

THEATRE JACKSONVILLE'S  
Classic in San Marco

THE DIARY OF

# Anne Frank

DIRECTED BY  
JASON COLLINS

by Frances Goodrich  
and Albert Hackett

SEPT. 21 - OCT. 1, 2023



**SPONSORED BY**  
**The Together Strong  
Community Fund**



Jewish Federation<sup>®</sup>  
& Foundation  
OF NORTHEAST FLORIDA



**JOIN US TO COMBAT  
ANTISEMITISM & BIAS AGAINST ALL**

In response to the recent surge in hate speech, David Miller, on behalf of the Miller families, has established The Together Strong Community Fund under the management of the Jewish Foundation with a \$1 million gift to help address antisemitism and bring the community together. With this commitment, the Miller Family is challenging the community to join together in this effort to collectively match or exceed their donation. Lead community donors include CSX, Florida Blue, Jacksonville Jaguars, The Trager Family, Vystar and Haskell. The fund ignites a community-wide endeavor to use education, conversation, and interaction to combat the root causes of hate and bias.

"My family is fiercely devoted to the greater Jacksonville community, and we see this as an opportunity to show each other and the world that Jacksonville is better than the rogue comments of a misguided few. The time is now to forge alliances and promote education so everyone in our community can reach their personal potential in a just and equitable society that we are proud to call our home." - David Miller

**About the Miller Families**

The Miller Families' mission is to create positive change in the communities we touch by fostering innovation, collaboration, and measurable impact by leveraging resources and using Jewish values as our guide. Their vision is for our community to be an inclusive place of hope where all individuals have the opportunity to reach their personal potential in a just and equitable society.

**For more information on the Together Strong Community Fund,  
please contact Lior Spring at [lior.spring@brightway.com](mailto:lior.spring@brightway.com).**

THE  
DIARY  
OF

# Anne Frank

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

---

---

## Cast of Characters

---

---

Anne Frank.....	<b>Audrey Rivera</b>	Mr. Putti Van Daan.....	<b>Evan Gould</b>
Margot Frank.....	<b>Zoe Carpenter</b>	Mrs. Petronella Van Daan.....	<b>Evie Day</b>
Mr. Otto Frank.....	<b>Jas Abramowitz</b>	Mr. Jan Dussell.....	<b>Michael Skaff</b>
Mrs. Edith Frank.....	<b>Cecilia Cristol</b>	Miep Gies.....	<b>Isabella Puskas</b>
Peter Van Daan.....	<b>Jacob Dinkel</b>	Mr. Kraler.....	<b>Daniel Locke</b>

Directed by **Jason Collins**

### Time

During the years of World War II and immediately thereafter.

### Place

The top floor and attic of a warehouse and office building  
in Amsterdam, Holland

*There will be one 15 minute intermission.*

*The Diary of Anne Frank* is presented by arrangement with Dramatists Play Service Inc.

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION OR DISTRIBUTING RECORDINGS ON ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR'S RIGHTS, AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW.

---

---

## Technical Production Team

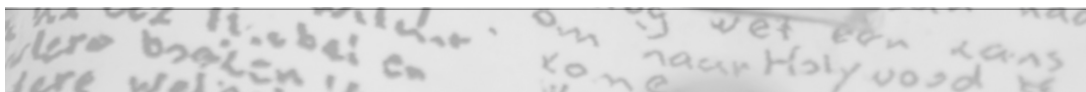
---

---

Executive Producer.....	Sarah Boone	Stage Manager.....	Aspen Krill
Production Manager.....	Michelle Kindy	Assistant Stage Manager.....	Emily Bagg
Dramaturg.....	Mark Rubens	Light Board Operator.....	Mark Rubens
Set Design.....	Ben Girvin	Sound Board Operator.....	Ryan Feeney
Lighting Design.....	Triple O Productions	Set Construction/Running Crew.....	Kelsey Chism, Cate Lynch and Stephanie Velar
Costume Design.....	Classic Costumes		
Graphic Design.....	Green Onion Creative, LLC		

### SPECIAL THANKS:

Lior Spring, Brandi Ford, Chris Turner, Perri Cohen, Catherine Warren, Hope McMath, Jewish Family and Community Services, Hazzan Jesse Holzer, Jacksonville Jewish Center, Peterbrooke San Marco and the Minuteman Press Team



**Otto Frank:** Anne's polite and practical father, Mr. Frank is the head of the "attic family." His calmness and patience are an asset in the cramped attic and a comfort to Anne, who is very close to him.

**Edith Frank:** Anne's reserved and nervous mother, Mrs. Frank loves Anne, but she wishes she were more proper and polite, like her sister Margot. Because of her reserved nature, Mrs. Frank and Anne are not close.

**Margot Frank:** Anne's older sister, Margot is much more like her mother than Anne. She is quiet, modest, and reserved: the opposite of Anne.

**Anne Frank:** The youngest daughter of Mr. and Mrs. Frank, Anne is a lively, curious girl of thirteen at the beginning of the play. She remains optimistic throughout the months they are in hiding and always makes the best of the situation she is in. As her diary reveals, she is very introspective and creative and has a vivid imagination.

