodrich and her husband achieved a number of milestones in their career together. These include Oscar nominations for *The Thin Man*, *After the Thin Man*, *Father of the Bride*, and *Seven Brides for Seven Brothers*. They also won awards from the Writer's Guild of America for *Easter Parade*, *Father's Little Dividend*, and *The Diary of Anne Frank*. Other works include *It's a Wonderful Life*.



Goodrich died at the age of 94 of lung cancer.

## THE COMPANY

Abdelfattah Abusrour (Director) is a writer, actor and painter. He holds a PhD in Biological and Medical Engineering from France . In 1998, he founded with some friends Alrowwad Cultural and Theatre Center for Children in Aida Camp-Bethlehem. He was trained in Classical theatre in France in 1986 and was a founding member of "Paris Nord Theatre" in 1988. In France, he performed leading roles in Shakespeare's "Romeo and Juliette", 1987 and "The Twelfth Night", Racine's "Andromaque" and "Phedra", Marivaux's "Les Acteurs de Bonne foi", Andre Breton and Philippe Soupault "S'il Vous Plait", Guillaume Appollinaire's "Les mammelles de Tiresias". He performed and co-wrote "Salut c'est Nous" for Paris Nord theatre in 1990, and co-wrote "Nourrir de faim" in 1993. In Palestine, he wrote, adapted and performed in many plays, among which "Waiting for the Rain", "Staying Alive", "When Old men Cry", "Handala". In 2012, he performed a lead role in Arthur Milner's play "Facts" co-production between Alrowwad Theatre and New Theatre of Ottawa. He wrote and directed "Tent", "The Orphan", "We are the children of the camp" and "Blame the Wolf" where both have toured in Europe and USA between 2003-2009. His short play "Far away from a village close by" won the first prize in London in 2006 in "Deir Yassin Remembered festival." His last play "Handala" adapted from the cartoons of Naji Al-Ali toured in France and Luxembourg in the summer of 2011, and was performed in Palestine. He Co-wrote with Naomi Wallace and Lisa Schlesinger the play "21 positions" which was commissioned by the Guthrie Theatre in 2005, and performed in Lincoln Center in New York in 2008. In 2006, he was the first Palestinian to be awarded Ashoka Fellowship for his work in "Beautiful Resistance", giving the children a possibility to express themselves through arts, theatre, dancing and audiovisuals. He was awarded Synergos social Innovation fellowship in 2011 for his work. He is General Director of Alrowwad Cultural and theatre training center, and President of the Palestinian Theatre League since 2009. He is also assistant professor of Education at Bethlehem University.

Matthew E. Adelson (Lighting Design) has collaborated with Burning Coal on Ruined, Shining City, The Shape of the Table, The Seafarer, The Prisoner's Dilemma, Inherit The Wind, Pentecost, Einstein's Dreams (1998 and 2006 productions) Miss Julie, James Joyce's The Dead, The Man Who Tried To Save The World, Travesties, The Doll's House, and Romeo and Juliet. Other credits include: Berkshire Theatre Festival, Theatreworks, Shakespeare Festival of St. Louis, Shakespeare Theatre of New Jersey, Florida Studio Theatre, Shakespeare and Company, Portland Stage, Merrimack Rep, Miniature Theatre of Chester, Yale Rep, American Music Theatre, Lyric Opera of Kansas City, Berkshire Opera, Jacob's Pillow Dance Festival, The Joyce Theater, Hopkins Center, Lincoln Center and New York City Center. Matthew is also the Lighting Designer for the Dance Department at Williams College (Williamstown, MA) and the Director of Production/Lighting Designer for the Mahaiwe Performing Arts Center (Great Barrington, MA). Graduate:Yale Drama School.

John Allore (Otto Frank): For Burning Coal: Ruined, As You Like It, Shining City, Jude the Obscure, Henry V (On Trapeze), Enron, Shape of the Table, Blue. For Playmakers Repertory Company: The Tempest, The Making of a King: Henry IV and V, Private Lives (U.S.) . For Deep Dish Theater: Next To Normal. Mi Vida Loca, A Moon for the Misbegotten, Lobby Hero, Arms and the Man, Catspaw. For The Artscenter: 10X10, Eurydice. For Theater Raleigh; Fox on the Fairway. For The Alley Theatre: As You Like It, Twelfth Night, Danton's Death, Ohio Impromptu, A Christmas Carol,, When We Dead Awaken. For Yale Repertory Theatre: Pygmalion. Selected credits: Romeo & Juliet, Taming Of The Shrew, Edmond, Balm in Gilead, Hot L Baltimore, Burn This, The Elephant Man, Danton's Death, Woyzeck, Frankenstein, Arsenic & Old Lace, The Revenger's Tragedy, The Front Page, The Seagull. John is a member of the 2013 / 2014 Burning Coal Theater Company.

Mia Carson (Assistant Stage Manager): A member of the Burning Coal 2013/2014 company of artists. For Burning Coal Theatre: Jesus Fund, Assistant Director (2014); The Tempest, ASM (2013); Ruined, ASM (2013); Good, ASM (2013); As You Like It, ASM (2012); Jailbait, Stage Manager (2012); Brigadoon, ASM (2012); Jude the Obscure, ASM (2011). She would like to thank Jerry Davis and Ian Finley for making Burning Coal her second home.

