



About the Playwrights



Frances Goodrich (1890–1984) and Albert Hackett (1900–1995) began working together in 1927 and were married in 1931. The couple’s writings include screenplays for such classic films as *The Thin Man* (1934), *It’s a Wonderful Life* (1946), and *Father of the Bride* (1950). Goodrich and Hackett spent two years writing *The Diary of Anne Frank*, which went on to win many awards, including the Pulitzer Prize for Drama.

Tool Kit
First-Read Guide and Model Annotation

STANDARDS
Reading Literature
By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

The Diary of Anne Frank, Act I

Concept Vocabulary

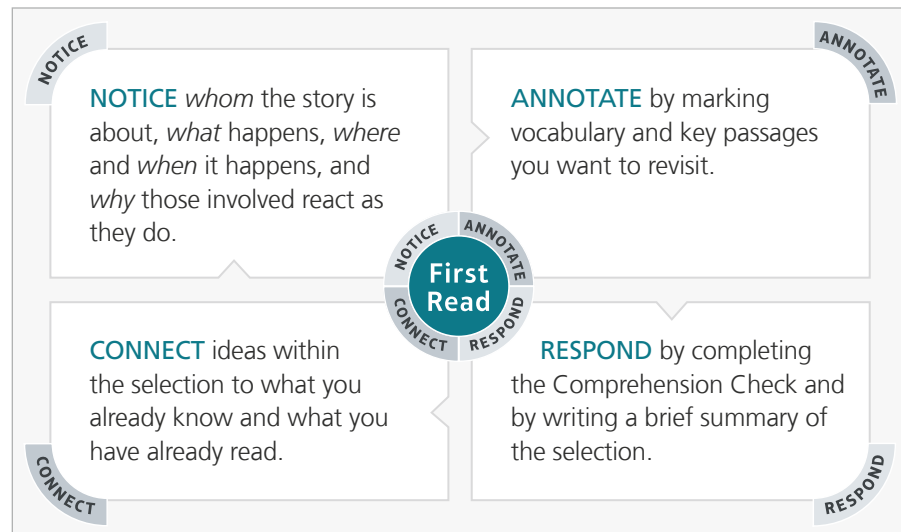
As you conduct your first read of *The Diary of Anne Frank, Act I*, you will encounter these words. Before reading, note how familiar you are with each word. Then rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
anxiously	
tension	
restraining	
quarrels	
bickering	
hysterically	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read DRAMA

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.




The Diary of Anne Frank, Act I

Frances Goodrich and Albert Hackett

BACKGROUND

Anne Frank was a young Jewish girl living in Amsterdam during the Nazi occupation of the Netherlands in World War II. Fearing for their lives, the Frank family was forced into hiding. The diary that Anne kept during their time in hiding is one of the most famous and heartbreaking pieces of literature from the Holocaust. Anne's diary gained recognition both for its historical significance and for her incredible talent as a writer and storyteller. Tragically, Anne died in a concentration camp just weeks before it was liberated by British soldiers. The play you will read was based on her life and diary.

SCAN FOR
MULTIMEDIA 

NOTES

Characters

Anne Frank

Otto Frank

Edith Frank

Margot Frank

Miep Gies

Mr. Kraler

Mr. Dussel

Peter Van Daan

Mrs. Van Daan

Mr. Van Daan

1. **carillon** (KAR uh lon) *n.* set of bells, each producing one note of the scale.

2. **blackout curtains** dark curtains that conceal all lights that might be visible to bombers from the air.

CLOSE READ

ANNOTATE: Mark details in paragraphs 1–5 that describe the dimensions, or sizes, of the various rooms.

QUESTION: Why do the playwrights note these details of the setting?

CONCLUDE: What is the effect of these details?

3. **barrel organ** mechanical musical instrument often played by street musicians in past decades.

Act I

Scene 1

- 1 *[The scene remains the same throughout the play. It is the top floor of a warehouse and office building in Amsterdam, Holland. The sharply peaked roof of the building is outlined against a sea of other rooftops, stretching away into the distance. Nearby is the belfry of a church tower, the Westertoren, whose carillon¹ rings out the hours. Occasionally faint sounds float up from below: the voices of children playing in the street, the tramp of marching feet, a boat whistle from the canal.]*
- 2 *The three rooms of the top floor and a small attic space above are exposed to our view. The largest of the rooms is in the center, with two small rooms, slightly raised, on either side. On the right is a bathroom, out of sight. A narrow steep flight of stairs at the back leads up to the attic. The rooms are sparsely furnished with a few chairs, cots, a table or two. The windows are painted over, or covered with makeshift blackout curtains.² In the main room there is a sink, a gas ring for cooking and a woodburning stove for warmth.*
- 3 *The room on the left is hardly more than a closet. There is a skylight in the sloping ceiling. Directly under this room is a small steep stairwell, with steps leading down to a door. This is the only entrance from the building below. When the door is opened we see that it has been concealed on the outer side by a bookcase attached to it.*
- 4 *The curtain rises on an empty stage. It is late afternoon, November 1945.*
- 5 *The rooms are dusty, the curtains in rags. Chairs and tables are overturned.*
- 6 *The door at the foot of the small stairwell swings open. Mr. Frank comes up the steps into view. He is a gentle, cultured European in his middle years. There is still a trace of a German accent in his speech.*
- 7 *He stands looking slowly around, making a supreme effort at self-control. He is weak, ill. His clothes are threadbare.*
- 8 *After a second he drops his rucksack on the couch and moves slowly about. He opens the door to one of the smaller rooms, and then abruptly closes it again, turning away. He goes to the window at the back, looking off at the Westertoren as its carillon strikes the hour of six, then he moves restlessly on.*
- 9 *From the street below we hear the sound of a barrel organ³ and children's voices at play. There is a many-colored scarf hanging from a nail. Mr. Frank takes it, putting it around his neck. As he starts back for his rucksack, his eye is caught by something lying on the floor. It is a woman's white glove. He holds it in his hand and suddenly all of his self-control is gone. He breaks down, crying.*

- 10 *We hear footsteps on the stairs. Miep Gies comes up, looking for Mr. Frank. Miep is a Dutch girl of about twenty-two. She wears a coat and hat, ready to go home. She is pregnant. Her attitude toward Mr. Frank is protective, compassionate.]*
- 11 **Miep.** Are you all right, Mr. Frank?
- 12 **Mr. Frank.** [*Quickly controlling himself*] Yes, Miep, yes.
- 13 **Miep.** Everyone in the office has gone home . . . It's after six. [*Then pleading*] Don't stay up here, Mr. Frank. What's the use of torturing yourself like this?
- 14 **Mr. Frank.** I've come to say good-bye . . . I'm leaving here, Miep.
- 15 **Miep.** What do you mean? Where are you going? Where?
- 16 **Mr. Frank.** I don't know yet. I haven't decided.
- 17 **Miep.** Mr. Frank, you can't leave here! This is your home! Amsterdam is your home. Your business is here, waiting for you . . . You're needed here . . . Now that the war is over, there are things that . . .
- 18 **Mr. Frank.** I can't stay in Amsterdam, Miep. It has too many memories for me. Everywhere there's something . . . the house we lived in . . . the school . . . that street organ playing out there . . . I'm not the person you used to know, Miep. I'm a bitter old man. [*Breaking off*] Forgive me. I shouldn't speak to you like this . . . after all that you did for us . . . the suffering . . .
- 19 **Miep.** No. No. It wasn't suffering. You can't say we suffered. [*As she speaks, she straightens a chair which is overturned.*]
- 20 **Mr. Frank.** I know what you went through, you and Mr. Kraler. I'll remember it as long as I live. [*He gives one last look around.*] Come, Miep. [*He starts for the steps, then remembers his rucksack, going back to get it.*]
- 21 **Miep.** [*Hurrying up to a cupboard*] Mr. Frank, did you see? There are some of your papers here. [*She brings a bundle of papers to him.*] We found them in a heap of rubbish on the floor after . . . after you left.
- 22 **Mr. Frank.** Burn them. [*He opens his rucksack to put the glove in it.*]
- 23 **Miep.** But, Mr. Frank, there are letters, notes . . .
- 24 **Mr. Frank.** Burn them. All of them.
- 25 **Miep.** Burn *this*? [*She hands him a paperbound notebook.*]
- 26 **Mr. Frank.** [*Quietly*] Anne's diary. [*He opens the diary and begins to read.*] "Monday, the sixth of July, nineteen forty-two." [*To Miep*] Nineteen forty-two. Is it possible, Miep? . . . Only three years ago. [*As he continues his reading, he sits down*

4. **capitulation** (kuh pihch uh LAY shuhn) *n.* surrender.

5. **yellow stars** Stars of David, the six-pointed stars that are symbols of Judaism. The Nazis ordered all Jews to wear them on their clothing.

6. **portly** (PAWRT lee) *adj.* large and heavy.

on the couch.] “Dear Diary, since you and I are going to be great friends, I will start by telling you about myself. My name is Anne Frank. I am thirteen years old. I was born in Germany the twelfth of June, nineteen twenty-nine. As my family is Jewish, we emigrated to Holland when Hitler came to power.”

27 [As Mr. Frank reads on, another voice joins his, as if coming from the air. It is Anne’s Voice.]

28 **Mr. Frank and Anne.** “My father started a business, importing spice and herbs. Things went well for us until nineteen forty. Then the war came, and the Dutch capitulation,⁴ followed by the arrival of the Germans. Then things got very bad for the Jews.”

29 [Mr. Frank’s Voice *dies out*. Anne’s Voice *continues alone*. The lights dim slowly to darkness. The curtain falls on the scene.]

30 **Anne’s Voice.** You could not do this and you could not do that. They forced Father out of his business. We had to wear yellow stars.⁵ I had to turn in my bike. I couldn’t go to a Dutch school any more. I couldn’t go to the movies, or ride in an automobile, or even on a streetcar, and a million other things. But somehow we children still managed to have fun. Yesterday Father told me we were going into hiding. Where, he wouldn’t say. At five o’clock this morning Mother woke me and told me to hurry and get dressed. I was to put on as many clothes as I could. It would look too suspicious if we walked along carrying suitcases. It wasn’t until we were on our way that I learned where we were going. Our hiding place was to be upstairs in the building where Father used to have his business. Three other people were coming in with us . . . the Van Daans and their son Peter . . . Father knew the Van Daans but we had never met them . . .

31 [During the last lines the curtain rises on the scene. The lights dim on. Anne’s Voice *fades out*.]



Scene 2

1 [It is early morning, July 1942. The rooms are bare, as before, but they are now clean and orderly.]

2 Mr. Van Daan, a tall portly⁶ man in his late forties, is in the main room, pacing up and down, nervously smoking a cigarette. His clothes and overcoat are expensive and well cut.

- 3 Mrs. Van Daan sits on the couch, clutching her possessions, a hatbox, bags, etc. She is a pretty woman in her early forties. She wears a fur coat over her other clothes.
- 4 Peter Van Daan is standing at the window of the room on the right, looking down at the street below. He is a shy, awkward boy of sixteen. He wears a cap, a raincoat, and long Dutch trousers, like “plus fours.”⁷ At his feet is a black case, a carrier for his cat.
- 5 The yellow Star of David is conspicuous on all of their clothes.]
- 6 **Mrs. Van Daan.** [Rising, nervous, excited] Something’s happened to them! I know it!
- 7 **Mr. Van Daan.** Now, Kerli!
- 8 **Mrs. Van Daan.** Mr. Frank said they’d be here at seven o’clock. He said . . .
- 9 **Mr. Van Daan.** They have two miles to walk. You can’t expect . . .
- 10 **Mrs. Van Daan.** They’ve been picked up. That’s what’s happened. They’ve been taken . . .
- 11 [Mr. Van Daan indicates that he hears someone coming.]
- 12 **Mr. Van Daan.** You see?
- 13 [Peter takes up his carrier and his schoolbag, etc., and goes into the main room as Mr. Frank comes up the stairwell from below. Mr. Frank looks much younger now. His movements are brisk, his manner confident. He wears an overcoat and carries his hat and a small cardboard box. He crosses to the Van Daans, shaking hands with each of them.]