**Putti Van Daan:** An irritable former business partner of Mr. Frank, Mr. Van Daan's family is invited to stay in the attic with the Franks. He is selfish and openly critical of others, especially Anne.

**Petronella Van Daan:** Mr. Van Daan's vain and finicky wife, Mr. Van Daan prizes the material things of life, including a fur coat she brought to the attic with her. These traits all make her the center of much of the conflict in the attic.

**Peter Van Daan:** The son of Mr. and Mrs. Van Daan, Peter is a shy, quiet teenaged boy. He soon becomes a friend and confidant for Anne, and they share their first kiss together.

**Jan Dussell:** Difficult to get along with, Mr. Dussell joins the Franks and the Van Daans after they have been in hiding for about two months.

**Miep:** A very well-liked, generous secretary in Mr. Frank's office, Miep helps to protect the families in hiding. Along with Mr. Kraler, she brings to the refugees' food, supplies, and news from the outside world.

**Mr. Kraler:** A businessman who works with Miep to help protect the people in hiding, Mr. Kraler risks his life to help his friends.

## Synopsis: The Diary of Anne Frank

The play opens on July 6, 1942, in Amsterdam. Because they are Jews, the Frank and van Daan families move into hiding to avoid arrest by the Nazis. Mr. Kraler and Miep Gies, Christian business associates and trusted friends, help everyone get settled in the secret annex: Mr. and Mrs. Frank and their daughters, Margot and Anne, as well as Mr. and Mrs. van Daan and their son, Peter. The outsiders leave, assuring the two families that they will help them in hiding for as long as it takes. As the families begin to unpack, Anne tries to get acquainted with the shy Peter. All done using the haunting words from Anne's diary.

Months pass, and Anne's carefree nature begins to cause problems. Mrs. Van Daan thinks she is rude, Margot is becoming distant, and Peter (her only hope for a friend) is very shy. In addition, her relationship with her mother is very strained.

Next, Mr. Dussell joins them in the annex 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.

Soon, it is their first Hanukkah in hiding, 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. Fearing they will be discovered; everyone immediately quiets down. From below comes the sound of running feet. Mr. Frank goes downstairs to investigate and returns with the news that it was a thief—but everyone is now even more on edge.

Over many more months, Anne and Peter's young teenage friendship begins to blossom. They talk of all sorts of things, and they share their first kiss. Yet, tensions in general are growing in the cramped quarters. The families learn from Miep that the Allied invasion of the European continent has begun, and they are hopeful that they may soon come out of hiding. However, only a few weeks later, the Nazis arrive to take them away. Anne writes the last entry in her diary on August 1, 1944.

The play ends with the return of Mr. Frank to the abandoned hiding place. He has Anne's diary and tells the audience exactly what has happened to each of the characters.

Only Anne's words remain.

The stage performance of *The Diary of Anne Frank* you are about to witness is a moving tribute to courage, resilience, and the enduring legacy of a young girl's voice. In July 1942, Anne Frank and her family went into hiding in a set of four rooms on the upper floors of an old office building that housed Mr. Frank's business at 263 Prinsengracht Street. The family had moved from Frankfurt to Amsterdam in 1934, when Anne was four, to escape Nazi rule in Germany, but by 1940 they were trapped when the Nazis took over the Netherlands. The Secret Annex was the Frank family's hope to survive. They were joined by the Van Pels (Van Daan in the play) and their son Peter, and later by dentist Fritz Pfeiffer (Mr. Dussel in the play) and spent 761 days in hiding. In the mid-morning of August 5, 1944, the Gestapo arrived to arrest them. All but Mr. Frank perished in concentration camps.

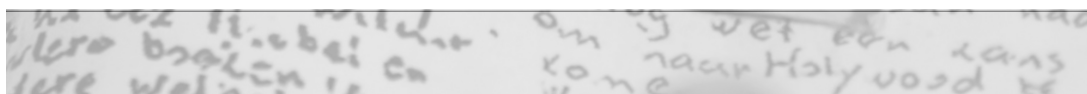
On Anne's 13th birthday, her parents asked her to select a diary from a local bookshop as a birthday gift. Less than a month later, Anne would begin to describe her life and continued to do so in hiding. She addressed her entries to "Kitty" and spoke eloquently of her personal struggles, her passions, her hopes, and her dreams. She also wrote of her everyday life, her jealousy towards her sister Margot, her complex relationship with her mother, difficulties, and frustrations with the seven others in hiding with her, their reliance on a few trusted friends.

As you will see, the residents of the Secret Annex celebrated birthdays and holidays. Each Friday night, the light of the Shabbos candles provided hope, a chance to unite in prayer and remember their faith. Then on Hanukkah, as they watched the candles burn in the menorah for just 10 minutes, they remembered the ancient miracle and felt blessed to still be alive. So many they had known, friends, neighbors, and family had already perished. We choose to remember. We choose to never forget.

