

# 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 2,  
3, 4, 5



**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** (tās' kə nē' nē) Arturo Toscanini, a famous Italian American orchestra conductor.

4. **Ride of the Valkyries** (val' kīr' 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?

*In her room ANNE too is getting dressed. She stands before the mirror in her slip, trying various ways of dressing her hair. MARGOT is seated on the sofa, hemming a skirt for ANNE to wear.*

*In the main room DUSSEL can stand it no longer. He comes over, rapping sharply on the door of his and ANNE'S bedroom.]*

**ANNE.** [Calling to him] No, no, Mr. Dussel! I am not dressed yet.

[DUSSEL walks away, furious, sitting down and burying his head in his hands. ANNE turns to MARGOT.]

How is that? How does that look?

**MARGOT.** [Glancing at her briefly] Fine.

**ANNE.** You didn't even look.

**MARGOT.** Of course I did. It's fine.

**ANNE.** Margot, tell me, am I terribly ugly?

**MARGOT.** Oh, stop fishing.

**ANNE.** No. No. Tell me.

**MARGOT.** Of course you're not. You've got nice eyes . . . and a lot of animation, and . . .

**ANNE.** A little vague, aren't you?

[Outside, MRS. FRANK, feeling sorry for DUSSEL, comes over, knocking at the girls' door.]

**MRS. FRANK.** [Outside] May I come in?

**MARGOT.** Come in, Mother.

**MRS. FRANK.** [Shutting the door behind her] Mr. Dussel's impatient to get in here.

**ANNE.** Heavens, he takes the room for himself the entire day.

**MRS. FRANK.** [Gently] Anne, dear, you're not going in again tonight to see Peter?

**ANNE.** [Dignified] That is my intention.

**MRS. FRANK.** But you've already spent a great deal of time in there today.

**ANNE.** I was in there exactly twice. Once to get the dictionary, and then three-quarters of an hour before supper.

**MRS. FRANK.** Aren't you afraid you're disturbing him?

**ANNE.** Mother, I have some intuition.

**MRS. FRANK.** Then may I ask you this much, Anne. Please don't shut the door when you go in.

**ANNE.** You sound like Mrs. Van Daan! [She picks up her blouse, putting it on.]

**MRS. FRANK.** No. No. I don't mean to suggest anything wrong. I only

### Literary Analysis

**Plot and Subplot** What does this exchange show about the relationship between Anne and her mother?

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



wish that you wouldn't expose yourself to criticism . . . that you wouldn't give Mrs. Van Daan the opportunity to be unpleasant.

**ANNE.** Mrs. Van Daan doesn't need an opportunity to be unpleasant!

**MRS. FRANK.** Everyone's on edge, worried about Mr. Kraler. This is one more thing . . .

**ANNE.** I'm sorry, Mother. I'm going to Peter's room. I'm not going to let Petronella Van Daan spoil our friendship.

[MRS. FRANK *hesitates for a second, then goes out, closing the door after her. She gets a pack of playing cards and sits at the center table, playing solitaire. In ANNE'S room MARGOT hands the finished skirt to ANNE. As ANNE is putting it on, MARGOT takes off her high-heeled shoes and stuffs paper in the toes so that ANNE can wear them.*]

**MARGOT.** [To ANNE] Why don't you two talk in the main room? It'd save a lot of trouble. It's hard on Mother, having to listen to those remarks from Mrs. Van Daan and not say a word.

**ANNE.** Why doesn't she say a word? I think it's ridiculous to take it and take it.

**MARGOT.** You don't understand Mother at all, do you? She can't talk back. She's not like you. It's just not in her nature to fight back.

**ANNE.** Anyway . . . the only one I worry about is you. I feel awfully guilty about you. [She sits on the stool near MARGOT, putting on MARGOT'S high-heeled shoes.]

**MARGOT.** What about?

**ANNE.** I mean, every time I go into Peter's room, I have a feeling I may be hurting you. [MARGOT *shakes her head.*] I know if it were me, I'd be wild. I'd be desperately jealous, if it were me.

**MARGOT.** Well, I'm not.

**ANNE.** You don't feel badly? Really? Truly? You're not jealous?

**MARGOT.** Of course I'm jealous . . . jealous that you've got something to get up in the morning for . . . But jealous of you and Peter? No.

[ANNE *goes back to the mirror.*]

**ANNE.** Maybe there's nothing to be jealous of. Maybe he doesn't really like me. Maybe I'm just taking the place of his cat . . . [She picks up a pair of short white gloves, putting them on.] Wouldn't you like to come in with us?

**MARGOT.** I have a book.

[The sound of the children playing outside fades out. In the main room DUSSEL can stand it no longer. He jumps up, going to the bedroom door and knocking sharply.]

**DUSSEL.** Will you please let me in my room!

### Reading Strategy

#### Picturing the Action

What is the effect of picturing the actions of Mrs. Frank and Anne and Margot at the same time?

#### Reading Check

Why does Anne suspect that Margot is jealous of her?

**ANNE.** Just a minute, dear, dear Mr. Dussel. [*She picks up her mother's pink stole and adjusts it elegantly over her shoulders, then gives a last look in the mirror.*] Well, here I go . . . to run the gauntlet.<sup>5</sup>

[*She starts out, followed by MARGOT.*]

**DUSSEL.** [*As she appears—sarcastic*] Thank you so much.

[*DUSSEL goes into his room. ANNE goes toward PETER'S room, passing MRS. VAN DAAN and her parents at the center table.*]

**MRS. VAN DAAN.** My God, look at her!

[*ANNE pays no attention. She knocks at PETER'S door.*]

I don't know what good it is to have a son. I never see him. He wouldn't care if I killed myself.

[*PETER opens the door and stands aside for ANNE to come in.*]

Just a minute, Anne. [*She goes to them at the door.*] I'd like to say a few words to my son. Do you mind?

[*PETER and ANNE stand waiting.*]

Peter, I don't want you staying up till all hours tonight. You've got to have your sleep. You're a growing boy. You hear?

