

The Diary of Anne Frank

Frances Goodrich
and Albert Hackett

CHARACTERS

MR. FRANK

MIEP

MRS. VAN DAAN

MR. VAN DAAN

PETER VAN DAAN

MRS. FRANK

MARGOT FRANK

ANNE FRANK

MR. KRALER

MR. DUSSEL

Act 1
Scene 4
and 5

her attempts to flirt with father are getting her nowhere. Pim, thank goodness, won't play.

[As she is saying the last lines, the curtain rises on the darkened scene. ANNE'S VOICE fades out.]

Scene 4

[It is the middle of the night, several months later. The stage is dark except for a little light which comes through the skylight in PETER'S room.

Everyone is in bed. MR. and MRS. FRANK lie on the couch in the main room, which has been pulled out to serve as a makeshift double bed.

MARGOT is sleeping on a mattress on the floor in the main room, behind a curtain stretched across for privacy. The others are all in their accustomed rooms.

From outside we hear two drunken soldiers singing "Lili Marlene." A girl's high giggle is heard. The sound of running feet is heard coming closer and then fading in the distance. Throughout the scene there is the distant sound of airplanes passing overhead.

A match suddenly flares up in the attic. We dimly see MR. VAN DAAN. He is getting his bearings. He comes quickly down the stairs, and goes to the cupboard where the food is stored. Again the match flares up, and is as quickly blown out. The dim figure is seen to steal back up the stairs.

There is quiet for a second or two, broken only by the sound of airplanes, and running feet on the street below.

Suddenly, out of the silence and the dark, we hear ANNE scream.]

ANNE. [Screaming] No! No! Don't . . . don't take me!

[She moans, tossing and crying in her sleep. The other people wake, terrified. DUSSEL sits up in bed, furious.]

DUSSEL. Shush! Anne! Shush!

ANNE. [Still in her nightmare] Save me! Save me!

[She screams and screams. DUSSEL gets out of bed, going over to her, trying to wake her.]

DUSSEL. Quiet! Quiet! You want someone to hear?

[In the main room MRS. FRANK grabs a shawl and pulls it around her. She rushes in to ANNE, taking her in her arms. MR. FRANK hurriedly gets up, putting on his overcoat. MARGOT sits up, terrified. PETER'S light goes on in his room.]

MRS. FRANK. [To ANNE, in her room] Hush, darling, hush. It's all right. It's all right. [Over her shoulder to DUSSEL] Will you be kind enough to turn on the light, Mr. Dussel? [Back to ANNE] It's nothing, my darling. It was just a dream.

[DUSSEL turns on the light in the bedroom. MRS. FRANK holds ANNE in her arms. Gradually ANNE comes out of her nightmare still trembling with horror. MR. FRANK comes into the room, and goes quickly to the window, looking out to be sure that no one outside has heard ANNE'S screams. MRS.

Literary Analysis

Staging How do the events that begin this scene show the tensions the families are feeling?

DUSSEL. [*Interrupting*] Your father spoke of a schedule.

ANNE. [*Coming away from the window*] Oh, yes. It's mostly about the times we have to be quiet. And times for the w.c. You can use it now if you like.

DUSSEL. [*Stiffly*] No, thank you.

ANNE. I suppose you think it's awful, my talking about a thing like that. But you don't know how important it can get to be, especially when you're frightened . . . About this room, the way Margot and I did . . . she had it to herself in the afternoons for studying, reading . . . lessons, you know . . . and I took the mornings. Would that be all right with you?

DUSSEL. I'm not at my best in the morning.

ANNE. You stay here in the mornings then. I'll take the room in the afternoons.

DUSSEL. Tell me, when you're in here, what happens to me? Where am I spending my time? In there, with all the people?

ANNE. Yes.

DUSSEL. I see. I see.

ANNE. We have supper at half past six.

DUSSEL. [*Going over to the sofa*] Then, if you don't mind . . . I like to lie down quietly for ten minutes before eating. I find it helps the digestion.

ANNE. Of course. I hope I'm not going to be too much of a bother to you. I seem to be able to get everyone's back up.

[*DUSSEL lies down on the sofa, curled up, his back to her.*]

DUSSEL. I always get along very well with children. My patients all bring their children to me, because they know I get on well with them. So don't you worry about that.

[*ANNE leans over him, taking his hand and shaking it gratefully.*]

ANNE. Thank you. Thank you, Mr. Dussel.

[*The lights dim to darkness. The curtain falls on the scene. ANNE'S voice comes to us faintly at first, and then with increasing power.*]

ANNE'S VOICE. . . . And yesterday I finished Cissy Van Marxvelt's latest book. I think she is a first-class writer. I shall definitely let my children read her. Monday the twenty-first of September, nineteen forty-two. Mr. Dussel and I had another battle yesterday. Yes, Mr. Dussel! According to him, nothing, I repeat . . . nothing, is right about me . . . my appearance, my character, my manners. While he was going on at me I thought . . . sometime I'll give you such a smack that you'll fly right up to the ceiling! Why is it that every grownup thinks he knows the way to bring up children? Particularly the grownups that never had any. I keep wishing that Peter was a girl instead of a boy. Then I would have someone to talk to. Margot's a darling, but she takes everything too seriously. To pause for a moment on the subject of Mrs. Van Daan. I must tell you that

Reading Strategy
Analyzing the Effect of Historical Context How long have the families been in hiding?

 **Reading Check**

Which aspects of her daily routine does Anne discuss with Dussel?



◀ Critical Viewing

Why might the designers of this stamp have chosen such a happy photograph of Anne? [Speculate]

FRANK holds ANNE, talking softly to her. In the main room MARGOT stands on a chair, turning on the center hanging lamp. A light goes on in the VAN DAANS' room overhead. PETER puts his robe on, coming out of his room.]

DUSSEL. [To MRS. FRANK, blowing his nose] Something must be done about that child, Mrs. Frank. Yelling like that! Who knows but there's somebody on the streets? She's endangering all our lives.

MRS. FRANK. Anne, darling.

