

# GOODBYE MEMORIES

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A full-length drama by  
Anita Yellin Simons

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## CAST OF CHARACTERS

ANNE FRANK, 13 years old, thin, capricious and talkative, loves to be the center of attention.

MARGOT FRANK, 16 years old, quiet, withdrawn, loves to study.

OTTO FRANK, 53 years old, lenient and lovable father.

EDITH FRANK, 42 years old, the Germanic disciplinarian in family.

HANNAH GOSLAR, 13 years old, longtime friend of Anne, naive and shy.

MIEP GIES, 33 years old, petite and loyal employee of Mr. Frank.

JACQUELINE "JACQUE" VAN MAARSEN, 13 years old, Anne's more introverted and mature best friend.

HELLO SILBERBERG, 16 years old, independent and mature new friend of Anne.

## SETTING

The action takes place in the Frank apartment on Merwedeplein in Amsterdam. Anne and Margot's shared bedroom is stage right. Anne's side of the room is messier than Margot's side which is neat and tidy. Anne has her wall covered with photos of movie stars (Ray Milland, Norma Shearer, Shirley Temple and Rin-Tin-Tin), Princesses Elizabeth and Margaret of English royalty and magazine cutouts of babies. A window above Anne's desk lets the morning light in. Outside and above Anne's bedroom is a flat roof area where Anne and her friends on occasion sit and enjoy the sun. The rest of the stage (from center to left) is the Franks' light and cheery living room/ dining room combination with many antiques, mostly in polished, dark

woods. Standing between two large picture windows is a delicate, tall secretary in 19<sup>th</sup> century French style. A stately old grandfather clock ticks softly in the background. Many of these furniture items will disappear at the beginning of Act II. Hanging from a wall is a dreamy charcoal sketch of a large mother cat with two little kittens beside her. Offstage left is the Frank kitchen. The front door is upstage left. Another set that will appear occasionally is the street in front of the Frank home next to a park with a bench and lovely trees and flowers. The play takes place from June 12, 1942 until July 6, 1942.

### PLAYWRIGHT'S NOTES

This play was originally developed at the Muse Theatre Playwriting Workshop in 1999 under the direction of Erica Gamboa. Since that time, I gathered more personal information from Dr. Lauren Nussbaum, who shared her expertise on the Frank family and Anne's diary; Mr. Ed Silverberg (Hello) and Mrs. Hannah Pick-Goslar (Hannah), who were both kind enough to recall their time with Anne and to give me permission to use their words; and Miep Gies (Miep) who allowed me to use passages from her book about Anne.

I wish to express a special thanks to Mrs. Jacqueline Van Maarsen-Sanders (Jacque) who helped immensely in rewriting major scenes to reflect the real Anne and her relationship with friends and family using stories recalled in her book about Anne.

This work is dedicated to the memory of all the victims and survivors of the Holocaust, lest we ever forget.

## DISCLAIMER

While this story is inspired by actual events, certain characters, characterizations, incidents, locations and dialogue were fictionalized or invented for purposes of dramatization. With respect to such fictionalization or invention, any similarity to the name or to the actual character, or history of any person, living or dead, or any product or entity or actual incident is entirely for dramatic purposes and not intended to reflect on any actual character, history, product or entity.

## ACT I

## SCENE 1

*(The stage is dark and all the Franks are asleep. It is Friday, June 12, 1942, almost 6:00 a.m. A bit of morning light begins to shine through Anne's window, birds begin to chirp and ANNE sits up in her bed excited that it is her birthday. She whispers to her sister, MARGOT.)*

**ANNE:** Margot! Margot!

**MARGOT:** What?

**ANNE:** Wake up! It's my birthday!

**MARGOT:** *(Looking at the clock:)* It's not even six o'clock. Go back to sleep.

**ANNE:** I can't. I want to open my presents now.

**MARGOT:** You already know what you're getting. What's the hurry?

**ANNE:** I can't wait to write in my new diary.

**MARGOT:** Well, if you wake Mama before seven, you won't get any presents at all.

*(Margot goes back to sleep. Anne puts the covers over her head and begins moaning and tossing and finally lets out a horrific scream.)*

**ANNE:** No! Please! Don't take me. Help! Daddy! Daddy! Help me! Help me!

*(This continues until OTTO FRANK enters his daughter's room, followed by his wife EDITH. Otto goes to Anne to comfort her.)*

**OTTO:** What is it, my dear little Anne? A bad nightmare?

**ANNE:** Oh Pim, it was awful. The Germans were taking me away and I was never going to see any of you again.

**MARGOT:** What a shame!

**ANNE:** It would be, if they were left with you.

**MARGOT:** It's too early for such dramatics.

**ANNE:** Shut up, Margot!

**EDITH:** Anne, we don't speak like that in this house.

**OTTO:** (*Holding Anne to comfort her:*) With all that's going on, it's no wonder the child has nightmares. And it's her birthday no less.

**ANNE:** Oh Daddy, I almost forgot. They were going to take me away on my birthday.

**EDITH:** Well, it was only a nightmare and it's still quite early, so go back to sleep.

*(She tucks Anne's covers in.)*

You and your sister need your rest. It will take you twice as long to get to school this morning.

*(Edith goes to Margot.)*

**MARGOT:** Why is that?

**EDITH:** Starting today we are not allowed to use public transportation, so you can't take the streetcar.

**ANNE:** I can't possibly get back to sleep. (*After a moment, to Otto:*) Do you think I could open my presents now?

**EDITH:** Absolutely not. You will wait until 7 o'clock like always.

**OTTO:** Edith, she's just a little girl.

**EDITH:** A spoiled little girl.

**OTTO:** But it's her birthday. What would it hurt?

**MARGOT:** Please, Mummy, I can't get back to sleep either.



Besides, I have to leave early to meet Tessa to go over some physics problems. I don't mind getting up earlier.

**EDITH:** Oh, all right.

*(Anne leaps out of bed in a short nightgown.)*

Anne, have you no decency? You must put on your bathrobe.

**ANNE:** Oh, Mama, you're such a prude.

*(She grabs her robe and runs to the living room, already bright from the morning light. Her family follows close behind. Sitting on the table are Anne's wrapped presents and a bouquet of roses.)*

Oh, I never expected these many presents. Where did they come from?

**EDITH:** They arrived this week from your aunts and uncles in Switzerland. I've been hiding them to surprise you.

**ANNE:** And I am. Very pleasantly surprised.

*(Anne eyes the presents looking for a specific gift. She picks up various packages until Margot gets impatient and finds one to hand her.)*

**MARGOT:** Open this one.

*(Anne opens it, revealing a book.)*

**ANNE:** Thank you, Margot, I haven't read this one yet.

*(Anne reaches for another present, but Otto shakes his head and helps Anne by gesturing where the diary is. Anne rips open the package, revealing her red plaid diary.)*

Oh, Pim, it's the red plaid diary—exactly like the one in the bookstore window. Thank you.

**MARGOT:** It's really an autograph book.

**OTTO:** It's whatever Anne wants it to be.

*(Anne starts towards her room with the diary.)*

**MARGOT:** Aren't you going to finish opening your presents?

**ANNE:** No, I want to write in my diary.

**EDITH:** It's time to get dressed for school, not time for writing. Now go. Both of you.

*(Anne and Margot exit to their room, and Edith tidies up.)*

**OTTO:** I'm very worried about the girls.

**EDITH:** Why?

**OTTO:** Between Anne's nightmares and Margot becoming more withdrawn, it's hard for them to have a normal life.

**EDITH:** I know, but you spoil Anne so.

**OTTO:** These are not good times for any of us, but it's especially bad for the children. Wearing the yellow star and not allowed to play with their Christian friends. I'm afraid the situation is getting worse.

**EDITH:** What do you mean?

**OTTO:** I think it's time to talk seriously about going into hiding.

**EDITH:** What about Switzerland? Can't we stay with your sister's family?

**OTTO:** We've been through this before. It's too late to leave Holland.

**EDITH:** Maybe the emigration papers will come through.

**OTTO:** It's been five months and not one Jew has had their application approved.

**EDITH:** I keep thinking it would have been best for the girls to go to England when your cousin invited them last year.

**OTTO:** We couldn't know the future. I've decided. We will go into hiding next month.

**EDITH:** It just seems so soon.

**OTTO:** I've asked Miep to come over this morning to pick up more linens and blankets, but I'm going to tell her of our plans.

**EDITH:** What if she doesn't—

**OTTO:** Edith, there is no discussion. I trust Miep.

**EDITH:** This wasn't how I hoped life would be for us...or for our children.

**OTTO:** I know. It wasn't my dream either.

*(As the lights go down on the Franks, they come up on Anne in her room writing in her diary.)*

**ANNE:** Friday, June 12, 1942. Dear Diary: Today is my 13<sup>th</sup> birthday and although I've never kept a diary, I have been writing down my personal thoughts for quite some time. You should know that I am Jewish and my family emigrated from Germany to Holland in 1933. At first, things went very well for us refugees, but after the Germans invaded Holland in 1940, life for us slowly changed in unbearable ways. We must wear a yellow star, and we are banned from trains, not permitted to drive and must be indoors by eight o'clock—including our own gardens. But worst of all for me, we can't go to movie theaters. Luckily, Daddy rents a projector and movies to show at home. My friend Jacque and I make tickets for my friends and pretend we are at the cinema. So, you see we manage to make the most of our restricted lives, in spite of the Germans.

