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Dramatic Publishing

ANNE FRANK & ME

A new play for multigenerational audiences—

(90-minute version)

by

CHERIE BENNETT

With

JEFF GOTTESFELD

This excerpt contains sexual references.



Dramatic Publishing

Woodstock, Illinois • London, England • Melbourne, Australia

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CHERIE BENNETT

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(ANNE FRANK & ME
90-minute version)

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For my grandfather, Joseph Ozur,
former National Patriotic Instructor, Jewish War Veterans,
who taught me,
and for his family, who died. I remember—

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PRODUCTION HISTORY

ANNE FRANK & ME was supported by the first Shalom Aleichem Playwriting Commission, Shalom Theatre of the Jewish Community Center of Nashville, Tennessee, in 1994, and premiered at the Shalom Theatre in April 1995. Before its opening, it won a certificate of award from the 1994-95 IUPUI/Bonderman biennial competition, and scenes were included in the 1995 Bonderman symposium.

The Nashville production won Best Play of Season honors at the 1995 First Night Awards for Tennessee Theatre.

The world professional premiere was at The Coterie Theatre, Kansas City, Missouri, in March/April 1996, under the direction of Jeff Church. This critically-acclaimed run was covered by Voice of America (VOA) Radio International and National Public Radio, and extra performances were added to the 58 originally scheduled. More than 10,000 Kansas City students saw The Coterie's production.

The play opened off-Broadway at the American Jewish Theatre, New York City, in November, 1996, a theatre for adults, to a rave notice from the *New York Times*.

Scenes from the play were featured at the 1996 joint American Alliance for Theatre in Education/Association for Theatre in Higher Education conference in New York City, August 1996.

A "Critics Circle" staged reading at Stage One: Louisville (KY) Children's Theatre in the months before the Nashville opening contributed greatly to the development of the play.

ANNE FRANK & ME premiered at the Shalom Theatre, Jewish Community Center of Nashville, Tennessee, under the direction of Cherie Bennett, on April 29, 1995. Jeff Gottesfeld, Esq., and Shalom Theatre, producers.

CAST

Nicole Burns/Nicole Bernhardt	.....	Melissa Burnett
Little Bit/Liz-Bette	.....	Cara Himmelfarb
Mimi	.....	Jennie Smith
Suzanne	.....	Kate Pride
Chrissy/Christina	.....	Sarah Fuchs
David	.....	Andy Delicata
David's sister	.....	Amanda Lane
Scott	.....	Zack Kopels
Jason	.....	Yoni Limor
Lisa	.....	Rachel Levy
Hope	.....	Sarah Norris
Eydie	.....	Jennifer Worden
Sean/Storm trooper	.....	Addison Pate
Jack/Jacques	.....	Jack Chambers
Mary Burns	.....	Becky Cahen
John Urkin/Jean Bernhardt	.....	David Winton
Renee Zooms/Renee Bernhardt	.....	Layne Sasser
Anne Frank	.....	Amy Lane
Choreography	.....	Pam Atha
"Rock" Hatikva	..	Sam Lorber, Stacy Worthington, Doug Shawe
Stage Manager	.....	Nancy Dorfman
Lighting	.....	Chip Weinstein
Producers	.....	Bryan Cahen, Jeff Gottesfeld
Crew	.....	Pat Lydon, Melissa Williams, Becky Haas

NOTE: This large cast production added roles in order to involve additional young people.

SYNOPSIS OF SCENES

ACT ONE

Scene One: The Burns home in the suburbs, the present

Scene Two: Nicole's 9th grade English class, the present

MONTAGE: David's, Jack's, Nicole's homes, the present

Scene Three: The school dance, the present

The Bernhardt apartment, Paris, 1942

ACT TWO

Scene One: The Bernhardt apartment, Paris, July, 1942

Scene Two: The Bernhardt apartment, Paris, Feb. 1943

Scene Three: The Bernhardt apartment, Paris, Dec. 1943

Scene Four: The Bernhardt apartment, Paris, Apr. 1944

ACT THREE

Scene One: In hiding, Paris, June, 1944

Scene Two: In hiding, Paris, July, 1944

Scene Three: On a transport across Europe, Aug. 1944

Scene Four: On a transport across Europe, Sept. 1944

Auschwitz/Birkenau, Sept. 1944

The act breaks are denoted as a matter of referral and convenience; this play should be performed without an intermission. If an intermission must be added, it might be taken at the end of Act Two, Scene Two. Approximate running time without intermission is 95 minutes.

