

Ensemble

Souvenir d'Anne Frank  
The Education Pack

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# Souvenir d'Anne Frank

## The Education Pack

This Education Pack is intended as a resource purposefully designed to accompany the production of 'Souvenir d'Anne Frank'; aiming to provide insight into the creative development of the production, the rehearsal process and theatrical techniques employed.

In addition, there are some key notes on (and suggested links to) the historical, social and cultural background of the piece. We hope this will encourage a deeper, critical engagement with this new work, and with the post show discussion.

The Education pack is primary aimed at **KS4 Drama** and **KS5 Theatre Studies**; **BTEC First Diploma Performing Arts**. It is also a valuable resource for teachers of **History, Religious Education** and **Citizenship**.

The layout of this Education Pack is intended for ease of photocopying, so feel free to use as you wish. We hope that you find this resource beneficial to your needs and that you will enjoy the show!

**Written by the Ensemble team.**

**Ensemble**

[www.ensemble-online.com](http://www.ensemble-online.com)

Registered Charity No: 1134292



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# Creating a new theatre work

ENSEMBLE has created a new performance piece entitled 'Souvenir d'Anne Frank'. This Education Pack is designed to take students on a journey from the conception, through development, and finally to the realisation of this experimental theatre and music work. With the music of a piano trio at its heart, a fusion of Japanese and European forms combine with song, text, movement, prepared space, soundscape and video imagery in search of a new theatre language in which to tell its story.

We will explore just how a new theatre piece is created, understanding the multiplicity of art forms that are brought together in a continuous process, from the inciting idea to the fulfilment of a staged performance before an audience.

We'll also explore the practicalities of making theatre. How do theatre artists find the funds and resources to develop their ideas, to enable them to follow their creative dreams?

**Azusa Ono in  
'Souvenir d'Anne Frank'**



Visit:  
**Ensemble website**  
<http://www.ensemble-online.com>

# The first idea

The writer, Elizabeth Mansfield, also a singer and actress meets the composer Colin Decio, quite by chance at a performance of her show 'The Uninvited – Songs and Stories of Exile'. He expresses an interest in working with her and she discovers that he has written a piano trio for piano, cello and violin, in six movements, entitled 'Het Achterhuis' (The Secret Annex) inspired by the Diary of Anne Frank.

The music is wonderfully moving and evocative of all that Anne recorded in her famous Diary, while hiding from the Nazis with her family and their friends, during the Second World War.

The first idea is to perform passages of Anne Frank's Diary in relation to the music of the Piano Trio.

*"Writing in a diary – a strange experience for someone like me, but paper has more patience than people!"*

Text from Anne's diary used in  
Souvenir d'Anne Frank

## About a Piano Trio

A piano trio is a group of piano and two other instruments, usually a violin and a cello, or a piece of music written for such a group.

Piano trios, or works for piano trio, are considered chamber music. Since they involve three musicians who, in most works, contribute more or less equally to the music, the process of collaboration is as important as other parts of the musical preparation.



Listen:  
**Colin Decio's 'Het Achterhuis' Piano Trio**  
<http://www.ensemble-online.com/music>

## Composing the 'Het Achterhuis' Piano Trio

### Colin Decio:

"The beauty of a piano trio is that it is a very versatile combination of instruments and when used 'ensemble' creates a very powerful and dynamic effect. This gave me a large pallet to work with in writing the 'Het Achterhuis' trio, in terms of possibilities of expression.

# Souvenir d'Anne Frank

## The Education Pack

Musically the 'Het Achterhuis' piano trio began at the home of an artist friend called Greg Tricker, who had just completed a series of twenty-one batik paintings based on the life of Anne Frank, as described in her now famous diary.

I viewed the paintings and then sat down at a harmonium and came up immediately with the opening theme. The third movement of my trio is directly related to one of Greg's paintings entitled 'it's so peaceful at the moment'. The painting shows Anne in the attic and musically I translated this for solo piano. Greg's painting captured the poignancy of the moment of Anne alone in her precious attic. And I wanted to keep the music very simple to suit..."



**Greg Tricker  
– Anne Frank**

### More about Anne Frank

Anne and her family hid from the Nazis in a secret annex above Otto Frank's office (Otto was Anne's father) at 267 Prinsengracht, in Amsterdam from July 1942 – August 1944. The building is preserved today as the Anne Frank Museum. The 'Anne Frank House' website is packed with information about Anne and her story, including a virtual tour of the secret annex.

*"Dreams and cherished hopes rise within us..."*

Text from Anne's diary used in Souvenir d'Anne Frank



Visit:  
**Anne Frank House website**  
<http://www.annefrank.org/en/>



**Anne Frank**



## The first hurdle

We want to use Anne Frank's own words, from her famous Diary, but you cannot simply take passages of somebody's writing to use in performance. You first must check if the work is in copyright. If you want to perform a play, for example, there may be royalties to pay, unless the playwright has been dead for over 70 years, after which time a work comes out of copyright. Anne Frank died in late February, or early March 1945, in Bergen Belsen Concentration Camp. No-one knows exactly when. She was 16 years old.

Anne's Diary was saved by Miep Gies, one of the people who helped the Frank family and their friends to hide. Miep stole back into the Secret Annexe after the hideaways were arrested and salvaged Anne's Diary from the ransacked mess that the Nazis left, after the arrest. She hid the Diary in her office desk drawer, hoping to give it back to Anne one day. Instead, she gave it to Anne's father, Otto Frank, the only survivor of the Frank family, on the sad day the letter came to say that both Anne, and her sister Margot, had not survived the Bergen Belsen camp.

*'I'll begin from the moment I got you, the moment I first saw you lying on the table. I was awake at six o'clock. It was my birthday. When I couldn't wait any longer, I went to the dining room to open my presents and you were the first thing I saw...'*

Text from Anne's diary used in  
Souvenir d'Anne Frank

So, Anne's Diary became the property of her father, Otto, and with the royalties that came from publishing it he set up an educational trust, in Amsterdam, which later purchased the building Prinsengracht 267, where they had hidden – now the Anne Frank Museum (see above).

On Otto's death, he had willed the supervision of the rights to use words from Anne's Diary, to Anne's cousin, Buddy Elias, Anne's only living blood relative. Buddy is now in his 80s.

We spent 18 months pursuing the rights to use words from Anne's Diary, from agents in New York to London, back to New York, via emails and phone calls. Eventually, our request reached Buddy himself and he gave his consent for us to pursue our idea. This was great news, now our journey could begin!