*(The lights go up on living room where Otto and Margot sit at dining table finishing breakfast. Edith calls to Anne:)*

**EDITH:** Anne, come and eat your breakfast!

**ANNE:** Got to run, but here's my first secret: I've been in love with Peter Shiffman since he was in eighth grade and I was in sixth, but now he only speaks to girls his own age. Life always presents me with challenges.

*(The lights go out on Anne. The doorbell rings, and Edith opens the door to HANNAH GOSLAR, one of Anne's school chums.)*

**EDITH:** Hannah, come in – we're all waiting for Anne as usual. *(Calling to Anne:)* Anne, Hannah is here. *(To Hannah:)* Would you like a sweet roll?

**HANNAH:** I can't refuse that, Mrs. Frank. Good morning, Mr. Frank. Hi, Margot.

**OTTO:** Hello, Hannah. How's your math class coming along?

**HANNAH:** I don't know. We'll find out after the exam next week.

**OTTO:** Well, if you need any extra help, you let me know and I'll be happy to spend time with both you and Anne.

**MARGOT:** We all know Anne can use some help in that department.

**EDITH:** *(To Hannah:)* How is your mother coming along with her pregnancy?

**HANNAH:** Oh, she's fine, thank you for asking.

**OTTO:** And your father, how is he doing?

**HANNAH:** About the same. He just got a job helping to make ice cream, but he misses teaching at the university.

**OTTO:** Yes, I'm sure it's very difficult for him. I shall give Hans a call today and cheer him up.

**HANNAH:** Thank you, Mr. Frank. He would like that, and so would my mother.

*(Anne enters carrying her school bag and two sweaters with a yellow Star of David sewn on the front.)*

**OTTO:** Well, here is the birthday girl.

**ANNE:** *(Handing the sweater to Margot as she pulls a chair out:)*

You forgot this, Miss Perfect.

**EDITH:** Anne, it's too late to sit down – here's a sweet roll to eat on the way.

*(Anne, Hannah and Margot walk to the door.)*

Don't forget the bag of cookies you baked for your class. *(Hands them to Anne:)* And please remember to come straight home after school today. *(To Margot:)* Margot, see that your sister doesn't dawdle.

*(Edith exits to the kitchen.)*

*(As the girls open the door to leave, MIEP GIES stands in the doorway holding a small package.)*

**ANNE:** Miep! What a surprise!

**MIEP:** A little birdie told me it was someone's birthday today. *(Hands her a small wrapped package and a hug:)* Happy birthday.

**ANNE:** Oh Miep, you are so thoughtful.

*(Anne hands the bag of cookies to Hannah and opens the present.)*

**MARGOT:** Anne, you don't have time, we'll be late for school.

**ANNE:** You sound like Mother. Besides, Daddy doesn't care, do you Pim?

*(As Anne opens the gift revealing a brooch, Edith enters from kitchen.)*

Oh, it's darling. Will you put it on me?

**HANNAH:** I've never seen anything like it.

**EDITH:** Girls, why are you still here?

**OTTO:** Look, Edith – Miep has brought Anne a brooch for her birthday.

**EDITH:** It's lovely. But girls, you must leave! You don't realize how much longer it will take you to get to school.

**OTTO:** Mother's right. Off with you. Have a wonderful day at school.

**ANNE:** Thank you, Miep. I love it.

**MIEP:** You're very welcome. Bye, girls.

*(Anne, Hannah and Margot exit and Edith closes the door.)*

**OTTO:** Please, have a seat.

**MIEP:** Thank you, but I only stopped by to pick up some of your things as you asked.

**OTTO:** I know, but you can at least have some coffee.

**EDITH:** Please, it's no trouble and we insist.

*(Edith exits to the kitchen. Otto and Miep go to the living room.)*

**OTTO:** Come, sit down. *(After a moment:)* How long have we known each other?

**MIEP:** Well, let's see. You hired me in the fall of 1933, so that would make it almost nine years that I've been your assistant.

**OTTO:** It seems like only yesterday that you and John came over that first time for dinner.

**MIEP:** Margot and Anne were so adorable. And how they've grown into such lovely young ladies.

**OTTO:** Yes, they have. And they adore you and your husband. You are both very special to our family.

**MIEP:** And likewise, Mr. Frank. You have always been more than an employer to me. Almost like the father I never got to know.

**OTTO:** I'm pleased to hear you say that. Do you remember those empty rooms where Mr. Lewin, my pharmacist friend, has been making his experiments?

**MIEP:** Yes, I know of them, but I've never gone into them.

**OTTO:** I have a secret to confide to you.

**MIEP:** A secret?

**OTTO:** Edith and I have decided that our family will go into hiding in those rooms. Since you will be working right below us, I want to know if you have any objections.

**MIEP:** Of course not.

**OTTO:** We will have another family with us. My business partner Herman VanPels, his wife and their son, Peter.

**MIEP:** Then there will be two families in hiding.

**OTTO:** Yes, but we haven't told any of the children yet.

**MIEP:** That's seven people. That's very dangerous.

**OTTO:** No more than waiting here and doing nothing until they take us from our home. Are you willing to take on the responsibility of taking care of all of us while we're in hiding?

*(Miep begins to answer, but Otto continues.)*

That means shopping, finding food when it is in short supply, always being on call and never ever breathing a word to anyone.

**MIEP:** I understand. I know how to get food on the black market.

**OTTO:** It means keeping a secret that is a matter of life and death.

**MIEP:** Mr. Frank, when I was a little girl in Vienna, my mother always told me I was a good girl, that she loved me and was pleased with how I did in school or at home. Then when I was nine, suddenly we had no food. Two years later, my parents took me to the train, hung a big sign with a strange name on it around my neck, said goodbye and left me. What had I done to deserve being so alone? Hadn't my mother always assured me

that I had done nothing wrong? So, I experienced as an eleven-year-old how quickly people can find themselves in difficulty – and through no fault of their own. That is exactly what is happening to the Jews.

**OTTO:** I had no idea. You've never spoken of that.

**MIEP:** I know. But you have confided in me and entrusted me with your entire family's future. I think you should know of my past.

**OTTO:** For those who help Jews, the punishment is harsh; imprisonment, perhaps, even –

**MIEP:** Mr. Frank, I speak for both John and me when I assure you that we can do it all.

*(Edith enters with the coffee.)*

**EDITH:** Here you are. Just the way you like it. And some sweet rolls too.

**MIEP:** Oh, I love your sweet rolls, but I better be getting to the office soon to avoid any Green Police. Do you have your things ready?

**OTTO:** Yes, I'll get them for you.

*(Otto exits.)*

*(Edith and Miep don't speak until Miep breaks the silence.)*

**MIEP:** Mr. Frank told me of your plans, and John and I are happy to help you.

**EDITH:** Are you sure you don't have to speak to your husband about it first?

**MIEP:** We'd already decided that if Mr. Frank did not ask, we were prepared to offer. There was never a question that we would not help in some way.

**EDITH:** That's very kind of you both. *(A beat.)* You get out in



the city more than I do. Do you think there is any possibility of us leaving the country?

**MIEP:** I'm afraid the time to leave Holland was before the invasion. It would be too dangerous—if not impossible—to leave now.

**EDITH:** Otto served in the German army and fought for his country in the Great War.

**MIEP:** It's understandable that he feels betrayed by his homeland.

**EDITH:** Otto is a very stubborn man and he seems to have fallen in love with Holland, but I still want to go back home to Aachen someday.

**MIEP:** You don't like it here, do you?

**EDITH:** I miss my family and my friends, and it's been hard. You came here as a child, like Margot and Anne. It is so much easier to learn a new language and adapt to a different culture when you are young.

*(Otto enters carrying a shopping bag filled with linens.)*

**OTTO:** Here you are, Miep. If you can stop by the VanPels' on Monday, they will have some things as well. We can't tell you how much we appreciate your help.

**MIEP:** Believe me, it is John and I who are grateful to you for allowing us to do...how do you say it? A "mitzvah"?

**OTTO:** Yes, that is right. A mitzvah.

*(End scene.)*

## SCENE 2

*(Anne, Hannah and JACQUE VAN MAARSEN are in Anne's bedroom. It is Saturday, June 13 and Anne's friends are over for the night. Hannah sits on the bed looking at a picture book. Jacque*

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*sits in a chair as Anne [her back to the door] styles her hair.)*

**JACQUE:** What movie did your father get for your party tomorrow?

**ANNE:** He's surprising me, but I think it will either be Shirley Temple or Rin-Tin-Tin. And he's got games and party favors.

**HANNAH:** Your father is quite special, Anne. You are so lucky.

**ANNE:** I know.

*(Edith enters Anne's bedroom.)*

**EDITH:** Anne, I—

**ANNE:** Mother, you know I've asked you to please knock before entering my room.

**EDITH:** I only wanted to let you know that I'm walking Margot over to Tessa's. And I've baked some old-fashioned butter cookies. You girls may help yourselves in the kitchen.

**HANNAH:** What a treat, Mrs. Frank! My mother doesn't do much baking anymore.

**EDITH:** Well, she's got her hands full with your little sister and a new baby on the way. Anne, don't forget to tidy up the kitchen if you use anything.

