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THE DIARY OF **ANNE FRANK**

BY **FRANCES GOODRICH**
AND **ALBERT HACKETT**

ADAPTED BY **WENDY KESSELMAN**

DIRECTED BY **JANET ALLEN**

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THE DIARY OF ANNE FRANK

BY **FRANCES GOODRICH**
AND **ALBERT HACKETT**

THE CAST

Miranda Antoinette Troutt*	<i>Anne Frank</i>
Ryan Artzberger*	<i>Otto Frank</i>
Betsy Schwartz*	<i>Edith Frank</i>
Hannah Ruwe*	<i>Margot Frank</i>
Benjamin Neil McCormack*	<i>Peter Van Daan</i>
Rob Johansen*	<i>Mr. Van Daan</i>
Constance Macy*	<i>Mrs. Van Daan</i>
Sydney Andrews*	<i>Miep Gies, U/S – Edith Frank & Mrs. Van Daan</i>
Mark Goetzinger*	<i>Mr. Dussel</i>
Richard Nguyen Sloniker*	<i>Mr. Kraler</i>
Conner Neddersen*	<i>First Man, U/S – Peter Van Daan, Mr. Dussel, & Mr. Kraler</i>
Ian Bond	<i>Second Man, U/S – Otto Frank</i>
James Weidman	<i>Third Man, U/S – Mr. Van Daan</i>
Shannon Daly	<i>U/S – Anne Frank</i>
Sienna Méndez	<i>U/S – Margot Frank & Miep Gies</i>

THE CREATIVE TEAM

Janet Allen	<i>Director</i>
Michael John Egan	<i>Stage Manager</i>
Julianna Brei-Crawley	<i>Assistant Stage Manager</i>
Bill Clarke	<i>Scenic Designer</i>
Yao Chen	<i>Costume Designer</i>
Andrew D. Smith	<i>Lighting Designer</i>
Andrew Hopson	<i>Sound Designer</i>
Chris R. Walker	<i>Assistant Sound Designer</i>

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A NOTE FROM COURTNEY SALE

Dear Friends,

Welcome to the closing show of our 44th season, *The Diary of Anne Frank*, produced in collaboration with Indiana Repertory Theatre. Based on one of the most read and most inspiring books of all time, Anne's words have been translated worldwide into more than 70 languages. Her story continues to resonate. We are honored to share her courageous words that shine a light on the ways hope exists in the direst of circumstances.

The act of journaling has long been a powerful activity for young people. In a world where the Jewish community was stripped of power, identity, and security, Anne's two year process of documenting all that she felt and experienced in the annex illuminates the human impact of the Nazi regime. For young people today, these writings offer a visceral understanding of the day-to-day hardship and emotional cost on human lives. The diary is also talismanic of a parent's love for a child. Otto Frank became the committed caretaker of the diary and assured generations would explore the experience through Anne's thoughts.

This production allows us to partner with our colleagues at Indiana Repertory Theatre (IRT). The acting company represents both the cities of Seattle and Indianapolis. They are lifting the work of regional theatre artists across the country. After a well-received run in Indianapolis, we are thrilled to have the company here for six weeks for Seattle audiences. I am so grateful to my dear friend and mentor, Janet Allen, IRT's Artistic Director, who leads this production with heart and grace.

Special thanks for our community partner, the Holocaust Center for Humanity and Executive Director Dee Simon, who have supported us in contextualizing the production and providing tremendous programming to further young people's understanding of Anne's relevance. In a current climate where we see dangerous repetitive patterns from history, including the calls for policies shaped around excluding the "other", *The Diary of Anne Frank* reminds us that people are at the center of whether we come together or whether we tear ourselves apart. Anne's story lives on and may we honor her and all the lives lost in the Holocaust by facing injustice and intolerance arm-in-arm, with an arsenal of love.

Sincerely,



Artistic Director





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Seattle Children's Theatre and Microsoft share a passion for creativity, learning and excellence. Year after year, Seattle Children's Theatre delivers high quality entertainment that captivates the imaginations of young people and their families, throughout the Pacific Northwest. That's why Microsoft Philanthropies is proud to sponsor the 2018-2019 Season.

Community involvement is an integral part of our culture at Microsoft. We support the work of local nonprofits and encourage employee investment and volunteerism. Our employees respond in an incredible way, volunteering thousands of hours and contributing more than \$60 million each year to local nonprofits, including Seattle Children's Theatre.