**Anne Frank's Diary**

## Beginning work on the text

Now, with Buddy's permission for us to use Anne's Diary, work on our new piece can begin in earnest. Inspired by Colin's music, Elizabeth sets about researching and reading all she can find; all of Anne's writings, and everything relevant to Anne's story, including Miep Gies's book 'Remembering Anne Frank'.

This includes Miep's own story and provides a fascinating insight into how it was for the people who helped the hideaways; the fears they also lived with. Anyone discovered helping to hide Jews, in Nazi occupied Holland, was liable to be arrested and shot. Otto Frank's biography is also fascinating, revealing much about the German identity of the Frank family and the terrible irony of what happened to them. Goethe and Schiller were among Otto Frank's favourite writers.

As Elizabeth reads she also discovers, quite by chance, the story of the 'Souvenir d'Anne Frank' rose, in Japan.

*"Father wants me to start reading books by Hebbel and other well-known German writers... (he) has taken the plays of Goethe and Schiller down from the big bookcase and is planning to read to me every evening. We've started off with 'Don Carlos'..."*

Text from Anne's diary used in  
Souvenir d'Anne Frank

### The Story of the Souvenir d'Anne Frank rose in Japan.

In 1960 a new rose was created to commemorate Anne Frank. Otto Frank, Anne's father, was delighted for the rose to be named 'Souvenir d'Anne Frank' (Remembering Anne Frank).

Otto received many thousands of letters from people who read Anne's diary and he answered every single one personally. One day he received one from a young Japanese girl called Michiko Otsuki. They began a correspondence and then, one Christmas, Otto sent Michiko a dozen 'Souvenir d'Anne Frank' rose bushes to Japan. All died but one. So, Michiko asked her uncle, Mr Yamamuro, for help.

Remembering the children he used to teach and his sadness when they were drafted so young to fight in the Second World War, Mr Yamamuro saved and grafted Anne's rose, then went on grafting more and more roses. He sent the roses to schools all over Japan, so that children could learn about Anne's story, so they would be ready to stand up against racism and injustice, and so they would never forget.



Souvenir d'Anne Frank roses now blossom and grow in the gardens of Hiroshima and Nagasaki, and every Japanese city, planted and cultivated by children – a symbol of peace and reconciliation.

With all this wealth of material, Elizabeth now begins to set words to music.

*“Until one is committed, there is hesitancy. Concerning all acts of creation, there is one elementary truth: that the moment one definitely commits oneself then Providence moves too. All sorts of things occur to help one that would never otherwise have occurred. A whole stream of events issue from the decision, raising in one’s favour all manner of unforeseen incidents and meetings and material assistance, which no man could have dreamed would have come his way. Whatever you can do, or dream you can do, begin it. Boldness has genius, power, and magic in it. Begin it now.”*



**Johann Wolfgang von Goethe (1749-1832)**

Johann Wolfgang von Goethe

### Setting the text to music

#### **Elizabeth Mansfield:**

“Colin’s words are ringing in my ears: ‘The music must be played in its entirety and in the right order’. Will what I want to say with text work with the given musical structure?

I decide to begin with the story of the Souvenir d'Anne Frank rose, in Japan, including the horror of the atomic bombs dropped on Hiroshima and Nagasaki at the end of the Second World War. I want to juxtapose the significance of these atrocities with the Holocaust. I'm interested in the correlation between Otto's 'return to life' after his time in Auschwitz Concentration camp, through his discovery and publishing of Anne's Diary, with Mr Yamamuro's passionate commitment to grafting 'Souvenir d'Anne Frank' roses, and sending them to children in Japanese schools. From opposite sides of the world, and with vastly different personal experiences, both men are committed to inspiring young people to work for peace and against injustice and racism.

I also want to tell the story of Anne Frank and Miep Gies. I'm interested by one being 'inside' the annex and the other being 'outside'; the helped and the helper.

I discover Miep Gies was herself a refugee, when a child, sent from her native Austria (Vienna), to a host family in Amsterdam, to avoid starvation after the First World War. And Miep also wrote a diary when she was young, but tore it up in case anyone found it and read her private thoughts. Ironically, it was Miep who salvaged Anne's Dairy, after the Frank family's arrest, at great risk to herself.

I listen to the music many times. The character of the different musical movements is leading me... It seems right to unfold a different story, or part of a story, with each one.

The first lyrical piano solo movement introduces the idea of remembering Anne and the story of the Souvenir d'Anne Frank rose in Japan. The second movement journeys back in time to unfold the story of Miep Gies. The third movement is telling Anne's story of going into hiding. The fourth and fifth movements delve into Anne's thoughts and feelings as she hides in the secret annex.

Anne's words go round inside my head...

*"Dearest Kitty, The sun is shining, the sky is deep blue, there's a magnificent breeze, and I'm longing – really longing – for everything: conversation, freedom, friends, being alone. I long... to cry! I feel as if I were about to explode. I know crying would help, but I can't cry. I'm restless. I walk from one room to another, breathe through the crack in the window frame, feel my heart beating as if to say, 'Fulfil my longing at last...'*

Text from Anne's diary used in Souvenir d'Anne Frank

Words and music are weaving together, and the narratives are unfolding. I decide the sixth movement will be about Otto Frank and his journey 'back to life' after his release from Auschwitz. And the final movement...

But there's not time to write any more text before we begin our development sessions!"

# Preparations for development workshops

Making theatre involves different skills. So far, a composer and a writer have been involved, but it's time to invite more people into the process and to build the creative team for the project. Ensemble firmly believes in a democratic, collaborative process in creating new work. And we begin with an open meeting to talk about the ideas and work so far. Artists attending are:

## Richard Aylwin

Maker of prepared space and moving image

## Colin Decio

Composer and pianist

Visit [Colin's website](http://www.colindecio.com) (<http://www.colindecio.com>)

## Elizabeth Mansfield

Performer, singer and writer

Visit [Ensemble's website](http://www.ensemble-online.com/cv_elizabeth_mansfield.php) for more about Elizabeth ([http://www.ensemble-online.com/cv\\_elizabeth\\_mansfield.php](http://www.ensemble-online.com/cv_elizabeth_mansfield.php))

## Nao Nagai

Lighting designer

## Azusa Ono

Performer and lighting designer

## Steve Trafford

Writer and director

Visit [Ensemble's website](http://www.ensemble-online.com/cv_steve_trafford.php) for more about Steve ([http://www.ensemble-online.com/cv\\_steve\\_trafford.php](http://www.ensemble-online.com/cv_steve_trafford.php))

Elizabeth reads the first draft script (as far as it's written) interwoven with Colin's Piano Trio. Everyone is excited by the project's potential and new ideas are thrown into the pot:

- Using recorded sound, and a recorded voice to tell parts of the story
- Incorporating moving image
- Using 'haiku' (a Japanese poetic form)
- Utilising different theatre techniques for storytelling, bringing European and Japanese practices together – Brecht's 'epic theatre' form from the European tradition, and Kabuki and Noh theatre forms from Japan

We decide we need some time to work together to explore all these possibilities. Time to apply for some funding!

