

# Let's Talk About Anne Frank



**By Donny Ahzmond**

Anne Frank is a touchy subject. She has become one of the key battlegrounds of the Holocaust denial movement, so to question anything about her life is to invite severe derision from society at large. But I'm not here to discuss the Holocaust. I'm here simply to point out some obvious incongruities and surprising facts regarding Anne Frank – her family, her story, and the origin of her famous diary. If society doesn't care to be reasonable and would rather keep believing lies, they can go to the devil. I'm sure he will be glad to take them off my hands.

To start, I do not believe Anne Frank wrote *The Diary of Anne Frank*. I began my research on Anne having no strong opinion on the matter. Only through my research did I begin to suspect the authorship was dubious. I decided it must have been written by Meyer Levin, and I thought I was pretty clever for figuring this out. But wildly enough, I discovered I'm not the first to make this claim. In fact, the Anne Frank House, the nonprofit organization created to promote the life and writings of Anne Frank, [has an entire webpage dedicated to defending the authenticity of her diary](#). There we learn that doubts of the diary's authenticity began as early as 1957, only ten years after its initial publication in **1947**:

The first allegations against the diary came in 1957 and 1958 in obscure Swedish and Norwegian periodicals. In them, among other claims, it was alleged that the American journalist and novelist **Meyer Levin** was the author of the diary.

But I don't mind not being the first one to the truth. The fact that I independently came to the same conclusion as others before me only lends credence to the position, if you ask me. Plus, I've done some analysis that I don't think you'll find anywhere else.

Let's linger on the above webpage for a moment. Just where we would expect to find the best and clearest arguments in favor of the diary's authenticity, we instead find one of the most damning proofs against it. We read that Anne wrote her diary:

...on sheets of carbon copy paper: the so-called "loose sheets." On these loose sheets of paper she reorganised and **rewrote her earlier diary entries**: she reordered texts, sometimes combining

entries from various dates under one date, and considerably shortening some sections. **In this way she created a second version**, in which the events of December 1942 to December 1943 are described. The loose sheets have been preserved: their last entries date from 29 March 1944. So the first version of the diary was not fully preserved, while the second version was unfinished.

Let me stop here and ask: how typical is it to rewrite portions of your own diary? It is precisely the defining mark of this mode of writing to *not* edit, since a diary is intended to capture your own momentary impressions and reflections. That Anne edited her own work suggests the diary was written with an eye toward broader publication from the start. If this is so, it can't be called a true diary; at best it is a memoir, that is, a stylized and self-aware recollection of one's life.

To help in the search for a publisher for *Het Achterhuis* (***The Secret Annex***, as Anne had named **her second version**) Otto Frank had parts of the diary entries typed out in late 1945. In doing so he left out some sections, moved others and made some corrections. This created a typescript, but it was not yet a book. At Otto Frank's request, his friend Albert **Cauvern** [*note the name – we'll come back to that*] then made a second typescript. With Otto Frank's permission, Cauvern changed nine of the thirteen names that Anne herself – **with a view to possible publication** – had invented for the people in hiding in the secret annex and their helpers.

So it is admitted that Anne wrote it with the hope of one day publishing it. This may be dismissed by saying that Anne was a precocious child who dreamed of one day becoming a journalist or writer. If that's the case, it is extremely convenient that she underwent such a unique and noteworthy experience, hiding in a secret annex for over two years. It is also fortuitous that she happened to receive a notebook as a gift and to begin keeping her diary just one month before her family was forced to go into hiding. As they say, timing is everything. It's also surprising that her father let her keep a diary while they were in hiding, since its discovery would've been quite damning evidence against them.

Anyway, the precocious argument never sat with me. When I read the diary in high school, I found it incredible that a 13-year-old could write with such eloquence and psychological clarity. My teenage self sensed something amiss, but instead of following that instinct, I suppressed it, because that is what students are taught to do – to *not* question. It is precisely the opposite of real education.

The Anne Frank House makes a big fuss about the “ballpoint myth”, cited as a primary argument against its authenticity by neo-Nazis (paid spooks). The ballpoint argument rests on the fact that some of the loose sheets include annotations written with ballpoint ink, and ballpoint pens weren't commercially produced until after the war. The idea, I suppose, is to prove that the diary was written after Anne died. This may or may not be true. But the fact that both sides focus so much on this ballpoint issue shows that the whole debate is being controlled to keep your eyes off more important clues.

