A NOTE FROM THE ARTISTIC DIRECTOR

Dear friend of Olney Theatre Center,

In April 1941, a desperate father in Amsterdam wrote to his friend in America, asking for help: “U.S.A. is the only country we could go to. It is for the sake of the children mainly.” His was one of thousands (hundreds of thousands? Millions?) of appeals that fell on deaf ears as Americans like you and me put fear and isolationism ahead of this great country’s values, playing a villainous role in the 20th Century’s greatest evil.

President Ulysses S. Grant’s granddaughter summed up that fear:

“An Executive order has given immigration authorities permission to let down the usual bars in favor of the so-called Jewish refugees… Under these lax regulations, many Communists are coming to this country to join the ranks of those who hate our institutions and want to overthrow them.”

Two months after the Amsterdam father wrote his letter, the United States barred all refugees with family in Germany or any German-occupied country from entering the United States.

The Amsterdam father was, as you’ve probably guessed, Otto Frank, father of the eponymous Anne Frank in the play you’re about to see. And the isolationist fever gripping our country in the run-up to World War II sounds a lot like… well, I don’t think I have to spell it out for you.

I programmed two plays to run in the days before the 2016 election. One is Angels in America, running in co-production now with Round House Theatre. At least one major culture editor and one important foundation in DC have asserted, in their own way, that it’s only an AIDS play, and isn’t AIDS solved now? I’ll respond to that question by asking, why tell the story of Anne Frank today when the Holocaust happened almost a century ago?

I was asked recently by the Honorable Cynthia P. Schneider, former Ambassador to the Netherlands (Anne Frank’s home) what is the 21st Century legacy of Anne Frank? I remember growing up as a Jewish child in the 1970s, fairly bludgeoned with the admonition to “never forget the six million.” I didn’t. But the legacy isn’t about memory, it’s about forward progress. And forward progress means standing against hatred and fear and demagoguery of any and every sort when you see it.

That’s what I’ve come to believe Jewish values are about, and those are mine.

I’m forbidden, as an executive at a nonprofit 501(c)3 institution, to advocate on behalf of or against a candidate for US office, but I will also not be silent.

In the past six months, I’ve spoken to Britishers and Germans and Americans who sound awfully like President Grant’s granddaughter: keep those people out, they don’t share our values and want to overthrow our way of life. I am ashamed.

When innocent children like Anne Frank die — whether in Chiapas or Aleppo, whatever their color, whatever their religion — their blood is on my hands.

Unless I speak out.

I heartily invite you to respond at Jason@olneytheatre.org.

Managing Editor: JJ Kaczynski
Ad Sales: 301.924.4485 x105
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Olney Theatre Center is a non-profit arts organization with a mission to create professional theater productions and other programs that nurture artists, students, technicians, administrators, and audience members, to develop each individual’s creative potential using the skill and imaginative possibilities of theater and the performing arts.

[I am indebted to Nicholas Kristof of the New York Times, whose Op-Ed piece of August 25, 2016, entitled ‘Anne Frank Today is a Syrian Girl’ provided not only important inspiration but urgency for this program note.]
Opening Night: Saturday, September 17, 2016

THE DIARY OF ANNE FRANK

by Frances Goodrich and Albert Hackett
Adapted by Wendy Kesselman

featuring

Alex Alferov
Eric Hissom
Paul Morella^*
Kimberly Schraf
Edward Christian
Carolyn Faye Kramer
Susan Rome
Dani Stoller
Brigid Cleary
Jesse Milliner
Michael Russotto^*
Chris Stinson

Scenic Designer
Misha Kachman^*
Costume Designer
David Burdick
Lighting Designer
Zach Blane
Sound Designer
Matthew M. Nielson
Projection Designers
Kelly Colburn and
Mark Costello

New York Casting
Pat McCorkle, CSA - McCorkle Casting Ltd.
Fight Consultant
Paul Gallagher

Production Stage Managers
Trevor A. Riley and
Ben Walsh
Director of Production
Dennis Blackledge
Associate Artistic Director/Director of Education
Jason King Jones

Directed by
Derek Goldman^*

^Olney Theatre Center Artistic Associate

THERE WILL BE ONE 15-MINUTE INTERMISSION.
The use of recording (audio and video) or photographic equipment during the show is strictly prohibited.
Please silence all cellular phones and personal paging devices before the performance begins.