**ANNE:** *(Her back still to her mother:)* Yes, Mother.

**EDITH:** Good night, girls.

**JACQUE & HANNAH:** Good night, Mrs. Frank.

**EDITH:** Good night, Anne.

**ANNE:** *(Rudely:)* Good night, Mother.

*(Edith closes the bedroom door.)*

**HANNAH:** How can you be so rude to your mother?

**ANNE:** *(Turns to face Hannah:)* Well, how would you like a

mother who would rather you weren't even born?

**HANNAH:** When did your mother say that?

**ANNE:** I don't know... I can't remember the exact date and time, but she always prefers to be with Margot instead of me. That's no big secret.

**HANNAH:** Maybe she just has certain days where she's in a "Margot" mood and other days she's in an "Anne" mood.

**JACQUE:** Even I have those kinds of days.

**ANNE:** Oh, so you'd rather be with Margot too?

**JACQUE:** That's not what I meant.

**HANNAH:** *(To Anne:)* You're such a baby.

**ANNE:** I am not. I'm a sensitive girl living with an insensitive woman who happens to be my mother.

**HANNAH:** That's a terrible thing to say about your own mother.

**ANNE:** Well, the truth isn't always pleasant. Did you bring it?

**HANNAH:** What?

**ANNE:** You know, the cigarette. Did you bring it?

**HANNAH:** *(Fishing in her overnight bag:)* Yes, but I don't feel good about this. Stealing from my own mother...and on the Sabbath.

*(Hannah finds the cigarette and hands it to Anne.)*

**JACQUE:** I don't know why you want to try something so vile, Anne. I've heard that it's very bad for your lungs – might even kill you.

**HANNAH:** Please don't say that! My mother smokes like a chimney. *(Afterthought:)* But if it's true, then I just did a very good deed by snitching one.

**ANNE:** Don't be absurd, Jacque. That's just German propaganda. Think about it. If cigarettes can kill you, why would the Germans make it so difficult for the Jews to get them?

*(Anne searches her drawers for matches.)*

**HANNAH:** You are incredible. That makes so much sense. My mother always says, "God knows everything, but Anne knows everything better."

**ANNE:** Besides I want to try everything—vile or not—before it's too late.

**JACQUE:** Too late for what?

**ANNE:** For life! The Germans could drag us off tomorrow and I'd never know what it's like to smoke, or kiss a boy or have...

*(Anne has found a matchbook.)*

**HANNAH:** Anne Frank, don't talk like that. It's bad luck.

*(Anne lights the cigarette and takes a puff. She begins coughing, and all the girls fan the smoke from the room. Anne puts the cigarette out in her metal trash can and Jacque finds cologne on the dresser to fumigate the room.)*

**ANNE:** *(Not one to admit defeat:)* Well, that wasn't so bad, but I hope intimacy is better.

**HANNAH:** Such talk from you. You're beginning to sound just like Betty.

**ANNE:** What? *(Mimicking their school chum Betty:)* I do not resemble that bad girl who has probably done more than kissed a few boys.

**JACQUE:** Hey, that's a pretty good imitation. Do some more.

**ANNE:** All right, I'll act like one of our classmates and you have to guess who it is.

**HANNAH:** Oh, that sounds like fun. Go ahead.

**ANNE:** *(Using a different voice and acting very nervous and scatterbrained:)* Has anyone seen my pen and paper? Oh, where is my homework? I just can't find anything.

**JACQUE:** Oh, I know, I know. Dorothy Goodman?

**ANNE:** Correct!

*(Anne again makes herself become a different person – sexy and sophisticated.)*

Oh dear, what will I wear today? An entire closet full of clothes is simply not enough for rich, gorgeous me. And I wouldn't dream of being in the same room with that Anne Frank.

**JACQUE:** That has got to be Cecile Hermanson.

**HANNAH:** No fair – I wanted to guess.

**ANNE:** Okay Hannah, this one's just for you.

*(Anne begins to mimic her friend Hannah.)*

Oh, Mother, you'll never guess what that Anne Frank has done now. She actually smoked a cigarette. But please don't ask me where she got the vile tobacco. Please, dear Mother, oh please...

**HANNAH:** Anne Frank, you are mean.

**JACQUE:** She is, but she is so good at it!

**HANNAH:** Well, I don't like it.

*(Anne suddenly becomes sullen and quiet.)*

**JACQUE:** What's wrong, Anne?

**ANNE:** I don't know, but I don't like to be mean and I don't mean to be mean. It just comes out. I only want to make people laugh. I'm not out to hurt anyone and certainly not you, Hannah.

**JACQUE:** Oh, we know you're only joking. *(Nudging Hannah:)* Don't we, Hannah?

**HANNAH:** Yes, of course, we do. Besides, everyone likes you...especially the boys.

**ANNE:** They do adore me, don't they?

**JACQUE:** I even saw Martin Katz using a broken pocket mirror to catch a glimpse of you in math class.

**HANNAH:** And what about Sammy Berman?

**ANNE:** That beady-eyed, pencil-nosed know-it-all? I can't believe I ever paid any attention to him!

*(Hannah and Jacque burst out laughing.)*

What's so funny?

**JACQUE:** That's exactly what Sammy said about you!

*(Anne grabs a pillow and tosses it at her friends. A pillow fight ensues with laughter and screaming, until a knock is heard at Anne's door and Otto enters.)*

**OTTO:** Girls, what are you doing?

*(The girls immediately stop.)*

**ANNE:** Nothing, Daddy, just having a pillow fight.

**OTTO:** In this sweltering heat? I have an idea. How would you all like to go to the ice cream parlor? It's on me.

**ANNE:** Thank you, Pim.

**JACQUE:** Thank you, Mr. Frank.

**HANNAH:** Why don't you come with us?

**OTTO:** *(He fishes in his pocket for change:)* I'm sure you don't need an old man to slow you down.

*(Otto hands Anne the money.)*

**ANNE:** *(Taking the money:)* Pim, you're not old. *(Whispering to her father:)* But thank you for not coming.

**OTTO:** Hurry now. You must be back before eight o'clock curfew.

*(Anne, Hannah and Jacque run out of the bedroom racing to the front door and bump into Edith, who has just returned home.)*

**EDITH:** Where are you girls off to at this hour?

**ANNE:** Pim gave us money for ice cream. Bye!

*(Anne, Hannah and Jacque exit out the door.)*

**EDITH:** So, you not only spoil your own daughter, but everyone else's.

**OTTO:** Where is the harm in that? Did you see how happy they all were?

*(Otto goes to his chair and turns on the radio.)*

**EDITH:** I was thinking of Mother today. You know on the twenty-ninth it will be five months since she died.

**OTTO:** It seems like years have passed since then. So many changes.

*(Otto listens to the radio.)*

**EDITH:** I was watching Margot. She has Mother's same angelic temperament and her eyes and her smile. Oh, I miss my mother so much.

**OTTO:** I know you do. We all miss her. Would you like me to see if I can arrange for us to visit the cemetery?

**EDITH:** Is it possible?

**OTTO:** I won't make any promises, but I'll see what I can do.

**EDITH:** I would really like that. I think I'll go freshen up before the girls return.

*(Edith starts for the bedroom and turns back to Otto.)*

*(Almost flirting:)* Otto, do you want to come with me while we

can be alone?

**OTTO:** What? Oh... No, Edith, I want to listen to the BBC. Maybe there will be good news on the warfront for a change.

**EDITH:** (*Disappointed:*) Of course. Good news would be a welcome change.

*(She exits to the bedroom. As Otto adjusts the sound, he is able to listen to some BBC news until the door opens and Margot enters. He turns the radio off.)*

**OTTO:** Margot, what are you doing home? I thought you were spending the night at Tessa's?

*(Margot rushes to her father's arms.)*

**MARGOT:** Oh Pim, it was awful. I had to come straight home.

**OTTO:** You're trembling. Tell me what happened.

**MARGOT:** Tessa and I were hot after playing ping-pong and we went to get some ice cream.

**OTTO:** At the Oasis?

**MARGOT:** Yes. On the way, we saw Daniel and Herschel and the four of us were just walking and talking. It was so hot that Daniel took off his jacket, but his mother hadn't sewn a yellow star on his shirt. We just didn't think and when the SS saw all of us with our yellow stars and Daniel without his, they stopped us and...

*(She breaks down.)*

**OTTO:** What Margot? What did they do?

**MARGOT:** They arrested Daniel and took him away. Just because he wasn't wearing his yellow star.

**OTTO:** Where was his jacket?

**MARGOT:** He was holding it and he showed them his jacket,



but they just didn't care. Daddy, what did we do to deserve this? Are we such bad people?

**OTTO:** No, my angel, we are not bad people. I think that God must be giving us a little test and some of us are failing, that's all. Just trust that eventually the good will win. It must.

*(End scene.)*

### SCENE 3

*(A light goes on in Anne's bedroom, where she sits at her desk writing in her diary. As she writes, the lights come up on the Frank living room. Otto sits in his chair reading. Edith and Margot are in the kitchen preparing dinner. Margot enters from the kitchen, bringing food to the table and setting it on the lazy Susan in the middle of the table. Edith comes out of the kitchen with more food, sets it on the table and takes a step towards Anne's room.)*

**EDITH:** Anne, time for dinner!

*(Otto takes his seat at the table.)*

**OTTO:** Everything looks delicious.

*(Anne comes out of her room and joins her family, who are all seated at the dining table waiting for her.)*

*(To Anne:)* How's my little writer?