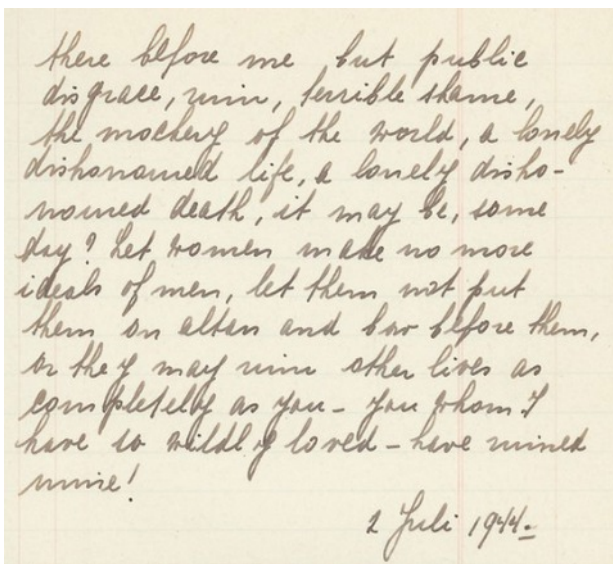
I recommend you go back to the Anne Frank House webpage and scan it in its entirety. Despite claiming to be about the authenticity of the diary, it spends most of its time lambasting Holocaust deniers and threatening people who question Anne Frank's diary with legal action. Very strange. The only real evidence it supplies in support of the diary's authenticity is to cite the forensic analyses that have been done. But there's a problem:

The most extensive investigation was carried out in the first half of the 1980's by the Netherlands Forensic Institute at the request of the **National Institute for War Documentation**. The results of this research were presented in a report of over 250 pages. The main section of the report is taken up with the findings of a detailed handwriting comparison, but a forensic document analysis was also carried out.... The NIOD concludes: “The report of the Netherlands Forensic Institute

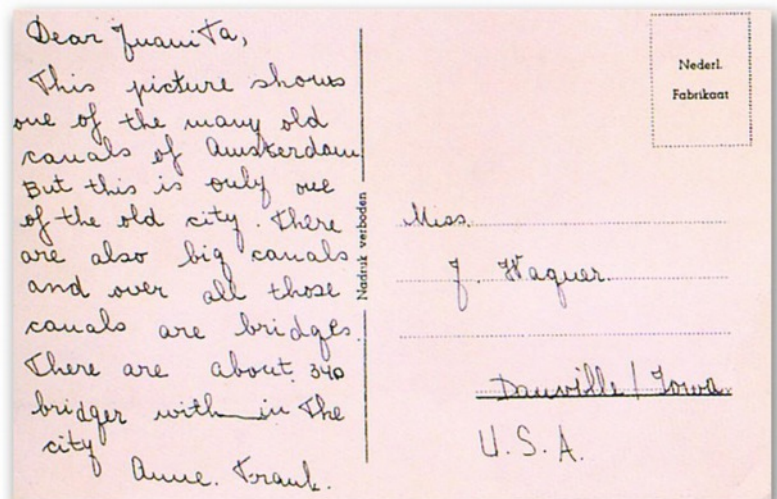
has convincingly demonstrated that both versions of the diary of Anne Frank were written by her in the years 1942 to 1944. The allegations that the diary was the work of someone else...are thus conclusively refuted.”

Do you see the problem? No, not the fact that the NIOD owns her diary (though that is a big red flag). In order to conduct a handwriting comparison, they would first need to verify what Anne’s handwriting looks like. That would require her to be alive and provide a verified handwriting sample. Without this, they would merely be comparing unverified handwriting to other unverified handwriting. They could prove all the handwriting analyzed belonged to the same person, but **they would have no way of proving that person was Anne Frank**. So the conclusion that “both versions of the diary of Anne Frank were written by her” is completely unreliable.

For an indication that we’re being yanked around, I pulled three samples of Anne’s handwriting from the internet:



here before me, but public  
disgrace, ruin, terrible shame,  
the mockery of the world, a lonely  
drinking life, a lonely drink-  
morned death, it may be, some  
day? let women make no more  
ideals of men, let them not put  
them on altars and bar before them,  
so they may ruin other lives as  
completely as you - you whom I  
have so much loved - have ruined  
mine!  
2 Juli 1944



Dear Juanita,  
This picture shows  
one of the many old  
canals of Amsterdam.  
But this is only one  
of the old city. There  
are also big canals  
and over all those  
canals are bridges.  
There are about 340  
bridges within the  
city.  
Anne Frank.