A thriving arts and cultural scene, a network of human services providers, and a world class education system are critical to the continued vitality and attractiveness of the Puget Sound region. Through partnerships with organizations such as Seattle Children's Theatre, we aim to create an environment where the arts will thrive for generations to come.

On behalf of Microsoft and our employees in the Puget Sound area, we thank Seattle Children's Theatre for enriching our community.

Enjoy the show!

Mary Snapp
Corporate Vice President
Microsoft Philanthropies

SYNOPSIS

Be warned: this synopsis contains spoilers.

Act I begins in 1942. The Nazis have occupied the Netherlands, and the Frank family – Otto, Edith, Anne, and Margot – have gone into hiding to escape the persecution of Jews. Otto has prepared a special hidden area in the Annex of his office in Amsterdam for them to hide in. Only two people are made aware of this hiding space – Miep Gies, Otto's secretary, and Mr. Kraler, one of the managers in his company. Miep and Mr. Kraler will be the Franks' only connection to the outside world.

Because Otto's business is still operating, the Frank family must be very careful not to make noise during the day, for fear of being found out. In the beginning, Otto and Anne find hiding away in the Annex to be novel and strive to make it a pleasant place to live. Edith and Margot are less enthusiastic.

A family called the Van Daans also move into the Annex – Hermann, Petronella, Peter and their cat Mouschi. Anne begins to pursue a friendship with Peter, who is shy and not very receptive. The Van Daans update the Franks on what has been happening in the outside world, where conditions for Jews haven't improved. Anne, having begun to feel the strain of living in the Annex hears this news and reminds herself that her situation could be much worse.

A few months later, Mr. Dussel joins the families in the Annex as a new resident. He brings even more dire news about the war effort. Due to the ever-shrinking space, Anne is forced to share her room with Mr. Dussel. Anne begins having nightmares, and the other residents worry that her screams may eventually lead to their discovery.

Hanukkah arrives and the residents of the Annex enjoy a brief reprieve from the stress of hiding by celebrating together. However, during the party, a loud crashing sound is heard in the business below. Terrified, the residents fall silent. While trying to turn out the lights, Peter accidentally knocks over a chair, after which the residents hear an intruder run out of the building. After a while, Otto sneaks downstairs into the business to discover that the intruder was a burglar, and not the Gestapo. Relieved, he tries to strike up the Hanukkah celebration once again, but the moment has passed.

Act II begins on January 1, 1944, nearly two years after the Franks initially moved into the Annex. Life in the Annex has become routine. The major change for Anne is that she has matured into a young woman and has developed feelings for Peter. They begin having regular visits – privately – in the attic, much to the enjoyment of the adults, excluding Anne's mother.

SYNOPSIS CONTINUED

Otto Frank learns from Mr. Kraler that an employee has begun asking suspicious questions about the Franks, even going so far as to suggest he might be aware of the secret entrance to their hiding place. Otto agrees to raise the employee's salary in hopes of avoiding extortion, or worse, discovery.

As the war continues, life outside the Annex becomes harder, which is only amplified for those in hiding. Rationing means that less food makes it to the Annex. Many residents become sick – Margot most of all – and tension builds as everyone struggles to get enough to eat. Things come to a head when Mr. Van Daan is caught stealing bread and Mrs. Frank suggests the Van Daans be kicked out of the Annex.

Eventually, Miep brings good news. Allied forces have invaded Normandy, and the end of the war seems imminent. Things begin to look up. However, it doesn't last. An anonymous source has betrayed the residents of the Annex, and in August 1944, Nazi soldiers arrive to arrest everyone inside.

At the end, Otto Frank, the only survivor, steps forward to tell us of the fates of each resident. He holds Anne's diary as the lights fade to black.

Synopsis used with permission of Indiana Repertory Theatre

THEATRE ETIQUETTE

In order to make each SCT experience remarkable, we politely request the following:

- Please completely turn off all electronic devices, or anything that makes noise, so as to not distract the patrons or actors from the amazing work taking place on stage.
- Photos with friends and family in the lobby areas are highly encouraged and we love it when you share photos on social media using #SCTseattle. However, taking photos as well as audio and video recording is strictly prohibited during a performance.
- If you have to use the restroom or exit the theatre during the performance, please exit the back of the theatre.
- If you have questions about your theatre experience, contact an SCT staff member located in the lobby.

