

# 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 2  
Scene 1



# Prepare to Read

## The Diary of Anne Frank, Act II

### Literary Analysis

#### Plot and Subplot

The plot of a play is the arrangement of related events that lead to a climax or highpoint. In addition to the main plot, a play may also have one or more **subplots**, or secondary stories. These develop within the framework of the main plot and may contribute to its resolution. In *The Diary of Anne Frank*, for example, the growing relationship between Anne and Peter is a subplot. To trace elements of the plot, use these focus questions as you read:

1. Where does the climax of the plot occur?
2. What are two subplots in the play?

#### Connecting Literary Elements

In a drama, the **dialogue**—the conversation among the characters—carries the action of the plot. It moves events along to the climax and the resolution. Dialogue also reveals the personalities and motives of the characters, as in the following example:

**Peter:** I thought you were fine just now. You know just how to talk to them. I'm no good . . . I never can think . . . especially when I'm mad . . .

### Reading Strategy

#### Picturing the Action

When you see a live performance of a play, the actors, setting, and dialogue all help to bring the drama to life. When you read a play, however, you picture the scene and hear the characters in your mind. Watch for details that describe how the characters look and move and speak. As you read each scene, use a chart like the one shown to keep track of “sights” and “sounds” that are important in the play.

#### Vocabulary Development

**inarticulate** (in' är tik' yə lit) *adj.* unable to express oneself (p. 753)

**apprehension** (ap' rə hen' shən) *n.* a fearful feeling about the future (p. 754)

**intuition** (in' tōō wish' ən) *n.* ability to sense or know immediately, without reasoning (p. 760)

**indignant** (in dig' nənt) *adj.* filled with anger at meanness or injustice (p. 762)

**stealthily** (stel' thi lē) *adv.* in a secretive way, avoiding being noticed (p. 766)

**ineffectually** (in' e fek' chōō ə lē) *adv.* without producing the desired result (p. 774)

**Reading 3.2** Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot's development, and the way in which conflicts are (or are not) addressed and resolved. (*Developed in the Literary Analysis*)

**Writing 2.3** Write research reports. (*Developed in the Research and Technology activity*)

**Language Conventions 1.4** Edit written manuscripts to ensure that correct grammar is used. (*Developed in the Grammar Lesson*)

**Listening and Speaking 2.2** Deliver oral responses to literature. (*Developed in the Listening and Speaking activity*)

#### Act II, Scene 1

Visual Images	Sounds
1. People reading quietly	1. Ann's voice 2. Church bells
2. Late afternoon light	3. Door buzzer
3. Warm clothing	

# Act II

## Scene 1

[In the darkness we hear ANNE'S VOICE, again reading from the diary.]

**ANNE'S VOICE.** Saturday, the first of January, nineteen forty-four. Another new year has begun and we find ourselves still in our hiding place. We have been here now for one year, five months and twenty-five days. It seems that our life is at a standstill.

[The curtain rises on the scene. It is late afternoon. Everyone is bundled up against the cold. In the main room MRS. FRANK is taking down the laundry which is hung across the back. MR. FRANK sits in the chair down left, reading. MARGOT is lying on the couch with a blanket over her and the many-colored knitted scarf around her throat. ANNE is seated at the center table, writing in her diary. PETER, MR. and MRS. VAN DAAN and DUSSEL are all in their own rooms, reading or lying down.

As the lights dim on, ANNE'S VOICE continues, without a break.]

**ANNE'S VOICE.** We are all a little thinner. The Van Daans' "discussions" are as violent as ever. Mother still does not understand me. But then I don't understand her either. There is one great change, however. A change in myself. I read somewhere that girls of my age don't feel quite certain of themselves. . . .

[We hear the chimes and then a hymn being played on the carillon outside. The buzzer of the door below suddenly sounds. Everyone is startled. MR. FRANK tiptoes cautiously to the top of the steps and listens. Again the buzzer sounds, in MIEP's V-for-Victory signal.]<sup>1</sup>

**MR. FRANK.** It's Miep!

[He goes quickly down the steps to unbolt the door. MRS. FRANK calls upstairs to the VAN DAANS and then to PETER.]