The cast and the creative team have tried to illuminate these lives with the help of over 90 costume pieces, over 100 props and a lot of hard work. The actors did a deep-dive into the people they portray, each movement, each sentence, carefully thought out. As you watch the play unfold, I ask you to consider the same question Jason Collins, our gifted Director, asked the actors in rehearsal "what do you think they had in mind when they said that?" Please also recognize the people you do not see who worked to bring this play to life, our Set and Costume Designers, the men, and women behind the stage, in the booth, and those in the lobby who helped you with your tickets and to your seats. A special thank you goes out to Hazzan Jesse Holzer of the Jacksonville Jewish Center for adding to our authenticity by lending us the Kippot (head coverings) you will see the men in the cast wearing during the celebration of Hanukkah in the play.

And as you enter the world of the Secret Annex, you may want to take special notice of the size of our stage. It is approximately the same size as the actual living space in the Secret Annex, a confined world that we only know about because of a curious young girl who remained optimistic despite all odds. We at Theatre Jacksonville hope this play will move and inspire you, as Anne's life and words have moved and inspired us and so many around the world. May her light shine, on and may her words speak to your heart.

**Mark Rubens**



**JAS ABRAMOWITZ** (Mr. Otto Frank) is a writer, actor, and performance poet. He is originally from Overland Park, KS. He lived in Chicago before moving to Jacksonville in 2015. Jas has been in multiple films, plays and TV shows since moving to Jacksonville, and was most recently seen at Theatre Jacksonville in *Doubt*. Jas has an actual play podcast, *Prowlers & Paragons: Renaissance City*, which can be found on all your favorite podcast platforms. Jas published a book of his original poetry through Spartan Press. "Purposefully Unintentional" is available through direct order or any online book retailer. When not on stage, on set, writing or podcasting, you will find Jas working full-time for Magellan Transport Inc, a transportation logistics company. Jas is thankful for the support of his family, especially his partner Dolly Johnson, whose amazing support allows Jas the opportunity to pursue his passion for performance. He's had an amazing experience with the super talented cast, crew and production team and is grateful for the chance to share this afternoon or evening with you. You can follow Jas on social media via twitter @jasabramowitz

**ZOE CARPENTER** (Margot Frank) is a junior theatre major at Douglas Anderson School of the Arts. She was seen most recently in *Pippin* at Theatre Jacksonville. This performance is dedicated to all her ancestors from The Pale of Settlement, my Mom & Dad, and Morah Rachel & Morah Miriam at DuBow Preschool for my first Jewish lessons. "But even an ordinary secretary or a housewife or a teenager can, within their own small ways, turn on a small light in a dark room."-Miep Gies

**CECILIA CRISTOL** (Mrs. Edith Frank) is thrilled to be back on stage at Theatre Jacksonville. She was last seen on the Theatre Jacksonville stage 26 years ago when she played Drood in *The Mystery of Edwin Drood*. More recently, she performed at Limelight Theatre in *Heathers* and at Players by The Sea in *Curious Incident of the Dog in the Night-Time*. Cecilia has lived in the Jacksonville community for 27 years with her husband and two daughters. She has been an active volunteer in many organizations including the Jewish Community Alliance, PTA and the School Advisory Council. Over the last 5 years, she has been a very active volunteer with The LJD Jewish Family & Community Services. She can often be seen in the Max Block Food Pantry, the Clothing Closet, or delivering food for Holocaust survivors. Cecilia is a 2nd generation Holocaust Survivor and has become a speaker for the 3rd generation Holocaust project. She is co-chairing the What Women Want to Know series and looks forward to serving on the LJD JFCS Board this year. Cecilia would like to thank her husband, David, for his constant support and her daughters Rachel and Samantha for their encouragement.

She would like to dedicate this performance to her late mother, who escaped the Holocaust in 1941.

**EVIE DAY** (Mrs. Petronella Van Daan) lives in Orange Park and graduated from Florida State University with a Bachelor of Fine Arts in acting. She was most recently seen as Sue Bayliss in *All My Sons* at Limelight Theatre. You may have seen her at the annual Dickens on Centre Festival in Amelia Island in *The Legend of St. Nick* as the Wicked Winter Witch or in other projects with Jason Woods Productions. Evie performed at ABET in *Alice in Wonderland* as the Queen of Hearts and as Lady Macbeth in *Macbeth*. She coaches and assists with a local homeschool Shakespeare group and was also seen as Boyet in Phase Eight's *Love's Labour's Lost*. She has done voiceover work with Saints Alive Podcast and Lumen Entertainment. Off the stage Evie is a homeschool mom to two teenagers and bride to a brilliantly creative man. She works part-time at Annunciation School in Middleburg wrangling kids of all ages in after-school care where there is never a dull moment! She would like to thank God, for every good and perfect gift on and off the stage, and her family for all their sacrifices that have allowed her to be here today. This is her Theatre Jacksonville debut.

**JACOB DINKEL** (Peter Van Daan) This is Jacob's premiere performance at Theatre Jacksonville, and he is stoked! He feels super fortunate to be a part of this supportive and talented cast and crew. He recently graduated at the beginning of last year from the University of Montevallo where he got his Bachelor of Fine Arts. He would specifically like to thank his family and friends for always supporting him in all his grandiose adventures. Finally, he hopes that y'all enjoy this show as much as he had creating it.