NOTES

7. **plus fours** *n.* short pants worn for active sports.

CLOSE READ

ANNOTATE: In paragraphs 6–10, mark punctuation that suggests the characters are anxious or being interrupted.

QUESTION: Why might the playwrights have used these punctuation marks?

CONCLUDE: What **mood**, or feeling, does this punctuation help convey?



Anne in happier times, out for a stroll with her family and friends.

NOTES

8. **Green Police** Dutch Gestapo, or Nazi police, who wore green uniforms and were known for their brutality. Those in danger of being arrested or deported feared the Gestapo, especially because of their practice of raiding houses to round up victims in the middle of the night—when people are most confused and vulnerable.

9. **mercurial** (muhr KYUR ee uhl) *adj.* quick or changeable in behavior.

10. **ration** (RASH uhn) **books** books of stamps given to ensure the equal distribution of scarce items, such as meat or gasoline, in times of shortage.

- 14 **Mr. Frank.** Mrs. Van Daan, Mr. Van Daan, Peter. [*Then, in explanation of their lateness*] There were too many of the Green Police⁸ on the streets . . . we had to take the long way around.
- 15 [*Up the steps come Margot Frank, Mrs. Frank, Miep (not pregnant now) and Mr. Kraler. All of them carry bags, packages, and so forth. The Star of David is conspicuous on all of the Franks' clothing. Margot is eighteen, beautiful, quiet, shy. Mrs. Frank is a young mother, gently bred, reserved. She, like Mr. Frank, has a slight German accent. Mr. Kraler is a Dutchman, dependable, kindly.*]
- 16 *As Mr. Kraler and Miep go upstage to put down their parcels, Mrs. Frank turns back to call Anne.*]
- 17 **Mrs. Frank.** Anne?
- 18 [*Anne comes running up the stairs. She is thirteen, quick in her movements, interested in everything, mercurial⁹ in her emotions. She wears a cape, long wool socks and carries a schoolbag.*]
- 19 **Mr. Frank.** [*Introducing them*] My wife, Edith. Mr. and Mrs. Van Daan [*Mrs. Frank hurries over, shaking hands with them.*] . . . their son, Peter . . . my daughters, Margot and Anne.
- 20 [*Anne gives a polite little curtsy as she shakes Mr. Van Daan's hand. Then she immediately starts off on a tour of investigation of her new home, going upstairs to the attic room.*]
- 21 *Miep and Mr. Kraler are putting the various things they have brought on the shelves.*]
- 22 **Mr. Kraler.** I'm sorry there is still so much confusion.
- 23 **Mr. Frank.** Please. Don't think of it. After all, we'll have plenty of leisure to arrange everything ourselves.
- 24 **Miep.** [*To Mrs. Frank*] We put the stores of food you sent in here. Your drugs are here . . . soap, linen here.
- 25 **Mrs. Frank.** Thank you, Miep.
- 26 **Miep.** I made up the beds . . . the way Mr. Frank and Mr. Kraler said. [*She starts out.*] Forgive me. I have to hurry. I've got to go to the other side of town to get some ration books¹⁰ for you.
- 27 **Mrs. Van Daan.** Ration books? If they see our names on ration books, they'll know we're here.
- 28 **Mr. Kraler.** There isn't anything . . .
- 29 **Miep.** Don't worry. Your names won't be on them. [*As she hurries out*] I'll be up later.
- 30 **Mr. Frank.** Thank you, Miep.

- 31 **Mrs. Frank.** [*To Mr. Kraler*] It's illegal, then, the ration books? We've never done anything illegal.
- 32 **Mr. Frank.** We won't be living here exactly according to regulations.
- 33 [*As Mr. Kraler reassures Mrs. Frank, he takes various small things, such as matches, soap, etc., from his pockets, handing them to her.*]
- 34 **Mr. Kraler.** This isn't the black market,¹¹ Mrs. Frank. This is what we call the white market . . . helping all of the hundreds and hundreds who are hiding out in Amsterdam.
- 35 [*The carillon is heard playing the quarter-hour before eight. Mr. Kraler looks at his watch. Anne stops at the window as she comes down the stairs.*]
- 36 **Anne.** It's the Westertoren!
- 37 **Mr. Kraler.** I must go. I must be out of here and downstairs in the office before the workmen get here. [*He starts for the stairs leading out.*] Miep or I, or both of us, will be up each day to bring you food and news and find out what your needs are. Tomorrow I'll get you a better bolt for the door at the foot of the stairs. It needs a bolt that you can throw yourself and open only at our signal. [*To Mr. Frank*] Oh . . . You'll tell them about the noise?
- 38 **Mr. Frank.** I'll tell them.
- 39 **Mr. Kraler.** Good-bye then for the moment. I'll come up again, after the workmen leave.
- 40 **Mr. Frank.** Good-bye, Mr. Kraler.
- 41 **Mrs. Frank.** [*Shaking his hand*] How can we thank you?
- 42 [*The others murmur their good-byes.*]
- 43 **Mr. Kraler.** I never thought I'd live to see the day when a man like Mr. Frank would have to go into hiding. When you think—
- 44 [*He breaks off, going out. Mr. Frank follows him down the steps, bolting the door after him. In the interval before he returns, Peter goes over to Margot, shaking hands with her. As Mr. Frank comes back up the steps, Mrs. Frank questions him anxiously.*]
- 45 **Mrs. Frank.** What did he mean, about the noise?
- 46 **Mr. Frank.** First let us take off some of these clothes.
- 47 [*They all start to take off garment after garment. On each of their coats, sweaters, blouses, suits, dresses, is another yellow Star of David. Mr. and Mrs. Frank are underdressed quite simply.*]

NOTES

11. **black market** illegal way of buying scarce items.

anxiously (ANGK shuhs lee) *adv.* in a nervous or worried way

CLOSE READ

ANNOTATE: In paragraph 54, mark the sound that causes the characters to feel afraid.

QUESTION: Why do the playwrights include this detail?

CONCLUDE: How does this detail clarify the characters' situation?

12. **w.c.** water closet; bathroom.

tension (TEHN shuhn)
n. nervous, worried, or excited condition that makes relaxation impossible

The others wear several things: sweaters, extra dresses, bathrobes, aprons, nightgowns, etc.]

- 48 **Mr. Van Daan.** It's a wonder we weren't arrested, walking along the streets . . . Petronella with a fur coat in July . . . and that cat of Peter's crying all the way.
- 49 **Anne.** [*As she is removing a pair of panties*] A cat?
- 50 **Mrs. Frank.** [*Shocked*] Anne, please!
- 51 **Anne.** It's alright. I've got on three more.
- 52 [*She pulls off two more. Finally, as they have all removed their surplus clothes, they look to Mr. Frank, waiting for him to speak.*]
- 53 **Mr. Frank.** Now. About the noise. While the men are in the building below, we must have complete quiet. Every sound can be heard down there, not only in the workrooms, but in the offices too. The men come at about eight-thirty, and leave at about five-thirty. So, to be perfectly safe, from eight in the morning until six in the evening we must move only when it is necessary, and then in stockinged feet. We must not speak above a whisper. We must not run any water. We cannot use the sink, or even, forgive me, the w.c.¹² The pipes go down through the workrooms. It would be heard. No trash . . .
- 54 [*Mr. Frank stops abruptly as he hears the sound of marching feet from the street below. Everyone is motionless, paralyzed with fear. Mr. Frank goes quietly into the room on the right to look down out of the window. Anne runs after him, peering out with him. The tramping feet pass without stopping. The **tension** is relieved. Mr. Frank, followed by Anne, returns to the main room and resumes his instructions to the group.*] . . . No trash must ever be thrown out which might reveal that someone is living up here . . . not even a potato paring. We must burn everything in the stove at night. This is the way we must live until it is over, if we are to survive.
- 55 [*There is silence for a second.*]
- 56 **Mrs. Frank.** Until it is over.
- 57 **Mr. Frank.** [*Reassuringly*] After six we can move about . . . we can talk and laugh and have our supper and read and play games . . . just as we would at home. [*He looks at his watch.*] And now I think it would be wise if we all went to our rooms, and were settled before eight o'clock. Mrs. Van Daan, you and your husband will be upstairs. I regret that there's no place up there for Peter. But he will be here, near us. This will be our common room, where we'll meet to talk and eat and read, like one family.

- 58 **Mr. Van Daan.** And where do you and Mrs. Frank sleep?
- 59 **Mr. Frank.** This room is also our bedroom.
- 60 [*Together*] { **Mrs. Van Daan.** That isn't right. We'll sleep here
and you take the room upstairs.
Mr. Van Daan. It's your place.
- 61 **Mr. Frank.** Please. I've thought this out for weeks. It's the best arrangement. The only arrangement.
- 62 **Mrs. Van Daan.** [*To Mr. Frank*] Never, never can we thank you. [*Then to Mrs. Frank*] I don't know what would have happened to us, if it hadn't been for Mr. Frank.
- 63 **Mr. Frank.** You don't know how your husband helped me when I came to this country . . . knowing no one . . . not able to speak the language. I can never repay him for that. [*Going to Mr. Van Daan*] May I help you with your things?
- 64 **Mr. Van Daan.** No. No. [*To Mrs. Van Daan*] Come along, *liefje*.¹³
- 65 **Mrs. Van Daan.** You'll be all right, Peter? You're not afraid?
- 66 **Peter.** [*Embarrassed*] Please, Mother.
- 67 [*They start up the stairs to the attic room above. Mr. Frank turns to Mrs. Frank.*]
- 68 **Mr. Frank.** You too must have some rest, Edith. You didn't close your eyes last night. Nor you, Margot.
- 69 **Anne.** I slept, Father. Wasn't that funny? I knew it was the last night in my own bed, and yet I slept soundly.
- 70 **Mr. Frank.** I'm glad, Anne. Now you'll be able to help me straighten things in here. [*To Mrs. Frank and Margot*] Come with me . . . You and Margot rest in this room for the time being.
- 71 [*He picks up their clothes, starting for the room on the right.*]
- 72 **Mrs. Frank.** You're sure . . . ? I could help . . . And Anne hasn't had her milk . . .
- 73 **Mr. Frank.** I'll give it to her. [*To Anne and Peter*] Anne, Peter . . . it's best that you take off your shoes now, before you forget.
- 74 [*He leads the way to the room, followed by Margot.*]
- 75 **Mrs. Frank.** You're sure you're not tired, Anne?
- 76 **Anne.** I feel fine. I'm going to help Father.
- 77 **Mrs. Frank.** Peter, I'm glad you are to be with us.
- 78 **Peter.** Yes, Mrs. Frank.

13. *liefje* (LEEF yuh) Dutch for "little love."



Jews were regularly rounded up and forced to leave their homes without notice.

79 [Mrs. Frank goes to join Mr. Frank and Margot.]
80 [During the following scene Mr. Frank helps Margot and Mrs. Frank to hang up their clothes. Then he persuades them both to lie down and rest. The Van Daans in their room above settle themselves. In the main room Anne and Peter remove their shoes. Peter takes his cat out of the carrier.]

81 **Anne.** What's your cat's name?

82 **Peter.** Mouschi.

83 **Anne.** Mouschi! Mouschi! Mouschi! [She picks up the cat, walking away with it. To Peter] I love cats. I have one . . . a darling little cat. But they made me leave her behind. I left some food and a note for the neighbors to take care of her . . . I'm going to miss her terribly. What is yours? A him or a her?

84 **Peter.** He's a tom. He doesn't like strangers. [He takes the cat from her, putting it back in its carrier.]

85 **Anne.** [Unabashed] Then I'll have to stop being a stranger, won't I? Is he fixed?

86 **Peter.** [Startled] Huh?

87 **Anne.** Did you have him fixed?

88 **Peter.** No.

89 **Anne.** Oh, you ought to have him fixed—to keep him from—you know, fighting. Where did you go to school?

90 **Peter.** Jewish Secondary.

91 **Anne.** But that's where Margot and I go! I never saw you around.

92 **Peter.** I used to see you . . . sometimes . . .

93 **Anne.** You did?

