

THE PARAMOUNT

ARTS EDUCATION

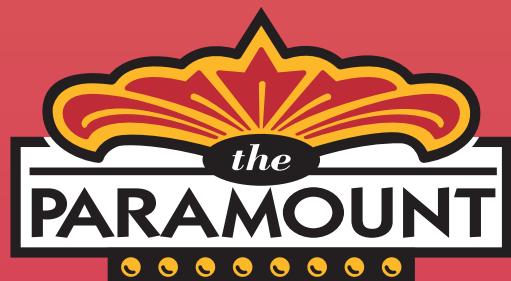
STUDY GUIDES • 2019-2020



PETER RABBIT™ TALES



WALK ON:
THE STORY OF ROSA PARKS



League of Historic
American Theatres

OUTSTANDING HISTORIC THEATRE



WILDE CREATURES

CHARLOTTESVILLE'S LARGEST CLASSROOM FOR THE PERFORMING ARTS

ARTS EDUCATION PROGRAM

The Paramount believes that a passion for the performing arts begins at an early age. We are committed to presenting the finest arts education performances for area school children. The support and generosity of our Arts Education Partners allow The Paramount to make these programs accessible to ALL children in Central Virginia by offering performances at a reduced cost or free of charge.



"Engagement in the arts expands appreciation for various art forms and develops future artists while building future audiences. The arts have the power to bring people of diverse backgrounds together and to strengthen communities. The Paramount Theater is integral to providing such meaningful opportunities in the arts, making lasting impacts in the lives of our students and in our community."

*Aaron Eichorst, Coordinator for Fine & Performing Arts,
Charlottesville City Schools*

"Attending shows at The Paramount is always valuable for our students, and the variety of shows means that our kids are receiving a well-rounded experience.

Pairing arts and education helps with retention, and visually experiencing the content helps students connect to material on a more personal level."

*Natalie Capps, Gifted Resource Teacher,
Walton Middle School*

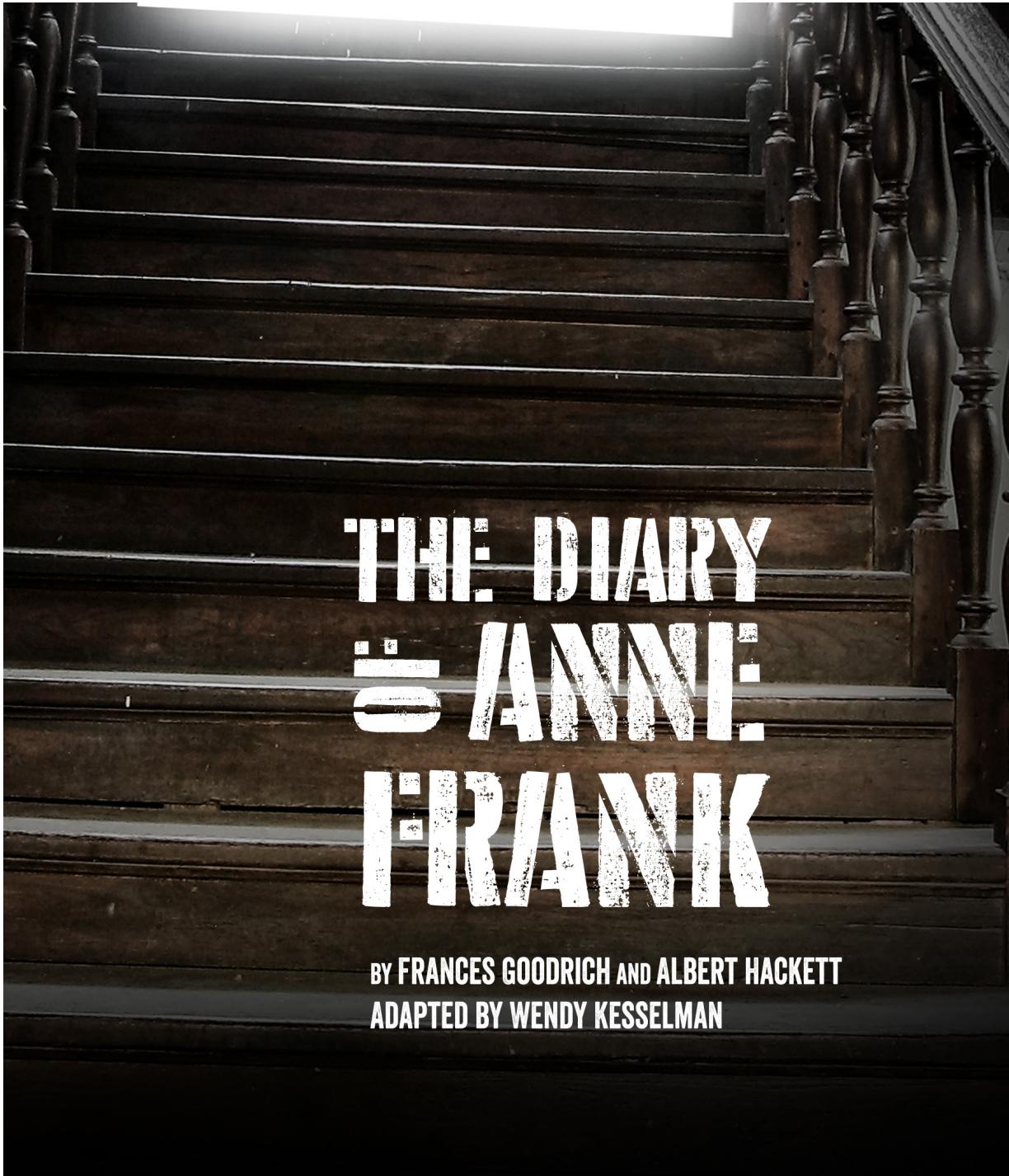
The mission of The Paramount Theater Arts Education Program is to foster appreciation, understanding, and love of the performing arts. The Arts Education Program provides the opportunity for all students to experience live performing arts in the beautifully restored historic Paramount Theater.

THANK YOU TO OUR ARTS EDUCATION PARTNERS

The generosity of our Arts Education Partners has made it possible for over **195,000** students and teachers from all over Central Virginia to attend live performing arts at The Paramount since 2004. In 2018-19, a record-breaking **18,667** students and teachers attended Arts Education performances reaching grades Pre-K – 12. Students and teachers came from **60** public schools (15 school divisions throughout Central Virginia), **25** private schools, and **56** home school groups. Nearly **4,800** students benefitted from additional financial assistance based on need.

If you have questions or would like more information about the Arts Education Program, please contact Cathy von Storch, Education & Outreach Manager at 434.293.1000 or cathyvonstorch@theparamount.net.





TEACHER TOOLKIT
Tour 71, 2019-20

Table of CONTENTS

INTRODUCTION

- How to use this guide.....1
- Who are the National Players?.....2
- Life on the Road.....3-4
- Offstage Roles.....5

WORLD OF THE PLAY

- Inhabitants of the Secret Annex.....7-12
- Helpers of the Annex.....13-15
- NaziGermany.....16-17
- The Holocaust.....18-19
- The Annex.....20
- The Legacy of Anne Frank.....21-22
- Antisemitism in the United States Today.....23-24

ABOUT THE SHOW

- Synopsis.....26
- Character Map.....27
- An Actor's Perspective.....28-29
- A Director's Perspective.....30-31
- Theatre Etiquette.....32
- Classroom Activities.....33-35

How to use this Guide

What you have in front of you may seem like the largest study guide of all time. In fact, it's not a traditional study guide at all! We wanted to blow up any notion of what a study guide should be and instead give you the power to choose what you want to teach—we've merely assembled the tools you need to teach the subjects you find most relevant.

This Teacher Toolkit includes three unique sections. Each section includes context information, activities, and further reading—all arranged by specific areas of focus. If you want your students to learn about the life of Anne Frank, go to Section 2: The World of the Play; if you want a simple guide to theater etiquette, you'll find it in Section 3: About the Play. Utilize any or all of these tools as you see fit for your students.

Whether your school employs Common Core standards or other standards specific to your state, within these pages you'll find a wealth of resources, sample lessons, and substantial historical and literary support material.

With this National Players Teacher Toolkit, we invite you to build the lessons you choose. Please contact me at jkj@olneytheatre.org with any feedback, questions, or ideas for other tools we can include in future Toolkits. Enjoy!

—Jason King Jones, Artistic Director of National Players

This Toolkit includes:

- Historical context, with insight into the political, social, and cultural atmosphere of the world of the play. This section prepares students to thematically engage with the play and make connections between Anne's world and their own.
- Selected excerpts from the play that relate to its primary sources and historical context.
- An in-depth character study, integrating theatre-making, text analysis, and historical context to help students actively engage with the play.
- Post-show questions and activities used in conjunction with or separate from National Player workshops.
- Additional resources referencing production of the show and the creation of this guide.
- Photos, illustrations, and other images providing nuanced, visual insight into different interpretations of the play.

Engage with the Players

National Players has a 71-year legacy of making the classics relevant and exciting for new audiences; we are always looking for the latest ways to engage with students and audiences. We make our educational and artistic work as accessible and relevant as possible, from the thematic underpinnings of our texts to the creation of each year's national tour. We invite you to engage with us in any way.

Your students are welcome to contact the Players before or after their visits: **track** the Players' travels, **share** classroom materials, **post** questions and comments. Also, chat with the Players about their performances and life on the road! To engage with the Players via Facebook, Twitter, video and more, contact Education Coordinator John Yazzo at john@nationalplayers.org.



Who are the National Players?

HISTORY

Celebrating its 71st season, National Players is a unique ensemble that brings innovative theatre to communities large and small across the United States. Founded in 1949, National Players stimulates youthful imagination and critical thinking by presenting classic plays in contemporary and accessible ways.

National Players is the hallmark outreach program of Olney Theatre Center in Olney, Maryland. A model for artistic collaboration and national education outreach, National Players embodies the Olney Theatre Center educational pedagogy: to unleash the creative potential in our audiences and artists, and to stimulate individual empowerment. National Players exemplifies these goals by presenting self-sustained productions of Shakespeare and other classics to learners of all age in all environments. Through performances and integrated educational programs, National Players empowers these learners to build stronger communities through artistic collaboration.