**MRS. FRANK.** Wake up, everyone! Miep is here!

[ANNE quickly puts her diary away. MARGOT sits up, pulling the blanket around her shoulders. MR. DUSSEL sits on the edge of his bed, listening, disgruntled. MIEP comes up the steps, followed by MR. KRALER. They bring flowers, books, newspapers, etc. ANNE rushes to MIEP, throwing her arms affectionately around her.]

Miep . . . and Mr. Kraler . . . What a delightful surprise!

**MR. KRALER.** We came to bring you New Year's greetings.

**MRS. FRANK.** You shouldn't . . . you should have at least one day to

1. **V-for-Victory signal** three short rings and one long one (the letter V in Morse code).

### Literary Analysis

**Plot and Subplot** What subplot is indicated in this diary entry?

### Reading Check

What has changed in the year and a half that Anne has been in hiding?





yourselves. [*She goes quickly to the stove and brings down teacups and tea for all of them.*]

**ANNE.** Don't say that, it's so wonderful to see them! [*Sniffing at MIEP's coat*] I can smell the wind and the cold on your clothes.

**MIEP.** [*Giving her the flowers*] There you are. [*Then to MARGOT, feeling her forehead*] How are you, Margot? . . . Feeling any better?

**MARGOT.** I'm all right.

**ANNE.** We filled her full of every kind of pill so she won't cough and make a noise. [*She runs into her room to put the flowers in water. MR. and MRS. VAN DAAN come from upstairs. Outside there is the sound of a band playing.*]

**MRS. VAN DAAN.** Well, hello, Miep. Mr. Kraler.

**MR. KRALER.** [*Giving a bouquet of flowers to MRS. VAN DAAN*] With my hope for peace in the New Year.

**PETER.** [*Anxiously*] Miep, have you seen Mouschi? Have you seen him anywhere around?

**MIEP.** I'm sorry, Peter. I asked everyone in the neighborhood had they seen a gray cat. But they said no.

[*MRS. FRANK gives MIEP a cup of tea. MR. FRANK comes up the steps, carrying a small cake on a plate.*]

**MR. FRANK.** Look what Miep's brought for us!

**MRS. FRANK.** [*Taking it*] A cake!

**MR. VAN DAAN.** A cake! [*He pinches MIEP's cheeks gaily and hurries up to the cupboard.*] I'll get some plates.

[*DUSSEL, in his room, hastily puts a coat on and starts out to join the others.*]

**MRS. FRANK.** Thank you, Miep. You shouldn't have done it. You must have used all of your sugar ration for weeks. [*Giving it to MRS. VAN DAAN*] It's beautiful, isn't it?

**MRS. VAN DAAN.** It's been ages since I even saw a cake. Not since you brought us one last year. [*Without looking at the cake, to MIEP*] Remember? Don't you remember, you gave us one on New Year's Day? Just this time last year? I'll never forget it because you had "Peace in nineteen forty-three" on it. [*She looks at the cake and reads*] "Peace in nineteen forty-four!"

**MIEP.** Well, it has to come sometime, you know. [*As DUSSEL comes from his room*] Hello, Mr. Dussel.

**MR. KRALER.** How are you?

◀ **Critical Viewing** Behind the bookcase is the staircase leading to the attic in which the Franks hid. How does this photograph of the setting contribute to your understanding of the suspense and tension in the play? [**Relate**]

### Literary Analysis

**Plot and Subplot** How does Mrs. Van Daan's speech show that time has passed while they were in hiding?

### Reading Check

What does Miep bring for everyone?