DUSSEL. Every night she twists and turns. I don't sleep. I spend half my night shushing her. And now it's nightmares!

[MARGOT comes to the door of ANNE'S room, followed by PETER. MR. FRANK goes to them, indicating that everything is all right. PETER takes MARGOT back.]

MRS. FRANK. [To ANNE] You're here, safe, you see? Nothing has happened. [To DUSSEL] Please, Mr. Dussel, go back to bed. She'll be herself in a minute or two. Won't you, Anne?

DUSSEL. [Picking up a book and a pillow] Thank you, but I'm going to the w.c. The one place where there's peace!

[He stalks out. MR. VAN DAAN, in underwear and trousers, comes down the stairs.]

MR. VAN DAAN. [To DUSSEL] What is it? What happened?

DUSSEL. A nightmare. She was having a nightmare!

MR. VAN DAAN. I thought someone was murdering her.

DUSSEL. Unfortunately, no.

[He goes into the bathroom. MR. VAN DAAN goes back up the stairs.

MR. FRANK, in the main room, sends PETER back to his own bedroom.]

✓ Reading Check

What reaction does Anne's screaming elicit from Dussel?

MR. FRANK. Thank you, Peter. Go back to bed.

[PETER goes back to his room. MR. FRANK follows him, turning out the light and looking out the window. Then he goes back to the main room, and gets up on a chair, turning out the center hanging lamp.]

MRS. FRANK. [To ANNE] Would you like some water? [ANNE shakes her head.] Was it a very bad dream? Perhaps if you told me . . . ?

ANNE. I'd rather not talk about it.

MRS. FRANK. Poor darling. Try to sleep then. I'll sit right here beside you until you fall asleep. [She brings a stool over, sitting there.]

ANNE. You don't have to.

MRS. FRANK. But I'd like to stay with you . . . very much. Really.

ANNE. I'd rather you didn't.

MRS. FRANK. Good night, then.

[She leans down to kiss ANNE. ANNE throws her arm up over her face, turning away. MRS. FRANK, hiding her hurt, kisses ANNE'S arm.]

You'll be all right? There's nothing that you want?

ANNE. Will you please ask Father to come.

MRS. FRANK. [After a second] Of course, Anne dear.

[She hurries out into the other room. MR. FRANK comes to her as she comes in.]

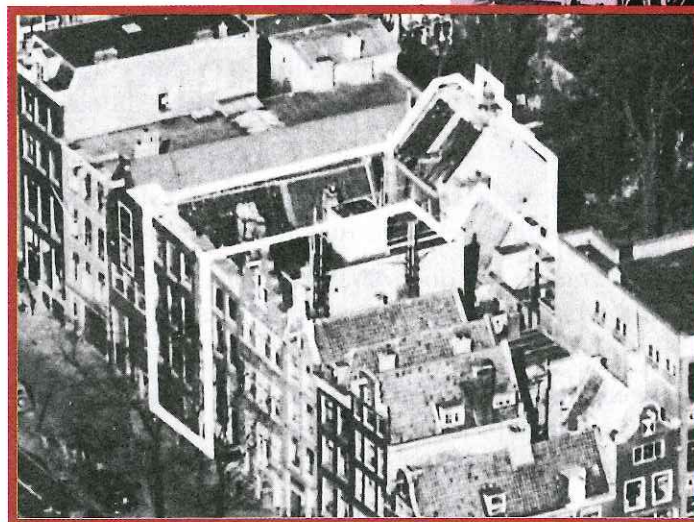
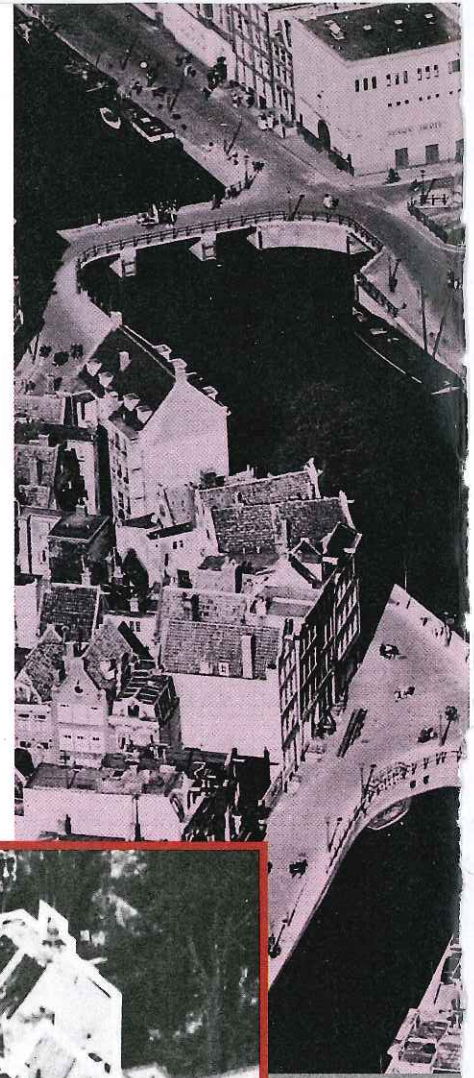
*Sie verlangt nach Dir!*²²

MR. FRANK. [Sensing her hurt] Edith, Liebe, schau . . .²³

MRS. FRANK. *Es macht nichts! Ich danke dem lieben Herrgott, dass sie sich wenigstens an Dich wendet, wenn sie Trost braucht! Geh hinein, Otto, sie ist ganz hysterisch vor Angst.*²⁴ [As MR. FRANK hesitates] *Geh zu ihr.*²⁵

[He looks at her for a second and then goes to get a cup of water for ANNE. MRS. FRANK sinks down on the bed, her face in her hands, trying to keep from sobbing aloud. MARGOT comes over to her, putting her arms around her.]

She wants nothing of me. She pulled away when I leaned down to kiss her.