National Players has performed in 43 states; in the White House; and for American military in Europe, Asia, and the Arctic Circle. Committed to artistic excellence and community engagement, National Players has utilized theatre and education to build community for more than 3 million people.

National Players offers an exemplary lesson in **collaboration** and **teamwork-in-action**: the actors not only play multiple roles onstage, they also serve as teaching artists and technicians. This year, the Players consist of nine actors and one stage manager/audio technician, traveling across the country and visiting schools and art centers.

A self-contained company, National Players carries its own sets, lights, costumes, and sound, meaning that the actors rebuild the set and hang lights for more than 100 performances a year.

They also memorize lines for three different plays—this year, *As You Like It*, *Walk Two Moons*, and *The Diary of Anne Frank*—often performing more than one each day. It is a lot of work, but the Players are dedicated to celebrating and teaching literature and performance to as many audiences as possible.

MISSION

National Players performs extraordinary theatre for diverse populations across the United States and builds stronger communities via outreach and education.

VISION

We strive everyday to live out Olney Theatre Center's vision by unleashing the creative potential of individuals across the United States and to provide performance and educational opportunities to communities without access.

VALUES

- We tell **great stories** and celebrate the great stories of the folks we connect with across the country.
- Through a highly skilled and trained **ensemble**, we exemplify a style of collaborative work that is unprecedented in American theater. The Ensemble is at the center of everything we do.
- Through theatre we enliven people's **empathic awareness**. Through education we inspire a deeper understanding of the work on stage and how it intersects with today's world.
- We are generous with each other on stage and off, and we are generous with the communities we serve. We celebrate the **generosity** of others.
- As individuals and as a company, we insist on continuing to grow into the best versions of ourselves. We celebrate intellectual, creative, geographic, and institutional **growth**.

Life on the Road

Cedrick L. Riggs, Jr. (*Peter; Boy/Ben/Officer; Orlando/Corin*) is delighted to return for his second National Players Tour having just completed Tour 70 in the roles of Reverend Hale (*The Crucible*), Duke Orsino (*Twelfth Night*), and Ensemble (*Around the World in 80 Days*) as well as serving as a teaching artist, truck driver, the Stage Manager for *Around the World in 80 Days*, and served as an assistant Master Electrician. A graduate of Belhaven University, Cedrick has played Father Flynn in *Doubt at the FLEX Theatre*, as well as Oberon in *Midsummer Night's Dream*. Pronouns: He/Him/His



AUDITIONS

Auditions for National Players were held January through March. More than 1,000 young actors vied for a place in the company, auditioning in Maryland, Washington DC, Los Angeles, Boston, Georgia, Chicago, Memphis, and New York City. How did you hear about National Players? Can you describe your audition experience?

I heard about National Players at the Southeastern Theatre Conference (SETC) held in Mobile, Alabama. I passed the first level screenings for the conference and was invited to come audition for about 150 casting directors and producers alike. I was called back by our wonderful casting director, Jenna Duncan. I came to the audition room where we worked on four very different monologues from four different characters. I worked with her on building them to the best performance caliber for a short span of five and half minutes. It was very fun and enlightening. Around 5 months later, Jenna called me to officially give me the job.

MEETING THE GROUP

For the first half of their contract, all ten players live in residency at the Olney Theatre Center, where they rehearse, learn about each other, and prepare for life on the road. Can you describe your experience?

The National Players' experience is unlike any other as we live together sharing rooms, bathrooms, classrooms, and vehicles. We truly learn to compromise, troubleshoot, and collaborate in all aspects of the job. We train in our technical elements, learning what to do when we enter a new space unfamiliar to our own. As we are in close quarters, we learn each others' habits very well, which leaves room for chemistry onstage and in the classroom too!

REHEARSALS

Players spend approximately three to four weeks with each director, analyzing the text, staging scenes, and incorporating design elements on the Olney stage. Can you describe the rehearsal process?

The rehearsal process is bananas! We dive into table work, which is all of us sitting at a table reading, analyzing, and investigating every aspect of the show. We then build the show from the ground up whenever we have access to our stage. We create choices for each character according to our director's concept. Some choices work and some do not. Our director gives us notes based off what he or she has seen, and we work on those choices. Also we then set aside time to refine our technical elements of the show. We work on both skills until technical rehearsal. We lock everything in place and then we open the show!

OFFSTAGE ROLES

In addition to acting roles, each Player takes on at least one offstage job in support of the company, based on his or her skill sets and interests. Can you describe this experience?

This experience is usually the fun part. Every one learns from the Olney Theatre Center's professional technicians in their individual field. For example, the lighting technicians work with Olney Theatre Center's very own, Master

Electrician. They would then teach the lighting technicians everything they need to know from how to work a lighting board, hanging a light, focusing a light, and troubleshooting if things go wrong. Olney Theatre takes care of their technicians and truly prepares them for the road.

TRAVELING

The Players take turns driving the company's three vehicles: a truck for their stage equipment, a van, and a car. Last year, they visited 23 states and 64 cities. Once, they performed five shows in four days in three different states. Can you describe the experience of traveling?

Traveling can be tough due to acclimating to different time zones. Sleep schedules can be thrown off or weather takes a toll on the spirit of the journey. We usually cheer each up with Disney songs while driving. It was crucial that we all communicated with one another. However, we also got to see the best sights along the way which made all of the traveling absolutely worth it.

LIVING ON THE ROAD

Each Player is allowed to bring one large bag and one small bag for their personal belongings. Without regular access to a refrigerator or gym, taking care of themselves on the road is especially challenging. Can you describe your experience of living and taking care of yourself while on the road?

Walmart is usually the key. Our hotel rooms would provide us with refrigerators and microwaves to keep us in good spirits. We also would book AirBnB's that would give us access to a kitchen and have family dinners. It's wonderful!

BEING A TEAM

Working together for an entire year means that, despite the long hours and challenging load-ins, all ten Players need to work as a cohesive team. Can you describe the experience of having to work as a team with the rest of the National Players?

Although everyone has a specific job, once someone needs help we would immediately help that team or person accomplish their goal. Once someone is done, it's always common courtesy to go over and help others with their work if asked. If everyone is going above and beyond, then the job gets done quicker.

WORKSHOPS

Along with performing, the Players host educational workshops for many audiences. Workshops include improvisation, text analysis, stage combat, and more. Can you describe how workshops work?

Workshops are planned and coordinated by two teachers from the National Players. They would cater to any of the topics delegated by the students' original teacher. If the emphasis is fun and the teacher has picked "Improvisation" then we're coming with the most fun games and also provide the basic skills of improv so we cater to both needs.

KEEPING IT FRESH

After presenting three plays dozens of times for dozens of audiences, the Players work hard to keep their performances exciting and authentic. Can you describe how you keep performances fresh after so much time, performances, and travel?

We always say that characters are always evolving, making specific choices, and adapting to their environment. We work on these characters by staying true to the text on the road. We also hold line-through's where we refine our memory of the lines. Sometimes this may induce a new reading of a line which evokes a new choice onstage. Sometimes choices can be strong or weak but ultimately, we keep going. Nothing is ever truly set in stone because there are endless possibilities as to what choice a character can make. It's always in the text.

Offstage Roles

Company and Finance Manager

Schedules regular company meetings, handles emergencies on the road, serves as the point of contact for venues, relays information to National Players Headquarters, manages the company's expenses on the road and keeps the players in budget.

Tour 71: Saira Grewal

Stage Manager/Audio Technician

Runs rehearsals, maintains the script and blocking notes, and mixes the actors' body microphones during performances.

Tour 71: Liz Monasky

Technical Director

Supervises load-in of scenery at each venue and performs upkeep of the set while on the road.

Tour 71: Anna Shafer

Costumes Manager

Builds and maintains the costume inventory, creates a laundry and maintenance schedule, oversees repairs.

Tour 71: Emma Stern

Master Electrician

Installs and maintains all lighting equipment, determines position for lighting equipment and cables, executes focusing.

Tour 71: CJ Riggs

Sound Team Member (A2)

Ensures proper placement, upkeep, and maintenance of sound and video equipment, Helps company members get into their body mics, sets and checks sound levels.

Tour 71: Matt Merline

Education Coordinator

Organizes education efforts, including assigning workshops to Players and altering lesson plans for specific venues and workshops.

Tour 71: John Yazzo

Public Relations Coordinator

Manages National Players social media accounts, coordinates opportunities to share National Players' stories with communities across the country.

Tour 71: Lisa Buch

Strike Coordinator

Ensures that Players safely and comprehensively load out of each venue and leads the team in securely packing all sound and light equipment, scenery and costumes into the truck.

Tour 71: Faith Ore

Accommodations Coordinator

Manages the company's expenses on the road and keeps the Players on budget while securing hotel rooms in advance of their arrival.

Tour 71: Miranda Pepin

WORLD OF THE PLAY



THE INHABITANTS OF THE SECRET ANNEX

ANNE FRANK

Annelies Marie Frank was born in Frankfurt am Main, Germany on June 12, 1929. She moved to the Netherlands with her family in 1934 and grew up in the company of her older sister Margot and their friends, many of whom were non-Jewish. Anne was an inquisitive and energetic child, despite being rather sickly. She began attending a Montessori school in Amsterdam at age five, where she pursued her interests in reading books and writing stories with a vengeance. Anne loved being the center of attention and entertaining her friends and family. She enjoyed creating small plays, spending time with boys, watching after small children, writing to her American pen pal Juanita, and reading books.



In the spring of 1940, Anne began to feel the effects of Europe's political situation; the Germans invaded Holland in May of that year. Anne's summer trip to Switzerland was canceled and her eleventh birthday party was rather subdued. A year later, Jews were banned from public beaches, swimming pools, parks, spas, and hotels, and Anne had to register as Jewish to attend school in The Netherlands. She was forced to transfer to the Jewish Lyceum the following fall. Anne's nights were frequently interrupted with air-raid alarms, and starting in the spring of 1942, she had to wear bright yellow stars reading "Jood" on all her clothing when she walked on the streets of Amsterdam (since Jews were banned from using public transportation).