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CAST



MIRANDA ANTOINETTE TROUTT* – Anne Frank

Miranda is honored to return to SCT to tell this incredible story. Favorite roles include Lucy in *The Lion, the Witch and The Wardrobe* at SCT, Laura in *Goblin Market* at Sound Theatre Company, understudying several roles in Village Theatre's *Into the Woods*, and originating the lead role in the sci-fi capella musical, *Silhouette*. She is looking forward to playing Margo in Taproot Theatre's musical *Bright Star* this summer. Miranda is also a classically trained singer. She has sung seven seasons with The Dickens Carolers, is featured on several albums/cast recordings, and sings with the band Dutiful Dreamers. She teaches circus arts at SANCA, designs and builds custom wedding gowns, and loves cats, nature, and Latin dance.



BETSY SCHWARTZ* – Edith Frank

Betsy's past Seattle Children's Theatre shows include *Jackie and Me*, *The 100 Dresses*, *Our Only May Amelia*, and *The Wrestling Season*. In addition to SCT, Betsy has worked at Indiana Repertory Theatre, ACT, Book-It, Seattle Shakespeare Company, Wooden O, Strawberry Theatre Workshop, Thalia's Umbrella, The Village Theatre, Intiman, and NCTC, where she was a Founding Company Member. Betsy is also a founding member of upstart crow collective and was recently seen in the upstart crow/Seattle Shakespeare Company co-productions of *Richard III* and *Bring Down the House, Parts I and II*, as well as upstart crow's inaugural production of *King John*. Betsy has a BFA from the University of New Mexico and an MFA from SMU.

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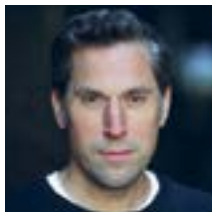


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CAST CONT'D



RYAN ARTZBERGER* – Otto Frank

Ryan's Indiana Repertory Theatre credits include *A Christmas Carol*, *Holmes and Watson*, *Noises Off*, *Romeo and Juliet* (2018 & 2010), *The Three Musketeers*, *The Mousetrap*, *To Kill a Mockingbird*, *The Great Gatsby*, *The Crucible*, *A Midsummer Night's Dream*, *Dr. Jekyll and Mr. Hyde*, *God of Carnage*, *Julius Caesar*, *Fire in the Garden*, *Rabbit Hole*, *Iron Kisses*, *Our Town*, *Death of a Salesman*, *He Held Me Grand*, *Macbeth*, and *The Herbal Bed*. Ryan is a member of Indianapolis Shakespeare Company, where he has directed *As You Like It* and appeared in *Coriolanus*, *The Winter's Tale*, *Twelfth Night*, *The Tempest*, *The Taming of the Shrew*, and *Othello*. At the Phoenix Theatre he performed in *Reasons to Be Pretty*. Regional credits include the Shakespeare Theatre and the Studio Theatre in Washington DC, Shakespeare Santa Cruz, the Goodman Theatre, Berkeley Rep, Kansas City Rep, the Lookingglass, Great Lakes Theater Festival, the Denver Center, New Jersey Shakespeare, and Playmakers Rep. Ryan is a graduate of Ohio University and the Juilliard School.



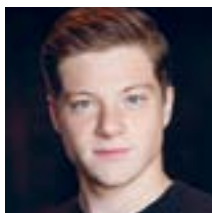
HANNAH RUWE* – Margot Frank

Hannah is exceptionally honored to be a part of this story. Recent credits include *Hamlet*, *...And Hilarity Ensues...*, and *Brechtfest* with *The Horse in Motion*; the world premiere of *Ibsen in Chicago* at Seattle Repertory Theatre; *Grand Concourse* and *On Clover Road* at Seattle Public Theatre; *The Cherry Orchard* and *Things You Can Do* at ACT; *Indian Ink* with Sound Theatre Company; *The Tall Girls* at Washington Ensemble Theatre; and *Cowboy Mouth* at Penthouse Theatre. Hannah graduated from the University of Washington School of Drama in 2014 with a Bachelor of Arts.



ROB JOHANSEN* – Mr. Van Daan

Rob is extremely grateful to be a part of this cast. Much of Rob's work at IRT has focused on comedies, but occasionally he gets a chance to tell a deeper story. One of his favorite dramatic roles was Jim Casey in *The Grapes of Wrath*. He also played the title role in *Cyrano* as well as the Man in *The Turn of the Screw*. Of course, Rob is thankful for comedic opportunities as well. *The 39 Steps*, *The Game's Afoot*, and *The Mystery of Irma Vep* are some of the greatest moments he has known on stage.