Fred Corlett (Dramaturg): Previously for Burning Coal Theatre: The Love Song of J. Robert Oppenheimer, Inherit the Wind, Hamlet, Twelfth Night, Much Ado About Nothing, To Kill a Mocking Bird, Man of La Mancha, Brigadoon, Good. For Bare Theatre: The Merchant of Venice, A Winter's Tale, As You Like It. For Theatre in the Park: Romeo and Juliet, Macbeth, Henry V, The Tempest, Becket, Golden Leaf. For Raleigh Little Theatre: Wit, The Diary of Anne Frank, Tartuffe Born Again, Finian's Rainbow, The Night Thoreau Spent in Jail, My Fair Lady, The Fantasticks!, Oliver, Arsenic and Old Lace. For Delta Boys: The Cherry Orchard. BFA and MFA from UNC Chapel Hill. Member of the Burning Coal Theatre Acting Company since 2008.

Danielle Hall (Scene Painter) Danielle is excited to be working with Burning Coal this season. She is from Altavista, Virginia and is a recent graduate of Sweet Briar College with a B.A in studio art. Her recent credits with Burning Coal and SBC include: The Heretic, (Three Man) Tempest, The Jesus Fund, Waiting for Godot, The King and I, The Beauty Queen of Leenane, and As You Like It.

Thom Haynes (Mr. Van Daan). Previously for Burning Coal Theatre: Ghosts of Fayetteville St. For FATE Theatre: Marat in Marat/Sade, Edwin in Our Lady of 121st Street. For Justice Theatre Project: Houdini in Ragtime. For Cary Players: Sir Andrew in Twelfth Night, Flute/Thisby in Midsummer. Other favorites: Algernon in Earnest, Osrice in Hamlet, Death in Death Takes a Holiday. Thom sings with Cary Concert Singers, is a UX/UI software designer with Fujifilm Medical (radiology diagnostics), an audio describer, a vegan runner, and a board member of Cary Playwrights' Forum.

Cee Cee Huffman (Assistant to the Lighting Designer). Previously for Raleigh Little Theatre: The Best Christmas Pageant Ever, Dear Edwina, Jr. Previously for the Towne Players of Garner: Mulan, Jr., The Little Mermaid, Jr., Aladdin, Jr. Beauty and the Beast, Jr., Suessical, Jr. Cee Cee Huffman is a sophomore at Longleaf School of the Arts, studying theatre and music.

Barry Jaked (Technical Director) - Previously for Burning Coal Theatre: Jude the Obscure, Brigadoon, Shining City, As You Like It. For Bare Theatre: As You Like It, The Comedy of Errors, Lighting Design:- HistoryStage: William Shakespeare's Land of the Dead, Cary Players: An Evening of Expectations. Barry is the film, audio, photography and theater technical supervisor at the Living Arts College.

George M Kaiser (First Man). For Burning Coal: Ghosts of Fayetteville St., Word War. For Free Association Theatre Ensemble: The Retreat, As You Like It. For TIP: Noises Off, Devon Does Denmark. For Cary Players: Love Bits and Bites 2011, Puss In Boots. For Theatrefest, NCSU: Murder on the Nile, A Murder is Announced. For Koka Booth Amphitheater: Twelfth Night. George is a recent graduate of NCSU, with a BA in Theatre. He is a member of Phi Beta Kappa.

Simmie Kastner (Graphics Design). Simmie has designed the poster/mailer/program for all but six shows for Burning Coal in the last 15 years. She is also managing director for the theatre. She holds a degree in Computer Science and a degree in Painting from American University in Washington, DC. Among her accomplishments, Simmie ran the Education Services branch of Oracle Software USA where she managed 120 employees and a budget of \$30 million. She also brought Burning Coal from a start-up budget of under \$40,000 to its current \$300,000 annual budget and its position as one of the most respected and influential theatres in the state. She is a previous President of the North Carolina Theatre Conference, helped form its endowment fund board, and sits on its past presidents' board.

Eric S. Kildow (Dramaturg). For Burning Coal: Man of La Mancha, Brigadoon, As You Like It, Shining City, Good, Ruined, The Heretic, (Three Man) Tempest, The Jesus Fund, Fayetteville Street, Outrunning Bullets (Reading). Eric chairs the drama program at Coastal Carolina Community College in Jacksonville, NC and works as a freelance dramaturg and director. He has been featured in Southern Theatre Magazine for his work with Study Abroad programs and he has published in the Texas Theatre Journal and presented to the Theatre Symposium. He is a member of the Stage Directors & Choreographers Society, Literary Managers & Dramaturgs of the Americas, and the Lincoln Center Theatre Director's Lab.

Josh Martin (Peter van Daan). For Burning Coal Company: Jude the Obscure, Parts 1 & 2. He is currently a student at Enloe High and has received acting training in the Wake County Public Schools and in Burning Coal's Summer Conservatory. Wiley Elementary School: The Music Man (Harold Hill), King and I (Chulalongkorn). Carnage Middle School: Christmas Carol (Scrooge), Thoroughly Modern Millie (Jimmy), Oklahoma (Curly), Adventures of Tom Sawyer (Tom).