**MR. VAN DAAN.** [*Bringing plates and a knife*] Here's the knife, *lieffe*. Now, how many of us are there?

**MIEP.** None for me, thank you.

**MR. FRANK.** Oh, please. You must.

**MIEP.** I couldn't.

**MR. VAN DAAN.** Good! That leaves one . . . two . . . three . . . seven of us.

**DUSSEL.** Eight! Eight! It's the same number as it always is!

**MR. VAN DAAN.** I left Margot out. I take it for granted Margot won't eat any.

**ANNE.** Why wouldn't she!

**MRS. FRANK.** I think it won't harm her.

**MR. VAN DAAN.** All right! All right! I just didn't want her to start coughing again, that's all.

**DUSSEL.** And please, Mrs. Frank should cut the cake.

[*Together*]  $\left\{ \begin{array}{l} \text{MR. VAN DAAN. What's the difference?} \\ \text{MRS. VAN DAAN. It's not Mrs. Frank's cake, is it,} \\ \text{Miep? It's for all of us.} \end{array} \right.$

**DUSSEL.** Mrs. Frank divides things better.

[*Together*]  $\left\{ \begin{array}{l} \text{MRS. VAN DAAN. [Going to DUSSEL]} \\ \text{What are you trying to say?} \\ \text{MR. VAN DAAN. Oh, come on! Stop wasting time!} \end{array} \right.$

**MRS. VAN DAAN.** [*To DUSSEL*] Don't I always give everybody exactly the same? Don't I?

**MR. VAN DAAN.** Forget it, Kerli.

**MRS. VAN DAAN.** No. I want an answer! Don't I?

**DUSSEL.** Yes. Yes. Everybody gets exactly the same . . . except Mr. Van Daan always gets a little bit more.

[*VAN DAAN advances on DUSSEL, the knife still in his hand.*]

**MR. VAN DAAN.** That's a lie!

[*DUSSEL retreats before the onslaught of the VAN DAANS.*]

**MR. FRANK.** Please, please! [*Then to MIEP*] You see what a little sugar cake does to us? It goes right to our heads!

**MR. VAN DAAN.** [*Handing MRS. FRANK the knife*] Here you are, Mrs. Frank.

**MRS. FRANK.** Thank you. [*Then to MIEP as she goes to the table to cut the cake*] Are you sure you won't have some?

**MIEP.** [*Drinking her tea*] No, really, I have to go in a minute.

[*The sound of the band fades out in the distance.*]

**PETER.** [*To MIEP*] Maybe Mouschi went back to our house . . . they say

### Reading Strategy

#### Picturing the Action

What expressions do you picture on the faces of Van Daan, Dussel, and Mr. Frank during this disagreement?

that cats . . . Do you ever get over there . . . ? I mean . . . do you suppose you could . . . ?

**MIEP.** I'll try, Peter. The first minute I get I'll try. But I'm afraid, with him gone a week . . .

**DUSSEL.** Make up your mind, already someone has had a nice big dinner from that cat!

[PETER is furious, inarticulate. He starts toward DUSSEL as if to hit him. MR. FRANK stops him. MRS. FRANK speaks quickly to ease the situation.]

**MRS. FRANK.** [To MIEP] This is delicious, Miep!

**MRS. VAN DAAN.** [Eating hers] Delicious!

**MR. VAN DAAN.** [Finishing it in one gulp] Dirk's in luck to get a girl who can bake like this!

**MIEP.** [Putting down her empty teacup] I have to run. Dirk's taking me to a party tonight.

**ANNE.** How heavenly! Remember now what everyone is wearing, and what you have to eat and everything, so you can tell us tomorrow.

**MIEP.** I'll give you a full report! Good-bye, everyone!

**MR. VAN DAAN.** [To MIEP] Just a minute. There's something I'd like you to do for me.

[He hurries off up the stairs to his room.]

**MRS. VAN DAAN.** [Sharply] Putti, where are you going? [She rushes up the stairs after him, calling hysterically.] What do you want? Putti, what are you going to do?