### **Ensemble applies to the Arts Council for a 'development' grant**

Any UK citizen living in England can apply to the Arts Council England for a grant to progress their work as an artist. There is a standard form to fill in, whether you are the National Theatre or fresh out of College, with something wonderful you want to create, something you feel passionate about. You can ask to meet your local Arts Council Theatre Advisor for help. Then, you fill in the form and are guaranteed a response within six weeks. If you want a larger amount you use the same form, but must wait three months for a response.

Check out funding possibilities on the [Arts Council website](http://www.artscouncil.org.uk) (<http://www.artscouncil.org.uk>).

SUCCESS! We wait less than six weeks, and are delighted when the grant offer from the Arts Council plops onto the mat!

We've applied for funding to pay for two weeks of 'Development Sessions' which will take place at the Farnham Maltings, in Surrey, in August. That's August 2009. Yes, 2009!!!



**The Ensemble team outside Farnham Maltings**

# Development sessions at Farnham Maltings

We have a room, a grand piano, some lights to play with, and a sound system, of sorts. We have the second draft script, which now includes a recorded voice (so we'll have to record *that* then – under a duvet, with a microphone!), we have Colin's music and we have our team together for two whole weeks. For the second week, we'll also be joined by two young musicians, Cindy Wu, a violinist and Clare Graham, a cellist, so we can work with the Piano Trio as written, not just played on the piano.

We do not have a director in our team, rather we are all directors, working collaboratively..

## Ensemble and the collaborative process

### **Richard Aylwin:**

"In the Ensemble company, we strive to work collectively. No one person directing, or being in charge, as in conventional theatre practice. We try to listen to each other's point of view and see and shape things from different angles.

Some of us, the onstage performers, the musicians and actors, we call the Inside Eyes and some of us, the people preparing the space, creating the setting or working with language, we call the Outside Eyes. But we all have an equal voice when it comes to making decisions about our creative work together."



**Left to right: Colin Decio, Clare Graham, Cindy Wu, Richard Aylwin, Elizabeth Mansfield – Development sessions at Farnham Maltings**

## A perspective on the collaborative process from our composer

### **Colin Decio:**

"Creating Souvenir d'Anne Frank with other professionals has been an extremely stimulating and fascinating process. Not without difficulty, of course, as all things are

considered from every angle. But with everyone working towards one goal of creating the best possible work of art I could not be happier. And to hear my music being whistled or sung is deeply satisfying. When others 'get it' then I feel my work is done. Composition is usually a solitary affair in general so working with the Ensemble team has been a life enriching experience. Seeing scenes created from scratch has been fascinating and it has been a privilege to be involved in such preparation. The effect of lighting and extraordinary set design has brought a new dimension to my understanding of possibilities. And I shall certainly take all I have learnt into my future works."

### Working with Brechtian ideas

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We begin a practical exploration of the relationship between text and music, live and recorded speech and song; different ways of creating a mise-en-scene for the piece, and of realising a physical text. This throws up many challenges and questions.

We have three voices for the text: the voice of Azusa Ono, portraying a young Japanese girl; the voice of Elizabeth Mansfield, playing a 'Storyteller from the past'; the voice of an older woman on recorded sound. Each voice carries a narrative forward. The text is set to the music... or sometimes exists in the silences between the music. What is the physical relationship between the performers and the recorded voice? And what is the relationship between the musicians and the performers? And what is the nature of the space and world we inhabit? Where ARE we?

We are interested in how Brecht might have approached these questions. We want the narratives and their content to be properly 'heard', and like Brecht, we are interested in juxtaposing the familiar with the unfamiliar, in order for the audience to ask themselves questions.

### Verfremdungseffekt

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What Brecht means by the 'V' effect is a way of making the familiar, the 'everyday' seem unfamiliar, by putting ordinary people and events into extraordinary settings. To show everything in a fresh and unfamiliar light, so that we start to question what, so far, we've taken for granted.



Read:  
[More about Brecht, epic theatre and V effect](#)



Following the musical structure, the seven movements of Colin's piano trio, we decide to create a neutral space to 'breathe' between each movement, for audience and performers alike. A moment to reflect and gather, to prepare for the next movement – tuning instruments, preparing the space... an announcement at the start of each new movement preparing our audience for what is to come.



**Bertolt Brecht 1898-1956**

We want to 'present' our performances, again a Brechtian theatre concept; 'to show' not 'to be', as in Stanislavski's approach. We want the content of our piece to be clear, without sentimentality, but offered with dignity and openness.

### Gestus

Brecht believed that it was the actor's job not to express feelings, but to show 'attitudes' or 'gesten' in German. Gesten is a difficult word to translate as we don't have an exact equivalent but it means your 'bearing' or your 'carriage'. It's both the idea of gesture and getting to the gist of something. Brecht writes about it in one of his great poems about the theatre. He talks about how actors should observe the way ordinary people tell stories to each other, explain and describe events. They don't just imitate other characters, they present, or re-present them to their listeners, with a purpose.



Read:  
**Brecht's poem: On Everyday Theatre**

We decide that our technician will be onstage, visually balancing the acoustic sound world of the trio with the world of recorded sound. We're also keen to show the mechanics of our piece...

Here is Brecht 'The Curtains' on of his 'Six late theatre poems':



**Nao Nagai during Development sessions at Farnham Maltings**

### **'The Curtains'**

*On the big curtain paint the cantankerous  
Peace dove of my brother Picasso. Behind it  
Stretch the wire rope and hang  
My lightly fluttering half curtains  
Which cross like two waves of foam to make  
The working woman handing out pamphlets  
And the recanting Galileo both disappear.  
Following the change of plays they can be  
Of rough linen or of silk  
Or of white leather or of red, and so on.  
Only don't make them too dark, for on them you must project the titles of the following  
Incidents, for the sake of tension and that  
The right thing may be expected. And please make  
My curtain half-height, don't block the stage off.  
Leaning back, let the spectator  
Notice the busy preparations being so ingeniously made for him, a tin moon is  
Seen swinging down, a shingle roof  
Is carried in; don't show him too much  
But show something. And let him observe  
That this is not magic but  
Work, my friends.*



Read:  
[More about Bertolt Brecht and his work](#)

### **Noh Theatre**

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And we are interested in the aesthetic of the **Noh** Japanese traditional theatre forms. Brecht was too, and made a deep study of both the ritual and philosophical basis of this art.