Elizabeth Newton (Scenery Design) is a proud member of the Burning Coal Theatre Company . She holds a BA in Theatre from Meredith and an MFA in Scenic Design from Southern Mississippi. Currently based in Raleigh, Elizabeth has worked as a designer and scenic artist in North Carolina, Virginia, Oklahoma, Mississippi, and New York. Favorite design credits include: Last Night of Ballyhoo, Dames at Sea, Annie, All Night Strut, Urinetown, Pride and Prejudice, The Importance of Being Earnest, Macbeth, and Waiting for the Parade. Properties credits include: Ragtime, Crimes of the Heart, Hitchcock Blonde; and for Burning Coal: The Jesus Fund, (Three Man) Tempest, The Heretic, Brigadoon, As You Like It, and Good. She would like to thank her family for their love and support.

Greg Paul Greg is a member of the Burning Coal Company of Artists. For Burning Coal- Civil Rights through Song; Jude the Obscure; To Kill a Mockingbird; Seventy Years on Salisbury St.; Oakwood Generations; 1960; The Prisoner's Dilemma; Main St./ Fayetteville St.; Pentecost; Elegies; Map of the World; 90 in 90; James Joyce's The Dead; All the King's Men; Tartuffe; Also locally: The Curious Savage and These Shining Lives at Peace College; Witness with Justice Theatre Project; A Raisin in the Sun at St. Augustine's College; Streetcar Named Desire, Wise Men of Chelm, Witch of Blackbird Pond, Ramona Quimby and Little Women at Raleigh Little Theater; as Claudius in Hamlet with Bare Theatre Co.; Dragon Lady with Chinchilla House Theatre; Ellen Foster, Women in Power, and Imaginary Invalid at Meredith College. A building contractor by day, Greg thanks Mary, his lovely wife of 36 years, for putting up with his theater jones.

Samantha Rahn (Anne Frank) For Burning Coal: Jude the Obscure, To Kill a Mockingbird, Way to Heaven. Off-Broadway: Way to Heaven (Repertorio Español). Off-Off-Broadway: Way to Heaven (Teatro Círculo), Blood (Staged Reading). Other NC credits include: Annie (Temple Theatre), The Cripple of Inishmaan (Deep Dish), Romeo and Juliet (Town of Cary), Ragtime (Justice Theatre Project) Black Nativity (Justice Theatre Project), Julius Caesar (Justice Theatre Project), The Grinning Man (Stillwater Theatre Company at Meredith College), A Midsummer Night's Dream (Neuse Little Theatre, Cannon Award Winner), The Miracle Worker (Neuse Little Theatre; Cannon Award Winner), Bad Seed (Neuse Little Theatre), Ruthless (Raleigh Little Theatre), and The Music Man (Orange Community Players) Elliot, a Soldier's Fugue (AD, Burning Coal), Man of La Mancha (ASM, Burning Coal) Henry V (ASM, Burning Coal). Samantha is a member of the 2013-2014 Burning Coal Theatre Company. She is in the 10th Grade at Cardinal Gibbons High School in Raleigh, NC.

Lucius Robinson (Mr. Kraler) is a Delta Boy, a member of both the Little Green Pig and the 2013-2014 Burning Coal Theatre Company. Acting credits include: A People's History Of The United States, The Pillowman, Fistful Of Love (Manbites Dog) The Final Kiss, A Streetcar Named Desire, Europe Central (Little Green Pig ) Hamlet, The Love Song Of J. Robert Oppenheimer, Twelfth Night, The Prisoner's Dilemma (Burning Coal) The Rivals, The Cancer Chronicles 2007 (DeepDish Theater) The Stonewater Rapture, Howie The Rookie, The Lonesome West (The Delta Boys) Skylight (Hot Summer Night's At The Kennedy) Loose Lips Sink Ships, Julius Caesar, Faust, The Tempest (Shakespeare and Originals). He has studied/trained at the University of Minnesota/Guthrie Theatre BFA, Georgetown University, RADA and the Dell'Arte School of Physical Theater.

Ilana Rozin (Dramaturg). For Burning Coal: Civil Rights Through Song (Director). Ilana hails from Denver, Colorado. She's a recent graduate of Cornell College in Iowa with a B.A. in theatre and history. She's thrilled to be interning with Burning Coal with a focus on arts administration and directing for the season.

Mikaela Saccoccio (Miep Gies). Mikaela is thrilled to return to Burning Coal! For Burning Coal Theatre: Brigadoon, As You Like It school tour. Other credits include: A Midsummer Night's Dream, The Two Gentlemen of Verona (The Virginia Shakespeare Festival); Circle Mirror Transformation, Cabaret, Oklahoma!, Rosencrantz and Guildenstern Are Dead (The College of William and Mary). Next up is Burning Coal's David Edgar trilogy!

Steph Scribner (Production Stage Manager) is from St. Croix, US Virgin Islands. She graduated from Elon University where she received her two degrees in BFA Acting and BA Theatrical Design & Production. Some of her Elon Credits include: Getting Out (Arlene), Whale Music (Fran) Snapshot Memories (Director), Hedda Gabler (Stage Manager). Steph is a Burning Coal Company member. Past BC credits include: Three Man Tempest (Production Stage Manager), Ruined (Asst. Director), Good (Production Stage Manager), As You Like It (Le Beau, Audrey, First Lord, Jaques De Boys), Shining City (Dialects Coach, Asst. Stage Manager), Brigadoon (Dialects Coach, Asst. Stage Manager), Jude The Obscure (Asst. Stage Manager). She has also worked locally with Durham's own Haymaker on their Elektra Project and worked with Exit Through Eden recently as the dialect coach for A Walk In The Woods. She would like to thank her wonderful fiancé, Brad for supporting her and for making each day of her life better- simply because he is a part of it.

