

ANNE GOES TO CAMP

by
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FADE IN:

EXT. MAGNAMANUS STUDIOS - DAY

Numerous trucks and props fill the back lot.

PETER (V.O.)

So the Nortache tribe sicced their lawyer, a James Snow Owl, on me saying their history is sacred and we shouldn't be making a movie about it.

GEORGE (V.O.)

Really? What'd you say?

INT. CONFERENCE ROOM - CONTINUOUS

PETER CONNOLLY (55) and GEORGE SCOTT (50) stand at a large window, overlooking the studios. Their suits and their hair are perfect. And their scotch is neat.

PETER

I said, 'History is public domain. No one owns it.'

GEORGE

Excellent. Excellent.

PETER

(chuckles)

Then I said, 'We took your land off you. Now we're taking your history.'

GEORGE

Really?

PETER

No, but it'd be funny.

They turn from the window and CHUCKLE. NANCY ROSEN (40), sits at a table in the room. A Bluetooth hangs from her ear. She scrolls through the screen of her smart phone.

NANCY

(into Blue tooth)

Stan, you tell the Haley estate we signed contracts for use of those characters.

George CHUCKLES.

NANCY

If they wish to challenge us, fine. Just remind them that we have more lawyers on retainer than they do

She puts the phone on the table and places her Bluetooth on top of it. She SIGHS.

PETER

Problem with your new project, Nancy?

NANCY

The usual. The Haley estate is filing an injunction to stop my project.

GEORGE

They're trying to stop *Roots: The Musical*? Why?

NANCY

Who knows? You make a movie with a bunch of negroes singing spirituals in a field and there's no problem. Throw in a choreographer and people get uppity.

PETER

Bummer.

NANCY

And--to make matters worse--I lost my caterer for Lizzie's bah mitzva. And it's only three weeks away.

GEORGE

Jesus Christ...

NANCY

I know!

BUZZZZZZ!

The three look to a phone in the middle of the table.

PETER

Yes, Diedre.

DIEDRE (V.O.)

(filtered)

Mister Connelly, Mister Post is here.

PETER

Send him in.

DANNY POST (35) enters, carrying a portfolio. He's dressed like a hipster with two days' growth on his face.

Peter and George step up to him and shake hands.

PETER

Danny, how you doing?

DANNY

Excellent, Pete. Just excellent.

PETER

You two know each other, right?

GEORGE

We worked on that *Saint Patrick: Wifebeater* project a few years back.

PETER

I remember that.

The three step over to the table. Nancy stands up. Danny leans in and the two shake hands.

NANCY

Long time, no see, Danny.

DANNY

Nancy. How's that Roots project going?

NANCY

Please don't ask.

DANNY

I understand. And I know you're all busy and I appreciate you seeing me. I think you'll love what I have.

George, Peter and Nancy sit as Danny unzips his portfolio and slides a small tripod from it.

DANNY

A coming of age story. A young girl, named Anne, just entering womanhood in the nineteen-forties.

NANCY

Sounds good. An adolescent romance?

Danny pulls a large piece of bristol board from the portfolio. There's illustration on it.

DANNY

Not a romance. Anne had very controlling parents who kept her on a tight leash. Never let her out of the house. Never let her have any friends.

He places the artwork on the tripod. It's a Disney-esque illustration of ANNE, a smiling girl with shoulder length dark hair. Above her, are the words: ANNE GOES TO CAMP.

George and Peter look at the artwork, curious. Nancy looks concerned.

DANNY

It's not until her parents send her to camp that she--

He places a second illustration over the first. Anne stands by a camp barracks in a simple grey dress. She stares at similarly-dressed girls, playing with a ball.

DANNY

Sees the camp is filled with teen girls just like her.

GEORGE

So, in time, she comes out of her shell?

NANCY

Are those yellow stars on those girls' dresses?

DANNY

Camp uniforms. All the girls have them.

Danny pulls another illustration out.

Anne peeks around a corner. ARMED GERMAN SOLDIERS stand by a fence.