We discover that the art of Noh Theatre has certain essential qualities... 'Hana' (which means 'flower') creating and sharing beauty with the audience; 'Yūgen' meaning the profound beauty of the transcendental world, including mournful beauty involved in sadness and loss; 'Monomane' meaning the representation of human actions: The accurate, non-embellished playing of a role, which works in balance with 'Yūgen' – at either end of a continuum...

### **Circles, mirrors, traces...**

In the rose garden  
Unless you retrace your steps  
You'll find no way out

Haiku by Tsuda Kiyoko, part of the text  
for 'Souvenir d'Anne Frank'



Read:  
**More about Noh Theatre's  
'distinct qualities'**



**Souvenir d'Anne Frank rose**

We introduce very slow circular journeys into our physical realisation of the piece... counter-posed with other rhythms. There is definitely an element of dance in what we're creating and we are now striving to pare everything we present to its simplest, purest, most beautiful and eloquent form.

In our mise-en-scene, we are working on a circular white carpet, with the piano and musicians placed on one side of the space and Nao, our technician, placed on the other, in balance. The slow circular journeys of the performers around the perimeter take on an epic dimension... the continuum of the life journey, birth and death, destruction and regeneration, darkness to light.

### **Epic Theatre**

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Brecht described the style of his theatre as 'Epic', by which he meant a theatre of ideas, not feelings: a thinking theatre:

*"The essential point of the epic theatre is perhaps that it appeals less to the feelings than to the spectator's reason. Instead of sharing an experience with a character, the spectator has to come to grips with things; though at the same time it would be wrong to try and deny any emotion to this kind of theatre"*

**Bertolt Brecht**

Richard decides to mirror the circle on the floor with an iron circle suspended above... the first idea towards a 'musical architecture' for the piece.

### Making a prepared space

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**Richard Alwin:**

No one object exists alone in theatre. The component parts (for instance: sound, action, words, light, time and objects) are always seen in relation to something else. The relationships are always changing and reforming and we find meaning in the association of ideas, patterns and references that reach beyond the sum of the parts.

Souvenir d'Anne Frank is made with the performance of a complete Piano Trio with songs at it's centre. The prime narrative, the principal shape and colour of space and time are abstract, made with music.

The physical performance space we have created together is 'epic'. It is a space for ideas rather than the illusion of somewhere in particular.

We use a geometric centre point, an invisible still point, that everything has a relationship to. The musicians and sound technicians are placed equally in the space with the actors. This way the music cannot be thought of as incidental or background music, and is perceived equally with the text, image and physical action. The space and the objects within the space are thought of as functional, like tools. The elements have a job and the production is work. The job is to convey to an audience thoughts, ideas, references and an emotional journey. We have created a space for the audience to participate in a line of thought and see things in a new way.

We plan to hold a 'sharing of the work' to an invited audience at the end of the two week period. This will give us the opportunity to get some valuable feedback on our work and how it's coming across to the audience.



**Video images from the 'Sharing of the work' at Farnham Maltings, by Richard Alwin**

We hold a 'collaborative painting workshop', on the first morning of the second week, when the cellist and violinist join us, for the first time. We're also joined by some local, young people, and some local artists and musicians.

We begin with relaxation and concentration exercises, all working together. Then Elizabeth and Colin perform a song from the show: 'Farewell'. The song is the springboard to collaboratively create a 'visual score' - a giant painting on canvas, in response to feelings aroused by the song. Richard Aylwin, the person who developed the 'collaborative painting workshops', facilitates the painting, and during the last part of the workshop we delve into the 'visual score' to create a poem together, and then sing it to the 'colours' and 'lines' on the canvas, taking it in turns to 'conduct'. Fascinating and great fun!

We decide to name the workshop PAINTING LIFELINES, and would like to offer these workshops to schools and colleges, as part of our outreach programme, if we ever get the funding to take our new show out on tour. We'd like to work with refugee communities as well.



Read:  
**Comments from one of  
the PAINTING LIFELINES  
workshop participants,  
Keiron Graven-Crew**

The day of the 'Sharing of the work' arrives. We have worked very hard, and have an interesting 'sketch' to show our audience.



**Painting Lifelines workshop  
at Farnham Maltings**

Nearly 50 people attend, including a representative from the Anne Frank Trust UK. We hope they'll like what they see because we'd like to work with them, if the project goes further.

Richard Aylwin makes a video recording of our 'Sharing of the work'



Read:  
**Some of the feedback**



## Where next?

Okay, we've done the development, now its time to 'get this show on the road'! To achieve this, we'll need another grant from the Arts Council. On their advice we apply for a local touring grant. Lots of administrative work involved here... Essentially you have to build the whole tour, find all the venues who'd like to have your show, the schools who might be interested in having your workshops, and so on, before the Arts Council will take your application seriously.

The Anne Frank Trust becomes a 'project partner'. This is great news. We will work together on the 'Souvenir d'Anne Frank' outreach and education programme.

We prepare our Arts Council application, send it in, and then have 3 months to wait... A nail-biting time!

Nao is going to Japan at Christmas and she decides to extend her trip so that she and Elizabeth can research the 'Souvenir d'Anne Frank' rose story in situ. Meet Michiko Otsuki, perhaps? Or Kenji Yamamuro? Visit Hiroshima and Nagasaki. Flights are booked and Nao gets to work setting up meetings, places to stay, planning journeys...

We send Richard's film of the 'Sharing of the work' at the Farnham Maltings to Buddy Elias, together with the script so far, and a CD of Colin's 'Het Achterhuis' piano trio, and ask if he would be prepared to meet us and discuss the project. It feels imperative that Buddy is happy with the way our work is developing. We decide to go to Switzerland to ask him.

### Meeting Buddy Elias

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#### **Elizabeth Mansfield:**

"Buddy had very kindly invited me to dinner with himself and his wife, Gerti at his family home. The very house Anne had visited many times as a child, where she and Buddy had played together. Otto Frank's sister (Buddy's mother) had married Mr Elias, and making their home here in Switzerland, a neutral country during the Second World War, had turned out to be their salvation.

Buddy greeted me with twinkling eyes and a wide, generous smile. He certainly has a look of Anne about him. We sat in the living room, with pictures of the Frank family surrounding, and Buddy and Gerti immediately began to talk about the music and DVD



we had sent. I discovered, to my amazement, that Buddy had been a professional ice-skater, and had then become an actor, still working to this day. And Gerti had been an actor too! They met performing in a production together, in Tübingen, Germany, after the war. They are both dedicated artists and very knowledgeable about the theatre. And they were enthusiastic and discerning about what we had been trying to achieve in 'Souvenir d'Anne Frank'. I was relieved and very, very delighted.