Aharon Segal (Sound) is a Soul/R&B/Hip-Hop DJ living and working in Raleigh. His sound work for The Burning Coal Theatre includes Ruined, Tempest, The Heretic, Man of LaMancha, The Jesus Fund, Jude the Obscure, Enron, St. Nicholas and To Kill A Mockingbird. His other audio/radio work includes production for WDCC 90.5fm, WKNC 88.1fm, 100.7fm (for the Kitty Kinnin show) and CBS Radio. He is currently the DJ for MECCA/Kooley High recording artist Tab-One and works as the drummer/percussionist for the Raleigh/Durham based folk music project The Tender Fruit.

Taylor Shumate (ASM). For Burning Coal: Love's Labour's Lost, Henry IV pt. 1, The Tempest (all STC), The Jesus Fund. Taylor is pleased to be working with Burning Coal for her first year out of high school. She is from Clayton, North Carolina. She plans to attend either Guilford College or UNC Asheville, where she will pursue a BFA in Acting and Costume Design. This is her first time working as an ASM.

Al Singer (Mr. Dussel). For Burning Coal: Awake and Sing and Heroes (Director, with 2nd Ave South), Love Song of J. Robert Oppenheimer (Asst. Director), and 1776, Midsummer Nights Dream, Hamlet, Pentecost, 1960, Wonder of the World (Actor). Since 1988, Al has appeared in over 40 plays in Triangle theatres including: Talk Radio, Sound of Music, and Music Man for Curtain UP in Durham; Twelve Angry Men, Reckless, and Our Town at TIP; View from a Bridge, Fits and Starts, Happy Birthday Wanda June, and Juliet at Raleigh Ensemble Players; Beyond Therapy, Breaking Legs at Raleigh Little Theatre; Boy Gets Girl at Deep Dish, Glengarry Glen Ross and The Odd Couple at Durham Arts Council; Emma's Child and Fit To Be Tied; at Manbites Dog Fools for Actors Comedy Lab; Brighton Beach Memoirs and She Loves Me for NC State Theatre; Women's Minyan for Theatre Or, Enemy of the People, Street Signs Theatre.

Jeffrey C. Stevenson (Technical Director). Previous for Burning Coal Theatre: The Heretic, Ruined, Kidswrite 2013. With Burning Coal: Technical Director: Ruined, The Heretic, (Three Man) Tempest, The Jesus Fund. Lighting/ME: Kidswrite 2013. International tour: A Jew Grows In Brooklyn from NYC. Jeff has also worked with ArtsPower National Touring Company out of NYC as the in-house Production Manager and with Chamber Theatre Productions out of Boston as the traveling Company Manager/Stage Manager. Jeff, a twenty year veteran of theatre, graduated from Slippery Rock University of PA. He has worked in many different aspects of theatre including Production Manager, Stage Manager, Company Manager, and Technical Director and has been on 9 national tours across over 45 states.

Jenn Suchanec (Mrs. van Daan) likes to be on stage and has done just that at such places as Burning Coal Theatre (Enron, Much Ado About Nothing, Twelfth Night, Prisoners' Dilemma, Inherit the Wind, Pentecost, Safe House), Playmaker's Repertory (Well, u/s), Hot Summer Nights at the Kennedy (Wait Until Dark), Peace College (Mirrors), The Alliance Theatre (Sisters Rosensweig), Horizon Theatre (Quills), Actor's Express (Oleanna, The Misanthrope), Georgia Shakespeare Festival (Othello), 7stages (God of Vengeance), Barkingdog Theatre (Buried Child, Romeo and Juliet), and Shenandoah Shakespeare Express (Julius Caesar, Measure for Measure). She is a member of the Burning Coal Theatre Company, teaches English at Peace College, and loves giving hugs and kisses to her two little babies and her one big man.

Erin Tito (Mrs. Frank) is a NYC transplant, where she was an actress for over 10 years concentrating on appearing in original plays and musicals. One of her favorite roles was Cindy in World of Warcraft, a role written for her by her husband, a hopeless gamer. Other originating roles included The Sky is Falling (Samantha) and Anticipating Heat (Lone). Erin was not afraid to put a new spin on classics like rapping Shakespeare in The Hamlet Project at La Mama as Fortinbras and the Player Queen and vamping it up as Luna in Seduced by Sam Shepard. Most recently she was part of The Vagina Monologues, and Brigadoon (Meg) at Burning Coal, and Cat on a Hot Tin Roof at TIP. Love to Greg, Edna, and Fiona.

Carry Vaughan (House Manager). Carry is a graduate of Appalachian State where she earned two Bachelors Degrees in Theatre Education and Creative Writing. She was last an assistant stage manager for Burning Coal's recent production of The Heretic. Her other most recent credits are all from college and include directing two student-written plays The Conduit and Three Little Words and assistant directing How I Learned to Drive. Along with her work at Burning Coal as House Manager and Volunteer (Embers) Coordinator, she also works in the call center for the North Carolina Theatre.