THE DIARY OF ANNE FRANK (Adaptation by Wendy Kesselman) is presented by special arrangement with SAMUEL FRENCH, INC.
ANGELS IN AMERICA
PARTS I & II
BY TONY KUSHNER
DIRECTED BY JASON LOEWITH AND RYAN RILETTE

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MARY POPPINS
A MUSICAL BASED ON THE STORIES OF P.L. TRAVERS AND THE WALT DISNEY FILM
BOOK BY JULIAN FELLOWES
ORIGINAL MUSIC BY RICHARD M. SHERMAN AND ROBERT B. SHERMAN
NEW SONGS AND ADDITIONAL MUSIC AND LYRICS BY GEORGE STILES AND ANTHONY DREWE
CO-CREATED BY CAMERON MACKINTOSH
CHOREOGRAPHED BY TARA JEANNE VALLEE
DIRECTED BY JASON KING JONES

NOV 2, 2016 - JAN 1, 2017 MAINSTAGE

www.olneytheatre.org
301-924-3400

OLNEY THEATRE CENTER
CAST OF THE DIARY OF ANNE FRANK (in order of appearance)

Anne Frank ................................................................. CAROLYN FAYE KRAMER*
Otto Frank ................................................................. PAUL MORELLA**
Edith Frank ................................................................. BRIGID CLEARY**
Margot Frank ............................................................... DANI STOLLER+
Miep Gies ........................................................................ KIMBERLY SCHRAF*
Peter van Daan (through October 9) .................................. ALEX ALFEROV*
Peter van Daan (after October 9) ......................................... CHRIS STINSON+
Mr. van Daan ...................................................................... ERIC HISSOM*
Mrs. van Daan ..................................................................... SUSAN ROME*
Mr. Kraler .......................................................................... EDWARD CHRISTIAN+
Mr. Dussel ........................................................................ MICHAEL RUSSOTTO*
Man 1 ................................................................................ EDWARD CHRISTIAN+
Man 2 ................................................................................ JESSE MILLINER

*Member, Actors’ Equity Association   +Equity Membership Candidate   #National Player Alum

The play takes place in the top floors of the annex to an office building in Amsterdam, Holland, during the years of World War II.
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**MARY POPPINS**
NOV 2, 2016 – JAN 1, 2017 • MAINSTAGE

**Sweeney Todd**
**THE DEMON BARBER OF FLEET STREET**
FEB 1 – MAR 5, 2017 • MAINSTAGE

**Fickle**
**A FANCY FRENCH FARCE**
MAR 1 – 26, 2017 • MULITZ-GUDELSKY THEATRE LAB

**The Magic Play**
APR 12 – MAY 7, 2017 • MAINSTAGE

**Topdog/Underdog**
MAY 17 – JUNE 18, 2017 • MULITZ-GUDELSKY THEATRE LAB

**My Fair Lady**
JUNE 21 – JULY 23, 2017 • MAINSTAGE

**Thurgood**
JULY 19 – AUG 20, 2017 • MULITZ-GUDELSKY THEATRE LAB

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Patricia Hurley Carpenter as MARY POPPINS. Photo by Christopher Mueller.
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Olney Theatre Center and Maryland Humanities team up for a weekend celebration of the 100th anniversary of the Pulitzer Prizes. Catch six staged readings of Pulitzer-winning plays (and one novel) that rocked the world in their time.

THE GIVER
SEPT 14 - 25, 2016
WED - SAT 7:30 PM
SAT & SUN 1:30 PM

A STREETCAR NAMED DESIRE
FRI, SEPT 30 AT 8 PM

THE GIN GAME
SAT, OCT 1 AT 1 PM

FIORELLO!
SAT, OCT 1 AT 7:30 PM

WATER BY THE SPOONFUL
SUN, OCT 2 AT 1 PM

THE BRIDGE OF SAN LUIS REY
SUN, OCT 2 AT 5 PM

THE HOLIDAY TRADITION CONTINUES!

Adapted from Dickens’ original novella and reading tour, Paul Morella’s solo version will transport you into the heart of this classic morality tale.

A CHRISTMAS CAROL
A GHOST STORY OF CHRISTMAS
Adapted by and starring Paul Morella
NOV 25 - DEC 25, 2016

THE RAINBOW FISH
SAT, JAN 28, 2017
10 AM, 12:30 PM & 2:30 PM
SUN, JAN 29, 2017
12 NOON & 2:00 PM

THE HOUSE AT POOH CORNER
SAT, APRIL 8, 2017
10 AM, 12:30 PM & 2:30 PM
SUN, APRIL 9, 2017
12 NOON & 2 PM

ANNE OF GREEN GABLES
SAT, MAY 20, 2017
10 AM, 12:30 PM & 2:30 PM
SUN, MAY 21, 2017
12 NOON & 2:00 PM

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Olney Theatre Center makes it easy and affordable to introduce your youngest kids, grandkids, nephews and nieces to the magic of theater with a series of presentations based on children’s classics.

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MAKE A GIFT TO OLNEY THEATRE CENTER TODAY

Patron and community support is vitally important to Olney Theatre Center. Ticket sales cover only 50% of our production and operating expenses. When you make a gift to Olney Theatre, you directly help us to train the next generation of theatre-makers, and make programming accessible and affordable for our ever-growing and diverse community.