On Anne's thirteenth birthday, she received an autograph book she had pointed out to her father in a shop window; she intended to use it as a diary to store her private thoughts and short stories. Anne planned to spend her summer with her friends and on her family apartment's balcony, while studying geometry to bring up her mediocre marks in mathematics. Instead, Anne was surprised one night by her parents; they encouraged her to pack up everything she needed and could take with her for a few weeks in hiding. She managed to bring several layers of clothing, some books, and her diary.

During her two years in hiding, Anne documented her daily life, as well as typical adolescent emotions, her short stories, and her frustrations with her cohabitants and with the state of the world. While confined to the Secret Annex, she fought with her parents, experienced her first kiss, and grew to value her sister's friendship; not uncommon occurrences in a young teenage life, but not usually confined to 500 square feet of dark and

cramped space. In 1944, Anne heard Minister Bolkenstein mention on the radio that diaries and other wartime writings could be essential in understanding the occupation for years to come. Anne began to rewrite her diary entries with the intention of publishing them; the pseudonyms that exist in the diary and its adaptations are a result of her attempts to disguise the true identities of her co-inhabitants for when their story would become public.

Anne was a few months past her fifteenth birthday when Gestapo investigators stormed into the Secret Annex and arrested her. Anne was taken with her family to Westerbork, a transit camp about eighty miles north of Amsterdam, where she was treated as a criminal and forced to work long hours without much food as punishment for hiding from the Germans. Alongside her mother and sister, she deconstructed batteries to save the manganese and carbon rods. Despite their obvious discomfort, Anne was somewhat lifted by the chance to be in sunlight and interacting with other people. In early September of 1944, she departed Westerbrook on a train with her family; they were bound "east," the direction of Auschwitz-Birkenau.



The women and the men were separated into different areas of the concentration camp, where they had identification numbers tattooed onto their left forearms. Anne had her hair chopped off and her clothes stripped off of her so that she could be checked for lice. The Frank women spent their nights under a single blanket in a rat-infested wooden barrack and their days laboring outside with barely enough food to sustain them. Anne contracted scabies and was sequestered from the rest of the camp at the time when Edith and Margot were "selected" to work in a munitions factory. Edith and Margot chose to stay behind with her instead of leaving Auschwitz with a train full of passengers who would go on to survive the Holocaust. Margot contracted scabies from Anne, and a few days later, Margot and Anne were "selected" to go to a "recuperation camp," while Edith was not.

Anne and Margot left on a train traveling west towards the Bergen-Belsen concentration camp. Each day, they grew colder, hungrier, and sicker; yet they found strength to go to the fence between the "recuperation" camp and the Free Camp, where Dutch Jews with connections to Palestine were kept to eventually be exchanged for prisoners of war. One of the Free Camp inhabitants was Lies Goslar, a friend of Anne's from Amsterdam who managed to sneak her a Red Cross relief package. Margot, and then Anne, contracted typhus, and they insisted

on remaining together in the quarantine. Anne cared for Margot until her death, after which Anne succumbed to the illness as well. Their bodies were thrown into a mass grave about one month before Bergen-Belsen was liberated by the British.



OTTO FRANK Otto Frank was born on May 12, 1889 in Frankfurt am Main, Germany to a liberal Jewish family. He was the only Jewish pupil to graduate from the Lessing Gymnasium in 1908. As a young man, Otto was fond of traveling and seeing the world outside Germany; he spent time working in New York City before returning to Germany. He was drafted into the army in 1915, where he succeeded as a lieutenant and received the Iron Cross in World War I. Otto was a proud German who loyally voted for the nationalist German

Democratic Party; he would later struggle to disassociate himself from Germany when it became overtaken by the Nazi party.

Otto married Edith Holländer on May 12, 1925, and they welcomed their first daughter Margot into the world less than a year later. Otto struggled to keep his family's bank afloat but ultimately admitted defeat in that regard. Shortly after the bank's assets were liquidated in 1929, Anne was born. Otto became involved with the new company Opekta that sold a gel-like product to housewives to create their own jams. He moved to Amsterdam in 1933 to head the Dutch branch, and because he and Edith had agreed that they could not ignore the mounting violent antisemitism spreading through Germany. Otto spent a large amount of time with his daughters during their childhood, and he and Edith were reluctant to let the family separate, even temporarily. Otto moved to Amsterdam first, and the women followed him once their new apartment was set up. In addition to setting up Opekta, he founded the company Pectacon to sell herbs and spices.

Otto was praised by his employees for his good nature and amiable practices. Despite his concern about discriminatory and anti-Semitic campaigns, he had no qualms about hiring members of the National Socialist Movement, followers of Hitler's leadership. It is not known whether Otto was aware his company was supplying the Nazi party with his goods. He stepped down from leadership of the company in December of 1941 when Jews were forbidden from owning businesses in the Netherlands. Otto had been working towards obtaining visas for his entire family to immigrate to America, but when the paperwork did not go through, he had to resort to another method of keeping his family safe from the Germans.

Eight months later, he moved his family into the Secret Annex in his office. He was able to advise his business from hiding and continue to earn money so that his family would be able to live when they were released from hiding. While in hiding, Otto acted as his daughters' tutor, and they in turn helped him improve his Dutch. He encouraged the girls to sign up for correspondence courses under the names of their helpers, and often acted as the conciliatory force in disputes.

When the Gestapo arrested Otto, he was able to stay with his family through Westerbork and on the train to Auschwitz-Birkenau. After being separated from his family, Otto was assigned to outdoor work with his friends Fritz Pfeffer and Hermann van Pels. In November 1944, Otto was placed into the camp "hospital" and remained there until January 1945, when he was brought outside to be executed. By a stroke of miraculous luck, the officers were caught in the act by the Russians, who had come in to liberate the prisoners, and Otto was saved. He was one of the 1% of Auschwitz prisoners who came through the Holocaust alive. Otto returned to Holland to live with the Gies family and search for his wife and children; he soon learned that they were no more. During this time, his faith became a source of comfort for him in a way it had never been before.

Miep Gies presented Otto with Anne's diary when she learned of Anne's fate, and Otto distributed it to close family and friends who insisted that the rest of the world needed to read it. Otto spent the rest of his life

overseeing the distribution and interpretations of Anne's diary, as well as defending it against Holocaust-deniers who called the diary fake. He remarried in 1953 to Elfriede Markovits Geiringer, who would help him found the Anne Frank Fonds, a charitable foundation that benefits from the profits of Anne's diary and its reinterpretations. Otto passed away in 1980.



EDITH FRANK Edith Holländer was born to a wealthy family in Aachen on January 6, 1900. Growing up, her family kept Kosher and were considered leaders in their local Jewish community. She attended Victoria School, a private Protestant girls' school that welcomed non-Protestant

women as pupils; she learned Hebrew as well as French.

Her marriage to Otto Frank took place at her family's synagogue in Aachen, and their children were later born in Frankfurt. In 1933, she followed her husband to Amsterdam in hopes of better business and a more accepting political situation. Edith was a well-read woman who enjoyed attending synagogue, though she did not keep a kosher household and did not often insist that her children attend with her. The longer she spent in Amsterdam, the more unhappy and homesick she was for Germany. Nevertheless, she was known to many acquaintances of the Franks as a superb hostess and devoted mother to her daughters. Edith kept the truth about Nazi activities from her daughters; when her brother was arrested on Kristallnacht and taken to a state concentration camp, they were never told the specifics of his situation (he was released the following month).

In the Secret Annex, Edith struggled to adjust to the covert ways of living in hiding. She had grown up with servants and was accustomed to a certain amount of comfort—her entire way of life had changed in 24 hours, and no amount of preparation was sufficient. She and Anne disagreed often while living in close quarters, and she hated preparing unsatisfying meals for her family. Although she encouraged Anne to pray to God and learn more about her faith, Anne resisted.

When the Franks went to Westerbork, Edith worked taking apart batteries alongside her daughters. After being separated from her husband at Auschwitz-Birkenau, Edith devoted everything she could to her daughters. Even after Anne and Margot left the camp, Edith continued to fight for her life. She also succumbed to scabies, as well as lice and dehydration. Edith was eventually admitted to the infirmary with a fever of 104. In her delirium, she refused to eat the food she was given, instead choosing to hide it underneath her blanket for her children, as she had done in the barracks with Anne and Margot. She passed away on January 6, 1945.

MARGOT FRANK Margot was born on February 16, 1926 in Frankfurt am Main. She moved to Amsterdam with her parents at the end of 1933 and began schooling the following month. Margot was a quiet and tidy girl, which resulted in high expectations for the young Anne. Margot began attending the Ludwig Richter Schule with many children of Protestant, Catholic, and Jewish backgrounds; unlike her sister, she felt comfortable and secure in a traditional learning environment. Margot often accompanied her mother to synagogue, as she was quite spiritual and interested in her Jewish heritage. In 1941, she was forced to transfer to the Joods Lyceum, an all-Jewish high school with very few women.



On July 5, 1942, Margot was summoned to a work camp in Germany, but was told that her father had been summoned instead. The following morning, Margot left her apartment with Miep Gies on her bicycle in the pouring rain; their destination was the Secret Annex. Over the next two years, Margot studied hard so as to not fall behind in school after the war, because she dreamed of going to medical school and becoming a maternity nurse in the Palestine Mandate (now Israel). In the Annex, she became quite close with her sister Anne, and also kept a diary, although it was never found.

Margot worked at taking batteries apart with her mother and sister at Westerbork before their transfer to Auschwitz-Birkenau. After developing scabies, she and Anne were selected to leave for Bergen-Belsen concentration camp in their home country of Germany. The frighteningly inhumane conditions made Margot



with their families.

horribly sick with typhus; she died before her sister succumbed to the illness.

HERMANN VAN PELS (MR. VAN DAAN)

Hermann van Pels was born in Gehrde, Germany on March 31, 1898 to a Dutch father and a German mother. Hermann worked with his father supplying items for the butcher and meatpacking trade, so he was talented at knowing the differences between many spices and herbs quickly. He married Auguste in 1925 and in 1937, they moved to Amsterdam with their eleven-year-old son Peter. He did not originally expect to remain in the Netherlands, but he was hired by Otto Frank to work at Pectacon, and they became good friends as well as neighbors. When it became clear that they were not going to be able to leave the Netherlands for America, the men began to plan a way to hide



primary cook, and often got offended when Anne and Margot refused to eat her meals.