**ANNE:** *(Kisses Pim:)* Lovely, thank you. Pim, I have a new riddle for you.

**OTTO:** I'm ready.

**ANNE:** I run, but I never walk. I have a mouth, but I never talk. I have a bed, but I never lie. What am I?

**MARGOT:** Well, we know it isn't Anne—she never stops talking!

**ANNE:** At least I have something to say.

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**EDITH:** Girls, that's enough. Eat your dinner.

**OTTO:** "I have a bed, but I never lie." You've given me something to think about. And it's a tough one. A bed of lettuce?

*(Anne shakes her head no.)*

I give up.

**ANNE:** I run, but I never walk. Anyone else?

*(They all shake their heads no.)*

**MARGOT:** A stocking?

**OTTO:** Splendid guess, Margot.

**ANNE:** No... A river!

*(They all laugh.)*

**OTTO:** That's a good one, my little kitten. *(After sipping his coffee:)* Edith, the coffee is actually quite tasty this evening.

**EDITH:** Thank you. A little trick Margot and I devised by adding a bit of birthday chocolate.

**ANNE:** You know what Hannah's father says? *(Mimicking Mr. Goslar:)* "The Nazis steal everything tasty and send it back to Germany."

**OTTO:** Mr. Goslar has quite a sense of humor.

**EDITH:** Well, I don't always appreciate Hans Goslar's sense of humor.

**ANNE:** Oh Mummy, you can't still be upset about the time he disguised himself as Hitler and came to our door!

**EDITH:** Anne, there's a time and place for everything. It would behoove you to take note of that as well.

**OTTO:** Anne, did your friends have a good time at your party this afternoon?

**ANNE:** Oh yes. My friends loved Rin-Tin-Tin almost as much as I do. Do you think I could get a dog someday?

**OTTO:** Well, I'm sure someday, when we have more room for a dog.

**ANNE:** Do you know the one word that a dog can say?

**MARGOT:** Roof! Roof!

**ANNE:** No. Bark! Bark!

**MARGOT:** When you get this brilliant dog, what will you do with your cat?

**ANNE:** Keep her, of course. Moortje will get along fine with Rin-Tin-Tin.

**EDITH:** And who is going to take care of this dog?

**ANNE:** I am.

**EDITH:** Do you realize a dog requires more time than a cat? They need to be groomed and walked and taken outside to do their business.

**ANNE:** I bathe Moortje all the time.

**MARGOT:** Everyone knows you're not supposed to bathe a cat.

**ANNE:** Well, obviously Moortje doesn't know that, because she doesn't mind. What do you think, Pim?

**OTTO:** I think that you will make a fine and responsible dog owner, but now is not a good time for us to add a dog to our family. Margot, what did you do today?

**ANNE:** What she always does — study.

**MARGOT:** That's not so. I went to Tessa's, and we played ping-pong. Afterwards, we went to the Oasis for ice cream.

**EDITH:** Margot, are you feeling all right? You look a bit flushed. (*Edith feels Margot's forehead:*) You seem hot too, maybe

you should –

**ANNE:** Of course she's hot – it's one hundred degrees outside. We're all hot!

**EDITH:** Anne, I am well aware of our climate, but there is a summer flu going around, and I'm just concerned.

**ANNE:** (*Mimicking her mother's tone:*) I'm just concerned.

**EDITH:** Anne, this impertinence must not continue. You may get away with it with your friends, but not in our home.

**ANNE:** I only –

**OTTO:** Anne, please, don't mimic your mother. It's not polite.

**MARGOT:** That reminds me. I heard that Anne is gaining quite a reputation for impersonating her classmates. One boy remarked that she could very well be the next Charlie Chaplin.

**ANNE:** See, some people appreciate my talents.

**EDITH:** It's not nice to make fun of your friends.

**ANNE:** I'm not making fun of them, and besides, they're not my friends.

**OTTO:** (*To Anne:*) How are you doing in math class?

**ANNE:** Fine. But most of my classmates are so dense, they should be kept back.

**OTTO:** If you or Hannah need any help, you let me know.

**MARGOT:** And how is Mr. Kaufman?

**ANNE:** How should I know? He's a math teacher – the most boring of all.

**MARGOT:** I heard that you were assigned an essay in math class.

**EDITH:** An essay in math class? That seems odd.

**OTTO:** What was it? Some history of a geometric equation?

**MARGOT:** Something like the history of a chatterbox?

**ANNE:** You don't know what you're talking about.

**MARGOT:** The word is that Anne's incessant talking got her into a bit of trouble in Mr. Kaufman's class and—

**ANNE:** That is completely untrue!

**MARGOT:** And she had to write an essay on why she talks so much, and—

**ANNE:** Hearsay!

**MARGOT:** And she blamed it on Mother.

**ANNE:** Why, Margot, I'm surprised at you. Isn't that gossiping?

**EDITH:** Is this true?

**ANNE:** That Margot's been gossiping? It seems so to me.

**OTTO:** You know what your mother means. Is it true you had to write such an essay in math class?

**ANNE:** Yes, it's true! I wrote a three-page essay arguing that the art of conversation is a trait originating from Eve when she talked Adam into taking a bite from her apple.

**OTTO:** And did you blame it on your mother?

**ANNE:** Not exactly. I said that I would work on trying to keep my talking to a minimum, but since this weakness had been handed down from generations of women, which may very well include my own mother, it would be rather difficult.

**EDITH:** Anne, when will you ever learn that our private life is not something to be discussed in public? You don't see Margot making fun of family members or friends at school.

**ANNE:** Well, at least I have a sense of humor, unlike some people at this table.

*(Anne makes a face at Margot, who throws her bread at Anne, and when Anne ducks to avoid it, her milk spills.)*

**EDITH:** *(To Anne:)* Now look what you've done!

**ANNE:** *(Rising:)* She started it.

**MARGOT:** I did not! You spilled the milk!

**EDITH:** Anne, just clean it up and finish your dinner.

**ANNE:** No. You never scold Margot, "The Perfect Daughter." You don't even listen to me, and you always take her side. I hate you!

*(Anne exits to her room.)*

**OTTO:** Anne, come back here! Edith, you know she didn't mean that.

**EDITH:** Margot never acted like that.

*(Edith and Margot begin cleaning up the spilt milk.)*

**OTTO:** Things were different then. My God, our situation changes every day. The entire world is going through a phase! You'll see — it's just a phase. This madness has to stop soon.

**EDITH:** I certainly hope so. We can't go on like this. We're at each other all the time... It's tearing our family apart.

*(End scene.)*

#### SCENE 4

*(Anne and Jacque are in Anne's bedroom. Anne sits at her desk writing in her diary, while Jacque lies on the bed reading a book. Anne stops writing and puts down her pen.)*

**ANNE:** Do you hear it?

**JACQUE:** What? I don't hear a thing.

**ANNE:** The sound of my home without Mother. Isn't it

glorious?

**JACQUE:** You're incorrigible. Are you finished with your important secret confession, or shall I just go home?

**ANNE:** No, don't go home. Can't you stay the night?

**JACQUE:** I already told you I have to be home by seven to see my cousins, but I can stay a bit longer if you want to read to me from your diary.

**ANNE:** You know my diary is private and not meant for anyone but me.

**JACQUE:** Not even your best friend?

**ANNE:** All right, but you have to swear never to tell anyone that I read from my diary.

**JACQUE:** I swear.

**ANNE:** Let's see... Okay, June 25, 1942. The most amazing thing happened yesterday morning on the way to school. Someone called my name, and when I turned around, I saw it was this boy I'd never seen before, or at least I thought so. He told me his name was Helmuth Silberberg, but he prefers to be called Hello. He said we had met the night before at his cousin Wilma's. Then I remembered who he was and that he was sixteen years old and in Margot's class. I hear he's dating Ursula, but after meeting me, I'm sure that will change.

**JACQUE:** You already told me about that.

**ANNE:** I know. Oh wait, there's more. Hello confided to me that he has a friend who would love to meet a certain blue-eyed friend of mine and take us both out for dinner and dancing. I told him that my friend would never consider doing that, since she's scared to do anything that might be forbidden, but that I would be happy to accompany them both.

**JACQUE:** Anne Frank, that's not true!

**ANNE:** I know, but it could be someday.

**JACQUE:** Well, if you don't need my help with your math, I'm going home. I want to read the next chapter in *Joop ter Heul*.

**ANNE:** No—don't go. I'll have Pim help me with math. Let's both read the book out loud together.

**JACQUE:** OK, that sounds like fun.

**ANNE:** I will go first.

*(The girls take out their books, and Anne begins to read a passage.)*

Dear Net, I want to tell you about my new friend, Kitty Franken. Her best friends call her "Kit," and that is what I call her. She is a lively, cheerful girl, always ready for jokes and fun.

*(Anne stops for a moment so Jacque can absorb how much this describes Anne.)*

She has an older sister named Georgeanne, and Kit confided to me that our math teacher is in love with her! That may be a big help to us when our grades begin to suffer. Kit's worst subject is French, and her best is—

*(Before Anne finishes reading the last sentence, a knock is heard at Anne's door, and then Otto enters.)*

**ANNE:** Daddy, when did you and Mummy get back?

**OTTO:** Just now. Hello Jacque, how are you?

**JACQUE:** Fine, Mr. Frank.

**ANNE:** Pim, if you're wondering about my math, I can use your help after Jacque leaves.

**OTTO:** Oh, that's not why I'm here. You have a phone call. It's a young man. I think he's quite nervous because he kept saying "Hello."

**ANNE:** That's his name. "Hello." He's actually calling me! What



shall I wear? How does my hair look?

