



**WORLD PREMIERE PRODUCTION**  
Presented as part of Millersville University's  
**CONFERENCE ON THE HOLOCAUST AND GENOCIDE**



# Her Sister

by Kendra Phillips



Millersville University Theatre



CONFERENCE ON THE  
**HOLOCAUST  
& GENOCIDE**

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## ABOUT THE PLAYWRIGHT

**Kendra Phillips** is a recent MFA graduate from the University of Idaho. A playwright from the Seattle area, she serves as a dramaturg for Northwest Playwrights Alliance and is a member of the newly formed Vashon Repertory Theatre. She has previously worked as an educator and music director with Youth Theatre Northwest. Kendra's recent productions at the University of Idaho include *Deep Calls* (a play with music about prostitution in SeaTac) and an adaptation of *A Christmas Carol*. Productions in the Puget Sound area include *Pancake and Eggs*; *Greek Gods in a Diner* (Eclectic Theatre), and *Family Game Night: an cappella musical* (Western Washington University). [www.kendrawrights.com](http://www.kendrawrights.com)



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## NOTE FROM THE PLAYWRIGHT

Margot Betti Frank.

Be honest, before you bought tickets to this play, you'd never heard of her, right? You may not have even known Anne Frank had an older sister. Ironically, in their lifetimes, it was Margot who was held up to Anne as a "why can't you be more like your sister." Anne and Margot both kept diaries, through which they sometimes passed notes during their many quiet hours. And they both became one of the six million.

Six million should have beens.  
Six million what could have beens.

We still know Anne. Her diary was found by Miep and kept safely in a drawer until the end of the war. Anne is mourned, she is rightly celebrated for her talent, for her optimism, her desire to hold onto life even when it seemed life wasn't worth living. Margot's diary was not found. She has faded into an overlooked footnote in her sister's story.

How many are like Margot? How many of those six million left little or nothing, or left no one behind at all to tell their stories? How many perished with their entire families, entire communities? How many souls have left behind only silence? This play is for the silent. The forgotten.

In speaking of covering war, CNN journalist, Anderson Cooper, said, "It's a terrible thing to be slaughtered in a war, to be eviscerated. And not have anybody even notice your passing, is particularly haunting to me. And I believe in bearing witness to the dignity of people, and also the indignity that is being done to them."

And so we are here to bear witness. We are here to remember and restore the humanity of the lost souls that was stripped from them in their suffering and in their death. We remember because their lives and memories are worthy of honor. We have a responsibility to tell the stories of the forgotten should have beens, the forgotten could have beens.

On the wall of the United States Holocaust Memorial Museum there is writing: "The museum is not the answer, but the question." What is your question? Here is mine. We remember so we stay vigilant in hopes this will never happen again. But the sad truth is, this still does play out in our world. Different people, different places, different forms. My question: What are we going to do about it?

To quote the walls of the Holocaust Memorial Museum once more,  
hear Margot's quiet voice speaking as you watch her story:

"You are my witnesses."

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## THANK YOU

The HBMG Foundation and its winter playwrights retreat,  
without which this script may never have begun (<https://hbmgsfoundation.org>)

Jennifer Hughes and the wonderful workshop ensemble at the University of Idaho

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## SETTING

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### PLACE

A cloud of memories.

Primarily those from the hidden annex, Auschwitz and Bergen-Belsen.

### TIME

1935 - 1945

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## LICENSING

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The World Premiere of *Her Sister* is presented by special permission of the playwright and with the support of Millersville University's Conference on the Holocaust and Genocide

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## CAST

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#1/Actress	Francesca Calautti
#2	Amy Feldman
#3	Allegra Banks
#4	Bailey-Rose Collington
Mysterious Stage Hand	Nathaniel Hawley

### Understudies

#2	Emily Funke
#3	Christie Groff
#4	Christa Gumbravich
Mysterious Stage Hand	TJ Faulkner

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## NOTE FROM THE DRAMATURG

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Approximately 6 million Jews as well as several million more people consisting of Roma, the disabled, homosexuals, and prisoners of war were killed during the mass murder committed by the Nazi regime that is now known as the Holocaust. Although the Franks and the others in the annex were a small portion of the people killed, Anne Frank's diary, published in 1947 under the name "The Diary of a Young Girl," allowed the public to develop a small understanding of what living under the Nazi regime as a Jewish person was like. Anne Frank's story is well known, but the story of her older sister Margot is often forgotten, along with the stories of many of the other victims of this tragedy. In order to do Margot, Anne, the victims, and the survivors of the Holocaust justice, the cast and production team have worked very hard to be as accurate and respectful as possible. We encourage audience members to be just as respectful as they watch because although the play may be a work of fiction, the millions of deaths and human suffering are not. George Santayana once said "Those who cannot remember the past are condemned to repeat it." Although we are aware that this is difficult content, it is important that we don't let ourselves and others forget our past and to speak out when we see injustice. After you leave, we encourage the audience to do the same.