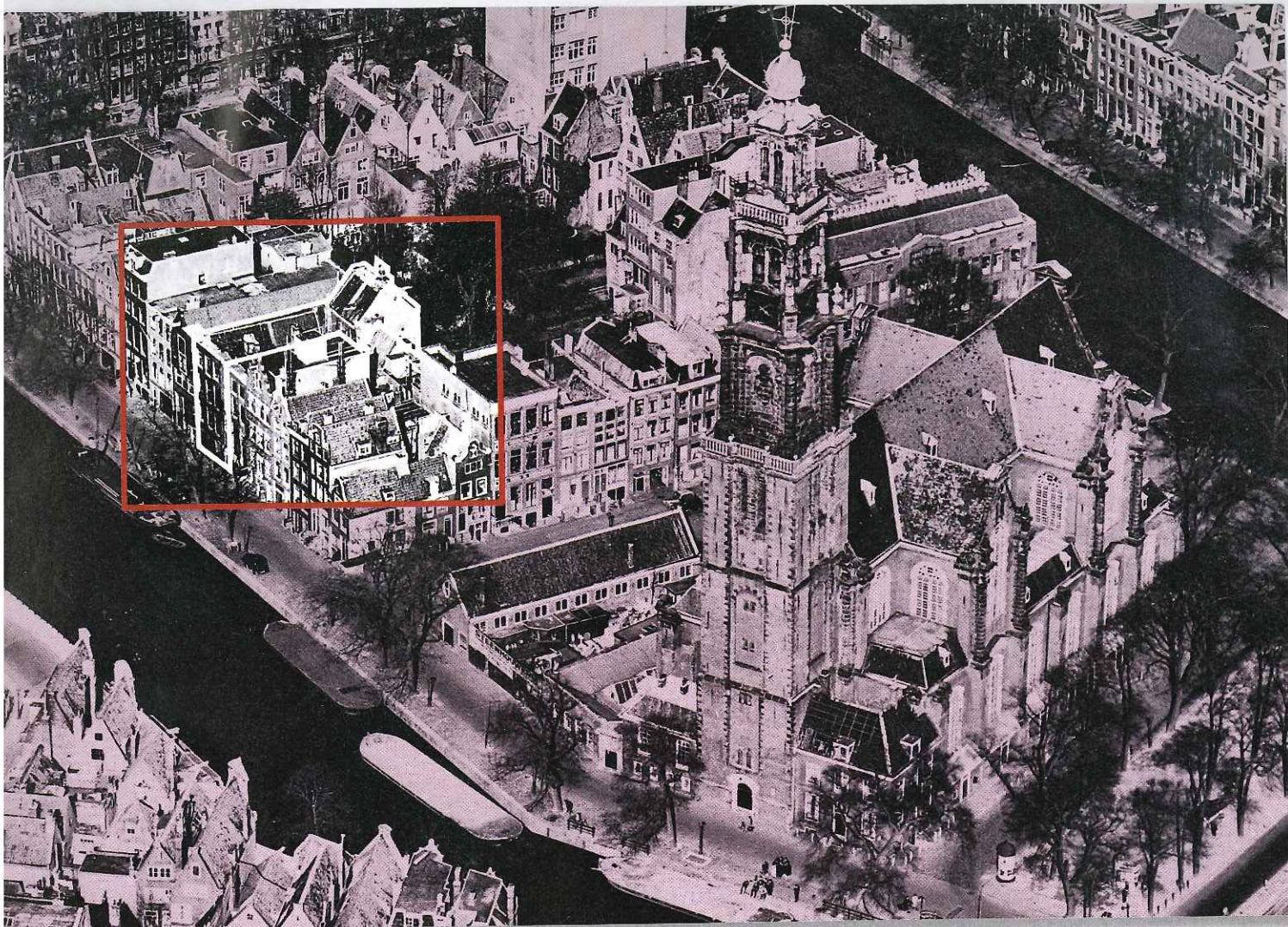


22. *Sie verlangt nach Dir* (sē fer' lanj' nāk dir) German for "She is asking for you."

23. *Liebe, schau* (lē' be shou) German for "Dear, look."

24. *Es macht . . . vor Angst* German for "It's all right. I thank dear God that at least she turns to you when she needs comfort. Go in, Otto, she is hysterical because of fear."

25. *Geh zu ihr* (gē tsōō ēr) German for "Go to her."



▲ **Critical Viewing** This photograph shows the block of Amsterdam in which the Franks hid. The inset shows the building they lived in close up. Why do you think the Franks chose to remain in Amsterdam, in hiding, rather than flee to Switzerland? [Draw Conclusions]

MARGOT. It's a phase . . . You heard Father . . . Most girls go through it . . . they turn to their fathers at this age . . . they give all their love to their fathers.

MRS. FRANK. You weren't like this. You didn't shut me out.

MARGOT. She'll get over it . . .

[She smooths the bed for MRS. FRANK and sits beside her a moment as MRS. FRANK lies down. In ANNE'S room MR. FRANK comes in, sitting down by ANNE. ANNE flings her arms around him, clinging to him. In the distance we hear the sound of ack-ack.]

ANNE. Oh, Pim. I dreamed that they came to get us! The Green Police! They broke down the door and grabbed me and started to drag me out the way they did Jopie.

MR. FRANK. I want you to take this pill.

 **Reading Check**

What was in Anne's dream that scared her so much?

ANNE. What is it?

MR. FRANK. Something to quiet you.

[*She takes it and drinks the water. In the main room MARGOT turns out the light and goes back to her bed.*]

MR. FRANK. [To ANNE] Do you want me to read to you for a while?

ANNE. No. Just sit with me for a minute. Was I awful? Did I yell terribly loud? Do you think anyone outside could have heard?

MR. FRANK. No. No. Lie quietly now. Try to sleep.

ANNE. I'm a terrible coward. I'm so disappointed in myself. I think I've conquered my fear . . . I think I'm really grown-up . . . and then something happens . . . and I run to you like a baby . . . I love you, Father. I don't love anyone but you.

MR. FRANK. [*Reproachfully*] Anne!

ANNE. It's true. I've been thinking about it for a long time. You're the only one I love.

MR. FRANK. It's fine to hear you tell me that you love me. But I'd be happier if you said you loved your mother as well . . . She needs your help so much . . . your love . . .