**MRS. FRANK.** Anne won't stay late. She's going to bed promptly at nine. Aren't you, Anne?

**ANNE.** Yes, Mother . . . [*To MRS. VAN DAAN*] May we go now?

**MRS. VAN DAAN.** Are you asking me? I didn't know I had anything to say about it.

**MRS. FRANK.** Listen for the chimes, Anne dear.

[*The two young people go off into PETER'S room, shutting the door after them.*]

**MRS. VAN DAAN.** [*To MRS. FRANK*] In my day it was the boys who called on the girls. Not the girls on the boys.

**MRS. FRANK.** You know how young people like to feel that they have secrets. Peter's room is the only place where they can talk.

**MRS. VAN DAAN.** Talk! That's not what they called it when I was young.

[*MRS. VAN DAAN goes off to the bathroom. MARGOT settles down to read her book. MR. FRANK puts his papers away and brings a chess game to the center table. He and MRS. FRANK start to play. In PETER'S room, ANNE speaks to PETER, indignant, humiliated.*]

**ANNE.** Aren't they awful? Aren't they impossible? Treating us as if we were still in the nursery.

[*She sits on the cot. PETER gets a bottle of pop and two glasses.*]

### Reading Strategy

**Picturing the Action** How do these stage directions help you picture what the characters are doing?

**indignant** (in dig' nent) *adj.*  
filled with anger over some meanness or injustice

5. **to run the gauntlet** (gōnt' lit) formerly, to pass between two rows of men who struck at the offender with clubs as he passed; here, a series of troubles or difficulties.



**PETER.** Don't let it bother you. It doesn't bother me.

**ANNE.** I suppose you can't really blame them . . . they think back to what *they* were like at our age. They don't realize how much more advanced we are . . . When you think what wonderful discussions we've had! . . . Oh, I forgot. I was going to bring you some more pictures.

**PETER.** Oh, these are fine, thanks.

**ANNE.** Don't you want some more? Miep just brought me some new ones.

**PETER.** Maybe later. [*He gives her a glass of pop and, taking some for himself, sits down facing her.*]

**ANNE.** [*Looking up at one of the photographs*] I remember when I got that . . . I won it. I bet Jopie that I could eat five ice-cream cones. We'd all been playing ping-pong . . . We used to have heavenly times . . . we'd finish up with ice cream at the Delphi, or the Oasis, where Jews were allowed . . . there'd always be a lot of boys . . . we'd laugh and joke . . . I'd like to go back to it for a few days or a week. But after that I know I'd be bored to death. I think more seriously about life now. I want to be a journalist . . . or something. I love to write. What do you want to do?

**PETER.** I thought I might go off some place . . . work on a farm or something . . . some job that doesn't take much brains.

**ANNE.** You shouldn't talk that way. You've got the most awful inferiority complex.

**PETER.** I know I'm not smart.

**ANNE.** That isn't true. You're much better than I am in dozens of things . . . arithmetic and algebra and . . . well, you're a million times better than I am in algebra. [*With sudden directness*] You like Margot, don't you? Right from the start you liked her, liked her much better than me.

**PETER.** [*Uncomfortably*] Oh, I don't know.

[*In the main room MRS. VAN DAAN comes from the bathroom and goes over to the sink, polishing a coffee pot.*]

**ANNE.** It's all right. Everyone feels that way. Margot's so good. She's sweet and bright and beautiful and I'm not.

**PETER.** I wouldn't say that.

**ANNE.** Oh, no, I'm not. I know that. I know quite well that I'm not a beauty. I never have been and never shall be.

**PETER.** I don't agree at all. I think you're pretty.

**ANNE.** That's not true!

**PETER.** And another thing. You've changed . . . from at first, I mean.

**ANNE.** I have?

**PETER.** I used to think you were awful noisy.

### Literary Analysis

#### Plot and Subplot

In what way is the subplot involving Anne and Peter related to Anne's question about Margot?

#### Reading Check

What compliment does Peter give Anne?

**ANNE.** And what do you think now, Peter? How have I changed?

**PETER.** Well . . . er . . . you're . . . quieter.

*[In his room DUSSEL takes his pajamas and toilet articles and goes into the bathroom to change.]*

**ANNE.** I'm glad you don't just hate me.

**PETER.** I never said that.

**ANNE.** I bet when you get out of here you'll never think of me again.

**PETER.** That's crazy.

**ANNE.** When you get back with all of your friends, you're going to say . . . now what did I ever see in that Mrs. Quack Quack.

**PETER.** I haven't got any friends.

**ANNE.** Oh, Peter, of course you have. Everyone has friends.

**PETER.** Not me. I don't want any. I get along all right without them.

**ANNE.** Does that mean you can get along with-out me? I think of myself as your friend.

**PETER.** No. If they were all like you, it'd be different.

*[He takes the glasses and the bottle and puts them away. There is a second's silence and then ANNE speaks, hesitantly, shyly.]*

**ANNE.** Peter, did you ever kiss a girl?

**PETER.** Yes. Once.

**ANNE.** *[To cover her feelings]* That picture's crooked.

*[PETER goes over, straightening the photograph.]*

Was she pretty?

**PETER.** Huh?

**ANNE.** The girl that you kissed.

**PETER.** I don't know. I was blind-folded. *[He comes back and sits down again.]* It was at a party. One of those kissing games.

**ANNE.** *[Relieved]* Oh. I don't suppose that really counts, does it?



▼ **Critical Viewing**

Does this photograph of Peter Van Daan seem to capture his personality? Explain. **[Assess]**



**PETER.** It didn't with me.

**ANNE.** I've been kissed twice. Once a man I'd never seen before kissed me on the cheek when he picked me up off the ice and I was crying. And the other was Mr. Koophuis, a friend of Father's who kissed my hand. You wouldn't say those counted, would you?

**PETER.** I wouldn't say so.

**ANNE.** I know almost for certain that Margot would never kiss anyone unless she was engaged to them. And I'm sure too that Mother never touched a man before Pim. But I don't know . . . things are so different now . . . What do you think? Do you think a girl shouldn't kiss anyone except if she's engaged or something? It's so hard to try to think what to do, when here we are with the whole world falling around our ears and you think. . . well . . . you don't know what's going to happen tomorrow and . . . What do you think?

**PETER.** I suppose it'd depend on the girl. Some girls, anything they do's wrong. But others . . . well . . . it wouldn't necessarily be wrong with them.

*[The carillon starts to strike nine o'clock.]*

I've always thought that when two people . . .