*(Anne frantically runs around her room looking for the perfect outfit. Otto stops her.)*

**OTTO:** Anne, it's a phone call.

*(Anne and Jacque run to the living room, where Anne picks up the phone. Otto follows.)*

**EDITH:** Who is it?

*(Otto shushes her.)*

**ANNE:** Hello? This is Anne. Fine, thanks. Now? Yes, that shouldn't be a problem. Bye-bye.

*(Anne, almost in a trance, puts down the phone and walks to her room with Jacque in tow behind her. Anne closes the door and lets out a scream of sheer delight.)*

**JACQUE:** What did he say?

**ANNE:** He wants to come by in ten minutes and walk to the Oasis.

*(She thinks for a moment and takes off her blouse, revealing her undershirt. She rushes to her bureau and pulls out two large handkerchiefs.)*

**JACQUE:** What are you doing?

**ANNE:** You'll see.

*(She stuffs the handkerchiefs into each breast and then puts on her blouse, fixes her hair and awaits her friend's approval.)*

Well, what do you think of the new and improved me?

**JACQUE:** I think you look ridiculous and should remove them promptly.

**ANNE:** And I think you are just jealous.

*(Anne removes them, but reluctantly.)*

**JACQUE:** That is the Anne that Hello expects to see.

*(End scene.)*

### SCENE 5

*(Anne and HELLO SILBERBERG stand outside the front entrance to the Frank home.)*

**HELLO:** Thank you for seeing me on such short notice.

**ANNE:** Oh, well, you were fortunate in your timing. If you had called one minute later, I would have accepted another invitation.

**HELLO:** Then I shall consider myself very lucky. Shall we walk to the Oasis?

**ANNE:** I'd rather just walk to the park and avoid the humdrum noise of the Oasis...if you don't mind.

**HELLO:** Not at all.

*(They begin walking slowly.)*

May I be perfectly honest with you?

**ANNE:** Of course.

**HELLO:** I should probably not be speaking with someone as young as you, but I find you fascinating for one your age. Please don't take offense, but your girlfriends seem terribly childish to me.

**ANNE:** I couldn't agree more. Personally, they bore me to tears. I actually prefer conversing with older people.

**HELLO:** Not if you lived with my grandparents.

**ANNE:** Your grandparents live with you?

**HELLO:** Not exactly. I've been staying with them since I left Germany in 1938. After my father's clothing store was ransacked by Nazis.

**ANNE:** How awful.

**HELLO:** After that night, my whole life was destroyed. I was twelve, and my father put me on a train to Amsterdam to stay with my grandparents.

**ANNE:** All by yourself?

**HELLO:** Yes, and it wouldn't have been so bad if the Secret Service hadn't stopped me on the train.

**ANNE:** Why did they stop you?

**HELLO:** Because they knew from my last name that I was Jewish.

**ANNE:** What did they do to you?

**HELLO:** They took me off the train, but then there was some commotion at the other end of the platform. They ran off to check it out, and that's when I slipped back on the train and ended up here in Amsterdam.

**ANNE:** You are so brave. Where are your parents?

**HELLO:** They've been living in Belgium for four years. I miss them terribly.

**ANNE:** You haven't seen them in four years?

**HELLO:** No. They used to write and call me, but since the Germans invaded Holland, my grandfather thinks it's too dangerous to communicate.

**ANNE:** I can't imagine being separated from my family. Well, maybe my mother or sister. But I couldn't live without Pim.

**HELLO:** Pim? Is that your dog?

**ANNE:** (*Amused by his comment:*) No, that's our nickname for my father. Oh, you'd adore him—everyone does. You must come over and meet him.

**HELLO:** Yes, I would like that. My grandparents made me sign up for a woodcarving class, but instead I go to a club organized by the Zionists. My grandparents don't want me to go because they're anti-Zionists.

**ANNE:** Why are your grandparents anti-Zionists?

**HELLO:** I'm not sure, since all that the Zionists want is a place where Jews can live and not be persecuted. Maybe they think I'm going to run off to Palestine.

**ANNE:** Do you want to go to Palestine?

**HELLO:** Maybe. I'm not a fanatic Zionist, but it sort of interests me. Actually, I enjoy the socializing.

**ANNE:** Why would anyone want to go to Palestine and live beside Arabs who despise us as much as the Nazis?

**HELLO:** Truthfully, I find it rather exciting to go to a new country with a fresh start and till the land and make something of it.

**ANNE:** I guess that would appeal to some people, but not to me. I might want to go to Palestine as a journalist and cover the changes taking place, but I want to travel the world, interviewing famous women like the Queen of England and Eleanor Roosevelt and Shirley Temple.

**HELLO:** Shirley Temple's a child. Anyway, I'm planning to quit the club, so next Wednesday will be my last meeting, and that means I can see you pretty much any day of the week.

**ANNE:** Well, that suits me fine. (*A beat.*) Do you think of yourself as Jewish, Dutch or German?

**HELLO:** I never thought about it. I just figured when the war was over, my family would go back to Germany.

**ANNE:** Well, we don't ever plan to go back to Germany. I think religion has caused too many problems in this world. People

should be allowed to believe whatever they want and not be persecuted for it. If there were more tolerance, there would be less war.

*(They have reached the park, and Anne sits down on the bench.)*

Come, sit down.

**HELLO:** Jews aren't permitted to sit in a public park.

**ANNE:** I don't see anyone around who could report us. Don't be like Jacque, who's afraid to do anything because it might be forbidden.

*(Hello sits next to her – but somewhat reluctantly. He continues to look at his surroundings. While Anne looks at him, she rather seductively plays with her hair, twists strands into curls and then releases them.)*

Did you see the movie *Arise, My Love* with Ray Milland and Claudette Colbert?

*(Hello shakes his head "no." As Anne continues, she moves closer to Hello, who keeps moving further away until he has no more room to move on the bench.)*

It is so romantic. I love the part when she rescues him from a Spanish firing squad. And then they hijack a plane and escape to Paris. She tries to resist him, but she just can't.

**HELLO:** You know, I could really go for some cold ice cream. How about you?

**ANNE:** Ice cream? That's what you're thinking about?

**HELLO:** Yes, it's terribly hot out.

**ANNE:** I'm hot too, but ice cream? Besides, I didn't bring any money.

**HELLO:** That's all right. It's my treat.

**ANNE:** Then ice cream we shall have.

*(End scene.)*

## SCENE 6

*(Lights go up in the Frank home. The radio is on, and Otto listens intently to the BBC while Edith mends socks.)*

**EDITH:** I was thinking of having the Goslars over after the school graduation next week. I could make some pastries. Do you think that would be all right?

**OTTO:** I think it's an excellent idea. Especially since it may be the last time the girls—or any of us, for that matter—will be socializing for a while.

**EDITH:** How long do you think we will have to be in hiding?

**OTTO:** You sound like Anne. It's hard to say for sure, but I don't think it will be too long. With the Americans, British and French involved in this war, the little madman from Germany will be knocked down soon.

**EDITH:** But every day I hear about more refugees disappearing. Did they go into hiding, or were they carted off somewhere? It's frightening.

**OTTO:** Edith, trust me. It will all work out, and we mustn't talk about this in front of the girls. They should be home very soon, so let's change —

*(The phone rings; Otto turns the radio off and answers it.)*

Hello. Yes.

*(Otto doesn't speak, but listens to the caller.)*

**EDITH:** Who is it?

*(Otto hushes her so he can hear. After a moment, he speaks.)*

**OTTO:** I see. Yes, I understand. Thank you for calling.

*(Otto hangs up the phone, goes to the secretary and takes a bottle*

---

*of Scotch and a glass from a hidden compartment. He pours himself a drink. He does not want to tell Edith what he has just learned.)*

**EDITH:** Who was that?

**OTTO:** That was Hans Goslar.

**EDITH:** What happened?

*(Otto takes a drink.)*

Did Ruth lose the baby?

**OTTO:** No, the Goslars are fine.

**EDITH:** For God's sake, Otto, what did he say that has gotten you so upset?

**OTTO:** There's a rumor going around that the Germans are planning to systematically deport all Jews.

**EDITH:** Deport them? Where? Why?

**OTTO:** No one knows exactly, but probably to Germany or Poland. And I doubt the purpose is with good intentions.

**EDITH:** What else did Hans say?

**OTTO:** Dr. Rosenberg's oldest son...

**EDITH:** That would be Aaron. He was in Margot's class. What about him?

**OTTO:** He got a call-up order to report for forced labor.

**EDITH:** My God, he's only sixteen years old.

**OTTO:** Yes, I remember him now. A very quiet and polite young man.

**EDITH:** They must be terribly upset. What will they do?

**OTTO:** Apparently, Dr. Rosenberg had a plan.

**EDITH:** Did they go into hiding?

**OTTO:** Not hiding.

**EDITH:** Then what was the plan?

**OTTO:** Dr. Rosenberg mixed a special drink for himself, his wife and their three sons. They were all found dead a short time ago.

*(Otto looks at the drink in his hand and begins to cry. Edith goes to Otto and holds him as he sobs. They don't hear the front door open: Anne and Margot enter chatting but stop as soon as they see their parents. Anne and Margot stare in silence.)*

*(End of Act I.)*



## ACT II

## SCENE 1

*(The Frank living room is dark, and there are noticeable changes in the set. Several pieces of furniture are missing, and the dining room chairs have been replaced. The light comes up on Anne's bedroom, where Anne and Jacque sit on the floor playing Monopoly.)*

**ANNE:** Jacque, I want you to know how much I value our friendship. I turned down the chance to be with Hello this afternoon to keep my "date" with you.