Anna Grey Voelker (Margot Frank). Previously for Burning Coal : Across The Holy Tell, The Tempest (STC), SPARKcon 2010, OK...Yeah...That's Crazy (STC). For The Distillery : Playground. For Sertoma Arts Center: Cinderella, Annie. For School: The Crucible, The Music Man, King and I, Peter Pan, Secret Garden. American Dance Festival Summer Conservatory. Anna Grey is a 10th grader in high school. She adores the art of acting and finds that passion of the utmost importance in her life. She would like to thank her perfectly goofy and wonderful family for all their love and support. She would also like to thank Ms. Minjkives and Ms. O'Neil, amongst many others, for introducing her to the beauty that is the arts.

Karen Morgan Williams (Costumer). Karen is pleased to be returning for the 2013/2014 Burning Coal Theatre season and to The Diary of Anne Frank. She is a member of the 2013/2014 Burning Coal Company and is an award-winning Costumer and Costume Designer. In addition to costuming for Burning Coal, she works with other professional and school theatre programs in the Raleigh/Durham area including Next Generation Theatre, Hot Summer Nights at the Kennedy, Broadway Arts Conservatory (with the late George Merritt), Broadway Series South/WCPSS (with Terrance Mann, Charlotte d'Amboise, and Paul A. Orsett), and Wakefield Theatre Company. Favorite credits include Burning Coal's Henry V , Brigadoon, and Jude the Obscure (parts 1 and 2) in addition to Barry Manilow's Copacabana, Wizard of OZ, My Fair Lady, Damn Yankees, R&H Cinderella, Seussical the Musical, The Women, See How They Run, Lord of the Flies, Tarzan of the Apes, Dracula, bare: the musical and [title of show].

Tanisha Woods (ASM/Board Operator). For Burning Coal: Civil Rights Through Song (PSM). For Rejoice Community School: The Best Christmas Pageant Ever (PSM). For The Barn Dinner Theatre: Black Nativity (as a performer), One Mo' Chance (as a performer). Tanisha is thankful for the opportunity to grow with Burning Coal Theatre Company.



## THE HISTORY OF THE DIARY

Anne's original red and white checkered diary was kept from June 1942 to spring of 1944, and at the point was kept only for herself. However, she heard a radio broadcast by the Dutch Minister of Education which mentioned publishing, after the war, accounts of the suffering of the Dutch population after the Nazis. At this point, Anne decided to publish a book based on her diary notes. The last entry was dated 3 days before her family's betrayal, August 1, 1944.

Following the family's deportation, the diary was found and kept hidden by Miep Gies and Bep Voskuij, two helpers who had kept the Franks hidden. After the war, upon hearing that Anne had died in Bergen-Belsen, they handed the papers over to Mr. Frank, who decided to abide by his daughter's heartfelt wish and had the manuscript published. Originally published in Dutch as *Het Achterhuis* (The Secret Annex) in 1947, German and French editions followed under the name *The Diary of Anne Frank* in 1950, and *The Diary of a Young Girl* in the United States in 1957. Upon his death in 1980, Otto Frank bequeathed the documents to the Netherlands Institute for War Documentation (NIOD).

The original diaries exist in two versions. The "A" diary written by Anne and the "B" diary which Anne began to edit for publication. When it came to publication, however, Otto Frank compiled a "C" version, of which most early published versions are comprised. Mr. Frank deleted passages because publishing houses only wanted to print certain numbers of pages, as well as elements that he felt were too intimate. Among them were references to his daughter's disgust at his perceived fondness for fart humor.

In 1986, the NIOD commissioned the Netherlands Forensic Institute to conduct a study authenticating the diaries. Inks, glues, paper, as well as handwriting and language syntax were examined and the diaries declared authentic. Following this authentication, a "critical edition" of Anne Frank's diary was published containing all materials written by Anne.

Critical Question: What was the overall effect of Otto Frank's censorship of his daughter's published diary? Do you feel he did more harm or good in trying to eliminate "intimate details?"

Activity: Imagine that you are facing a difficult situation. How important do you feel it would be to keep a diary? Is it important in this day of social media, when information is readily available?

## GENOCIDE IN 8 STEPS

**--"Vernichtung [Destruction] is the most terrible word in any language."--**

Genocide is a process that develops in eight stages that are predictable but not inexorable. At each stage, preventive measures can stop it. The process is not linear. Logically, later stages must be preceded by earlier stages. But all stages continue to operate throughout the process.

1. CLASSIFICATION: All cultures have categories to distinguish people into "us and them" by ethnicity, race, religion, or nationality: German and Jew, Hutu and Tutsi. Bipolar societies that lack mixed categories, such as Rwanda and Burundi, are the most likely to have genocide. The main preventive measure at this early stage is to develop universalistic institutions that transcend ethnic or racial divisions, that actively promote tolerance and understanding, and that promote classifications that transcend the divisions. The Catholic church could have played this role in Rwanda, had it not been riven by the same ethnic cleavages as Rwandan society. Promotion of a common language in countries like Tanzania has also promoted transcendent national identity. This search for common ground is vital to early prevention of genocide.

2. SYMBOLIZATION: We give names or other symbols to the classifications. We name people "Jews" or "Gypsies", or distinguish them by colors or dress; and apply the symbols to members of groups. Classification and symbolization are universally human and do not necessarily result in genocide unless they lead to the next stage, dehumanization. When combined with hatred, symbols may be forced upon unwilling members of pariah groups: the yellow star for Jews under Nazi rule, the blue scarf for people from the Eastern Zone in Khmer Rouge Cambodia. To combat symbolization, hate symbols can be legally forbidden (swastikas) as can hate speech. Group marking like gang clothing or tribal scarring can be outlawed, as well. The problem is that legal limitations will fail if unsupported by popular cultural enforcement. Though Hutu and Tutsi were forbidden words in Burundi until the 1980's, code-words replaced them. If widely supported, however, denial of symbolization can be powerful, as it was in Bulgaria, where the government refused to supply enough yellow badges and at least eighty percent of Jews did not wear them, depriving the yellow star of its significance as a Nazi symbol for Jews.