**MIEP.** [To PETER] What's wrong?

**PETER.** [His sympathy is with his mother.] Father says he's going to sell her fur coat. She's crazy about that old fur coat.

**DUSSEL.** Is it possible? Is it possible that anyone is so silly as to worry about a fur coat in times like this?

**PETER.** It's none of your darn business . . . and if you say one more thing . . . I'll, I'll take you and I'll . . . I mean it . . . I'll . . .

[There is a piercing scream from MRS. VAN DAAN above. She grabs at the fur coat as MR. VAN DAAN is starting downstairs with it.]

**MRS. VAN DAAN.** No! No! No! Don't you dare take that! You hear? It's mine!

[Downstairs PETER turns away, embarrassed, miserable.]

My father gave me that! You didn't give it to me. You have no right. Let go of it . . . you hear?

[MR. VAN DAAN pulls the coat from her hands and hurries downstairs.

MRS. VAN DAAN sinks to the floor, sobbing. AS MR. VAN DAAN comes into the main room the others look away, embarrassed for him.]

**inarticulate** (in' är tik' ye lit)  
adj. speechless or unable to express oneself

### Literary Analysis

**Plot and Subplot** What is the subplot concerning Mr. and Mrs. Van Daan?

### Reading Check

Why does Peter get angry with Dussel?



**MR. VAN DAAN.** [To MR. KRALER] Just a little—discussion over the advisability of selling this coat. As I have often reminded Mrs. Van Daan, it's very selfish of her to keep it when people outside are in such desperate need of clothing . . . [He gives the coat to MIEP.] So if you will please to sell it for us? It should fetch a good price. And by the way, will you get me cigarettes. I don't care what kind they are . . . get all you can.

**MIEP.** It's terribly difficult to get them, Mr. Van Daan. But I'll try. Good-bye.

[She goes. MR. FRANK follows her down the steps to bolt the door after her. MRS. FRANK gives MR. KRALER a cup of tea.]

**MRS. FRANK.** Are you sure you won't have some cake, Mr. Kraler?

**MR. KRALER.** I'd better not.

**MR. VAN DAAN.** You're still feeling badly? What does your doctor say?

**MR. KRALER.** I haven't been to him.

**MRS. FRANK.** Now, Mr. Kraler! . . .

**MR. KRALER.** [Sitting at the table] Oh, I tried. But you can't get near a doctor these days . . . they're so busy. After weeks I finally managed to get one on the telephone. I told him I'd like an appointment . . . I wasn't feeling very well. You know what he answers . . . over the telephone . . . Stick out your tongue! [They laugh. He turns to MR. FRANK as MR. FRANK comes back.] I have some contracts here . . . I wonder if you'd look over them with me . . .

**MR. FRANK.** [Putting out his hand] Of course.

**MR. KRALER.** [He rises] If we could go downstairs . . . [MR. FRANK starts ahead; MR. KRALER speaks to the others.] Will you forgive us? I won't keep him but a minute. [He starts to follow MR. FRANK down the steps.]

**MARGOT.** [With sudden foreboding] What's happened? Something's happened! Hasn't it, Mr. Kraler?

[MR. KRALER stops and comes back, trying to reassure MARGOT with a pretense of casualness.]

**MR. KRALER.** No, really. I want your father's advice . . .

**MARGOT.** Something's gone wrong! I know it!

**MR. FRANK.** [Coming back, to MR. KRALER] If it's something that concerns us here, it's better that we all hear it.

**MR. KRALER.** [Turning to him, quietly] But . . . the children . . . ?

**MR. FRANK.** What they'd imagine would be worse than any reality.

[As MR. KRALER speaks, they all listen with intense apprehension.

MRS. VAN DAAN comes down the stairs and sits on the bottom step.]

**MR. KRALER.** It's a man in the storeroom . . . I don't know whether or not you remember him . . . Carl, about fifty, heavy-set, nearsighted . . . He came with us just before you left.

