# THE DIARY OF A TEENAGE GIRL

# Written by Marielle Heller

Based on the graphic novel by Phoebe Gloeckner

ii.

## 1 INT. MINNIE'S HOUSE - BEDROOM - DAY

1

Close up on a cat's face - not pleased.

Hand-written title card: DOMINO VS. THE CITY - a film by Minnie Goetze

A cardboard San Francisco: skyscrapers and the Golden Gate Bridge. Domino, the cat, peeks out above the buildings.

Title card: It's a CAT-ASTROPHE! Everybody run!

Domino stomps, destroying the little cars and buildings in his wake. He claws at one of the tallest buildings, lies down right in the middle of the set, licks his butt, and looks at the camera like "Yeah? What?".

END SUPER 8:

(TITLE CARD: <u>The Diary of</u> <u>a Teenage Girl</u>)

EXT. SAN FRANCISCO - YERBA BUENA PARK - AFTERNOON

2

2

MINNIE GOETZE, an intensely smart fifteen-year-old, curious and strong but not jaded, walks through the seedy sprawling park.

Minnie's voice-over, recorded onto a cassette tape:

MINNIE (V.O.) I had sex today. HOLY SHIIIITTTT!

Music kicks in - something with a beat. Minnie walks seriously down the path, until the chorus chimes in, then she shimmies, or swishes her hips, in time to the music.

Minnie's POV: A boy with blond feathered hair takes a long slow puff off of a joint. Smoke wafts up around his face, dancing with his curls almost magically.

Minnie bounds through the park, past old strung-out hippies lounging in the grass. One of the women doesn't have a shirt on. This is the 70s in San Francisco - it's just how it is.

A young woman jogs by in a skimpy seventies jogging outfit. Her unharnessed breasts bounce happily along. Comic stars appear on her nipples and bounce away. Minnie looks down and takes a quick peek at her own less ample breasts. She struts to the music. She leaves animated footsteps in her path.

Minnie does a little skip, and the music swells and cuts out.

## 3 EXT. MINNIE'S HOUSE - STREET

Minnie runs up and into a Victorian style apartment building.

5 INT. MINNIE'S HOUSE - THE LIVING ROOM - CONTINUOUS

Minnie enters, startled to find her mom, CHARLOTTE, a hip woman of 34 who wishes she were 25, and GRETEL, 13 and a mini-Charlotte, pretty and girly, glued to the TV. Charlotte is still beautiful, though she wears her mistakes on her body. She sips a gin and tonic. On the TV, news coverage of the trial of Patty Hearst.

> TV ANCHOR Patty Hearst, the kidnapped heiress whose story has riveted the world, appeared in court again today. She was described as pallid, dull in complexion and lacking in energy. One court reporter described her demeanor as "zombie-like".

Minnie tries to sneak past unnoticed. The room is complete with shag carpeting wall-to-wall, hanging ferns, and colorful afghans. The picture of Patty Hearst with a gun is on the TV.

> TV ANCHOR(CONT'D) When Ms. Hearst was asked to describe the closet that her captors held her in...

CHARLOTTE Oh Minnie. Come watch with us.

GRETEL

(trying to sound grown-up) Yeah. It's history in the making.

Charlotte doesn't take her eyes off the TV.

3

## TV ANCHOR

Prosecutors brought in Dr. Harry L. Kozol, an expert on sex-offenders and mentally ill criminals...

## MINNIE

No thanks.

#### CHARLOTTE

(re: TV) She's not mentally ill! Fuck this guy. Just because she ran away from her bourgeoisie family and started

over. I know how you feel, Patty!

Charlotte sips her drink, Minnie leans in.

#### GRETEL

My teacher said she was brainwashed. I mean, didn't they, like, keep her in a closet?

## CHARLOTTE

No, come on. She's brave. She reminds me of my friend Andreashe's searching for something more real than her privileged bullshit childhood.

#### GRETEL

Oh.

#### MINNIE

I think she's a phony. What kind of person falls in love with the people who kidnap and torture them?

Charlotte and Gretel turn toward Minnie, surprised. Charlotte finally takes in Minnie:

CHARLOTTE Is that what you wore today?

#### MINNIE

Mom?!

CHARLOTTE I'm just saying. It wouldn't kill you to wear something with a waist. Jeez.

Gretel laughs.

Charlotte goes back to watching the coverage.

## MINNIE (CONT'D) I'm gonna go do homework.

Minnie exits. Charlotte calls after her.

## CHARLOTTE Kimmie called.

Charlotte and Gretel go back to the TV.

6 INT. MINNIE'S HOUSE - BEDROOM - CONTINUOUS

Minnie pulls the rotary phone into her messy room and dials frantically. The bed is unmade, a record player sits on the floor in the corner, and the dresser's drawers hang open loosely exposing their contents. There are half finished projects everywhere: dioramas, a photography corner, etc.

## MINNIE

(into phone) Hi, may I speak to Kimmie please? Oh, okay. Yeah could you just ask her to call Minnie the moment she get in? Thanks.

Minnie hangs up, frustrated.

7 INT. MINNIE'S HOUSE - HALLWAY - MOMENTS LATER

Minnie digs frantically through the closet, searching. She flings articles of clothes, and tennis rackets out of the way, boxes fall on her, until she finds what she's looking for: a seventies cassette recorder complete with a microphone. She wipes dust off of it.

## 8 INT. MINNIE'S HOUSE - BEDROOM - MOMENTS LATER

Minnie presses record on the tape recorder, noticing some dark dried blood on her index finger. She picks at it for a moment, smells it. She thinks about where to begin. Then, she jumps up, locks her door. She sits back down.

> MINNIE (into mic) Um. Testing? No - Fuck -(MORE)

6

7

MINNIE (CONT'D) (rewinds, starts again) My name is Minnie Goetze. I am a fifteen-year-old girl living in San Francisco California, recording this onto a cassette tape because my life has gotten really crazy of late, and I need to tell someone about it. If you're listening to this without my permission, please stop right now. Just, really. Stop. Okay. (clearing her throat)

So, I don't remember being born.

## 9 BEGIN IMAGINING SEQUENCE:

A comic-book style animation: a woman's naked body lying on her side breaths and move in sketchy pencil lines. She moves in ecstacy.

## MINNIE (V.O.) I was a very ugly child.

Her knees part slowly, opening seductively, exposing a hairy crotch, the pencil lines of the pubic hair going in every direction. Her toes curl, and suddenly through the center of her legs pops out the head of a baby, who looks just like Minnie- bright-eyed and smiling. The animation freezes:

END IMAGINING:

10 INT. MINNIE'S HOUSE - BEDROOM - CONTINUOUS

10

Minnie stands with her tape recorder and microphone. The "birth drawing" is tacked to the wall in front of her.

MINNIE My appearance has not improved so I suppose it was a lucky break when he was attracted by my youthfulness.

A cat starts purring around Minnie's ankle, she picks him up roughly, kissing him.

MINNIE (CONT'D) Domino, you stupid cat, I love you. (then, whispering) Hey, Domino. Do I look different than I did yesterday?

The walls of Minnie's room are lined with comic-style drawings, and photographs: a tongue, or a face, homeless people, and transvestites. And many self-portraits. Minnie speaks into her mic.

> MINNIE (CONT'D) (getting serious) Okay in all matter of factuality, it happened like this:

> > FLASHBACK TO:

11 INT. MINNIE'S HOUSE - THE LIVING ROOM - NIGHT

Charlotte is sprawled out on the couch, a lit joint dangling precariously in her fingers, falling asleep. Gretel eats a bowl of ice-cream on the floor. MONROE, 34, a guy with the attitude and libido of a 15 year old, sits on the end of the couch and stares blankly at *The Carol Burnett Show* on the TV, drinking a Schlitz beer.

Minnie enters in a blue little-girl nightgown, plopping down on the couch, moving her mom's legs over. Charlotte groans, and ashes from her joint fall into Gretel's bowl of icecream.

> GRETEL Mom!? God. You're so gross. I can't even watch TV without...

Gretel gets up in a huff, and exits. Charlotte doesn't stir. The TV blares.

MINNIE (V.O.) My mother was married for a long time to my step-dad Pascal. He is a science-y guy, a PhD.

C/U on a picture of Charlotte and PASCAL, 45, when they were younger and married. Even then, they were an odd match.

MINNIE (V.O.) He has a lot of ideas about how the world works- doesn't think women should drink or smoke.

Minnie looks at the joint in her mom's hand.

MINNIE (V.O.) Maybe that's why she isn't married to him anymore. She's "looser" now.

Minnie looks toward Monroe.

MINNIE (V.O.) Monroe Rutherford's her boyfriend, but they aren't possessive.

Monroe stares at the TV. He is handsome in this light, with a boyish face. He feels Minnie looking at him and smiles a little. Minnie turns back to the TV. There is a long pause. Charlotte suddenly startles.

CHARLOTTE (half-asleep and a little high) What?

MINNIE It was the TV. CHARLOTTE Whatdyasay?

MINNIE It was just the TV, mom.

CHARLOTTE Oh my god, I had such a long day. I'm falling asleep here.

Charlotte slips her house shoes on without opening her eyes.

CHARLOTTE (CONT'D) I'm crashin'.

Monroe slaps Charlotte on the ass.

MONROE

G'night.

#### MINNIE

Night.

Minnie debates moving over to the other side of the couch, but just as she makes a move, Monroe puts his big hand on her head. Minnie hits Monroe lightly. He puts his arm around her and they curl up together, watching TV.

> MONROE What are you wearing? This nightgown is totally ridiculous.

Minnie blushes.