**JACQUE:** Really? I think a better explanation might be that someone is playing hard to get.

**ANNE:** No. I truly enjoy being with you. You are my best friend, and I can share anything with you. But do you think it will work?

**JACQUE:** What?

**ANNE:** Playing hard to get. It seems to get great results in the movies. Besides, Mummy asked Hello over for after-supper dessert tomorrow night. She actually likes him, which causes me to question what I see in him.

**JACQUE:** You are impossible. Do you even know the difference between flirting and love?

**ANNE:** Probably not. How would I know?

**JACQUE:** Well, I can't speak from experience, but my sister says that when you're in love it's almost like being nauseous. When you really, really like a boy, it makes you sick to your stomach. At least that's how she described it.

**ANNE:** Hmm. Sometimes I get "funny" feelings when I see pictures of naked men and women in our art history books.

**JACQUE:** What kind of funny feelings?

**ANNE:** Almost a fluttering, like butterflies in my stomach or a tingling through my body. I can't stop wondering what it would be like to be with a man.

**JACQUE:** Well, I've never had those feelings. Is that all you think about?

**ANNE:** What?

**JACQUE:** You know.

*(Jacque whispers in Anne's ear, and the girls giggle.)*

That seems to be the only subject on your mind lately. Has the love bug bitten you?

**ANNE:** I don't know, but I can't help it. I want to know everything. Jacque, please tell me.

**JACQUE:** What exactly do you want to know?

**ANNE:** Well, I think there must be something exciting that happens in order for a woman to get pregnant and have a baby come out of her stomach.

*(Jacque laughs.)*

**JACQUE:** Anne Frank, you think babies come out of the stomach?

**ANNE:** Don't they?

**JACQUE:** I thought you at least knew where babies come from.

**ANNE:** Well, maybe I don't, but at least I'm not ashamed to admit it. Please tell me.

**JACQUE:** According to my older sister, it's simple: where the ingredients go in is where the finished product comes out!

**ANNE:** My sister never tells me anything. She thinks I'm still a baby. But I'll ask Pim about the ingredients and what the man

and woman do, and then I'll tell you.

**JACQUE:** That sounds fair.

**ANNE:** Jacque, have you ever kissed a boy?

**JACQUE:** No, but there was this one time...

*(Jacque stops, too embarrassed to continue.)*

**ANNE:** Go on... I'm listening.

*(Jacque is very upset and looks down as if ready to cry.)*

What is it? What happened?

**JACQUE:** I never told anyone, and you have to promise not to repeat what I tell you.

**ANNE:** I promise. What is it?

**JACQUE:** Before I met you, I was friendly with Adrie at the Girls High School. She wasn't Jewish, so I haven't seen her since last summer. Anyway, we were on one of our bicycle trips, and we sat down at the foot of a small dike.

**ANNE:** The one near Zuider Amstellaan?

**JACQUE:** No, but that's not important to the story.

**ANNE:** I'm sorry, go on.

**JACQUE:** Well, Adrie went to pick flowers while I sat reading. Suddenly, these two big, strong boys approached me and...

**ANNE:** And what?

**JACQUE:** They tried to kiss me.

**ANNE:** What did you do?

**JACQUE:** I fended them off and bit them.

**ANNE:** You bit them? Good for you, Jacque.

**JACQUE:** They were pretty angry...even swore at me.

**ANNE:** That's awful. Weren't you scared?

**JACQUE:** Terribly so. Then Adrie came walking up with flowers in her hand, and when they saw that I wasn't alone, they took off running.

**ANNE:** Did you and Adrie chase after them?

**JACQUE:** Heavens no. My dress was open, and I had to fasten the snaps. Adrie and I just looked at each other and started laughing so hard we couldn't stop.

**ANNE:** Laughing? I think it would be a different story if I were there.

*(Anne sees that Jacque is silent now.)*

Jacque, you were so brave. I guess one never knows how to respond in that type of situation. Hopefully not all boys are so forceful. When I let a boy kiss me, one thing is for certain—one must be passionate. I've noticed when my father kisses my mother, there's no passion. It's like he's kissing me or Margot.

**JACQUE:** Maybe they keep their passion private behind closed doors.

**ANNE:** I don't think so. If a marriage has no passion, what is the point? I want a man who feels passionate about life and me. Are your parents passionate?

**JACQUE:** Only when they argue...which happens a lot now.

**ANNE:** My parents don't even do that with passion. What do your parents argue about?

**JACQUE:** I'm not supposed to talk about it.

**ANNE:** But we're best friends. You can tell me anything and I won't tell anyone.

**JACQUE:** You must promise never to tell anyone. This secret is even more important than the other I told you about the park

and the boys.

**ANNE:** I swear, Jacque, I'll never tell anyone.

**JACQUE:** Including your diary. Swear.

**ANNE:** I swear.

**JACQUE:** I trust you then, because this is a matter of life and death.

**ANNE:** You're scaring me.

**JACQUE:** Then forget it. For your own safety.

**ANNE:** Well, now you must tell me.

**JACQUE:** You knew my mother was not Jewish, but my father had her acknowledged as Jewish by the Orthodox Jewish congregation in 1938.

**ANNE:** Why did he do that?

**JACQUE:** So that my sister and I could become members of the Jewish congregation. He had no idea that Hitler would invade Holland and make our Jewish lives unbearable.

**ANNE:** I know all of this. What's the secret?

**JACQUE:** With all that's happening now, my mother is trying to get what my father did undone.

**ANNE:** How can she do that?

**JACQUE:** I'm not sure about the details, but she can't let my father know. She's only doing it to save our lives. Ever since my cousin David was taken off to a German work camp and we learned of his death, she's been trying to come up with a plan. She and my father argued a lot about her "plan." So now she's doing it without his knowledge.

**ANNE:** I'm so sorry, Jacque. I guess we all have secrets these days.

**JACQUE:** And what is your secret?

**ANNE:** The other night when I was with Hello, I thought he was going to kiss me, but instead he developed a craving for ice cream.

**JACQUE:** I'm not surprised. You probably frightened him.

**ANNE:** No, I just think some boys need a little encouragement, and I need to practice how it should happen.

*(Anne looks at Jacque, who is rolling the dice and continuing to play.)*

Would you practice with me?

**JACQUE:** What?

**ANNE:** Would you let me kiss you? For practice. You pretend to be Hello and I'll kiss you, and you tell me how it feels.

**JACQUE:** Couldn't you just practice kissing your arm or something? I don't feel right about that.

**ANNE:** Why? What's wrong with two girls kissing? You kiss your mother, don't you? Just pretend I'm your mother, and I'll pretend you're Hello. Please, Jacque, I really need the practice for when I see him tomorrow.

**JACQUE:** Oh, all right. What do you want me to do?

*(Anne pulls Jacque up, and they both stand facing each other.)*

Make it quick.

**ANNE:** Stand like so.

*(She positions Jacque to stand facing her. Anne shuts her eyes, and Jacque winces. As Anne moves in for the kiss, Jacque raises her hand to her nose to scratch it, causing Anne to kiss Jacque's arm instead. Anne opens her eyes.)*

What happened?

**JACQUE:** I had to scratch my nose.

**ANNE:** Let's try it again.

**JACQUE:** No, I think I felt your passion on my arm, and I'm sure Hello will be pleased.

*(Anne is happy that her kissing has passed the test, but she still stands close to Jacque and looks at her breasts, which are more developed than Anne's.)*

**ANNE:** When did your breasts get so large?

**JACQUE:** I don't know. What a question.

**ANNE:** Do they feel different?

*(Anne reaches out to touch them.)*

Could I touch them?

*(Jacque shields her breasts with her arms.)*

**JACQUE:** No. Wait until yours grow, and then you'll know. I think we should finish our game and change the subject, or someone needs to have some cold ice cream.

*(Jacque sits back down. Anne sits down across from her, and they continue to play.)*

*(End scene.)*

## SCENE 2

*(Lights come up on Anne's bedroom, where Anne is in her slip brushing her hair. She takes a perfume atomizer and sprays behind her ears, on her neck and wrists and then under her armpits. A knock interrupts her.)*

**ANNE:** Who is it?

**EDITH:** It's Mummy.

**ANNE:** Just a minute.

*(Anne grabs a blouse and begins buttoning as she opens the door to her mother.)*

**EDITH:** Well, it certainly smells like a young man is calling.

**ANNE:** Is it too much?

**EDITH:** Well, I wouldn't— No, Anne, it's not too much. You look very nice. May I brush your hair?

**ANNE:** All right.

**EDITH:** Hello seems like a very nice young man. A good-looking boy, very polite and well-mannered.

**ANNE:** Yes, he is.

**EDITH:** But it is curious that you always seem to pick the older ones.

**ANNE:** What do you mean "older ones"?

**EDITH:** As I recall, your first crush was also a boy in Margot's class. Peter something?

**ANNE:** Peter? Why, I haven't thought about him in years. Besides, Daddy is almost ten years older than you, and that doesn't seem to bother anyone.

**EDITH:** I didn't say I was bothered. I guess that is something we have in common. It's good to see you having fun. I think Hello makes a fine suitor.