**ANNE.** Nine o'clock. I have to go.

**PETER.** That's right.

**ANNE.** *[Without moving]* Good night.

*[There is a second's pause, then PETER gets up and moves toward the door.]*

**PETER.** You won't let them stop you coming?

**ANNE.** No. *[She rises and starts for the door.]* Sometimes I might bring my diary. There are so many things in it that I want to talk over with you. There's a lot about you.

**PETER.** What kind of thing?

**ANNE.** I wouldn't want you to see some of it. I thought you were a nothing, just the way you thought about me.

**PETER.** Did you change your mind, the way I changed my mind about you?

**ANNE.** Well . . . You'll see . . .

*[For a second ANNE stands looking up at PETER, longing for him to kiss her. As he makes no move she turns away. Then suddenly PETER grabs her awkwardly in his arms, kissing her on the cheek. ANNE walks out dazed. She stands for a minute, her back to the people in the main room. As she regains her poise she goes to her mother and father and MARGOT, silently kissing them. They murmur their good nights to her. As she is about to open her bedroom door, she catches sight of MRS. VAN DAAN. She goes quickly to her, taking her face in her hands and kissing her first on one cheek and then on the other. Then she hurries off into*

### Literary Analysis

**Plot and Subplot** What is happening in the subplot about Peter and Anne?

### Literary Analysis

**Plot and Subplot and Dialogue** How does this dialogue between Anne and Peter advance the subplot?

### Reading Check

How does Peter feel about Anne in this scene?



her room. MRS. VAN DAAN looks after her, and then looks over at PETER'S room. Her suspicions are confirmed.]

MRS. VAN DAAN. [She knows.] Ah hah!

[The lights dim out. The curtain falls on the scene. In the darkness ANNE'S VOICE comes faintly at first and then with growing strength.]

ANNE'S VOICE. By this time we all know each other so well that if anyone starts to tell a story, the rest can finish it for him. We're having to cut down still further on our meals. What makes it worse, the rats have been at work again. They've carried off some of our precious food. Even Mr. Dussel wishes now that Mouschi was here. Thursday, the twentieth of April, nineteen forty-four. Invasion fever is mounting every day. Miep tells us that people outside talk of nothing else. For myself, life has become much more pleasant. I often go to Peter's room after supper. Oh, don't think I'm in love, because I'm not. But it does make life more bearable to have someone with whom you can exchange views. No more tonight. P.S. . . . I must be honest. I must confess that I actually live for the next meeting. Is there anything lovelier than to sit under the skylight and feel the sun on your cheeks and have a darling boy in your arms? I admit now that I'm glad the Van Daans had a son and not a daughter. I've outgrown another dress. That's the third. I'm having to wear Margot's clothes after all. I'm working hard on my French and am now reading *La Belle Nivernaise*.<sup>6</sup>

[As she is saying the last lines—the curtain rises on the scene. The lights dim on, as ANNE'S VOICE fades out.]

### Scene 3

[It is night, a few weeks later. Everyone is in bed. There is complete quiet. In the VAN DAANS' room a match flares up for a moment and then is quickly put out. MR. VAN DAAN, in bare feet, dressed in underwear and trousers, is dimly seen coming stealthily down the stairs and into the main room, where MR. and MRS. FRANK and MARGOT are sleeping. He goes to the food safe and again lights a match. Then he cautiously opens the safe, taking out a half-loaf of bread. As he closes the safe, it creaks. He stands rigid. MRS. FRANK sits up in bed. She sees him.]

MRS. FRANK. [Screaming] Otto! Otto! Komme schnell!<sup>7</sup>

[The rest of the people wake, hurriedly getting up.]

MR. FRANK. Was ist los? Was ist passiert?<sup>8</sup>

[DUSSEL, followed by ANNE, comes from his room.]

MRS. FRANK. [As she rushes over to MR. VAN DAAN] Er stiehlt das Essen!<sup>9</sup>

### Reading Strategy

**Picture the Action** What do you picture while Anne is speaking at the end of the scene?

**stealthily** (stef thi lē)  
adv. in a secretive or sneaky way

6. *La Belle Nivernaise* a story by Alphonse Daudet, a French author.

7. *Komme schnell!* (kām' ə shnel) German for "Come quick!"

8. *Was ist los? Was ist passiert?* (väs ist los väs ist päs' ērt) German for "What's the matter? What happened?"

9. *Er stiehlt das Essen!* (er stēlt däs es' ən) German for "He steals food!"

**DUSSEL.** [*Grabbing MR. VAN DAAN*] You! You! Give me that.

**MRS. VAN DAAN.** [*Coming down the stairs*] Putti . . . Putti . . . what is it?

**DUSSEL.** [*His hands on VAN DAAN'S neck*] You dirty thief . . . stealing food . . . you good-for-nothing . . .

**MR. FRANK.** Mr. Dussel! Oh! Help me, Peter!

[*PETER comes over, trying, with MR. FRANK, to separate the two struggling men.*]

**PETER.** Let him go! Let go!

[*DUSSEL drops MR. VAN DAAN, pushing him away. He shows them the end of a loaf of bread that he has taken from VAN DAAN.*]

**DUSSEL.** You greedy, selfish . . . !

[*MARGOT turns on the lights.*]

**MRS. VAN DAAN.** Putti . . . what is it?

[*All of MRS. FRANK'S gentleness, her self-control, is gone. She is outraged, in a frenzy of indignation.*]

**MRS. FRANK.** The bread! He was stealing the bread!

**DUSSEL.** It was you, and all the time we thought it was the rats!

**MR. FRANK.** Mr. Van Daan, how could you!

**MR. VAN DAAN.** I'm hungry.

**MRS. FRANK.** We're all of us hungry! I see the children getting thinner and thinner. Your own son Peter . . . I've heard him moan in his sleep, he's so hungry. And you come in the night and steal food that should go to them . . . to the children!

**MRS. VAN DAAN.** [*Going to MR. VAN DAAN protectively*] He needs more food than the rest of us. He's used to more. He's a big man.

[*MR. VAN DAAN breaks away, going over and sitting on the couch.*]

**MRS. FRANK.** [*Turning on MRS. VAN DAAN*] And you . . . you're worse than he is! You're a mother, and yet you sacrifice your child to this man . . . this . . . this . . .