94 **Peter.** . . . In the school yard. You were always in the middle of a bunch of kids. [He takes a penknife from his pocket.]

95 **Anne.** Why didn't you ever come over?

96 **Peter.** I'm sort of a lone wolf. [He starts to rip off his Star of David.]

97 **Anne.** What are you doing?

98 **Peter.** Taking it off.

99 **Anne.** But you can't do that. They'll arrest you if you go out without your star.

100 [He tosses his knife on the table.]

NOTES

- 101 **Peter.** Who's going out?
- 102 **Anne.** Why, of course! You're right! Of course we don't need them any more. [*She picks up his knife and starts to take her star off.*] I wonder what our friends will think when we don't show up today?
- 103 **Peter.** I didn't have any dates with anyone.
- 104 **Anne.** Oh, I did. I had a date with Jopie to go and play ping-pong at her house. Do you know Jopie de Waal?
- 105 **Peter.** No.
- 106 **Anne.** Jopie's my best friend. I wonder what she'll think when she telephones and there's no answer? . . . Probably she'll go over to the house . . . I wonder what she'll think . . . we left everything as if we'd suddenly been called away . . . breakfast dishes in the sink . . . beds not made . . . [*As she pulls off her star, the cloth underneath shows clearly the color and form of the star.*] Look! It's still there! [*Peter goes over to the stove with his star.*] What're you going to do with yours?
- 107 **Peter.** Burn it.
- 108 **Anne.** [*She starts to throw hers in, and cannot.*] It's funny, I can't throw mine away. I don't know why.
- 109 **Peter.** You can't throw . . . ? Something they branded you with . . . ? That they made you wear so they could spit on you?
- 110 **Anne.** I know. I know. But after all, it *is* the Star of David, isn't it?
- 111 [*In the bedroom, right, Margot and Mrs. Frank are lying down. Mr. Frank starts quietly out.*]
- 112 **Peter.** Maybe it's different for a girl.
- 113 [*Mr. Frank comes into the main room.*]
- 114 **Mr. Frank.** Forgive me, Peter. Now let me see. We must find a bed for your cat. [*He goes to a cupboard.*] I'm glad you brought your cat. Anne was feeling so badly about hers. [*Getting a used small washtub*] Here we are. Will it be comfortable in that?
- 115 **Peter.** [*Gathering up his things*] Thanks.
- 116 **Mr. Frank.** [*Opening the door of the room on the left*] And here is your room. But I warn you, Peter, you can't grow any more. Not an inch, or you'll have to sleep with your feet out of the skylight. Are you hungry?
- 117 **Peter.** No.
- 118 **Mr. Frank.** We have some bread and butter.

NOTES

CLOSE READ

ANNOTATE: In paragraphs 94–107, mark details that show what Peter is doing and why.

QUESTION: Think about what the yellow star represents during World War II. Why do the playwrights include the details of Peter's actions?

CONCLUDE: What do Peter's actions show about his character?

14. **Annele** (AHN eh leh) nickname for “Anne.”

15. **Queen Wilhelmina** (vihl hehl MEE nah) Queen of the Netherlands from 1890 to 1948.

CLOSE READ

ANNOTATE: In paragraphs 129–135, mark details that show the changes in Anne’s mood.

QUESTION: Why do the playwrights include these details?

CONCLUDE: How do these details help readers appreciate the extreme nature of the Franks’ situation?

16. **Anneke** (AHN eh keh) another nickname for “Anne.”

- 119 **Peter.** No, thank you.
- 120 **Mr. Frank.** You can have it for luncheon then. And tonight we will have a real supper . . . our first supper together.
- 121 **Peter.** Thanks. Thanks. [*He goes into his room. During the following scene he arranges his possessions in his new room.*]
- 122 **Mr. Frank.** That’s a nice boy, Peter.
- 123 **Anne.** He’s awfully shy, isn’t he?
- 124 **Mr. Frank.** You’ll like him, I know.
- 125 **Anne.** I certainly hope so, since he’s the only boy I’m likely to see for months and months.
- 126 [*Mr. Frank sits down, taking off his shoes.*]
- 127 **Mr. Frank.** Annele,¹⁴ there’s a box there. Will you open it?
- 128 [*He indicates a carton on the couch. Anne brings it to the center table. In the street below there is the sound of children playing.*]
- 129 **Anne.** [*As she opens the carton*] You know the way I’m going to think of it here? I’m going to think of it as a boarding house. A very peculiar summer boarding house, like the one that we—[*She breaks off as she pulls out some photographs.*] Father! My movie stars! I was wondering where they were! I was looking for them this morning . . . and Queen Wilhelmina!¹⁵ How wonderful!
- 130 **Mr. Frank.** There’s something more. Go on. Look further. [*He goes over to the sink, pouring a glass of milk from a thermos bottle.*]
- 131 **Anne.** [*Pulling out a pasteboard-bound book*] A diary! [*She throws her arms around her father.*] I’ve never had a diary. And I’ve always longed for one. [*She looks around the room.*] Pencil, pencil, pencil, pencil. [*She starts down the stairs.*] I’m going down to the office to get a pencil.
- 132 **Mr. Frank.** Anne! No! [*He goes after her, catching her by the arm and pulling her back.*]
- 133 **Anne.** [*Startled*] But there’s no one in the building now.
- 134 **Mr. Frank.** It doesn’t matter. I don’t want you ever to go beyond that door.
- 135 **Anne.** [*Sobered*] Never . . . ? Not even at nighttime, when everyone is gone? Or on Sundays? Can’t I go down to listen to the radio?
- 136 **Mr. Frank.** Never. I am sorry, Anneke.¹⁶ It isn’t safe. No, you must never go beyond that door.
- 137 [*For the first time Anne realizes what “going into hiding” means.*]
- 138 **Anne.** I see.

- 139 **Mr. Frank.** It'll be hard, I know. But always remember this, Anneke. There are no walls, there are no bolts, no locks that anyone can put on your mind. Miep will bring us books. We will read history, poetry, mythology. [*He gives her the glass of milk.*] Here's your milk. [*With his arm about her, they go over to the couch, sitting down side by side.*] As a matter of fact, between us, Anne, being here has certain advantages for you. For instance, you remember the battle you had with your mother the other day on the subject of overshoes? You said you'd rather die than wear overshoes? But in the end you had to wear them? Well now, you see, for as long as we are here you will never have to wear overshoes! Isn't that good? And the coat that you inherited from Margot, you won't have to wear that any more. And the piano! You won't have to practice on the piano. I tell you, this is going to be a fine life for you!
- 140 [*Anne's panic is gone. Peter appears in the doorway of his room, with a saucer in his hand. He is carrying his cat.*]
- 141 **Peter.** I . . . I . . . I thought I'd better get some water for Mouschi before . . .
- 142 **Mr. Frank.** Of course.
- 143 [*As he starts toward the sink the carillon begins to chime the hour of eight. He tiptoes to the window at the back and looks down at the street below. He turns to Peter, indicating in pantomime that it is too late. Peter starts back for his room. He steps on a creaking board. The three of them are frozen for a minute in fear. As Peter starts away again, Anne tiptoes over to him and pours some of the milk from her glass into the saucer for the cat. Peter squats on the floor, putting the milk before the cat. Mr. Frank gives Anne his fountain pen, and then goes into the room at the right. For a second Anne watches the cat, then she goes over to the center table, and opens her diary.*]
- 144 [*In the room at the right, Mrs. Frank has sat up quickly at the sound of the carillon. Mr. Frank comes in and sits down beside her on the settee, his arm comfortingly around her.*]
- 145 [*Upstairs, in the attic room, Mr. and Mrs. Van Daan have hung their clothes in the closet and are now seated on the iron bed. Mrs. Van Daan leans back exhausted. Mr. Van Daan fans her with a newspaper.*]
- 146 [*Anne starts to write in her diary. The lights dim out, the curtain falls.*]
- 147 [*In the darkness Anne's Voice comes to us again, faintly at first, and then with growing strength.*]

148 **Anne's Voice.** I expect I should be describing what it feels like to go into hiding. But I really don't know yet myself. I only know it's funny never to be able to go outdoors . . . never to breathe fresh air . . . never to run and shout and jump. It's the silence in the nights that frightens me most. Every time I hear a creak in the house, or a step on the street outside, I'm sure they're coming for us. The days aren't so bad. At least we know that Miep and Mr. Kraler are down there below us in the office. Our protectors, we call them. I asked Father what would happen to them if the Nazis found out they were hiding us. Pim said that they would suffer the same fate that we would . . . Imagine! They know this, and yet when they come up here, they're always cheerful and gay as if there were nothing in the world to bother them . . . Friday, the twenty-first of August, nineteen forty-two. Today I'm going to tell you our general news. Mother is unbearable. She insists on treating me like a baby, which I loathe. Otherwise things are going better. The weather is . . .

149 [*As Anne's Voice is fading out, the curtain rises on the scene.*]



Scene 3

- 1 [*It is a little after six o'clock in the evening, two months later.*]
- 2 *Margot is in the bedroom at the right, studying. Mr. Van Daan is lying down in the attic room above.*
- 3 *The rest of the "family" is in the main room. Anne and Peter sit opposite each other at the center table, where they have been doing their lessons. Mrs. Frank is on the couch. Mrs. Van Daan is seated with her fur coat, on which she has been sewing, in her lap. None of them are wearing their shoes.*
- 4 *Their eyes are on Mr. Frank, waiting for him to give them the signal which will release them from their day-long quiet. Mr. Frank, his shoes in his hand, stands looking down out of the window at the back, watching to be sure that all of the workmen have left the building below.*
- 5 *After a few seconds of motionless silence, Mr. Frank turns from the window.]*
- 6 **Mrs. Frank.** [*Quietly, to the group*] It's safe now. The last workman has left.
- 7 [*There is an immediate stir of relief.*]
- 8 **Anne.** [*Her pent-up energy explodes.*] WHEE!

CLOSE READ

ANNOTATE: In paragraphs 4–8, mark details that relate to quiet or confinement. Mark other details that relate to being free or letting go.

QUESTION: Why do the playwrights go into such detail about this moment?

CONCLUDE: What do these details suggest about the characters' daily lives?

- 9 **Mr. Frank.** [*Startled, amused*] Anne!
- 10 **Mrs. Van Daan.** I'm first for the w.c.
- 11 [*She hurries off to the bathroom. Mrs. Frank puts on her shoes and starts up to the sink to prepare supper. Anne sneaks Peter's shoes from under the table and hides them behind her back. Mr. Frank goes in to Margot's room.*]
- 12 **Mr. Frank.** [*To Margot*] Six o'clock. School's over.
- 13 [*Margot gets up, stretching. Mr. Frank sits down to put on his shoes. In the main room Peter tries to find his.*]
- 14 **Peter.** [*To Anne*] Have you seen my shoes?
- 15 **Anne.** [*Innocently*] Your shoes?
- 16 **Peter.** You've taken them, haven't you?
- 17 **Anne.** I don't know what you're talking about.
- 18 **Peter.** You're going to be sorry!
- 19 **Anne.** Am I?
- 20 [*Peter goes after her. Anne, with his shoes in her hand, runs from him, dodging behind her mother.*]
- 21 **Mrs. Frank.** [*Protesting*] Anne, dear!
- 22 **Peter.** Wait till I get you!
- 23 **Anne.** I'm waiting! [*Peter makes a lunge for her. They both fall to the floor. Peter pins her down, wrestling with her to get the shoes.*] Don't! Don't! Peter, stop it. Ouch!
- 24 **Mrs. Frank.** Anne! . . . Peter!
- 25 [*Suddenly Peter becomes self-conscious. He grabs his shoes roughly and starts for his room.*]
- 26 **Anne.** [*Following him*] Peter, where are you going? Come dance with me.
- 27 **Peter.** I tell you I don't know how.
- 28 **Anne.** I'll teach you.
- 29 **Peter.** I'm going to give Mouschi his dinner.
- 30 **Anne.** Can I watch?
- 31 **Peter.** He doesn't like people around while he eats.
- 32 **Anne.** Peter, please.
- 33 **Peter.** No! [*He goes into his room. Anne slams his door after him.*]
- 34 **Mrs. Frank.** Anne, dear, I think you shouldn't play like that with Peter. It's not dignified.
- 35 **Anne.** Who cares if it's dignified? I don't want to be dignified.