Monroe's arm dangles around Minnie's shoulder, dangerously close to her breast. Maybe his hand brushes it? They sit in silence watching the TV. Minnie moves to the other side of the couch, staring at Monroe.

MINNIE (V.O.)

I know it seems weird, but I had this strangely calming feeling that even if he touched my tit on purpose it's probably all right because he's one of our best friends and he's a good guy and he knows how it goes and I don't...

Minnie looks at Monroe for a sign. Monroe cracks another beer.

MINNIE (V.O.) But I wonder if my breast felt small?

CUT TO:

12 INT. MINNIE'S HOUSE - BEDROOM - NIGHT

12

Minnie looks at a picture she drew of Monroe, in very short jogging shorts, that is tacked onto the wall. Her tape player in her hand.

MINNIE

Oh Monroe. Pitter pat. You touched my tit. How was that?

Minnie touches Monroe's crotch on the drawing. As she stares deep into Monroe's face turns to camera,, so handsome and charming. His eyes twitch with mischief. He looks down a little, then back up.

> MONROE (so vulnerable) Can I just say- touching your breasts... (bashfully, almost) I can't- I can't say it. (MORE)

MONROE (CONT'D) (then) They're really great. Fantastic breasts, Minnie. Just perfect.

Monroe smiles. Comic book flowers burst out from behind his head, like a seventies album cover. A bird flies out of his ear and lands on top of his head and starts singing, and -

END IMAGINING:

13 INT. MINNIE'S HOUSE - KITCHEN - EVENING

Monroe snaps his fingers in Minnie's face. She is standing with the door of the fridge wide open, staring into space.

MONROE

Weirdo.

Minnie pushes Monroe, playfully but hard.

MINNIE (V.O.) It feels so good to imagine that he might be thinking about me. Like finally I exist.

Monroe grabs an apple, bites into it. The kitchen has a paisley wallpaper lining the walls, and avocado green tiles on the counters.

## MONROE

So-

Charlotte enters the kitchen, in a sexy house-dress/robe.

MONROE (CONT'D) (to Charlotte) Hey. You 'bout ready steady?

Monroe jumps up and sits on the counter.

CHARLOTTE No, no. I think I'm staying here. I'm already in my skivvies.

MONROE What? You promised.

MINNIE (V.O.) Not that I love him or anything. I'm not stupid.

Gretel enters, and Charlotte pours herself a big gin and tonic.

GRETEL We're gonna watch "Little House on the Prairie".

Gretel grabs a soda from the fridge. Charlotte smooths Gretel's hair a little.

#### CHARLOTTE

Yep.

Monroe grabs Charlotte by the waist and pulls her close.

MONROE It's two-for-one Tuesdays, though. You promised.

CHARLOTTE I'm sorry, baby.

MONROE Let's just go for a few drinks? I need to get out.

CHARLOTTE I'll make it up to you, I swear. I'm sorry. Take Minnie.

MONROE

What?

CHARLOTTE Minnie'll go. Wontcha' Min?

MONROE She doesn't want to go.

MINNIE Yeah I do. Where?

CHARLOTTE Told you. See?

Charlotte turns and leaves with Gretel.

MONROE Just this bar on Harrison.

MINNIE (V.O.) I had homework, but so the fuck what?

Monroe smiles, it's a plan.

# 14 INT. LIVERPOOL LILS BAR - LATER THAT NIGHT

At a tall bar table in a dark corner, a bartender drops off another round to Minnie and Monroe. They're both pleasantly drunk, watch the bartender leave. Monroe leans his body into Minnie's, almost knocking her off her stool.

She laughs, pushing him, but then almost falls off her stool. He catches her.

## MONROE (teasing) Whoa! Clumsy clumsy.

He helps her back onto her stool, holding onto her for a little too long. Minnie gets a case of the giggles, he follows suit.

They play a game of "sugarpack football", flicking a sugar pack across the table, trying to make it land on the edge of the table. Monroe flicks the sugar packet through Minnie's "field-goal" (her hands) and it disappears off the table.

## MINNIE

## Shit. Where'd it go?

Monroe gets up and starts rooting around on the ground near her feet, looking for it. He bites her ankle. She screams too loud. He laughs.

# MONROE

Shut up! You lightweight.

He bites her calf, grabbing onto her knee. Minnie takes his hand, and bites it hard. He stands, letting her bite him.

# MINNIE

That doesn't hurt?

## MONROE You can't hurt me. Go ahead.

MINNIE I'm gonna bite you so fucking hard.

She bites it even harder, as hard as she can.

## MONROE I don't even feel it.

## MINNIE

You're drunk.

# MONROE I'm just really strong.

She bites his finger. He likes it. He thinks about touching her face. She breathes in, wanting him to. He flicks her nose. He sits back down.

MINNIE You're far away.

MONROE (quietly) You just gave me a hard-on.

MINNIE

I did?

She peers over the table to see.

MONROE Yeah, I'm hard.

Minnie might laugh but instead she moves closer.

Glancing around, Monroe takes Minnie's hand and puts it down his pants. Minnie feels it, interested like it's a science experiment.

> MINNIE (V.O.) It didn't feel too hard to me. It had soft skin. I don't know what I expected exactly but I guess flesh can never be really hard, like wood or Formica.

Monroe moans quietly, Minnie smiles.

MINNIE I want you to fuck me.

MINNIE (V.O.) I didn't even know if I was serious or not, but it was funny and I was drunk.

Monroe removes her hand.

MONROE You're shit-faced. I gotta get you back to your goddmamn mother.

But he doesn't move away, if anything he pulls her closer, searching her eyes.

MONROE (CONT'D) I can't believe you want me to fuck you. Do you really want me to fuck you?

MINNTE (playfully) None of your fucking business.

It's like a game of chicken, neither will look away. Even in this moment, there is nothing threatening about Monroe.

> MONROE You really do want me to fuck you,

don't you? You really fucking want me to fucking fuck you.

Minnie stares up at Monroe's face, smiling.

MINNIE (V.O.) I didn't know whether I wanted him or anyone else to fuck me but I was afraid to pass up the chance because I may never get another.

#### 15 I/E. MONROE'S CAR - PARKING LOT -LATER

Minnie and Monroe get into the car, unsure of what's next. They stare straight ahead. Then they go for it. He kisses her, for a long time, sliding his hand between her legs. Music crescendos.

CUT TO:

#### 16 INT. MINNIE'S HOUSE - BATHROOM - LATER THAT NIGHT

Minnie is in the bathtub, staring at the ceiling, where shadows from the street dance. She touches her lips and mouth, which are raw and red from Monroe's stubble.

> MINNIE (V.O.) It tasted like heated wine - hot and sticky and the inside of his mouth was all smooth. I tried giving him a blow-job in the car and he put his hand in me, and touched my tits. He said he wanted to fuck me, but he said we can't tonight.

MINNIE (every emotion) Oh my god. Oh my god. Oh my god.

Minnie dips her head back in the water, letting her hair wash all around her.

16

MINNIE (V.O.) Sometimes the feeling of water rushing through my hair makes me feel so beautiful. Like a mermaid waiting to be rescued from the depths of the sea.

Minnie enjoys this feeling, and then suddenly opens her eyes with a start:

MINNIE (V.O.) Is this what it feels like for someone to love you? He could have anyone and he wants me. He sees me. I feel different today. I never want to go back.

#### 17 EXT. STREET - MORNING

Minnie waits on the corner of Jackson and Scott, anxious. A MAN WITH A BUSHY MUSTACHE, and tight bell-bottoms whistles at her. Monroe pulls up, and she gets into his beat-up car, flipping off the stranger with a smile.

> MONROE You gonna get in trouble for skipping school?

Minnie shakes her head, smiling.

MONROE (CONT'D) You feel like sandwiches?

Minnie nods. They drive off.

#### 18 INT. MONROE'S APARTMENT - MOMENTS LATER

Monroe and Minnie fall into the small bachelor apartment making out, barely closing the door behind them. Monroe lifts Minnie up onto the bed. He gets on top of Minnie, kissing her and unbuttons her pants. Minnie is scared but excited.

Minutes later, Minnie and Monroe lie silently side-by-side on the bed. They both have their shirts and jackets on still, and are naked just from the waist down. Minnie traces an X on Monroe's leg in blood. He shakes his head in disbelief.

## MINNIE

What?

MONROE I didn't know you were a virgin. 17

He shakes it off. Minnie closes her eyes, peaceful.

MONROE (CONT'D) You look good, you know? Nice.

## MINNIE

I do?

Minnie reaches for her backpack and pulls out her Polaroid camera.

MINNIE (CONT'D) Will you take my picture?

She lies back down, resuming her position.

## MONROE

What?

MINNIE Please? I just want to see.

He snaps the picture, against his better judgement. Minnie points the camera toward Monroe, but he grabs it out of her hand.

#### MONROE

Nah, nah, nah. Are you crazy?

Minnie gives in, shaking her picture in her hand.

MONROE (CONT'D) You better not show that picture to anyone.

CLOSE ON the photograph of Minnie, still and beautiful.

MINNIE You can't even see where I am.

Outside, life continues. School lets out, transvestites turn tricks, the city lives.

END FLASHBACK:

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19 INT. MINNIE'S HOUSE - BEDROOM - DAY

We are <u>back where we started</u>, Minnie's first Diary entry. Minnie sits with her tape recorder now on the floor.

15.

## MINNIE

... That was about an hour ago and I can't believe I've now actually said it out loud. I'm pretty sure this makes me officially an adult. Right?

She picks at the dried blood on her finger.