Nederl.  
Fabriekart

Miss  
J. Haquer  
Danville, Iowa  
U.S.A.

The left is from her diary and was pulled from the Anne Frank House website; the right is a [postcard](#) Anne sent to an Iowa schoolgirl as part of a school pen-pal program. It doesn’t take a graphologist to see those are clearly two different handwriting styles. The first has a rightward slant while the second has a leftward slant.

Now look at two different versions of another letter allegedly written by Anne, the left from the [U.S. Holocaust Museum website](#) and the second from [The New Yorker website](#):



To begin with, it's odd that someone has cut and pasted words onto different lines – or have they? The words, although written almost identically, are not quite identical. The one on the right is also missing the last sentence. Now compare the handwriting to the first two samples; it's not in her usual cursive. Strange again. What's also interesting is the content itself:

**This is a photo as I would like myself to look all the time. Then I would maybe have a chance to come to Hollywood.**

Could this be a clue that this is where Anne really ended up? I'll come back to that.



So why do I think Meyer Levin (above) is the real author? To start, he wrote the very first adaptation of Anne's story – a play based on her diary. He wrote it with the approval of the Frank family, though strangely the play was never produced. Instead, "a version of the same story" dramatized by husband-and-wife duo Frances Goodrich and Albert Hackett made it to Broadway, and Levin subsequently sued them for plagiarism. That's telling. The full story can be found in [this 1974 article](#) in the *New York Times*,

which relays that Levin developed an obsession over his perceived rights to the play. He even wrote a semi-autobiographical novel based on his obsession, called *The Fanatic*. He took ads in the *New York Times* to rant about it. Regarding the lawsuit, the court's verdict was actually in his favor, and he settled for a five-figure payment on condition that he turn over all rights to his version to Otto Frank and "agree to stop complaining" publicly about it. Nevertheless, he did keep complaining about it:

He has passed out leaflets at Town Hall about it. He has protested to the senior partner of Otto Frank's law firm, Paul, Weiss, Rifkind et al., that they were letting down the Jewish tradition. He has consulted four analysts, bored friends and fascinated first time acquaintances by heaping his "facts" on them for half hours at a time. At one point things were so bad that his wife told him, "It's me or Anne Frank! Choose!"

I can't believe that this obsession came from the play. I suspect it came from the fact that Anne's entire story was his from the very beginning. He wrote not just the play, but the diary itself. His personal reason for suing Goodrich and Hackett was not plagiarism, but just the opposite: their adaptation wasn't faithful enough. It's admitted that this was central to Levin's obsession – the producer, Lilian Hellmann, told Otto Frank that Levin's play was "too Jewish". This roiled Levin majorly, because the Jewishness of Anne's story was, in his mind, the whole point. Going back to the NYT article:

Levin, who sees himself as some sort of literary link between Israel and the United States, had long believed that from amongst the survivors "a teller must arise" to explain the meaning of the Holocaust to mankind. As a correspondent he had searched out the death camps and on his own had filmed the underground route taken by many survivors to Palestine. When in 1950 he came upon a French edition of "The Diary of Anne Frank," translated from the Dutch, he immediately felt, "Here was the voice I had been waiting for ... The voice from the mass grave."

It's not much of a stretch to imagine that he, a Jewish novelist himself, would have viewed himself as that "teller" that must arise. The only problem was, he hadn't experienced Nazi occupation, so the voice would have to be created through a character. Enter Anne Frank.

And here is where we ought to recall another point of interest about Levin: he famously authored what is considered the first "documentary" or "non-fiction" novel, a style later used in Capote's *In Cold Blood* and Mailer's *The Executioner's Song*. What is a [non-fiction novel](#), you ask?

The non-fiction novel is a literary genre which, broadly speaking, depicts real historical figures and actual events **woven together with fictitious conversations and uses the storytelling techniques of fiction.**

That novel was *Compulsion*, a retelling of the **Leopold and Loeb** case where two wealthy Jewish boys from Chicago killed another wealthy Jewish boy for the fun of it. We've already hit [that fake event](#), which means there was nothing "non-fiction" about Levin's *Compulsion*. It was pure fiction. And do you remember who was the fake victim in the Leopold and Loeb case? Robert **Franks**. His father Jacob Franks was a Chicago real estate tycoon and industrialist, formerly the President of the Rockford Watch Company. Do you think they were related to Anne? Equally coincidental (not) is that the current executive director of the Anne Frank House is...Ronald **Leopold**.