PETER

I like where this is going. At this camp, she breaks away from her parents' protective grasp--

GEORGE

And becomes a woman. This is good--

NANCY

This is Anne Frank! You're proposing a cartoon of Anne Frank?

DANNY

Oh, you've heard the story then?

NANCY

The story?

PETER

Wasn't there a movie based on Anne Frank?
Sounds familiar.

DANNY

There was one in the fifties or sixties.

PETER

So it'd be a remake?

DANNY

A reboot, actually.

GEORGE

A reboot? That worked well with Star
Trek and X-men.

DANNY

And The Dark Knight series--

Nancy slaps both her hands on the table. Everyone looks
at her frazzled face, startled.

GEORGE

Nancy?

NANCY

Anne Frank represents millions of Jews
who died in German death camps during the
Holocaust! You don't reboot her story!

PETER

I don't see where you're going with all
this, Nancy.

NANCY

This is not some fairytale that you can
trivialize with a simple cartoon!

PETER

(beat)

She has a point...

Nancy breathes a sigh of relief.

NANCY

Thank you!

PETER

We need more. Maybe a talking animal?

GEORGE

Exactly what I was thinking.

NANCY

What?

DANNY

I got it covered.

NANCY

What?

Danny puts another illustration on display.

A mangy rat sits on Anne's shoulder, like a parrot. She looks at it happily.

DANNY

Meet *Achtung*. Anne's only friend, a camp rat that sings.

GEORGE

Singing rats? Just like in *Ratatouille*, except our rats sing.

DANNY

Exactly! We named him *Achtung* because, get this--

He SNICKERS.

DANNY

Each time she chases after him, she shouts out his name and the guards all stand at attention.

PETER

That's adorable.

Nancy performs an epic face palm as Danny pulls out another illustration.

DANNY

And, for the musical numbers, *Achtung* has his own harmony section--

A close up of *Achtung*. On top of his head are dozens of tiny smiling faces.

DANNY

Head lice!

GEORGE
Clever! I love it!

Another illustration: Anne singing; the lice stick comically from her hair.

DANNY
And the lice hop from character to character, like a portable back up group.

PETER
Clever! Who do you have lined up for the songs and music?

DANNY
We've left messages for Elton John, but he hasn't returned them.

GEORGE
I could see him involved in this--

PETER
How does this end?

GEORGE
How does it end? Anne goes back to her family a mature young woman--

Nancy runs up to a waste basket, by the door, and THROWS UP in it. The WRETCH echoes in the bucket.

GEORGE
You okay, Nancy?

PETER
I thought you stopped that crazy diet--

NANCY
It's not a diet! It's not a diet, you cold-hearted bastards!

The three look at each other, confused, as she wipes vomit from her chin.

NANCY
Anne Frank was killed by the Nazis in a death camp! You don't make kids' movies about her!

PETER
(beat)
We produce animated films, Nancy. Based on the folklore of other cultures.

GEORGE
This is exactly what we do.

NANCY
This isn't folklore! This is history!
The darkest years of mankind!

She looks at them in disbelief.

DANNY
Maybe I should come back--?

PETER
Might be a good idea, Danny.

Danny packs up his things. He shakes hands with Peter.

DANNY
Pete.

PETER
Danny.

Danny shakes hands with George.

DANNY
George.

GEORGE
Good seeing you, Danny.

He steps to the door, and stops at Nancy, still clutching the wastebasket.

DANNY
I'm sorry, Nancy, if I--

She turns from him, tightening her grip on the basket. Danny looks at her before leaving the room.

Awkward silence...

Peter cautiously steps up to her. George follows.

PETER
Nancy...?

She looks at them with anger and shame.

PETER
You really do have a problem with 'Anne Goes To Camp?'

NANCY

Yes.

PETER

You're among friends, Nancy. We can fix
this as friends. Right George?

She looks at them with some hope.

GEORGE

Sure...

EXT. MAGNAMANUS STUDIOS - CONTINUOUS

GEORGE (V.O.)

We can fix it in post.

WRETCHING is heard.

PETER

That's not good...

FINAL FADE OUT