**MR. FRANK.** Edith! Edith!

[*MARGOT picks up the pink woolen stole, putting it over her mother's shoulders.*]

**MRS. FRANK.** [*Paying no attention, going on to MRS. VAN DAAN*] Don't think I haven't seen you! Always saving the choicest bits for him! I've watched you day after day and I've held my tongue. But not any longer! Not after this! Now I want him to go! I want him to get out of here!

[*Together*]

{	<b>MR. FRANK.</b> Edith!
	<b>MR. VAN DAAN.</b> Get out of here?
	<b>MRS. VAN DAAN.</b> What do you mean?

 **Reading Check**

Why does Mrs. Van Daan defend her husband when he is caught stealing bread?



**MRS. FRANK.** Just that! Take your things and get out!

**MR. FRANK.** [To MRS. FRANK] You're speaking in anger. You cannot mean what you are saying.

**MRS. FRANK.** I mean exactly that!

[MRS. VAN DAAN *takes a cover from the FRANKS' bed, pulling it about her.*]

**MR. FRANK.** For two long years we have lived here, side by side. We have respected each other's rights . . . we have managed to live in peace. Are we now going to throw it all away? I know this will never happen again, will it, Mr. Van Daan?

**MR. VAN DAAN.** No. No.

**MRS. FRANK.** He steals once! He'll steal again!

[MR. VAN DAAN, *holding his stomach, starts for the bathroom. ANNE puts her arms around him, helping him up the step.*]

**MR. FRANK.** Edith, please. Let us be calm. We'll all go to our rooms . . . and afterwards we'll sit down quietly and talk this out . . . we'll find some way . . .

**MRS. FRANK.** No! No! No more talk! I want them to leave!

**MRS. VAN DAAN.** You'd put us out, on the streets?

**MRS. FRANK.** There are other hiding places.

**MRS. VAN DAAN.** A cellar . . . a closet. I know. And we have no money left even to pay for that.

**MRS. FRANK.** I'll give you money. Out of my own pocket I'll give it gladly. [She gets her purse from a shelf and comes back with it.]

**MRS. VAN DAAN.** Mr. Frank, you told Putti you'd never forget what he'd done for you when you came to Amsterdam. You said you could never repay him, that you . . .

**MRS. FRANK.** [Counting out money] If my husband had any obligation to you, he's paid it, over and over.

**MR. FRANK.** Edith, I've never seen you like this before. I don't know you.

**MRS. FRANK.** I should have spoken out long ago.

**DUSSEL.** You can't be nice to some people.

**MRS. VAN DAAN.** [Turning on DUSSEL] There would have been plenty for all of us, if *you* hadn't come in here!

**MR. FRANK.** We don't need the Nazis to destroy us. We're destroying ourselves.

[He sits down, with his head in his hands. MRS. FRANK goes to MRS. VAN DAAN.]

**MRS. FRANK.** [Giving MRS. VAN DAAN some money] Give this to Miep. She'll find you a place.

### Literary Analysis

**Plot and Subplot** What does Mr. Frank's speech show about his character?

### Literary Analysis

**Plot and Subplot** How does Mr. Van Daan's action increase the tension of the plot?

**ANNE.** Mother, you're not putting Peter out. Peter hasn't done anything.

**MRS. FRANK.** He'll stay, of course. When I say I must protect the children, I mean Peter too.

[PETER rises from the steps where he has been sitting.]

**PETER.** I'd have to go if Father goes.

[MR. VAN DAAN comes from the bathroom. MRS. VAN DAAN hurries to him and takes him to the couch. Then she gets water from the sink to bathe his face.]

**MRS. FRANK.** [While this is going on] He's no father to you . . . that man! He doesn't know what it is to be a father!

**PETER.** [Starting for his room] I wouldn't feel right. I couldn't stay.

**MRS. FRANK.** Very well, then. I'm sorry.

**ANNE.** [Rushing over to PETER] No, Peter! No!

[PETER goes into his room, closing the door after him. ANNE turns back to her mother, crying.]

I don't care about the food. They can have mine! I don't want it! Only don't send them away. It'll be daylight soon. They'll be caught . . .

**MARGOT.** [Putting her arms comfortingly around ANNE] Please, Mother!

**MRS. FRANK.** They're not going now. They'll stay here until Miep finds them a place. [To MRS. VAN DAAN] But one thing I insist on! He must never come down here again! He must never come to this room where the food is stored! We'll divide what we have . . . an equal share for each!

[DUSSEL hurries over to get a sack of potatoes from the food safe. MRS. FRANK goes on, to MRS. VAN DAAN]

You can cook it here and take it up to him.

[[DUSSEL brings the sack of potatoes back to the center table.]

**MARGOT.** Oh, no. No. We haven't sunk so far that we're going to fight over a handful of rotten potatoes.

**DUSSEL.** [Dividing the potatoes into piles] Mrs. Frank, Mr. Frank, Margot, Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself . . . Mrs. Frank . . .

[The buzzer sounds in MIEP's signal.]

**MR. FRANK.** It's Miep! [He hurries over, getting his overcoat and putting it on.]

**MARGOT.** At this hour?

**MRS. FRANK.** It is trouble.

**MR. FRANK.** [As he starts down to unbolt the door] I beg you, don't let her see a thing like this!

### Reading Strategy

**Picture the Action** How do you picture the scene as Dussel starts to divide the food?

### Reading Check

Why does Mrs. Frank insist the Van Daans must leave?



# Literature

in context World Events Connection

**MR. DUSSEL.** [Counting without stopping] . . . Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself . . .

**MARGOT.** [To DUSSEL] Stop it! Stop it!

**DUSSEL.** . . . Mr. Frank, Margot, Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself, Mrs. Frank . . .

**MRS. VAN DAAN.** You're keeping the big ones for yourself! All the big ones . . . Look at the size of that! . . . And that! . . .

[DUSSEL continues on with his dividing. PETER, with his shirt and trousers on, comes from his room.]

**MARGOT.** Stop it! Stop it!

[We hear MIEP's excited voice speaking to MR. FRANK below.]

**MIEP.** Mr. Frank . . . the most wonderful news! . . . The invasion has begun!

**MR. FRANK.** Go on, tell them! Tell them!

[MIEP comes running up the steps ahead of MR. FRANK. She has a man's raincoat on over her nightclothes and a bunch of orange-colored flowers in her hand.]