ANNE. We have nothing in common. She doesn't understand me. Whenever I try to explain my views on life to her she asks me if I'm constipated.

MR. FRANK. You hurt her very much just now. She's crying. She's in there crying.

ANNE. I can't help it. I only told the truth. I didn't want her here . . . [*Then, with sudden change*] Oh, Pim, I was horrible, wasn't I? And the worst of it is, I can stand off and look at myself doing it and know it's cruel and yet I can't stop doing it. What's the matter with me? Tell me. Don't say it's just a phase! Help me.

MR. FRANK. There is so little that we parents can do to help our children. We can only try to set a good example . . . point the way. The rest you must do yourself. You must build your own character.

ANNE. I'm trying. Really I am. Every night I think back over all of the things I did that day that were wrong . . . like putting the wet mop in Mr. Dussel's bed . . . and this thing now with Mother. I say to myself, that was wrong. I make up my mind, I'm never going to do that again. Never! Of course I may do something worse . . . but at least I'll never do that again! . . . I have a nicer side, Father . . . a sweeter, nicer side. But I'm scared to show it. I'm afraid that people are going to laugh at me if I'm serious. So the mean Anne comes to the outside and the good Anne stays on the inside, and I keep on trying to switch them around and have the good Anne outside and the bad Anne inside and be what I'd like to be . . . and might be . . . if only . . . only . . .

Literary Analysis

Staging What is the effect of showing Margot's actions during Anne's conversation with her father?

[She is asleep. MR. FRANK watches her for a moment and then turns off the light, and starts out. The lights dim out. The curtain falls on the scene. ANNE'S VOICE is heard dimly at first, and then with growing strength.]

ANNE'S VOICE. . . . The air raids are getting worse. They come over day and night. The noise is terrifying. Pim says it should be music to our ears. The more planes, the sooner will come the end of the war. Mrs. Van Daan pretends to be a fatalist. What will be, will be. But when the planes come over, who is the most frightened? No one else but Petronella! . . . Monday, the ninth of November, nineteen forty-two. Wonderful news! The Allies have landed in Africa. Pim says that we can look for an early finish to the war. Just for fun he asked each of us what was the first thing we wanted to do when we got out of here. Mrs. Van Daan longs to be home with her own things, her needle-point chairs, the Beckstein piano her father gave her . . . the best that money could buy. Peter would like to go to a movie. Mr. Dussel wants to get back to his dentist's drill. He's afraid he is losing his touch. For myself, there are so many things . . . to ride a bike again . . . to laugh till my belly aches . . . to have new clothes from the skin out . . . to have a hot tub filled to overflowing and wallow in it for hours . . . to be back in school with my friends . . .

[As the last lines are being said, the curtain rises on the scene. The lights dim on as ANNE'S VOICE fades away.]

Scene 5

[It is the first night of the Hanukkah²⁶ celebration. MR. FRANK is standing at the head of the table on which is the Menorah.²⁷ He lights the Shamos,²⁸ or servant candle, and holds it as he says the blessing. Seated listening is all of the "family," dressed in their best. The men wear hats, PETER wears his cap.]

MR. FRANK. [Reading from a prayer book] "Praised be Thou, oh Lord our God, Ruler of the universe, who has sanctified us with Thy commandments and bidden us kindle the Hanukkah lights. Praised be Thou, oh Lord our God, Ruler of the universe, who has wrought wondrous deliverances for our fathers in days of old. Praised be Thou, oh Lord our God, Ruler of the universe, that Thou has given us life and sustenance and brought us to this happy season." [MR. FRANK lights the one candle of the Menorah as he continues.] "We kindle this Hanukkah light to celebrate the great and wonderful deeds wrought through the zeal with which God filled the hearts of the heroic Maccabees, two thousand years ago. They fought against indifference, against tyranny and oppression, and they restored our Temple to us. May these lights remind us that we should ever look to God, whence cometh our help." Amen.

26. **Hanukkah** (khă' noo kä') *n.* Jewish celebration that lasts eight days.

27. **Menorah** (mə nō' rə) *n.* a candle holder with nine candles, used during Hanukkah.

28. **Shamos** (shă' mäs) *n.* the candle used to light the others in a menorah.

fatalist (fā' tə list) *n.*
one who believes that all events are determined by fate and cannot be changed

Reading Strategy

Analyzing the Effect of Historical Context What does Anne's narration tell the audience about the progress of the war?

Literary Analysis

Staging What is the importance to the families of this Hanukkah ritual?

Reading Check

Why are the families celebrating?

ALL. Amen.

[MR. FRANK *hands* MRS. FRANK *the prayer book*.]

MRS. FRANK. [*Reading*] "I lift up mine eyes unto the mountains, from whence cometh my help. My help cometh from the Lord who made heaven and earth. He will not suffer thy foot to be moved. He that keepeth thee will not slumber. He that keepeth Israel doth neither slumber nor sleep. The Lord is thy keeper. The Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The Lord shall keep thee from all evil. He shall keep thy soul. The Lord shall guard thy going out and thy coming in, from this time forth and forevermore." Amen.

ALL. Amen.

[MRS. FRANK *puts down the prayer book and goes to get the food and wine*. MARGOT *helps her*. MR. FRANK *takes the men's hats and puts them aside*.]

DUSSEL. [*Rising*] That was very moving.

ANNE. [*Pulling him back*] It isn't over yet!

MRS. VAN DAAN. Sit down! Sit down!

ANNE. There's a lot more, songs and presents.

DUSSEL. Presents?

MRS. FRANK. Not this year, unfortunately.

MRS. VAN DAAN. But always on Hanukkah everyone gives presents . . . everyone!

DUSSEL. Like our St. Nicholas' Day.²⁹

[*There is a chorus of "no's" from the group*.]

MRS. VAN DAAN. No! Not like St. Nicholas! What kind of a Jew are you that you don't know Hanukkah?

MRS. FRANK. [*As she brings the food*] I remember particularly the candles . . . First one, as we have tonight. Then the second night you light two candles, the next night three . . . and so on until you have eight candles burning. When there are eight candles it is truly beautiful.