**EVAN GOULD** (Mr. Putti Van Daan) has been teaching music and drama for 33 years. He was honored to be chosen as Clay County Teacher of the Year in 2020. When he is not in the classroom, he can be found in his garden or on the stages of Jacksonville's many reputable community theaters. Some of his favorite roles were in Theatre Jacksonville productions, such as *Hot Mikado*, *The Drowsy Chaperone*, and *Something Rotten*. He was most recently seen in last season's *Clue*. Evan is proud of the two Theatre Jacksonville Awards on his fireplace mantel; one for his wife's performance in *9 to 5 The Musical*, and one for his daughter's turn as Tracy Turnblad in *Hairspray*. A highlight of his own local acting career was performing at Jacoby Hall in the Jacksonville Symphony's productions of *Oklahoma* and *Amadeus*. Evan would like to thank his four dogs who don't (seem to) hold a grudge when he leaves them briefly to rehearse and perform.

**DANIEL LOCKE** (Mr. Kraler) is thrilled to make his acting debut at Theatre Jacksonville and participate in his first show in nearly 20 years. Daniel grew up in NC with a theatrical family and played many ensemble roles as a kid before moving off stage to learn sound and lighting design as a teenager.

He admires theatre and the power of a story when it is told or sung on stage. Off stage, Daniel is an ordained pastor serving St. Mark's Lutheran Church ([www.stmarksjax.org](http://www.stmarksjax.org)). When he's not at church, Daniel is at the pool with his wife and two kids. Big thanks to his wife, Sarah, for the inspiration and support as he returns to the stage!

**ISABELLA PUSKAS** (Miep) is excited to do her first show with Theatre Jacksonville. She was previously in *Pippin* (ensemble) at Stanton College Prep. She would like to thank everyone connected with the show, her family, and her friends for their love and support.

**AUDREY RIVERA** (Anne Frank) is delighted to be playing Anne Frank in *The Diary of Anne Frank!* Audrey is a sophomore at Providence School of Jacksonville and hails from Baltimore, Maryland where she played Zazu in *The Lion King Jr.* This is Audrey's first show with Theatre Jacksonville, but she has been involved in many plays and musicals since she was seven. Some of her favorite credits include Lydia in *Pride and Prejudice*, Donkey in *Shrek Jr.*, Sawyer in *Miracle on 34th Street*, and Henrietta Brown in *Coney Island Christmas*. Audrey would like to thank the entire company for the opportunity to perform and her family for their endless love and support.

**MICHAEL SKAFF** (Mr. Jan Dussell) most recently directed *Four Weddings and an Elvis* for Theatre Jacksonville. A Sioux City, IA native, Mike moved to Jacksonville in 2021 and was cast in our production of *A Walk in the Woods* shortly after. A few of his favorite shows include *Assassins*, *A Christmas Carol* (4 different productions), *La Cage Aux Folles*, *How I Learned to Drive* and *The Gin Game*.



**TECHNICAL TEAM:**

**JASON COLLINS** (Director) is a native of Sarasota, Florida. He received his B.A. in theatre and dramatic arts from Ferrum College located in Ferrum, Virginia. Jason began his theatre career as a member of the children's theatre troupe: The Jack Tale Players, located at Ferrum College, in Ferrum, Virginia. Jason has performed regionally with some great theatre companies such as Troupe America in Minneapolis, Merry-Go-Round playhouse located in Auburn, New York, and Shakesperience Theatre Company in Waterbury, Connecticut. Jason teaches middle school theatre here in Jacksonville as well as directs for local theatre companies. Jason was last seen onstage as Fist in *Four Weddings and an Elvis*. Some of his favorite performances include *A Lonesome West*, *Moon Over Buffalo*, *Twelfth Night*, *Macbeth*; *King Lear*, *Midsummer Night's Dream*, and *Hatfields & McCoys*.

**ASPEN KRILL** (Stage Manager) is so excited to be a part of her first show at Theatre Jacksonville. She would like to thank her cat Miss Feeny and everyone who has worked on the show.

**EMILY BAGG** (Production Assistant) This is Emily's first experience with helping behind the scenes of a theatre production. She feels thrilled and honored to be part of such a meaningful and important show the first time around. Born and raised in Jacksonville, she attended Douglas Anderson School of the Arts for high school in the vocal program. She has a passion for all things creative and for bringing stories to life. In her spare time, she tends to her plants, writes poetry and stories, and creates artwork. In the future she hopes to act in a production and to get an Australian Shepherd.

## A Life Abbreviated

BY LAWRENCE HENLEY

History lessons are often sobering, and many are difficult to examine. Painful the raw truth may be, but if we're to learn from tragedy and avert the same errors in the future, we must look at them squarely in the present. Carefully, and sometimes sorrowfully, we observe tragic eras and how they came to pass.

Mercifully, a redeeming quality often surfaces when examining the past's cruel realities: while doing so we often uncover surprises worthy of joy and celebration. Embedded amid history's most bitter chapters are examples of amazing courage and indomitable human spirit, embodied by those who struggled to maintain dignity in the face of victimization.

In the tender, yet powerful episodic writings of Holocaust victim Anne Frank we are reminded that the best side of our nature and spirit can endure even the coarsest depths of humanity. Although written nearly seventy years ago, the power of her story fails to decay because she told it as she lived and felt it all, with honesty and simplicity. Her intelligence, innocence, and raw talent endowed her words with an uncommon poignancy inviting us into her soul, rather than allowing the stark horror of Jewish existence in the 1940s to repel us.