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WHO’S WHO – CAST

Alex Alferov (Peter van Daan through October 9) is thrilled to return to Olney Theatre Center, having previously performed in The Complete Works of Shakespeare [abridged]. DC AREA: Ford’s Theatre: 110 in the Shade; Arena Stage: Fiddler on the Roof (Fiddler); Signature Theatre: Kid Victory; Constellation Theatre: Avenue Q (Nicky) [Helen Hayes Awards for Best Musical and Outstanding Ensemble]; Keegan Theatre: Spring Awakening (Ernst); Kennedy Center Theater for Young Audiences: Cerulean Time Capsule; Imagination Stage: Lyle the Crocodile; Adventure Theatre - MTC: Big Nate; American Century Theatre: Come Blow Your Horn (Buddy). TV: I Was Possessed, Point of Honor. TRAINING: BM in Musical Theatre from The Catholic University of America.


Brigid Cleary (Edith Frank) is delighted to return to Olney Theatre Center. Olney Theatre credits include: The Savannah Disputation (Mary), Da (Mother), Doubt (Sr. Aloysius), Noises Off (Dottie Ottey), Broken Glass (Sylvia Gelberg), A Streetcar Named Desire (Blanche DuBois), Sight Unseen (Patricia). NATIONAL TOUR: Do Black Patent Leather Shoes Really Reflect Up? (Sr. Lee). National Players tour 29 REGIONAL: Mark Taper Forum: Expecting Isabel (Lila, et al.) [Ovation Award for Supporting Actress, Garland Award nominee]. DC AREA: The Kennedy Center: Shower Madness (Mrs. Shubert); Arena Stage: The Women (Edith), M. Butterfly (Helga), Expecting Isabel (Lila, et al.), Light Up The Sky (Frances Black), The Marriage of Bette and Boo (Joan), Animal Crackers (Mrs. Whitehead), American Splendor, Studio Theatre: The Cripple of Inishmaan (Eileen), The Women (Mary Haynes), Rhinoceros (Mrs. Ochs), Lips Together, Teeth Apart (Chloe); Theater J: Sons of the Prophet (Gloria), Bal Masque (Greer), Homebody/Kabul (Homebody), co-production with Woolly Mammoth [Helen Hayes Award nomination for Best Actress]; Ford’s Theatre: A Christmas Carol, The Orphan’s Revenge. FILM: Flight of the Navigator, Tuck Everlasting, Sally Pacholok. TV: Miami Vice, Homicide, A Man Called Hawk. EDUCATION: BA The Catholic University of America.

Eric Hissom (Mr. van Daan) This is Eric’s first appearance at Olney Theatre Center. NATIONAL TOUR: The 39 Steps. REGIONAL: ART: The Tempest. Milwaukee Repertory: Eurydice; Arden Theatre Company: Equivocation; Asolo Repertory: Glengarry Glen Ross; Seattle Repertory: The 39 Steps; LaJolla Playhouse: The 39 Steps; Cleveland Playhouse: The Game’s Afoot; Geva Theatre: Vanya & Sonia & Masha & Spike; Actors Theatre of Louisville: Complete Works of Wllm Shkspr; Orlando Shakespeare Theatre: Frankenstein; South Coast Repertory: The Tempest. DC AREA: Round House Theatre: Bengal Tiger at the Baghdad Zoo; Arena Stage: Vanya & Sonia & Masha & Spike; Woolly Mammoth Theatre Company: In the Next Room, or the vibrator play; Folger Shakespeare Theatre: Cyano, A Midsummer Night’s Dream, Arcadia (Bernard Nightingale) [Helen Hayes Award]. EDUCATION: MFA from Florida State University’s Asolo Conservatory.

Carolyn Faye Kramer (Anne Frank) is thrilled to be working at Olney Theatre Center for the first time. OFF-BROADWAY: Emission, A Midsummer Night’s Dream (Titania). REGIONAL: Cleveland Playhouse: Emma (Harriet); Steppenwolf Theatre: The Diary of Anne Frank (Margot); Huntington Theatre: Necessary Monsters and The Many Faces of Nia (Rachel); Next Theatre: End Days (Rachel); Filament Theatre: Six Impossible Things and Eurydice (Eurydice); Shrewd Productions: Glassheart (Only). FILM: Adam Bloom, Girl Parts, In Memoriam, Holding Cell, Sunshine Away. TV: The Family, LFE. EDUCATION: School at Steppenwolf, Shakespeare & Co. STI program, BS in Theatre from Northwestern University.
WHO’S WHO - CAST

Jesse Milliner (Man 2) Olney Theatre Center debut. REGIONAL: Kennedy Center: Prison to Stage (Matt); Folger Theatre Festival: Taming of the Shrew (Petruchio), Hamlet (Hamlet); Sherwood High School: Beauty and the Beast (Monsieur D’Arque), Guys and Dolls (Joey Biltmore); Strathmore Center for the Arts: From Page to Stage (Waldo). TV: House of Cards, Nightmare Next Door, Evil Kin, For My Man. Education: McDaniel College, American Academy of Dramatic Arts, Royal Academy of Dramatic Arts. Received two “Distinction in Acting” awards at the Folger Festival.