Levin is also known to have adapted his own novels, including both the play and film adaptations of *Compulsion*, the latter of which starred Orson Welles. More indication that this is exactly what he did with Anne Frank's diary.





Also noteworthy is that in 1948 Levin married the French-Jewish writer Tereska Torrès (nee Szwarc or Schwartz), who is known for **writing the first Lesbian pulp novel**, *Women's Barracks*, based on her experiences fighting in the Free French Forces. Jewish, gay, and military – do you smell a spook? Anyway, Wikipedia tells us Levin urged her to publish **the diary** she wrote while serving in the Free French Forces. Instead, she published *Women's Barracks*, **a fictionalized account** of her experiences. Even Wikipedia doesn't say that she was a war fighter – it only mentions that she worked as a secretary in Charles de Gaulle's headquarters in London. She was also pregnant in 1944, so I doubt she was doing anything on the frontlines. Her first husband was the stepson of the Jewish former Prime Minister of France, Léon Blum, so she had very high-up connections early on, making it even less likely she was out fighting in the war. Her diary remains unpublished to this day, probably because there never was a diary – just an early manuscript of *Women's Barracks*. More of that “non-fiction fiction”, I suppose. In any case, Levin's ties to another wartime “diary” that was published in fictionalized form should send off serious alarm bells for anyone who's paying attention.

We get another big clue when we look at Levin's writing output during these years. Here's the bibliography provided at Wikipedia:

The Reporter (1929)

Frankie and Johnny (1930)

Yehuda (1931)

The Golden Mountain (1932)

The New Bridge (1933)

The Old Bunch (1937)

Citizens (1940)

My Father's House (1947)

Compulsion (1956)

Eva (1959)

The Fanatic (1964)

The Stronghold (1965)

Gore and Igor (1968)

The Settlers (1972)

The Spell of Time (1974)

The Harvest (1978)

The Architect (1981)

Notice anything amiss? Up to 1940, Levin churned out one novel about every 1-2 years. After 1956, he resumes a slightly slower pace of about one novel every 2-4 years. But in the 16-year span between 1940 and 1956, he writes just a single novel. Remember, 1940 to 1947 just *happens* to be the period Anne was supposedly writing her diary. Why the sudden gap in Levin's prolific career? The one book he did write, *My Father's House*, just *happens* to be about a 10-year-old Holocaust survivor named David Halevy. None of Levin's novels were commercially successful during this time. His first commercial success was *Compulsion*, which *happens* to be the first novel he wrote after *The Diary of Anne Frank* was published and *happens* to be the first "non-fiction novel", indicating a sudden change in Levin's writing style. That's a lot of happenstance, if you ask me.

I also read the following as a clue:



That's a shot from the **Berkeley** Repertory Theatre's 2010 premiere of *Compulsion*, based on Meyer Levin's life. In this play, the actor who plays Levin interacts with a creepy Anne Frank marionette, who haunts him, or inspires him, or something. But note who the puppet strings are attached to.

As a final exhibit, I point you to Levin's [obituary](#) in the *New York Times*, which informs us:

At the outset of World War II Levin made **documentary films for the US Office of War Information** and later worked in France as a civilian expert in the **Psychological Warfare Division**.

That pretty much settles it, doesn't it? Remember, the OWI was the U.S. government's main propaganda organ during WWII. It later morphed into the OSS and then the CIA. Its child agencies included the Bureau of Intelligence, Psychological Warfare Branch, the **Book and Magazine Bureau**, the **Bureau of Motion Pictures**, etc. The pieces are all coming together now, aren't they? *The Diary of Anne Frank* was written by Levin as a postwar propaganda piece. It still serves that function today, being a mandatory read in basically every school across the globe.

While we're at it, let's step back and think about the timing of all this. Remember, Anne's diary was published in 1947, and Anne's father Otto started working on manuscripts of it by the end of 1945. So Otto was already capitalizing on his family's tragic story within months of his wife's and two daughter's horrific deaths. That should look very suspicious to you. Otto would have had PTSD to the extreme. Do you really think he would want to relive his family's trauma by almost immediately editing and publishing Anne's diary and then working to produce a theater adaptation? This reads as strong evidence to me that the Franks never went into hiding and were never sent to concentration camps.