ANNE FRANK & ME

A Full-length Play
For 4 men, 7 women, expandable*

CHARACTERS

NICOLE BURNS / NICOLE BERNHARDT	14-16
LITTLE-BIT BURNS / LIZ-BETTE BERNHARDT	10-12
RENEE ZOOMS / RENEE BERNHARDT.	40-50
MIMI BAKER / MIMI POULIN.	14-16
ANNE FRANK.	15
MARY BURNS (may be played by Renee or Anne)	35-45
SUZANNE LEE / SUZANNE LEBEAU	14
CHRISSEY GULLET / CHRISTINA GOULET.	14
JOHN URKIN / JEAN BERNHARDT	40-55
JACK POLIN / JACQUES POULIN.	14-16
DAVID BERG / DAVID GINSBERG	14-16
EDDIE VALLEY / EDOUARD VALLEE	14

TIME AND PLACE:

In the present: a suburb in the American heartland.
In the past: Nazi-occupied Paris and Europe, 1942-1944.

* The cast can expand to as many as 17, depending on the needs of the producer. In all cases, teen and pre-teen roles may be played by adults who look young, or by teens.

AUTHOR'S NOTES

1) An extensive study guide has been created for teachers and leaders of school, church, synagogue, and other youth groups who attend a performance. Contact the publisher for more information.

2) Historical notes and a note on accuracy at end of play.

3) Pre-show Music and Intermission Lobby Display: For young audiences, pre-show music should be current rock and rap played loud, as should all music during Act One scene changes. Otherwise, all scene change music might be French or American music popular during World War II. During Act One, photos, posters, and Nazi propaganda from Occupied Paris might be unveiled in the lobby for the audience to view at the end of the play.

4) Set: Although there are many different scenes and settings for this play, the design may be simple and suggestive or even abstract, using rehearsal blocks for multiple purposes and movable/reversible objects to indicate changes in time and space.

5) Directing Style: The scenes in the present ought NOT be directed broadly, like a sitcom. Sitcomish direction is deadly to the play. Only by having the early scenes played realistically—as if we are simply peering into the actual bedroom/classroom/school dance of these teens—are we able to make the necessary seamless transition into the past. Also, we strongly urge you NOT to use French accents in the scenes in the past, but rather to use well-enunciated accent-free English. This also applies for the role of Anne Frank.

CHARACTER NOTES

NICOLE BURNS / NICOLE BERNHARDT: The lead. “Average” girl who, through a great journey, discovers her own heroism. Appealing, funny, regular, endearing, vulnerable, charismatic, a strong hip-hop dancer.

LITTLE-BIT BURNS / LIZ-BETTE BERNHARDT: Nicole’s sister. Small, smart, annoying and bratty, insecure, ultimately scared and lovable. May play a violin, flute or recorder, although actress cast need not actually play a musical instrument. The recorder can be used and played badly. The excellent version of “Hatikva” at the end of the play can be pre-recorded and the actress can mime it on the instrument.

RENEE ZOOMS / RENEE BERNHARDT: May be voluptuous, full-figured or heavy-set. As Zooms: Nicole’s burnt-out English teacher—comical, irritable. She has watched educational standards decline steadily over her many years in the classroom. Now, she’s a year past when she should have retired. The kids are scared of her—she’s stern and tough. As Bernhardt: Nicole’s mom—loving, proud, stern, maternal.

MIMI BAKER / MIMI POULIN: Nicole’s best friend. Slender, quirky-cute, funny motor-mouth, whirlwind of energy, a drama queen in love with love, risks her life for Nicole. Some hip-hop dancing.

ANNE FRANK: Brave, feisty, rebellious, courageous, incandescent.