Paul Morella (Otto Frank) Regional credits include leading roles at the Folger Shakespeare Theatre, Woolly Mammoth Theatre Company, Arena Stage, Signature Theatre, Shakespeare Theatre Company, Studio Theatre, Round House Theatre, MetroStage, Potomac Theatre Project, Theater J, Everyman Theatre, Rep Stage, Mosaic Theater, Olney Theatre Center, The Delaware Theatre Company, Two River Theatre, Asdo State Theater and The Kennedy Center. An M.F.A. (Acting) graduate of The Catholic University of America, Mr. Morella has also appeared in the LA Theatre Works productions of All My Sons (George Deever), with Julie Harris and James Farentino, and The Best Man (Joe Cantwell), with Fred Thompson and Marsha Mason.

Susan Rome (Mrs. van Daan) This production marks Susan’s debut at Olney Theatre Center. Most recently, she appeared at Studio Theatre in Hand to God (Margery). Other recent credits include: Arena Stage as Lady Bird in All the Way and extensive credits at Theater J The Sisters Rosensweig, The Tale of the Allergist’s Wife, The Intelligent Homosexual’s Guide...., The Argument, After the Revolution [Helen Hayes Award nominee]. In recent seasons at Center Stage, credits include After the Revolution, Vanya and Sonya and Masha and Spike, The Enemy of the People and the world premiere of Mud Blue Sky. Other recent local credits include Rep Stage: The Whale, Las Meninas and A Shayma Maidel. Baltimore Shakespeare Festival: Richard III, Macbeth and All’s Well That Ends Well. Regional credits include The Substance of Fire (Mark Taper Forum) and The Legacy (Seattle Center Stage). TV: House of Cards, NYPD Blue and four seasons as DA Ilene Nathan on The Wire. Films: John Waters’ A Dirty Shame and My One and Only.

Michael Russotto (Mr. Dussel) is delighted to return to Olney Theatre Center, where he was last seen in Bakersfield Mist. Other Olney Theatre Center credits include Hay Fever, Rancho Mirage and Neville’s Island. Michael appeared as The Chronicler in Falling Out of Time, and as Mervyn in The Sisters Rosensweig, both at Theater J. Michael is a member of the Woolly Mammoth Theatre Company, where he has performed in many, many productions including The Elaborate Entrance of Chad Deity, A Bright New Boise [Helen Hayes Award nominee lead actor], She Stoops to Comedy, and Lenny and Lou; OTHER DC AREA: Arena Stage: Guess Who’s Coming to Dinner and The Shoplifters. Rep Stage: The Whale [Helen Hayes Award nominee lead actor]; MetroStage: The Letters and Lonely Planet; Signature Theatre: Art, Folger Shakespeare Theatre: Comedy of Errors and Much Ado About Nothing; The Kennedy Center: The Mostly True Adventures of Homer P. Figg. Michael has also worked at The Franklin Stage Company (N.Y.); The Washington Stage Guild; Theatre Alliance; Adventure Theatre - MTC; and Studio Theatre. FILM: Playing Through, Death of a Nation. RADIO: L.A. Theatre Works: Seven Days in May. NARRATION: Hundreds of recorded books for Books on Tape and The Library of Congress.

Kimberly Schraf (Miep Gies) is delighted to appear for the first time at Olney Theatre Center. DC AREA: Studio Theatre: Hedda Gabler, The Apple Family Plays [Helen Hayes Award nomination for Outstanding Ensemble], Skylight, Crestfall; Ford’s Theatre: The Widow Lincoln, Our Town, The Laramie Project [Helen Hayes Award nomination for Outstanding Ensemble], The Carpetbaggers’s Children, Sabrina Fair; Arena Stage: Ah, Wilderness! The Women; Woolly Mammoth Theatre Company: Measure for Pleasure [Helen Hayes Award nomination for Outstanding Actress], Patience, The Gigli Concert, Freedland; Round House Theatre: A Prayer for Owen Meany, Our Town; Signature Theatre: Angels in America, Parts I and II, Show Boat [Helen Hayes Award nomination for Outstanding Supporting Actress]. EDUCATION: B.A. from St. John’s College, Annapolis.

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WHO’S WHO - CAST

Dani Stoller (Margot Frank) Olney Theatre Center debut. Other DC Area credits include: Folger Shakespeare Theatre: A Midsummer Night’s Dream (Flute), District Merchants (Jessica); Studio Theatre: Carrie, Invisible Man; Keegan Theatre: Hair (Jeanie), Dogfight (Marcy); 1st Stage: Bat Boy (Mrs. Taylor) [Helen Hayes Award Nomination for Best Supporting Actress in a Musical], The Good Counselor (Evelyn), Blithe Spirit (Elvira); Creative Cauldron: Marry Me a Little (Her), Peter Pan and Wendy (Peter Pan).