This is a good point in our research to hit Anne's genealogy. It's a doozy. We get pretty much every prominent Jewish name on record. I've asterisked all names that appear multiple times in Anne's ancestry, just to show you how closely the bloodlines of these families were kept over the generations. Virtually all her ancestors were from Frankfurt going all the way back to the 1400s.

On her father's side we get Stern\*, **Cahn/Cahen**\* (variant of Cohen), Loewi (Levy), Madel, Haas, Kulp, Hanau, Bonn, Wetzlar\*, Zunz/Zons\*, Katz\*, Esslingen, Waag/Wagg, **Löb/Loeb**\*, Günzburg, Segal, Schwarzschild, **Rothschild**\*, Bing/Bingen, **Goldschmied**\*, Hameln, Gomperz/Gompertz\*, Gumpel, and Wesel. Those are just direct ancestors. If we add in names through marriages (aunts and uncles), we also get Speyer\*, Fuld\*, Weiller, Reiss, Bacharach\*, Goldschmied/**Goldsmid**\*, Adler\*, **Mary**, **Oppenheim/Oppenheimer**\*, **Ha-Kohen** (variant of Cohen), Landau, Ochsen, Seeligmann\*, Ullmann, Schwarz, **Gugenheim**, Öttingen, Levy-Öttingen, **Strauss**, Falke/Falk, Wol/Wohl\*, Schwann\*, **Rappaport**, and Windecken-Schnapper\*.

Rothschild is of course a massive red flag, and **Anne is a Rothschild in at least two distinct ancestral lines**. One of the ancestral lines is a dead end; all we know of this [Rothschild relative](#) is that her maiden name was Kulp born in Frankfurt in the mid-1700s, and her husband is given as Hertz Rothschild. As it turns out, the Rothschild banking family, also from Frankfurt, was connected to Kulp around the same time. See [Caroline Stern](#), who married Salomon Mayer von Rothschild, founder of the Austrian branch of the family banking dynasty. Her mother was a Kulp and further back she is a Kulp-Wetzlar. Guess what? **These are the same Kulp-Wetzlars in Anne's genealogy**. This means Anne is related to *those* Rothschilds – although there are no Rothschilds who aren't *those* Rothschilds, despite what they would have you believe. Caroline Stern, who was from the Jewish [Stern banking family](#), was also a Speyer/Speier, and we've seen both Stern and Speyer in Anne's genealogy. In fact, Anne's mystery Rothschild relative was the sister of both a Stern and a Speier. Schnapper is another huge link, since Mayer Amschel's wife was a Schnapper. The fact that Geni pretends not to know who this Rothschild relative is, is laughable. Nevertheless, we have a second Rothschild line in Anne's genealogy that does in fact link us to the Rothschild bankers, so it's a moot point, though this second link is probably less direct than the first, which is why they've scrubbed it. Regardless, to give you a sense of how recently Anne is



related to these banking families, her grandmother, Alice Betty Frank, is a Stern. If we follow her line back, Anne's great-great-grandmother [Helena Stern](#) was born Schwarzschild and had for brothers-in-law a Fuld/Fould and a Seeligmann. Stern, Fould, and Seeligmann are all names connected to the Rothschild bankers. Helena's great-grandmother was a Rothschild.

Anne's grandmother's and sister's middle names – Betty/Betti – are also a nod toward the Rothschild lines. There are several Bettys among the Rothschilds, include Betty de Rothschild and Zoe Lucie Betty Lambert.

Now for a real kick: when we Google “Anne Frank Rothschild” we find an [obituary](#) for The Reverend Doctor **Ann Frank Rothschild**-Bond, daughter of **Melville Nelson Rothschild Jr.** and Mary Frank.



A quick internet search shows this Melville Rothschild is the grandson of the famous businessman [Abram Rothschild](#). This Ann was born in 1941 in Chicago and attended **New Trier High School**. You may recall that spooky school from the [Marx paper](#). The alumni list is stiff with famous actors, politicians, and high-ranking intelligence officers. Ann married Carl Wilford Bond, who then became Carl Wilford Rothschild-Bond. Yes, he took *her* name. Also curious is that their two sons are Lawrence and Andrew **Levin**, not Rothschild or Bond. Whose name did they take? I'll give you one guess. Anyway, Ann is probably a cousin of Anne once or twice removed.