MARY BURNS: Nicole's mom in the present. Attractive, hip, friendly. **NOTE:** This small role can be doubled by either the actress who plays Renee Zooms or the actress who plays Anne Frank.

SUZANNE LEE / SUZANNE LEBEAU: Nicole's friend. Little Bit's idol. Very pretty, the new girl, nice but willing to stand up for what she believes in. Some hip-hop dancing. **NOTE:** Can double as girl on the transport.

CHRISSEY GULLET / CHRISTINA GOULET: In Nicole's class. Cute, mouthy, bigoted, nasty, hates Nicole. **NOTE:** Can double as girl on the transport.

JOHN URKIN / JEAN BERNHARDT: As Urkin: Nicole's principal—mild mannered; as Bernhardt: Nicole's father—sensitive, loving, proud, gentle, compassionate, a doctor who risks everything to become a freedom fighter.

JACK POLIN / JACQUES POULIN: The finest, most popular guy at his school. A leader. Cool but vulnerable, self-involved but not a jerk. Becomes proper and idealistic. Risks his life for Nicole and her family. **NOTE:** Doubles as a Nazi.

DAVID BERG / DAVID GINSBERG: Handsome, quiet, shy intellectual, underestimated by his peers. Becomes a great hero.

EDDIE VALLEY / EDOUARD VALLEE: Jack's insecure side-kick, class clown, tries too hard to be cool. Immature, very funny. **NOTE:** Doubles as a Nazi.

HISTORICAL NOTES

Following the Nazi annexation of Austria, the German move into the Sudetenland, and finally, the *blitzkrieg* invasion of Poland on September 1, 1939, France and Great Britain declared war on Germany on September 3, 1939, but made no serious move to attack the Nazis.

Following many months of this *drole de guerre*, Hitler's Wehrmacht invaded neutral Holland, Belgium, and Luxembourg on May 10, 1940. And then France on May 15. Making a mockery of the vaunted Maginot Line of defense, the German army crushed the French military in a matter of weeks, in a humiliating and total defeat for France.

By mid-late June, 1940, the Nazis were in Paris and had occupied half the country. The democratic French government dissolved itself and then signed an armistice with the Nazis, in the expectation of a Nazi invasion of Great Britain and an ensuing British defeat. Marechal Phillippe Petain, a World War I hero, was named to head the so-called Vichy government—a collaborationist French regime. Of course, the expected British defeat never happened.

Hitler's "race" laws against Jews were immediately implemented in both the zone of France that the Nazis occupied and the southern zone temporarily under the nominal control of Petain. *Statuts des Juifs* were adopted by the Vichy regime. Round-ups and deportations of Jews—concentrating on refugee Jews—began almost immediately, mostly carried out by French police acting on orders of the Petain government collaborating with the Nazis, or by French

paramilitary organizations like the Milice or the Permillieux Service in Paris. In fact, at the height of the occupation, there were no more than 3,000 Gestapo in the entire country.

The Final Solution began to be carried out on Jews from France. There were several concentration camps in France—a few of which (especially Drancy) were used to funnel Jews to the extermination camps to the east.

Deportations—mostly to Auschwitz—continued right up until Liberation in August, 1944. In fact, the final Gestapo train carrying Germans back to Germany from the French concentration camp at Drancy, which departed August 17, 1944, had a car full of deportees attached to it. These deportees were sent to Auschwitz.

In 1940, there were about 330,000 Jews in France. About forty percent were refugees from Hitler and other European countries, about sixty percent were French citizens. By the end of the war, about 43 percent of the refugee Jewish population had been exterminated, as compared to about 12 percent of the French Jewish population.

ANNE FRANK & ME and Historical Accuracy

For a play about history, accuracy is important. Insofar as possible, we tried to adhere to historical fact in creating this story. For example, the news in all BBC reports are accurate for the days stated. Code messages to the Resistance are authentic. The dates of the final transport from Drancy and Anne Frank's transport from Westerbork are accurate. Von Stuepnagel's wounding was reported on the date stated. Dramatic license was taken with the following:

1) There is no evidence that the last transport which left Drancy on August 17, 1944, stopped in Westerbork, Holland, to take on additional deportees. There is no evidence that Anne Frank and Nicole Bernhardt would actually have met.