- 36 [Mr. Frank and Margot come from the room on the right. Margot goes to help her mother. Mr. Frank starts for the center table to correct Margot's school papers.]
- 37 **Mrs. Frank.** [To Anne] You complain that I don't treat you like a grownup. But when I do, you resent it.
- 38 **Anne.** I only want some fun . . . someone to laugh and clown with . . . After you've sat still all day and hardly moved, you've got to have some fun. I don't know what's the matter with that boy.
- 39 **Mr. Frank.** He isn't used to girls. Give him a little time.
- 40 **Anne.** Time? Isn't two months time? I could cry. [Catching hold of Margot] Come on, Margot . . . dance with me. Come on, please.
- 41 **Margot.** I have to help with supper.
- 42 **Anne.** You know we're going to forget how to dance . . . When we get out we won't remember a thing.
- 43 [She starts to sing and dance by herself. Mr. Frank takes her in his arms, waltzing with her. Mrs. Van Daan comes in from the bathroom.]
- 44 **Mrs. Van Daan.** Next? [She looks around as she starts putting on her shoes.] Where's Peter?
- 45 **Anne.** [As they are dancing] Where would he be!
- 46 **Mrs. Van Daan.** He hasn't finished his lessons, has he? His father'll kill him if he catches him in there with that cat and his work not done. [Mr. Frank and Anne finish their dance. They bow to each other with extravagant formality.] Anne, get him out of there, will you?
- 47 **Anne.** [At Peter's door] Peter? Peter?
- 48 **Peter.** [Opening the door a crack] What is it?
- 49 **Anne.** Your mother says to come out.
- 50 **Peter.** I'm giving Mouschi his dinner.
- 51 **Mrs. Van Daan.** You know what your father says. [She sits on the couch, sewing on the lining of her fur coat.]
- 52 **Peter.** For heaven's sake, I haven't even looked at him since lunch.
- 53 **Mrs. Van Daan.** I'm just telling you, that's all.
- 54 **Anne.** I'll feed him.
- 55 **Peter.** I don't want you in there.

- 56 **Mrs. Van Daan.** Peter!
- 57 **Peter.** [*To Anne*] Then give him his dinner and come right out, you hear?
- 58 [*He comes back to the table. Anne shuts the door of Peter's room after her and disappears behind the curtain covering his closet.*]
- 59 **Mrs. Van Daan.** [*To Peter*] Now is that any way to talk to your little girl friend?
- 60 **Peter.** Mother . . . for heaven's sake . . . will you please stop saying that?
- 61 **Mrs. Van Daan.** Look at him blush! Look at him!
- 62 **Peter.** Please! I'm not . . . anyway . . . let me alone, will you?
- 63 **Mrs. Van Daan.** He acts like it was something to be ashamed of. It's nothing to be ashamed of, to have a little girl friend.
- 64 **Peter.** You're crazy. She's only thirteen.
- 65 **Mrs. Van Daan.** So what? And you're sixteen. Just perfect. Your father's ten years older than I am. [*To Mr. Frank*] I warn you, Mr. Frank, if this war lasts much longer, we're going to be related and then . . .
- 66 **Mr. Frank.** *Mazel tov!*¹⁷
- 67 **Mrs. Frank.** [*Deliberately changing the conversation*] I wonder where Miep is. She's usually so prompt.
- 68 [*Suddenly everything else is forgotten as they hear the sound of an automobile coming to a screeching stop in the street below. They are tense, motionless in their terror. The car starts away. A wave of relief sweeps over them. They pick up their occupations again. Anne flings open the door of Peter's room, making a dramatic entrance. She is dressed in Peter's clothes. Peter looks at her in fury. The others are amused.*]
- 69 **Anne.** Good evening, everyone. Forgive me if I don't stay. [*She jumps up on a chair.*] I have a friend waiting for me in there. My friend Tom. Tom Cat. Some people say that we look alike. But Tom has the most beautiful whiskers, and I have only a little fuzz. I am hoping . . . in time . . .
- 70 **Peter.** All right, Mrs. Quack Quack!
- 71 **Anne.** [*Outraged—jumping down*] Peter!
- 72 **Peter.** I heard about you . . . How you talked so much in class they called you Mrs. Quack Quack. How Mr. Smitter made you write a composition . . . "Quack, Quack," said Mrs. Quack Quack."

17. **Mazel tov** (MAH zuhl tohv)
"good luck" in Hebrew and
Yiddish; a phrase used to offer
congratulations.

- 73 **Anne.** Well, go on. Tell them the rest. How it was so good he read it out loud to the class and then read it to all his other classes!
- 74 **Peter.** Quack! Quack! Quack . . . Quack . . . Quack . . .
- 75 [*Anne pulls off the coat and trousers.*]
- 76 **Anne.** You are the most intolerable, insufferable boy I've ever met!
- 77 [*She throws the clothes down the stairwell. Peter goes down . . . after them.*]
- 78 **Peter.** Quack, quack, quack!
- 79 **Mrs. Van Daan.** [*To Anne*] That's right, Anneke! Give it to him!
- 80 **Anne.** With all the boys in the world . . . Why I had to get locked up with one like you!
- 81 **Peter.** Quack, quack, quack, and from now on stay out of my room!
- 82 [*As Peter passes her, Anne puts out her foot, tripping him. He picks himself up, and goes on into his room.*]
- 83 **Mrs. Frank.** [*Quietly*] Anne, dear . . . your hair. [*She feels Anne's forehead.*] You're warm. Are you feeling all right?
- 84 **Anne.** Please, Mother. [*She goes over to the center table, slipping into her shoes.*]
- 85 **Mrs. Frank.** [*Following her*] You haven't a fever, have you?
- 86 **Anne.** [*Pulling away*] No. No.
- 87 **Mrs. Frank.** You know we can't call a doctor here, ever. There's only one thing to do . . . watch carefully. Prevent an illness before it comes. Let me see your tongue.
- 88 **Anne.** Mother, this is perfectly absurd.
- 89 **Mrs. Frank.** Anne, dear, don't be such a baby. Let me see your tongue. [*As Anne refuses, Mrs. Frank appeals to Mr. Frank*] Otto . . . ?
- 90 **Mr. Frank.** You hear your mother, Anne.
- 91 [*Anne flicks out her tongue for a second, then turns away.*]
- 92 **Mrs. Frank.** Come on—open up! [*As Anne opens her mouth very wide*] You seem all right . . . but perhaps an aspirin . . .
- 93 **Mrs. Van Daan.** For heaven's sake, don't give that child any pills. I waited for fifteen minutes this morning for her to come out of the w.c.
- 94 **Anne.** I was washing my hair!

- 95 **Mr. Frank.** I think there's nothing the matter with our Anne that a ride on her bike, or a visit with her friend Jopie de Waal wouldn't cure. Isn't that so, Anne?
- 96 [Mr. Van Daan comes down into the room. From outside we hear faint sounds of bombers going over and a burst of ack-ack.¹⁸]
- 97 **Mr. Van Daan.** Miep not come yet?
- 98 **Mrs. Van Daan.** The workmen just left, a little while ago.
- 99 **Mr. Van Daan.** What's for dinner tonight?
- 100 **Mrs. Van Daan.** Beans.
- 101 **Mr. Van Daan.** Not again!
- 102 **Mrs. Van Daan.** Poor Putti! I know. But what can we do? That's all that Miep brought us.
- 103 [Mr. Van Daan starts to pace, his hands behind his back. Anne follows behind him, imitating him.]
- 104 **Anne.** We are now in what is known as the "bean cycle." Beans boiled, beans en casserole, beans with strings, beans without strings . . .
- 105 [Peter has come out of his room. He slides into his place at the table, becoming immediately absorbed in his studies.]
- 106 **Mr. Van Daan.** [To Peter] I saw you . . . in there, playing with your cat.
- 107 **Mrs. Van Daan.** He just went in for a second, putting his coat away. He's been out here all the time, doing his lessons.
- 108 **Mr. Frank.** [Looking up from the papers] Anne, you got an excellent in your history paper today . . . and very good in Latin.
- 109 **Anne.** [Sitting beside him] How about algebra?
- 110 **Mr. Frank.** I'll have to make a confession. Up until now I've managed to stay ahead of you in algebra. Today you caught up with me. We'll leave it to Margot to correct.
- 111 **Anne.** Isn't algebra *vile*, Pim!
- 112 **Mr. Frank.** Vile!
- 113 **Margot.** [To Mr. Frank] How did I do?
- 114 **Anne.** [Getting up] Excellent, excellent, excellent, excellent!
- 115 **Mr. Frank.** [To Margot] You should have used the subjunctive¹⁹ here . . .



This photo shows the front of the building that held the Secret Annex.

NOTES

18. **ack-ack** (AK AK) *n.* slang for an anti-aircraft gun's fire.

19. **subjunctive** (suhb JUHNGK tihv) *n.* form of a verb that is used to express doubt or uncertainty.

CLOSE READ

ANNOTATE: In paragraphs 123–133, mark words and phrases that show Mrs. Van Daan’s words and actions.

QUESTION: What do these words and phrases reveal about her personality?

CONCLUDE: How do Mrs. Van Daan’s actions affect Peter and Mr. Van Daan?

- 116 **Margot.** Should I? . . . I thought . . . look here . . . I didn’t use it here . . .
- 117 [*The two become absorbed in the papers.*]
- 118 **Anne.** Mrs. Van Daan, may I try on your coat?
- 119 **Mrs. Frank.** No, Anne.
- 120 **Mrs. Van Daan.** [*Giving it to Anne*] It’s all right . . . but careful with it. [*Anne puts it on and struts with it.*] My father gave me that the year before he died. He always bought the best that money could buy.
- 121 **Anne.** Mrs. Van Daan, did you have a lot of boy friends before you were married?
- 122 **Mrs. Frank.** Anne, that’s a personal question. It’s not courteous to ask personal questions.
- 123 **Mrs. Van Daan.** Oh I don’t mind. [*To Anne*] Our house was always swarming with boys. When I was a girl we had . . .
- 124 **Mr. Van Daan.** Oh, God. Not again!
- 125 **Mrs. Van Daan.** [*Good-humored*] Shut up! [*Without a pause, to Anne, Mr. Van Daan mimics Mrs. Van Daan, speaking the first few words in unison with her.*] One summer we had a big house in Hilversum. The boys came buzzing round like bees around a jam pot. And when I was sixteen! . . . We were wearing our skirts very short those days and I had good-looking legs. [*She pulls up her skirt, going to Mr. Frank.*] I still have ‘em. I may not be as pretty as I used to be, but I still have my legs. How about it, Mr. Frank?
- 126 **Mr. Van Daan.** All right. All right. We see them.
- 127 **Mrs. Van Daan.** I’m not asking you. I’m asking Mr. Frank.
- 128 **Peter.** Mother, for heaven’s sake.
- 129 **Mrs. Van Daan.** Oh, I embarrass you, do I? Well, I just hope the girl you marry has as good. [*Then to Anne*] My father used to worry about me, with so many boys hanging round. He told me, if any of them gets fresh, you say to him . . . “Remember, Mr. So-and-So, remember I’m a lady.”
- 130 **Anne.** “Remember, Mr. So-and-So, remember I’m a lady.”
- 131 [*She gives Mrs. Van Daan her coat.*]
- 132 **Mr. Van Daan.** Look at you, talking that way in front of her! Don’t you know she puts it all down in that diary?
- 133 **Mrs. Van Daan.** So, if she does? I’m only telling the truth!
- 134 [*Anne stretches out, putting her ear to the floor, listening to what is going on below. The sound of the bombers fades away.*]