Loeb links Anne to Richard Loeb of the Leopold and Loeb murder, providing a second link to that fake event. Anne's Loeb relatives are from Mutterstadt, a 30-minute drive from Bechtheim, where Richard Loeb's ancestors are from. It's possible that the fake murderer and fake victim in that case were actually cousins, which doesn't surprise as at all. Loeb also links us to Kuhn, Loeb & Co., which again links us to the Rothschilds.

There are lots of other gems here we could explore. I'll just hit a few. Cohen is no surprise, since we've seen them involved in so many manufactured events. What's interesting is that one of Otto Frank's close friends who helped in publishing Anne's diary was Abraham “Albert” Chauvern, which reminds us of police officer Derek Chauvin, George Floyd's (fake) killer. Albert Chauvern's [genealogy](#) is posted online, and guess what? **The name Chauvern turns into Cauvern and, further back, Cohen**. Rappaport links us to conspiracy theorist John Rappaport. We already knew he was controlled opposition, and now we know his last name is Jewish. Bing is apparently a Jewish name, too, which outs the Bings of the British

peerage. Wesel reminds us of Wiesel, as in Elie Wiesel. The names Marx, Gugenheim, and Oppenheimer are big names for obvious reasons.

Müller links us to Anne's biographer Melissa Müller. Emden links us to Anne's schoolmate [Bloeme Evers-Emden](#), who was also allegedly on the deportation train with her. She went on to become a well-known child psychologist who wrote extensively about Jewish children's experiences during the Holocaust. Neither are admitted to be related to Anne, but both likely are.

Now, that was just Anne's paternal ancestry. We haven't even touched her mother's side. Are you ready? For starters, we almost immediately hit the name...Stern. Yes, again. Anne has two grandmothers who were Sterns, one on her mother's and one on her father's side. Again, you see those banking bloodlines being kept very close. That makes sense, because the Rothschilds are some of the most inbred people in the world. Other names include Holländer, Wiesenthal, Mayer, Menken, Keller, Isaac, Beeck, Schops, Emden, Elkan, Isermann, Makel, and Lowenthal. Bringing in non-blood relatives, we get Hartog, Adler, **Marx**, **Koch**, Lucas, Bach, Cahn, and Levi. We already saw Adler, Marx, Cahn, and Levi on Anne's father's side, indicating Anne's parents were cousins many times over. The name Lucas links us again to the Stern banking family – see English politician [Francis Lucas](#), who married one of the Stern heiresses. Koch is another billion-dollar name, tying us to the very wealthiest of elite Jewish families. Menken may link Anne to H.L. Menken.

The name Hartog is noteworthy because one of Otto's employees, Lena Hartog, has been suspected of giving the anonymous tip that led to the Franks' discovery. Since she was probably related – and also Jewish – I very much doubt that happened.

Wiesenthal likely links Anne to famous Holocaust survivor and "Nazi hunter" [Simon Wiesenthal, KBE](#). He led an unsuccessful campaign for the arrest of Anne Frank's arresting officer, Karl Silberbauer.



Wiesenthal was known for lying about his Holocaust experiences, which Wikipedia admits:

A number of Wiesenthal's books contain conflicting stories and tales, **many of which were invented**.

That's probably why Britain knighted him. After WWII, **Wiesenthal worked for the OSS**, the precursor to the CIA. Do you want to know one of the biggest whoppers he ever told? He claimed that 11 million people died in the Holocaust:

In 1979, Wiesenthal told *The Washington Post*: “I have sought with Jewish leaders not to talk about 6 million Jewish dead [in the Holocaust], but rather about 11 million civilians dead, including 6 million Jews.” In a 2017 interview, Yehuda Bauer said that he had told Wiesenthal not to use this figure. “I said to him, ‘Simon, you are telling a lie,’ ... [Wiesenthal replied] **‘Sometimes you need to do that to get the results for things you think are essential.’**” According to Bauer and other historians, Wiesenthal chose the figure of 5 million non-Jewish victims because it was just lower than the six million Jews who died, but high enough to attract sympathy from non-Jews. The figure of eleven million Nazi victims became popular and was referred to by President Jimmy Carter in the executive order establishing the United States Holocaust Memorial Museum.

So the Holocaust Museum was founded on a lie. That doesn't instill much confidence in the other things it purports to be true, does it? Besides, Miles has shown that the Holocaust sites themselves admit there weren't that many Jews in Europe to start with. Hitler could have killed every single Jew in Europe in those years and not killed six million.