MINNIE (CONT'D) I'm going to continue recording this diary with the intention of making entries each and every day as honestly and as sincerely as is possible for me to do.

She presses stop, pleased. She pulls out the picture that Monroe took of her after her first time and examines it. She looks relaxed and beautiful.

20 INT. MINNIE'S HOUSE - KITCHEN/HALLWAY - ANOTHER EVENING 20

Minnie is sitting at the kitchen table drawing a picture of herself when the doorbell rings. She jumps up.

As Minnie heads for the door, Gretel comes out of her room.

## GRETEL

I'll get it.

Minnie slams Gretel's door in her face.

## MINNIE

I got it.

Gretel whines. Minnie opens the front door.

MONROE (shyly) Hey.

MINNIE (shyly) Hey.

There is a tense pause. They stare at each other. Monroe seems like a teenager who doesn't know what to say.

MONROE Your mom here? MINNIE

No. (then, jealous) Why? Did you come to see her?

MONROE

No.

MINNIE

Oh.

Monroe enters sheepishly, punches Minnie's shoulder playfully.

MONROE

I came to see you, silly.

Minnie punches Monroe on his arm, hard.

MONROE (CONT'D) Ow. Shit. You got a good arm. You wanna box?

## MINNIE

Yeah.

They put up their dukes and start circling each other, jabbing and kicking.

MONROE What were you doing before I got here?

Monroe reaches out and grabs Minnie's tit.

MONROE (CONT'D) Thinkin' about me?

Minnie punches him again.

MINNIE

No!

Monroe grabs her fists, pinning them behind her back, startling Minnie. Just when they're about to kiss, Charlotte comes in the front door. Monroe quickly pushes Minnie away from him, who falls to the ground.

CHARLOTTE

Hello?

MONROE Oh. There you are. MINNIE (V.O.) Monroe Rutherford is the handsomest man in the world.

#### 21 INT. MINNIE'S HOUSE - BEDROOM - NIGHT

Minnie lies in bed with her tape recorder, it's dark except for the glow from her flashlight. There's magic in the air.

> MINNIE (sotto into microphone) My mother's friend Martin Chong sent her a poem. He's one of many men who's in love with her, waiting in line with a number in their hand like at the deli counter. He wrote it on a piece of lacy purple rice paper that I found crumpled in the trash. I think it's beautiful:

Minnie reads from the crumpled paper. Stars start to emanate from Minnie's bed, floating out into the universe.

MINNIE (CONT'D) (into microphone) "It would have been better To have slept and dreamed Than to watch the night pass And the slow moon sink."

The ceiling of her room melts away, the stars twinkle above her. She touches her body nonchalantly.

MINNIE (CONT'D) I wonder if Monroe is masturbating thinking about me tonight? Monroe says I exude sexuality. Sometimes I look in the mirror and I can't believe what I see. I just realized - I've had breasts for a full three years.

She clicks the light off. The stars twinkle for one more moment.

22 INT. MINNIE'S HOUSE - BATHROOM - DAY

Minnie runs into the bathroom with a yellow rotary phone, receiver pressed up to her ear.

21

MINNIE (into phone) Sorry. Sorry. Gretel was following me. Hold on.

She locks the door and sits on the edge of the tub.

MINNIE (CONT'D) (into phone) Okay, I'm good.

KIMMIE'S VOICE Alright, tell me.

INTERCUT WITH:

23 INT. KIMMIE'S HOUSE - BATHROOM - DAY

KIMMIE MINTER, sixteen but with the body of a twenty-one year old and the hair of Farrah Fawcett, is on the other end.

MINNIE'S VOICE (whispered) I can't tell you, you have to guess.

Kimmie sits straight up.

KIMMIE (into phone) You fucked somebody!!

INTERCUT WITH:

24 INT. MINNIE'S HOUSE - BATHROOM - CONTINUOUS

24

23

MINNIE (screaming into phone) What?! How did you know?

A pounding at the door.

GRETEL'S VOICE (calling through the door) Minnie. I need the bathroom. What are you doing?

KIMMIE'S VOICE FINALLY! You're catching up. MINNIE Hey! We don't all lose our virginity at thirteen.

KIMMIE'S VOICE It's not just me. That's how it is in South San Francisco.

Gretel pounds again.

KIMMIE'S VOICE (CONT'D) I'm just so happy! Who was it?

MINNIE (into phone) You have to guess. Gretel is listening.

GRETEL'S VOICE (calling through the door) I am not. You're so full of yourself.

INTERCUT WITH:

25 INT. KIMMIE'S HOUSE - BATHROOM - CONTINUOUS

25

Kimmie curls her hair, perfecting her 70s flip.

KIMMIE

(into phone) But you don't know any guys. Wait. Was it that guy who works in the liquor store? That cute one?

MINNIE'S VOICE (leading) No.

NO •

KIMMIE (into phone) Well, is it somebody I know?

MINNIE'S VOICE

Yes.

KIMMIE (into phone) I can't think of anyone... wait a minute. It's not Monroe, is it?

INTERCUT WITH:

## 26 INT. MINNIE'S HOUSE - BATHROOM

Minnie is silent, smiling like the cat who ate the canary. Gretel pounds on the door.

KIMMIE'S VOICE (screaming from the phone) My god! Minnie! That is so sick!

Minnie has to hold the phone away from her ear.

KIMMIE'S VOICE (CONT'D)

Ewww!

Gretel pounds.

GRETEL'S VOICE (yelling through the door) I'm gonna tell mom. Get out of there!

MINNIE (whispered into phone) Don't you think he's cute?

INTERCUT WITH:

27 INT. KIMMIE'S HOUSE – BATHROOM – CONTINUOUS

Kimmie's hair starts to burn. She unrolls the curling iron.

KIMMIE (into phone) No, he's not cute. He's old. Ew, ew, ewww. Minnie. He sleeps with your mom!

INTERCUT WITH:

28 INT. MINNIE'S HOUSE - BATHROOM - CONTINUOUS

MINNIE

(into phone, sotto) Only because he has to otherwise she'll suspect something.

KIMMIE'S VOICE I don't know, Minnie. Don't you kinda feel like he's taking advantage of you or something? I mean, you're so much younger than him. 28

27

26

21.

Gretel's pounding on the door grows louder and faster.

KIMMIE'S VOICE (CONT'D)

Minnie?

MINNIE (upset, into phone) Umm...

INTERCUT WITH:

29 INT. KIMMIE'S HOUSE - BEDROOM - CONTINUOUS 29

There is a pause.

KIMMIE (into phone) How big is his dick?

## INT. MINNIE'S HOUSE - HALLWAY - MOMENTS LATER

Minnie swings the door open to find Gretel about to pound on the door. She grabs her, punching her on the arm.

> MINNIE I'm gonna kill you!

GRETEL Ow. Minnie, don't.

MINNIE Quit spying on me.

Minnie pushes Gretel to the ground, and sits on top of her, smacking her over and over again.

> GRETEL What were you talking about? Ow-

Minnie pushes Gretel's face further into the carpet.

31 I/E. STREETCAR - DAY

> Minnie sits at the back of the streetcar. She talks into her tape player's mic, enjoying her lurid narrative, while an old lady nearby listens on, disturbed.

> > MINNIE He's fucked me three times now. All I can think about is the fucking.

30

30

Flashback: Minnie and Monroe fucking in his car.

MINNIE (CONT'D) Monroe is a good lay from what I know in my limited knowledge. He is very tall and strong and he has two strong muscular thighs and a big hairy chest.

Flashback: Minnie and Monroe fucking in his bed, fucking on his floor, more fucking.

MINNIE (CONT'D) As for myself, I'm not particularly attractive at all. But I do think I look different now- probably my aura. And I think people are noticing...

32 INT. RICH PRIVATE HIGH SCHOOL - CLASSROOM - DAY

32

Minnie sits at a desk by the window. The hippie ENGLISH TEACHER sits on his desk - "cool teacher" style, with a copy of *Catcher in the Rye* in his lap.

> COOL ENGLISH TEACHER I agree, Liza. Mr. Antolini doesn't act like an authority figure. He isn't condescending. But what did you make of the moment where he touched Holden's forehead while he slept?

The teacher drones on. Minnie doodles listlessly. A note lands on her desk. It reads: Write me a note. Minnie looks around. Behind her, a very handsome boy with great hair, a junior named RICKY WASSERMAN, 17, winks.

Minnie drops the note back on Ricky's desk. He unfurls it reading: A basic pancake recipe includes water, flour, baking powder, sugar and eggs.

COOL ENGLISH TEACHER (CONT'D) Holden's attitude toward homosexuals is called into question...

The note drops back on Minnie's desk: Madame, my heart contains nothing but admiration for you.

The bell rings, Minnie gathers her things. Ricky and his friend ARNIE, another junior, blond and tall and preppy, surround her desk.

ARNIE Don't listen to this bullshit artist. You should probably write notes to me.

RICKY He's just jealous because he can tell you like me.

## MINNIE

Oh really?

RICKY You're fascinating, you know that?

ARNIE She's kinda looks like Angelica Houston, don't you think?

RICKY I see that. Angelica Houston is incredibly beautiful.

Ricky flashes a winning smile. Minnie is flattered, and mute.

Moments later, a long-haired slacker boy named CHUCK, 16, with a skateboard under his arm, approaches.

CHUCK What did they want?

### MINNIE

Who?

CHUCK Tweedle Dee and Tweedle Dipshit.

They watch Ricky and Arnie leave.

## MINNIE They're nice.

CHUCK They're preppy and rich.

MINNIE Oh, don't be jealous, Chuck. Just because Ricky Wasserman thinks I'm fascinating.