Anne's diary, written as she and her terrified family hid from the Nazis (June 1942 to August 1944), chronicles the daily lives of Anne Frank and her extended family, members of a race balanced precariously atop a merciless, genocidal blade. Both literature and history owe a great debt to Miep Gies, the late guardian and caretaker of the Frank and Van Daan families during their long seclusion. Gies preserved the abandoned diary, ensuring the autobiographical work would far outlive its author.

With his decision to publish the volume three years after Anne's death, Otto, her grieving father, gave his bittersweet treasure to the world. Otto Frank was the lone survivor among the eight Jews hidden in his warehouse attic. Today, *The Diary of Anne Frank* remains one of the publishing industry's most consistent sellers. Although released seven decades ago, it reappears in the top 100 bestsellers list regularly.

To broaden the reach of this remarkable story the memoir was retooled for the theatre by Frances Goodrich and Albert Hackett. Their 1955 Pulitzer Prize- and Tony Award-winning theatrical adaptation reincarnated the voices of the Frank family and their fellow exiles. Performed throughout the world, *The Diary of Anne Frank* has since been translated into many languages.

From the mid-eighteenth century until the 1930s, life for Jews in German and Austrian society had been, for the most part, comfortable and prosperous. There was also a cultural renaissance during that time, owing much to influential Jewish artists and scholars such as Felix Mendelssohn, Albert Einstein, Max Reinhardt, Franz Kafka, and Sigmund Freud. The Franks and Van Daans were typical of Jewish families in the German merchant class. Unhappily, by 1933 a sickening degree of intolerance and anti-Semitism spawned by Adolf Hitler's National Socialist movement had taken root in the Germanic republics. As fear and hate became pervasive, many proactive families were left little choice but to flee their homes, as the Franks did by leaving Frankfurt, Germany.

In the late 1930s, it was widely believed that the Dutch would remain neutral during the anticipated pan-European conflict, as they were in World War I. Thus, while many Jews chose to cross the Atlantic to the Americas, Otto Frank opted to move his family to Amsterdam, capitol of the Netherlands.

For a time, business and life in their adopted city were quite good for the Franks and other transplanted families, but the year 1939 brought a series of invasions ("Blitzkriegs") of weaker European neighbors by Hitler. By the spring of 1940, Amsterdam had fallen under control of the Nazis. Gradually, life for Jews throughout Nazi-dominated countries was tightly restricted: first, by the steady enactment of activity and movement restrictions; next with mandatory registration for people of Jewish descent; and lastly the affixing of garish yellow stars to outer clothing. These actions, of course, were merely precursors to the Nazi's unthinkable "solution" to the "Jewish question." Slowly, trains to transit and death camps began to roll, followed by the likely extermination of their Jewish riders. During this time, Jewish families residing in Europe had tough decisions to make, all with life-or-death implications.

When her father made the decision to send his family into hiding from the Nazis, Anne Frank was a bright, precocious thirteen-year-old. Although the limitations of race, politics and religion had significantly narrowed life's possibilities, she would not be denied the joys, sorrows, and struggles of her flowering adolescence. She drew power from her desires, learning from a growing recognition of what she wanted out of life. Inevitably, her cloistered life in the dingy warehouse attic could not keep her from seizing a little of what the future owed her. Sadly, there would be no escape from the austere life imposed on the Franks and Van Daans. For Anne Frank, writing would be the only escape.

Despite confinement, life in the shelter provided ample inspiration for a young writer. Things were difficult, and

CONTINUED, NEXT PAGE >



the attic became a breeding ground for pettiness and quarreling. The air was rife with festering tensions and underlying fear, with only temporary respite provided by endless time for reading and family talk. Anne's live-wire personality invariably brought her into conflict with others, particularly Mrs. Van Daan and Mr. Dussel, a priggish dentist who later moved in with the two families. Even young Peter Van Daan's mouse-chasing cat, Mouschi, created uproar within the nerve-wracked apartment.

Along with the stresses, Anne also described times of joy and celebration. She wrote of Hanukah time, when she created presents for everyone from the most meager resources. With Peter, the Van Daan's teenage son, she experienced a taste of what love with a boy could mean to a young woman. Her relationships with her father and sister Margot grew closer, as her relationship with her mother, Edith, grew combative and aloof.

In the end, the exiles' whereabouts were betrayed on a tip from an ensnared burglar, likely a disgruntled former employee of Otto's factory. Local police turned the inhabitants of the annex over to the Nazis for deportation. Like most Holocaust families, the Franks and Van Daans were separated by sex and age. Transported to camps of unfathomable squalor, each resident was discarded into Nazi concentration camps, like human rubbish.

With one exception, the Franks and Van Daans all perished, dispersed, and isolated from one another. Otto Frank witnessed Mr. Van Daan being led to the gas chamber at Auschwitz, and Edith Frank died at the women's camp there. Mrs. Van Daan expired at Buchenwald, while her son Peter expired at Matthausen following a death march in front of retreating Nazis. Ironically, both died on the very day that their camps were liberated by the Allies. Mr. Dussel died at Neuengamme. Margot and Anne Frank both died of typhoid fever at the Bergen-Belsen camp, first sister Margot and then Anne: alone, naked, with her head shaved.