- 135 **Mrs. Frank.** [*Setting the table*] Would you mind, Peter, if I moved you over to the couch?
- 136 **Anne.** [*Listening*] Miep must have the radio on.
- 137 [*Peter picks up his papers, going over to the couch beside Mrs. Van Daan.*]
- 138 **Mr. Van Daan.** [*Accusingly, to Peter*] Haven't you finished yet?
- 139 **Peter.** No.
- 140 **Mr. Van Daan.** You ought to be ashamed of yourself.
- 141 **Peter.** All right. All right. I'm a dunce. I'm a hopeless case. Why do I go on?
- 142 **Mrs. Van Daan.** You're not hopeless. Don't talk that way. It's just that you haven't anyone to help you, like the girls have. [*To Mr. Frank*] Maybe you could help him, Mr. Frank?
- 143 **Mr. Frank.** I'm sure that his father . . . ?
- 144 **Mr. Van Daan.** Not me. I can't do anything with him. He won't listen to me. You go ahead . . . if you want.
- 145 **Mr. Frank.** [*Going to Peter*] What about it, Peter? Shall we make our school coeducational?
- 146 **Mrs. Van Daan.** [*Kissing Mr. Frank*] You're an angel, Mr. Frank. An angel. I don't know why I didn't meet you before I met that one there. Here, sit down, Mr. Frank . . . [*She forces him down on the couch beside Peter.*] Now, Peter, you listen to Mr. Frank.
- 147 **Mr. Frank.** It might be better for us to go into Peter's room.
- 148 [*Peter jumps up eagerly, leading the way.*]
- 149 **Mrs. Van Daan.** That's right. You go in there, Peter. You listen to Mr. Frank. Mr. Frank is a highly educated man.
- 150 [*As Mr. Frank is about to follow Peter into his room, Mrs. Frank stops him and wipes the lipstick from his lips. Then she closes the door after them.*]
- 151 **Anne.** [*On the floor, listening*] Shh! I can hear a man's voice talking.
- 152 **Mr. Van Daan.** [*To Anne*] Isn't it bad enough here without your sprawling all over the place?
- 153 [*Anne sits up.*]
- 154 **Mrs. Van Daan.** [*To Mr. Van Daan*] If you didn't smoke so much, you wouldn't be so bad-tempered.
- 155 **Mr. Van Daan.** Am I smoking? Do you see me smoking?

NOTES

CLOSE READ

ANNOTATE: In paragraphs 138–148, mark words and phrases that suggest disappointment, anger, and blame.

QUESTION: Why do the playwrights include these details?

CONCLUDE: What is the effect of these details, especially in making Peter and Mr. Van Daan's relationship clearer?

- 156 **Mrs. Van Daan.** Don't tell me you've used up all those cigarettes.
- 157 **Mr. Van Daan.** One package. Miep only brought me one package.
- 158 **Mrs. Van Daan.** It's a filthy habit anyway. It's a good time to break yourself.
- 159 **Mr. Van Daan.** Oh, stop it, please.
- 160 **Mrs. Van Daan.** You're smoking up all our money. You know that, don't you?
- 161 **Mr. Van Daan.** Will you shut up?
- 162 [*During this, Mrs. Frank and Margot have studiously kept their eyes down. But Anne, seated on the floor, has been following the discussion interestedly. Mr. Van Daan turns to see her staring up at him.*] And what are you staring at?
- 163 **Anne.** I never heard grownups quarrel before. I thought only children quarreled.
- 164 **Mr. Van Daan.** This isn't a quarrel! It's a discussion. And I never heard children so rude before.
- 165 **Anne.** [*Rising, indignantly*] I, rude!
- 166 **Mr. Van Daan.** Yes!
- 167 **Mrs. Frank.** [*Quickly*] Anne, will you get me my knitting? [*Anne goes to get it.*] I must remember, when Miep comes, to ask her to bring me some more wool.
- 168 **Margot.** [*Going to her room*] I need some hairpins and some soap. I made a list. [*She goes into her bedroom to get the list.*]
- 169 **Mrs. Frank.** [*To Anne*] Have you some library books for Miep when she comes?
- 170 **Anne.** It's a wonder that Miep has a life of her own, the way we make her run errands for us. Please, Miep, get me some starch. Please take my hair out and have it cut. Tell me all the latest news, Miep. [*She goes over, kneeling on the couch beside Mrs. Van Daan*] Did you know she was engaged? His name is Dirk, and Miep's afraid the Nazis will ship him off to Germany to work in one of their war plants. That's what they're doing with some of the young Dutchmen . . . they pick them up off the streets—
- 171 **Mr. Van Daan.** [*Interrupting*] Don't you ever get tired of talking? Suppose you try keeping still for five minutes. Just five minutes.
- 172 [*He starts to pace again. Again Anne follows him, mimicking him. Mrs. Frank jumps up and takes her by the arm up to the sink, and gives her a glass of milk.*]

- 173 **Mrs. Frank.** Come here, Anne. It's time for your glass of milk.
- 176 **Mr. Van Daan.** Talk, talk, talk. I never heard such a child. Where is my . . . ? Every evening it's the same talk, talk, talk. [*He looks around.*] Where is my . . . ?
- 175 **Mrs. Van Daan.** What're you looking for?
- 176 **Mr. Van Daan.** My pipe. Have you seen my pipe?
- 177 **Mrs. Van Daan.** What good's a pipe? You haven't got any tobacco.
- 178 **Mr. Van Daan.** At least I'll have something to hold in my mouth! [*Opening Margot's bedroom door*] Margot, have you seen my pipe?
- 179 **Margot.** It was on the table last night.
- 180 [*Anne puts her glass of milk on the table and picks up his pipe, hiding it behind her back.*]
- 181 **Mr. Van Daan.** I know. I know. Anne, did you see my pipe? . . . Anne!
- 182 **Mrs. Frank.** Anne, Mr. Van Daan is speaking to you.
- 183 **Anne.** Am I allowed to talk now?
- 184 **Mr. Van Daan.** You're the most aggravating . . . The trouble with you is, you've been spoiled. What you need is a good old-fashioned spanking.
- 185 **Anne.** [*Mimicking Mrs. Van Daan*] "Remember, Mr. So-and-So, remember I'm a lady." [*She thrusts the pipe into his mouth, then picks up her glass of milk.*]
- 186 **Mr. Van Daan.** [*Restraining himself with difficulty*] Why aren't you nice and quiet like your sister Margot? Why do you have to show off all the time? Let me give you a little advice, young lady. Men don't like that kind of thing in a girl. You know that? A man likes a girl who'll listen to him once in a while . . . a domestic girl, who'll keep her house shining for her husband . . . who loves to cook and sew and . . .
- 187 **Anne.** I'd cut my throat first! I'd open my veins! I'm going to be remarkable! I'm going to Paris . . .
- 188 **Mr. Van Daan.** [*Scoffingly*] Paris!
- 189 **Anne.** . . . to study music and art.
- 190 **Mr. Van Daan.** Yeah! Yeah!
- 191 **Anne.** I'm going to be a famous dancer or singer . . . or something wonderful.
- 192 [*She makes a wide gesture, spilling the glass of milk on the fur coat in Mrs. Van Daan's lap. Margot rushes quickly over with a towel. Anne tries to brush the milk off with her skirt.*]

restraining (rih STRAY nihng)
v. holding back; controlling
one's emotions

CLOSE READ

ANNOTATE: In paragraphs 202–207, mark details related to control and calm. Mark other details related to lack of control or strong emotions.

QUESTION: Why do the playwrights use these contrasting details?

CONCLUDE: What is the effect of these details, especially in portraying Anne’s character and relationships with her family?

- 193 **Mrs. Van Daan.** Now look what you’ve done . . . you clumsy little fool! My beautiful fur coat my father gave me . . .
- 194 **Anne.** I’m so sorry.
- 195 **Mrs. Van Daan.** What do you care? It isn’t yours . . . So go on, ruin it! Do you know what that coat cost? Do you? And now look at it! Look at it!
- 196 **Anne.** I’m very, very sorry.
- 197 **Mrs. Van Daan.** I could kill you for this. I could just kill you!
- 198 [Mrs. Van Daan *goes up the stairs, clutching the coat*. Mr. Van Daan *starts after her*.]
- 199 **Mr. Van Daan.** Petronella . . . *Liefje! Liefje!* . . . Come back . . . the supper . . . come back!
- 200 **Mrs. Frank.** Anne, you must not behave in that way.
- 201 **Anne.** It was an accident. Anyone can have an accident.
- 202 **Mrs. Frank.** I don’t mean that. I mean the answering back. You must not answer back. They are our guests. We must always show the greatest courtesy to them. We’re all living under terrible tension. [*She stops as Margot indicates that Mr. Van Daan can hear. When he is gone, she continues.*] That’s why we must control ourselves . . . You don’t hear Margot getting into arguments with them, do you? Watch Margot. She’s always courteous with them. Never familiar. She keeps her distance. And they respect her for it. Try to be like Margot.
- 203 **Anne.** And have them walk all over me, the way they do her? No, thanks!
- 204 **Mrs. Frank.** I’m not afraid that anyone is going to walk all over you, Anne. I’m afraid for other people, that you’ll walk on them. I don’t know what happens to you, Anne. You are wild, self-willed. If I had ever talked to my mother as you talk to me . . .
- 205 **Anne.** Things have changed. People aren’t like that any more. “Yes, Mother.” “No, Mother.” “Anything you say, Mother.” I’ve got to fight things out for myself! Make something of myself!
- 206 **Mrs. Frank.** It isn’t necessary to fight to do it. Margot doesn’t fight, and isn’t she . . . ?
- 207 **Anne.** [*Violently rebellious*] Margot! Margot! Margot! That’s all I hear from everyone . . . how wonderful Margot is . . . “Why aren’t you like Margot?”
- 208 **Margot.** [*Protesting*] Oh, come on, Anne, don’t be so . . .

- 209 **Anne.** [*Paying no attention*] Everything she does is right, and everything I do is wrong! I'm the goat around here! . . . You're all against me! . . . And you worst of all!
- 210 [*She rushes off into her room and throws herself down on the settee, stifling her sobs. Mrs. Frank sighs and starts toward the stove.*]
- 211 **Mrs. Frank.** [*To Margot*] Let's put the soup on the stove . . . if there's anyone who cares to eat. Margot, will you take the bread out? [*Margot gets the bread from the cupboard.*] I don't know how we can go on living this way . . . I can't say a word to Anne . . . she flies at me . . .
- 212 **Margot.** You know Anne. In half an hour she'll be out here, laughing and joking.
- 213 **Mrs. Frank.** And . . . [*She makes a motion upwards, indicating the Van Daans.*] . . . I told your father it wouldn't work . . . but no . . . no . . . he had to ask them, he said . . . he owed it to him, he said. Well, he knows now that I was right! These **quarrels!** . . . This **bickering!**
- 214 **Margot.** [*With a warning look*] Shush. Shush.
- 215 [*The buzzer for the door sounds. Mrs. Frank gasps, startled.*]
- 216 **Mrs. Frank.** Every time I hear that sound, my heart stops!
- 217 **Margot.** [*Starting for Peter's door*] It's Miep. [*She knocks at the door.*] Father?
- 218 [*Mr. Frank comes quickly from Peter's room.*]
- 219 **Mr. Frank.** Thank you, Margot. [*As he goes down the steps to open the outer door*] Has everyone his list?
- 220 **Margot.** I'll get my books. [*Giving her mother a list*] Here's your list. [*Margot goes into her and Anne's bedroom on the right. Anne sits up, hiding her tears, as Margot comes in.*] Miep's here. [*Margot picks up her books and goes back. Anne hurries over to the mirror, smoothing her hair.*]
- 221 **Mr. Van Daan.** [*Coming down the stairs*] Is it Miep?
- 222 **Margot.** Yes. Father's gone down to let her in.
- 223 **Mr. Van Daan.** At last I'll have some cigarettes!
- 224 **Mrs. Frank.** [*To Mr. Van Daan*] I can't tell you how unhappy I am about Mrs. Van Daan's coat. Anne should never have touched it.
- 225 **Mr. Van Daan.** She'll be all right.
- 226 **Mrs. Frank.** Is there anything I can do?
- 227 **Mr. Van Daan.** Don't worry.