### Literary Analysis

**Plot and Subplot** What do you learn about the plot from this dialogue between Mr. Kraler and Mr. Frank?

### apprehension

(ap' re hen' shen) *n.*  
a fearful feeling about the future; dread



**MR. FRANK.** He was from Utrecht?

**MR. KRALER.** That's the man. A couple of weeks ago, when I was in the storeroom, he closed the door and asked me . . . how's Mr. Frank? What do you hear from Mr. Frank? I told him I only knew there was a rumor that you were in Switzerland. He said he'd heard that rumor too, but he thought I might know something more. I didn't pay any attention to it . . . but then a thing happened yesterday . . . He'd brought some invoices to the office for me to sign. As I was going through them, I looked up. He was standing staring at the bookcase . . . your bookcase. He said he thought he remembered a door there . . . Wasn't there a door there that used to go up to the loft? Then he told me he wanted more money. Twenty guilders<sup>2</sup> more a week.

**MR. VAN DAAN.** Blackmail!

**MR. FRANK.** Twenty guilders? Very modest blackmail.

**MR. VAN DAAN.** That's just the beginning.

**DUSSEL.** [*Coming to MR. FRANK*] You know what I think? He was the thief who was down there that night. That's how he knows we're here.

**MR. FRANK.** [*To MR. KRALER*] How was it left? What did you tell him?

**MR. KRALER.** I said I had to think about it. What shall I do? Pay him the money? . . . Take a chance on firing him . . . or what? I don't know.

**DUSSEL.** [*Frantic*] Don't fire him! Pay him what he asks . . . keep him here where you can have your eye on him.

**MR. FRANK.** Is it so much that he's asking? What are they paying nowadays?

**MR. KRALER.** He could get it in a war plant. But this isn't a war plant. Mind you, I don't know if he really knows . . . or if he doesn't know.

**MR. FRANK.** Offer him half. Then we'll soon find out if it's blackmail or not.

**DUSSEL.** And if it is? We've got to pay it, haven't we? Anything he asks we've got to pay!

**MR. FRANK.** Let's decide that when the time comes.

**MR. KRALER.** This may be all my imagination. You get to a point, these days, where you suspect everyone and everything. Again and again . . . on some simple look or word, I've found myself . . .

[*The telephone rings in the office below.*]

**MRS. VAN DAAN.** [*Hurrying to MR. KRALER*] There's the telephone! What does that mean, the telephone ringing on a holiday?

**MR. KRALER.** That's my wife. I told her I had to go over some papers in my office . . . to call me there when she got out of church. [*He starts out.*] I'll offer him half then. Good-bye . . . we'll hope for the best!

### Reading Strategy

#### Picturing the Action

What details in Mr. Kraler's story help you picture the incident with the man in the storeroom?

### Reading Check

Why is Dussel so concerned about paying the man in the storeroom?

2. **guilders** (gil' derz) *n.* monetary units of the Netherlands.

[The group calls their good-byes halfheartedly. MR. FRANK follows MR. KRALER to bolt the door below. During the following scene, MR. FRANK comes back up and stands listening, disturbed.]

**DUSSEL.** [To MR. VAN DAAN] You can thank your son for this . . . smashing the light! I tell you, it's just a question of time now.

[He goes to the window at the back and stands looking out.]

**MARGOT.** Sometimes I wish the end would come . . . whatever it is.

**MRS. FRANK.** [Shocked] Margot!

[ANNE goes to MARGOT, sitting beside her on the couch with her arms around her.]

**MARGOT.** Then at least we'd know where we were.

**MRS. FRANK.** You should be ashamed of yourself! Talking that way! Think how lucky we are! Think of the thousands dying in the war, every day. Think of the people in concentration camps.

**ANNE.** [Interrupting] What's the good of that? What's the good of thinking of misery when you're already miserable? That's stupid!

**MRS. FRANK.** Anne!

[As ANNE goes on raging at her mother, MRS. FRANK tries to break in, in an effort to quiet her.]