UPCOMING: As You Like It (Phebe) at Folger Shakespeare Theatre. www.danistoller.com

Chris Stinson (Peter van Daan after October 9) is honored to make his Olney Theatre Center debut with this outstanding cast. D.C. AREA: Theater J: Another Way Home; The Kennedy Center: Shear Madness; Constellation Theatre: The Lieutenant of Inishmore; Keegan Theatre: The Magic Tree; Washington Stage Guild: Per; The Hub Theatre: Failure: A Love Story [Helen Hayes Award nomination for Best Ensemble]; Scena Theatre: A Clockwork Orange; Forum Theatre: We Tiresias; Quotidian Theatre: The iceman Cometh, This Lime Tree Bower. Film: Dinner with the Alchemist; TV: Legends & Lies. Chris voices characters for Graphic Audio audiobooks, and is a proud company member of The Hub Theatre. www.chrisstinsonactor.com

WHO’S WHO - CREATIVE

Wendy Kesselman (Adapter) Besides her Tony-nominated adaptation of The Diary of Anne Frank, Wendy Kesselman’s plays include The Executioner's Daughter, The Notebook; The Foggy Foggy Dew; The Last Bridge; I Love You, I Love You Not; Maggie Magalita; Merry-Go-Round; The Shell Collection; My Sister in This House, A Re-imagined Version (Deaf West Theatre); The Graduation of Grace and Spit. She also wrote the book, music and lyrics for The Juniper Tree, A Tragic Household Tale; A Tale of Two Cities; Becca and The Black Monk: A Chamber Musical. Among other honors, she has received the Susan Smith Blackburn Prize; the AT&T Onstage Award; The New England Major Award for Outstanding Creative Achievement in the American Theatre; the first annual Playbill Award; the Roger L. Stevens Award; the Jane Chambers Playwriting Award,; the Lecomte du Noüy Annual Award; Meet the Composer Grants; Guggenheim, McKnight and National Endowment for the Arts Fellowships; and a Writers Guild of America Award for her screen adaptation of John Knowles's A Separate Peace. Her other screenplays include Sister My Sister (adapted from My Sister in This House) and I Love You, I Love You Not.

Frances Goodrich and Albert Hackett (Playwrights) The husband-and-wife team of Albert Maurice Hackett (born in New York City on February 16, 1900) and Frances Goodrich (born in Belleville, New Jersey, on December 21, 1890) began their joint career as Broadway playwrights in the 1920s. The success of their comedy Up Pops the Devil brought them to Hollywood to work on the 1931 screen version. They went on to write some of the most popular films of the 1930s and 1940s, including Easter Parade (for which they won the Writers Guild of America Award); The Thin Man and its sequel, After the Thin Man; Father of the Bride; Seven Brides for Seven Brothers (all of which were nominated for Academy Awards for screenwriting); In the Good Old Summertime, The Long, Long Trailer and It’s a Wonderful Life (co-written with Frank Capra and Jo Swerling). The Diary of Anne Frank won them the 1956 Pulitzer Prize for Drama, the Tony Award for Best Play, and the New York Drama Critics’ Circle and Writers Guild of America awards. Goodrich died on January 29, 1984, and Hackett on March 16, 1995.

Derek Goldman (Director) is delighted to return to Olney Theatre Center where he is an Artistic Associate. His last project at Olney was George Brant’s Grounded, a co-production with Everyman Theater which will be remounted this Spring at Northern Stage. He is Professor of Theater and Performance Studies at Georgetown University, where, with Ambassador Cynthia P. Schneider, he is co-Founding Director of the Laboratory for Global Performance and Politics, with a mission “to harness the power of performance to humanize global politics.” He is an award-winning director, playwright, adapter, and developer of new work, whose artistic work has been seen around the country, Off-Broadway, internationally, and at numerous major regional theaters including Steppenwolf, Arena Stage, Lincoln Center, Folger, Center Stage, Everyman, Segal Center (Montreal),
Kennedy Center, McCarter, Round House, Mosaic, Theater J, Synetic, Forum, and many more. His work has taken him in recent years to the Sudan, China, South Africa, Australia, Poland, Holland, Peru, Chile, Bulgaria, Armenia, and throughout the UK, among other places. He has directed more than 80 productions and is the author of more than 25 professionally produced plays and other adaptations. Recent highlights include *A Streetcar Named Desire* and *The Brothers Size* (Everyman); *Our Class* (Helen Hayes Nomination for Outstanding Resident Play) and his adaptation of David Grossman’s *Falling Out of Time* (Theater J); his adaptation of *Three Men in a A Boat* (Synetic, Helen Hayes Nomination Outstanding New Work); *Unexplored Interior*, the inaugural production for Mosaic Theater; Theodore Bikel’s Drama Desk Nominated *Sholom Aleichem: Laughter Through Tears* (Off-Broadway, international touring), and many others. He is currently developing a new play about Holocaust witness and Polish World War II hero Jan Karski with Academy Award nominated actor David Strathairn which has been performed in New York, DC and Warsaw; and *Hope Dies Last*, a new piece inspired by the life and work of Studs Terkel, commissioned by Ford’s Theatre. He is Founding Artistic Director of the StreetSigns Center for Literature and Performance, founded in Chicago in 1992 and now based in Chapel Hill, NC. From 2007-2016, he served as Artistic Director of the Davis Performing Arts Center at Georgetown. He is also co-Founding Director of Unesco’s UNITWIN Global Network of Higher Education in the Performing Arts (based in Shanghai), and a member of the Board of Directors for Theatre Communications Group (TCG), where he is co-creator of the Global Theatre Initiative. He holds a Ph.D. in Performance Studies from Northwestern University. In 2016 he was honored to receive Georgetown’s President’s Award for Distinguished Scholar-Teachers.