Only Otto survived the year following expulsion from the annex, returning to Amsterdam to live with Miep and her husband after a futile search for his vanquished family. By the time he returned to Holland, a faint hope that his children were alive still existed. Sadly, a letter of inquiry returned by a nurse in Rotterdam confirmed that both girls had passed in the squalid conditions at Bergen-Belsen. At that deep moment of despair in his office, Miep handed Mr. Frank the diary he had given Anne in their last moments before moving into seclusion.

Because Anne's diary was all that remained of his family, it provided Mr. Frank with a modicum of comfort and was his only satisfaction aside from his work. Continually astonished

by his daughter's musings and her vibrant style of writing, he would remark to Miep "Who would have imagined what went on in that little mind?" In time, Otto shared a few excerpts with an acquaintance with publishing contacts and was subsequently persuaded at length to share the diary in book form. First published locally, and then internationally, the book engendered phenomenal interest upon release. Today, *The Diary of Anne Frank* stands as one of the most read works of literature to come out of the World War II era.

Although Anne Frank's promise (and that of countless others like her) was removed from this world prematurely, through her writings her spirit has been immortalized and set free. ☪

## The Legacy

BY MARGO IHLER

The story of Anne Frank is one of the most well-known in literature, with most people having read it in school or having seen one of the many film, stage, or television adaptations since her diary was published in 1947. Since its first publication, it has become one of the most widely read books throughout the world.

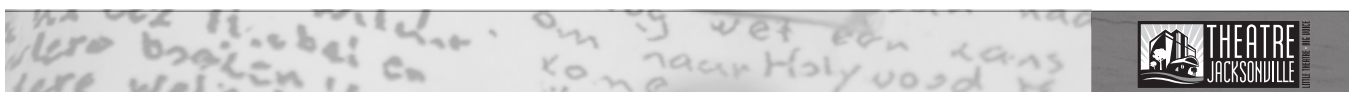
What many may not know are some of the lesser-known details surrounding the writing of the diary, the story of how the diary came to be so renowned, or the background of its theatrical productions on Broadway.

Anne Frank (1929–1945) was only four years old when her family moved to Amsterdam from Germany, where Adolf Hitler had recently been appointed chancellor. In 1940 Germany invaded the Netherlands causing 24,000 Jews to go into hiding to preserve their lives. Anne's family went into hiding with four other individuals the day after her sister, Margot, received a call-up notice to report for deportation to a labor camp in July 1942. Only a month earlier, Anne had received the diary for her thirteenth birthday in which she later would chronicle two years of emotions, fears, and experiences of living in the hidden annex above her father's spice business.

Anne's writings, some may not know, also included short stories, fairy tales, essays, and the beginning of a novel. She was meticulous in her writing, editing and reworking her diary after hearing a radio broadcast asking citizens to keep diaries as historical records. These original documents consisted of five notebooks and more than 300 loose pages, in addition to her original diary.

Otto Frank, Anne's father, was the only one of the eight inhabitants of the secret annex to survive the concentration camps, following their discovery in August 1944. Miep Gies,

CONTINUED, NEXT PAGE >



one of their Dutch protectors who worked on the main floor of the building, discovered Anne's diaries after their arrest and kept them safe until Otto returned after the war. He deliberated whether to publish Anne's writings, but ultimately felt it was important that others learn about their experience. The diary was published in German using Anne's chosen title, *The Secret Annex*, in June 1947, and included Anne's rewritten version plus parts of the original diary (Tom Brandt, Cheryl Ann Hornstein, and Mary Finnerty, eds., *The Diary of Anne Frank: An Educational Study Guide*. Only 1,500 copies were printed but demand was so high that another edition was quickly produced. Since then, other versions and editions have been printed and it has been translated into nearly seventy languages.

In 1955, Hollywood screenwriters, Frances Goodrich and Albert Hackett, one of the most prolific husband-and-wife writing teams during the Golden Age of cinema, took on the monumental task of turning Anne's diary into a stage play. Having written such screenplays as *The Thin Man* (1934), *Easter Parade* (1948), *Father of the Bride* (1950), *Seven Brides for Seven Brothers* (1954), and *It's a Wonderful Life* (1946), adapting Anne's diary was a very different story for them to write.

Goodrich and Hackett both had extensive backgrounds in the theatre. Goodrich (1890-1984) became interested in drama in college and made her Broadway debut in 1916. As an actress, she was well-trained, though she said herself: "I wasn't very good" (David L. Goodrich, *The Real Nick and Nora: Frances Goodrich and Albert Hackett, Writers of Stage and Screen Classics* [Carbondale, IL: Southern Illinois University Press, 2001], p. 11).

Hackett (1900-1995) was the son of professional actors and made his stage debut at age six. As a teenager, he attended the Professional Children's School in New York City (Donald W. McCaffrey, "Goodrich, Frances and Albert Hackett," *International Dictionary of Films and Filmmakers*, 2001. He performed in numerous films and on stage before meeting Goodrich in 1927 while they were both actors for a Denver theatre company. Shortly thereafter they tried their hand at writing together. They married in 1931 and soon began their lifelong career as a writing team.