**MIEP.** Did you hear that, everybody? Did you hear what I said? The invasion has begun! The invasion!

[They all stare at MIEP, unable to grasp what she is telling them. PETER is the first to recover his wits.]

**PETER.** Where?

**MRS. VAN DAAN.** When? When, Miep?

**MIEP.** It began early this morning . . .

[As she talks on, the realization of what she has said begins to dawn on them. Everyone goes crazy. A wild demonstration takes place. MRS. FRANK hugs MR. VAN DAAN.]

**MRS. FRANK.** Oh, Mr. Van Daan, did you hear that?

[DUSSEL embraces MRS. VAN DAAN. PETER grabs a frying pan and parades around the room, beating on it, singing the Dutch National Anthem. ANNE and MARGOT follow him, singing, weaving in and out among the excited grown-ups. MARGOT breaks away to take the flowers from MIEP and distribute them to everyone. While this pandemonium is going on MRS. FRANK tries to make herself heard above the excitement.]

**MRS. FRANK.** [To MIEP] How do you know?

**MIEP.** The radio . . . The B.B.C.!<sup>10</sup> They said they landed on the coast of Normandy!<sup>11</sup>

## Normandy Invasion

The invasion that took place on June 6, 1944 in Normandy gave many families, like the Franks, a sense of renewed hope. The assault across the English Channel into France took many months of careful planning because most of the coastline was bristling with German guns and troops. But the Allies were successful in fooling the Germans about where and when the attack would occur. Once the intense fighting was over and the Allied foothold in France was secured, Germany's total defeat was only a matter of time. The liberation of Amsterdam from Nazi rule was less than a year away. If Anne's family could continue to escape detection for a little longer, they would be saved.



The landing at Normandy

10. B.B.C. British Broadcasting Corporation.

11. Normandy (nôr'man dē) a region in northwest France, on the English Channel.

**PETER.** The British?

**MIEP.** British, Americans, French, Dutch, Poles, Norwegians . . . all of them! More than four thousand ships! Churchill spoke, and General Eisenhower! D-Day they call it!

**MR. FRANK.** Thank God, it's come!

**MRS. VAN DAAN.** At last!

**MIEP.** [*Starting out*] I'm going to tell Mr. Kraler. This'll be better than any blood transfusion.

**MR. FRANK.** [*Stopping her*] What part of Normandy did they land, did they say?

**MIEP.** Normandy . . . that's all I know now . . . I'll be up the minute I hear some more! [*She goes hurriedly out.*]

**MR. FRANK.** [*To MRS. FRANK*] What did I tell you? What did I tell you?

[*MRS. FRANK indicates that he has forgotten to bolt the door after MIEP. He hurries down the steps. MR. VAN DAAN, sitting on the couch, suddenly breaks into a convulsive<sup>12</sup> sob. Everybody looks at him, bewildered.*]

**MRS. VAN DAAN.** [*Hurrying to him*] Putti! Putti! What is it? What happened?

**MR. VAN DAAN.** Please, I'm so ashamed.

[*MR. FRANK comes back up the steps.*]

**DUSSEL.** Oh!

**MRS. VAN DAAN.** Don't, Putti.

**MARGOT.** It doesn't matter now!

**MR. FRANK.** [*Going to MR. VAN DAAN*] Didn't you hear what Miep said? The invasion has come! We're going to be liberated! This is a time to celebrate! [*He embraces MRS. FRANK and then hurries to the cupboard and gets the cognac and a glass.*]

**MR. VAN DAAN.** To steal bread from children!

**MRS. FRANK.** We've all done things that we're ashamed of.

**ANNE.** Look at me, the way I've treated Mother . . . so mean and horrid to her.

**MRS. FRANK.** No, Anneke, no.

[*ANNE runs to her mother, putting her arms around her.*]

**ANNE.** Oh, Mother, I was. I was awful.

**MR. VAN DAAN.** Not like me. No one is as bad as me!

**DUSSEL.** [*To MR. VAN DAAN*] Stop it now! Let's be happy!

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12. **convulsive** (ken vulf' siv) *adj.* having an involuntary contraction or spasm of the muscles; shuddering.

 **Reading Check**

What is the good news that the families in hiding receive?



**MR. FRANK.** [Giving MR. VAN DAAN a glass of cognac] Here! Here! Schnapps! L'chaim!<sup>13</sup>

[VAN DAAN takes the cognac. They all watch him. He gives them a feeble smile. ANNE puts up her fingers in a V-for-Victory sign. As VAN DAAN gives an answering V-sign, they are startled to hear a loud sob from behind them. It is MRS. FRANK, stricken with remorse. She is sitting on the other side of the room.]

**MRS. FRANK.** [Through her sobs] When I think of the terrible things I said . . .

[MR. FRANK, ANNE and MARGOT hurry to her, trying to comfort her. MR. VAN DAAN brings her his glass of cognac.]