3. DEHUMANIZATION: One group denies the humanity of the other group. Members of it are equated with animals, vermin, insects or diseases. Dehumanization overcomes the normal human revulsion against murder. At this stage, hate propaganda in print and on hate radios is used to vilify the victim group. In combating this dehumanization, incitement to genocide should not be confused with protected speech. Genocidal societies lack constitutional protection for countervailing speech, and should be treated differently than democracies. Local and international leaders should condemn the use of hate speech and make it culturally unacceptable. Leaders who incite genocide should be banned from international travel and have their foreign finances frozen. Hate radio stations should be shut down, and hate propaganda banned. Hate crimes and atrocities should be promptly punished.

4. ORGANIZATION: Genocide is always organized, usually by the state, often using militias to provide deniability of state responsibility (the Janjaweed in Darfur.) Sometimes organization is informal (Hindu mobs led by local RSS militants) or decentralized (terrorist groups.) Special army units or militias are often trained and armed. Plans are made for genocidal killings. To combat this stage, membership in these militias should be outlawed. Their leaders should be denied visas for foreign travel. The U.N. should impose arms embargoes on governments and citizens of countries involved in genocidal massacres, and create commissions to investigate violations, as was done in post-genocide Rwanda.

5. POLARIZATION: Extremists drive the groups apart. Hate groups broadcast polarizing propaganda. Laws may forbid intermarriage or social interaction. Extremist terrorism targets moderates, intimidating and silencing the center. Moderates from the perpetrators' own group are most able to stop genocide, so are the first to be arrested and killed. Prevention may mean security protection for moderate leaders or assistance to human rights groups. Assets of extremists may be seized, and visas for international travel denied to them. Coups d'état by extremists should be opposed by international sanctions.

6. PREPARATION: Victims are identified and separated out because of their ethnic or religious identity. Death lists are drawn up. Members of victim groups are forced to wear identifying symbols. Their property is expropriated. They are often segregated into ghettos, deported into concentration camps, or confined to a famine-struck region and starved. At this stage, a Genocide Emergency must be declared. If the political will of the great powers, regional alliances, or the U.N. Security Council can be mobilized, armed international intervention should be prepared, or heavy assistance provided to the victim group to prepare for its self-defense. Otherwise, at least humanitarian assistance should be organized by the U.N. and private relief groups for the inevitable tide of refugees to come.

7. EXTERMINATION begins, and quickly becomes the mass killing legally called "genocide." It is "extermination" to the killers because they do not believe their victims to be fully human. When it is sponsored by the state, the armed forces often work with militias to do the killing. Sometimes the genocide results in revenge killings by groups against each other, creating the downward whirlpool-like cycle of bilateral genocide (as in Burundi). At this stage, only rapid and overwhelming armed intervention can stop genocide. Real safe areas or refugee escape corridors should be established with heavily armed international protection. (An unsafe "safe" area is worse than none at all.) The U.N. Standing High Readiness Brigade, EU Rapid Response Force, or regional forces -- should be authorized to act by the U.N. Security Council if the genocide is small. For larger interventions, a multilateral force authorized by the U.N. should intervene. If the U.N. is paralyzed, regional alliances must act. It is time to recognize that the international responsibility to protect transcends the narrow interests of individual nation states. If strong nations will not provide troops to intervene directly, they should provide the airlift, equipment, and financial means necessary for regional states to intervene.

8. DENIAL is the eighth stage that always follows a genocide. It is among the surest indicators of further genocidal massacres. The perpetrators of genocide dig up the mass graves, burn the bodies, try to cover up the evidence and intimidate the witnesses. They deny that they committed any crimes, and often blame what happened on the victims. They block investigations of the crimes, and continue to govern until driven from power by force, when they flee into exile. There they remain with impunity, like Pol Pot or Idi Amin, unless they are captured and a tribunal is established to try them. The response to denial is punishment by an international tribunal or national courts. There the evidence can be heard, and the perpetrators punished. Tribunals like the Yugoslav or Rwanda Tribunals, or an international tribunal to try the Khmer Rouge in Cambodia, or an International Criminal Court may not deter the worst genocidal killers. But with the political will to arrest and prosecute them, some may be brought to justice.