**ANNE:** For your information, Hello is not my suitor. He is a friend, that's all.

**EDITH:** I just thought when the same boy calls on you every night for a week or two that he is your suitor. I guess times have changed since I was a girl.

**ANNE:** Yes, Mother, they have. I like having lots of "suitors," as you call them.



**EDITH:** Oh, are you planning to be the next Mata Hari?

**ANNE:** Mata who?

**EDITH:** Mata Hari was a Dutch woman who became an exotic dancer in Paris. Men were captivated by her beauty, and she had scores of lovers. She was accused of being a German spy who stole secrets from the French in the war.

**ANNE:** How do you know all this?

**EDITH:** It was big news in Germany when I was a girl not much older than Margot, but I got most of my information from the movie. Greta Garbo played the role nearly ten years ago.

**ANNE:** She sounds fascinating. Mata Hari, I mean, except I could never spy for the Germans. And you learned this from a movie?

**EDITH:** Yes, your mother loves the movies almost as much as you.

**ANNE:** Well, I don't aspire to be Mata Hari, but I would like to date a lot of different men before I settle down with my one and only. And, of course, end up more famous than her or Greta Garbo.

**EDITH:** I'm relieved to hear you won't be starting a harem. I remember when I was a girl, we had lovely parties and private balls with—

**ANNE:** I know, Mummy, you've told us about the 250 guests and the food and the—

*(The doorbell rings.)*

How do I look?

*(Edith smooths Anne's hair in place.)*

**EDITH:** Just like Judy Garland when she sang to Clark Gable.

*(Anne and Edith exit to the living room, where Otto stands with*

*Hannah and Jacque.)*

**ANNE:** What are you two doing here?

**EDITH:** That's not a proper way to greet guests who come calling.

**OTTO:** Come in, girls. There's plenty of dessert for everyone.

*(As they all start towards the dining table, the doorbell rings again. Otto opens the door to Hello, who wears a dress shirt and tie and holds a small bouquet of flowers.)*

**OTTO:** Edith, do you recognize this young man all dressed up?

**EDITH:** Good evening, Hello. You look very handsome.

**HELLO:** Thank you, Mrs. Frank. *(Holding out the flowers:)* Here, these are for you.

**EDITH:** That is very thoughtful. *(Leaning in to Hello:)* But I won't mind at all if you want to give these to Anne.

*(Hello hands the bouquet to Anne, and the other two girls make funny faces and giggle.)*

**ANNE:** For me? They're lovely.

**EDITH:** *(To Anne:)* Let me get those in some water. Otto, could you help me in the kitchen with the tea?

*(Otto and Edith exit to the kitchen with the flowers.)*

**HELLO:** *(To Hannah:)* Hannah, right?

*(Hannah nods shyly.)*

*(To Jacque:)* Hello, Jacque.

**JACQUE:** Hello, Hello.

*(All of the girls giggle about this one, including Anne, but she gives her friends dirty looks.)*

**HELLO:** *(To Anne:)* You look very nice tonight. And you *(Takes*

*a whiff:)* smell...nice too.

**ANNE:** Thank you.

*(As Anne leads her friends to the table, she speaks softly to Hello:)*

I do not want to spend an entire evening here with my parents. After a while, let's say we have someplace to go. How about your cousin, Wilma?

**HELLO:** That doesn't seem polite.

*(Jacque and Hannah react to that remark.)*

**ANNE:** Honestly, if I don't get out of here, I may go stir crazy. I hate being cooped up for long stretches, and I've been home most of the day. I need to get out and take a walk.

*(Otto and Edith return with the teapot and flowers in a vase.)*

**OTTO:** Where's Margot? Has anyone called her?

**ANNE:** What for? She's in the closet studying.

**EDITH:** Anne, it's proper to call your sister for dessert when we have a guest.

**OTTO:** I'll get her.

*(Otto exits to the hall.)*

**HELLO:** Closet?

**ANNE:** It's not a real closet, just a tiny room where she (*A la Garbo:*) "wants to be alone" to study.

**HELLO:** But exams are over.

*(Otto and Margot return and come to the table.)*

**ANNE:** (*To Margot:*) Hello doesn't understand why you are in the closet studying.

**MARGOT:** I wasn't studying. Hello, Hannah...Jacque...Hello.

*(Margot giggles also at Hello's name.)*

**ANNE:** Well, what do you call reading textbooks?

**EDITH:** Anne. Hello, please have some cake.

*(She turns the lazy Susan for him.)*

Everyone, please help yourselves.

**HELLO:** Thank you. Everything looks delicious, Mrs. Frank.

**OTTO:** And it tastes even better.

**EDITH:** Well, I hope you like it, because Anne made the cake and cookies.

**ANNE:** You shouldn't tell him that until after he tastes it.

**OTTO:** And if he didn't like it, who was the cook to be? Me?

**ANNE:** Of course.

**HELLO:** Well, it is very good. *(To Anne:)* You really made this?

**ANNE:** Don't act so surprised. I'm a woman of many underappreciated talents.

**EDITH:** I hear you and Margot are in the same class.

**HELLO:** Yes, but I'm afraid my final grades won't come close to Margot's.

**ANNE:** Thank goodness. One genius at the table is more than enough.

**OTTO:** *(To Hello:)* Will you be attending the graduation ceremony next week?

**HELLO:** Yes, with my grandparents.

**EDITH:** That's right. Anne tells me you live with them. Where are you from originally?

**HELLO:** I'm from Gelsenkirchen.

**EDITH:** What brought you to Amsterdam?

**ANNE:** The train.

*(Hannah and Jacque know this is funny, but also impertinent, so they hold their laughter and watch the conversation like a tennis match.)*

**EDITH:** I meant what circumstances.

**HELLO:** I left right after the November pogroms – almost four years ago.

**OTTO:** I didn't know that. Anne never told us.

**ANNE:** Pim, wasn't Uncle Walter arrested or something during the pogroms?

**EDITH:** Hello, please have some more cake.

*(Hello takes a piece.)*

**HELLO:** Thank you, Mrs. Frank.

**ANNE:** I remember when I was little hearing something about Uncle Walter and the pogroms.

**OTTO:** Your uncle was falsely detained in Aachen after the pogroms there. But now he is safely in America.

**ANNE:** I remember when Uncle Walter used to visit us in Frankfurt and drive us to Aachen to see Grandma Hollander.

**OTTO:** Do you recall the time your grandmother took you on the streetcar?

**EDITH:** How could she? She was only four years old.

**ANNE:** Go on, Pim. What happened?

**OTTO:** Well, when you got on the streetcar and found all the seats taken, you announced, "Won't someone offer a seat to this old lady?"

*(Everyone laughs.)*

**ANNE:** Did I really say that?

**EDITH:** Anne was bold and outspoken even back then.

**ANNE:** Mother!

**OTTO:** Well, I think she was thoughtful and concerned for her elders.

**ANNE:** Thank you, Pim. (*Looks at Hello for prompting:*) Hello has to meet his grandparents at his cousin Wilma's tonight. Isn't that right?

**HELLO:** Well, actually, I don't know if they were expecting—  
(*Anne kicks Hello under the table.*)

**ANNE:** Hello doesn't want to be rude and hurt anyone's feelings, but he really must go to his cousin's. He's invited me as well, so, if you don't mind, we...

(*Anne starts to get up and pulls Hello up, trying to get him out the door.*)

**OTTO:** We know the importance of family. So, if you have a commitment, then by all means you should go.

**HELLO:** It was a pleasure seeing you all. Thank you for having me over, and the dessert was delicious—no matter who made it.

**EDITH:** Perhaps you and your grandparents could join us sometime.

**ANNE:** (*To Hello:*) We don't want to be late to Wilma's.

**HELLO:** Good night, Margot. See you at school tomorrow. Nice seeing you, Jacque and Hannah.

(*The three girls nod and giggle.*)

**OTTO:** We'll see you back here at curfew, Anne.

(*Anne and Hello exit.*)

**ANNE:** (*Off:*) Yes, Daddy.

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*(End scene.)*

### SCENE 3

*(The lights come up on the street outside the Frank home.)*

**ANNE:** I couldn't wait to get out of there.

**HELLO:** I felt terrible lying to your parents.

**ANNE:** It was just a little white lie, perfectly acceptable when they protect people. Isn't Pim wonderful?

**HELLO:** Yes, he seems very nice. Actually, I liked both your parents.

**ANNE:** You liked my mother?

**HELLO:** Yes, why don't you?

**ANNE:** Isn't it obvious?

**HELLO:** Not to me.

**ANNE:** My father tells a story about me and my grandmother, and she only sees my faults.

**HELLO:** Maybe it's different with boys and their mothers.

**ANNE:** Well, it's clear to me that she's never liked me from the start.

**HELLO:** How do you know that?

**ANNE:** She kept baby books for both me and Margot. Margot's is overflowing with gushing comments on her "little angel." Mine isn't even half-filled, and it's how I had diarrhea, colic and screamed all night.

**HELLO:** A lot of babies do those things.

**ANNE:** Believe me, I've tried to analyze this. And my conclusion is that we are totally different people only related by blood who are not meant to get along.

**HELLO:** You must have something in common.

**ANNE:** The only thing we have in common is our desire to change each other.

**HELLO:** I haven't seen my mother in four years. If you were in my situation, you might feel differently about your mother.

**ANNE:** I'm sorry, not another word about my mother. Tell me about your mother.

**HELLO:** After my father's store was destroyed during the pogroms and my father escaped to Belgium, my mother was desperate to get out of Germany. She paid a truck driver to take her and some other refugees across the Belgian border. Instead, he took them straight to the Gestapo.