NOTES

quarrels (KWAWR uhlz) *n.*
arguments; disagreements

bickering (BIHK uhr ihng) *n.*
arguing over unimportant things

- 228 *[He turns to meet Miep. But it is not Miep who comes up the steps. It is Mr. Kraler, followed by Mr. Frank. Their faces are grave. Anne comes from the bedroom. Peter comes from his room.]*
- 229 **Mrs. Frank.** Mr. Kraler!
- 230 **Mr. Van Daan.** How are you, Mr. Kraler?
- 231 **Margot.** This is a surprise.
- 232 **Mrs. Frank.** When Mr. Kraler comes, the sun begins to shine.
- 233 **Mr. Van Daan.** Miep is coming?
- 234 **Mr. Kraler.** Not tonight.
- 235 *[Mr. Kraler goes to Margot and Mrs. Frank and Anne, shaking hands with them.]*
- 236 **Mrs. Frank.** Wouldn't you like a cup of coffee? . . . Or, better still, will you have supper with us?
- 237 **Mr. Frank.** Mr. Kraler has something to talk over with us. Something has happened, he says, which demands an immediate decision.
- 238 **Mrs. Frank.** *[Fearful]* What is it?
- 239 *[Mr. Kraler sits down on the couch. As he talks he takes bread, cabbages, milk, etc., from his briefcase, giving them to Margot and Anne to put away.]*
- 240 **Mr. Kraler.** Usually, when I come up here, I try to bring you some bit of good news. What's the use of telling you the bad news when there's nothing that you can do about it? But today something has happened . . . Dirk . . . Miep's Dirk, you know, came to me just now. He tells me that he has a Jewish friend living near him. A dentist. He says he's in trouble. He begged me, could I do anything for this man? Could I find him a hiding place? . . . So I've come to you . . . I know it's a terrible thing to ask of you, living as you are, but would you take him in with you?
- 241 **Mr. Frank.** Of course we will.
- 242 **Mr. Kraler.** *[Rising]* It'll be just for a night or two . . . until I find some other place. This happened so suddenly that I didn't know where to turn.
- 243 **Mr. Frank.** Where is he?
- 244 **Mr. Kraler.** Downstairs in the office.
- 245 **Mr. Frank.** Good. Bring him up.
- 246 **Mr. Kraler.** His name is Dussel . . . Jan Dussel.
- 247 **Mr. Frank.** Dussel . . . I think I know him.
- 248 **Mr. Kraler.** I'll get him.

- 249 [*He goes quickly down the steps and out.*
Mr. Frank suddenly becomes conscious of
the others.]
- 250 **Mr. Frank.** Forgive me. I spoke without
consulting you. But I knew you'd feel as I do.
- 251 **Mr. Van Daan.** There's no reason for you to
consult anyone. This is your place. You have
a right to do exactly as you please. The only
thing I feel . . . there's so little food as it is . . .
and to take in another person . . .
- 252 [*Peter turns away, ashamed of his father.*]
- 253 **Mr. Frank.** We can stretch the food a little.
It's only for a few days.
- 254 **Mr. Van Daan.** You want to make a bet?
- 255 **Mrs. Frank.** I think it's fine to have him. But,
Otto, where are you going to put him?
Where?
- 256 **Peter.** He can have my bed. I can sleep on
the floor. I wouldn't mind.
- 257 **Mr. Frank.** That's good of you, Peter. But
your room's too small . . . even for *you*.
- 258 **Anne.** I have a much better idea. I'll come in
here with you and Mother, and Margot can
take Peter's room and Peter can go in our room with Mr.
Dussel.
- 259 **Margot.** That's right. We could do that.
- 260 **Mr. Frank.** No, Margot. You mustn't sleep in that room . . .
neither you nor Anne. Mouschi has caught some rats in there.
Peter's brave. He doesn't mind.
- 261 **Anne.** Then how about *this*? I'll come in here with you and
Mother, and Mr. Dussel can have my bed.
- 262 **Mrs. Frank.** *No. No. No!* Margot will come in here with us
and he can have her bed. It's the only way. Margot, bring
your things in here. Help her, Anne.
- 263 [*Margot hurries into her room to get her things.*]
- 264 **Anne.** [*To her mother*] Why Margot? Why can't I come in here?
- 265 **Mrs. Frank.** Because it wouldn't be proper for Margot to
sleep with a . . . Please, Anne. Don't argue. Please.
- 266 [*Anne starts slowly away.*]



This photograph shows the stairway to the Secret Annex that was hidden behind a swinging bookcase.

NOTES

- 267 **Mr. Frank.** *[To Anne]* You don't mind sharing your room with Mr. Dussel, do you, Anne?
- 268 **Anne.** No. No, of course not.
- 269 **Mr. Frank.** Good. *[Anne goes off into her bedroom, helping Margot. Mr. Frank starts to search in the cupboards.]* Where's the cognac?
- 270 **Mrs. Frank.** It's there. But, Otto, I was saving it in case of illness.
- 271 **Mr. Frank.** I think we couldn't find a better time to use it. Peter, will you get five glasses for me?
- 272 *[Peter goes for the glasses. Margot comes out of her bedroom, carrying her possessions, which she hangs behind a curtain in the main room. Mr. Frank finds the cognac and pours it into the five glasses that Peter brings him. Mr. Van Daan stands looking on sourly. Mrs. Van Daan comes downstairs and looks around at all the bustle.]*
- 273 **Mrs. Van Daan.** What's happening? What's going on?
- 274 **Mr. Van Daan.** Someone's moving in with us.
- 275 **Mrs. Van Daan.** In here? You're joking.
- 276 **Margot.** It's only for a night or two . . . until Mr. Kraler finds him another place.
- 277 **Mr. Van Daan.** Yeah! Yeah!
- 278 *[Mr. Frank hurries over as Mr. Kraler and Dussel come up. Dussel is a man in his late fifties, meticulous, finicky . . . bewildered now. He wears a raincoat. He carries a briefcase, stuffed full, and a small medicine case.]*
- 279 **Mr. Frank.** Come in, Mr. Dussel.
- 280 **Mr. Kraler.** This is Mr. Frank.
- 281 **Dussel.** Mr. Otto Frank?
- 282 **Mr. Frank.** Yes. Let me take your things. *[He takes the hat and briefcase, but Dussel clings to his medicine case.]* This is my wife, Edith . . . Mr. and Mrs. Van Daan . . . their son, Peter . . . and my daughters, Margot and Anne.
- 283 *[Dussel shakes hands with everyone.]*
- 284 **Mr. Kraler.** Thank you, Mr. Frank. Thank you all. Mr. Dussel, I leave you in good hands. Oh . . . Dirk's coat.
- 285 *[Dussel hurriedly takes off the raincoat, giving it to Mr. Kraler. Underneath is his white dentist's jacket, with a yellow Star of David on it.]*
- 286 **Dussel.** *[To Mr. Kraler]* What can I say to thank you . . . ?

- 287 **Mrs. Frank.** [*To Dussel*] Mr. Kraler and Miep . . . They're our life line. Without them we couldn't live.
- 288 **Mr. Kraler.** Please. Please. You make us seem very heroic. It isn't that at all. We simply don't like the Nazis. [*To Mr. Frank, who offers him a drink*] No, thanks. [*Then going on*] We don't like their methods. We don't like . . .
- 289 **Mr. Frank.** [*Smiling*] I know. I know. "No one's going to tell us Dutchmen what to do with our damn Jews!"
- 290 **Mr. Kraler.** [*To Dussel*] Pay no attention to Mr. Frank. I'll be up tomorrow to see that they're treating you right. [*To Mr. Frank*] Don't trouble to come down again. Peter will bolt the door after me, won't you, Peter?
- 291 **Peter.** Yes, sir.
- 292 **Mr. Frank.** Thank you, Peter. I'll do it.
- 293 **Mr. Kraler.** Good night. Good night.
- 294 **Group.** Good night, Mr. Kraler. We'll see you tomorrow, etc., etc.
- 295 [*Mr. Kraler goes out with Mr. Frank. Mrs. Frank gives each one of the "grownups" a glass of cognac.*]
- 296 **Mrs. Frank.** Please, Mr. Dussel, sit down.
- 297 [*Mr. Dussel sinks into a chair. Mrs. Frank gives him a glass of cognac.*]
- 298 **Dussel.** I'm dreaming. I know it. I can't believe my eyes. Mr. Otto Frank here! [*To Mrs. Frank*] You're not in Switzerland then? A woman told me . . . She said she'd gone to your house . . . the door was open, everything was in disorder, dishes in the sink. She said she found a piece of paper in the wastebasket with an address scribbled on it . . . an address in Zurich. She said you must have escaped to Zurich.
- 299 **Anne.** Father put that there purposely . . . just so people would think that very thing!
- 300 **Dussel.** And you've been *here* all the time?
- 301 **Mrs. Frank.** All the time . . . ever since July.
- 302 [*Anne speaks to her father as he comes back*]
- 303 **Anne.** It worked, Pim . . . the address you left! Mr. Dussel says that people believe we escaped to Switzerland.
- 304 **Mr. Frank.** I'm glad . . . And now let's have a little drink to welcome Mr. Dussel.
- 305 [*Before they can drink, Mr. Dussel bolts his drink. Mr. Frank smiles and raises his glass.*]

CLOSE READ

ANNOTATE: Mark details in paragraphs 312–322 that show how the characters react to Dussel’s news of the outside world.

QUESTION: Why do the playwrights include these details?

CONCLUDE: What is the effect of these details?

20. **Mauthausen** (MOW tow zuhn) village in Austria that was the site of a Nazi concentration camp.

- 306 To Mr. Dussel. Welcome. We’re very honored to have you with us.
- 307 **Mrs. Frank.** To Mr. Dussel, welcome.
- 308 [*The Van Daans murmur a welcome. The “grownups” drink.*]
- 309 **Mrs. Van Daan.** Um. That was good.
- 310 **Mr. Van Daan.** Did Mr. Kraler warn you that you won’t get much to eat here? You can imagine . . . three ration books among the seven of us . . . and now you make eight.
- 311 [*Peter walks away, humiliated. Outside a street organ is heard dimly.*]
- 312 **Dussel.** [*Rising*] Mr. Van Daan, you don’t realize what is happening outside that you should warn me of a thing like that. You don’t realize what’s going on . . . [*As Mr. Van Daan starts his characteristic pacing, Dussel turns to speak to the others.*] Right here in Amsterdam every day hundreds of Jews disappear . . . They surround a block and search house by house. Children come home from school to find their parents gone. Hundreds are being deported . . . people that you and I know . . . the Hallensteins . . . the Wessels . . .
- 313 **Mrs. Frank.** [*In tears*] Oh, no. No!
- 314 **Dussel.** They get their call-up notice . . . come to the Jewish theater on such and such a day and hour . . . bring only what you can carry in a rucksack. And if you refuse the call-up notice, then they come and drag you from your home and ship you off to Mauthausen.²⁰ The death camp!
- 315 **Mrs. Frank.** We didn’t know that things had got so much worse.
- 316 **Dussel.** Forgive me for speaking so.
- 317 **Anne.** [*Coming to Dussel*] Do you know the de Waals? . . . What’s become of them? Their daughter Jopie and I are in the same class. Jopie’s my best friend.
- 318 **Dussel.** They are gone.
- 319 **Anne.** Gone?
- 320 **Dussel.** With all the others.
- 321 **Anne.** Oh, no. Not Jopie!
- 322 [*She turns away, in tears. Mrs. Frank motions to Margot to comfort her. Margot goes to Anne, putting her arms comfortingly around her.*]
- 323 **Mrs. Van Daan.** There were some people called Wagner. They lived near us . . . ?

