

THE DIARY OF ANNE FRANK

By Frances Goodrich and Albert Hackett,

as adapted by Wendy Kesselman.

AUDITION PACKET

Please read ALL the information carefully.

Auditions will be held September 16th and 17th In the PAC.

ALL ARE WELCOME!!!

Thank you for your interest in the Fall Play, "The Diary of Anne Frank", Auditions will be held after school on Wednesday, September 16th and 17th in the PAC. Callbacks will be held on Friday, September 18th after school, if needed. (You will be notified by email and a callback list will be posted in Classroom if you are needed for callbacks. If you are not called back, it does NOT mean you may not be cast.) The final cast list will be posted Saturday morning, September 19th. Rehearsals will begin the following week and the play will be performed on November 13, 14, 19, 20, 21.

In this audition packet you will find a plot summary of the play, a character breakdown for each of the roles, a preliminary schedule and conflict sheet, an audition form, and audition sides from which you can choose to prepare for your initial audition.

Please sign up for an audition slot at www.signupgenius.com.

<https://www.signupgenius.com/go/30E084BA4A623AAFF2-65067377-thediary>

Please also fill out the audition form, the conflict sheet, and, as stated above, prepare one of the sides found in this packet for your audition.

There will be scripts available for perusal should you choose to do so. Check with Ms. Johnson. This is not required, but they are there if you want to take a look!

We are looking forward to exploring this powerful work with you! "The Diary of Anne Frank" tells such an important story which, sadly, resonates today nearly as much as it did during the time when Anne first shared it in her diary. If you have ANY questions, do not hesitate to email me at jack.neveaux@delanoschools.org

Jack Neveaux, Director

Breeze Johnson, Associate Director

PLOT SUMMARY

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

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

Next, Mr. Dussell joins them in the annex and tells them what has been happening since they went into hiding. They are relieved to hear that people believe the Franks escaped to Switzerland, but are terrified when they learn of the death camps where hundreds of Jews are sent each day.

Soon, it is their first Hanukkah in hiding, and Anne is determined to celebrate. She has thoughtfully prepared presents for everyone. However, the good mood is broken when Mr. Van Daan and Peter start arguing. The argument is quickly ended by a crashing sound in the offices below. Fearing they will be discovered, everyone immediately quiets down. From below comes the sound of running feet. Mr. Frank goes downstairs to investigate and returns with the news that it was a thief - but everyone is now even more anxious.

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

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

Only Anne's words remain.

CHARACTER DESCRIPTIONS

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

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

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

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

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

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

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

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

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

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

Nazis: There are three Nazi soldiers who appear at the very end of the play. They do not have any lines except for some short commands in German, but it is their appearance in the play that changes the course of everything for the "attic family".

AUDITION MONOLOGUES

Please choose one of the following monologues for your initial audition. It does not need to be memorized, but you should prepare and be as familiar with it as you can be! Obviously not all of the characters from the play are represented here: just choose whichever one that you may identify with! (We are not necessarily looking to cast the show as it is ethnically designated in the script.) We will consider more specific character assignments for the callbacks.

OTTO FRANK

“We’re all having nightmares, Anne. Only you let them out. Your mother has them too. Terrible nightmares. She’s having a very hard time. I understand - we’ve always understood each other, you and I. You know, Anneke, you taught me something the day we came here. Remember when we arrived - your mother and Margot were numb. Couldn’t speak. Couldn’t move. I was a wreck with worry, but you...you skipped around the room calling it “an adventure”. You showed me you could escape. Now, when I read my Dickens, it takes me to another world. In that world I feel safe. You have something too. A diary. You’re lucky. You can write. You can put all your thoughts, all your feelings, down on paper...”

EDITH FRANK

“Oh Miep, I remember when a New Year was something to look forward to. But now there’s no hope to be had. I know that. I knew it the night Hitler came to power, when that voice came screaming out of the radio. I sat there paralyzed. And now in London, what is the Dutch Queen doing? What are they all doing? They’re not even mentioning the word Jews. The trains are still leaving. Why don’t they bomb the tracks? I can’t talk about this with the others, Miep. I know they’re making plans, counting the days till the war is over, but I have to tell you...I feel the end will never come. Sometimes...sometimes I want to give myself up. I’m ashamed to feel this way. I know you and Mr. Kraler have it just as hard. Thank you. For listening to me.”

ANNE FRANK

"It's the silence that frightens me most. Every time I hear a creak in the house, a step on the street, I'm sure they're coming for us. I wander from room to room, feeling like a songbird whose wings have been ripped off and keeps hurling itself against the bars of its cage...Let me out, where there's fresh air and laughter! But then I remember the Jews who are not in hiding, and I know we live in a paradise. We're as quiet as baby mice. Who would have dreamed a quicksilver Anne would have to sit still for hours and what's more, could?