2) Anne Frank was not selected to go to the gas chambers at Auschwitz, though she was in Auschwitz for several months before her transfer to Bergen-Belsen, where she died.

3) Code messages from London to Resistants were transmitted on the BBC, but not as part of regular news broadcasts.

4) The Rive Gauche Book Store was a center for fascist material and collaborationist literature. It was bombed by the Resistance on November 21, 1941, and not in the final days of the war.

5) French police were not targeted by the Resistance and there is no evidence any were accidentally killed.

Finally, the so-called “plagiarism” lawsuit of Meyer Levin mentioned by Mary Burns early in Act One is one of the most spurious lies advanced by Holocaust deniers. Following the publication of *The Diary Of Anne Frank* in France, Meyer Levin was engaged by Anne Frank’s father Otto as literary agent for him. Levin wrote a stage play based on the diary in the United States. Otto Frank, dissatisfied with Levin’s script, ultimately sanctioned Goodrich and Hackett’s famous stage version, which won the 1955 Pulitzer Prize for drama.

Levin sued, claiming the playwrights had stolen his play’s ideas. There was never a question in the lawsuit of the diary’s authenticity. A jury awarded him \$50,000, but the verdict was overturned on appeal. Finally, the two parties settled to avoid further litigation. For a complete discussion of the Levin affair, see Deborah Lipstadt’s *Denying The Holocaust* (Plume, 1994), pp. 229 ff.

ACT ONE

SCENE ONE

PRE-SET: *Early evening, the middle-class suburban home of NICOLE BURNS. Center stage we see NICOLE's incredibly messy bedroom. Clothes strewn everywhere. Posters and photos of rock and hip-hop groups line the walls and the bulletin board. A copy of The Diary of Anne Frank lays open some place visible, as well as a messy pile of school books, pizza boxes, etc.*

AT RISE: *Lights up on NICOLE in her bedroom. Dressed in baggy old sweats, her hair a mess, NICOLE is going over choreography, counting out loud to herself. Outside NICOLE's room is her younger sister, LITTLE BIT, playing the violin or recorder—the “Hatikva” melody from Smetana's “The Moldau,” in awful, squeaky tones. In contrast to NICOLE, LITTLE BIT is perfectly groomed down to the last color-coordinated barrette. The awful violin playing makes it impossible for NICOLE to concentrate on her dancing. Finally she can't take it anymore.*

NICOLE (*yelling to LITTLE BIT*). Hel-lo! You wanna go into your room and play that? I'm trying to practice.

LITTLE BIT (*without missing a beat of her practice, yelling back*). So am I. (*NICOLE tries to dance some more. LITTLE BIT keeps playing.*)

NICOLE (*yelling*). Knock it off, I mean it! (*LITTLE BIT responds by moving closer to NICOLE's door and playing even louder. NICOLE yells.*) My trio has to dance in front of the entire ninth grade on Saturday, you know. You are a total brat, Little Bit!

(*LITTLE BIT marches into the room.*)

LITTLE BIT. I told you before, Little Bit is a baby name.

Now that I'm 10, call me Elizabeth.

NICOLE. What is that stupid thing, anyhow?

LITTLE BIT. My recital piece.

NICOLE. I've got a great idea. Go downstairs and play it for Mom. She gave birth to you—she deserves the torture.

(*Defiantly, LITTLE BIT starts playing the violin or recorder again. SUZANNE LEE runs in. She wears a feminine sweater, carries a dance bag.*)

SUZANNE. Hey, wuzzup? Isn't Mimi here yet? (*SUZANNE pulls off her outfit. She has dance clothes underneath.*)

LITTLE BIT. Hi, Suzanne.

SUZANNE. Hi.

LITTLE BIT. How do you get your hair so perfect?

NICOLE. You were just leaving, remember?

LITTLE BIT. No, I wasn't. You told me to leave, but that doesn't mean I was actually leaving. I love your sweater, Suzanne.

SUZANNE (*doing stretching exercises*). Thanks. (*To NICOLE.*) I hope we can get this thing down quick because I've got tons of homework to finish.