**MR. VAN DAAN.** No! No! You were right!

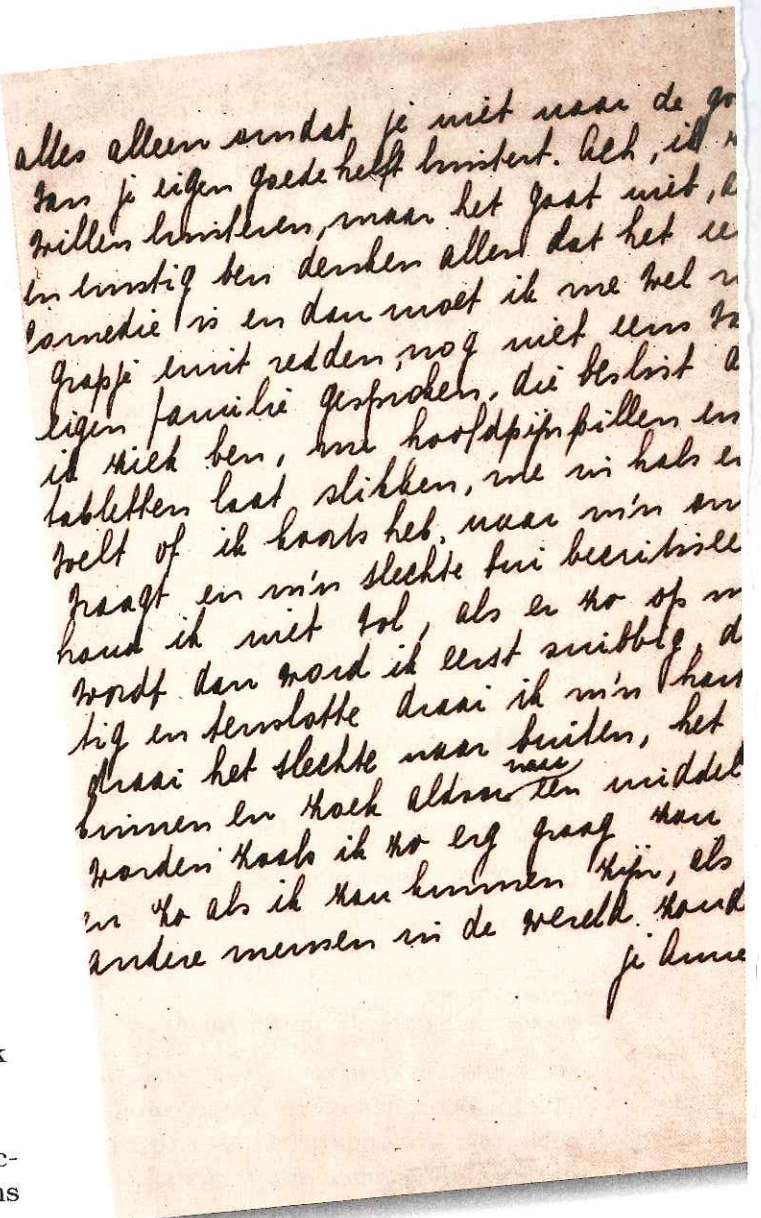
**MRS. FRANK.** That I should speak that way to you! . . . Our friends! . . . Our guests! [She starts to cry again.]

**DUSSEL.** Stop it, you're spoiling the whole invasion!

[As they are comforting her, the lights dim out. The curtain falls.]

**ANNE'S VOICE.** [Faintly at first and then with growing strength] We're all in much better spirits these days. There's still excellent news of the invasion. The best part about it is that I have a feeling that friends are coming. Who knows? Maybe I'll be back in school by fall. Ha, ha! The joke is on us! The warehouse man doesn't know a thing and we are paying him all that money! . . . Wednesday, the second of July, nineteen forty-four. The invasion seems temporarily to be bogged down. Mr. Kraler has to have an operation, which looks bad. The Gestapo have found the radio that was stolen. Mr. Dussel says they'll trace it back and back to the thief, and then, it's just a matter of time till they get to us. Everyone is low. Even poor Pim can't raise their spirits. I have often been downcast myself . . . but never in despair. I can shake off everything if I write. But . . . and that is the great question . . . will I ever be able to write well? I want to so much. I want to go on living even after my death. Another birthday has gone by, so now I am fifteen. Already I know what I want. I have a goal, an opinion.

13. **Schnapps! L'chaim!** (shnāps le khä' yim) German for "a drink," and a Hebrew toast meaning "To life."



alles alleen omdat je niet naar de go-  
van je eigen goede heft bristert. heb, ik  
milles bristeren, maar het gaat niet, de  
en bristig ben denken alleen dat het ee  
comédie is en dan moet ik me het r  
grappi eruit redder, nog niet eens de  
eigen familie gesproken, die besluit de  
ik wijk ben, een hoofdpijn-pillen en  
tabletten laat slikken, wie nu heb en  
voelt of ik haats heb, maar mijn en  
praagt en mijn slechte lui beestige  
hand ik niet heb, als er ho op m  
wordt dan moet ik eerst zwijbel, d  
big en tenlotte draai ik mijn ches  
draai het slechte naar buiten, het  
binnen en haek aldus ten middel  
worden haek ik ho erg graag naar  
en ho als ik naar kunnen zijn, als  
andere mensen in de wereld haek  
je huu

▲ **Critical Viewing**

This is a page of Anne Frank's diary. Judging from its appearance, was Anne a careful writer or a careless one? Explain. [Deduce]



[As this is being said—the curtain rises on the scene, the lights dim on, and ANNE'S VOICE fades out.]

#### Scene 4

[It is an afternoon a few weeks later . . . Everyone but MARGOT is in the main room. There is a sense of great tension.]

Both MRS. FRANK and MR. VAN DAAN are nervously pacing back and forth, DUSSEL is standing at the window, looking down fixedly at the street below. PETER is at the center table, trying to do his lessons. ANNE sits opposite him, writing in her diary. MRS. VAN DAAN is seated on the couch, her eyes on MR. FRANK as he sits reading.

The sound of a telephone ringing comes from the office below. They all are rigid, listening tensely. DUSSEL rushes down to MR. FRANK.]

DUSSEL. There it goes again, the telephone! Mr. Frank, do you hear?

MR. FRANK. [Quietly] Yes. I hear.

DUSSEL. [Pleading, insistent] But this is the third time, Mr. Frank! The third time in quick succession! It's a signal! I tell you it's Miep, trying to get us! For some reason she can't come to us and she's trying to warn us of something!

MR. FRANK. Please. Please.

MR. VAN DAAN. [To DUSSEL] You're wasting your breath.

DUSSEL. Something has happened, Mr. Frank. For three days now Miep hasn't been to see us! And today not a man has come to work. There hasn't been a sound in the building!

MRS. FRANK. Perhaps it's Sunday. We may have lost track of the days.

MR. VAN DAAN. [To ANNE] You with the diary there. What day is it?

DUSSEL. [Going to MRS. FRANK] I don't lose track of the days! I know exactly what day it is! It's Friday, the fourth of August. Friday, and not a man at work. [He rushes back to MR. FRANK, pleading with him, almost in tears.] I tell you Mr. Kraler's dead. That's the only explanation. He's dead and they've closed down the building, and Miep's trying to tell us!

MR. FRANK. She'd never telephone us.

DUSSEL. [Frantic] Mr. Frank, answer that! I beg you, answer it!

MR. FRANK. No.

MR. VAN DAAN. Just pick it up and listen. You don't have to speak. Just listen and see if it's Miep.

#### Literary Analysis

**Plot and Subplot** In what way does the ringing telephone serve as a turning point in the plot?

#### ✓ Reading Check

What happens that makes Dussel frantic?