MRS. VAN DAAN. And the potato pancakes.

MR. VAN DAAN. Don't talk about them!

MRS. VAN DAAN. I make the best *latkes* you ever tasted!

MRS. FRANK. Invite us all next year . . . in your own home.

MR. FRANK. God willing!

MRS. VAN DAAN. God willing.

29. St. Nicholas' Day December 6, the day Christian children in Holland receive gifts.

Reading Strategy

Analyzing the Effect of

Historical Context How do world events make this Hanukkah different from others that the characters have celebrated?

MARGOT. What I remember best is the presents we used to get when we were little . . . eight days of presents . . . and each day they got better and better.

MRS. FRANK. [*Sitting down*] We are all here, alive. That is present enough.

ANNE. No, it isn't. I've got something . . . [*She rushes into her room, hurriedly puts on a little hat improvised from the lamp shade, grabs a satchel bulging with parcels and comes running back.*]

MRS. FRANK. What is it?

ANNE. Presents!

MRS. VAN DAAN. Presents!

DUSSEL. Look!

MR. VAN DAAN. What's she got on her head?

PETER. A lamp shade!

ANNE. [*She picks out one at random.*] This is for Margot. [*She hands it to MARGOT, pulling her to her feet.*] Read it out loud.

MARGOT. [*Reading*]

"You have never lost your temper.
You never will, I fear,
You are so good.
But if you should,
Put all your cross words here."

[*She tears open the package.*] A new crossword puzzle book! Where did you get it?

ANNE. It isn't new. It's one that you've done. But I rubbed it all out, and if you wait a little and forget, you can do it all over again.

MARGOT. [*Sitting*] It's wonderful, Anne. Thank you. You'd never know it wasn't new.

[*From outside we hear the sound of a streetcar passing.*]

ANNE. [*With another gift*] Mrs. Van Daan.

MRS. VAN DAAN. [*Taking it*] This is awful . . . I haven't anything for anyone . . . I never thought . . .

MR. FRANK. This is all Anne's idea.

MRS. VAN DAAN. [*Holding up a bottle*] What is it?

ANNE. It's hair shampoo. I took all the odds and ends of soap and mixed them with the last of my toilet water.

MRS. VAN DAAN. Oh, Anneke!

ANNE. I wanted to write a poem for all of them, but I didn't have time. [*Offering a large box to MR. VAN DAAN*] Yours, Mr. Van Daan, is really something . . . something you want more than anything. [*As she waits for him to open it*] Look! Cigarettes!

Literary Analysis

Staging What effect does the sound of a streetcar have in this scene?

Reading Check

Why do the gifts Anne gives mean so much to the people receiving them?

MR. VAN DAAN. Cigarettes!

ANNE. Two of them! Pim found some old pipe tobacco in the pocket lining of his coat . . . and we made them . . . or rather, Pim did.

MRS. VAN DAAN. Let me see . . . Well, look at that! Light it, Putti! Light it.

[MR. VAN DAAN *hesitates.*]

ANNE. It's tobacco, really it is! There's a little fluff in it, but not much.

[*Everyone watches intently as MR. VAN DAAN cautiously lights it. The cigarette flares up. Everyone laughs.*]

PETER. It works!

MRS. VAN DAAN. Look at him.

MR. VAN DAAN. [*Spluttering*] Thank you, Anne. Thank you.

[ANNE *rushes back to her satchel for another present.*]

ANNE. [*Handing her mother a piece of paper*] For Mother, Hanukkah greeting.

[*She pulls her mother to her feet.*]

MRS. FRANK. [*She reads*] "Here's an I.O.U. that I promise to pay. Ten hours of doing whatever you say. Signed, Anne Frank." [MRS. FRANK, *touched, takes ANNE in her arms, holding her close.*]

DUSSEL. [*To ANNE*] Ten hours of doing what you're told? Anything you're told?

ANNE. That's right.

DUSSEL. You wouldn't want to sell that, Mrs. Frank?

MRS. FRANK. Never! This is the most precious gift I've ever had!

[*She sits, showing her present to the others. ANNE hurries back to the satchel and pulls out a scarf, the scarf that MR. FRANK found in the first scene.*]

ANNE. [*Offering it to her father*] For Pim.

MR. FRANK. Anneke . . . I wasn't supposed to have a present! [*He takes it, unfolding it and showing it to the others.*]

ANNE. It's a muffler . . . to put round your neck . . . like an ascot, you know. I made it myself out of odds and ends . . . I knitted it in the dark each night, after I'd gone to bed. I'm afraid it looks better in the dark!

MR. FRANK. [*Putting it on*] It's fine. It fits me perfectly. Thank you, Annele.

[ANNE *hands PETER a ball of paper with a string attached to it.*]

ANNE. That's for Mouschi.

PETER. [*Rising to bow*] On behalf of Mouschi, I thank you.

ANNE. [*Hesitant, handing him a gift*] And . . . this is yours . . . from Mrs. Quack Quack. [*As he holds it gingerly in his hands*] Well . . . open it . . . Aren't you going to open it?

PETER. I'm scared to. I know something's going to jump out and hit me.

ANNE. No. It's nothing like that, really.

MRS. VAN DAAN. [*As he is opening it*] What is it, Peter? Go on. Show it.

ANNE. [*Excitedly*] It's a safety razor!

DUSSEL. A what?

ANNE. A razor!

MRS. VAN DAAN. [*Looking at it*] You didn't make that out of odds and ends.

ANNE. [*To PETER*] Miep got it for me. It's not new. It's second-hand. But you really do need a razor now.

DUSSEL. For what?

ANNE. Look on his upper lip . . . you can see the beginning of a mustache.

DUSSEL. He wants to get rid of that? Put a little milk on it and let the cat lick it off.

PETER. [*Starting for his room*] Think you're funny, don't you.

DUSSEL. Look! He can't wait! He's going in to try it!

PETER. I'm going to give Mouschi his present!