Minnie and Chuck start to walk toward the door together.

CHUCK He didn't say that. Minnie laughs.

MINNIE I know. It's so embarrassing.

CHUCK Tell him to fuck off next time.

MINNIE No one that popular has ever talked to me before. It was kinda exhilarating.

As Minnie and Chuck pass the teacher's desk, he calls out.

COOL ENGLISH TEACHER Ms. Goetze - next time I expect some more participation from you, I know you did the reading.

Minnie nods reluctantly on her way out.

33 FOOTAGE OF THE PATTY HEARST TRIAL

Patty Hearst being sentenced.

34 INT. MINNIE'S HOUSE - THE LIVING ROOM - EARLY EVENING 34

Minnie comes in from school to find Monroe and Charlotte smoking a joint, and drinking around the coffee table as though nothing has happened.

> CHARLOTTE I just think it's barbaric that she was found guilty! Even if she knew what she was doing in that bank she was still a prisoner...

Minnie turns on the TV, looking to Monroe to see if he's going to acknowledge her. He doesn't. She stares at him.

CHARLOTTE (CONT'D) ...Kidnapped, raped! Come on. She's a victim!

MONROE (grasping) I don't know. I guess it does seem kinda counter-progressive or something.

Monroe takes a long drag. He looks between Minnie and Charlotte, on either side. Minnie turns up the TV volume.

> CHARLOTTE (loudly over the TV) It's bullshit. It's fascist, misogynistic bullshit. You need to pay more attention to this stuff. Read the paper every once in a while.

MONROE Yeah, you've said that.

Charlotte shoots the rest of her drink, and exits for a refill. Monroe, unsure, finally decides to follow Charlotte into the kitchen. As he passes behind Minnie, he reaches out and tickles her neck. She slaps his hand away.

MONROE (CONT'D)

Hey.

## MINNIE

Don't.

MONROE Turn down the volume, bucko.

Monroe exits to the kitchen, Minnie seething. From the kitchen, she can hear Charlotte's giggles. Minnie sinks into the couch.

SMASH CUT TO:

35 INT. MINNIE'S HOUSE - BEDROOM - CONTINUOUS

35

Minnie stands in front of her mirror, wrapped in a towel. She pulls the picture Monroe took of her after their first time out from her pocket and slides it into the edge of the mirror.

> MINNIE (V.O.) (earnest asking) What's the point of living if nobody loves you? Nobody sees you? Nobody touches you?

She drops her towel and stands naked. She compares the picture with her face in the mirror. And looks at her body.

MINNIE (V.O.) I wish I were older than I am. It feels like there are little weights hanging from my heart that swing and tug every time I move, every time the wind blows.

## FLASHBACK TO:

36 INT. MONROE'S APARTMENT - DAY

Minnie and Monroe's faces are close together.

MINNIE What's your favorite color?

MONROE I don't know. Blue? Why are you asking me such stupid questions?

CUT BACK TO:

INT. MINNIE'S HOUSE - BEDROOM - CONTINUOUS

Minnie is still in front of the mirror, looking at her face.

MINNIE (V.O.) I want someone to be so totally in love with me that they would feel like they would die if I were gone.

She looks at the picture.

MINNIE (V.O.) Maybe Monroe could love me like that? I am so warm. I want a body with mine. I need a man.

SMASH CUT TO:

38 INT. MONROE'S APARTMENT - DAY

> Minnie and Monroe are having rousing sex under the covers, with just the random limb poking out. Monroe finishes and collapses on top of Minnie.

> > MINNIE (frustrated) No, don't stop.

36

37

## MONROE Minnie, come on.

Monroe rolls off of her. Minnie stares at the ceiling, blueballed. She climbs on top of his back, but he's already falling asleep.

> MONROE (CONT'D) We have to stop this. You just... have some hold on me.

MINNIE Why would you say that? Do you think I'm fat?

She punches him. He laughs.

MINNIE (CONT'D) You're so fucking confusing... with your adult codes and bullshit.

## MONROE

Minnie-

## MINNIE

I'm used to the more honest means of communication used between children. I'm almost still a child, you know.

MONROE Hey, that's why I said we have to stop. It's clearly too much for you emotionally.

MINNIE But, I don't want it to stop.

Monroe falls asleep. Minnie stares at the ceiling, confused and frustrated and alone and blue-balled.

#### MINNIE (V.O.)

I have no one to talk with about this highly complicated matter...

# 39 INT. MINNIE'S HOUSE - KITCHEN - DAY

Minnie and Charlotte sit at the table, eating peanut-butter and jelly sandwiches and not talking.

MINNIE (V.O.) ...If my mother wasn't involved with Monroe she could give me all the advice in the world.

CHARLOTTE Kimmie is so white trash, don't you think?

## MINNIE

She is not!

CHARLOTTE

I mean that in a good way- you know, she's kind of salt of the earth. I love her Farrah Fawcett hairdo- it's so a la mode. I mean, I'm really glad your hair isn't like that, but it looks cute on her.

MINNIE Boys love Kimmie.

CHARLOTTE (a little jealous) Really? I dunno. She looks better in pants than skirts though. Aren't her ankles sort of thick?

INTERCUT WITH:

40 EXT. BIG ROCK PARK - DAY

40

Minnie and Kimmie sit on a big rock in the park, watching people walk by.

KIMMIE Your mom's really gorgeous.

#### MINNIE

Oh, I dunno. I guess.

#### KIMMIE

Aren't you afraid she'll find out about you and Monroe? What if they get married? It's so sick.

Kimmie loves the drama.

INTERCUT WITH:

# 41 INT. MINNIE'S HOUSE - KITCHEN - CONTINUOUS

Minnie and Charlotte are still eating their sandwiches.

CHARLOTTE I guess Kimmie has a good body.

## MINNIE

Mom!

CHARLOTTE You know. I hate to brag, Minnie. But I was quite a piece when I was your age.

INTERCUT WITH:

42 EXT. BIG ROCK PARK - DAY - CONTINUOUS

Minnie and Kimmie are still on the big rock. Kimmie is painting her toe nails.

MINNIE Honestly, I feel like my mom is just worried that I don't have a boyfriend. I mean, I don't think she wants me to get pregnant like she did when she was my age, but...

#### KIMMIE

(sort of listening) Yeah.

MINNIE Obviously I can't tell her about... you know. What am I going to say? "Mom, I'm sleeping with your boyfriend"?

INTERCUT WITH:

43 INT. MINNIE'S HOUSE - KITCHEN - CONTINUOUS

43

Minnie stares at Charlotte intently. They are still eating sandwiches.

CHARLOTTE I don't know what your problem is, Minnie. I would think you would be more into boys. Even Gretel has a boyfriend. (MORE)

30.

41

CHARLOTTE (CONT'D) I mean he's just that little short Italian boy from her class but still. Don't you like anybody? You can tell me.

There is a long pause. Minnie wants to tell her mom more than anything. Instead, she shoves a big bite of her sandwich into her mouth.

CHARLOTTE (CONT'D) God, when I was in high school, the boys were all over me...

## MINNIE

Like... my dad?

Charlotte is surprised Minnie is bringing him up, but goes with the memory.

## CHARLOTTE

Oh, yeah. Your dad and I were crazy about each other. He wasn't so messed up back then. Hadn't ever even smoked pot. He was just a wannabe artist with a fuck-theworld attitude. And he rode a Triumph Blackbird. Have I ever told you about that? Fuck, that was fantastic!

Minnie doesn't dare move.

CHARLOTTE (CONT'D) My parents hated him. It was so hot. I knew I could call him any time day or night and he would ride that beautiful machine over to my house and rescue me. And I'd hold onto his waist, and scream! God, that boy...

Charlotte lets out a languished sigh, gets up and starts clearing the dishes. She shakes away the memory.

CHARLOTTE (CONT'D) You know, you aren't always going to have that body, Min. I know it's not exactly feminist to say, but I think you'd be happier if you put yourself out there a bit - a little make-up, a skirt every once in a while, jesus. Get a little attention. You have a kind of power, you just don't know it yet. Minnie stares at her mom's butt as she scrapes their plates into the trash. This resonates with Minnie.

INTERCUT WITH:

44 EXT. BIG ROCK PARK - CONTINUOUS

On the rock.

MINNIE Maybe I'll tell her when we're both old and grey, and Monroe is cold in his grave, ya know?

KIMMIE (totally distracted) Do you think I should start ironing my hair straight? Or do you think it's kinda classic like this?

Minnie looks at her, stunned.

MINNIE (V.O.) I have no one to talk to!

45 INT - COMIC BOOK STORE - DAY

Minnie looks through the comic books listlessly.

MINNIE (V.O.) ...Maybe I should just ignore everything. But I like sex. I want to get laid right now. I really like getting fucked. Does everyone think about fucking as much as I do?

She sees a nerdy boy looking at comic books and imagines his penis, animated and wagging, on top of his pants.

MINNIE ...Am I a sexed-up freak or something?

Minnie hears a commotion coming from the back of the store. ALINE KOMINSKY, a bad-ass comic book artist, is doing a signing. A group of comic book fans are lined up, enthralled. Minnie peeks over the crowd and gets a glimpse of Aline-just about the coolest woman she's ever seen - she's in awe.

Minnie approaches the OLD HIPPIE behind the register, balding with a ponytail and a beard. He notices Minnie staring.

44

33.

OLD HIPPIE Aline Kominsky – "The Bunch". She's good shit, man.

He hands her "Twisted Sisters", a comic book with a woman sitting on the toilet on the cover. The woman turns to Minnie and winks. Minnie smiles to herself. This is something!