BENJAMIN NEIL MCCORMACK* – Peter Van Daan

Benjamin's SCT credits include a staged reading of Trista Baldwin's *Ghosted* and an appearance at the Holocaust Center for Humanity, reading an excerpt from *The Diary of Anne Frank*. Before the Indianapolis run, he was last seen in the ensemble of *My Ántonia* (Book-It Rep). He is a recent graduate from Cornish and holds a BFA in Acting. Benjamin is excited to have this wonderful cast continue their incredible and important work in the city of Seattle.



MARK GOETZINGER* – Mr. Dussel

An Illinois native, Mark became a professional actor in 1976 and since that time has performed in stage productions from New York to San Francisco. He has been a mainstay at the Indiana Repertory Theatre for over thirty-five years appearing in such roles as Angus in *The Drawer Boy*, Uncle Sid in *Ah Wilderness*, Milton Perry in *The Immigrant*, Mr. Bennett in *Pride and Prejudice* and Yogi Berra in *Nobody Don't like Yogi*. Mark currently makes his home in Indianapolis where in his free time he enjoys woodworking and gardening. He is very pleased to be making his debut at the Seattle Children's Theatre.



CONSTANCE MACY* – Mrs. Van Daan

Constance has been a regular at the Indiana Repertory Theatre for 28 years, where she also played Mrs. Van Daan in 2011. Other IRT favorites include *Becky's New Car*, *Good People*, and *The Curious Incident of the Dog in the Nighttime*. Other regionals include Geva Theatre (Rochester, NY), Playmakers Rep (Chapel Hill, NC), Pioneer Theatre Co. (Salt Lake City, UT), Syracuse Stage, Kansas City Rep, Cardinal Stage (Bloomington, IN), Shattermask (St. Louis), ShadowApe Theatre Co. (Indianapolis), Indy Shakes and the Phoenix Theatre. A graduate of Indiana University, she is a recipient of the Lunt-Fontanne Fellowship (Ten Chimneys Foundation) and has also been rewarded for her work by the Arts Council of Indianapolis, the Indianapolis Foundation and the Indiana Arts Commission.



SYDNEY ANDREWS* – Miep Gies, U/S: Edith Frank & Mrs. Van Daan

Sydney is honored to be back at SCT this season! She was last seen in SCT's production of *And in this Corner: Cassius Clay*. Sydney is a Seattle-based actor who has had the privilege of performing with many theaters in the city: ACT Theatre, Village Theatre, Seattle Shakespeare, Book-It Repertory, New Century Theatre Company, and the Annex. Sydney is also a company member with The Seagull Project, and will reprise her roles as Irina in *The Three Sisters* and Varya in *The Cherry Orchard* for TSP's Chekhov Festival – slated for 2020. Regionally, she has worked with the Berkshire Theatre Festival, Zach Scott Theatre, Austin Shakespeare, Indianapolis Shakespeare, and the Children's Theatre of Charlotte. Sydney received her MFA in Acting from the University of Texas at Austin.



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Photo: Jennifer Richards

THE CAST CONT'D



RICHARD NGUYEN SLONIKER* – Mr. Kraler

Richard has appeared at Seattle Children's Theatre in *A Single Shard* and *Bunnicula*. He recently performed in *Arsenic and Old Lace* with Taproot Theatre. He's performed at the Guthrie Theatre, ACT, Intiman, Seattle Repertory Theatre, Seattle Shakespeare Company, Village Theatre, and Azeotrope, a company he co-founded. He also performs in video games, most notably as the Guardian in *Destiny*. He holds an MFA from the University of Washington's Professional Actor Training Program, and has a B.S. in Cellular, Molecular, and Developmental Biology.



CONNER NEDDERSEN* – First Man, U/S: Peter Van Daan, Mr. Dussel, & Mr. Kraler

Conner is a local actor based in Seattle WA. He was most recently seen this past summer as Edgar in *King Lear* with Seattle Shakespeare Company. Other Seattle Children's Theatre credits include: *And in this Corner: Cassius Clay*, *The Journal of Ben Uchida*: *Citizen 13559*, and *Into the West*. Other recent credits include: *Lady Windemere's Fan* at Taproot Theatre Company. Conner is a two-time Gregory award nominee for outstanding performance as an actor for his roles in *9 Circles* (Strawberry Theater Workshop), and *Merry's Wedding* (NCTC). Some other favorite theatrical credits include: *Hamlet* (Seattle Shakespeare Company); *The Explorers Club* (Taproot Theatre); *My Name is Asher Lev* (NCTC); *The Big Meal* (NCTC); and *A Christmas Carol* (ACT).



