

PRODUCTION NOTE

2020 marks the 75th anniversary of the liberation of the Auschwitz concentration camp, and ultimately the end of World War 2. Thus, there is some justifiable cause for commemorating these events at this time, if only for the importance of historical preservation. The story of Anne Frank, her family, and the now-famous diary have been experiencing a revival of sorts—being highlighted in a variety of media retrospectives and tributes. And yet, I can't claim to being drawn to this story because of an anniversary. In fact, it was only recently that I made the connection to this historical milestone—long after we were in rehearsal. Rather, we have decided to produce this piece because (unfortunately) it feels much too timely.

In the time that most of our students have been alive, we have seen the world veer in directions that test our moral certainty about an event like the holocaust—that this could #neveragain happen. They have lived their entire lives in the shadow of 9-11. They have not known a time when the United States was not at war. They have witnessed the rise of nationalism, isolationism, extremism, anti-semitism, racism, and creeping fascism—both in their own country and abroad. They have seen the footage from Charlottesville and heard the chants of “blood and soil” from white supremacists, neo-nazis, and neo-confederates who often look and dress like them. They have heard a constant drumbeat of hate and vitriol that dehumanizes “the other.” They despair at the failure of leadership to address these challenges, along with a host of other potentially existential threats. They want to believe in the goodness of humanity, but fear that the jury is out.

In this play, you will be introduced to eight refugees, hiding to save their lives—targets of hatred and prejudice, because of their faith, culture, and ethnicity. These characters provide but the smallest of sample sizes, when compared to the horrific and mind-boggling number of fatalities from the holocaust. Through their story, we are introduced to the personal and familial impact of this savage event, coming to realize that they are more than statistics. Their story is our story. Their families are our families. Their friends are our friends.

As a play, THE DIARY OF ANNE FRANK presents an interesting challenge. Before the first line of text or the first cue, we know the brutal ending to Anne’s story and the host of other victims of the holocaust. Along the way, however, we also come to learn of characters who risked their own safety and security to help protect and save the refugees. May we have such courage and conviction when needed? We know the ending of this drama and of the holocaust. We don’t know the ending of the current chapter in the much-larger and ongoing story of human intolerance. And that’s where we all play a role. Thank you for joining us.

—David Legore

COMING EVENTS



HOSTAGE SITUATIONS
THE 2019-2020 SEASON

KEELY AND DU, by Jane Martin

A TheatreXpress Student Production

March 27 & 28 @ 7:30 PM • The CAST (Court Annex Studio Theatre)

ENDGAME, by Samuel Beckett

A TheatreXpress Student Production

April 3 & 4 @ 7:30 PM • The Studio Theatre, Weston Center

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Audience Survey QR

The Diary of Anne Frank

A Play by
Frances Goodrich and
Albert Hackett

Based upon “Anne Frank: The Diary of a Young Girl”
Newly adapted by Wendy Kesselman

Adaptation originally produced on Broadway by David Stone, Amy Nederlander-Case, Jon B. Platt, Jujamcyn Theatre, and Hall Luftig in association with Harriet Newman Love and James D. Stern.



FEBRUARY 28, 29, MARCH 1, 6, & 7
STUDIO THEATRE • WESTON CENTER

Viewer discretion advised: contains mature subject matter.

The Diary of Enne Frank

THE DIARY OF ANNE FRANK is presented through special arrangement with Dramatists Play Service, Incorporated

CAST (in order of appearance)

Delani Chambers*
 Mark Altenhoff
 Sara Oltmanns
 Alysyn Rose Andrews
 Gracie Schwartz
 Reece Fellers
 Kelsey Gillman
 Ty Edwards
 Johnny Samaniego-Lozano
 Nathan Elkins
 Levi Lanzl
 Evan McGinnis
 Mason Strand
 Alyssa Fletcher
 Levi Lanzl
 Erol Morgan
 Julio Navarro
 Matt Martinez
 Ian McGinnis

ANNE FRANK
 OTTO FRANK
 EDITH FRANK
 MARGOT FRANK
 MIEP
 PETER VAN DAAN
 MRS. VAN DAAN
 MR. VAN DAAN
 MR. KRALER
 MR. DUSSEL
 NAZI
 SECOND MAN
 THIRD MAN
 UNDERSTUDY
 UNDERSTUDY
 RADIO BROADCASTER
 BARRACK HEAD VOICE
 BOLKENSTEIN VOICE
 RAUTER VOICE

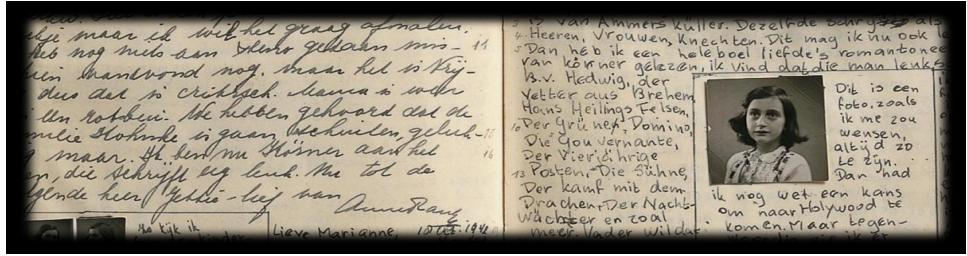
*In partial fulfillment of DRAM 436 Senior Capstone

NOTES

The production features the use of simulated firearms.

There are occasional flickering/strobe lighting effects.

The play features two acts, and will be performed with one intermission of 15 minutes.
 Actors will remain onstage during the intermission, but you are welcome to move about.



ARTISTIC STAFF

DIRECTOR

PRODUCTION DESIGNER/TECHNICAL DIRECTOR

ASSISTANT TECHNICAL DIRECTOR

STAGE MANAGER

ASSISTANT STAGE MANAGER

COSTUME DESIGNER

ACTING COACH

LIGHTING DESIGNER

SOUND DESIGNER

MEDIA DESIGNER

MASTER ELECTRICIAN

PROPERTIES

DRAMATURG

LIGHT BOARD OPERATOR

SOUND BOARD OPERATOR

MEDIA OPERATORS

BOX OFFICE and ACADEMIC ASSISTANT

LOBBY DISPLAY

ADDITIONAL CREW

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