**ANNE.** We're young, Margot and Peter and I! You grownups have had your chance! But look at us . . . If we begin thinking of all the horror in the world, we're lost! We're trying to hold onto some kind of ideals . . . when everything . . . ideals, hopes . . . everything, are being destroyed! It isn't our fault that the world is in such a mess! We weren't around when all this started! So don't try to take it out on us! [She rushes off to her room, slamming the door after her. She picks up a brush from the chest and hurls it to the floor. Then she sits on the settee, trying to control her anger.]

**MR. VAN DAAN.** She talks as if we started the war! Did we start the war?

[He spots ANNE'S cake. As he starts to take it, PETER anticipates him.]

**PETER.** She left her cake.

[He starts for ANNE'S room with the cake. There is silence in the main room. MRS. VAN DAAN goes up to her room, followed by VAN DAAN. DUSSEL stays looking out the window. MR. FRANK brings MRS. FRANK her cake. She eats it slowly, without relish. MR. FRANK takes his cake to MARGOT and sits quietly on the sofa beside her. PETER stands in the doorway of ANNE'S darkened room, looking at her, then makes a little movement to let her know he is there. ANNE sits up, quickly, trying to hide the signs of her tears. PETER holds out the cake to her.]

You left this.

**ANNE.** [Dully] Thanks.

[PETER starts to go out, then comes back.]