Buddy went on to talk about his appreciation of the work of Brecht. He led me to the lavatory, where hung a framed poster of himself, playing Arturo Ui (a cover name for Adolf Hitler) in Brecht's 'The Resistible Rise of Arturo Ui', opposite the toilet!

*"Anne: the little clown, mimic, prattler, comedienne, so skilled with your voice, so intent upon your audience's delighted laughter. Anne Frank: Lover of cats..."*

Text from Souvenir d'Anne Frank

Buddy told me that he had always been interested in performing, and his little cousin, Anne, had been a 'natural'! He told me how they had loved to play dressing up games together, when they were children. He remembered Anne dressing him up in his Grandmother's clothes... they had the grown ups in stitches!

Buddy also told me about his trip to Japan, where he had met Kenji Yamamuro, in Ayabe, and where there is a statue of Anne surrounded by 'Souvenir d'Anne Frank' roses. All grafted from the rose that Otto Frank had sent there to Michiko Otsuki..."



**Buddy and  
Gerti Elias**

## Visiting Japan

Nao has tracked down Michiko Otsuki, the girl who wrote to Otto Frank all those years ago. Michiko is still alive, now in her 70s, living in Nara City, not far from Nao's own home in Kobe. Nao has also found Kenji Yamamuro, Michiko's cousin, and son of Ryiuchi Yamamuro, the original grafter of the 'Souvenir d'Anne Frank' rose. He lives in Ayabe, where Buddy visited.

Nao and Elizabeth are invited by Kenji to a special 'Souvenir d'Anne Frank' rose grafting event at Kenji's house. There are about 50 people there. The large greenhouse behind Kenji's home is full of carefully prepared root stock and grafting buds, and everyone grafts a rose and plants it in the soil.

# Souvenir d'Anne Frank

## The Education Pack

Afterwards Nao and Elizabeth are invited to tea, and Kenji speaks about his father and how much the 'Souvenir d'Anne Frank' rose had meant to him. Since his father's death from cancer, Kenji continues his work, spreading the message of peace, tolerance and understanding through grafting Anne's roses and sending them to schools so that children may continue to learn.

Kenji suggests that we could plant 'Souvenir d'Anne Frank' roses as part of our project. What a wonderful idea! We could have rose grafting ceremonies, or rose planting ceremonies, involving communities, young children...

Nao has met Yujiro, a school teacher from Nara City High School, and to her amazement finds that his students are performing their own newly created theatre piece about Anne Frank set in the world of Peter Pan. The piece also features the story of Chiune Sugihara who saved over 6,000 Jewish people, by forging passports for them, during the Second World War.

Nao and Elizabeth visit the school and see the play. Amazingly, Michko Otsuki is speaking to the children afterwards. Michiko invites Nao and Elizabeth to her house and shows them all her correspondence with Otto Frank, typed on gossamer thin, 'par avion' paper, from 40 years ago...

Yujiro is determined to bring his students to the UK and to involve them in the 'Souvenir d'Anne Frank' project, somehow. They swap emails and from then on keep in touch...

Nao and Elizabeth visit Hiroshima and Nagasaki where the atomic bombs were dropped, on these two cities in the Second World War. Bombs



**Kenji Yamamuro demonstrates how to graft a 'Souvenir d'Anne Frank' rose in Ayabe, Japan**



**Kenji and Nao at Kenji's home in Ayabe**



**Kenji and Elizabeth by Anne's statue and the 'Souvenir d'Anne Frank' rose garden, at Ayabe**

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which killed thousands of men women and children in what was Japan's own 'holocaust'. The Japanese make a direct connection between their own holocaust and the Holocaust which the Jewish people suffered in Europe.

Nao and Elizabeth feel they are right at epicentre of the East/West fusion at the heart of 'Souvenir d'Anne Frank'.



**Hiroshima Peace Gardens, Japan**



**'Souvenir d'Anne Frank' buds in winter, at Hiroshima**

## A huge setback

Another Arts Council letter plops onto the mat, but this time it's a 'No'. We can't believe it! After all this work! But we're not alone...The Arts Council is facing cuts and 'Souvenir d'Anne Frank' is just one of many projects that have gone to the wall.

After this great disappointment we have to make a decision: To go on, or to give up?

We take inspiration from Goethe's quote... **'...all manner of unforeseen incidents and meetings and material assistance, which no man could have dreamed...'** have indeed come our way.

Fifteen 'Souvenir d'Anne Frank' rose bushes are delivered to Elizabeth, sent by Kenji Yamamuro from Japan. Kenji has posted them 3 days before the tsunami struck. They have survived the journey, but are just roots and bare branches. With care and nurturing they will grow and blossom...

We decide to GO ON.





***'Souvenir d'Anne Frank' roses,  
having a soak in the bath, on  
arrival from Japan***



***Newly planted out***



***In bloom,  
July 2011***

# The Green Light

Let's cut to the chase. Our second touring application has been successful, which is why you are reading this and why, we very much hope, you'll be coming to see our show.

We have more project partners now, the Zion Arts Centre in Manchester, where we'll rehearse and give our first performances in January 2012, York Theatre Royal, Spelthorne Borough Council (our local Borough, supporting us with some funding for local education work), and the Anne Frank Trust.

We also have hugely generous support from Buddy Elias and the Anne Frank Fonds, who have given us the rights to use Anne's own words from her Dairy and supported us with funding; Kenji Yamamuro who has sent us 'Souvenir d'Anne Frank' roses, from Japan, to plant as part of our project; Michiko Otsuki, who has given us a donation; Yujiro Ojima who is still determined to bring his students to the UK, to participate in the project; and many other people, kindly supporting the project with both their time and money. And last but not least Arts Council England, our major sponsor.

## Our first project activity

'Painting Lifelines' workshop and 'Souvenir d'Anne Frank' rose grafting, at Hulme Community Garden Centre, on Hiroshima Day – 6 August 2011.

Our first project activity takes place over two days, linking together a Painting Lifelines workshop with a grafting from one of Kenji's 'Souvenir d'Anne Frank' rose bushes, on Hiroshima Day.

Yujiro has persevered and has managed to bring two young students, Misaki Maekawa and Akiko Sano, all the way from Nara City, in Japan, to participate.