- 324 **Mr. Frank.** [*Interrupting, with a glance at Anne*] I think we should put this off until later. We all have many questions we want to ask . . . But I'm sure that Mr. Dussel would like to get settled before supper.
- 325 **Dussel.** Thank you. I would. I brought very little with me.
- 326 **Mr. Frank.** [*Giving him his hat and briefcase*] I'm sorry we can't give you a room alone. But I hope you won't be too uncomfortable. We've had to make strict rules here . . . a schedule of hours . . . We'll tell you after supper. Anne, would you like to take Mr. Dussel to his room?
- 327 **Anne.** [*Controlling her tears*] If you'll come with me, Mr. Dussel? [*She starts for her room.*]
- 328 **Dussel.** [*Shaking hands with each in turn*] Forgive me if I haven't really expressed my gratitude to all of you. This has been such a shock to me. I'd always thought of myself as Dutch. I was born in Holland. My father was born in Holland, and my grandfather. And now . . . after all these years . . . [*He breaks off.*] If you'll excuse me.
- 329 [*Dussel gives a little bow and hurries off after Anne. Mr. Frank and the others are subdued.*]
- 330 **Anne.** [*Turning on the light*] Well, here we are.
- 331 [*Dussel looks around the room. In the main room Margot speaks to her mother.*]
- 332 **Margot.** The news sounds pretty bad, doesn't it? It's so different from what Mr. Kraler tells us. Mr. Kraler says things are improving.
- 333 **Mr. Van Daan.** I like it better the way Kraler tells it.
- 334 [*They resume their occupations, quietly. Peter goes off into his room. In Anne's room, Anne turns to Dussel.*]
- 335 **Anne.** You're going to share the room with me.
- 336 **Dussel.** I'm a man who's always lived alone. I haven't had to adjust myself to others. I hope you'll bear with me until I learn.
- 337 **Anne.** Let me help you. [*She takes his briefcase.*] Do you always live all alone? Have you no family at all?
- 338 **Dussel.** No one. [*He opens his medicine case and spreads his bottles on the dressing table.*]
- 339 **Anne.** How dreadful. You must be terribly lonely.
- 340 **Dussel.** I'm used to it.
- 341 **Anne.** I don't think I could ever get used to it. Didn't you even have a pet? A cat, or a dog?

342 **Dussel.** I have an allergy for fur-bearing animals. They give me asthma.

343 **Anne.** Oh, dear. Peter has a cat.

344 **Dussel.** Here? He has it here?

345 **Anne.** Yes. But we hardly ever see it. He keeps it in his room all the time. I'm sure it will be all right.

346 **Dussel.** Let us hope so. [*He takes some pills to fortify himself.*]

347 **Anne.** That's Margot's bed, where you're going to sleep. I sleep on the sofa there. [*Indicating the clothes hooks on the wall*] We cleared these off for your things. [*She goes over to the window.*] The best part about this room . . . you can look down and see a bit of the street and the canal. There's a houseboat . . . you can see the end of it . . . a bargeman lives there with his family . . . They have a baby and he's just beginning to walk and I'm so afraid he's going to fall into the canal some day. I watch him . . .

348 **Dussel.** [*Interrupting*] Your father spoke of a schedule.

349 **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.

350 **Dussel.** [*Stiffly*] No, thank you.

351 **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?

352 **Dussel.** I'm not at my best in the morning.

353 **Anne.** You stay here in the mornings then. I'll take the room in the afternoons.

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

355 **Anne.** Yes.

356 **Dussel.** I see. I see.

357 **Anne.** We have supper at half past six.

358 **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.

359 **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.

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

- 361 **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.
- 362 [*Anne leans over him, taking his hand and shaking it gratefully.*]
- 363 **Anne.** Thank you. Thank you, Mr. Dussel.
- 364 [*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.*]
- 365 **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 her attempts to flirt with Father are getting her nowhere. Pim, thank goodness, won't play.
- 366 [*As she is saying the last lines, the curtain rises on the darkened scene. Anne's Voice fades out.*]



Scene 4

- 1 [*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.*]
- 2 *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.*
- 3 *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.*
- 4 *From outside we hear two drunken soldiers singing "Lili Marlene." A girl's high giggle is heard. The sound of running feet is heard*

NOTES

CLOSE READ

ANNOTATE: In paragraph 361, mark details that relate to Dussel's feelings toward children. Mark details in paragraph 365 that refer to his feelings toward Anne.

QUESTION: Why do the playwrights include these contrasting details?

CONCLUDE: What do these details show about Mr. Dussel's character and conflicts that arise as the story continues?



Anne's Dutch passport and samples of her writing.

coming closer and then fading in the distance. Throughout the scene there is the distant sound of airplanes passing overhead.

- 5 *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.*
- 6 *The dim figure is seen to steal back up the stairs.*
- 7 *There is quiet for a second or two, broken only by the sound of airplanes, and running feet on the street below.*
- 8 *Suddenly, out of the silence and the dark, we hear Anne scream.]*
- 9 **Anne.** *[Screaming] No! No! Don't . . . don't take me!*
- 10 *[She moans, tossing and crying in her sleep. The other people wake, terrified. Dussel sits up in bed, furious.]*
- 11 **Dussel.** *Shush! Anne! Anne, for God's sake, shush!*
- 12 **Anne.** *[Still in her nightmare] Save me! Save me!*
- 13 *[She screams and screams. Dussel gets out of bed, going over to her, trying to wake her.]*
- 14 **Dussel.** *For God's sake! Quiet! Quiet! You want someone to hear?*
- 15 *[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.]*
- 16 **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.*

- 17 [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. 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.]
- 18 **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.
- 19 **Mrs. Frank.** Anne, darling.
- 20 **Dussel.** Every night she twists and turns. I don't sleep. I spend half my night shushing her. And now it's nightmares!
- 21 [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.]
- 22 **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?
- 23 **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!
- 24 [He stalks out. Mr. Van Daan, in underwear and trousers, comes down the stairs.]
- 25 **Mr. Van Daan.** [To Dussel] What is it? What happened?
- 26 **Dussel.** A nightmare. She was having a nightmare!
- 27 **Mr. Van Daan.** I thought someone was murdering her.
- 28 **Dussel.** Unfortunately, no.
- 29 [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.]
- 30 **Mr. Frank.** Thank you, Peter. Go back to bed.
- 31 [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.]
- 32 **Mrs. Frank.** [To Anne] Would you like some water? [Anne shakes her head.] Was it a very bad dream? Perhaps if you told me . . . ?
- 33 **Anne.** I'd rather not talk about it.

21. **Sie verlangt nach Dir** (zee FER langt nokh DIHR) German for "She is asking for you."
22. **Liebe, schau** (LEE buh SHOW) German for "Dear, look."
23. **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."
24. **Geh zu ihr** (GAY tsoo eer) German for "Go to her."

- 34 **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.*]
- 35 **Anne.** You don't have to.
- 36 **Mrs. Frank.** But I'd like to stay with you . . . very much. Really.
- 37 **Anne.** I'd rather you didn't.
- 38 **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?
- 39 **Anne.** Will you please ask Father to come.
- 40 **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!*²¹
- 41 **Mr. Frank.** [*Sensing her hurt*] Edith, *Liebe, schau*²² . . .
- 42 **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.*²³ [*As Mr. Frank hesitates*] *Geh zu ihr.*²⁴ [*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.
- 43 **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.
- 44 **Mrs. Frank.** You weren't like this. You didn't shut me out.
- 45 **Margot.** She'll get over it . . .
- 46 [*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.*]
- 47 **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.
- 48 **Mr. Frank.** I want you to take this pill.
- 49 **Anne.** What is it?
- 50 **Mr. Frank.** Something to quiet you.

- 51 [*She takes it and drinks the water. In the main room Margot turns out the light and goes back to her bed.*]
- 52 **Mr. Frank.** [*To Anne*] Do you want me to read to you for a while?
- 53 **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?
- 54 **Mr. Frank.** No. No. Lie quietly now. Try to sleep.
- 55 **Anne.** I'm a terrible coward. I'm so disappointed in myself. I think I've conquered my fear . . . I think I'm really grownup . . . and then something happens . . . and I run to you like a baby . . . I love you, Father. I don't love anyone but you.
- 56 **Mr. Frank.** [*Reproachfully*] Annele!
- 57 **Anne.** It's true. I've been thinking about it for a long time. You're the only one I love.
- 58 **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 . . .
- 59 **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.
- 60 **Mr. Frank.** You hurt her very much just now. She's crying. She's in there crying.
- 61 **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.
- 62 **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.
- 63 **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

NOTES

CLOSE READ

ANNOTATE: In paragraph 63, mark the details that suggest the kinds of mischief Anne carries out against adults in the Annex.

QUESTION: Why might the playwrights have chosen to include this detail—but no others—about Anne's bad behavior?

CONCLUDE: What does this detail reveal about Anne's character?

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 . . .

- 64 [*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.*]
- 65 **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 needlepoint 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 . . .
- 66 [*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

25. **Hanukkah** (HAH nu kah)
Jewish celebration that lasts eight days.

26. **Menorah** (muh NAWR uh)
n. candleholder with nine candles, used during Hanukkah.

27. **Shamos** (SHAH muhs) *n.*
candle used to light the others in a menorah.

1 [*It is the first night of the Hanukkah²⁵ celebration. Mr. Frank is standing at the head of the table on which is the Menorah.²⁶ He lights the Shamos,²⁷ 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.*]

2 **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



This still image from a film version of the play shows the Hanukkah scene.

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.

3 **All.** Amen.

4 [Mr. Frank hands Mrs. Frank the prayer book.]

5 **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.

NOTES

CLOSE READ

ANNOTATE: In paragraph 2, mark the sentences that explain why the Hanukkah candles are lit.

QUESTION: Why might the playwrights have included this explanation of the Hanukkah story?

CONCLUDE: What is the effect of this explanation?

28. **St. Nicholas' Day** December 6, the day Christian children in the Netherlands receive gifts.

- 6 **All.** Amen.
- 7 [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.*]
- 8 **Dussel.** [Rising] That was very moving.
- 9 **Anne.** [Pulling him back] It isn't over yet!
- 10 **Mrs. Van Daan.** Sit down! Sit down!
- 11 **Anne.** There's a lot more, songs and presents.
- 12 **Dussel.** Presents?
- 13 **Mrs. Frank.** Not this year, unfortunately.
- 14 **Mrs. Van Daan.** But always on Hanukkah everyone gives presents . . . everyone!
- 15 **Dussel.** Like our St. Nicholas's Day.²⁸
- 16 [There is a chorus of "no's" from the group.]
- 17 **Mrs. Van Daan.** No! Not like St. Nicholas! What kind of a Jew are you that you don't know Hanukkah?
- 18 **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.
- 19 **Mrs. Van Daan.** And the potato pancakes.
- 20 **Mr. Van Daan.** Don't talk about them!
- 21 **Mrs. Van Daan.** I make the best *latkes* you ever tasted!
- 22 **Mrs. Frank.** Invite us all next year . . . in your own home.
- 23 **Mr. Frank.** God willing!
- 24 **Mrs. Van Daan.** God willing.
- 25 **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.
- 26 **Mrs. Frank.** [Sitting down] We are all here, alive. That is present enough.
- 27 **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.]
- 28 **Mrs. Frank.** What is it?
- 29 **Anne.** Presents!
- 30 **Mrs. Van Daan.** Presents!
- 31 **Dussel.** Look!

- 32 **Mr. Van Daan.** What's she got on her head?
- 33 **Peter.** A lamp shade!
- 34 **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.
- 35 **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."
- 36 [*She tears open the package.*] A new crossword puzzle book!
Where did you get it?
- 37 **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.
- 38 **Margot.** [*Sitting*] It's wonderful, Anne. Thank you. You'd never know it wasn't new.
- 39 [*From outside we hear the sound of a streetcar passing.*]
- 40 **Anne.** [*With another gift*] Mrs. Van Daan.
- 41 **Mrs. Van Daan.** [*Taking it*] This is awful . . . I haven't anything for anyone . . . I never thought . . .
- 42 **Mr. Frank.** This is all Anne's idea.
- 43 **Mrs. Van Daan.** [*Holding up a bottle*] What is it?
- 44 **Anne.** It's hair shampoo. I took all the odds and ends of soap and mixed them with the last of my toilet water.
- 45 **Mrs. Van Daan.** Oh, Anneke!
- 46 **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!
- 47 **Mr. Van Daan.** Cigarettes!
- 48 **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.
- 49 **Mrs. Van Daan.** Let me see . . . Well, look at that! Light it, Putti! Light it.
- 50 [*Mr. Van Daan hesitates.*]
- 51 **Anne.** It's tobacco, really it is! There's a little fluff in it, but not much.