[*He goes into his room, slamming the door behind him.*]

MR. VAN DAAN. [*Disgustedly*] Mouschi, Mouschi, Mouschi.

[*In the distance we hear a dog persistently barking. ANNE brings a gift to DUSSEL.*]

ANNE. And last but never least, my roommate, Mr. Dussel.

DUSSEL. For me? You have something for me?

[*He opens the small box she gives him.*]

ANNE. I made them myself.

DUSSEL. [*Puzzled*] Capsules! Two capsules!

ANNE. They're ear-plugs!

DUSSEL. Ear-plugs?

ANNE. To put in your ears so you won't hear me when I thrash around at night. I saw them advertised in a magazine. They're not real ones . . . I made them out of cotton and candle wax. Try them . . . See if they don't work . . . see if you can hear me talk . . .

DUSSEL. [*Putting them in his ears*] Wait now until I get them in . . . so.

ANNE. Are you ready?

DUSSEL. Huh?

ANNE. Are you ready?

DUSSEL. Oh! They've gone inside! I can't get them out! [*They laugh as*

 **Reading Check**

What does Anne give Mr. Dussel?

MR. DUSSEL jumps about, trying to shake the plugs out of his ears. Finally he gets them out. Putting them away] Thank you, Anne! Thank you!

[Together] {
MR. VAN DAAN. A real Hanukkah!
MRS. VAN DAAN. Wasn't it cute of her?
MRS. FRANK. I don't know when she did it.
MARGOT. I love my present.

ANNE. [Sitting at the table] And now let's have the song, Father . . . please . . . [To DUSSEL] Have you heard the Hanukkah song, Mr. Dussel? The song is the whole thing! [She sings.] "Oh, Hanukkah! Oh, Hanukkah! The sweet celebration . . ."

MR. FRANK. [Quieting her] I'm afraid, Anne, we shouldn't sing that song tonight. [To DUSSEL] It's a song of jubilation, of rejoicing. One is apt to become too enthusiastic.

ANNE. Oh, please, please. Let's sing the song. I promise not to shout!

MR. FRANK. Very well. But quietly now . . . I'll keep an eye on you and when . . .

[As ANNE starts to sing, she is interrupted by DUSSEL, who is snorting and wheezing.]

DUSSEL. [Pointing to PETER] You . . . You!

[PETER is coming from his bedroom, ostentatiously holding a bulge in his coat as if he were holding his cat, and dangling ANNE's present before it.]

How many times . . . I told you . . . Out! Out!

MR. VAN DAAN. [Going to PETER] What's the matter with you? Haven't you any sense? Get that cat out of here.

PETER. [Innocently] Cat?

MR. VAN DAAN. You heard me. Get it out of here!

PETER. I have no cat. [Delighted with his joke, he opens his coat and pulls out a bath towel. The group at the table laugh, enjoying the joke.]

DUSSEL. [Still wheezing] It doesn't need to be the cat . . . his clothes are enough . . . when he comes out of that room . . .

MR. VAN DAAN. Don't worry. You won't be bothered any more. We're getting rid of it.

DUSSEL. At last you listen to me. [He goes off into his bedroom.]

MR. VAN DAAN. [Calling after him] I'm not doing it for you. That's all in your mind . . . all of it! [He starts back to his place at the table.] I'm doing it because I'm sick of seeing that cat eat all our food.

PETER. That's not true! I only give him bones . . . scraps . . .

MR. VAN DAAN. Don't tell me! He gets fatter every day! Damn cat looks better than any of us. Out he goes tonight!

ostentatiously
(ās' tən tā' shəs lē) adv.
in a showy way

Literary Analysis
Staging What does Peter's joke about the cat show about Mr. Dussel?

PETER. No! No!

ANNE. Mr. Van Daan, you can't do that! That's Peter's cat. Peter loves that cat.

MRS. FRANK. [*Quietly*] Anne.

PETER. [To MR. VAN DAAN] If he goes, I go.

MR. VAN DAAN. Go! Go!

MRS. VAN DAAN. You're not going and the cat's not going! Now please . . . this is Hanukkah . . . Hanukkah . . . this is the time to celebrate . . . What's the matter with all of you? Come on, Anne. Let's have the song.

ANNE. [*Singing*]

"Oh, Hanukkah! Oh, Hanukkah! The sweet celebration."

MR. FRANK. [*Rising*] I think we should first blow out the candle . . . then we'll have something for tomorrow night.

MARGOT. But, Father, you're supposed to let it burn itself out.

MR. FRANK. I'm sure that God understands shortages. [*Before blowing it out*] "Praised be Thou, oh Lord our God, who hast sustained us and permitted us to celebrate this joyous festival."

[*He is about to blow out the candle when suddenly there is a crash of something falling below. They all freeze in horror, motionless. For a few seconds there is complete silence. MR. FRANK slips off his shoes. The others noiselessly follow his example. MR. FRANK turns out a light near him. He motions to PETER to turn off the center lamp. PETER tries to reach it, realizes he cannot and gets up on a chair. Just as he is touching the lamp he loses his balance. The chair goes out from under him. He falls. The iron lamp shade crashes to the floor. There is a sound of feet below, running down the stairs.*]

MR. VAN DAAN. [*Under his breath*] Oh, oh!

[*The only light left comes from the Hanukkah candle. DUSSEL comes from his room. MR. FRANK creeps over to the stairwell and stands listening. The dog is heard barking excitedly.*]

Do you hear anything?

MR. FRANK. [*In a whisper*] No. I think they've gone.

MRS. VAN DAAN. It's the Green Police. They've found us.

MR. FRANK. If they had, they wouldn't have left. They'd be up here by now.

MRS. VAN DAAN. I know it's the Green Police. They've gone to get help. That's all. They'll be back!

MRS. VAN DAAN. Or it may have been the Gestapo,³⁰ looking for papers . . .

30. Gestapo (gə stă' pō) *n.* the secret police force of the German Nazi state, known for its terrorism and atrocities.

Reading Strategy

Analyzing the Effect of Historical Context What might be happening downstairs? Why is Peter's fall so dangerous?