AUGUSTE VAN PELS (MRS. VAN DAAN)

Auguste was born on September 29, 1900 in Buer, Germany. She married Hermann van Pels in 1925 and became a Dutch citizen despite their German home. Less than a year later, they had a son named Peter. They fled to Hermann's home country of Amsterdam in 1937 to avoid Nazi persecution while they applied for visas to America. In the Secret Annex, Auguste was considered the

Augoste was arrested and taken to Westerbork and later Auschwitz-Birkenau with the Franks. She was taken to Bergen-Belsen around the same time as the young Frank girls and helped Anne reunite with her friend Hanneli. Shortly afterwards, Augoste was transported to Raguhn, a satellite camp of Buchenwald. In April of 1945, she was transported to Theresienstadt in Czechoslovakia, where she died shortly afterwards.

PETER VAN PELS (PETER VAN DAAN)

Peter van Pels was born on November 8, 1926 in Osnabrück, Germany. He lived in Germany until moving to the Netherlands in 1937. While hiding in the Secret Annex with the Franks, he kept up with his studies just as the girls did, and played with his cat Mouchi.



As their tenure in the Annex went on, Peter seems to have evolved from a lazy and disinterested member of the household to a considerate young man proud of his contributions. He once told Anne that he wanted to work on a rubber plantation in the Dutch East Indies after the war.

Peter worked alongside his father, Otto, and Fritz when they were taken to Westerbork. He never saw his mother again after they got separated at Auschwitz-Birkenau. He went to Auschwitz I, where he worked in the post office and watched over Otto Frank when he fell ill. During a forcible evacuation in January 1945, Peter tried to convince Otto to leave the infirmary and leave Auschwitz with him, but Otto stayed. Peter left on foot with thousands of other prisoners and endured days of walking without any food or water to consume, only snow. He ended up at Melk, a satellite of the Mauthausen concentration camp, where he died shortly before the American troops liberated the camp.

FRIEDRICH “FRITZ” PFEFFER (ALBERT DUSSEL) Friedrich Pfeffer was born on April 30, 1889 in Germany to a religious Jewish couple who owned a clothing store. Fritz went to Berlin to study to be a dentist, and started a dental practice. He married Vera Bythiner in 1926 and they had a son named Werner the following year. The two divorced in 1933, and Fritz gained custody of his son. Fritz met Charlotte Kaletta, but was unfortunately unable to marry her because of the Nürnberger Laws of 1935 outlawing marriages between Jews and non-Jews. After the pogroms of November 1938 and the tragedy of Kristallnacht, Fritz placed his eleven-year-old son onto a boat to England to live with his brother in London, and he fled to Amsterdam. Charlotte followed him a month later in hopes that they would be able to marry, but unfortunately Nazi authorities followed them and forbade them from marrying. Charlotte and Fritz planned to immigrate to either Australia or South America, but the Nazis foiled those plans as well. Fritz’s short-term visa did not allow him to work in Holland, so he found himself stuck in Amsterdam with no source of income. He began to practice dentistry secretly with the help of a certified Aryan dentist, and one of his patients was Miep Gies.

Fritz met the Frank family through a friend of Otto’s in 1940, and he frequented their house on Sundays for coffee and conversation. In the fall of 1942, Fritz became concerned about his safety and asked Miep if she knew anywhere that he may be able to hide. After discussing the situation with the Frank and van Pels families, Miep brought Pfeffer to the Secret Annex and volunteered to bring letter and bundles of food between him

and Charlotte. Charlotte was unaware that Miep was a direct contact to Fritz, as it was safer for her to assume that Miep had no knowledge of the illegal activities related to the Annex. Fritz preferred to keep to himself as much as he could in the Annex, despite sharing a room with the vivacious Anne. He spent much of his days writing letters to Charlotte, studying Spanish so that they could be married in South America, and doing what physical exercises he could.

After his arrest, Fritz was taken to Westerbork and Auschwitz with the Frank and van Pels families, where he worked out of doors with other men. He was evacuated from Auschwitz to the Neuengamme camp near Hamburg during a period of mass evacuation in December of 1944 and died on December 20. Charlotte applied for posthumous recognition of their marriage after the war, and it was granted; she remained in Amsterdam until her death in 1985 and never remarried.



THE HELPERS OF THE SECRET ANNEX

MIEP GIES

Hermine Santrouschitz was born in Vienna, Austria on February 15, 1909. She was sent to Holland when she was 11 because her mother struggled to provide enough food for her in an era of postwar poverty. She lived with a foster family who nicknamed her "Miep," a name that stuck with her for the rest of her life. Miep fell in love with Amsterdam and decided to stay.

In 1933, Otto Frank needed to replace a secretary at Opekta quickly and heard about Miep through one of his sales representatives. She quickly became an essential part of the office, acting as an administrative assistant as well as a customer service associate and marketing consultant. Otto frequently invited Miep and her boyfriend Jan over for dinner, and his daughters grew up knowing both of them as well as they knew their parents. The German government tried to deport Miep, but she rushed to have her birth certificate sent from Vienna so that she could marry Jans and become a Dutch citizen. They lacked the money for a proper wedding and got married in city hall; the whole Frank family attended the wedding.



When Otto and Edith began to plot how they would hide from the Gestapo, they asked Miep for help, and she did not hesitate. She helped bring furniture and basic provisions to the Secret Annex before anyone lived in there, and went with Hermann to his regular butcher shop so that she would be recognized when she came in later asking for large portions. For over two years, she walked to her job at Opekta with her pockets and bag stuffed with goods requested by the Franks and van Pels; when Anne ran out of room in her autograph book, Miep was able to find her more writing materials. She visited them, sometimes multiple times each day, to bring them news from the outside world. Once, she and Jan even slept over in the Annex to liven up the space. Miep put herself and her husband at great risk by assisting their friends, but they gave their help selflessly.

Miep and Jan escaped arrest when the Nazis discovered the Secret Annex; none of their evidence connected the Gies family and the Annex, and later investigations suggested that the Nazis assumed Miep, as a woman, was not capable of undertaking such a massive plan of secrecy. Three days after the arrest Miep went to German authorities and offered a bribe for her friends' release, but ended up running away. Miep gathered up everything she could find in the Annex that she thought her friends would want after their release, including everything she could find that Anne had written. Later she said that if she had read them during the war, she would have had to burn them because of incriminating evidence. Miep and Jan spent the rest of the war heartsick for their friends and struggling to eat; Miep had to run Opekta and Pectacon until September 1944 when Jo Kleiman was released. She resigned from her job after the war in May of 1947 to take care of her husband, Otto Frank and Otto's friend Ab Cauvern. Miep presented Otto with Anne's diary once they learned that Anne had died in a concentration camp, and helped with its publishing. Miep gave birth to her son Paul in 1950, and after Otto moved to Switzerland in 1953, she and Jan visited him as much as they could.

Miep was connected with the Frank family up until her death; she collaborated on Anne Frank Remembered with Alison Leslie Gold, a book that focused on her involvement with the Secret Annex and its inhabitants. During the mid-1990s, Miep's wartime actions were granted recognition by the Federal Republic of Germany,

the Dutch government, the Yad Vashem memorial, the Raoul Wallenberg Committee of the United States, and the Republic of Austria. She also received an Academy Award along with Jon Blair in 1996 for the documentary Anne Frank Remembered. She passed away on January 11, 2010.

JAN GIES

Jan Gies was born in Amsterdam in 1905. He met Miep Santrouschtitz while working at a textile company, where she was a typist and he was an accountant. Jan later left the company to be a social worker with the Amsterdam Social Service, but he and Miep kept in touch and developed a romantic relationship. Less than a year after their wedding, Jan began to help Miep protect their friends in hiding; he used his government contacts to gain extra vouchers and ration books for them. Jan also frequently visited the Secret Annex with Miep, often bringing cigarettes for Hermann and news for the entire group. He and Miep celebrated their first wedding anniversary with a dinner party in the Secret Annex. What the residents of the Annex did not know is that Jan and Miep were hiding another Jew in their personal home; their selfless actions could have truly cost them their lives. Jan often stayed on the fringes of Miep's work with the Annex inhabitants, supporting her whenever he could. Miep made sure to recognize his contributions in Anne Frank Remembered, though Jan preferred to remain in the background; he never told Paul his roles in the resistance or about his memories of World War II. Jan passed away in 1993.



BEP VOSKUIJL

Elisabeth Voskuijl was born on July 5, 1919 in Amsterdam, the eldest of eight children in a Dutch Reform Christian family. Bep worked a series of odd jobs while she studied to be an office clerk. She started working for Otto Frank when she was eighteen and supported his efforts to go into hiding in the office in the spring of 1942. Otto had given her father a job as warehouse foreman in 1938, and she helped Miep bring the inhabitants milk, clothes, and special treats, especially for Anne. Bep registered for correspondence courses so that Margot, Anne, and Peter can learn shorthand, and so Margot can continue learning Latin. She often ate dinner in the Secret Annex to take the pressure off of her own family's hunger. While Anne hid in the Annex, Bep often told her about the films she saw with her boyfriend, and the latest gossip about movie stars. After the Franks were arrested, Bep knew she needed to separate herself from her family, and she found a

rented room with the van Wijk family in Amsterdam West. Cor van Wijk was in the German labor service, so Bep stayed in his room; when he returned in 1945, the two of them got along quite well.

Bep married Cor after the war, and they went on to have four children. She left Opekta in 1947 but maintained contact with Otto and Miep. Bep defended the authenticity of Anne's diary at the German National Court in 1954, and was interviewed during the investigation into the betrayal of the Frank family. She was never able to get over the deaths of her friends in the concentration camps; Bep passed away in 1983.