LITTLE BIT (*doing the same stretching exercises as SUZANNE*). I always do all my homework first thing. It's all color coordinated. Math: Blue notebook, blue pencil. History: Red notebook, red pen. Science—

NICOLE. Shut up. (*SUZANNE notices The Diary Of Anne Frank lying open. She picks it up.*)

SUZANNE. Did you finish reading this yet for English?

NICOLE. No.

LITTLE BIT. What is it?

SUZANNE. *The Diary Of Anne Frank*. She was this Jewish girl in Holland during World War II. She and her family hid in an attic for two years so they wouldn't go to the gas chambers.

LITTLE BIT. My father says there weren't really gas chambers. Not where people were actually killed.

SUZANNE. He couldn't have said that.

LITTLE BIT. Well, he said there's no scientific proof. And he's a scientist, so he ought to know.

SUZANNE. But they killed, like... gay people and communists, and gypsies, and six million Jews.

LITTLE BIT. My father says that's a really inflated figure. A lot of people just died of natural causes but it all gets blamed on the Nazis. My father says—

SUZANNE (*to NICOLE*). You don't agree with him, do you?

NICOLE. My dad just gets bugged about things he can't prove scientifically. Don't get him started on President Kennedy's assassination.

LITTLE BIT. My father says one bullet could not have shot both men sitting in that car. My father says Oswald—

NICOLE. Shut up. I swear, I'm ready to kick Mimi out of the trio, I don't care if she is my best friend. You know Bazooms is going to test us on that book tomorrow.

LITTLE BIT. You call your teacher "Bazooms"?

NICOLE. It's her name. Renee Zooms, middle initial B. Buh-zooms.

SUZANNE. I sort of like her.

NICOLE. Bazooms? She gave me a D on my last paper.

SUZANNE. So what grade did you deserve?

LITTLE BIT. D. Because she never studies. We had a test today on *The Wizard Of Oz*. Want to know what grade I got?

SUZANNE. What?

LITTLE BIT. A. I always get an A. I never get a B. Well, once I got a B, but the teacher made a mistake.

NICOLE. One of us is definitely adopted. Look, we're gonna start now, and you can only stay if you promise to shut up. (*LITTLE BIT makes an ostentatious gesture of zipping her lips shut and throwing away the key.*) Thank you. (*To SUZANNE.*) I'll count us off. (*NICOLE counts them off. She and SUZANNE begin a hip-hop routine, which NICOLE is teaching to SUZANNE. LITTLE BIT picks up The Diary Of Anne Frank.*) You missed that double turn thing—

SUZANNE. Oh, you're right, sorry—

NICOLE. No, I'm sorry—

SUZANNE. I'm sorry—

NICOLE. No, I'm totally sorry. Okay, I'll show you again... (*She demonstrates the move for SUZANNE, explaining as she goes.*)

LITTLE BIT. Wow, listen to this! (*Reading aloud*) "...We are shut up here, shut away from the world, in fear and

anxiety, especially just lately. Why, then, should we who love each other remain apart? Why should we wait until we've reached a suitable age? Why should we bother?"

NICOLE. Lemme see that. *(She grabs the book.)*

SUZANNE *(eagerly looking over NICOLE's shoulder)*. I didn't get to that part yet.

NICOLE *(reading avidly)*. Me, either. Do you think they actually *do* it?

LITTLE BIT *(eagerly trying to see the book)*. Eeuwwww!
That's disgusting!

SUZANNE. Having sex is not disgusting—

NICOLE. Unless it's your parents.

(ALL shudder together at the thought. LITTLE BIT grabs the book, looks for dirty parts. MIMI BAKER rushes into the room.)

MIMI. Oh my God, oh my God, I can't believe you're wearing that.

NICOLE. What? We're dancing, what else would I wear?

MIMI. Something that makes you look better than day-old dog meat. You have exactly two minutes to get incredibly gorgeous. *(MIMI runs over to NICOLE's dresser and pulls out clothes, flinging them around.)*

NICOLE. Hel-lo! We're rehearsing here and you're really late.