Reading Check

What happens to interrupt the Hanukkah celebration?

MR. FRANK. *[Interrupting]* Or a thief, looking for money.

MRS. VAN DAAN. We've got to do something . . . Quick! Quick! Before they come back.

MR. VAN DAAN. There isn't anything to do. Just wait.

[MR. FRANK holds up his hand for them to be quiet. He is listening intently. There is complete silence as they all strain to hear any sound from below. Suddenly ANNE begins to sway. With a low cry she falls to the floor in a faint. MRS. FRANK goes to her quickly, sitting beside her on the floor and taking her in her arms.]

MRS. FRANK. Get some water, please! Get some water!

[MARGOT starts for the sink.]

MR. VAN DAAN. *[Grabbing MARGOT]* No! No! No one's going to run water!

MR. FRANK. If they've found us, they've found us. Get the water.

[MARGOT starts again for the sink. MR. FRANK, getting a flashlight] I'm going down.

[MARGOT rushes to him, clinging to him. ANNE struggles to consciousness.]

MARGOT. No, Father, no! There may be someone there, waiting . . . It may be a trap!

MR. FRANK. This is Saturday. There is no way for us to know what has happened until Miep or Mr. Kraler comes on Monday morning. We cannot live with this uncertainty.

MARGOT. Don't go, Father!

MRS. FRANK. Hush, darling, hush.

[MR. FRANK slips quietly out, down the steps and out through the door below.]

Margot! Stay close to me.

[MARGOT goes to her mother.]

MR. VAN DAAN. Shush! Shush!

[MRS. FRANK whispers to MARGOT to get the water. MARGOT goes for it.]

MRS. VAN DAAN. Putti, where's our money? Get our money. I hear you can buy the Green Police off, so much a head. Go upstairs quick! Get the money!

MR. VAN DAAN. Keep still!

MRS. VAN DAAN. *[Kneeling before him, pleading]* Do you want to be dragged off to a concentration camp? Are you going to stand there and wait for them to come up and get you? Do something, I tell you!

MR. VAN DAAN. *[Pushing her aside]* Will you keep still!

[He goes over to the stairwell to listen. PETER goes to his mother, helping

Reading Strategy
Analyzing the Effect of
Historical Context Why
does Mr. Frank go
downstairs?

her up onto the sofa. There is a second of silence, then ANNE can stand it no longer.]

ANNE. Someone go after Father! Make Father come back!

PETER. [Starting for the door] I'll go.

MR. VAN DAAN. Haven't you done enough?

[He pushes PETER roughly away. In his anger against his father PETER grabs a chair as if to hit him with it, then puts it down, burying his face in his hands. MRS. FRANK begins to pray softly.]

ANNE. Please, please, Mr. Van Daan. Get Father.

MR. VAN DAAN. Quiet! Quiet!

[ANNE is shocked into silence. MRS. FRANK pulls her closer, holding her protectively in her arms.]

MRS. FRANK. [Softly, praying] "I lift up mine eyes unto the mountains, from whence cometh my help. My help cometh from the Lord who made heaven and earth. He will not suffer thy foot to be moved . . . He that keepeth thee will not slumber . . ."

[She stops as she hears someone coming. They all watch the door tensely. MR. FRANK

▲ Critical Viewing What evidence in this photograph of Anne Frank can you find that reveals Anne's exuberant personality? [Connect]

comes quietly in. ANNE rushes to him, holding him tight.]

MR. FRANK. It was a thief. That noise must have scared him away.

MRS. VAN DAAN. Thank goodness!

MR. FRANK. He took the cash box. And the radio. He ran away in such a hurry that he didn't stop to shut the street door. It was swinging wide open. [A breath of relief sweeps over them.] I think it would be good to have some light.

MARGOT. Are you sure it's all right?

MR. FRANK. The danger has passed.

[MARGOT goes to light the small lamp.]

 **Reading Check**

Who had made the noise that interrupted the celebration?

Don't be so terrified, Anne. We're safe.

DUSSEL. Who says the danger has passed? Don't you realize we are in greater danger than ever?

MR. FRANK. Mr. Dussel, will you be still!

[MR. FRANK *takes ANNE back to the table, making her sit down with him, trying to calm her.*]

DUSSEL. [*Pointing to PETER*] Thanks to this clumsy fool, there's someone now who knows we're up here! Someone now knows we're up here, hiding!

MRS. VAN DAAN. [*Going to DUSSEL*] Someone knows we're here, yes. But who is the someone? A thief! A thief! You think a thief is going to go to the Green Police and say . . . I was robbing a place the other night and I heard a noise up over my head? You think a thief is going to do that?

DUSSEL. Yes. I think he will.

MRS. VAN DAAN. [*Hysterically*] You're crazy!

[*She stumbles back to her seat at the table. PETER follows protectively, pushing DUSSEL aside.*]

DUSSEL. I think some day he'll be caught and then he'll make a bargain with the Green Police . . . if they'll let him off, he'll tell them where some Jews are hiding!

[*He goes off into the bedroom. There is a second of appalled silence.*]

MR. VAN DAAN. He's right.

ANNE. Father, let's get out of here! We can't stay here now . . . Let's go . . .

MR. VAN DAAN. Go! Where?

MRS. FRANK. [*Sinking into her chair at the table*] Yes. Where?

MR. FRANK. [*Rising, to them all*] Have we lost all faith? All courage? A moment ago we thought that they'd come for us. We were sure it was the end. But it wasn't the end. We're alive, safe.

[MR. VAN DAAN *goes to the table and sits. MR. FRANK prays.*]

"We thank Thee, oh Lord our God, that in Thy infinite mercy Thou hast again seen fit to spare us." [*He blows out the candle, then turns to ANNE.*] Come on, Anne. The song! Let's have the song!

[*He starts to sing. ANNE finally starts falteringly to sing, as MR. FRANK urges her on. Her voice is hardly audible at first.*]

ANNE. [*Singing*]

"Oh, Hanukkah! Oh, Hanukkah! The sweet . . . celebration . . ."