BEGIN IMAGINING:

46 INT. COFFEE SHOP - DAY

Minnie sits drawing in a booth, Aline Kominsky's comic book open in front of her. She traces one of Aline's drawings.

MINNIE (V.O.) I've decided Aline Kominsky is my favorite cartoonist.

Minnie imagines an animated version of ALINE KOMINSKY, beautiful and rough with a big ass, working intently at a drawing table. Minnie watches her.

> MINNIE (V.O.) She must be beautiful and work all the time, at a little drawing table, with R. Crumb nearby at his drawing table.

A COMIC R. CRUMB, as he draws himself, works nearby.

MINNIE (V.O.) Everyone thinks he's the brilliant one but I bet she gives him all of his ideas. And they talk about their pens and other equipment.

The comic figures mingle with each other, laughing and looking at their artwork. Aline sparkles.

47 INT. MINNIE'S HOUSE - THE LIVING ROOM - EVENING

47

Minnie enters - the house has been tidied. A colorful afghan is folded neatly and slung over the couch. There is music playing on the record player, and the table is set for two with a table cloth and candles. Minnie hears her mom loudly crying from the kitchen. She shoots Gretel a look, who shrugs, a little scared, and goes back to her book. Minnie motions for Gretel to go to her. Gretel shakes her head like "hell no!". Minnie tip-toes to the doorway and watches her mom, dressed in a skirt and heels, sitting on a stool in the kitchen, head in her hands, sobbing loudly.

Some peas boil over on the stove. Minnie doesn't move, she just watches, out of sight, terrified and guilty.

48 INT. MINNIE'S BEDROOM – CONTINUOUS

Minnie rushes into her room, kicking her chair and stuff as she goes.

MINNIE (V.O.) I feel like all of Monroe's excuses not to come over here are excuses not to see me. But my mom thinks it's about *her*.

Minnie pulls out a piece of paper and starts scribbling.

MINNIE (V.O.) Dear Monroe. I know you think I'm fat. But I don't care because I know that black guys the world over...

49 EXT. MONROE'S CAR - IN FRONT OF HIS HOUSE - EVENING 49

Monroe arrives at his car and finds the note pinned under his windshield wiper. He reads.

MINNIE (V.O.) ...and also Italian construction workers and wetbacks and old men and also some lesbians like fat girls even if you don't, so there. Love, Little Minnie.

Monroe rolls his eyes, and crumples the letter. He shoves it in his pocket.

50 INT. MINNIE'S HOUSE - BEDROOM - A DIFFERENT DAY 50

The phone rings and Minnie leaps for it.

MINNIE (into phone) Hello?

PASCAL'S VOICE

Minnie.

MINNIE (disappointed, into phone) Pascal.

PASCAL'S VOICE Don't sound so excited.

> MINNIE (into phone)

Sorry.

PASCAL'S VOICE Did you get your biology test back?

MINNIE

B-minus.

PASCAL'S VOICE

Not bad.

MINNIE How's New York?

INTERCUT WITH:

51 INT. PASCAL'S HOUSE - EVENING

Pascal, a professorial man, sits at a small but pretentious desk in his study in New York.

PASCAL

(into phone) Stimulating. Intellectually and otherwise. You would love it here. The libraries alone elevate it far above San Francisco.

MINNIE'S VOICE Sounds cool.

# PASCAL

(into phone) You know that if you ever decide that you want to broaden your horizons, Minnie - New York is a great place for a young lady. You could live with me. I was your surrogate father for many years and that doesn't end just because your mother and I are no longer legally bound.

INTERCUT WITH:

Minnie draws while she balances the phone on her ear. In her notebook are many tracings she's done of Aline Kominsky's comic book cover.

PASCAL'S VOICE What are you reading nowadays?

## MINNIE

(into phone) Ummm. Searching for Mr. Goodbar. Did you ever finish it?

PASCAL'S VOICE Please, that inflammatory fiction? I just finished *The Final Days* about the end of Nixon's administration. It's darkly fascinating to witness how well he fares while his dreams crash around him.

MINNIE I'm reading some cool comic books too.

INTERCUT WITH:

53

53 INT. PASCAL'S HOUSE - EVENING

PASCAL (into phone) Well, that's a waste of a good mind. I'm sending you a book on flies. (then) So... where's your mother?

MINNIE'S VOICE I don't know. She's not back from work yet.

PASCAL (into phone) Is she coming home tonight?

MINNIE'S VOICE I guess. She didn't say she wasn't. She usually finishes at the library at 6.

37.

54

PASCAL (into phone) Who's she going out with these days?

INTERCUT WITH:

#### 54 MINNIE'S HOUSE - BEDROOM - CONTINUOUS

Minnie is drawing.

MINNIE I didn't say she was going out with anyone! You don't even listen to me, Pascal.

PASCAL'S VOICE That's not true, Minnie.

# MINNIE

(into phone) Besides, mom isn't even partying really. She's like a monk. Or a nun or whatever.

FLASHBACK TO:

#### 55 INT. MINNIE'S HOUSE - THE LIVING ROOM - NIGHT

Charlotte and her friends sit around in the dark passing a joint and sniffing cocaine. BURT, a stoned guy in his 40s with a mustache, and MICHAEL COCAINE, a 45 year old lawyer with a coke habit, mingle. ANDREA, late 20s, Charlotte's slightly dumb friend, turns to Michael Cocaine, high:

> ANDREA Wait, is this why they call you Michael Cocaine?

Everyone starts laughing.

CUT BACK TO:

#### 56 INT. MINNIE'S HOUSE - BEDROOM - CONTINUOUS

56

Minnie holds the phone reluctantly to her ear.

PASCAL'S VOICE Well, don't tell her I was asking about her....

His voice fades out. Minnie draws herself, as a distorted cartoon. Animated Minnie begins to move on the page, as she draws.

#### BEGIN IMAGINING:

Animated Minnie, with hairy legs, strides through San Francisco, boldly.

MINNIE (V.O.) Dear Aline Kominsky, Hello. My name is Minnie and I am an aspiring cartoonist.

Animated Minnie meets different boys along her journey. She keeps walking, morphing. Sometimes she has big thighs, sometimes her head is very small. Sometimes her breasts bulge from her shirt. She keeps walking.

# MINNIE (V.O.)

I am a huge fan of yours. Most cartoons don't amuse me at all, but I love yours. I've just completed my first real comic. It's only one page. It's about walking around in the city. I used India Ink but I wasn't sure what kind of paper to use. What do you use? With admiration, Minnie Goetze.

Animated Minnie disappears into the city.

END IMAGINING:

INT. MINNIE'S HOUSE - KITCHEN/LIVING ROOM - NIGHT

57

57

Minnie and Gretel sit eating a sad dinner together. Minnie pokes at her peas on her plate, despondent. Gretel sits across from her, filing her nails.

> MINNIE (V.O.) It stirs up a kind of frustrated passion in my heart to think of Monroe sometimes, to think about him out with my mother.

GRETEL Mom said I could go to a boy/girl party on Saturday at Lindsay's. Anthony's taking me.

MINNIE

So?

GRETEL

I just thought it was cool of her. All of my friends are always like telling me that I have such a hip mom, like my friend Jane-

Minnie is unimpressed. They hear a commotion from the other room. Minnie jumps up, and runs to her room.

Monroe, Charlotte, Burt, Michael Cocaine, and Andrea come home. They're drunk and/or high. Monroe collapses on the couch and closes his eyes. Charlotte gets on top of him, straddling him. Minnie emerges from her room with a tiny present, wrapped in the funnies, she watches from just outside the door.

> CHARLOTTE (wasted) No, don't be a drag! We haven't sung to you yet.

MONROE But I'm tired!

MICHAEL COCAINE Fuck that. Take this.

He hands Monroe a line which Monroe snorts.

CHARLOTTE

(raising her glass) I'm gonna make another toast. To Monroe on his birthday- It never gets better than this!

MONROE It never gets better than 35? Fucking kill me!

CHARLOTTE Happy Birthday!

They all drink. Monroe kisses Charlotte sloppily.

MINNIE (V.O.) I wish I was in his arms. I wish I was in his bed.

MONROE (raising his glass) You're such a fucking good woman, Charlotte. You're beautiful, you're smart.

39.

(MORE)

MONROE (CONT'D) There aren't enough women like that in California. Right, Burt?

BURT

Yep.

ANDREA (offended) Hey!

Monroe sees Minnie watching.

MONROE Look at Minnie over there. She's such a good shit. You made that, Charlotte. Come here, Minnie. It's my birthday.

Minnie doesn't go to him. Charlotte watches this, with an inkling of suspicion.

MONROE (CONT'D) (raising his glass again) Minnie's such a... a... (everyone pauses, tense) Great kid.

Monroe looks fucked up. His eyes are dilated and half open. Minnie bolts. She throws the tiny present in the trash.

58 EXT. RICH PRIVATE HIGH SCHOOL – STEPS – DAY

hesitation.

Minnie sits on the school steps, as students mill about her. Two teenagers make out nearby. Minnie watches with little

> MINNIE (V.O.) I have to say, I have almost completely forgotten about Monroe... it's like it never happened.

She looks at some of her fellow students, who ignore her.

MINNIE (V.O.) I wonder if anybody loves me that I don't know about...

Chuck skates up to Minnie and sits next to her. He lights up a cigarette.

CHUCK Hey Minnie.

MINNIE

Hey, Chuck.

CHUCK I heard you got put on academic probation and you might get kicked out.

### MINNIE

Yeah.

# CHUCK

Bogue.

MINNIE (shrugging) I'm not really thinking about it. I want to be an artist anyway, and so school is essentially pointless for me.