**Misaki Maekawa and Akiko Sano  
at the Hiroshima Day 'Souvenir  
d'Anne Frank' rose grafting, Hulme  
Community Garden, Manchester,  
6th August 2011**

Yujiro treats everyone at the Zion arts Centre to a Japanese tea ceremony, and as part of the Hiroshima Day rose grafting, Misaki and Akiko present the story of Shiho, a little Japanese girl who made a thousand paper cranes to try and prevent her own death from cancer, as a result of the Hiroshima Bomb. We hold a minutes silence in remembrance of the victims of Hiroshima and Nagasaki. We make paper cranes.





**Nao Nagai at the Hiroshima Day 'Souvenir d'Anne Frank' rose grafting, Hulme Community Garden, Manchester, 6th August 2011**



View:  
[More photos of the Hiroshima Day rose grafting](#)

20 roses are grafted, to be looked after by the volunteers at Hulme Community Garden. The plan is to plant more of Kenji's roses on Holocaust Memorial Day (27 January 2012 – the anniversary of the liberation of Auschwitz) in every city 'Souvenir d'Anne Frank' will visit during the tour.

Richard has designed a Remembering Tree, on which younger children will hang their remembrances for Anne at the Holocaust Memorial Day rose plantings.



**'Remembering Tree'  
drawing by Richard Aylwin**

## Women Asylum Seekers Together (WAST)

From the time of our development week at the Farnham Maltings and our first experimental Painting Lifelines workshop there, we have hoped to work with refugee communities during the project, and for them to come and see our show.

Anne Frank and her family were refugees from Nazi Germany, which had been the Frank family's homeland for over 400 years. Today, thousands of people all over the world are still forced to flee persecution and violence.



# Souvenir d'Anne Frank

## The Education Pack

Through our partnership with Zion Arts Centre, in Manchester; and theirs with Community Action North West, we meet the wonderful women of WAST. They agree to work with us, through 5 Painting Lifelines workshops, to create an exhibition which we'll take out on tour.

We want audiences for 'Souvenir d'Anne Frank' to hear the stories of people, here, now, in Britain, who are suffering at the hands of our own asylum system, as they struggle to survive, away from their loved ones and their homeland.

In the workshops, the women of WAST make a giant painting, a 'visual score' of their responses to Anne Frank's story. The women tell their own stories, which Richard captures on film. The women create poems, beautiful fragments of text... all to be collated, curated and finally exhibited to our audiences, alongside the show.

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Women Asylum Seekers Together

**WAST**

Workshops with

**Ensemble**

Painting Lifelines

October and November 2011



**'Women Asylum Seekers Together' workshops**

### Last development period before final rehearsals

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One last time before we begin our rehearsals in January 2012, we come together for a week... our last development period.

We are at Brooklands College, where later in the tour, we'll return to give 5 performances. Richard has made a model of the set, and most of its component parts have now arrived from various quarters... a huge and beautiful, circular metal structure, which will be suspended over a circular 'dance floor'. Circles, mirroring, traces... Roses, mixed with a sort of gravel-like material surround, like debris or ash... the fallout of destruction from which something beautiful still may grow...

The script is now completed, though it continues to change and develop through the week, as we seek to refine and clarify our work. The physical text is hewn, painstakingly, out of the air. The questions we had grappled with before, about how to realise the piece in space, are here with us again, but now we are finding solutions.



**Elizabeth and  
Azusa Ono during  
development at  
Brooklands College**

### On performing in 'Souvenir d'Anne Frank'

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#### **Elizabeth Mansfield – a 'Brechtian' performer:**

Every performance is like a dance. From the moment you step onto the stage, to the moment you leave it at the very end of the performance. With every move you make, every step you take, you must be conscious of its intent and meaning.

How to 'be' in the space? The answer is simple... Prepared, focused and in complete command, and so able to be open, warm and communicative. Every movement, sound, gesture is visible to the audience and every single one must be to the purpose... which is communicating the work in hand. This may be achieved through spoken text, a dance, a song, a movement in space but, whatever it is, it is part of one arc, one continuum; a wheel within a wheel.

'Preparation' means knowing your text, the notes of a song, your movements and gestures, their delivery and execution, carefully chosen during the rehearsal process. And you can never know these well enough. This prepared knowledge is the actor's key tool.

An actor or performer is above all a communicator. The question is always 'what am I communicating?' And here lies the creative part of our work, for there are many ways to interpret a role, or develop a character. But these decisions should always be taken in support of the larger endeavour and within the context of the whole work.'

We share our work with students from the College and they are very helpful to us in their comments. They tell us where they're confused and don't understand, and also where they've moved and the piece has touched them. We listen... and change things.



Change is perhaps a key word for us... We have been on a huge, rich journey with 'Souvenir d'Anne Frank' and have been changed by it. We have gone with the flow of things...

From the first seed, the project has grown many branches, all interconnected and all to the same purpose.

Anne's story is a complicated one. Within it lie important lessons for today and for all time. Man-made war is still with us, along with torture, genocide and persecution. People are still in flight from man-made horrors.

And yet people also continue to do good for each other, and to fight against injustice and racism and for peace and understanding.

We hope 'Souvenir d'Anne Frank' will contribute.



Azusa Ono



## Over to you

And you will be our next audience. We hope you will be inspired by 'Souvenir d'Anne Frank' as working on this piece has inspired us.

We look forward to seeing you at the post-show discussion to tell us what you think...

And remember Goethe...

*"Whatever you can do, or dream you can do, begin it. Boldness has genius, power, and magic in it. Begin it now."*

Johann Wolfgang von Goethe



### A word from Anne Frank's cousin, Buddy Elias

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"I am deeply impressed by Ensemble's Souvenir d'Anne Frank project. It is in my opinion not only an educational production of high value to young people, but an amazingly fascinating theatrical and musical piece. The collaborative painting workshop is another addition to this project, which will surely influence everyone attending it in a most humanistic way, and in the ideals of my cousin Anne Frank. I wish the project all the success it deserves."

#### **Buddy Elias**

Präsident ANNE FRANK – Fonds  
Steinengraben 18, CH-4051 Basel  
Switzerland.

An **Ensemble** Production

Partnered by the Anne Frank Trust UK, Zion Arts Centre, Manchester, and York Theatre Royal, Souvenir d'Anne Frank is also supported by the National Lottery through Arts Council England, Spelthorne Borough Council & the Anne Frank Fonds.



Ensemble is Registered Charity No: 1134292



# Appendix

## Brecht

### Historical and social context

#### – when and what was Brecht writing about?

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The **Russian revolution** of October 1917 was the defining moment for Brecht's generation where the working classes of Europe began to demand an improvement in their lot. They demanded democracy, and a fairer distribution of wealth. The absolute, unelected dictatorship of the Russian Royal family, the Tsars, and their aristocracy, was swept away by a mass armed insurrection of the people, led by the Communist Bolshevik party. They aspired to creating a new Russia: 'from each according to their ability, to each according to their need'. Private ownership of factories and land was abolished, and the Communist party now dictated the government of the country 'on behalf of the people'. The success of the Bolshevik revolution sent shock waves throughout Europe. The rich, the private owners of capital, factories and land, were terrified that there would be similar revolutions in France, England, Italy, and Germany.