JO KLEIMAN

Jo Kleiman was born on August 17, 1896 in Koog aan de Zaan, The Netherlands. Jo met Otto in the 1920s when he set up a branch of the Frank family bank in Amsterdam. Jo was made a power of attorney holder until the branch was liquidated in 1924. He worked for his brother's disinfectant company until 1933 when Otto asked him to help set up his firm for Opekta and Pectacon; Jo was later made the bookkeeper of the company. In December of 1941, Kleiman, as an Aryan, became the officidirector of Opekta, but Otto secretly headed the company in the background. By this point, Jo had a wife and daughter to support, and helping the Franks hide in plain sight was an especially dangerous endeavor. During the war, Jo developed serious stomach problems and could not assist the Annex inhabitants as much as he hoped to. Jo was arrested on August 4, 1944 when the Secret Annex was raided and got sent to the prison on the Amstelveenseweg along with Victor Kugler. A few days later, he was sent to Amersfoort concentration camp, but the Red Cross brought him home shortly because of his poor health. Kleiman continued to run Opekta until his death in 1959, and also led tourists around the Anne Frank House.



VICTOR KUGLER

Victor Kugler was born on June 6, 1900 in Hohenelbe, Austria-Hungary to a single mother. Victor attended a vocational school for weaving until he was sixteen years old. He served as a sailor in the Austrian navy during the First World War and was honorably discharged after getting injured. After the war, Victor moved to the Netherlands. He began to work for a company in Utrecht that sold pectin, where he met Otto Frank and Laura Maria Bentenbach, whom he married in 1928. Five years later, Victor began working for Opekta. He became a Dutch citizen in 1938, the same year that Austria joined forces with Nazi Germany. In December of 1941, Kugler became the director of Pectacon while secretly following orders from Otto, since he was unable to own a business as a Jewish man. After the spring of 1942, Victor assisted Miep with her regular visits to the Secret Annex and obtaining of rationed goods.

Victor was arrested on August 4, 1944 and taken to the Nazi security police headquarters. He was transferred to Amstelveenseweg with Jo and later a series of concentration camps. At the end of March in 1945, Kugler escaped from the Amersfoort concentration camp and went into hiding until the war was over. Maria was unable to cope with her husband's imprisonment and spent the end of the war in a sanitarium. She passed away in 1952 due to poor health. Victor married Lucie van Langen in 1955 and moved to Canada, where he worked as an electrician and then a bookkeeper. He was honored by the Yad Vashem memorial and the Canadian Anti-Defamation League for his work helping the inhabitants of the Secret Annex. Victor passed away on December 16, 1981.



NAZI GERMANY

THE RISE OF THE NAZI PARTY

The National Socialist German Workers' Party (Nazi Party) was first founded in 1919 as the German Workers' Party in the wake of World War I. The party expressed strong resentment of the Treaty of Versailles, the peace settlement that ended the Great War and required Germany to make countless concessions and reparations. The war and the treaty had left Germany in a state of economic depression and political instability. Many middle class German citizens were struggling to make ends meet. The German Workers' Party was founded on the belief that the treaty was unjustly smothering the German people; German pride and antisemitism—prejudice against Jewish people—emerged as their core ideology. Under Adolf Hitler (who became its leader in 1921), the party grew to a totalitarian government that ruled Germany from 1933 to 1945.

When Hitler became the party's charismatic leader, he introduced the concept of the Aryan master race, which claimed that tall, blonde, and blue-eyed Germans were the superior race. In 1923, he spearheaded the Beer Hall Putsch, an attempt at a forceful takeover of the Bavarian government (Bavaria being a small state in southern Germany). After the failed assault, Hitler was arrested and sentenced to five years in prison, though he served less than one year of his sentence before being released. During his time in prison, he wrote his manifesto, *Mein Kampf* ("My Struggle" or "My Battle"), which became the bible of the Nazi Party. The publicity around Hitler's arrest and imprisonment only bolstered his support network. When he was released, his influence was the greatest it had been. Later, during his rule, free copies of *Mein Kampf* were given to every newly wed German couple.



Early Nazis at Beer Hall Putsch

Post WWI Germany was a time of economic and social vulnerability for Germany. Unemployment, housing, inflation, and hunger swept the middle class. Throughout the 1920s, Hitler addressed the public in speech after speech, playing into the fears of the disadvantaged, and proclaimed that their troubles could only be solved after Jews and communists had been purged from the nation. Only then, he claimed, could Germany thrive as the great and superior nation that it was. In 1929, the economic struggle of the country reached a full out crisis with the American stock market crash and subsequent worldwide economic depression. Fears were further heightened, and the Nazi Party began seeing more significant election wins. After the party won 230 out of 608 seats in German parliament in 1932, the Nazi takeover was swift. Hitler was appointed chancellor in 1933, and by 1934, he was the supreme ruler of Germany.

All other political parties were banned under Nazi Germany. As the Nazi rule escalated, those who would not comply with the party were beaten, tortured, arrested, publicly humiliated, or murdered. In 1933, Dachau, the first concentration camp, was opened to house political prisoners. A majority of prisoners were Jewish, though the camp was also used for other individuals that Hitler deemed unfit for Nazi Germany, including artists, the physically or mentally handicapped, and LGBTQ+ individuals. More of these death camps opened throughout Germany and the surrounding regions Germany came to conquer (the most infamous of which was Auschwitz in Poland). By April of 1945, around 6 million Jews had died at the hands of Nazis. The party was ultimately outlawed after Germany's defeat in World War II, but influences and individuals claiming loyalty to the party remain still today, even in the United States.

ADOLF HITLER

On January 30, 1933, Adolf Hitler was appointed Chancellor of Germany. On February 27, the Reichstag (German parliament) was destroyed by arson, and Hitler demanded emergency dictatorial powers from President Paul von Hindenburg. Not long after, Hindenburg died. On August 2, 1934 and Hitler swiftly proclaimed himself Führer.

When he was rising to power, Hitler made an effort to bury his uncertain family tree and unhappy past. Hitler's father was the son of Anna Schickelgruber and an undocumented father. One of Hitler's possible grandfathers was a Jewish man Frankenberger. In 1930, his unknown ancestry garnered public attention, but Hitler was insistent in his hatred of the Jewish people and denied any personal ties.

As far as his personal life, Hitler had been the child of an overprotective mother and an abusive, authoritative father. He dropped out of school at age 15 and wanted to become an architect or painter. But after he was rejected from the Academy of Fine Arts a second time and his mother died from breast cancer, his hopes were shattered. He lived for five years in Vienna, where he was exposed to much violence, crime, prostitution, sexual abuse, and unsavory conduct. He grew bitter and detested socialism and Christianity. He began to see the separation of race, class, and nation as paramount to his beliefs and supported the idea of an authoritarian German government. Antisemitism became central to his identity and he rationalized that religious differences between Germans and Jews made it impossible for a person to be both.

Hitler lived in Munich from 1913 to 1914. He evaded military duty and was almost imprisoned before the Austrian government deemed his physical condition as unfit for service. On August 1, 1914, World War I was declared, and Hitler saw an opening for him in the government. He seized the opportunity to become a soldier and was eventually declared a true German citizen, decorated with the

Iron Cross. After Germany signed the armistice and World War I came to a close, Hitler was contrite and resented those who supported the end of the war. He devoted his life to upholding the greatness of Germany and annihilating the Jewish race.

Hitler joined the German Workers' Party in 1919 and began to hone his skills as a mobilizer and public speaker. In 1923, he was arrested for treason after he corralled the party to overthrow the Bavarian government. During his imprisonment, Hitler wrote his famous manifesto *Mein Kampf* which outlines his beliefs, policies, and prejudices. After he was released in 1924, he began to rebuild the German Worker's Party into the Nazi Party. By the time the Great Depression hit, the party had garnered enough support to rise to the top.

By 1934, Hitler had risen from his position as chancellor to the commander-in-chief of the armed forces and supreme leader of Germany. German citizens were cajoled into joining the Nazi Party through financial manipulation, and those who did not comply slowly began to face discrimination and then torture. Hitler first blamed the Jewish people for the financial crisis, then escalated his claims to call them the root of all evil. Taking advantage of an unstable and fearful society, Hitler was a skillful manipulator who made promises of a better tomorrow and a secure government. Those in public opposition to Hitler seemed to disappear while others felt some relief in the changes that were occurring.



THE HOLOCAUST

In 1933, there were more than nine million Jews in the twenty-one nations later occupied by the Germans. By the end of the war, there were about three million Jews in those countries.

Adolf Hitler's Nazi party gained some power in Germany in 1930. As the economy worsened, Hitler's optimistic speeches became a source of comfort for people. Many young men joined the Sturmabteilung, his faction of stormtroopers, to help pressure other Germans into supporting Hitler. Hitler was named Chancellor of a

coalition government in 1933, in hopes that a centralist government would reunite German citizens. The Reichstag building, a significant government building in Berlin, was burned on February 27, 1933, and the Communists were blamed for the act of terror. As a response, Nazi violence increased and the Enabling Act was passed in March to pass all power onto Hitler as a dictator.



Hitler's ideologies fueled Germany social policy for years to come; he hated democracy, Marxism, and anyone who denied German racial supremacy. He had detailed a plan for an Aryan master race in his 1925 book *Mein Kampf* and intended to use his power in Germany to bring the race to

formulation. Hitler believed that the Jews were worse than everyone else who could disrupt racial purity and the economic progress in Europe. They were considered leeches in his eye, living off of the rest of the country and draining resources that should be going to more worthy citizens. Up until he rose to power, German Jews generally felt comfortable living and working in the country, but Jewish families began to immigrate elsewhere when that started to change.

German nation state leaders were let go in favor of Nazi leaders, and labor unions were destroyed shortly thereafter. A new People's Court was set up, but this was largely a misnomer, as Hitler was the only person who had any power; concentration camps were set up to hold political prisoners without trial in "protective custody." All German media was censored according to Nazi standards, and those who did not comply with the standards risked being imprisoned in the concentration camps. The Nazi party began forcing sterilization upon the less worthy, including biracial and illegitimate children, and in 1935, German Jews were stripped of their citizenship under the Nuremberg Laws. Jewish suicide rates increased dramatically as many people found it difficult to live in Germany. Hitler established the Geheime Staatspolizei, the Secret State Police, in 1933; this organization was also known as the Gestapo. Members of the Gestapo answered to no one and were above the laws of the land. On May 10, 1933, a massive book burning took place in the streets of Germany. The government intended to eliminate non-German texts: by their definition, this encompassed works written by Jewish or disabled authors, or anything containing homosexual themes.