The process of adapting Anne Frank's personal day-to-day writings into a play with narrative shape (a distinct beginning, middle, and end) was very challenging. They worked with playwright Lillian Hellman, Garson Kanin (director of the first Broadway production), and Otto Frank on their adaptation. They altered and selectively chose events from the diary, as well as making other adaptations. For example, they removed numerous details about the Frank family's Jewishness. Otto Frank himself was quoted

as saying "It is not a Jewish book. So do not make a Jewish play out of it".

The first drafts of the play emphasized Anne's mischievous nature. The final version emphasized her idealism and optimism. Otto Frank felt it important that it focus on the universal elements of Anne's story. Goodrich and Hackett researched every detail and worked on the script for two years. As part of their research, they traveled to Amsterdam with Kanin to visit the attic annex, now a famous museum, with Otto Frank, who provided keen insight into events and those who hid there.

On October 5, 1955, *The Diary of Anne Frank* opened on Broadway, starring Joseph Schildkraut as Otto Frank and Susan Strasberg as Anne. This was the pinnacle of Goodrich and Hackett's career. The play won popular and critical success, including the 1955 Pulitzer Prize for Drama and three Tony Awards, including Best Play of the 1955-56 Season. It played a total of 717 performances on Broadway before being produced throughout America and the world by professional and amateur theatres companies.

In 1959, Goodrich and Hackett adapted the play into a film that received critical but not popular success. In 1997, a re-adaptation of the book by Wendy Kesselman was produced on Broadway, starring Natalie Portman as Anne and directed by James Lapine. This version used passages and details published in *The Diary of a Young Girl: The Definitive Edition* (1995) that Otto Frank had removed for the first publication.

These passages included references to Anne's burgeoning sexuality, candid feelings toward her mother and other inhabitants of the annex, and reflections on her Judaism and the Holocaust, topics of particular sensitivity during the 1940s and '50s. The production team of the 1997 revival "set out to tell Anne's real story, to reclaim her Jewishness" and remove some of previously mentioned constraints, though they stressed they did not want to "disparage the intentions of the original production".

The 1997 production was less successful critically and commercially than the original in 1955. Some agreed the modifications were necessary, but many said the new adaptation "went too far in the opposite direction . . . what the play gained in accuracy, it lost in subtlety".

However, the story is told, Anne Frank left a remarkable legacy through her talents as a writer and record-keeper. In fact, she is still the youngest person to reach #1 on the New York Times' Bestseller List. Her great ambition of becoming a professional writer is now realized the world over through her diary's contribution to literature, film, television, essays, and stage productions. ☞

Special Thanks to our \$10,000+ Donors 11

The City of Jacksonville  
The Community Foundation for Northeast Florida  
The Cultural Council of Greater Jacksonville  
The Delores Barr Weaver Forever Event Fund Est. 2015  
The DuBow Family Foundation  
The Elizabeth Brown Foundation  
Florida Department of State, Division of Cultural Affairs  
The Jessie Ball duPont Fund

John D. Baker III  
Nancy Chartrand Advised Fund  
The Harold K. Smith Playhouse Endowment  
Pat & Wayne Hogan  
Michael Ward & Jennifer Glock Foundation  
The Weaver Family Foundation



For our complete list of donors, visit our website at [www.theatrejax.com/give](http://www.theatrejax.com/give)



You are cordially invited to our special

**SPEAKER SERIES**

presented by

**Jewish Family & Community Services**

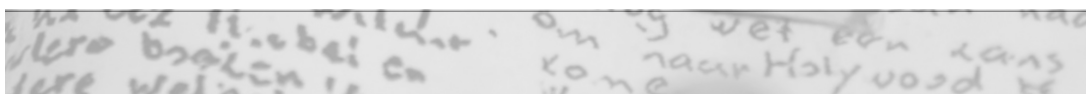
Theatre Jacksonville is honored to provide these half-hour presentations, open to the public, free of charge, on our stage prior to three performances of *The Diary of Anne Frank*. No tickets or reservations necessary.

Jewish Family & Community Services provides Holocaust education in classrooms, through community outreach, and in the Frisch Family Holocaust Memorial Gallery. At the heart of this work are the voices of Holocaust survivors and a speakers' group of 2nd and 3rd generation family members. Through their stories, we are able to deepen our understanding of the lessons from the Holocaust that still resonate today.

Thursday, Sept. 21 at 6:45pm  
Helen Meatte  
2nd Generation family member

Thursday, Sept. 28 at 6:45pm  
Morris Bendit  
Holocaust Survivor

Sunday, Oct. 1 at 1:15pm  
Lisa Landwirth Ullman  
2nd Generation family member



**BE PART OF A GRAND HISTORY...**

Theatre Jacksonville is one of the oldest continuously producing community theatres in the nation!



**ALL ACCESS MEANS ALL ACCESS...**

Regardless of how many EXTRAS are added to the 104th Season, your ticket is included at no additional cost.



**BENEFITS OF JOINING US...**

Enjoy savings as a member or a subscriber. Never pay full price!



All evening performances are at 7:30pm.

\*Matinee performances are at 2pm.