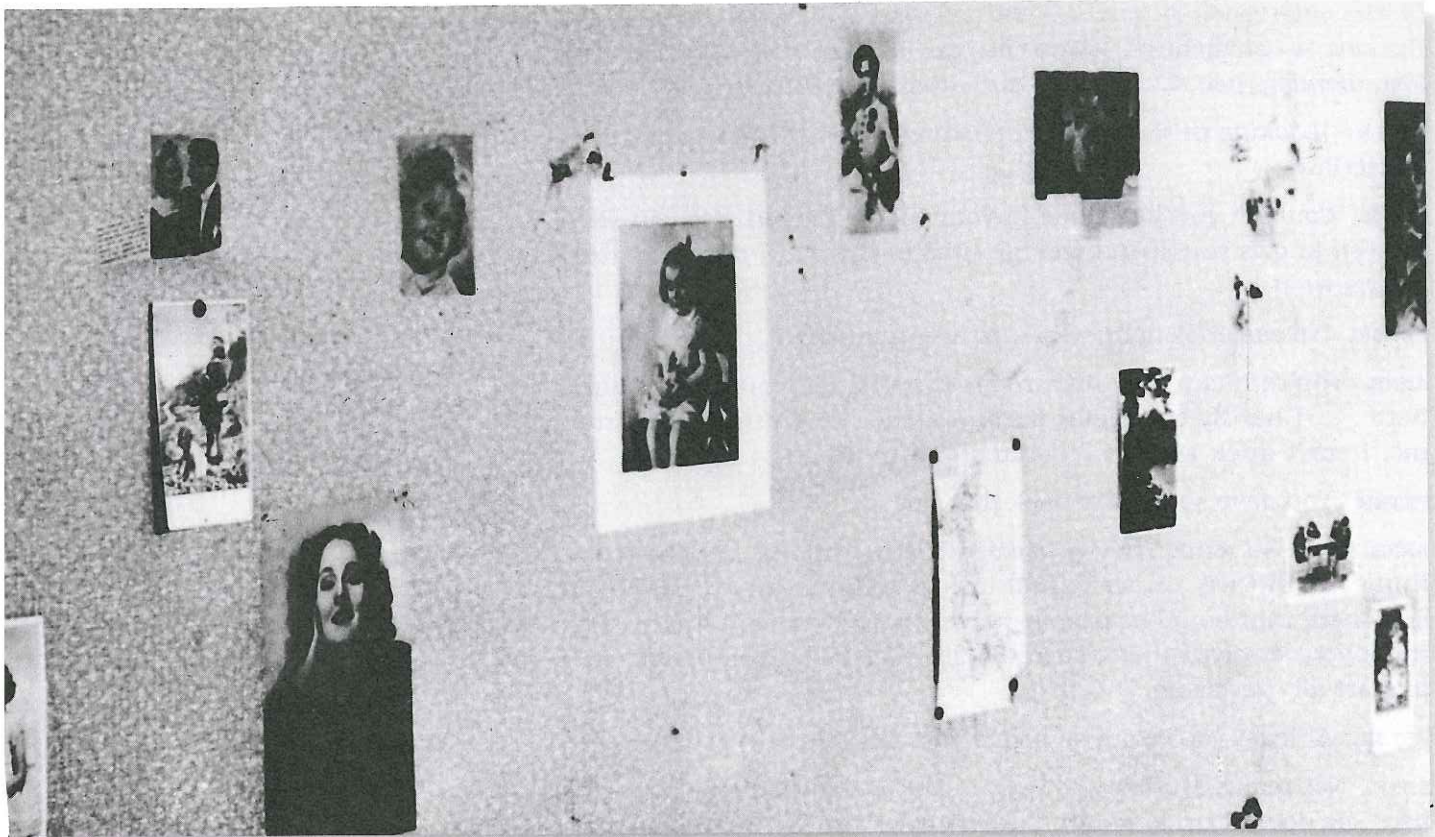


### Reading Strategy

#### Picturing the Action

What do the actions in this stage direction show about the characters' relationships?





**PETER.** I thought you were fine just now. You know just how to talk to them. You know just how to say it. I'm no good . . . I never can think . . . especially when I'm mad . . . That Dussel . . . when he said that about Mouschi . . . someone eating him . . . all I could think is . . . I wanted to hit him. I wanted to give him such a . . . a . . . that he'd . . . That's what I used to do when there was an argument at school . . . That's the way I . . . but here . . . And an old man like that . . . it wouldn't be so good.

**ANNE.** You're making a big mistake about me. I do it all wrong. I say too much. I go too far. I hurt people's feelings . . .

[DUSSEL leaves the window, going to his room.]

**PETER.** I think you're just fine . . . What I want to say . . . if it wasn't for you around here, I don't know. What I mean . . .

[PETER is interrupted by DUSSEL's turning on the light. DUSSEL stands in the doorway, startled to see PETER. PETER advances toward him forbiddingly. DUSSEL backs out of the room. PETER closes the door on him.]

**ANNE.** Do you mean it, Peter? Do you really mean it?

**PETER.** I said it, didn't I?

**ANNE.** Thank you, Peter!

### ▲ Critical Viewing

This photograph shows a wall in Anne Frank's room. In what ways does Anne's room resemble a typical teenager's room today?

[Relate]

### ✓ Reading Check

Why does Peter admire Anne?

[In the main room MR. and MRS. FRANK collect the dishes and take them to the sink, washing them. MARGOT lies down again on the couch. DUSSEL, lost, wanders into PETER'S room and takes up a book, starting to read.]

**PETER.** [Looking at the photographs on the wall] You've got quite a collection.

**ANNE.** Wouldn't you like some in your room? I could give you some. Heaven knows you spend enough time in there . . . doing heaven knows what . . .

**PETER.** It's easier. A fight starts, or an argument . . . I duck in there.

**ANNE.** You're lucky, having a room to go to. His lordship is always here . . . I hardly ever get a minute alone. When they start in on me, I can't duck away. I have to stand there and take it.

**PETER.** You gave some of it back just now.

**ANNE.** I get so mad. They've formed their opinions . . . about everything . . . but we . . . we're still trying to find out . . . We have problems here that no other people our age have ever had. And just as you think you've solved them, something comes along and bang! You have to start all over again.

**PETER.** At least you've got someone you can talk to.

**ANNE.** Not really. Mother . . . I never discuss anything serious with her. She doesn't understand. Father's all right. We can talk about everything . . . everything but one thing. Mother. He simply won't talk about her. I don't think you can be really intimate with anyone if he holds something back, do you?