Germany began gaining control of its surrounding countries in 1935 and extending laws of persecution to the Jewish, Gypsy, Jehovah's Witness, Freemason, and homosexual populations of twenty-one countries. On November 9, 1938 Nazi propaganda minister Joseph Goebbels organized a pogrom (an organized process of targeted murder) and ordered German troops to incite violent riots disguised as public demonstrations against Jewish citizens. Riots erupted in the streets for two days targeting Jewish-owned establishments. Windows all over Germany were pelted and shattered with rocks, giving the night of the ninth the name Kristallnacht ("Crystal Night," also called Night of Broken Glass). Approximately 100 Jews died as a result of these riots.

THE HOLOCAUST IN THE NETHERLANDS

Germany invaded the Netherlands on May 10, 1940, and the Nuremberg laws were quickly applied to Dutch society. Jews were asked to report for registration in January of 1941; shortly afterwards, Jewish children could not attend public schools, be on the street after a curfew, sit in many public spaces, or visit libraries. On May 2, 1942, Jews were forced to wear a yellow star sewn onto their clothing to separate themselves from the rest of society; by this time, the Nazis had started to take Jews from the Netherlands to dismal fates in the concentration camps. Dutch Jews who were not deported were ordered to move to Amsterdam, the country's largest city.

The civilian administration continued to function during the German occupation, but Queen Wilhelmina and her Dutch government fled to Great Britain while German policy was upheld by the Nazi commissioner Arthur Seyss-Inquart. Many Dutch Christians and clergymen fought the occupation authorities, but to very little success; their efforts were more often realized in the underground activities of hiding Jews and ushering them to safety. More than 100,000 Jews were deported from the Netherlands, but most of them were killed. Less than 25 percent of the Dutch Jewish population survived to see peace.

IN AMSTERDAM

Due to the growing power of the Nazi party, the Jewish population of Amsterdam numbered about 75,000 when Germany invaded in 1940. Seven months later, shocked by the treatment of the city's Jewish citizens, Communist activists organized a strike that stopped Amsterdam public transportation, manufacturing, and most commerce for three days. Germany suppressed the resistance and worked on intensifying their regulations on the Jewish population throughout the Netherlands. Stateless or foreign Jews who could not provide proof of Dutch citizenship were deported to Westerbork, and the remaining Jews were restricted to certain sections of Amsterdam.

In May of 1943, while the Franks finished their first year of hiding, employees of the city's Jewish council were ordered to arrange for 7,000 Jews to meet in the city square for deportation. Terrified of surrendering themselves, only 500 people complied. Many members of the council took their own lives for fear of what would happen if they obeyed the Germans. The Nazis sealed the Jewish quarter of the city and rounded



up everyone that they could find to ship to concentration camps, while their belongings were transported to Germany to bolster the German economy.

Dutch Jews being deported from Amsterdam in 1942.

THE ANNEX

Many Jews were leaving the country entirely to escape persecution and discrimination, so few people were surprised to hear that the Frank family had disappeared overnight. However, Otto knew that he would have to provide for his family after the war was over, and the only way to be financially stable for that time was to keep Opekta running. Hiding the family inside the Opekta offices became the obvious solution to him that the rest of the world would never consider.

A bookcase disguised a door to an old attic space, and the Franks surreptitiously sent out furniture for 'upholstery' and 'repairs' in the months leading up to their period of hiding. They wanted to furnish the Secret Annex without arousing their daughters' suspicions; Anne was very surprised to see her family's belongings when they arrived at the Annex. Life in the Annex meant low portions of food and complete quiet during the day, so as to not arouse suspicions of the other Opekta employees. At lunchtime, when most everyone left the warehouse and office, Miep and the other helpers were able to deliver objects up to the Annex and provide some much-desired contact with the outside world. After the office was closed, the inhabitants of the Annex would go down to the warehouse to exercise or relish the feeling of being outside their small rooms.

Despite the families' precautions to be undetectable, many neighbors realized over the course of the two-year period that there were probably people living in the Annex behind the warehouse. They saw shadows and lights in the windows after work hours, or sometimes heard noises on weekends when the office was supposed to be empty. After the war, Otto learned that some of them suspected that it was his family, given its proximity to his office.

The secret police's informant on the Secret Annex has never been properly determined. Kleiman and Kugler suspected stockroom manager Willem van Maaren, who had found Hermann van Pels's wallet in the warehouse after a nighttime stroll. He was regularly found snooping around the bookcase entryway and asked the office workers constant questions about strange things happening in the building. After the war, Otto Frank initiated a trial into van Maaren, who insisted he had nothing to do with the betrayal of those in the Secret Annex; the charges were dropped due to lack of evidence. A known informant for the Gestapo, Antoon Ahlers, had previously helped Otto remain out of their clutches (for a small fee). Otto considered him a friend through the war, but after Ahlers served time for his proven war crimes, he learned that evidence of their betrayal pointed to Ahlers, and that he very well may have been the one who divulged the secrets of the Annex.



Jo Kleiman shows the entrance to the Annex after the war.

THE LEGACY OF ANNE FRANK

Miep Gies intended to return Anne's diary to her after the war. After learning about Anne and Margot's death, she gave it to Otto and encouraged him to publish it. He was initially reluctant, but came to realize that Anne's words were important parts of his own story, and the story of Europe in a troublesome time.

The authorship and validity of Anne's diary has been disputed multiple times, often by many people who deny that the Holocaust occurred. Other people deny that a young woman truly wrote the book, as Otto went through and censored out many thoughts he did not want the public reading about his family. Otto also combined different versions of Anne's diary (she constantly rewrote older entries during her final months in the attic), so people have disputed the book's status as a memoir or autobiography.

The three versions of Anne's diary are known as A, B, and C versions. The A version is the original diary in the red and white autograph book along with several notebooks Miep acquired for Anne while she was in the Annex. Not all of these pages were retrieved after the Nazis took the families away; almost all of 1943 is missing. The B version of the diary consists of the rewrites Anne administered on her original entries after hearing Minister Bolkenstein mention how crucial diaries could be to understanding the horrors of the German Occupation in years to come. Anne rewrote as many entries as she could in the ten weeks up to her arrest. The C version was compiled by Otto Frank from the A and B versions and published as *Het Achterhuis* ("The Secret Annex"). He took out many passages that he was not fond of: anything that put him or his wife in an unfavorable light, references to his romances before Edith, and details about Anne's sexuality. It took many decades for Anne's complete thoughts, stories, and opinions to be published.

Het Achterhuis was a success with critics and the general population. Otto sent copies to his friends and family, old friends of his daughters who appear in the diary, former Dutch Prime Minister Pieter Sjoerds Gerbrandy, and the Royal Family. The first printing of the diary sold out quickly in the Netherlands and was soon published in French, English, and—at the staunch request of Otto—German. The American edition included a preface written by former First Lady Eleanor Roosevelt and garnered a rave review by Meyer Levin in *The New York Times*. For many Americans, Anne's diary was their first real confrontation with the Nazi regime and the Holocaust. The 1940s had been defined by wartime rationing and absent or lost family members, but the horrors of the Nazi party's hold on Europe had remained distant or silent to many.

Anne's original pages are now on display at the Anne - Meyer Levin on The Secret Frank House in Amsterdam.

Anne's diary has served as an iconic primary source document for students, historians, and teachers, and has become a core curriculum piece of literature for students from middle school to college since the 1960s. Anne, as the primary author on its publication, is the youngest person to ever reach number one on *The New York Times*' Bestseller List. It is one of the most widely read and famous books in the world, and entered in the public domain of the European Union in early 2016.

In 1963, Otto founded the Anne Frank Fonds, a Swiss foundation that receives the profits from the royalties of Anne's diary. The foundation promotes projects in the spirit of Anne and her message to the world: to promote understanding and peace between people and societies, and in an increasingly global world, to bring young

people together from different countries. The foundation also issues rights to Anne's work and protects the legacy of Anne and the Frank family.

In addition to its theatrical incarnations, the story of Anne and her diary has been adapted into movies and multiple television mini-series all over the world. The 1959 film based on the Broadway play adaptation won three Oscars and was nominated for Best Picture. It received three Golden Globes, including Best Film Promoting International Understanding.

The Annex was preserved and made into a museum shortly after the war by many people who personally knew the Franks. The museum has expanded to include multiple exhibitions and many of Anne's writings from her diary and other sources. Today, the Anne Frank House receives around 1.2 million visitors every year, and is one of the most popular tourist destinations in the city. It is also an International Youth Centre, where people from all over the world can gather to enjoy concerts, lectures, and other cultural events.



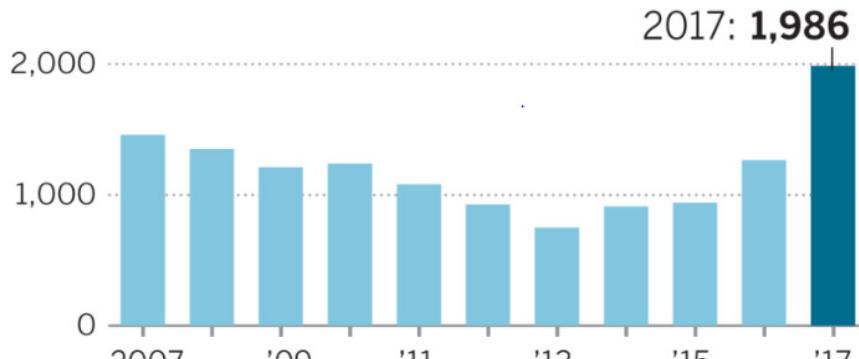
Otto Frank looks at a photo album of Anne with his second wife Elfriede shortly before his death in 1980.

ANTISEMITISM IN THE UNITED STATES TODAY

On October 27, 2018, 11 congregants were killed in a mass shooting at the Pittsburgh's Tree of Life synagogue.

All of the victims were over the age of 50 and included people like Cecil and David Rosenthal, brothers remembered as "kind, good people with a strong faith and respect for everyone around." The massacre was the deadliest antisemitic incident in the United States and points to the growing problem of antisemitism in the past decade. The Anti-Defamation League (ADL) reported a 57% increase of antisemitic incidents in 2017. Additionally, The Southern Poverty Law Center's 2017 count of hate groups showed a 22% increase in the number of white supremacist and neo-Nazi groups from the year earlier.