They sit in silence for a while. He smokes. Across the lawn, Minnie spots Ricky Wasserman getting into his fancy sports car.

#### CHUCK

Um–

# MINNIE I'll be right back.

She jumps up and heads over to Ricky. A few girls are just walking away as she approaches. They glare at Minnie as they go.

RICKY Well, if it isn't mon cherie.

Chuck looks on, disappointed.

RICKY (CONT'D) (slyly) What're you doing right now?

Minnie's eyes light up.

SMASH CUT TO:

Ricky dives naked into the extravagant blue pool, with perfect form. He comes out glistening from the water, and looks up at Minnie who stands nervously, still clothed at the edge of the pool. The house behind her is a mansion: huge and pristine.

> RICKY What are you waiting for? Don't be scared.

Minnie thinks, and then peels off her top.

MINNIE (V.O.) Sometimes the beauty of a boy makes me want to cry.

## 60 INT. RICKY WASSERMAN'S HOUSE - POOLHOUSE - LATER

Minnie and Ricky hump in the poolhouse, amongst the blow-up pool-toys and towels. The sun glistens on Ricky's young body as he goes at it, rabbit-style. Minnie's not into this.

Ricky looks very pleased with his jackhammering, until Minnie flips him over. She slows him down, controlling the pace like a pro, moving her body with confidence. Ricky is overwhelmed. She is leading this dance, but doesn't notice his discomfort. She moans and screams out, like a grown woman.

Birds fly overhead, the trees rustle. Minnie cums, Ricky looks uncomfortable, music crescendos and then silence.

61 INT. MINNIE'S HOUSE - LIVING ROOM - EVENING

Minnie enters, her hair still wet from the pool at Ricky's. Monroe and Charlotte are curled up on the couch, Charlotte's long legs bare and on display. Minnie walks right past Monroe and he spots a small hickey on her neck. She pays him no mind, and struts into her room, pleased with herself. Monroe looks after her, a little jealous.

# 62 EXT. RICH PRIVATE HIGH SCHOOL - STREET - MORNING 62

Minnie approaches the front steps of the school where Ricky and Arnie are posted. Minnie waves at Ricky. He waves back, tentatively, and whispers something to Arnie, turning away.

A horn honks. Minnie notices Monroe's beat up car idling in front of the school. She glances to Ricky and then goes up to the car and sticks her head in his rolled down window.

59

60

## MONROE Come on, fat ass!

Minnie is pleased, and gets in the car, Ricky looks on.

63 EXT. MARINA - DOCK - LATER THAT DAY

Minnie and Monroe walk along the docks, near a boat. Minnie is antsy.

MONROE Look at this day!

MINNIE Are we gonna go to your place?

MONROE I thought you wanted to look at boats with me.

MINNIE Well, yeah I do. But then are we gonna go to your place?

MONROE What're you? Some kind of nympho or something?

MINNIE No! Fuck you. You're so disgusting!

She pushes him. He laughs it off.

MINNIE (CONT'D) I don't know why you even brought me here.

MONROE

Don't get nervous in the service, kid! We're just gonna take a look at this boat real quick. (then, sheepishly) You look really nice today.

## MINNIE

What?

MONROE You look pretty. And you're not fat. You know you have a great body.

MINNIE

I do not.

He leads her toward a boat, and a MAN, in his 60s and looks it, comes out of it.

MONROE (quietly to Minnie) There he is. He looks like a real sailor.

MAN Howdy. You the one called about the boat?

MONROE

That's me.

MAN Take a look around. I'll wait for you on the dock.

Monroe helps Minnie onboard.

64 I/E BOAT - CABIN - MOMENTS LATER

64

Minnie looks around the tiny boat cabin. Monroe runs his hands over the contours of the boat.

MONROE Man this is a beautiful boat, don't you think?

MINNIE I guess. I like this little kitchen. MONROE Hey, want to take a trip around the world? I'd make you first mate?

He throws her a beer from him pocket. He pops one for himself and sits at the dinette.

MINNIE (suddenly interested) Like Gilligan?

MONROE Like Gilligan. I'll put you to work in the galley. And we'd get a cat for the ship.

MINNIE It's like a little house. (then) Are you really going to get it?

MONROE Well, I kinda wish it was blue.

MINNIE (taking this seriously) Yeah, me too.

Monroe looks out the window at the sea and is quiet.

MONROE But I really am gonna buy a boat. I just have to wait till my vitamin business takes off. I'm gonna build up a mail-order empire and then sell it and retire when I'm 45. Then I'll get my boat. Become the captain of my own destiny. One day I'll just sail away. I won't even say goodbye. To anyone. Just leave...

He is pensive and beautiful. Minnie kisses him.

MONROE (CONT'D)

Hey!

MINNIE

What?

MONROE What'd I tell you? Minnie. We gotta lay low. (MORE) MONROE (CONT'D) If you want to keep this thing up, you can't call so much attention to us. MINNIE I can do what I want. She pulls on his belt.

MONROE Jesus, Minnie. Don't.

MINNIE You afraid the sailor will hear us? You chicken?

MONROE (taking the bait) Oh. Someone's asking for it. Aren't you? Maybe you need to be restrained, huh?

He goes for her, she runs, bounding over the little table.

MINNIE Don't touch me, you big fat lout.

He grabs her, and throws her over his shoulder, she kicks, loving this.

MONROE Ahh. Yer getting feisty, huh? Stop wiggling. I've got you.

Monroe throws her onto the boat's bed, pinning her down.

MONROE (CONT'D) Is that what you want? That's what you want, huh?

Minnie squirms and screams, playfully.

MINNIE (playful) Help! I'm being raped!

Monroe covers her mouth with his hand. He stares at her, holding her down. She is loving this. She bites his hand.

MONROE

Ow. Damnit.

He pins her arms down, and starts kissing her neck and stomach. Minnie's body quivers under his kisses.

The boat rocks back and forth in the marina, while the owner of the boat nods off in a folding chair on the dock.

CUT TO:

## 66 INT. MONROE'S APARTMENT - EVENING

Minnie and Monroe lie in his bed, post-coital. Monroe is looking at Minnie's notebook of drawings, while she waits for his response, wrapped in his arms.

> MONROE You shouldn't really show these to people.

#### MINNIE

Why?

MONROE I mean... it's just gonna weird people out. It's so... freaky. (then) Are they supposed to be sexy?

Monroe closes the book, tossing it off the bed. Pause.

MONROE (CONT'D) So, who's that boy?

MINNIE Who? You mean Ricky Wasserman?

MONROE I guess. What is he, Jewish?

MINNIE What'dyou care?

MONROE I gotta take you home.

MINNIE

No.

MONROE

Minnie.

MINNIE No, no, no. I don't wanna go yet. 65

MONROE Minnie, it's time.

MINNIE

But Monroe...

MONROE (mimicking) But Minnie...

MINNIE Why are you trying to get rid of me?

MONROE

Oh my god.

Minnie slips out of the bed.

MINNIE

It's not fair. I never see you. I'm not leaving. I'm gonna run down the hall completely naked. I bet your neighbor will see me.

She makes a dash for the door, and Monroe, also somewhat naked jumps up after her, slamming the door before she can get out. He grabs her.

> MONROE Stop it, Minnie. This is not funny.

She kisses him, winning him over.

MINNIE Monroe, will you tell me about your parents?

MONROE

What? No.

MINNIE But you tell my mother everything about your life. Please?

Monroe wriggles out of Minnie's grasp, walks away.

MONROE No. You're fucking hyper, Minnie. I'm taking you home.

Monroe starts dressing.

MINNIE No. Monroe! Come BACK here. (then) Hey. I SAID: COME BACK HERE!

Her shouts stop him in his tracks. He turns to Minnie, who stands naked and serious with her hands on her hips. She is a sight. He looks at her like "what?".

> MINNIE (CONT'D) I think we need to talk about our relationship.

> > MONROE

We do?

MINNIE I'm serious.

MONROE I know you are.

MINNIE Don't laugh at me.

MONROE

Okay.

Minnie runs to him, punching him hard.

MINNIE Don't laugh at me.

Monroe contains her flailing.

MINNIE (CONT'D)

Don't-

MONROE Hey. Calm down.

MINNIE Get your hands off of me or-

MONROE Yeah, or what?

MINNIE Or I'm gonna tell my mother!

Pause. Monroe drops Minnie's shoulders, turning away.

MINNIE (CONT'D)

What?

MONROE

Don't.

MINNIE You can't take it?

MONROE Get dressed, Minnie.

MINNIE

NO.

MONROE I'm taking you home.

MINNIE

What?

MONROE

You ruined it. You're a fucking child, Minnie. *I* should tell your mother.

#### MINNIE

Go ahead!

MONROE Maybe I will. Maybe I will, Minnie. You think you can manipulate me like that? What are you trying at? Huh? You're not supposed to do that, not you. Not you. FUCK.

He explodes, and storms off. There is a long pause. Minnie has started crying. Eventually, Monroe notices.

MONROE (CONT'D)

Oh, god.

He takes a deep breath, and goes to her. He wraps her into a reluctant hug. She sobs on his shoulder.

MINNIE

I hate you.

MONROE No you don't.

MINNIE Yes I do. I hate you more than anything. Monroe rocks with her, while she cries.

MONROE Well. I like you.

Minnie cries.

67 EXT. SAN FRANCISCO - BAY

Shots of San Francisco, in all its beauty.

68 INT. MINNIE'S HOUSE - BEDROOM - DAY

C/U on Minnie's face, almost screaming. Is she upset or excited?