...And as far as I'm concerned Mother can go jump in a lake! I don't know why I've taken such a terrible dislike to her, but I can imagine her dying someday, while Papa's death seems inconceivable to me. It's very mean of me I know, but that's how I feel. I hope Mother will never read this or anything else I've written. She's not a mother to me - I have to mother myself. Who can I turn to? Only my diary. I have to become a good person on my own, but I know it will make me stronger in the end."

MRS. VAN DAAN

"Putti? You know what I was just thinking? You won't believe this, but I was thinking about that first day we met, when you were buzzing around with the rest of the boys in Bremerhaven. I picked you right away, you know. You were the one who made me laugh, and laugh!... That afternoon you took me out on the ferry, first you made me laugh and then you started to kiss me, and kiss me... And the kisses were even better than the laughter - remember? You gave me so many, the ferryman kept watching us and the ferry went off course, and then you made me laugh even more! When we got back, you had such a ravenous appetite you made that little restaurant open its' doors and you ordered almost everything on the menu. "What an appetite!" the waiter kept saying. "The man can really eat!" We'll go back on that ferry one day, Putti. I promise. It won't be long now. And soon I'll be cooking all your old favorites - sauerbraten with red cabbage, latkes with your cherished applesauce. We'll even go to Berkhof's for cream cakes! But in the meantime, Putti, if you're hungry, hold onto me. Oh Putti, please. Just hold onto me."

MR. KRALER

"I'm sorry to come at this hour. But something's happened. I must ask you all to be more careful. More quiet. A man in the storeroom - a few days ago he asked me, "What do you hear from Mr. Frank?" I said I'd heard a rumor you were in Switzerland. He said he'd heard that too, but thought I might know something more. And then today, signing some invoices, I looked up and saw him staring at the bookcase. He said he thought he remembered a door there. Then he said he wanted more money. Ten more guilders a month. I said I had to think about it. Should I pay him the money? Take a chance on firing him? Maybe he knows nothing. But it's more dangerous out there every day. No one can be trusted. You must be quiet. Quiet! ...I'll offer him half - we'll hope for the best."

MR. VAN DAAN

"The coat was seventeen years old, for God's sake! Those skins had definitely seen their day. We need the money - we have no money. Can't you get that through your head? ...Oh God - here we go again. That coat was not the last thing. You've still got us haven't you? ...Do we have to hear about your father again? If you hadn't been so attached to your father, your coat, the apartment with all our goddamned possessions, we'd be in America by now! I only stayed because of you! Believe me, I knew which way the wind was blowing. You never listen."

REHEARSAL SCHEDULE/CONFLICT SHEET

(See the calendar below containing our preliminary schedule.

Please identify any potential conflicts... The last two weeks of this schedule require mandatory attendance.)

Delano Drama 2026-27

Schedule: Fall Play

(All in PAC unless stated otherwise)

SEP 2026

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
30	31	1 First Day of School	2	3	4	5
6	7 Labor Day	8	9	10	11	12
13	14	15	Early release 16 Auditions 330-530	17 Auditions 330-530	18 Callbacks 330-530	19
20	32 21 Read-thru 330-530	31 22 Table work 330-530	30 23 Table work 330-530	29 24 Rehearsal 330-530	25	26

OCT 2026

NDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
27	28	29	30	25 1 Rehearsal 330-530	2	3 Tech work 930-5
4	24 5 Rehearsal 330-530	23 6 Rehearsal 330-530	22 7 Rehearsal 330-530	21 8 Rehearsal 330-530	9	10 Tech work 930-5
11	Columbus Day 12 HS Conferences Possible scene work	20 13 Rehearsal 330-530	19 14 Rehearsal 330-530	MEA 15 OFF	MEA 16 OFF	17
18	18 19 Rehearsal 330-530	17 20 Rehearsal 330-530	16 21 Early release Rehearsal 330-530	15 22 Rehearsal 330-530	23	24 Tech work 930-5
25	14 26 Rehearsal 330-530	13 27 Rehearsal 330-530	12 28 Rehearsal 330-530	11 29 Rehearsal 330-530	10 30 Rehearsal 330-530	Halloween 31 Tech work 930-5

NOV 2026

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	9 2 Work Act 1 330-530	8 3 Work Act 2 330-530	7 4 Run Act 1 330-530	6 5 Run Act 2 330-530	5 6 Run - <u>thru</u> 330-7	7 Tech work 930-5
8 Tech work 12-5	4 9 Tech Rehearsal 330-630 pm	3 10 Tech/Dress Rehearsal 330-630 pm	2 11 Dress Rehearsal 4- 9pm	1 12 Dress Rehearsal 4- 9pm	13 Fall Play Performance 7 pm	14 Fall Play Performance 7 pm
15	16	17	Early release 18	19 Fall Play Performance 7 pm	20 Fall Play Performance 7 pm	21 Fall Play Performance 2 pm <u>Strike</u> after tba
22	Early release 23	Early release 24	25	26 Thanksgiving Day	27	28
29	30 One Act workshop 330-530	1	2	3	4	5