Anti-Semitic incidents in the U.S.



Source: Anti-Defamation League

@latimesgraphics

Antisemitism has existed for around 2000 years. The prejudice began in European Christianity with the doctrinal notion that all Jews were responsible for the crucifixion of Christ. It was a way for Christian leaders to divert blame away from themselves during times of hardship. According to *Understanding Antisemitism: An Offering to our Movement*, "Christian nobility from antiquity through the Renaissance curried favor with their populations by placing restrictions on economic opportunities for Jews, and sometimes isolating them physically by confining them to what came to be called ghettos" (12). Contemporary antisemitism emerged from the same idea with the addition of "scientific" racism, which is the attempt to use genetics to validate racism and was a key ideology of German Nazis. The oppression of Jewish people during times of crisis "is directly related to the stereotypes and myths about Jews, which push the idea that Jews are secretly very powerful—that they control the economy of a town, a country or even the world" (15). Antisemites adapt and perpetuate these myths to fit the crisis, or perceived crisis, occurring in their country. In the United States, extremist groups use these stereotypes to blame Jewish people for problems like economic uncertainty and immigration.

Many neo-Nazi and white supremacist identify with government policy and rhetoric that expresses portions of their ideas. For example, a large trend in American antisemitism is the belief in a fictional Jewish plot to destroy America by encouraging mass non-white migration. Recent policies on immigration reflect that fear and are based on the unfounded paranoia that refugees are national security threats. Despite the surging numbers of people in need of asylum, the 2019 ceiling for refugee admission hit an all-time low of 30,000, less than a third of the 110,000 limit set in 2016. The stated purpose of limiting the refugee resettlement program is to protect U.S. citizens from terrorist attacks; however, since 2001, of the 800,000 refugees resettled in the United States, none have committed a terrorist attack on U.S. soil (*Center for Migration Studies*). Increased restriction on immigration also occurred during World War II. Similarly unproven fears about Jewish spies caused the U.S. to severely limit Jewish-German immigration. Otto Frank applied to move his family to the U.S. multiple

times before going into hiding. Otto's applications were never explicitly rejected, but he spent years waiting for an answer that never came.

Even if policies are not outwardly antisemitic, they reinforce and normalize prejudices held by extremist groups, which normalizes antisemitic ideas and emboldens hate groups to act. One of the more familiar occurrences is the 2017 Charlottesville Rally in which white supremacists marched through the streets shouting "Jews will not replace us." The ADL's 2018 *Audit of Anti-Semitic Incidents* reported the highest level of incidents with known connections to extremists or extremist groups since 2004. These incidents include the vandalization of synagogues and Jewish graves as well as violent acts, such as the Pittsburgh massacre and the Poway Synagogue shooting in April 2019. They also include harassment, like flyering campaigns. In 2018, several prominent hate groups distributed antisemitic fliers or banners designed to normalize antisemitism, draw media attention, and recruit new members. Many of the fliers blamed American Jews for the "open border policy."

Beyond the United States, antisemitism grows alongside the increasing influence of the far-right and growing economic and political instability. The best way to combat antisemitism as an individual is to maintain awareness of antisemitism and the many forms it can take in today's culture. An educated understanding of what antisemitism is and how it manifests is a vital step toward addressing the issue. For example, the ADL's Pyramid of Hate shows how biased attitudes can escalate if they go unchecked. The top of the pyramid shows the most extreme, life-threatening example, but prejudice at any level has a negative impact. Recognizing and addressing behaviors at the bottom of the pyramid can prevent more negative behaviors from developing. Additionally, the ADL encourages everyone to engage in respectful dialogue about antisemitism and report hate crimes and bias-related incidents to regional ADL offices. Additional resources can be found at adl.org.



ABOUT THE SHOW



A Brief SYNOPSIS

The play is set in Amsterdam and begins in July of 1942. Two Jewish families, the Franks and van Daans, move into hiding to avoid arrest by the Nazis. A couple of trusted friends, Mr. Kraler and Miep Gies, help the families settle in the secret annex, hidden rooms in the rear extension of the building where Otto Frank (Anne's father) worked before they went into hiding. After Mr. Kraler and Miep leave, the families begin to unpack and Anne tries to get to know Peter van Daan, a very shy boy a couple years older than her.

As months go by, Anne's optimism and energy begin to cause problems in the cramped annex. Mrs. Van Daan claims she is rude, her older sister Margot is becoming distant, and Peter's shyness hasn't cracked. As Anne begins to go through puberty, her relationship with her mother also becomes strained.

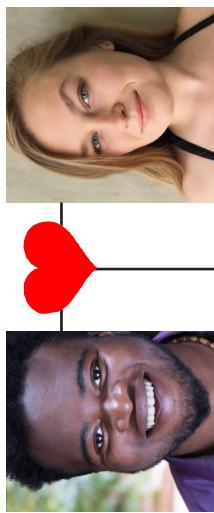
After some debate as to whether the annex can accommodate another person, Mr. Dussell joins the families and tells them what has been happening since they went into hiding. They are relieved to hear that people believe the Franks escaped to Switzerland, but are terrified when they learn of the death camps that hundreds of Jews are sent to each day.

Their first Hanukkah in hiding comes, and Anne is determined to celebrate. She has thoughtfully prepared presents for everyone. However, the good mood is broken when Mr. Van Daan and Peter start arguing. The argument is quickly ended by a crashing sound in the offices below, followed by the sound of running feet. Mr. Frank goes downstairs to investigate and returns with the news that it was a thief—but everyone is terrified of being discovered.

Over many more months, Anne and Peter's young teenage friendship begins to blossom into romance. They confide in one another and eventually share their first kiss. The annex feels smaller and smaller. The families learn from Miep that the Allied invasion of Europe has begun, and they are hopeful that they may soon come out of hiding. But they also learn that a man from the office was seen staring at the bookshelf blocking the entrance to the secret annex. Only a few weeks later, Nazi soldiers arrive to take them away. Anne writes the last entry in her diary on August 1, 1944.



Meet the CHARACTERS



Otto Frank



Edith Frank



Mrs. Van Daan



Mr. Van Daan



Albert Dussel



Anne

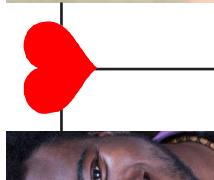


Margot

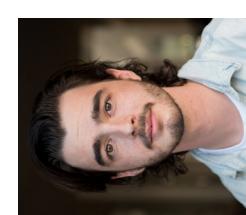


Peter

Inhabitants of the Annex



Helpers of the Annex



Mr. Kraler

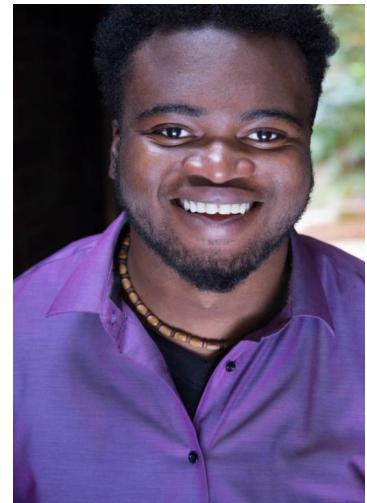


Miep

(Worked for Otto Frank before he went into hiding)

An Actor's Perspective

Faith Ore is thrilled to be joining Tour 71 with the National Players! Previous credits include: Laurel Mill Playhouse: The Tempest (Prospero); Sitar Arts center: A Raisin In The Sun (Asagai); The Angel Wing Project: Tears of The Soul (Brandon). Collegiate credits include: NCDA: Twelfth Night (Orsino); Enemy of the People (Mayor); The Big Funk (Oscar). Education; National Conservatory of Dramatic Arts. Before Venturing into a career as an actor, he previously had aspirations of opening his own bakery. Pronouns: He/Him/His



When did you first read or see *The Diary of Anne Frank*? What were your impressions of the play and of the character Otto?

I first read *The Diary of Anne Frank* in the sixth grade. When I first read the play it kind of hit me hard. I knew a little bit about the events of WWII and the Holocaust, but I had never thought about people my age being affected by it. I guess I always thought that because children were perceived as innocent they would be an exception. When I first read the book as a child I felt more connected with Edith than Otto because I was closer with my mother than I was with my father at the time, but reading it now as an adult I have a newfound respect for Otto. Otto is a man of conviction. He is honest and fair; he's made tremendous sacrifices for the safety of his family. This is a man I strive to be.

Did you do any specific research before jumping into the role?

Yes I did. I have never played a character that was actually a real person, so it was a tremendous luxury to be able to go and look at interviews and watch his mannerisms and speech patterns. It was a great help and certainly took the load off not being sure if I'm on the right track of voice and physicalization because I had a reference.

What have you discovered about this character that you found most surprising?

The most surprising thing I learned about Otto is probably how willing he is to help others. Even when he and his family are in the most cramped space with another family he is still willing to offer another man refuge. This is a man that genuinely cares about others. If I was put in his shoes I think I would just care about the safety of my immediate family, but not Otto. In his words, "If we can save even one person we must!"

What is your favorite part about playing Otto?

My favorite part about playing Otto would probably be how he interacts with everyone in the annex. It's different, yet equal at the same time. With Edith he's very protective and concerned for her but loves her very much, even though they don't always meet eye to eye, especially when it's concerning Anne but in the end they always come back together. With Anne and Margot he's gentle but stern when he has to be. With the Van Danns he is honest, fair, and kind.

If Otto was alive today, what do you think he would be doing?

If Otto was alive today, I think he would be continuing the good work he started before he died. Educating people on the dangers of identity politics, because unfortunately we are forced to watch as history sadly repeats itself.

What is unique about playing Otto in this particular production play?

What's unique about this production is that you get to watch us transform from students into the characters in the play. I think it's cool that some of the kids we perform for will really get a chance to relate, not just with my character but the others as well.

What about *The Diary of Anne Frank* still resonates with performers and audiences today?