IAN BOND – Second Man, U/S: Otto Frank

Ian is excited for *The Diary of Anne Frank*, his SCT debut. He was recently seen as Tom Hansen in *American Junkie* at Book-It Repertory Theatre, where other credits include *Jane Eyre*, *The Picture of Dorian Gray*, *Treasure Island*, and *Frankenstein; Or, The Modern Prometheus*. Locally, Ian has also performed with ACT (*A Christmas Carol*); Seattle Public Theater (*Bad Jews*); Taproot Theatre Company (*Jeeves Intervenes*, *Diana of Dobson's*); Seattle Shakespeare Company (*Titus Andronicus*); Washington Ensemble Theatre (*Teh Internet is Serious Business*, *The Things Are Against Us*); The Horse in Motion (*Hamlet*); Sound Theatre Company, Forward Flux, Live Girls!, Seattle Immersive, and eSe Teatro. Ian is a former Resident Ensemble Member of the Cincinnati Shakespeare Company.



**JAMES WEIDMAN – Third Man,
U/S: Mr. Van Daan**

James is excited to be making his SCT debut. Some time ago, James was a summer intern with the Drama School. In the intervening years, James has performed at Theater Schmeater, Macha Monkey, Annex Theatre, and Washington Ensemble Theatre. He has also been on several tours with Book-It All Over. James is also a regular participant in 14/48: The World's Quickest Theater Festival where he was honored with the Mazen Award this past January. Much love and gratitude to family, friends, Pamela, Harriet, and Hugo.



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CAST CONT'D



SHANNON DALY – Understudy: Anne Frank

Shannon is over the moon to be making her SCT debut understudying in *The Diary of Anne Frank* for its Seattle run. She is currently studying at Cornish College of The Arts, and will receive her BFA in May, 2019. She has been seen on the Cornish stage the last few seasons, including in *Seussical* (Jojo), *Urinetown* (Little Becky Two-Shoes), and *LIFT* (Sarah). She would like to thank her family, her love, and her best friends for the constant support. She couldn't do it without y'all!



SIENNA MÉNDEZ – Understudy: Margot Frank & Miep Gies

Sienna is so excited to be making her Seattle Children's Theatre debut! Sienna is a playwright and actor from Houston, Texas and she is proud to call Seattle her home. She will be graduating from Cornish College of the Arts in May with a BFA in Theatre: Original Works. Recent credits include *Athena* as Athena (Albatross Theatre Lab); *Dry Land* (Seattle Public Theatre); *The Trojan Women, Love and Information, Baltimore* (Cornish); and *The Merry Wives of Windsor* (Seattle Shakespeare Company). As a playwright, three of her works have premiered in Seattle so far in 2019. She is currently the lighting designer for a production of her newest original play, *Boson*, opening at Cornish in April.
siennamendez.com | writing- siennamendez.tumblr.com

* Indicates members of the Actors' Equity Association

CREATIVE TEAM

JANET ALLEN (Director)

Creating world-class professional theatre for audiences of all ages has remained a career-long passion for Janet Allen. She began at the Indiana Repertory Theatre in 1980 as the theatre's first literary manager—dramaturg. After four years in New York City, she returned to serve ten years as associate artistic director. In 2013, she was named the IRT's executive artistic director.

Among the memorable productions Janet has directed at IRT are *The Glass Menagerie* (1999), *Ah! Wilderness* (2002), *The Drawer Boy* (2004), *Looking Over the President's Shoulder* (2008 & 2018), *The Diary of Anne Frank* (2011), James Still's *The House That Jack Built* (2012), and *To Kill a Mockingbird* (2016). Celebrating the IRT's 47-year legacy this season, she is directing this new production of *The Diary of Anne Frank*.