**ANNE:** That's terrible. What happened to her?

**HELLO:** She spent ten days in a prison in Cologne. After her release, she tried to escape again, and this time she had better luck finding a truck to smuggle her across the border.

**ANNE:** Why didn't you join them in Belgium?

**HELLO:** They were illegal immigrants, so they couldn't earn money, and my grandparents were in a better position to take care of me.

**ANNE:** At least you're with family. Think of all the children out there who are living with strangers in transition camps.

**HELLO:** That's true, but my grandparents are even more old-fashioned than most parents. If they knew I was sneaking out to Zionist meetings, they'd never let me leave the house.

**ANNE:** Have you noticed that older people think they know everything? And, of course, their opinion is always right.

**HELLO:** That certainly describes my grandparents.

**ANNE:** They never listen to us, or if they do, it's just to be polite,



so they have no idea what we really think. The only adults who ever take me seriously are Pim and Miep.

**HELLO:** Who is Miep?

**ANNE:** She's a young woman who works for my father. She's practically part of the family, and we went to her wedding last year. I just adore her husband, John. He's exactly the kind of man I'd like to marry.

**HELLO:** And what kind of man would that be?

**ANNE:** Well, first of all, someone who absolutely adores me and has a sense of humor and is tolerant and understanding like my father. He would also be very handsome, and an extra bonus would be wealth, but I want to have my own career, so money isn't that important.

**HELLO:** What career will you have?

**ANNE:** I want to see the world. I want to live in Paris, London and Hollywood and write novels and movies and be known all over the world. What about you?

**HELLO:** I haven't really thought about it.

**ANNE:** But you must think of the future. As bad as our situation is, Pim says we always have to think of tomorrow. What do you enjoy?

**HELLO:** I enjoy going to the Oasis for ice cream.

**ANNE:** No, what are you passionate about?

**HELLO:** Passion? I guess that would be the Zionist meetings.

**ANNE:** Well, you see, that's something to think about. Maybe you could be a politician and bring the world to its senses. What else do you like?

**HELLO:** Well, I like... I like you.

**ANNE:** And I like you too, Hello.

*(Anne looks straight into Hello's eyes and plays with her hair. Hello begins to bring his face in closer to Anne's. Anne closes her eyes in preparation for a passionate kiss, but he gives her a peck on the cheek. The church bells ring.)*

**HELLO:** Oh, no! It's eight o'clock.

*(Hello stands to leave, but Anne sits, taking in her first kiss on the cheek.)*

Anne, come on. We've got to get home.

*(Anne touches the spot on her cheek as the lights go dark on the street.)*

*(End scene.)*

#### SCENE 4

*(Lights come up on the Frank apartment. Otto paces, and Margot is on the phone while Edith hovers over her.)*

**EDITH:** Is she there?

**MARGOT:** Thank you, Wilma.

*(She hangs up the phone.)*

No, they never went to Wilma's.

**EDITH:** Oh my God. I knew Anne would get herself into trouble. I told you, Otto.

**OTTO:** Edith, please. All we know at this point is that Anne is late getting home.

*(Anne enters the apartment.)*

**EDITH:** *(To Anne:)* Do you have any idea how late you are? You had all of us worried to death.

**ANNE:** I'm sorry. I didn't mean to stay out so late, but it was only five minutes.

**EDITH:** Ten – you're ten minutes past curfew. And you never went to Wilma's.

**ANNE:** We decided not to go.

**OTTO:** It is very dangerous for you to be out after eight o'clock. I will not tolerate this kind of behavior. From now on, you must promise to be home at ten minutes before eight.

**MARGOT:** What? She stays out past curfew, and that's all the punishment she gets?

**EDITH:** Otto, I must agree that –

**OTTO:** The curfew is set by the Nazis, not by me, and I will not punish her any more than they already have.

**ANNE:** Daddy, I promise it won't happen again. May I go to my room now?

**OTTO:** No, there's something I want to discuss with you and your sister. Your mother and I want you both to be aware of our plans.

**EDITH:** (*To Otto:*) Do you think now is the best time?

**OTTO:** This is the perfect time.

**ANNE:** What is it? You sound so serious.

**OTTO:** I don't want to alarm either of you. You must not repeat this to anyone.

**MARGOT:** Do you really think Anne can keep a secret?

**ANNE:** Margot! Daddy, please go on.

**OTTO:** It may be necessary for us to go into hiding at some point. You must be ready at a moment's notice.

**ANNE:** Why are you telling us now? Did something happen?

**OTTO:** No, but you knew we were taking our food, clothes and furniture to other people for the past year.

**MARGOT:** What does that have to do with going into hiding?

**OTTO:** Well, like our belongings, we don't want the Germans to take us away. So, we shall disappear of our own accord and not wait until they come and fetch us.

**ANNE:** When would that be?

**OTTO:** Well, we don't know exactly, and I don't want you to worry about it – just keep it in the back of your busy little heads. We shall arrange everything.

**ANNE:** Where will we hide? Who will help us?

**OTTO:** Please, no questions. Just rest assured that all will be taken care of. So, you both must enjoy yourselves while you can and not think of anything else. But please do not tell anyone about this conversation. (*To Anne:*) And you pay more attention to the time!

**ANNE:** I will, Daddy. I promise. How much notice will you give us?

**EDITH:** Anne, your father said no questions. I think it's time to get ready for bed. Tomorrow is a school day.

**MARGOT:** Good night, Daddy. Good night, Mummy.

*(Margot kisses both her parents and exits to her room.)*

**ANNE:** I know you said no questions, but who will take care of us while we're in hiding?

**OTTO:** I can't say, but it will be people we know and trust.

**ANNE:** That's all I need to hear. (*Kisses her father on the cheek:*) Good night, Daddy. Good night, Mummy.

*(She starts to exit to her bedroom and stops.)*

Mummy, thank you for having Hello over tonight. He likes being with our family. He misses his parents.

**EDITH:** I like him too. Good night.

*(Anne runs over to her mother and kisses her on the cheek before she exits.)*

**OTTO:** You see, Edith, things are changing.

**EDITH:** Yes, and that's what I fear most.

*(End scene.)*

### SCENE 5

*(Lights come up on the Frank apartment, revealing Anne in her room sitting at her desk writing. The doorbell rings, and Otto enters from the hall, followed by Margot. He opens the door to Hello. Edith enters from the kitchen.)*

**OTTO:** Hello, come in.

**HELLO:** Thank you, Mr. Frank. It's nice and cool in here. Hello, Margot. Mrs. Frank.

**EDITH:** Good morning.

*(Anne enters from her room.)*

**ANNE:** Are you ready for our walk?

**HELLO:** I don't know – it's unbearably hot out there.

**EDITH:** Why don't you stay inside then, and I'll make some lemonade.

**ANNE:** I'd rather go out and find some shade.

**OTTO:** Well, I have to run, but I'd take your mother up on her offer. She doesn't make lemonade for just anyone. *(Winking at Hello:)* I think she likes you, young man.

**ANNE:** *(To Otto:)* Where are you going?

**OTTO:** I'm off to visit some friends at the Jewish old people's home.

**MARGOT:** Could I go with you? I'm sure they'd like to see a young face once in a while.

**OTTO:** I'd rather you spend time with your friends having fun. It won't be long until you'll be visiting me at the old folks' home. In fact, I may ask them to save a spot for me.

**ANNE:** Daddy, I keep telling you you're not that old.

*(Otto exits out the door, and Margot goes back to her room.)*

**EDITH:** Well, I'll leave you two alone and go fix some lemonade.

**ANNE:** Thanks, Mother. We'll be out on the roof. Can you let us know when it's ready?

*(Anne grabs Hello's hand and leads him to her private patio. Edith exits to the kitchen. Lights come up on Anne and Hello on the rooftop patio.)*

Well, what do you think of my little private patio?

**HELLO:** It's very nice. All we need is an ocean.

**ANNE:** But don't you see it? Just shut your eyes, and it's right there in front of us. Shimmering blue water, cool breezes—much too cold for swimming today.

*(Anne offers Hello one of the beach chairs, and they both sit.)*

So, we shall sit here and talk. You were going to tell me about your Bar Mitzvah.

**HELLO:** Oh, that. Well, it is rather humorous if you care to hear of it.

**ANNE:** I love to hear your stories. Please, go on.

**HELLO:** Well, it was the first time I wore knickers instead of short pants, and my grandfather lent me his top hat. Of course, it was way too big for me, but my grandmother wadded some newspaper and stuck it under the rim. I had to stand very

straight, or otherwise it would slip sideways.

**ANNE:** I can just picture it.

**HELLO:** Anyway, I was very nervous— not only about the hat, but also about a long passage from the Torah, and my Hebrew was not that great. I actually managed to do quite well, and when I finished, the rabbi put his hand on my hat to bless me. I looked around, and everyone was beaming. I was so proud of myself— until the rabbi's hand pushed my hat down over my face and I couldn't even see.

**ANNE:** Oh, no!

**HELLO:** All my friends in the first row burst out laughing!

*(Both Hello and Anne laugh.)*

**ANNE:** I wish I could have been there. *(Pause.)* I hate not being able to go where I please. *(Another pause.)* Do you think if I borrowed Margot's bicycle you could come with me to Hoofddorp?

**HELLO:** What for?

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