

TITLE: Capturing Annabelle

SCREENPLAY BY: Brandi Self

LOGLINE: When an ambitious, in-vogue sculptor is dumped by his eccentric, destructive girlfriend, he becomes obsessed with late-night performance art of her future with someone else while juggling an extreme aversion therapy group and trying to mold questionable women into her.

SUMMARY: Buzz Babcock is New York's most celebrated artist since the drunken Decapo died tragically years before, drowning in a bucket of paint mixed with his own vomit. Buzz's inspiration: Annabelle, a fierce force who insists on flooding his apartment, throwing his stuff off the roof, setting galleries on fire during his openings, and pinching his "tender meat", the soft skin under his arms, until it bruises. Even their cat Mellow becomes an accomplice to her destruction by knocking things off the shelf. But none of that matters because he's received great reception for his latest series: Annie. But just when he's set to begin the third and last piece, Annie Part Trois, Annabelle throws a larger-than-usual fit that ends in the trashing of all of Buzz's past work. He explodes, telling her he needs space, and she leaves, threateningly.

"Was it the right thing to do?" he wonders. He can't eat, sleep, or create. He becomes isolated, his only friend a poetic maintenance man named Pauly who offers chicken dipped in mayonnaise, Nos balloons, and an introduction to a hardcore addiction group called Get Over Them! designed by tipsy, neurotic *EX*-pert, Sophia Pugliose whose ideas include aggressive shock treatment by taser, showing up at strangers' funerals unannounced, and blasting ex's belongings out of a cannon into the Hudson River. That's how he almost loses her dress, the only thing he has left of her. He gets it back when Dakota, another group member, a codependent who has a UTI that smells like onion soup and likes to paint her ex as a rat, tackles Sophia. And on his off nights, Buzz goes to watch Annabelle do a performance art piece at a local theater; live-action social media posts of her fucking everyone, getting hitched to a happy-faced emoji mask-wearing man and having millions of babies on stage in front of a live audience.

Dakota ends up at Buzz's dilapidated apartment, excited about their conspiratorial victory but she soon appears from the bathroom in Annabelle's dress. After a bit of hesitation and Dakota admitting her faux pas with a pre-printed codependency business card, Buzz encourages her to dye her hair fiery red and learn Annabelle's mannerisms so she can become the new inspiration for the last sculpture. But it doesn't work... Why doesn't it work? Maybe she should throw his things off the roof? Flood the place? Maybe set some things on fire? I mean, how can you truly be Annabelle without these things? Perhaps they could steal the blind neighbors, Mrs. and Mr. Dondelinger's half-dead calico, Stinky Cat, and turn it into Mellow? It all works for a moment, although only a rag-tag version until he wakes up to Dakota as Annabelle wailing over Stinky Cat's dead body. And upon burial of the beast, she messes up her... *Annabelle's* dress. So, the solution, of course, is to show up to one of Annabelle's performances, steal more clothes, and Mellow, who's backstage. But somehow, Buzz still isn't satisfied, the deadline is fast approaching, and Dakota as Annabelle has started painting him as a rat. As her dissatisfaction grows, more fake Annabellés show up. Low-budge short film actresses, prostitutes with pitbulls, and malt-drunk homeless women who are ready for a fight. A hellscape of her as Buzz tries to mold, hoping to somehow, in some way, capture Annabelle.