**PETER.** I think your father's fine.

**ANNE.** Oh, he is, Peter! He is! He's the only one who's ever given me the feeling that I have any sense. But anyway, nothing can take the place of school and play and friends of your own age . . . or near your age . . . can it?

**PETER.** I suppose you miss your friends and all.

**ANNE.** It isn't just . . . [She breaks off, staring up at him for a second.] Isn't it funny, you and I? Here we've been seeing each other every minute for almost a year and a half, and this is the first time we've ever really talked. It helps a lot to have someone to talk to, don't you think? It helps you to let off steam.

**PETER.** [Going to the door] Well, any time you want to let off steam, you can come into my room.

**ANNE.** [Following him] I can get up an awful lot of steam. You'll have to be careful how you say that.

**PETER.** It's all right with me.

**ANNE.** Do you mean it?

### Literary Analysis

**Plot and Subplot** What subplot is being developed here?

### Reading Strategy

**Picturing the Action** How do you picture this scene between Anne, Peter, and Dussel?



**PETER.** I said it, didn't I?

*[He goes out. ANNE stands in her doorway looking after him. As PETER gets to his door he stands for a minute looking back at her. Then he goes into his room. DUSSEL rises as he comes in, and quickly passes him, going out. He starts across for his room. ANNE sees him coming, and pulls her door shut. DUSSEL turns back toward PETER'S room. PETER pulls his door shut. DUSSEL stands there, bewildered, forlorn.]*

*The scene slowly dims out. The curtain falls on the scene. ANNE'S VOICE comes over in the darkness . . . faintly at first, and then with growing strength.]*

**ANNE'S VOICE.** We've had bad news. The people from whom Miep got our ration books have been arrested. So we have had to cut down on our food. Our stomachs are so empty that they rumble and make strange noises, all in different keys. Mr. Van Daan's is deep and low, like a bass fiddle. Mine is high, whistling like a flute. As we all sit around waiting for supper, it's like an orchestra tuning up. It only needs Toscanini<sup>3</sup> to raise his baton and we'd be off in the Ride of the Valkyries.<sup>4</sup> Monday, the sixth of March, nineteen forty-four. Mr. Kraler is in the hospital. It seems he has ulcers. Pim says we are his ulcers. Miep has to run the business and us too. The Americans have landed on the southern tip of Italy. Father looks for a quick finish to the war. Mr. Dussel is waiting every day for the warehouse man to demand more money. Have I been skipping too much from one subject to another? I can't help it. I feel that spring is coming. I feel it in my whole body and soul. I feel utterly confused. I am longing . . . so longing . . . for everything . . . for friends . . . for someone to talk to . . . someone who understands . . . someone young, who feels as I do . . .

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

## Scene 2

*[It is evening, after supper. From outside we hear the sound of children playing. The "grownups," with the exception of MR. VAN DAAN, are all in the main room. MRS. FRANK is doing some mending, MRS. VAN DAAN is reading a fashion magazine. MR. FRANK is going over business accounts. DUSSEL, in his dentist's jacket, is pacing up and down, impatient to get into his bedroom. MR. VAN DAAN is upstairs working on a piece of embroidery in an embroidery frame.]*

*In his room PETER is sitting before the mirror, smoothing his hair. As the scene goes on, he puts on his tie, brushes his coat and puts it on, preparing himself meticulously for a visit from ANNE. On his wall are now hung some of ANNE'S motion picture stars.*

3. **Toscanini** (täś kə nē nē) Arturo Toscanini, a famous Italian American orchestra conductor.

4. **Ride of the Valkyries** (val' kir' ēz) a stirring selection from an opera by Richard Wagner, a German composer.

### Literary Analysis

**Plot and Subplot** How do details from Anne's diary increase the tension of the plot?

### Reading Check

What is the bad news that causes a change in Anne's living situation?