ANDREW D. SMITH (Lighting Designer)

Andrew is pleased to be designing lights for another production with SCT. National work includes *Native Gardens* at Arizona Theatre Company; *Circle Mirror Transformation* at Seattle Repertory Theatre; and *Tribes, The Mystery of Love & Sex*, and *Bethany* at ACT; as well as Seattle Children's Theatre, Cornerstone Theatre Company, Flint Repertory Theatre, Cincinnati Shakespeare Company, and Cardinal Stage Company. Andrew is a Seattle-based designer and educator. Seattle work has been seen at Book-It Repertory Theatre, New Century Theatre Company, Washington Ensemble, Seattle Shakespeare Company, Azeotrope, Strawberry Theatre Workshop, Seattle Public Theatre, Theater Off Jackson, ArtsWest, On the Boards, Velocity Dance Center, and Broadway Performance Hall. Andrew holds a B.A. from Duke University and an M.F.A. from the University of Washington, where he currently teaches.

BILL CLARKE (Scenic Designer)

Bill has previously designed *Noises Off*, *To Kill a Mockingbird*, *The Diary of Anne Frank* (2011), *The Ladies Man*, *A Streetcar Named Desire*, *The Nerd*, and *Long Day's Journey into Night* at the IRT. He has designed *A Walk in the Woods* and *Abby's Song* on Broadway. Off-Broadway designs include *Lemon Sky* for Keen Co, *So Help Me God!* at the Lortel, *Eccentricities of a Nightingale* for T.A.C.T., *The Daughter-in-Law* for Mint Theater (NYTimes 10 Best List), *June Moon* for the Drama Dep't, Ann Magnuson's *You Could Be Home Now* at NYSF, *The Cherry Orchard* at Juilliard, and many more. Regional credits include Seattle Rep, Old Globe, Milwaukee Rep, Alley, Asolo, Denver Center, A.R.T., Huntington, McCarter, Coconut Grove, Cincinnati Playhouse, Cleveland Play House, and Pittsburgh Public. Bill earned his M.F.A. at the Yale School of Drama. He is the recipient of Merimack Rep's Artistic Achievement Award, IRNE (New England) Award, New Hampshire Theatre Award, Hollywood Drama-Logue Award, and the San Diego Theater Critics' Circle Award.

ANDREW HOPSON (Composer & Sound Designer)

Andrew is an associate professor of sound design in the Department of Theatre, Drama, and Contemporary Dance at Indiana University. He has designed or written the scores for shows at such theatres as the Oregon Shakespeare Festival, Utah Shakespearean Festival, Actors Theatre of Louisville, American Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Pioneer Playhouse, Cleveland Play House, Victory Gardens, Harvard University, and the Indiana Repertory Theatre, where he was resident sound designer for five years. In 2004 his New York debut, *Trying*, was rated one of the best off-Broadway shows of the year. In film, he has scored the documentaries *Birth of Legends*, *The Battle of Comm Avenue*, *Hockey's Greatest Era 1942-1967*, *The Frozen Four*, and *Utah's Olympic Legacy*. He has produced, engineered, or performed on more than 40 CDs, ranging from stories for children to collections of modern American piano works. He is a member of United Scenic Artists, local 829, and the United States Institute of Theatre Technology.



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CREATIVE TEAM CONT'D

MICHAEL JOHN EGAN (Stage Manager)

Broadway: *Les Misérables*, *Man of La Mancha*, and *Never Gonna Dance*. National Tours: *Billy Elliot*, *Les Misérables*, *Miss Saigon*, *Cabaret*, and *Mamma Mia!*. Seattle Children's Theatre: *The Journal of Ben Uchida*: *Citizen 13559*, *Into the West*, *The Cat in the Hat*, *James and the Giant Peach*, and *The Wizard of Oz*. Seattle Repertory Theatre: *Familiar*, *King Charles III*, *Disgraced*, *Lizard Boy*, *The Piano Lesson*, and *Good People*. Seattle Opera: *Wagner's Ring Cycle* (twice!), *La traviata*, *Pearl Fishers*, *Parsifal*, *Lohengrin*, and *Iphigenie en Tauride*. Spoleto Festival USA: *Eugene Onegin*, *The Rise and Fall of the City of Mahagonny*, *La Cenerentola*, and *Kepler*. Mike is proud to be both an English major and a member of Actors Equity Association.

JULIANNA BREI-CRAWLEY (Assistant Stage Manager)

Julianna is excited to be returning to Seattle Children's Theatre where she has worked on *The Velveteen Rabbit*, *The Lamp is the Moon*, *Stellaluna*, *James and the Giant Peach*, and *Dick Whittington and His Cat*. She has stage managed shows such as *The Lamp is the Moon*, *Arsenic and Old Lace*, *Blood Wedding*, and *An American Dream*. Julianna has worked locally with the Seattle Children's Theatre, Seattle Opera, Taproot Theatre Company, The Williams Project, The 5th Avenue Theatre, Seattle Shakespeare, Whim WHim, and New Century Theatre Company. She earned her MFA in Stage Management from the University of California, Irvine.