Lobby box office opens 30 minutes prior to showtime.



# SEASON 104

2023-2024

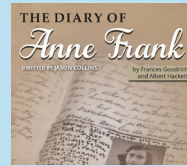
*The Classic in San Marco:*

**The Diary of Anne Frank**

Based upon the book: *Anne Frank: Diary of a Young Girl*  
**Sept. 21, 22, 23\*, 23, 28, 29, 30\*, 30, Oct. 1\*, 2023**

The Diary of Anne Frank premiered on Broadway in 1955, only 10 years after Anne Frank's death and eight years after the publication of her diary documenting two and a half years spent in hiding from Nazi persecution. In a world turned upside down by the Holocaust, Anne Frank held on to her faith in humanity. This story of resilience, optimism and a young girl's extraordinary spirit transcends time and offers hope to today's world. Winner of the Tony Award, the Pulitzer Prize and the Critic's Circle Award.

*"...a moving document on the stage."* —NY Post **Two performances each Saturday!**



*The Mainstage Season:*

**Just Desserts: A Musical Bake-Off**

Book and Lyrics by Barbara Campbell; Music by Brad Ross  
**Nov. 3, 4, 9, 10, 11, 12\*, 16, 17, 18, 19\*, 2023**

It's sweet! It's savory! It's five strangers putting their hearts, reputations, and baking skills on the line to become the crème de la crème of bakers at a county fair. For some, the bake-off will mean the end of their dreams. For others, a new beginning. They'll all get their just desserts, but it's the personal journey each contestant takes that will remain with audience members long after the winner is announced.

*"...a lighthearted musical comedy with heart and playfulness."* —Quadcities.com



**On the Market**

By Jason Odell Williams  
**Jan. 12, 13, 18, 19, 20, 21\*, 25, 26, 27, 28\*, 2024**

A former singer, now realtor, struggles with the modern dating scene after becoming a widow two years ago. Now her life is turned upside down when she finds a mysterious note from her dead husband telling her it's okay to "move on." A modern romantic comedy for grown-ups about love, loss, and finding your Forever Home.

*"A breezy rom-com with one laugh line after another that leaves a hopeful lump in your throat."* —City News

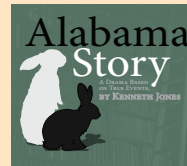


**Alabama Story**

By Kenneth Jones  
**March 8, 9, 14, 15, 16, 17\*, 21, 22, 23, 24\*, 2024**

As the Civil Rights movement is brewing, a children's book about a black rabbit marrying a white rabbit stirs the passions of both a segregationist State Senator who wants the book to be banned, and a no-nonsense State Librarian in 1959 Montgomery, Alabama. A contrasting story of childhood friends—an African American man and a woman of white privilege, reunited in adulthood—provides private counterpoint to the public events swirling in the state capital. Inspired by true events!

*"Alabama Story explores thorny racial issues with smarts and sensitivity."* —DC Metro Weekly.



**Picasso at the Lapin Agile**

By Steve Martin  
**April 19, 20, 25, 26, 27, 28\*, May 2, 3, 4, 5\* 2024**

In Steve Martin's clever absurdist comedy hit, Albert Einstein and Pablo Picasso meet in a Parisian cafe in 1904, just before the renowned scientist transformed physics with his theory of relativity and the celebrated painter set the art world afire with cubism. These two geniuses muse on many big ideas of the day as they spar with the café regulars and each other about art, science, inspiration, love, and the promise of the 20th century. At the height of the mayhem a charismatic dark-haired singer, time-warped in from a later era, surprises everyone when he arrives at the Lapin Agile to join in the merriment.

*"Very engaging... mixing the sublime with the ridiculous... Very good fun."* —The New York Times



**SHOUT! The Mod Musical**

Created by Phillip George & David Lowenstein  
**"Mod Musings" & "Groovy Gab" by Peter Charles Morris & Phillip George**

**June 7, 8, 13, 14, 15, 16\*, 20, 21, 22, 23\*, 2024**

With its irresistible blend of hip-swiveling hits, far out fashions and fab dance moves, SHOUT! The Mod Musical takes audiences back to the music, style and freedom of the 1960s as it follows five groovy gals as they come of age during those glorious days that made England swing. Traveling in time from 1960 to 1970, this international smash hit chronicles the dawning liberation of women and features cool classic tunes including "To Sir with Love," "Downtown," "Son of a Preacher Man" and "Goldfinger."

*"...entertaining and altogether fun. Groooooooovy!"* —TalkEntertainment.com



Online at: [www.theatrejax.com](http://www.theatrejax.com)



**INVEST IN THE FUTURE...**

At 104 years old, Theatre Jacksonville relies on your support today to make planning for our future possible.



**SHARE THE GIFT OF THEATRE...**

As a package holder, enjoy your discount when purchasing additional tickets.



**AVOID FEES...**

As a package holder, you will pay no fees when booking seats online or with the Box Office.



SPONSORED IN PART BY THE CITY OF JACKSONVILLE, FLORIDA ARTS & CULTURE, THE NATIONAL ENDOWMENT FOR THE ARTS, AND THE CULTURAL COUNCIL OF GREATER JACKSONVILLE, INC.