**DUSSEL.** [*Speaking at the same time*] Please . . . I ask you.

**MR. FRANK.** No. I've told you, no. I'll do nothing that might let anyone know we're in the building.

**PETER.** Mr. Frank's right.

**MR. VAN DAAN.** There's no need to tell us what side you're on.

**MR. FRANK.** If we wait patiently, quietly, I believe that help will come.

[*There is silence for a minute as they all listen to the telephone ringing.*]

**DUSSEL.** I'm going down.

[*He rushes down the steps. MR. FRANK tries ineffectually to hold him. DUSSEL runs to the lower door, unbolting it. The telephone stops ringing. DUSSEL bolts the door and comes slowly back up the steps.*]

Too late.

[*MR. FRANK goes to MARGOT in ANNE'S bedroom.*]

**MR. VAN DAAN.** So we just wait here until we die.

**MRS. VAN DAAN.** [*Hysterically*] I can't stand it! I'll kill myself! I'll kill myself!

**MR. VAN DAAN.** Stop it!

[*In the distance, a German military band is heard playing a Viennese waltz.*]

**MRS. VAN DAAN.** I think you'd be glad if I did! I think you want me to die!

**MR. VAN DAAN.** Whose fault is it we're here?

[*MRS. VAN DAAN starts for her room. He follows, talking at her.*]

We could've been safe somewhere . . . in America or Switzerland. But no! No! You wouldn't leave when I wanted to. You couldn't leave your things. You couldn't leave your precious furniture.

**MRS. VAN DAAN.** Don't touch me!

[*She hurries up the stairs, followed by MR. VAN DAAN. PETER, unable to bear it, goes to his room. ANNE looks after him, deeply concerned. DUSSEL returns to his post at the window. MR. FRANK comes back into the main room and takes a book, trying to read. MRS. FRANK sits near the sink, starting to peel some potatoes. ANNE quietly goes to PETER'S room, closing the door after her. PETER is lying face down on the cot. ANNE leans over him, holding him in her arms, trying to bring him out of his despair.*]

**ANNE.** Look, Peter, the sky. [*She looks up through the skylight.*] What a lovely, lovely day! Aren't the clouds beautiful? You know what I do when it seems as if I couldn't stand being cooped up for one more minute? I think myself out. I think myself on a walk in the park where I used to go with Pim. Where the jonquils and the crocus and the violets grow down the slopes. You know the most

### ineffectually

(in' e fek' chōō e lē) adv.  
without producing the desired effect

### Literary Analysis

**Plot and Subplot** What does the Van Daans' continuing bickering show about their characters?



wonderful part about *thinking* yourself out? You can have it any way you like. You can have roses and violets and chrysanthemums all blooming at the same time . . . It's funny . . . I used to take it all for granted . . . and now I've gone crazy about everything to do with nature. Haven't you?

**PETER.** I've just gone crazy. I think if something doesn't happen soon . . . if we don't get out of here . . . I can't stand much more of it!

**ANNE.** [*Softly*] I wish you had a religion, Peter.

**PETER.** No, thanks! Not me!

**ANNE.** Oh, I don't mean you have to be Orthodox<sup>14</sup> . . . or believe in heaven and hell and purgatory<sup>15</sup> and things . . . I just mean some religion . . . it doesn't matter what. Just to believe in something! When I think of all that's out there . . . the trees . . . and flowers . . . and seagulls . . . when I think of the dearness of you, Peter . . . and the goodness of the people we know . . . Mr. Kraler, Miep, Dirk, the vegetable man, all risking their lives for us every day . . . When I think of these good things, I'm not afraid any more . . . I find myself, and God, and I . . .

[*PETER interrupts, getting up and walking away.*]

**PETER.** That's fine! But when I begin to think, I get mad! Look at us, hiding out for two years. Not able to move! Caught here like . . . waiting for them to come and get us . . . and all for what?

**ANNE.** We're not the only people that've had to suffer. There've always been people that've had to . . . sometimes one race . . . sometimes another . . . and yet . . .

**PETER.** That doesn't make me feel any better!

**ANNE.** [*Going to him*] I know it's terrible, trying to have any faith . . . when people are doing such horrible . . . But you know what I sometimes think? I think the world may be going through a phase, the way I was with Mother. It'll pass, maybe not for hundreds of years, but



#### ▲ Critical Viewing

In what ways is Anne Frank deserving of being honored on a postage stamp? [**Connect**]

#### Reading Strategy

**Picture the Action** What do you picture in this scene as Peter and Anne try to deal with their fright?

#### ✓ Reading Check

What kinds of things does Anne think about to lose her fear?

14. **Orthodox** (ôr' the dâks') *adj.* strictly observing the rites and traditions of Judaism.

15. **purgatory** (pûr'gê tôr' ē) *n.* a state or place of temporary punishment.



some day . . . I still believe, in spite of everything, that people are really good at heart.

**PETER.** I want to see something now . . . Not a thousand years from now!  
[He goes over, sitting down again on the cot.]

**ANNE.** But, Peter, if you'd only look at it as part of a great pattern . . . that we're just a little minute in the life . . . [She breaks off.] Listen to us, going at each other like a couple of stupid grownups! Look at the sky now. Isn't it lovely?

[She holds out her hand to him. PETER takes it and rises, standing with her at the window looking out, his arms around her.]

Some day, when we're outside again, I'm going to . . .

[She breaks off as she hears the sound of a car, its brakes squealing as it comes to a sudden stop. The people in the other rooms also become aware of the sound. They listen tensely. Another car roars up to a screeching stop. ANNE and PETER come from PETER'S room. MR. and MRS. VAN DAAN creep down the stairs. DUSSEL comes out from his room. Everyone is listening, hardly breathing. A doorbell clangs again and again in the building below. MR. FRANK starts quietly down the steps to the door. DUSSEL and PETER follow him. The others stand rigid, waiting, terrified.]

In a few seconds DUSSEL comes stumbling back up the steps. He shakes off PETER'S help and goes to his room. MR. FRANK bolts the door below, and comes slowly back up the steps. Their eyes are all on him as he stands there for a minute. They realize that what they feared has happened. MRS. VAN DAAN starts to whimper. MR. VAN DAAN puts her gently in a chair, and then hurries off up the stairs to their room to collect their things. PETER goes to comfort his mother. There is a sound of violent pounding on a door below.]