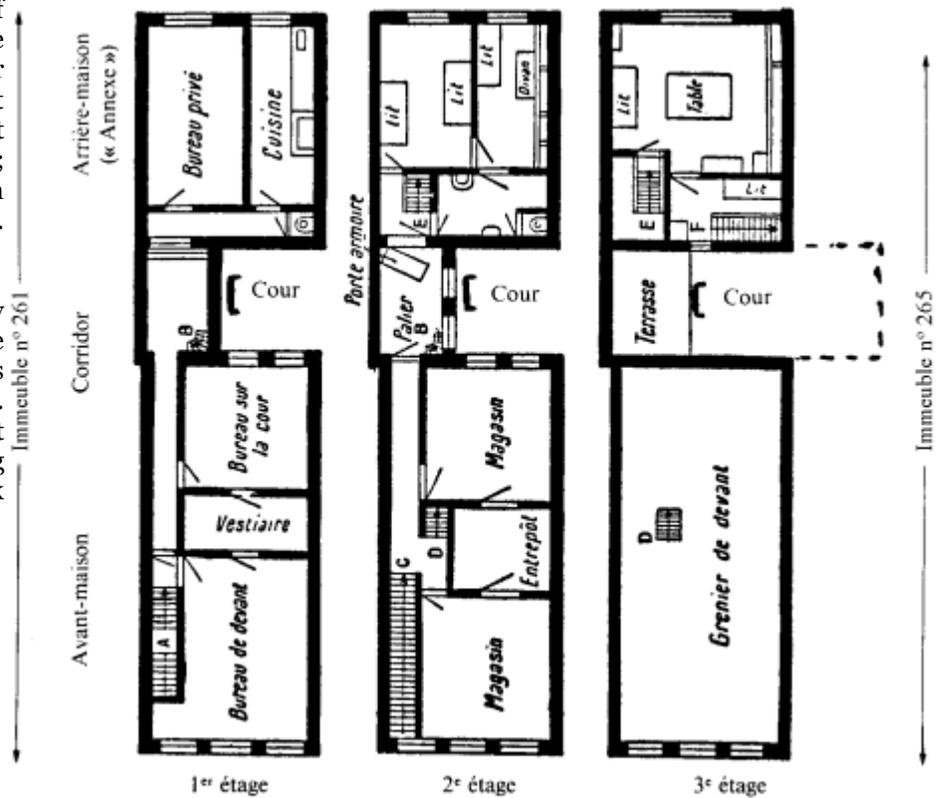
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## LIVING IN THE ANNEX

To the right you can see a rough layout of the Frank and Van Pel's (Van Daan in the play) hiding place. Anne and Fritz Pfeffer (Dussell in the play) shared a room that was 16'8"x 6'9"; Otto, Edith, and Margot were in a room that was 16'8"x10'4"; Peter's room was 7'0"x13'6"; and the Van Dannels were in a room 17'0"x18'9". Needless to say, space was tight.

Activities: Explore life in the annex by taping out spaces on the floor. Improvise scenes around these spaces, such as moving in, trying to find privacy, etc. Imagine the Van Daans arguing about Mouschi, or the children conducting lessons with Mr. Frank while Mrs. Frank and Mrs. Van Daan are preparing a meal.



## ANNE FRANK AND JEWISH CULTURE

Though *The Diary of Anne Frank* is a play about Jews, we see relatively little of the religious and cultural traditions that surround the Jewish people and would have been a part of their daily life. Indeed, we see a goodly amount of their day to day life, but one of the only explicitly Jewish traditions we see is the Hanukkah celebration at the end of the first act. Even this celebration was altered. For example, after Mr. Frank recites the blessing of the candles, Mrs. Frank read psalm 121, which is not a traditional psalm for Hanukkah celebrations. Also, Hanukkah is dramatized as opposed to numerous other, far more important, Jewish holidays such as Rosh Hashana, Yom Kippur, or Passover. Why do you think this is? Elements of Jewish culture were also removed from the published diary by Otto Frank, not just left out by Goodrich and Hackett. What reasons might he have had?

## FOOD & CULTURE: LATKES & KUGEL

Food can reveal a great deal about a culture and the world in which it lives. In the play, the Fanks and Van Daans talk about a traditional food from Hanukkah called Latkes (potato pancakes). You can make your own Latkes using the recipe below:

2 c Grated potatoes  
3 Eggs  
1 1/2 tb Flour  
1 1/4 ts Salt  
3 ts Onion, grated  
Oil  
Applesauce or sour cream

After grating the potatoes, place in a cloth towel and wring them out to remove as much moisture from them as possible. Place the potatoes in a bowl, and blend thoroughly with the eggs. Combine and sift the flour and salt and add to the potato mixture along with the grated onion. Heat at least 1 tsp of the oil in a large skillet and place the potato mixture in. Brown on one side, and reverse process until all sides are crisp. Drain on a paper towel. Yields 12 pancakes

Though it is not mentioned in the play, another delicious recipe from Jewish culture is loschen kugel. Try the recipe below for another delicious treat.

1	pound	wide egg noodles
3	teaspoon	butter or marg <opt>
3		eggs -- can omit yolks
2	cups	cottage cheese -- (1 lb) lowfat
3/4	cup	sour cream/yogurt-lowfat ok
8	ounces	cream cheese-lowfat ok
1	teaspoon	vanilla extract
1	teaspoon	to 2t cinnamon
1/4	cup	to 1/2c sugar
1/2	teaspoon	to 1t salt
		***OPTIONAL***
1	tablespoon	to 2t lemon juice
1/2	cup	packed raisins
1		tart apple -- peeled,sliced
2		ripe peaches -- peel,sliced
		***OPTIONAL TOPPING***
1	cup	bread crumbs/wheat germ
1 1/2	teaspoons	cinnamon
1/4	cup	packed brown sugar

1. Preheat oven to 375. Lightly grease 9x13 pan.

2. Cook the noodles until about half done. Drain, and toss with butter or margerine <or simply rinse in cold water and drain again>. Transfer to a large bowl.