I think what's so special about this show is that on paper you wouldn't think you could relate to it but once you get into it you realize any of these characters could be you or someone you know. Another thing that resonates is how easy it is for history to repeat itself.

What do you hope students get from our production of *The Diary of Anne Frank*? What message do you hope they receive?

Fear can easily turn into hatred if you let it, and it's so easy to conform to rhetoric that isn't detrimental to your own livelihood. I want people to adhere to the ideals of Miep and Kraler. These two individuals recognized the privilege they had and didn't use it to harm others but instead put their own safety in jeopardy in order to do the right thing.



A Director's Perspective: RAYMOND O. CALDWELL DIRECTOR

Raymond O. Caldwell was appointed Producing Artistic Director of Theater Alliance in Jan. 2019. For seven years he was a resident-director and lecturer in the Department of Theatre Arts at Howard University. His directorial work at Howard included Breath Boom, I Too Sing America, Fabulation, Anything Goes, Trojan Women, The Children's Hour, A Midsummer Night's Dream, and Antigone. He holds an MFA in acting with a focus in community outreach and developing new work from The Ohio State University and a BFA in acting from the University of Florida. In 2009 he was the recipient of the Arena Stage Allen Lee Hughes Fellowship, after which he joined Arena's staff for six consecutive seasons. A DC-based director, he is currently directing Day of Absence at Theater Alliance and Zomo the Rabbit at Imagination Stage. Recent DC credits include Everybody Black (Kennedy Center) Notes on Notes of A Native Son (Mosaic Theater Company), The Frederick Douglass Project (Solas Nua - 2019 Helen Hayes Award recipient for Outstanding Ensemble). Raymond has toured nationally and internationally as a performer and directed/developed work throughout the United States, India, Ukraine, Greece, Germany, and the UK.

What are a director's responsibilities?

Each director might define his/her “responsibilities” differently. How the director defines responsibilities is directly linked to their directorial aesthetic. For me, the director’s most fundamental responsibility is to guide the actors and designers in collectively telling a cohesive and unified story. It is then the director’s responsibility to imagine who the audience is, and craft a clear story that takes them on a dynamic journey. As a director, I regularly ask myself “what makes this story a play?” A play requires a clear relationship with the audience and actor, but is the director that acts as the conduit for the development of that relationship.

Did you do any specific research before the rehearsal process started?

LOTS! My directorial process is actually driven by research. I began by reading the actual diary a number of times. I followed that up with research around the time period, holocaust, Judaism, photographic research of Amsterdam/Germany/concentration camps, and biographic research of each person in the annex. That research ultimately informs my communication with designers and actors. Much of that research also finds itself into the production in any number of ways. I also conducted research around the playwright/adapter along with dramaturgical research of the script. Much of that research happened well before I met the actors or designers.

What was your first experience with the story of Anne Frank?

I was actually born and raised in Germany. Growing up in Germany, we learn extensively about the Holocaust. Anne Frank’s story was one of the first autobiographies that I read as a young person. Perhaps the most revelatory experience I had with the story of Anne Frank was tied to a school field trip when I was 9. I remember after reading the diary, my school went to the Stuttgart Ballet to see the ballet of *The Diary of Anne Frank*. It was perhaps the most beautifully artistic experience, and ultimately has deeply informed my direction of this production.

Do you believe that historical plays such as this one will resonate with modern audiences? If so, how?

I believe that the origins of theatre have always been tied to teaching us the lessons of our ancestors. Historical plays serve a fundamental purpose as they work to bring our past to life before our eyes. These plays resonate with us today because they help activate our imaginations by taking the one dimensionality of history books/Wikipedia, and breathing life into the past. Modern audiences are able to develop greater empathy for historical figures by seeing them in action.

What is unique about directing for the National Players?

There are a number of factors that have made this experience incredibly unique. Never have I worked with a company of actors who also are responsible for both technical and administrative components of running the company. This allows for a great deal of community, trust, and support. Additionally, the National Players are each

in such unique moments in their careers. Watching them learn and develop confidence is a real joy!

How do you feel your strengths as a director are exemplified in this production?

A major component of my directorial aesthetic has always been theatricality. I am very proud of the music and movement work that we've developed to help serve the story. I'm also very excited with the inclusion of people of color in the production. The inclusion of people of color in the play frames the story of Anne Frank for a modern audience and allows the story a greater universality.

In what ways has this production challenged you as a director?

I think Anne Frank's story is so well known, and so vitally important that I felt a lot of pressure when developing a directorial concept. While very excited and honored, the largest challenge I had was subverting the audiences expectation. I imagine as folks are reading *The Diary of Anne Frank*, they might not imagine the story the way we're telling it. It's that subversion that I think is so important when presenting historical narratives.



Before You Watch

Theatre Etiquette

Coming to the theatre involves a more active form of participation than other types of entertainment, such as film or television. Theatre is a two-way art form: the performers and audience feed off each other, so the more energy coming from the spectators, the greater the experience will be for everyone. That said, a certain degree of respect and decorum is necessary for the actors to perform their very best. This etiquette guide is designed to help you enjoy this artistic experience as much as possible, whether this is your first or fiftieth time watching a live performance:

DO respond to the onstage action with applause and laughter. Performers feed off your energy, so feel free to engage with them as much as possible.

DON'T speak aloud or whisper to your neighbor during the show; there will be plenty of time for discussion after the performance, and you run the risk of distracting the actors from their work.

DO turn off your cell phone and similar devices **before** the performance begins.

DON'T check your phone during the performance. Even if you have your device on silent, the bright light can be a distraction for the performers.

DO use to the restroom **before** the performance. If you must leave the theatre in the middle of the show, be as quiet and respectful as possible.



ACTIVITY: DIY Diary Entries

OBJECTIVE: Students will practice using their actor's imagination by writing first-person diary entries from the point of view of a character of their choosing (other than Anne Frank).

- Supplies needed: pen and paper or laptop and word processing software

SET THE SCENE

Open the activity by discussing the concept of a diary:

- Why do you think people keep diaries?
- What kinds of diaries do people keep?
- Why may diaries be helpful in particularly stressful or traumatic times?

CLASSROOM CONNECTION

Bridge between the opening and the activity by contextualizing it to whatever your specific classroom is talking about:

- English Classes can specifically go into more detail about The Diary of Anne Frank as a work of literature, or talk about other diary-type works.
- Social Studies/History classes can look into diaries as historical artifacts and how they help historians piece together historical narratives.

ACTIVITY

Have students choose a character from the play other than Anne. Have them spend a few minutes writing down given information about that character, things such as rough age, occupation, opinions on events, etc.

- Once they have an idea of who their character is, have them write brief diary entries based on the following prompts
 - A day in their life before living in the attic.
 - A day in their life during the attic.
 - Their greatest hopes and fears (for themselves, their children/parents, etc.)
- Optional: Feel free to have students share out their entries to the class.

DEBRIEF

As a class, discuss some of the following:

- What was the experience of putting yourself into the mind of one of the characters like?
- What was easy or difficult about writing the diary entry?
- What kinds of emotions or reactions did you have as you wrote (or heard) the entries?

THEATRE CONNECTION

After debriefing as a class, discuss how this activity connects to the National Players and their production of *The Diary of Anne Frank*:

- How can this activity be useful as an actor or director?
- How does this activity help contextualize understanding the events of the play? Of the Holocaust?
- How would you imagine translating your diary entries into a dramatized production? What particular pros and cons do diary entries have when creating a piece of theatre?
- How would you imagine translating your diary entries into a dramatized production? What particular pros and cons do diary entries have when creating a piece of theatre?

ACTIVITY: Learning Our History

OBJECTIVE: To have students learn some background of the Holocaust, empathize with Anne's story as well as their classmates.

- Students will use their dramaturgical skills as well as actor's imagination to learn some history of the Holocaust, better understand the context and setting of Anne's story, and empathize with each other as well as the characters and real life figures of *The Diary of Anne Frank*.
- Supplies needed: pen and paper, a basket/bowl/hat

SET THE SCENE

Open the activity by discussing the concept of persecution:

- What does the word mean?
- For what reasons are people persecuted?
- Discuss what forms persecution can take:
 - How was Anne's family persecuted? What were they allowed and not allowed to do within their community?

CLASSROOM CONNECTION

Bridge between the opening and the activity by contextualizing it to whatever your specific classroom is talking about:

- English Classes can specifically go into more detail about *The Diary of Anne Frank* as a work of literature as a diary/memoir. What is a diary or memoir? What is their purpose? What other holocaust memoirs are there? What similarities or differences do they share with Anne Frank?
- Social Studies/History classes can look into deeper into the history of the Holocaust as well as examples of persecution across history/time.

ACTIVITY

Have students each select an aspect of their cultural background they would like to research further, or provide information they already know to their fellow classmates. This can include, but isn't limited to heritage, town/city/state/country of origin, religious background, last name history, family traditions, etc.

- Students should then take three slips of paper, and on them write questions about culture. They can be questions they would be interested in answering about their own background, or questions they want to hear others answer. Encourage students to write questions that are vague enough to allow different backgrounds the ability to respond, but also complex enough to involve any potential research.
- Examples include:
- What's the first thing you ever learned about of your background?
- If you could tell everybody one fact about your background, what would it be?
- What's something that nobody would know about this part of your background if they didn't ask you about it?
- When students have questions prepared, they can place them in a large bowl, jar, hat, etc. in the middle of the room.
- Establish rules before answering and sharing around the room. Rules could be:
 - Anyone with a "d" in their name cannot sit down.
 - Anyone with blue eyes must sit in this area of the room.
 - Anyone wearing purple must stand on one leg.

- Students will then go around the room, selecting random questions from the bowl and answering them as they come up. Once they have answered, they pass the questions onto the next person.

DEBRIEF

As a class, discuss some of the following:

- What was the experience of doing this activity with restriction like?
- Was the activity easier or more difficult?
- What was the experience like of being in one of the non-persecuted groups?
- What kinds of emotions or reactions did you have as you participated?

THEATRE CONNECTION

After debriefing as a class, discuss how this activity connects to the National Players and their production of *The Diary of Anne Frank*:

- How can this activity be useful as an audience member or actor?
- How does this activity help contextualize understanding the events of the play? Of the Holocaust?