**MR. FRANK.** [Quietly] For the past two years we have lived in fear. Now we can live in hope.

[The pounding below becomes more insistent. There are muffled sounds of voices, shouting commands.]

**MEN'S VOICES.** *Auf machen! Da drinnen! Auf machen! Schnell! Schnell! Schnell!*<sup>16</sup> etc., etc.

[The street door below is forced open. We hear the heavy tread of footsteps coming up. MR. FRANK gets two school bags from the shelves, and gives one to ANNE and the other to MARGOT. He goes to get a bag for MRS. FRANK. The sound of feet coming up grows louder. PETER comes to ANNE, kissing her good-bye, then he goes to his room to collect his things. The buzzer of their door starts to ring. MR. FRANK brings MRS. FRANK a bag. They stand together, waiting. We hear the thud of gun butts on the door, trying to break it down.]

16. *Auf machen!* . . . *Schnell!* (ouf māk' ən də drī' nən ouf mak' ən shnəl shnəl shnəl)  
German for "Open up, you in there, open up, quick, quick, quick."

### Reading Strategy

**Picture the Action** As you read the stage directions, how do you picture each person as they listen to the Nazi police at the door?

### Literary Analysis

**Plot and Subplot and Dialogue** How does Mr. Frank's speech contribute to the resolution of the plot?

ANNE stands, holding her school satchel, looking over at her father and mother with a soft, reassuring smile. She is no longer a child, but a woman with courage to meet whatever lies ahead.

The lights dim out. The curtain falls on the scene. We hear a mighty crash as the door is shattered. After a second ANNE'S VOICE is heard.]

ANNE'S VOICE. And so it seems our stay here is over. They are waiting for us now. They've allowed us five minutes to get our things. We can each take a bag and whatever it will hold of clothing. Nothing else. So, dear Diary, that means I must leave you behind. Good-bye for a while. P.S. Please, please, Miep, or Mr. Kraler, or anyone else. If you should find this diary, will you please keep it safe for me, because some day I hope . . .

[Her voice stops abruptly. There is silence. After a second the curtain rises.]

### Scene 5

[It is again the afternoon in November, 1945. The rooms are as we saw them in the first scene. MR. KRALER has joined MIEP and MR. FRANK. There are coffee cups on the table. We see a great change in MR. FRANK. He is calm now. His bitterness is gone. He slowly turns a few pages of the diary. They are blank.]

MR. FRANK. No more. [He closes the diary and puts it down on the couch beside him.]

MIEP. I'd gone to the country to find food. When I got back the block was surrounded by police . . .

MR. KRALER. We made it our business to learn how they knew. It was the thief . . . the thief who told them.

[MIEP goes up to the gas burner, bringing back a pot of coffee.]

MR. FRANK. [After a pause] It seems strange to say this, that anyone could be happy in a concentration camp. But Anne was happy in the camp in Holland where they first took us. After two years of being shut up in these rooms, she could be out . . . out in the sunshine and the fresh air that she loved.

MIEP. [Offering the coffee to MR. FRANK] A little more?

MR. FRANK. [Holding out his cup to her] The news of the war was good. The British and Americans were sweeping through France. We felt sure that they would get to us in time. In September we were told that we were to be shipped to Poland . . . The men to one camp. The women to another. I was sent to Auschwitz.<sup>17</sup> They went to Belsen.<sup>18</sup> In January we were freed, the few of us who were left.

17. **Auschwitz** (oush' vits) Nazi concentration camp in Poland that was notorious as an extermination center.

18. **Belsen** (bel' zen) village in Germany that, with the village of Bergen, was the site of Bergen-Belsen, a Nazi concentration camp and extermination center.

### Literary Analysis

**Plot and Subplot** What is the outcome of the plot?



The war wasn't yet over, so it took us a long time to get home. We'd be sent here and there behind the lines where we'd be safe. Each time our train would stop . . . at a siding, or a crossing . . . we'd all get out and go from group to group . . . Where were you? Were you at Belsen? At Buchenwald?<sup>19</sup> At Mauthausen? Is it possible that you knew my wife? Did you ever see my husband? My son? My daughter? That's how I found out about my wife's death . . . of Margot, the Van Daans . . . Dussel. But Anne . . . I still hoped . . . Yesterday I went to Rotterdam. I'd heard of a woman there . . . She'd been in Belsen with Anne . . . I know now.

[He picks up the diary again, and turns the pages back to find a certain passage. As he finds it we hear ANNE'S VOICE.]

**ANNE'S VOICE.** In spite of everything, I still believe that people are really good at heart. [MR. FRANK slowly closes the diary.]

**MR. FRANK.** She puts me to shame.

[They are silent.]

**19. Buchenwald** (bōō' ken wōld') notorious Nazi concentration camp and extermination center in central Germany.

## Review and Assess

### Thinking About the Selection

- 1. Respond:** What do you like best about Anne Frank? How would you like having her as a friend?
- 2. (a) Recall:** What is the time span of Act II? **(b) Interpret:** How have the characters changed since the end of Act I? **(c) Support:** How do you know that Anne has changed?
- 3. (a) Recall:** How does the relationship between Anne and Peter change during Act II? **(b) Infer:** In what way does their friendship help Anne live through a difficult time? **(c) Analyze Cause and Effect:** How does Anne and Peter's relationship affect the others?
- 4. (a) Recall:** What disturbing news does Mr. Kraler bring on New Year's Day? **(b) Connect:** What hint does this give about the ending of the play?
- 5. (a) Recall:** What happens to the families at the end of Scene 4? **(b) Recall:** When does Scene 5 occur? **(c) Draw Conclusions:** How can Anne believe that "in spite of everything . . . people are really good at heart"? **(d) Interpret:** What does Mr. Frank mean by his last line: "She puts me to shame."

### Anne Frank

(1929–1945)



Born in Germany, Anne Frank moved with her parents and older sister to Amsterdam to escape the Nazi regime. After Hitler's troops occupied the Netherlands, Jews there were also persecuted. In July 1942, when the family went into hiding, Anne took the diary she had received for her thirteenth birthday, just a month earlier. After an informer betrayed the families in August 1944, all were sent to concentration camps. Anne and Margot both died of typhus at the Bergen-Belsen camp early in 1945. Her father, the only survivor, had parts of the diary published in 1947. Today, the "Secret Annex" is a museum, drawing thousands of visitors each year.