Zach Blane (Lighting Designer) Olney Theatre Center Debut. Selected Off-Broadway: Too Much, Too Much, Too Many, Suicide Incorporated (Roundabout Theatre Company); Would You Still Love Me If (New World Stages, dir. Kathleen Turner); Charles Busch’s Cleopatra (TFANC); Wringer (City Center); The Eternal Space (Theatre Row); Soul Doctor (Actors Temple); The Good Girl (59E59); Sommerfugl (4th Street Theatre); Regional: Barrington Stage Company, Bucks County Playhouse, Fiddlehead Theatre Company, Shubert Theatre, Adirondack Theatre Company, City Theatre, Engeman Theater, Will Rogers Center. Norwegian Cruise Lines (Fleet-wide Lighting Designer). Named “Designer to Watch” by Live Design Magazine 2011. Adjunct Professor: PACE UNIVERSITY. www.ZachBlane.com

Misha Kachman (Scenic Designer) has worked at Arena Stage, Center Stage, Signature Theatre, Cincinnati Playhouse in the Park, Asolo Rep, Portland Center Stage, Round House Theatre, Woolly Mammoth Theatre Company, The Kennedy Center, Wilma Theater, Maryland Opera Studio, Theater J, Opera Lafayette, Skylight Music Theatre, Syracuse Stage, Shanghai Dramatic Arts Center and Milwaukee Shakespeare, among many other companies in the United States and abroad. Misha is a recipient of the 2013 Helen Hayes Award for his design of The Elaborate Entrance of Chad Deity at Woolly Mammoth. He is an Artistic Associate at Olney and a Company Member at Woolly Mammoth Theatre. Misha is a graduate of the St. Petersburg Theatre Arts Academy. Mr. Kachman serves as the Associate Professor of Scene and Costume Design and Head of MFA in Design at University of Maryland.


Matthew M. Nielson (Sound Designer) Mr. Nielson made his Olney Theatre Center debut in 2005 with Lend Me a Tenor and is happy to be back after designing and composing I and You in 2014. Off-Broadway credits include The Public Theater’s New York Shakespeare Festival. Regional credits include Round House Theatre (Helen Hayes Award, A Prayer for Owen Meany), Catalyst Theatre Company (Helen Hayes Award, 1984), Forum Theatre (Helen Hayes Award, The Illusion), Theatre Alliance (Helen Hayes Award, The Wonderful World of Dissocia), Woolly Mammoth Theatre Company, Signature Theatre, Cincinnati Playhouse in the Park, The John F. Kennedy Center for the Performing Arts, Delaware Theatre Company, Philadelphia Theatre Company, Barrington Stage Company, Contemporary American Theater Festival, Smithsonian, Ford’s Theatre and Arena Stage. Film and television credits include Death in Time, Elbow Grease, Blue, Epix Drive-In, From Hell to Here, The Good Ways of Things and The Long Road. Mr. Nielson is a founding member of audio theatre company The Audible Group and creator of the series Troublesome Gap. He is currently running Sound Lab Studios, a recording studio and production house. Samples can be heard online at www.CuriousMusic.com.

Trevor A. Riley (Production Stage Manager) Previous Olney Theatre Center credits include Bakersfield Mist, Godspell and A Christmas Carol: A Ghost Story of Christmas. His DC credits include the World Premieres of Destiny of Desire and Our War at Arena Stage, Jack and Phil: Slayers of Giants, INC and A Year with Frog and Toad for Imagination Stage and Appropriate, Detroit, and The Elaborate Entrance of Chad Deity for Woolly Mammoth Theatre Company. Other credits include works with Studio Theatre, Taffety Punk, Barksdale Theatre, and New York City Center.

Paul Gallagher (Fight Consultant) is honored to be working with Olney Theatre Center on The Diary of Anne Frank. He is also thrilled to be working with Derek Goldman again. Prior collaborations include Unexplored Interiors at Mosaic Theater Company, In Darfur at Theater J and And a Child Shall Lead Them at Georgetown University. In addition, Paul has worked as a Stunt Coordinator, Fight Director, and Weapons Consultant for several TV series, including: Clash of the Titans, Nightmare Next Door, Stolen Voices Buried Secrets, Deadly Affairs, and Panic. When Paul is not helping things end badly (but safely), he can be found at home with his muses, wife Kristin and daughter Grey.