MINNIE (V.O.) Fuck Monroe. He was too old for me anyway. It was kinda sick, if you think about it. Dirty old man.

Widen out, Minnie and Kimmie are dancing, jumping on the bed, and singing at the top of their lungs along to The Rolling Stones.

> MINNIE/KIMMIE (singing) But BAAAAABYYYY BABY....

Minnie does a jump-kick off of the bed. Kimmie flips her hair around.

MINNIE/KIMMIE (CONT'D) (singing) I don't need no jewels in my crown. 67

Kimmie picks up the album cover and starts licking the picture of Jagger on the cover.

# KIMMIE Minnie- look at me! Look -

She licks the crotch of the album.

## MINNIE

EWWWW! What're you doing?

## KIMMIE

Oh my god! I swear I feel Mick Jagger's dick. Minnie you gotta try this. Just lick his dick right through his pants- try it! It really feels like there's something there!

Minnie takes the record, and skeptically licks.

MINNIE Oh my god! It does feel like he has a dick in there. Ohhh. And it's hard too!

Kimmie turns the music down and plops on the floor.

KIMMIE I would suck Mick Jagger's dick.

MINNIE Really? Doesn't he seem a little gay to you?

KIMMIE What? No! He's androgenous. It's hot.

Kimmie reaches for a joint and relights it. She inhales. They pass the joint between them.

KIMMIE (CONT'D) I'm not gonna see you for like three weeks. MINNIE

Shit.

KIMMIE Will you write to me while I'm visiting colleges back east?

Minnie pulls a package of letters out from her desk drawer.

MINNIE I wrote you a few letters so you can space them out during your trip.

### KIMMIE

Thanks!

Kimmie hugs her. Minnie lies back, getting stoned.

KIMMIE (CONT'D) What'dyou think you're gonna do?

MINNIE

About what?

KIMMIE

College?

# This hits Minnie.

# MINNIE

I have no idea.

# KIMMIE

Oh hey. You know that mixed couple I baby-sit for? (Minnie shakes her head) Well anyway, the dad, Marcus? Is

black-

MINNIE God, I love black guys. They look so tough and they always smell so gutsy.

KIMMIE I give him blow-jobs all the time.

## MINNIE

No way.

## KIMMIE

Yeah. He comes home from bowling early, while his skinny white wife is still out with her girlfriends and I suck his dick until tears come to my eyes. I have to put Vaseline all over my lips because his dick is so big it feels like my mouth is going to rip at the corners.

MINNIE What? Wait, how big is it really?

Kimmie motions about eleven inches, and thick. She and Minnie laugh.

KIMMIE He wants to screw me but I'm way too scared.

Minnie's mind is blown.

MINNIE (V.O.) And now, the making of a harlot.

BEGIN IMAGINING:

# 69 EXT. SAN FRANCISCO - DAY

A Comic San Francisco. The Golden Gate Bridge peeks up out of the fog in small pyramids.

Cartoon Minnie, fifty feet tall slouches as she traverses the hilly landscape in large giantess steps.

MINNIE (V.O.) She was a young girl driven astray by the lustful lure of the flesh.

INTERCUT WITH:

#### 70 I/E. RICKY WASSERMAN'S CAR - OUTSIDE RICKY'S HOUSE - NIGHT 70

Minnie and Ricky are about to have sex in his car.

CUT BACK TO:

Animated Minnie picks up a tiny animated Ricky Wasserman from the street, and holds him in her fist, like King Kong.

MINNIE (V.O.) She looked every bit the harlot she was bound to become, with her brassiere straps exposed, with her tight pants that rode up snugly at the crotch, almost like a horse, when viewed from behind. He was a beautiful junior, rich and famous in high-school. His name? Ricky Wasserman. What is he, Jewish?

#### INTERCUT WITH:

71 I/E. RICKY WASSERMAN'S CAR - OUTSIDE RICKY'S HOUSE - NIGHT 71 Ricky stops them.

MINNIE

What?

RICKY You're just so... intense.

Minnie is shamed.

CUT BACK TO:

Animated Ricky squirms in Minnie's animated giant hand.

ANIMATED RICKY (in a small, squeaky voice) ... there's something about having sex with you that scares me, Minnie. You're just so passionate.

MINNIE (in a deep "giant" voice) What?

ANIMATED RICKY (squeaky) I mean, I just have never experienced someone who had sex like that.

Animated Minnie's eyes fill with tears.

INTERCUT WITH:

72 I/E. RICKY WASSERMAN'S CAR - OUTSIDE RICKY'S HOUSE - NIGHT 72

Minnie slams the door to his car, running from it.

CUT BACK TO:

Animated Minnie throws tiny Ricky to the ground, and stomps off to the hills with her head down, crying like a sad giant.

END IMAGINING:

73

\*

\*

Minnie slams her notebook shut on a drawing of a sad giant Minnie in the city. She sticks her notebook in her bag, and runs off.

73 INT. MINNIE'S HOUSE - THE LIVING ROOM - CONTINUOUS

Minnie enters, with tear stained cheeks, to find Charlotte sprawled on the floor of the apartment, the record player skipping. She looks dead.

MINNIE

MOM?!

Minnie runs to her mom, terrified, shaking her. Charlotte eventually stirs, just as Andrea emerges from the kitchen, joint in her mouth, putting on a record, unaware.

CHARLOTTE

Minnie's home!

Charlotte pulls Minnie down to the ground, snuggling with her. Andrea starts dancing to the disco song.

> CHARLOTTE (CONT'D) My little girl, girl, girl! Isn't Minnie so pretty, Andrea?

## ANDREA

Yes! She looks like a little doll.

Charlotte holds Minnie's face, looking closely at it, and \* kisses her on the lips. Andrea dances, pulling Charlotte up off the ground and away from Minnie. Minnie watches as Charlotte and Andrea dance together. \*

> ANDREA (CONT'D) Come here, Minnie! I wanna dance with you!

\* She pulls Minnie up from the floor. Charlotte and Andrea, flanking Minnie on either side, start "bumping" Minnie's hips \* back and forth. Minnie looks between the two of them, \* laughing and loving being bounced back and forth. \*

> MINNIE (V.O.) My mother doesn't touch me much if she can avoid it. She used to touch me a lot, in a motherly way, when I was little. But then:

> > FLASHBACK TO:

Many years earlier

Charlotte sits at Pascal's feet while he reads the paper, eerily similar to the photo of them.

> PASCAL There's something sexual about Minnie's need for physical affection from you. It's not natural.

> > CUT BACK TO:

The ladies are laughing, still dancing around. Minnie is \* loving this. \* ANDREA \* Let's send Minnie out to get us \* \* more wine. \*

CHARLOTTE We finished it already? \* +

\*

\*

\*

\*

\* \*

\*

MINNIE (laughing) How long have you been home?	*
Andrea looks nervous. Charlotte stops dancing, but the music continues.	* *
MINNIE (CONT'D) I thought you were working late.	* *
The spell is broken.	*
CHARLOTTE Well I got fired from the library today, so I'm not working late. Okay? Does that make you happy? Charlotte exits, muttering under her breath. Minnie feels	* * *
awful. ANDREA (on her way out, after Charlotte) Don't worry about it, sweetie. It's not you.	* * * * *
Minnie is crushed. The disco record plays on but nobody is dancing.	* *

# 74 INT. BEATNIK COFFEE HOUSE - DAY

Minnie and Gretel walk into the snobby coffee shop, filled with college students and professors. They look around.

Pascal waves them over to his tiny table. Minnie and Gretel approach. He's not french, but he wishes he were.

#### PASCAL

Bonjour.

MINNIE Bonjour, Pascal.

GRETEL

Hi.

Pascal puts out his hand for a shake. Minnie and Pascal have an awkward greeting: a sort-of hand shake with a hug tacked on.

#### PASCAL

No. Don't you remember how I taught you to shake hands? You do it firmly. Look directly into the other man's eyes, thinking to yourself 'I'm better than you, you son-of-a-bitch'.

Minnie lets this sink in. She says with her eyes: I'm better than you, you son-of-a-bitch.

GRETEL

Lemme' try!

She takes Pascal's hand opening her eyes wide, almost crazy.

PASCAL

Bravo.

He pats Gretel on the back. The three sit. Pascal has three coffees ready. He sips his.

PASCAL (CONT'D) I don't see you two enough. That much is evident by your handshakes.

GRETEL I'm supposed to be at my friend's

house by 3. Just so you know, Pascal.

PASCAL Gretel, call me dad. Please.

Jeez. Okay.

PASCAL

I'm glad you finally reached out. It lined up nicely with a trip to my publishers.

Pascal looks around the coffee shop.

PASCAL (CONT'D) I forgot how many eccentrics there were in San Francisco.

MINNIE You've only been gone for a year.

PASCAL Feels like a lot longer. Look at you young ladies. You look older. How's school?

MINNIE/GRETEL

Fine.

PASCAL (to Minnie) How's your pal, Kimmie?

MINNIE

You always ask about her. Is she my only friend whose name you can remember?

PASCAL What? No. I just know her parents. They're good people-

#### MINNIE

She's visiting colleges. She's in Boston then I think she's going to New York next week.

#### PASCAL

That's good. You should be thinking about the same things. You've got a good head on your shoulders Minnie. I imagine you may be a writer one day. A penniless, but certainly absorbing occupation. And how is your mother?

MINNIE Um, she's doing really wellGRETEL She got fired.

MINNIE

GRETEL!

GRETEL

What?

PASCAL She WHAT?!

MINNIE She got laid off. It wasn't her fault.