As revolution triumphed in Russia, in Germany, in 1917, the First World War was draining the countries resources, as millions died in the bloody carnage of the trenches. In 1918 the Germans finally surrendered to the French and British Armies. The victors deposed the German King, the Kaiser, and set up the **Weimar Republic**, a new democracy where all had a vote. But the British and French also demanded huge 'reparations' from the defeated Germans: money and resources to repay them for all the destruction done by Germany in the Great War. So Germany was made bankrupt: inflation went through the roof, a loaf of bread cost millions of marks and the people not only starved, they felt the humiliated, angry and bitter.

One such individual, who felt this angry humiliation was called Adolf Hitler. A housepainter who'd been a corporal in the war. He formed a nationalist (Nazi) party to rebuild Germany, to win back the people's pride. He accused the Jews, many of them rich shopkeepers and businessmen, of being behind the money grabbing that was going on in Germany. The people, hungry and disillusioned, began to listen to Hitler and his Fascist thugs. As Brecht said:

*"Those who live defeated, die every day. After that first war, the German people were humiliated, hungry and unemployed. Fascism is a stiff drink you swallow when you're chilled to the bone. Fascists are men with convictions, mostly for grievous bodily harm".*

At the same time as Hitler was on the rise, the Communists in Germany were also growing in number, demanding revolution. Big business dreaded a Communist revolution above all else, so they poured money into Hitler's Nazi party and it grew in support, until in 1933 Hitler was made Chancellor. Before long Jews were being beaten in the streets, their businesses seized. Communists and Trade Unionists were arrested, imprisoned, executed by the Nazis, who now established the absolute dictatorship of the Fuhrer, the 'Leader'.

Britain and France, instead of intervening in all this, appeased Hitler. They looked the other way as the atrocities continued, believing that a Germany run by Hitler would be a bulwark against the Communist threat from Russia. So they sat back when Hitler and the Italian dictator Benito Mussolini moved to support General Franco's Fascists, when they set about to seize power in Spain in 1936. If France and Britain had intervened and stopped Hitler then, maybe he would not have gone on to plunge all of Europe into the Second World War. A war which lasted for six years, before fascism was defeated; during which time 52 million people died, 2.5% of the world's population.

### Bertolt Brecht

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Bertolt Brecht was a German poet, playwright and theatrical reformer whose 'epic theatre' departed from the conventions of naturalistic illusion and developed a drama intended as a forum for social change. Born in Augsburg, Germany in 1898 to a middle-class Bavarian family, Brecht experienced the First World War as a medical orderly. After the Kaiser's defeat and subsequent abdication Germany became a republic and Brecht wrote his first play *Baal* followed by *Drums in the Night* in support of the communist uprising and as a reaction against the bourgeoisie and class-ridden system.

In the late 20's Brecht began reading Marx.

*"Hitler had passed his hat round the rich, the Capitalist owners: the Krupps, the Thyssens and the I.G. Farbens, and it came back stuffed with millions of marks. Hitler was just the pore through which capitalism oozed it's cold sweat. I discovered how dirty we all become living on this planet. Each needs help from all the rest. I plunged eight foot deep into Marx' 'Das Kapital' and nearly drowned. I saw that the world gives way to barbarism, because the private ownership of the means of production is being protected by violence"*

Brecht's grasp of Marxism gave a new edge and focus to his work. He began writing 'Lehrstücke', learning plays, combining text and music, with unconventional theatre designs and settings, using film projection, with the intention of creating debate, questioning, and learning in his audience. When Hitler came to power, Brecht fled Germany in fear of his life. He had a Jewish wife and two children. He went to Scandinavia where he stayed for eight years before escaping to America in 1947. During this period of exile he wrote his most famous plays including *The Good Person of Szechwan* (1938), *Mother Courage and her Children* (1939), *The Resisitable Rise of Arturo Ui* (1941), and *The Caucasian Chalk Circle* (1948).

Brecht described the style of his theatre as 'Epic', by which he meant a theatre of ideas, not feelings: a thinking theatre:

*"The essential point of the epic theatre is perhaps that it appeals less to the feelings than to the spectator's reason. Instead of sharing an experience with a character, the spectator has to come to grips with things; though at the same time it would be wrong to try and deny any emotion to this kind of theatre".*

In other words he wanted a theatre that entertained people and amused them but also made them think, got them to be critically objective about the choices characters were making onstage, and thus to think critically about the audience's own choices in life. The word 'Verfremdungseffekt' or, alienation, is often used to describe a key element of Brecht's drama. He doesn't mean he wants to put his audience off or alienate them. No, he means he wants them to care about characters, but also have enough 'distance' (verfremdung) not to be drawn into illusion or over identification emotionally with them and their situations. We'll discuss this and other Brecht techniques further, a little later.

Brecht returned to Germany in 1948 and formed the Berliner Ensemble in East Berlin with his wife Helene Weigel, to provide a permanent base for his work, which he ran until his eventual death in 1956. The fundamental principle of Brecht's work was his commitment to social change for what he saw as the disenfranchised and disempowered proletariat<sup>1</sup>. Brecht wanted an active audience who would feel compelled enough to change and improve the world as he presented it.

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1. "By proletariat, the class of modern wage-labourers who, having no means of production of their own, are reduced to selling their labour power in order to live" (Engels, p.3)

### Key ideas in Brechtian practice

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#### **Verfremdungseffekt**

As we've already seen verfremdungseffekt is sometimes misunderstood. What Brecht means by the 'V' effect is a way of making the familiar, the everyday, seem unfamiliar, by putting ordinary people and events into extraordinary settings. To show everything in a fresh and unfamiliar light, so that we start to question what, so far, we've taken for granted. To explain this he uses the example of our mothers and our teachers: people we think of in certain ways, but..

*"To see one's mother as a man's wife one needs a v-effekt, this happens when she provides you with a stepfather. Or if one sees one's teacher being thrown out by the bailiffs a V-effekt occurs: one is jerked out of a relationship in which the teacher seems outside of your life, into realizing he can get it in the neck the same as you."*

So the V-effekt is a matter of 're-orientation', seeing things in a new light. Things we can then laugh about, be angry, puzzled, whatever, but most importantly the theatre is making us think anew, instead of sucking us into emotional involvement where, as Brecht said, we reach for our handkerchiefs and leave our brains behind.