First they came for the socialists, and I did not speak out—because I was not a socialist

Then they came for the trade unionists, and I did not speak out— because I was not a trade unionist.

Then they came for the Jews, and I did not speak out—because I was not a Jew.

Then they came for me—and there was no one left to speak for me.

Martin Niemöller

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## NOTE FROM THE DIRECTOR

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Welcome and thank you for coming to the world premiere of *Her Sister*! We are thrilled to have this new play produced as a part of Millersville University's Conference on the Holocaust & Genocide. Working with the playwright, the cast, and the crew to develop this beautiful piece has been an exhausting, exhilarating, and excellent experience. Diving headlong into what one certainly expects to be heavy subject matter, I didn't anticipate finding such humor, beauty, and life along the way.

The journey of this experience proved to be a dynamic juxtaposition between the horrors of death and hatred against the life and love of those we seek to remember in this production. I've long viewed the act of creating theatre as breathing life into a story, an incarnation if you will. Active players on stage living the story as it unfolds before us—as we await what comes next.

So, what comes next when you already know what comes next? When you already know how the story ends? *Her Sister* pushes us past the ending we know or think we know and into memory—specifically a cloud of memories, Margot's cloud of memories. These memories may not be ours, but they are memories worth remembering.

For some of us this cloud of memories may recall personal experiences or second-hand stories told to us by another. For some this will bring back stories heard, read about, or learned in school. For others this may be instructional or educational, conveying new unheard stories. For all of us, however, I pray this cloud of memories will bring us to a place of sacred remembrance.

Remembrance of an historic, tragic, and unforgettable event.

Remembrance as protection against present genocidal actions and future holocausts.

Remembrance in celebration of those who lived.

Remembrance to honor those who did not.

May you be engulfed in this cloud of memories and forever remember. Enjoy the show!

Jonathan Strayer, Director

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## 2022 - 2023 UNIVERSITY THEATRE SEASON

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### ***CARRIE the musical***

November 2 - 5 2022

Music by Michael Gore

Lyrics by Dean Pitchford

Book by Lawrence D. Cohen

Based on the novel by Stephen King

### ***PUFFS, Or: Seven Increasingly Eventful Years At A Certain School of Magic and Magic***

February 1 - 4 2023

by Matt Cox

### ***The Curious Incident of the Dog in the Nighttime***

March 30 - April 8 2023

based on the novel by Mark Haddon, adapted by Simon Stephens



**Millersville University Theatre**

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## PRODUCTION STAFF

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Director	Jonathan Strayer
Scenic Designer	Tom Ryan
Lighting Designer	Adam Boyer
Costume Designer	Priscilla Kaufhold
Sound Designer	Michael Taylor
Production Stage Manager	Samantha Jo Glackin
Stage Manager	Morgan Firestone
Assistant Stage Manager	Giancarlo Cooper TJ Faulkner
Technical Coordinator	Tom Ryan
Assistant Technical Director	Joshua Zietak
Assistant Lighting Designer	Autumn Spontak
Lead Properties	Brandon Townsend
Lead Audio	Michael Taylor
Livestream and Video Coordinator	Jake Del Ferro
Production Electrician	Kevin Moyer
Wardrobe	Brooke Thomson
Costume Crew	Pierce Ream Ellie Whalen
Production Carpenter	Patrick Rock
Scenic Charge Artist	Janet Hershey
Scenic Artists	Maggie Krall Rachel McFadden Elena Sarkissian
Production Lighting Assistant	Nate Woodruff
Light Board Operator	Austin Teahl
Audio Operator	Cooper Bryant Kayley Yantis
Crew Coordinator	Mark Plaughner
Production Assistant - Audio	Cooper Bryant Christian Curry Nate Jensen Kayley Yantis
Production Assistant - Lighting	Charles Duvall Ryan Esbensen Jason Henderson Paul Lipinski Nik Pappas Brionna Stotler Ash Turner
Production Assistant - Carpentry	Sasha Breniser Josh Kirman Peter Pascarella
Production Assistant - Properties	Kyleigh Black Sydney George Esperansa Vidal
Production Assistance	Students of THEA 120: Stagecraft
Dramaturg	Elise Esperanza
Fire Watch	Nate Woodruff
House Managers	Nikky Paps Mark Plaughner Esperansa Vidal

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## UNIVERSITY THEATRE STAFF

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Director of Dramatics	Jonathan Strayer
Production Manager	Alison Peoples
Entertainment Technology Support Manager	Michael Meservey
House Technicians	Kevin Moyer Nikolas Pappas Austin Teahl Nate Woodruff
Production Assistants	Karla Arestegui Morgan Firestone Mark Plaughner Cate West Esperansa Vidal
Graphic Design	Stacey Andrelczyk Karla Arestegui David Ramsay



# The Kennedy Center

*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by David M. Rubenstein.*

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*Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.*

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

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## SPECIAL THANKS

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Dr. Daniel A. Wubah, the Council of Trustees, and the President's Cabinet

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