YAO CHEN (Costume Designer)

Yao Chen has international design credits in the United States, China, and Costa Rica. Her recent productions include *Titus Andronicus* and *The Merry Wives of Windsor* at Shakespeare Theatre of New Jersey; *Infants of Spring* at UMASS Amherst; *The Little Prince* at Seattle Children's Theatre; *The Music Man* at Berkshire Theatre Group; *Antony and Cleopatra* and *Dr. Jekyll and Mr. Hyde* at Orlando Shakespeare Theatre; *I am Tai Ping Goat*, a children's production at Dong Gong Theatre and Long Fu Theatre in Beijing, China; *Amadeus* at the Theatre Espressivo, San Jose, Costa Rica; and *Nancy Drew and Her Biggest Box*, *Skippyjon Jones*, and *Diary of a Worm, a Spider, and a Fly* at Orlando Repertory Theatre.

CHRIS R. WALKER (Assistant Sound Designer)

Chris is very happy to be returning as resident sound designer for SCT. In Seattle, he has designed at The Seattle Repertory Theatre, ACT, Intiman, and The 5th Avenue. In California, he's designed at The Old Globe Theatre, La Jolla Playhouse, Mark Taper Forum, Geffen Playhouse, and ACT (San Francisco). He spent seven seasons as the resident designer at American Repertory Theatre in Boston, designing over forty productions while there. He has also designed in New York, Houston, Philadelphia, Princeton, Providence, Chicago, Washington D.C., and Phoenix, as well as internationally in Singapore, Taiwan, and Moscow. Commercially, he has designed for Intel, Harvard University, Starbucks, and Popcap Games. He holds a degree in Classical Piano performance from Cornish College of the Arts.

RICHARD J. ROBERTS (Dramaturg)

This is Richard's 29th season with the IRT, and his 21st as resident dramaturg. He has also been a dramaturg for the New Harmony Project, Write Now, and the Hotchner Playwriting Festival. He has directed IRT productions of *The Cay*, *Bridge & Tunnel*, *The Night Watcher*, *Neat*, *Pretty Fire*, *The Giver* (2009), *The Power of One*, *Twelfth Night*, and four editions of *A Christmas Carol*. Most recently he directed Bernstein's *Trouble in Tahiti* for the Indianapolis Chamber Orchestra. Other directing credits include Actors Theatre of Indiana, Phoenix Theatre, Edyvean Repertory Theatre, Indianapolis Civic Theatre, IndyShakes/Wisdom Tooth, Butler University, and Anderson University. Richard studied music at DePauw University and theatre at Indiana University. In 2003 he was awarded a Creative Renewal Arts Fellowship from the Arts Council of Indianapolis.



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THE POWER OF DESCRIPTION

Anne Frank's descriptive writing gave us a way to connect to her experience in the Annex. Read the excerpts from *Anne Frank: The Diary of a Young Girl* and imagine yourself in the spaces she describes. Using your senses and feelings, write your response to the experiences.

What color, smell, sound do you connect to the space? What do the walls, doors, furniture feel like? What emotion do you feel in the space? Why? Does the description remind you of any place or event in your life?

“The Annex is an ideal place to hide in. It may be damp and lopsided, but there's probably not a more comfortable hiding place in all of Amsterdam. No, in all of Holland. Up to now our bedroom, with its blank walls, was very bare. Thanks to Father — who brought my entire postcard and movie-star collection here beforehand — and to a brush and a pot of glue, I was able to plaster the walls with pictures. It looks much more cheerful.”

“The large warehouse on the ground floor is used as a workroom and storeroom and is divided into several different sections, such as the stockroom and the milling room, where cinnamon, cloves and a pepper substitute are ground. Next to the warehouse doors is another outside door, a separate entrance to the office. Just inside the office door is a second door, and beyond that a stairway. At the top of the stairs is another door, with a frosted window on which the word “Office” is written in black letters. This is the big front office — very large, very light and very full.”

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GOVERNMENT SUPPORT



RESISTANCE IN THE HOLOCAUST

Approximately 30,000 Jews throughout Eastern and Western Europe – many of them teens – fought back during the Holocaust as Jewish partisans. A partisan is a “member of an organized body of fighters who attack or harass an enemy, especially within occupied territory.” The following are the stories of three young people who were part of the resistance.