Knowing Anne came from these elite families casts her whole story in a different light. They do admit the Franks were well-off, but the mainstream histories seriously downplay it. Here is a photograph from Otto and Edith's marriage:



These were obviously both families of means. More indication of that comes from [the page](#) on Otto Frank's sister Helene Frank, over at the Anne Frank Fund (Fonds) website. There we learn that Helene's husband Erich Elias worked as a stock trader on behalf of a bank at the Frankfurt Stock Exchange, “where he made friends with Otto.” That means Otto was in the same line of business. Then we read:

In early 1921, Erich joined **Michael Frank's own bank** as a shareholder.

Michael Frank was Otto's father, Anne's grandfather. So Otto was the son of a bank owner! So they finally admit Anne comes from a family of bankers. According to the Anne Frank Fund, Michael's wife Alice Stern “grew up in a wealthy household” as well, being privy to a private education. By the time she

married 35-year-old Michael, he was a “successful businessman and already a shareholder in several companies.” Anne’s diary admits that her father

...led the life of a rich man’s son: parties every week, balls, banquets, beautiful girls, waltzing, dinners, a huge house, etc.

Here is a photo of Otto, Helene, and their two brothers. Children of a rich man, indeed:



For kicks, here is a photo of Otto at age 11 (left) and one of Otto with his mother during some exotic family vacation (right):



Around 1910, the 20-year-old Otto went to New York City for a year-long internship at Macy’s department store. Lest you think he served as a lowly stock boy, you might be interested to know **Otto**



was actually related to the Strauss family who owned Macy's, including Isidor Strauss, who later "died" in the [Titanic hoax](#). The only place I found this family connection admitted is in the 1974 *New York Times* article I linked to earlier. It's not admitted in any of the published genealogies, which leads me to wonder – how did the *New York Times* discover this connection? Here's a clue for you: recall that Otto Frank's ancestry includes **Ochsens**. The founder of the *New York Times* was Adolph Ochs. You see? Ochsens = Ochs. [Adolph's ancestors](#) were actually Ochsenhorns, so both names are truncated versions. One of Adolph's uncles was Solomon **Franck**. His sister married an **Adler** – another name in Otto Frank's ancestry. His great-grandmother was **Madel Wetzer** – both names in Otto's ancestry. So Anne was related to both the Strauss and Ochs families.

That may explain, as many have noticed, the likeness between Anne and Jewish actor Jake Gyllenhaal:



Jake's mother was born Naomi **Achs**, which is a variant of Ochs.

While in New York, Otto stayed with his relatives, the Oppenheimers. Here is a photo I found from 1936 of Edith and Erich Oppenheimer, the children of a niece of Otto Frank:



More children of wealth and privilege. I should also note that Otto's first cousin was [Jean-Michel Frank](#), a French interior designer who taught at the prestigious Parsons Paris School of Art and Design, where he invented the famous [Parsons Table](#):





If you're wondering what's so special about this table...so am I. Thanks to modern art, this is what passed for genius by the 1930s. Jean-Michel is also known for designing **Nelson Rockefeller**'s lavish Fifth Avenue apartment in New York in 1937. In 1940 he moved to **Buenos Aires**, where he probably gyp-palled around with Hitler and all the other Jewish Nazis who moved there after the war. One of his famous clients in Buenos Aires was the Born family, of [Bunge & Born](#). They held a monopoly on the country's cereal and flour exports. The Borns were later involved in a kidnapping incident, paying a ransom of \$60 million USD, the largest ransom payment in history up to that point. You can bet that whole event was faked. Regardless, it gives you a clue to the kinds of elite international families the Franks hobnobbed with.

During WWI Otto served in the military, gaining the rank of lieutenant and receiving an Iron Cross, Germany's highest military award. Why is this important? **Because Jews who had earned Iron Crosses were often exempted from deportation to the concentration camps.** We also learn from the autobiography of Miep Gies, Otto Frank's secretary at Opekta who helped hide the Franks, that Opekta collaborated with the Nazi occupiers by selling its products to the *Wehrmacht* (German army). This would likely have earned Opekta the status of *kriegswichtig*, meaning essential to the war effort. *Kriegswichtig* status would have exempted both the Franks and his employees from deportation. For instance, using his company's *kriegswichtig* status is how Oskar Schindler supposedly helped keep so many Jews alive. [This site](#) claims that Opekta did in fact receive *kriegswichtig* certification on February 13, 1943, though I can't verify it independently.

