



The Diary of Anne Frank

The Diary

Director's Notes

When once asked why he thought the human race was worth saving, Justice Felix Frankfurter replied, "I have read Anne Frank's diary." Seldom has so simple a story as the maturing of this lovely, remarkably perceptive child stirred so many. Anne Frank died unnoticed amidst the anonymity of some six million other Jews who walked into the gas chambers. When her diary was discovered in 1945 and then published, her voice, speaking only in a whisper, raked the conscience of a world still numb from the most dreadful orgy of violence in history.

The *Diary* has been published in nineteen languages. The play we offer tonight, dramatized from the *Diary*, has been performed in twenty different countries before two million people. The Twentieth Century Fox film was viewed by millions more. Why the amazing response to Anne's diary? What is there about it that has prompted people all over the world to shower her father Otto Frank with gifts and letters? What brings thousands to the mass graves in Bergen-Belsen where Anna is buried? Is it because, as one American youngster wrote, "She is so much like me that sometimes I do not know where myself begins and Anne ends"?

When the play opened simultaneously in seven German cities — one of which was Hamburg, less than eighty miles from Bergen-Belsen — the reaction of each audience was similar. They sat in their seats for some time after the final curtain, and then slowly, silently, filed out of the theater.

Some claim that the play has served as an indictment "in the most humble, pitiful terms of man's inhumanity to his fellow men." But has the play succeeded, where German postwar administrators have perhaps failed, in making people realize the senseless and criminal nature of the Nazi regime?

Or will Anna's short life be only a symbol of courage and tolerance soon to dim out and be remembered perhaps only by such "monuments" as the forest in Israel which bears her name?

Already there are signs that the memory is fading. The theme of William L. Shirer's recent book, *The Rise and Fall of the Third Reich* is clearly that the penalty for failing to understand and remember the past is the necessity to relive it. The initial shock felt by civilized people upon first hearing of the horrors of the concentration camps seems already to be waning.

At the end of the play Anne states her belief that there is good in all men. The reason her story finds such wide acclaim, according to psychoanalyst Bruno Bettelheim in an essay in *Harper's* ("The Ignored Lesson of Anne Frank"), is that her final statement denies implicitly that Auschwitz ever existed. "If all men are good, there never was an Auschwitz." But there *was* an Auschwitz — and an Anne Frank. How long will it take us to forget both of them?

Cast

Mr. Frank	Marcus E. Mahan, Jr.
Miep	Deborah Larsen
Mrs. Van Daan	Barbara Smith
Mr. Van Daan	Kerry Ashton
Peter Van Daan	Jay Burton
Mrs. Frank	Jennifer Dalton
Margot Frank	Susan Dove
Anne Frank	Bianca Palmieri
Mr. Kraler	Roger Larson
Mr. Dussel	Larry Greene

Production Staff

Director	Preston R. Gledhill	Costume stock assistants	Norlan Jacobs
Scene designer	Charles Henson		Nolan Dennett
Technical director	Thomas W. Johnston	Makeup supervisor	Zac Odom
Construction supervisor	O. Lee Walker	Construction crew	James Allen
Costume designer	Beverly Warner		Robert Andrews
Costumer	Jan Polanich		Kiyozo Aratani
Assistants to director	Deborah Larsen		Judy Bassett
	Mac Taylor		Karl Bunting
Lighting supervisor	Bill Drake		Dianne Burns
Scenic artist	Michael Goodman		David Colcord
Sound technician	Larry Walker of		Tim Cotton
	Electronics Media		LeRoy Folkerts
Stage manager	Lyle G. Swann		Lynn Larson
Properties	Miriam R. Bean		Evan Lewis
Costume crew	Barbara Clark		Scott Lorimer
	Mary Jo Cunningham		Glen Mahama
	Kristin Downey		Paul Nibley
	Annette Dupaix		
	Kathy Ensign		
	Wendy Goff		
	Yvonne Johnson		

Director's Notes

When once asked why he thought the human race was worth saving, Justice Felix Frankfurter replied, "I have read Anne Frank's diary." Seldom has so simple a story as the maturing of this lovely, remarkably perceptive child stirred so many. Anne Frank died unnoticed amidst the anonymity of some six million other Jews who walked into the gas chambers. When her diary was discovered in 1945 and then published, her voice, speaking only in a whisper, raked the conscience of a world still numb from the most dreadful orgy of violence in history.

The *Diary* has been published in nineteen languages. The play we offer tonight, dramatized from the *Diary*, has been performed in twenty different countries before two million people. The Twentieth Century Fox film was viewed by millions more. Why the amazing response to Anne's diary? What is there about it that has prompted people all over the world to shower her father Otto Frank with gifts and letters? What brings thousands to the mass graves in Bergen-Belsen where Anna is buried? Is it because, as one American youngster wrote, "She is so much like me that sometimes I do not know where myself begins and Anne ends"?

When the play opened simultaneously in seven German cities — one of which was Hamburg, less than eighty miles from Bergen-Belsen — the reaction of each audience was similar. They sat in their seats for some time after the final curtain, and then slowly, silently, filed out of the theater.

Some claim that the play has served as an indictment "in the most humble, pitiful terms of man's inhumanity to his fellow men." But has the play succeeded, where German postwar administrators have perhaps failed, in making people realize the senseless and criminal nature of the Nazi regime?

Or will Anna's short life be only a symbol of courage and tolerance soon to dim out and be remembered perhaps only by such "monuments" as the forest in Israel which bears her name? Already there are signs that the memory is fading. The theme of William L. Shirer's recent book, *The Rise and Fall of the Third Reich* is clearly that the penalty for failing to understand and remember the past is the necessity to relive it. The initial shock felt by civilized people upon first hearing of the horrors of the concentration camps seems already to be waning.

At the end of the play Anne states her belief that there is good in all men. The reason her story finds such wide acclaim, according to psychoanalyst Bruno Bettelheim in an essay in *Harper's* ("The Ignored Lesson of Anne Frank"), is that her final statement denies implicitly that Auschwitz ever existed. "If all men are good, there never was an Auschwitz." But there was an Auschwitz — and an Anne Frank. How long will it take us to forget both of them?