[*As she goes on singing, the others gradually join in, their voices still shaking with fear. MRS. VAN DAAN sobs as she sings.*]

GROUP. “Around the feast . . . we . . . gather
 In complete . . . jubilation . . .
 Happiest of sea . . . sons
 Now is here.
 Many are the reasons for good cheer.”

[DUSSEL comes from the bedroom. He comes over to the table, standing beside MARGOT, listening to them as they sing.]

“Together/We’ll weather/Whatever tomorrow may bring.”

[As they sing on with growing courage, the lights start to dim.]

“So hear us rejoicing/And merrily voicing/The Hanukkah song that we sing./Hoy!”

[The lights are out. The curtain starts slowly to fall.]

“Hear us rejoicing/And merrily voicing/The Hanukkah song that we sing.”

[They are still singing, as the curtain falls.]

Literary Analysis

Staging What is the effect of this song as a finale to the act?

Frances Goodrich Albert Hackett



(1890–1984)
 (1900–1995)

Frances Goodrich and Albert Hackett began their careers acting in vaudeville and silent films, then turned to playwriting. They began working together in



1927, were married in 1931, and continued to work together for the next 30 years. They spent two years writing the stage adaptation of *The Diary of Anne Frank*, which won a Pulitzer Prize, the Drama Critics Circle award, and the Tony award for best play of the 1955–56 season. The couple ended their writing career in 1962, after writing the screenplay for the film version of *The Diary of Anne Frank*.

Review and Assess

Thinking About the Selection

- Respond:** The families must follow strict rules to keep from being discovered. Which would be the hardest rules for you to follow? Why?
- (a) Recall:** In Scene 1, what objects does Mr. Frank find in the secret rooms? **(b) Connect:** How do these objects connect with the rest of the act?
- (a) Recall:** Who are the people in hiding? **(b) Analyze Cause and Effect:** How might their relationship affect the way they get along?
- (a) Recall:** How are Margot and Anne different? **(b) Compare and Contrast:** How does the difference between them affect their relationship with their parents?
- (a) Recall:** What happens to Anne in the middle of the night? **(b) Analyze Cause and Effect:** What does this event reveal about Anne?
- (a) Recall:** What special meaning does Hanukkah have for the families? **(b) Deduce:** What do Anne’s Hanukkah presents show about her? **(c) Interpret:** How do the others react to getting presents?
- Evaluate:** Anne’s father tells her, “There are...no locks anyone can put on your mind.” How does Anne prove that this is true?

Review and Assess

Literary Analysis

Staging

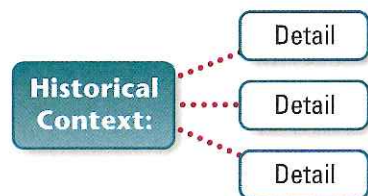
1. Why is setting important in making the Franks' situation clear?
2. Analyze the **staging** for each scene in the act by completing a chart like the one below.

Act 1	Scenery	Lighting	Sound	Costumes	Characters
Scene 1	3 top-floor rooms, stairs up to attic Dust, torn curtains	Dim light, late afternoon	Church bells	Frank: worn suit, knapsack	Mr. Frank Miep

3. Name three offstage sound effects used in Act I. What does each contribute to the drama?

Connecting Literary Elements

4. What three details from Act I are clues to the **historical context** of *The Diary of Anne Frank*? Use a chart like the one shown here to record your answers.



5. How is staging used to show the historical context of the play?

Reading Strategy

Analyzing the Effect of Historical Context

6. What are the political forces and cultural attitudes of this time and place?
7. What is Anne's reaction to these forces and attitudes?
8. In what way do the details of the historical setting taking place outside the attic enhance the meaning of the events occurring within the play?

Extend Understanding

9. **Evaluate:** Could the events in this play have taken place at a different time in history? Why or why not?

Quick Review

The **staging** of a play includes all the physical effects—scenery, costumes, lighting, sound effects, and actors' movements—that bring the drama to life. To review staging, see page 699.

The **historical context** of a work includes the culture, politics, and events of the time in which it is set. To review historical context, see page 699.



Take It to the Net

www.phschool.com

Take the interactive self-test online to check your understanding of the play.

Integrate Language Skills

Vocabulary Development Lesson

Word Analysis: Prefixes *in-* and *un-*

When you add the prefix *in-* or *un-* to a word, the result is a word with the opposite meaning.

Write the opposite of each word by adding the prefix indicated. Write a sentence for each word you make.

1. secure (*in*)
2. bearable (*un*)

Spelling Strategy

Learn the exceptions to the *i* before *e* rule. They include *either/neither*, *seize*, *weird*, *foreign*, and *their*. Unscramble the letters to spell two additional exceptions.

1. sliruee
2. thighe

Grammar Lesson

Subject and Verb Agreement

A verb must agree with its subject in number, either singular or plural. Verbs change in form to agree with their subjects. The singular form of a verb ends in *s*, but the plural form does not.

Singular: The scene *remains* the same. . .

Plural: All the characters *remain* in the room.

Fluency: Definitions

Write the vocabulary word from the list on page 699 that is closest in meaning to the definition provided.


1. changeable
2. very visible
3. person who believed that she could not change her destiny
4. in a showy manner
5. not shy
6. very careful
7. impossible to tolerate
8. free time

► For more practice, see page R32, Exercise C.

Practice Rewrite these sentences using the form of the verb that agrees with the subject.

1. The curtain (fall, falls) on the scene.
2. They (strain, strains) to hear any sound.
3. Mrs. Frank (begin, begins) to pray softly.
4. They (remove, removes) their shoes.
5. A flight of stairs (lead, leads) to the attic.

Writing Application Write three sentences of your own about the action in the play, making sure that each subject and verb agree in number.

 Prentice Hall Writing and Grammar Connection: Chapter 24, Section 24.1

Extension Activities

Biographical Writing Use information from the play, plus your imagination, to write a **biographical sketch** of a character from the play. Describe the character's personality, way of moving, habits, and attitudes.

Listening and Speaking Choose a **dramatic speech** from the play and deliver it as the character whose part it is.



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