Jason Loewith (Artistic Director) recently directed the co-production of Angels in America: Part I - Millenium Approaches at Round House Theatre. Previous Olney Theatre Center productions include Marjorie Prime, Carousel, the NNPN Rolling World Premiere of Steven Dietz’s Rancho Mirage, Avenue Q and How to Succeed in Business Without Really Trying (2015 Helen Hayes Award nomination for Outstanding Musical). Jason won Lucille Lortel, Outer Critics Circle, and Jeff Awards for Best New Musical for Adding Machine: A Musical, which he co-wrote with composer Joshua Schmidt (off-Broadway, 2008). His latest musical is Big Nate: The Musical which premiered in 2013 at Adventure Theatre-MTC, co-written with Olney’s Associate Artistic Director Christopher Youstra. Recent regional work as a director includes the world premiere of Broke (Alliance Theatre, Atlanta), Time Stands Still (Everyman, Baltimore), Crime and Punishment, and Working It Out (Center Stage, Baltimore), Adding Machine: A Musical (Studio Theatre, DC), and a dozen plays for Chicago’s Next Theatre Company, where he served as Artistic Director from 2002-08. Those credits include the Chicago area premieres of Dying City, Defiance, The Long Christmas Ride Home, and Fabulation. He conceived and directed the world premiere of The American Dream Songbook, and produced Chicago premieres by Caryl Churchill, Suzan-Lori Parks, Carson Kreitzer, Sam Shepard, Dael Orlandersmith, and many more. He is a three-time grantee from the NEA for Artistic Excellence, a recipient of support from the Rockefeller MAP Fund and MacArthur’s International Connections Fund, and a TCG New Generations Future Leaders grant. Jason joined Olney as Artistic Director in 2013 after serving four years as Executive Director of the National New Play Network. Jason is the proud recipient of a 2015 Montgomery County Executive’s Award for Excellence in the Arts and Humanities, and serves on the board of Governors for theatreWashington.

Debbie Ellinghaus (Managing Director) joined Olney Theatre Center in August 2014. At Olney, she partners with Artistic Director Jason Loewith to lead the staff and execute the mission and vision of the Theatre. She also serves as a liaison to Olney’s Board of Directors, of which she is a member. Prior to joining Olney, she was the Director of Development at the University of Maryland, College of Arts and Humanities where she raised major gifts to help advance student scholarship and academic programming. From 2005-2011, she was the Senior Associate Director of Development at Yale School of Drama/Yale Repertory Theatre in New Haven, CT. At Yale, she she was part of a university-wide campaign that raised more than $3.8 billion and included transformational gifts for Yale Rep from the Andrew W. Mellon Foundation and the Robinia Foundation, which established the Binger Center for New Theatre. Ms. Ellinghaus was the Director of Development at Jean Cocteau Repertory (New York, NY) and held positions at the Guggenheim Museum, the Cathedral School (NY) and the Epiphany School (NY). She has a Bachelor of Arts Degree from the University of Maryland (College Park) and is a graduate of the New Actors Workshop, where she studied with George Morrison, Mike Nichols, and Paul Sills. Since 2013, Ms. Ellinghaus has served as Chair of the Downtown Columbia Arts and Culture Commission, a not-for-profit organization that helps to preserve the cultural significance of Merriweather Post Pavilion and provides support to other arts and culture organizations in Howard County, MD.
Of the historical documents from the Holocaust, Anne Frank’s diary is the most frequently encountered, and surely the most memorable. The diary was originally published under the title *The Secret Annex*, and its 1952 English publication was the first up close, personal view many Americans had of the horrors perpetrated by the Nazis in their pursuit of racial purity. Anne’s singular voice and her account of daily life in the Annex, as well as her youthful passion for life and optimism, gave readers the vicarious experience of losing someone they felt like they knew amongst the incomprehensible millions of victims of the Nazi Genocide.

In the seventy years since the diary’s publication, it has taken on a global significance beyond its author and her initial desire to record her experiences and feelings. The fact that we are able to read Anne’s testimony, written in hiding from a brutal police state, is remarkable. While survivor testimonies after the war have played an important role in understanding the Holocaust, Anne’s account remains one of the few we have of victims who did not survive the camps. She was a Jewish teenage girl — a triad of traits that by all logic should have kept her voice from being heard in Amsterdam, let alone all over the world by multiple generations. When Germany invaded the Netherlands in May 1940, the Dutch royal family fled to London, leaving their subjects to resist their occupiers and wait for help. The American government turned its back on Jewish refugees in need of sanctuary, cutting off all hopes of immigration into the country in 1941; intense prejudice and xenophobia fed into a global culture of silence and passivity that led to millions of deaths in Europe and the Soviet Union. Without anywhere safe to flee, Anne Frank and most of her family ended up as just another few of the six million Jews who perished in the Holocaust.

Today’s world is unfortunately still full of adolescent girls who suffer from the effects of war, systemized oppression, and prejudice. The odds are stacked against them from birth, and they’re forced to create a new reality when everything they know disintegrates. Many young women around the world are compelled to marry men they have never met, or undergo genital mutilation or pregnancy against their will. For every Malala Yousafzai who is able to eventually speak out, there are millions of young women who go unheard, either because they lack the tools to articulate their experiences or because the act of expressing themselves carries extreme risk. Ironically amidst a technological revolution that allows many teens to document and preserve their moment-to-moment lives online, many others struggle to ever have their voices heard. For these girls, Anne’s diary can provide inspiration to value and record their own thoughts and experiences, even when no one may be listening.