Thomas Blatt – Poland

“We had no dreams of liberation. We hoped merely to destroy the camp and to die from bullets rather than from gas. We would not make it easy for the Germans.”

– Thomas Blatt, *From the Ashes of Sobibor*, 1997

Thomas was 16 years old when the Nazis deported his family to the death camp Sobibor in 1943. His family was killed upon arrival, but Thomas was selected for slave labor.

On October 14, 1943, the prisoners in Sobibor, including Thomas, staged a revolt that resulted in the deaths of nearly a dozen Nazis. 300 prisoners escaped, but only 54 lived to see the end of the war. After the uprising, the Nazis demolished the camp, where at least 170,000 people had been murdered. Thomas dedicated his life to ensuring that the crimes at Sobibor were not forgotten. He lived in Seattle for more than 20 years and was a member of the Holocaust Center’s Speakers Bureau.



Carla Peperzak – Netherlands

“I was 18, 19, 20. I was not married. I did not have any responsibility – only for myself – and that made a big difference... I felt I could help. I had the opportunity.”

– Carla Peperzak

Carla Peperzak was born to a Jewish father and Catholic-born mother in Amsterdam in 1923. Carla was a typical youth of the time. She played field hockey, skated on Amsterdam’s canals, and went to parties. She also attended synagogue and Hebrew school where one of her fellow students was Margot Frank, older sister of Anne Frank. In 1940, the year Carla graduated from high school, Germany invaded the Netherlands. By 1941 the Nazis forced Dutch Jews to register with the state and they were issued identification papers marked with a “J.” Due to her mother’s Catholic upbringing, her father was able to have Carla’s papers changed to remove the mark. By 1942, Dutch Jews were being forced to wear the Star of David and her father’s business had been seized.

That year, at the age of 18, Carla joined the Dutch resistance. She helped save her aunt, uncle, and two cousins, hiding them at a farmhouse in the Dutch countryside. Later, disguised as a German nurse, Carla rescued her young cousin from a train bound for Westerbork, a transit camp for Dutch Jews who were then sent to killing centers in Nazi-occupied Poland. Throughout the war she continued to secure hiding places for Jews, published an underground newspaper, and created fake identification papers and ration cards. While Carla and her immediate family survived the Holocaust, 18 members of her family did not. In the aftermath of the war she met her husband Paul, a Dutch Catholic. In the ensuing decades Carla lived and traveled across the world with her husband who worked for the United Nations. In 2004 she moved to Spokane and has been actively engaged in sharing her story as part of the Holocaust Center for Humanity's Speakers Bureau.



Ed Kaye – Poland

"The reason we went out was not just to hide, but to fight. We were young, maybe idealistic too, but every one of us said, 'Before I go, I'll take a couple of them [Nazis] with me.'"

– Ed Kaye

In August 1939, at the age of 18, Ed Kaye was preparing to travel from his home in Pruzhany, Poland, to Palestine for University. He abandoned his plans when Hitler's army

invaded Poland on September 1, 1939. In September of 1941, Ed and his family were among approximately 10,000 Jews from Pruzhany and nearby communities forced by the Nazis into a ghetto that was less than one square mile. In this ghetto, Ed joined a Jewish resistance group that stole weapons and ammunition left by the retreating Soviet Army and stockpiled them for future use.

Ed escaped the ghetto with a group of 18 men and women. They crawled into a drainage ditch and slid under the barbed wire of the ghetto fence. After waiting for the guard above the ditch to leave, they carefully made their way across a frozen lake and through town to the forest beyond. On January 28, 1943, shortly after his escape, deportations from the Pruzhany ghetto to Auschwitz-Birkenau began. Ed then joined a Soviet partisan group, which sabotaged Nazis, destroying telephone lines and railroad tracks with sticks of dynamite lit with cigarettes.

By the end of the war, Ed had completed about 25 missions. The Soviet government honored Ed with two military decorations for his valiant fight against the Nazis. Ed returned to Pruzhany to find a hostile, antisemitic civilian population. Ed reunited with Ann Pomeraniec, who had survived Auschwitz, and they married in 1946. Jewish agencies in Seattle sponsored Ed and Ann to come to the United States in 1949. Ed and Ann raised their two daughters in Seattle. Ed passed away in 2011.

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