MIMI. The opportunity of your life is about to come knocking on that door. Arranged by *moi*. No, no, don't thank me, I am but a bumper car in the amusement park of love—

NICOLE. Sometimes I really worry about your mental health.

MIMI (*holding a skimpy top or bra up to NICOLE*). Nah, screams of trying too hard.

NICOLE. What are you doing?

MIMI. I told you. Getting you ready for Jack.

NICOLE. Jack? Jack Polin? You can't mean Jack Polin—

MIMI (*still flinging clothes*). The boy you love from afar, the boy who never gives you the time of day—ah, perfect. Put it on! (*She thrusts a minidress at NICOLE.*)

NICOLE. Jack Polin is coming over to my house??

MIMI. I just said that. (*All in one breath*). I ran into him and Eddie on the way here, so he goes “Wuzzup,” and I go “Not much. I’m going over to Nicole’s for dance practice for the thing on Saturday,” and he goes “Oh yeah, you and Nicole and that new girl are in that dance trio, right?” and I go “Right,” and he goes (*Momentously.*) “Maybe we’ll stop over”...so I go “Cool” and I casually get back on my bike and pump my legs over here like a bat out of hell because as your best friend it is my duty to warn you not to look like dog meat.

NICOLE. I will love you forever.

MIMI. Of course you will. (*They hug. Then NICOLE runs into the bathroom to change clothes.*)

SUZANNE. Isn't he going out with that girl with the red hair?

MIMI. Heather, and she's a total slut. Anyway, I heard they broke up.

NICOLE (*calling from the bathroom*). Do you think this means he actually likes me?

MIMI (*calling back*). Of course he likes you, you idiot, he's coming over to your house.

NICOLE (*calling from the bathroom*). I look like a pig in this. Somebody, please, starve me!

MIMI (*calling back*). When he gets here, remember, act cool.

MARY BURNS (*offstage*). Nicole! Some friends of yours are here.

NICOLE (*calling, frantic*). I'm not ready! Tell them to wait downstairs!

LITTLE BIT (*runs to the doorway, calls loudly down to her mother*). She says send them right up!

MIMI. You brat!

SUZANNE (*calling*). They're here, Nicole.

MIMI (*calling*). They're on their way up! (*MIMI and SUZANNE run around frantically, flinging the mess wherever they can hide it, yelling directions to each other, quickly making the bed, etc.*)

NICOLE (*calling, frantic*). No, I'm not ready! They can't! (*We hear the voices of young GUYS approaching, talking about sports.*)

MIMI. Get out here, they're here. And act cool!

(Just as JACK POLIN and EDDIE VALLEY enter, MIMI and SUZANNE throw the last thing under the bed. NICOLE rushes in and ALL THREE GIRLS assume positions of exaggerated, nonchalant cool.)

JACK. Hey.

EDDIE. Hey.

NICOLE, MIMI & SUZANNE. Hey.

JACK. Wuzzup?

EDDIE. Wuzzup?

SUZANNE & MIMI. Wuzzup?

NICOLE (*utterly casual*). Not much. We're just ... hanging.

LITTLE BIT. My name's Elizabeth. I'm extremely mature for my age. (*NICOLE marches over to her. When she does we—and everyone onstage—can see that NICOLE has inadvertently tucked the entire back of her dress into her baggy white cotton panties. No one has the nerve to say anything. Even SUZANNE and MIMI are too mortified to move.*)

NICOLE. You were just leaving, right, Little Bit? (*Turning to JACK. Now LITTLE BIT can see NICOLE from behind.*) She was just leaving—

LITTLE BIT. WOO-WOO! I see London, I see France, I see Nicole's—

MIMI (*pushing LITTLE BIT out the door, then pulling NICOLE's dress out of her panties*). —Bye, bye! She's a great kid, huh? She's...ten. (*NICOLE is so mortified she can't speak.*) So... (*A long moment.*) We've really been working on this dance thing for Saturday ...

JACK. Cool.

EDDIE. Cool.

SUZANNE. Nicole choreographed it.

MIMI. Right, Nicole? (*NICOLE still can't speak.*) Right! She's been studying forever.