3. Combine eggs, cottage cheese, sour cream or yogurt, cream cheese, cinnamon, sugar, and salt in blender or food proc and whip until smooth--in several batches if necessary. Stir this into the noodles, along with whatever additional additions you choose. Transfer to the baking pan.

4. Combine the topping ingredients, and sprinkle them over the top. Bake uncovered for about 40 mins. Serve hot, warm, or at room temp.

## ADDITIONAL ACTIVITIES

- 1.) Imagine that you are in the shoes of Mr. Kraler or Miep Gies. Would you be able to operate with such a secret? Play out a scene with Miep and her fiance, or Mr. Kraler and his family. What special pressures are they experiencing?
- 2.) In what ways are Anne and Peter perfectly ordinary teenagers? How does their situation have an effect on their development?
- 3.) Imagine that you are Mr. Dussell. How would you try to convince the Franks and Van Daans to take you in?

## DISCUSSION QUESTIONS

### Preshow

- 1.) What do you think the hardest part of life in the annex would be?
- 2.) What do you already know about the story of Anne Frank? How does this have an effect on your approach to the play?
- 3.) As you look at the set, what comes to mind?
- 4.) What does the promotional material and lobby display make you think of?

### Post-show

- 1.) Think about going to school or work tomorrow, and someone asks you what the play is about. What do you tell them? How is telling this story like telling something that happened to you? How is it different?
- 2.) How did the show meet your expectations? How did it differ from what you expected?
- 3.) How do you feel you engaged with the show as an audience member? How could you have watched differently?
- 4.) Would you recommend this show to a religious friend of yours? Why or why not?
- 5.) The play's version of events differs in many ways from what actually happened. For example:
  - In real life, Anne was given the diary as a present for her thirteenth birthday, several weeks before her family went into hiding.
  - The Frank family moved into the Secret Annex a week before the Van Pels family did. (Anne made up names. She called the Van Pels family the Van Daans.)
  - Margot was sixteen, not eighteen, when the Franks went into hiding.
  - The occupants of the Secret Annex often ventured to the lower floors of the office building after working hours.

Why might the writers have chosen to change each of these details? Do you think the changes make the play more effective? Explain.



# NC STATE EDUCATION STANDARDS

The state of North Carolina values the skills and competencies of Arts education due to their applicability to other disciplines. This production of *The Tempest* is designed to give your students exposure to the competencies and specific standards listed below.

This production and related study materials will provide students with specific knowledge and skills to address the following Standard Course of Study Competencies and Objectives in the Theatre Arts.

- **COMPETENCY GOAL 1:** The learner will write based on personal experience and heritage, imagination, literature, and history.
  - Grades 3-5
    - 1.02: Recognize the beginning, middle, and end of a story
    - 1.03: Infer lessons from multicultural stories, fairy tales, tall tales, legends, and myths.
    - 1.06: Refine reading comprehension by using verbal and non-verbal communication.
  - Grades 6-8
    - 1.01: Recognize and explain unique characteristics of the dramatic script such as dramatic structure and dialogue.
    - 1.04: Produce written, verbal, and visual responses to written and/or performed dramatic material.
    - 1.05: Identify themes and plots from multicultural literature.
  - Grades 9-12
    - 1.03: Compare and contrast play structure in relation to other forms of literature.
- **COMPETENCY GOAL 7:** The learner will analyze, critique, and construct meaning from informal and formal theatre, film, television, and electronic media productions.
  - Grades 3-5
    - 7.01: Build skills to critique self and others in a respectful and constructive manner.
    - 7.03: Convey personal reactions to various texts.
    - 7.05: Communicate emotions and thoughts evoked by performance.
    - 7.07: Suggest alternative characters, settings, or events after viewing or participating in a performance.
  - Grades 6-8
    - 7.01: Recognize and practice audience etiquette.
    - 7.03: Develop verbal, visual and written responses to works of informal and formal theatre, film, television, and electronic media productions from various cultures.
    - 7.04: Express meaning perceived from informal and formal theatre, film, television, and electronic media productions.
  - Grades 9-12
    - 7.02: Develop and relate a world view of theatre in society.
- **COMPETENCY GOAL 8:** The learner will understand context by analyzing the role of theatre, film, television, and electronic media in the past and present.
  - Grades 3-5
    - 8.04: Experience live or recorded performance
    - 8.05: Discuss the similarities and differences between live and recorded theatrical events.

The *Tempest* is also designed to address the following Core Curriculum Anchor Standards in Language Arts Literacy and Social Studies.

- Reading Anchor 4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- Reading Anchor 6: Assess how point of view or purpose shapes the content and style of a text.
- Writing Anchor 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Writing Anchor 7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

## ADDITIONAL RESOURCES

Barnouw, David; Van Der Stroom, Gerrold, eds. (2003). *The Diary of Anne Frank: The Revised Critical Edition*. New York: Doubleday.

Graver, Lawrence. "One Voice Speaks for Six Million: The uses and abuses of Anne Frank's diary". *Yale Holocaust Encyclopedia*. Yale University Press. Retrieved 17 April 2012.

Müller, Melissa (1999) [1998]. *Das Mädchen Anne Frank [Anne Frank: The Biography]* (in German). Kimber, Rita and Robert (translators). New York: Henry Holt and Company.

Materials also retrieved from the Anne Frank Fonds, Anne Frank Trust UK, Anne Frank House, and Anne Frank Center USA.