We are told the Franks "fled" to Amsterdam in 1933 after Hitler was elected. But that's not really true, since Otto Frank moved there after being offered to head up the Dutch expansion of Opekta. They relocated to Amsterdam because of Otto's business interests, so to classify it as "fleeing" Nazi Germany is misleading in the extreme. Otto did so well there that in 1938 he started a second company, Pectacon, which was a wholesaler of herbs, pickling salts, and mixed spices, used in the production of sausages. When the Nazis invaded the Netherlands in May 1940, Wikipedia tells us:

Otto Frank tried to arrange for the family to emigrate to the United States – the only destination that seemed to him to be viable – but Frank's application for a visa was never processed, due to circumstances such as the closing of the U.S. consulate in Rotterdam and the loss of all the paperwork there, including the visa application.

Really? Otto didn't think moving to, say, Switzerland was viable? The Franks spent many holidays at the home of his sister Helene Elias's family in Basel, as well as in Sils Maria in the Swiss mountains, in the canton of Grisons. Switzerland is a lot closer than the U.S. You'll say it was too difficult to travel south to Switzerland because everything in between was Nazi-occupied. Yet when the Franks allegedly went into hiding in 1942, Otto left a note hinting that they had gone to Switzerland, to make the Nazis believe they



company called Better Search, isn't it? Riverhead Books is an imprint of Penguin and boasts some of today's most highly promoted authors: Junot Diaz, Khaled Hosseini, Nick Hornby, Ann Lamott, Elizabeth Gilbert, the Dalai Lama, etc. Its roster is stiff with MacArthur Geniuses, Booker Prize winners, Nobel Prize winners, and TED speakers. It was founded by Susan Peterson **Kennedy**, which tells you everything. On a whim I Googled "Margot Frank Riverhead Books" and guess what I pulled up? A 2013 novel by Jillian Cantor, published by Riverhead, called *Margot*, that "imagines Anne Frank's sister Margot survived World War II and was living in America." Talk about on the nose!

Intelius says she studied at Jeker School (which really is where Margot and Anne went to school in Amsterdam, so that's a match) and New Community Jewish High School, which is now de Toledo High School – in **West Hills, CA**, a suburb of LA. So perhaps my intuition was correct. Anne and Margot may have really ended up in Hollywood.

UPDATE: I went back to check my Intelius link to Margot Frank, and what do you know, it's not there. You can still find her, but she is now Margot A. Frank and 71 years old. Strange. I tried re-searching her but Intelius has suddenly changed; almost all info is now behind a paywall. Very strange.

Here's one more fun find to close us out: billionaire Jack Dorsey, CEO of Twitter, is likely related to Anne Frank. Wikipedia gives Dorsey's ethnicity as "English, Irish and Italian," and that he was raised Catholic, but a peak at his genealogy shows he's clearly Jewish. For starters, his mother was a Smith. Tim Dowling over at Geneanet.com has done [Dorsey's genealogy](#), which is a huge red flag in itself. There we also get the surnames Quinn, Danaher, Walsh, Cawley/Cauley, Gavin, Messmer, Knobel, Molt, **Mueller**, **Frank/Franck**, Barth, and **Reis**. Anne was also related to Muellers and Reises. Here's the rub: Dorsey's Frank ancestors were from Darmstadt, just south of Frankfurt, where many of Anne's ancestors were from. Specifically, they were from the Biblis municipality of Darmstadt, which was known for its sizeable Jewish community. Before WWII, nearly 10% of Biblis' population was Jewish, which is proportionately quite large. Curious that Wikipedia doesn't say Dorsey has Jewish ancestry, considering this. Dorsey's ancestor Valentin Frank was originally from France, marrying Maria Sabina Reis. His mother was Anna Maria Reisz, indicating he married a cousin. The Reis family is scrubbed after this, but interestingly, if you search on myheritage.com, you can pick up on several Reises/Reiszes from Biblis. They're related to Bollmanns, Gauers, Doerrs, Keils, Metztes, Gansmanns, and Laubners, and Seibs. Lots of Jewish names there. We also find an earlier Maria Sabin Reis, whose maiden name was **Wetzel**. That's a variant of Wetzar, a recurring name in Anne's genealogy. We can pick up these Wetzels from Biblis back at Geneanet.com, where a [Nikolaus Wetzel](#) married Eva **Merckel** on **6/11/1633**. Perhaps a distant relation of the German Chancellor?