SUZANNE. Forever.

MIMI. Right, Nicole? (*NICOLE still can't speak.*) Right! But she's not stuck-up about it. Not at all. She's just like, you know ... regular.

SUZANNE. Totally regular.

MIMI. Right, Nicole?

NICOLE. Okay, that's it. I can't stand it anymore. I know when I came out of the bathroom I had my dress tucked into my underwear, okay? What am I supposed to do,

crawl in a hole and die!? Slit my wrists? Kill myself?
JUST TELL ME WHAT YOU WANT ME TO DO!

EDDIE. Wear bikini panties!

(ALL GIRLS yell at him at once—"You sleaze ball," "You are so immature," "Grow up," "Get a life," etc. There is a knock on the door. NICOLE's mom, MARY BURNS, sticks her head in.)

MARY *(to NICOLE)*. Hi. I just wanted to tell you that dinner's almost ready. I made tons of sauce—your friends are welcome to stay.

NICOLE. You want to stay? It's spaghetti.

JACK. Nah, I haven't even started reading that Anne Frank thing yet. I gotta book.

MARY *(sounding a bit disturbed)*. Is that what you kids were assigned? Did they tell you it might not have been written by Anne Frank?

JACK. Whoa, you mean it's a fake?

MARY. No one knows for sure. But in the '50s a Jewish man named Meyer Levin sued the writers of the movie version, claiming they'd stolen his work. And he won.

SUZANNE *(doubtful)*. Are you sure?

MARY. No one is sure. That's the whole point.

MIMI. But my grandfather fought in World War II. He says the Germans killed, like, thousands of Jews—

SUZANNE. Not thousands, millions.

MARY. I'm sure your grandfather is a great guy, Mimi. But it's kind of like fishing stories—you know, the fish get bigger and bigger each time the story is told. Anyway, if you kids change your mind, just let me know. I make a mean spaghetti dinner. *(MARY exits.)*

JACK. Your mom's great.

NICOLE. Yeah, she's pretty cool.

MIMI. I just can't believe what she said is true, though.

SUZANNE. Me, neither. Back in New Jersey I have a lot of Jewish friends, and they always said that—

NICOLE. My mom doesn't lie.

MIMI. Neither does my grandfather, Nicole. He said that—

(LITTLE BIT knocks on the door and enters dramatically.)

LITTLE BIT. Jack's mom is downstairs. She told me to tell him "the baby just pooped and she's out of diapers so he'd better get his butt in gear."

JACK. Man, I can't wait until I get my driver's license.

EDDIE. Freedom, man. *(JACK and EDDIE trade some special macho handshake.)*

JACK. So, I gotta motor. Hey, maybe the five of us can, like, hang out Saturday night.

LITTLE BIT. Six!

NICOLE *(trying to sound blasé and sophisticated)*. If I'm not too busy, it would be, as the French say, *tres magnifique*.

EDDIE. Hey, you're bilingual.

LITTLE BIT. She is not, she only likes boys!

NICOLE. That's *bisexual*, Little Bit.

LITTLE BIT. Euwwwwwww!

EDDIE. Hey, I knew this girl who was a quadra-sexual. She'd do anything with anyone... for a quarter! * *(ALL GIRLS yell at him—"You are so immature," "Get a*

* Alternate language: EDDIE. Kid, you're so clueless you probably think MCI is a rap artist!

life," "You sleaze ball," "Grow up," "You're disgusting," etc.)

JACK. We're outta here. Later.

EDDIE. Later.

MIMI & SUZANNE (*as the GUYS exit*). Later.

NICOLE (*utterly nonchalant*). Later. Whatever. (*Once they are gone, she is devastated.*) He hates me! I ruined everything!

LITTLE BIT. Oh, who cares. The boy wasn't even cute. Now, there's a really cute boy at my school. He likes me, too. His name is—

NICOLE. Shut up!! (*NICOLE runs after LITTLE BIT to kill her.*)

LITTLE BIT (*screaming*). Mom-mee!! (*NICOLE's friends cheer her on, loud hip-hop music up. Lights fade. Hip hop music up through scene change.*)