CLOSE READ

ANNOTATE: Mark details in paragraphs 57–63 that show Mrs. Frank’s reaction to Anne’s gift.

QUESTION: Why do the playwrights include these details?

CONCLUDE: What is the effect of this scene, especially in showing growth in Anne’s character?

- 52 [Everyone watches intently as Mr. Van Daan cautiously lights it. The cigarette flares up. Everyone laughs.]
- 53 **Peter.** It works!
- 54 **Mrs. Van Daan.** Look at him.
- 55 **Mr. Van Daan.** [Spluttering] Thank you, Anne. Thank you.
- 56 [Anne rushes back to her satchel for another present.]
- 57 **Anne.** [Handing her mother a piece of paper] For Mother, Hanukkah greeting.
- 58 [She pulls her mother to her feet.]
- 59 **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.]
- 60 **Dussel.** [To Anne] Ten hours of doing what you’re told? Anything you’re told?
- 61 **Anne.** That’s right.
- 62 **Dussel.** You wouldn’t want to sell that, Mrs. Frank?
- 63 **Mrs. Frank.** Never! This is the most precious gift I’ve ever had!
- 64 [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.]
- 65 **Anne.** [Offering it to her father] For Pim.
- 66 **Mr. Frank.** Anneke . . . I wasn’t supposed to have a present!
- 67 [He takes it, unfolding it and showing it to the others.]
- 68 **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!
- 69 **Mr. Frank.** [Putting it on] It’s fine. It fits me perfectly. Thank you, Annele.
- 70 [Anne hands Peter a ball of paper with a string attached to it.]
- 71 **Anne.** That’s for Mouschi.
- 72 **Peter.** [Rising to bow] On behalf of Mouschi, I thank you.
- 73 **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?

- 74 **Peter.** I'm scared to. I know something's going to jump out and hit me.
- 75 **Anne.** No. It's nothing like that, really.
- 76 **Mrs. Van Daan.** [*As he is opening it*] What is it, Peter? Go on. Show it.
- 77 **Anne.** [*Excitedly*] It's a safety razor!
- 78 **Dussel.** A what?
- 79 **Anne.** A razor!
- 80 **Mrs. Van Daan.** [*Looking at it*] You didn't make that out of odds and ends.
- 81 **Anne.** [*To Peter*] Miep got it for me. It's not new. It's secondhand. But you really do need a razor now.
- 82 **Dussel.** For what?
- 83 **Anne.** Look on his upper lip . . . you can see the beginning of a mustache.
- 84 **Dussel.** He wants to get rid of that? Put a little milk on it and let the cat lick it off.
- 85 **Peter.** [*Starting for his room*] Think you're funny, don't you.
- 86 **Dussel.** Look! He can't wait! He's going in to try it!
- 87 **Peter.** I'm going to give Mouschi his present!
- 88 [*He goes into his room, slamming the door behind him.*]
- 89 **Mr. Van Daan.** [*Disgustedly*] Mouschi, Mouschi, Mouschi.
- 90 [*In the distance we hear a dog persistently barking. Anne brings a gift to Dussel.*]
- 91 **Anne.** And last but never least, my roommate, Mr. Dussel.
- 92 **Dussel.** For me? You have something for me?
- 93 [*He opens the small box she gives him.*]
- 94 **Anne.** I made them myself.
- 95 **Dussel.** [*Puzzled*] Capsules! Two capsules!
- 96 **Anne.** They're ear-plugs!
- 97 **Dussel.** Ear-plugs?
- 98 **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 . . .

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

100 **Anne.** Are you ready?

101 **Dussel.** Huh?

102 **Anne.** Are you ready?

103 **Dussel.** Good God! They've gone inside! I can't get them out! [*They laugh as 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!

104	<i>[Together]</i>	{	<p>Mr. Van Daan. A real Hanukkah!</p> <p>Mrs. Van Daan. Wasn't it cute of her?</p> <p>Mrs. Frank. I don't know when she did it.</p> <p>Margot. I love my present.</p>
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105 **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 . . ."

106 **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.

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

108 **Mr. Frank.** Very well. But quietly now . . . I'll keep an eye on you and when . . .

109 [*As Anne starts to sing, she is interrupted by Dussel, who is snorting and wheezing.*]

110 **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!

111 **Mr. Van Daan.** [*Going to Peter*] What's the matter with you? Haven't you any sense? Get that cat out of here.

112 **Peter.** [*Innocently*] Cat?



In this photograph, the common room of the Secret Annex appears much as it did when Anne Frank lived there.

- 113 **Mr. Van Daan.** You heard me. Get it out of here!
- 114 **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.*]
- 115 **Dussel.** [*Still wheezing*] It doesn't need to be the cat, his clothes are enough . . . when he comes out of that room . . .
- 116 **Mr. Van Daan.** Don't worry. You won't be bothered any more. We're getting rid of it.
- 117 **Dussel.** At last you listen to me. [*He goes off into his bedroom.*]
- 118 **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.
- 119 **Peter.** That's not true! I only give him bones . . . scraps . . .
- 120 **Mr. Van Daan.** Don't tell me! He gets fatter every day! Damn cat looks better than any of us. Out he goes tonight!
- 121 **Peter.** No! No!
- 122 **Anne.** Mr. Van Daan, you can't do that! That's Peter's cat. Peter loves that cat.
- 123 **Mrs. Frank.** [*Quietly*] Anne.
- 124 **Peter.** [*To Mr. Van Daan*] If he goes, I go.

- 125 **Mr. Van Daan.** Go! Go!
- 126 **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.
- 127 **Anne.** [*Singing*]
"Oh, Hanukkah! Oh, Hanukkah! The sweet celebration."
- 128 **Mr. Frank.** [*Rising*] I think we should first blow out the candle . . . then we'll have something for tomorrow night.
- 129 **Margot.** But, Father, you're supposed to let it burn itself out.
- 130 **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."
- 131 [*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.*]
- 132 **Mr. Van Daan.** [*Under his breath*] God Almighty! [*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?
- 133 **Mr. Frank.** [*In a whisper*] No. I think they've gone.
- 134 **Mrs. Van Daan.** It's the Green Police. They've found us.
- 135 **Mr. Frank.** If they had, they wouldn't have left. They'd be up here by now.
- 136 **Mrs. Van Daan.** I know it's the Green Police. They've gone to get help. That's all. They'll be back!
- 137 **Mr. Van Daan.** Or it may have been the Gestapo,²⁹ looking for papers . . .
- 138 **Mr. Frank.** [*Interrupting*] Or a thief, looking for money.
- 139 **Mrs. Van Daan.** We've got to do something . . . Quick! Quick! Before they come back.
- 140 **Mr. Van Daan.** There isn't anything to do. Just wait.

CLOSE READ

ANNOTATE: In paragraphs 133–140, mark sentences of four words or less.

QUESTION: Why do the characters speak in a series of short sentences during this scene?

CONCLUDE: How does the series of short sentences add to the scene's tension?

29. **Gestapo** (guh STAH poh) *n.* secret police force of Nazi Germany, known for its brutality.

- 141 [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.*]
- 142 **Mrs. Frank.** Get some water, please! Get some water!
- 143 [Margot *starts for the sink.*]
- 144 **Mr. Van Daan.** [Grabbing Margot] No! No! No one's going to run water!
- 145 **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.
- 146 [Margot *rushes to him, clinging to him. Anne struggles to consciousness.*]
- 147 **Margot.** No, Father, no! There may be someone there, waiting . . . It may be a trap!
- 148 **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.
- 149 **Margot.** Don't go, Father!
- 150 **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.*]
- 151 **Mr. Van Daan.** Shush! Shush!
- 152 [Mrs. Frank *whispers to Margot to get the water. Margot goes for it.*]
- 153 **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!
- 154 **Mr. Van Daan.** Keep still!
- 155 **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!
- 156 **Mr. Van Daan.** [Pushing her aside] Will you keep still!
- 157 [He goes over to the stairwell to listen. Peter goes to his mother, helping her up onto the sofa. There is a second of silence, then Anne can stand it no longer.]

- 158 **Anne.** Someone go after Father! Make Father come back!
- 159 **Peter.** [*Starting for the door*] I'll go.
- 160 **Mr. Van Daan.** Haven't you done enough?
- 161 [*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.*]
- 162 **Anne.** Please, please, Mr. Van Daan. Get Father.
- 163 **Mr. Van Daan.** Quiet! Quiet!
- 164 [*Anne is shocked into silence. Mrs. Frank pulls her closer, holding her protectively in her arms.*]
- 165 **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 . . ."
- 166 [*She stops as she hears someone coming. They all watch the door tensely. Mr. Frank comes quietly in. Anne rushes to him, holding him tight.*]
- 167 **Mr. Frank.** It was a thief. That noise must have scared him away.
- 168 **Mrs. Van Daan.** Thank God.
- 169 **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.
- 170 **Margot.** Are you sure it's all right?
- 171 **Mr. Frank.** The danger has passed. [*Margot goes to light the small lamp.*] Don't be so terrified, Anne. We're safe.
- 172 **Dussel.** Who says the danger has passed? Don't you realize we are in greater danger than ever?
- 173 **Mr. Frank.** Mr. Dussel, will you be still!
- 174 [*Mr. Frank takes Anne back to the table, making her sit down with him, trying to calm her.*]
- 175 **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!
- 176 **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?

- 177 **Dussel.** Yes. I think he will.
- 178 **Mrs. Van Daan.** [*Hysterically*] You're crazy!
- 179 [*She stumbles back to her seat at the table. Peter follows protectively, pushing Dussel aside.*]
- 180 **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!
- 181 [*He goes off into the bedroom. There is a second of appalled silence.*]
- 182 **Mr. Van Daan.** He's right.
- 183 **Anne.** Father, let's get out of here! We can't stay here now . . . Let's go . . .
- 184 **Mr. Van Daan.** Go! Where?
- 185 **Mrs. Frank.** [*Sinking into her chair at the table*] Yes. Where?
- 186 **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.*]
- 187 "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!
- 188 [*He starts to sing. Anne finally starts falteringly to sing, as Mr. Frank urges her on. Her voice is hardly audible at first.*]
- 189 **Anne.** [*Singing*]
"Oh, Hanukkah! Oh, Hanukkah! The sweet . . . celebration . . ."
- 190 [*As she goes on singing, the others gradually join in, their voices still shaking with fear. Mrs. Van Daan sobs as she sings.*]
- 191 **Group.** Around the feast . . . we . . . gather
In complete . . . jubilation . . .
Happiest of sea . . . sons
Now is here.
Many are the reasons for good cheer.
- 192 [*Dussel comes from the bedroom. He comes over to the table, standing beside Margot, listening to them as they sing.*]

NOTES

hysterically (hihs TEHR ihk lee) *adv.* in a way that shows uncontrolled emotion

NOTES

CLOSE READ

ANNOTATE: In paragraphs 194 and 198, mark details related to the characters' singing and the stage lights.

QUESTION: Why do the playwrights set up a contrast between the singing and the lights?

CONCLUDE: What is the effect of this final scene of Act I?


- 193 "Together
We'll weather
Whatever tomorrow may bring."
- 194 [*As they sing on with growing courage, the lights start to dim.*]
- 195 "So hear us rejoicing
And merrily voicing
The Hanukkah song that we sing.
Hoy!"
- 196 [*The lights are out. The curtain starts slowly to fall.*]
- 197 "Hear us rejoicing
And merrily voicing
The Hanukkah song that we sing."
- 198 [*They are still singing, as the curtain falls.*] 🗨️



This photo of Anne Frank was taken before she and her family went into hiding.

Comprehension Check

Complete the following items after you finish your first read.

1. In Scene 1, what year is it?
2. How does the time period change in Scene 2?
3. Why must the Franks and the Van Daans be quiet during the day?
4. Why does Mr. Dussel join the group in the attic?
5. What happens to interrupt the Hanukkah celebration?
6.  **Notebook** Write a summary of *The Diary of Anne Frank*, Act I.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the play?

Research to Explore Choose something that interested you from the text, and formulate a research question.