#### **Gestus**

Brecht believed that it was the actors job not to express feelings, but to show 'attitudes' or 'gesten' in German. Gesten is a difficult word to translate as we don't have an exact equivalent but it means your 'bearing' or your 'carriage'. It's both the idea of gesture and getting to the gist of something. Brecht writes about it in one of his great poems about the theatre. He talks about how actors should observe the way ordinary people tell stories to each other, explain and describe events. They don't just imitate other characters, they present, or re-present them to their listeners, with a purpose:

### **ON EVERYDAY THEATRE**

You artists who perform plays  
In great houses under electric suns  
Before the hushed crowd, pay a visit sometime  
To that theatre whose setting is the street;  
The everyday thousandfold, fameless  
But vivid, earthly theatre fed by the daily human contact  
Which takes place in the street.  
Here the woman from next door imitates the landlord:  
Demonstrating his flood of talk she makes it clear  
How he has tried to turn the conversation  
From the burst water pipe. In the parks at night  
Young fellows show giggling girls the way they resist  
And in resisting slyly flaunt their breasts. A drunk  
Gives us the preacher at his sermon, referring the poor  
To the rich pastures of paradise. How useful  
Such theatre is though, serious and funny  
And how dignified! They do not, like parrot or ape  
Imitate just for the sake of imitation, unconcerned  
What they imitate, just to show that they can imitate; no, they  
Have a point to put across...  
Take that man on the street corner: he is showing how  
An accident took place. This very moment  
He is delivering the driver to the verdict of the crowd.  
The way he sat behind the steering wheel, and now  
He imitates the man who was run over; apparently  
An old man. Of both he gives  
Only so much as to make the accident intelligible and yet  
Enough to make you see them...  
He shows mortals as victims not of their stars but  
Only of their errors.

### **BERTOLT BRECHT: POEMS OF THE CRISIS YEARS 1929-1933**

In other words it's not enough for an actor to just imitate or parrot some character we all recognize, to imitate just for the sake of imitation. The actor should be aware, in representing a character on stage, that their character is someone facing choices – because we can all choose to do something other than what we decide to do. So, we are not simply victims of fate or destiny; mankind makes his own destiny.

## Noh Theatre

Zeami Motokiyo 世阿弥 元清 c. 1363 – c. 1443, and his student Komparu Zenchiku 金春禅竹 b.1405 – d.1468, 1470 or 1471 were both instrumental in the founding and development of Noh Theatre in Japan in the 14th and 15th centuries.

Here are described a number of distinct qualities that are thought to be essential to the proper understanding of Noh as an art form.

**Hana** (花, flower): the true Noh performer seeks to cultivate a rarefied relationship with his audience similar to the way that one cultivates flowers. What is notable about *hana* is that, like a flower, it is meant to be appreciated by any audience, no matter how lofty or how coarse his upbringing. *Hana* comes in two forms. Individual *hana* is the beauty of the flower of youth, which passes with time, while “true *hana*” is the flower of creating and sharing perfect beauty through performance.

**Yūgen** (幽玄): an aesthetic term used to describe much of the art of the 13th and 14th centuries in Japan, but used specifically in relation to Noh to mean the profound beauty of the transcendental world, including mournful beauty involved in sadness and loss.

**Kokoro** or **shin** (both 心): Defined as “heart,” “mind,” or both. The kokoro of noh is that which Zeami speaks of in his teachings, and is more easily defined as “mind.” To develop *hana* the actor must enter a state of no-mind, or mushin.

**Rōjaku** (老弱): the final stage of performance development of the Noh actor, in which as an old man he eliminates all unnecessary action or sound in his performance, leaving only the true essence of the scene or action being imitated.

**Myō** (妙): the “charm” of an actor who performs flawlessly and without any sense of imitation; he effectively becomes his role.

**Monomane** (物真似, imitation or mimesis): the intent of a Noh actor to accurately depict the motions of his role, as opposed to purely aesthetic reasons for abstraction or embellishment. Monomane is sometimes contrasted with *yūgen*, although the two represent endpoints of a continuum rather than being completely separate.

**Kabu-isshin** (歌舞一心, “song-dance-one heart”): the theory that the song (including poetry) and dance are two halves of the same whole, and that the Noh actor strives to perform both with total unity of heart and mind.



## Feedback from a workshop participant

We started very simply in a circle focusing on our breathing, then the breathing of the whole group, trying to see if we could fall into sync and breathe as one. We moved on to make sounds... all we had to do was create a sound as a group and we picked up sounds from each other and slowly changed them. Then, we listened to the song 'Farewell' from 'Souvenir d'Anne Frank'. It made me think of my mother... we began to paint. I was surprised by the range of emotions I was feeling. I began to respond with different colours and ideas in relation to what I was seeing and feeling...

Colour and dynamics started to appear in front of me, this was very satisfying to stand back and look at. From this we were each asked to find a word... Our experiences were expressed through this list of seemingly unconnected words, which actually flowed... To finish Elizabeth sang 'Farewell' again, and I felt I had gone through a journey that left me inspired...

I feel this work is very important as it encourages you to respond to other people's work through breath, sound, music, art, colour, words and personal experience, in a trusting and creative space.

**Keiron Craven-Grew**

## **Audience feedback – ‘Sharing of the work’ at Farnham Maltings August 2009**

“Congratulations on this piece... I have seen many Anne Frank inspired productions but this was something different and special. It was also an extremely enlightening feedback session. Great to hear a genuine and honest response from members of the audience, especially young people, really understanding why Anne’s story should still be told... really getting it’s relevance to here and now. It was also pleasing to hear their praise for an excellent piece of work. The Brechtian influence was inspired and the music is tremendous... This is such a timely piece. We (The Anne Frank Trust UK) have been searching for a creative piece to get behind for many years... the right piece just hasn’t materialised but that has changed with this”.

**Jamie Arden: National Programmes Manager, the Anne Frank Trust UK**

“...The whole thing was very powerful and emotional and I thought the theatrical style enhanced the music, which is wonderful...”

**Rina Rosselson: Aged 76**

“...The tenderness with which Miep regards Anne is so moving; as if in some way by holding this precious child in her consciousness she could save her. As an audience we know what fate has in store for Anne, but she doesn’t. Her diary, although specific to the situation she is in, also reflects the universal hopes and dreams of any young girl, at any time in history on the brink of womanhood. The play must surely resonate with all young girls who have their “annex”, a private place within which they dream their life to come.”

**Pauline Hodson: Psychotherapist**

## Hiroshima Day Rose Grafting at Hulme Community Garden Centre – 6 August 2011