Anne desperately wanted to maintain a façade of normalcy while in hiding. She used her prodigious writing talent to capture a moment in time even while she was aware that her diary could potentially make a contribution to the historical record. She made the choice to keep her diary in hopes of being an author, to flirt with Peter when her parents disapproved of their relationship, to reflect critically on her nationality and her religion, and to assert her optimism that she would be reunited with her friends and family in a world of peace. Her ordinary choices and desires as a young woman brightened up the darkness in the Annex for its inhabitants, and have illuminated hidden corners of history for the rest of the world. While stories of occupied Europe may sound distant to younger generations as memories fade and fewer survivors remain to bear witness, similar forms of censorship and totalitarian societies are still a reality in many parts of the world; Anne’s diary reminds us of the unique voices and human compassion invisibly struggling beneath the surface of oppression. Anne’s life and early death is a call to our conscience, an eloquent and tragic testament that there are no anonymous victims.
Miep Gies intended to return Anne’s diary to her after the war. After learning about Anne and Margot’s death, she gave it to Otto. Upon learning the saga inside the pages, she encouraged Otto to publish it. He was initially reluctant, but came to realize that Anne’s words were important parts of his own story, and the story of Europe in a troublesome time.

The three versions of Anne’s diary are known as A, B, and C versions.
THE A VERSION is the original diary in the red and white autograph book along with several notebooks Miep acquired for Anne while she was in the Annex. Not all of these pages were retrieved after the Nazis took the families away; almost all of 1943 is missing.

THE B VERSION of the diary consists of the rewrites Anne administered on her original entries after hearing Minister Bollenstein mention how crucial diaries could be to understanding the horrors of the German Occupation in years to come. Anne rewrote as many entries as she could in the ten weeks up to her arrest. This was the period in which she added pseudonyms to the Annex inhabitants outside of her family — the van Pels family became the van Daan family and Mr. Pfeffer became Mr. Dussel. Anne wanted to be able to publish her diary around the world without embarrassing the people that she hid with through the war.

THE C VERSION was compiled by Otto Frank from the A and B versions and published as Het Achterhuis (The Secret Annex). He took out many passages that he was not fond of, and the number of hands who wrote in the autograph book have caused the authorship and validity of Anne’s diary to be disputed multiple times, often by people who deny that the Holocaust occurred. Other people deny that a young woman truly wrote the book, as Otto went through and censored out many thoughts he did not want the public reading about his family. Otto also combined different versions of Anne’s diary (she constantly rewrote older entries during her final months in the annex), so people have disputed the book’s status as a memoir or autobiography.

THE DEFINITIVE EDITION was published in the 1990s to include extensive notes on what was written or rewritten by Anne and what was redacted or rewritten by Otto. Most of the ‘new’ material involves Anne’s sexuality and her hateful feelings towards her mother. The publication of this edition renewed interest in the story of Anne Frank and the development of new film adaptations of her diary; it also necessitated a new adaptation of Frances Goodrich and Albert Hackett’s Pulitzer Prize-winning play.
HISTORICAL TIMELINE

**MAY 1932**
Hitler and the Nazi party gain power in the German government.

**MARCH 1933**
First German concentration camp opens.

**APRIL 1933**
Many supporters of the Nazi party begin boycotting Jewish businesses in Germany.

**JULY 1933**
The Frank family moves to Holland to escape persecution in Germany.

**FEBRUARY 1934**
Anne enrolls in a Montessori school in Amsterdam.

**AUGUST 1934**
Hitler becomes Führer of Germany and works to pass the Nuremberg Race Laws.

**NOVEMBER 1938**
7,000+ Jewish homes, businesses, and synagogues are burned in Kristallnacht.

**SEPTEMBER 1939**
Germany invades Poland; Britain and France declare war in retaliation; the Dutch declare neutrality.

**MAY 1940**
Germany invades the Netherlands.

**JUNE 1940**
France surrenders to Germany.

**SEPTEMBER 1940**
Anne must change schools and enrolls at the Jewish Lyceum.

**JANUARY 1941**
Jews are no longer allowed to go to the movies, a devastating blow to Anne.

**FEBRUARY 1941**
The Frank family is forced to sew yellow stars onto all their clothing.

**DECEMBER 1941**
Japan attacks Pearl Harbor. The United States enters WWII.

**MAY 1942**
Dutch strikes against Jewish deportation.

**JUNE 1942**
Anne receives a diary for her thirteenth birthday. She begins dating the handsome Hello Silderberg.

**JULY 1942**
The Frank and Van Pels families go into hiding after Margot receives a work camp summons.
National Players, a program of Olney Theatre Center, are bringing their three-show repertory of Hamlet, The Grapes of Wrath, and The Giver around the country to schools, performing arts halls, community centers, and correctional facilities. National Players empowers learners of all ages to build stronger communities through artistic collaboration, bringing the mission of Olney Theatre Center to a national audience.

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