#### PASCAL

Girls, what you may not understand about your mother, is she is and has always been incapable of taking responsibility for her own life.

MINNIE

Don't talk about our mom like that, please.

GRETEL Yeah, Pascal. Don't talk about our mom, please!

PASCAL

Dad! And- okay, can we stop the inquisition?

GRETEL I'm gonna see if they have iced tea. I hate coffee.

## PASCAL

You know, I'm not the bad the guy here. Just because your mother and I no longer share a marital bed-

## MINNIE

Oh my god, gross.

Pascal leans in to talk seriously to Minnie.

### PASCAL

You have to understand - it's difficult to go from raising you and your sister to barely having a say in your decisions.

MINNIE Whose choice was that?

PASCAL Well, if you must know, it was your mother's.

This is news to Minnie. There's a long pause.

PASCAL (CONT'D) Not to say I was without fault. Your mother became increasingly frightening to me in some sense. She did not live life according to rules I understood.

MINNIE Pascal - do you really want to help?

PASCAL I do. I really do.

MINNIE Because, mom doesn't have a job anymore, and she's looking for another one but... we kinda don't have any money.

Pascal lets out a big sigh.

PASCAL

Ah.

MINNIE She doesn't know I'm asking you.

PASCAL I get it. You're trying to help. But neither of us can help her, Minnie. Not really.

MINNIE Well, five hundred dollars -

PASCAL I mean, really help.

MINNIE That's bullshit. You could help if you cared about us.

## PASCAL

Hey. I care about you, Minnie. I care about your well-being. That is why I'm paying for that rich hippie school of yours.

#### MINNIE

No, you just want to be able to tell everyone that your step-kid is good at science or something. You don't care about me.

She starts to tear up.

PASCAL This conversation is closed. You're getting emotional.

#### MINNIE

Fine.

They sit in silence for a moment. Gretel returns to the table, unaware.

PASCAL If your mom wants something from me, she needs to ask me herself.

GRETEL Ask you what, Pascal?

PASCAL DAD! For fuck's sake.

He quiets down when he realizes everyone is looking at him.

75 INT. MINNIE'S HOUSE - THE LIVING ROOM - LATER THAT DAY 75

Minnie enters, leaving the front door open, surprised to see Monroe on the couch.

MINNIE What're you doing here?

MONROE You forgot this.

Monroe throws Minnie her sweatshirt, which hits her in the face. Monroe smiles until he notices that Pascal has appeared in the doorway, behind Minnie.

PASCAL (suspicious) Is Charlotte home?

76

#### MONROE

No, sir.

Minnie watches, unsure of what to do.

PASCAL (to Minnie) Tell her to call me.

Minnie nods. Pascal looks toward Monroe and then Minnie. He exits, suspicious.

76 EXT. POLK STREET - DAY

Minnie walks down the street, which is filled with all kinds of misfits - homeless kids, hippies, trannies. She walks slowly and looks everyone in the eye. She is not afraid.

> MINNIE (V.O.) Dear Diary. I did not go to school today. I didn't want to see superficial Ricky Wasserman.

Minnie keeps walking, slowly. Like a dream, suddenly the animated version of Aline Kominsky walks along side of her - grotesque and beautiful at the same time.

MINNIE I feel so awkward and ugly and naive and lonely.

ANIMATED ALINE KOMINSKY I know how you feel.

MINNIE And I have no friends. I don't want to go to school ever again. Nobody loves me. Maybe I should kill myself.

She glances at Aline for her opinion, and then keeps walking.

ANIMATED ALINE KOMINSKY Nah, alienation is good for your art.

MINNIE Maybe I should paint a picture. I should paint a picture.

They keep walking.

ANIMATED ALINE KOMINSKY It doesn't matter what kind of art you do. It will be intense and expressive. Just do it.

MINNIE I want to discipline myself to draw every day. That's what I have to do, right?

Aline nods.

MINNIE (CONT'D) I get distracted sometimes. Overwhlemed by my all-consuming thoughts about sex and men. I always want to be touched. I don't know what's wrong with me...

ANIMATED ALINE KOMINSKY I don't know either. Maybe you're a nympho. (Aline laughs) I'm fucking with you. Nothing's wrong with you. Everybody wants to be touched.

Minnie looks towards Aline whose boobs grow larger like balloons.

Minnie locks eyes with a beautiful, young lesbian, TABATHA, 17, across the street, smoking. She looks dangerous. She blows Minnie a kiss, seductively. Minnie shivers.

> MINNIE Oh my heart. Could I ever love a girl?

A car crosses between them, and the girl is gone. Minnie looks to Aline, but she is also gone.

MINNIE (V.O.) ...I am seriously considering running away. My mother is getting worse.

77 INT. MINNIE'S HOUSE - THE LIVING ROOM - DAY - CONTINUOUS 77 Charlotte and Andrea are cleaning the house, frantically.

## MINNIE (V.O.)

Mom and Andrea got some coke from Michael Cocaine and it gave them the energy to clean the house all day today.

#### 78 INT. MINNIE'S HOUSE - BEDROOM - CONTINUOUS

Minnie lies on her bed talking into her tape recorder. The vacuum is audible from the other room. Charlotte pops her head in the door, and Minnie hides the recorder under her pillow.

CHARLOTTE (speedy) Hon. We're making dinner. Peas, hotdogs, grilled cheese, omelettes, and rolls so far. What's your favorite type of pasta? Wait, what am I talking about? Macaroni! I'll make macaroni!

She leaves in a flurry. Minnie pulls out the tape recorder.

#### MINNIE

(into mic) I bet I'll listen to this Diary in a decade or so, if I'm still alive. Reminiscing over my wild teenagehood. Maybe I'll even let my husband hear. But he may get too jealous.

Minnie presses stop, and takes the tape out of her cassette recorder. She places it carefully in a shoebox under her bead, and pulls out a new cassette tape.

CUT TO:

# 79 INT. MINNIE'S HOUSE - THE LIVING ROOM - DAY

79

Charlotte sorts the mail. She comes across an envelope from Pascal MacCorkill in New York City. She opens it - a check for a thousand dollars. She celebrates silently to herself.

BEGIN SUPER 8 FOOTAGE MONTAGE MINNIE'S POV:

-Charlotte and her friends party in the smoke-filled room. Kimmie sips a drink and watches, curious.

-Charlotte plays guitar while Stoney Burt sways alongside her. She looks beautiful and happy.

-Charlotte is passed out on the couch. A few partiers do coke off the coffee table, while more people dance. Minnie and Kimmie each snort a line with Monroe.

-Minnie and Kimmie dance seductively while Monroe watches. The party continues.

SMASHCUT TO:

81 INT. DINER - MORNING

Minnie sits in a booth sipping coffee. She looks wrecked, and jittery.

MINNIE (V.O.) What we did gets me sick, it's so pornographic. Somehow Kimmie and Monroe and I ended up having a three-some. It was disgusting.

Minnie closes her eyes. Quick Flashback: Kimmie, Minnie and Monroe entangled by the washer and dryer, naked limbs everywhere. Kimmie and Minnie kiss while Monroe watches.

Minnie sips her coffee.

MINNIE (V.O.) The sexual nature of Kimmie Minter is a viscous cervical mucus that always welcomes mating.

Her leg shakes. The clang of silverware is too loud. People are chewing grotesquely. She fiddles with her spoon.

Minnie stares into her coffee cup and pours in some cream which blossoms in the brown liquid.

Kimmie emerges from the bathroom with a brush and make-up in her hand, that she tosses into her bag.

KIMMIE Did she bring my waffles yet?

MINNIE

Not yet.

80

81

KIMMIE I'm starving. (then) So, where did Monroe go this morning?

### MINNIE

EST. It's this personal growth workshop thing he's doing all weekend in Sacramento.

KIMMIE Ha. That's hilarious.

### MINNIE

He's trying to better himself. I think it's noble. You don't understand him.

#### KIMMIE

Minnie-

#### MINNIE

You don't. It's not your fault. I mean, I know you try. But he's tough to get to know. He doesn't let many people in.

#### KIMMIE

Look, you don't have to be worried. Just because of what happened. It was just a one time experience. It's no big deal.

#### MINNIE

I know.

KIMMIE I don't love him or anything. (then) I mean, not that you love him...

Minnie is quiet. The waitress brings Minnie fried eggs and toast and Kimmie her waffles. Kimmie starts eating immediately. Minnie is struck with a thought.

### MINNIE I love Monroe. I do.

i iove monitoe. i do.

#### KIMMIE

Oh. Okay.

Minnie and Kimmie eat in silence.

MINNIE (V.O.) Sometimes I watch Monroe while he sleeps and I feel so much love for him, that it feels like my heart might burst.

Minnie eats. The yolks of her eggs form into hearts.

KIMMIE So... we're meeting up with Chuck later, right?

82 INT. MINNIE'S BEDROOM - NIGHT

82

It's dark. There is no light. A phone rings.

MINNIE'S VOICE (sleepy) Hello?

MONROE'S VOICE Minnie? It's Monroe.

MINNIE'S VOICE Monroe? How's EST?

MONROE'S VOICE I kinda got arrested for drunk driving.

MINNIE'S VOICE

What?

She turns on a small light, illuminating a corner of the room. Minnie sits up with the phone pressed to her ear, worried.

INTERCUT WITH:

83 EXT. LONELY STREET - PAYPHONE - CONTINUOUS

83

Monroe stands at the payphone on the side of the road, without his shoes.

MONROE (drunk, into phone) And I didn't have any shoes on, or have my wallet. But don't... don't... don't worry- the policeman was really nice to me. (MORE) MONROE (CONT'D) He let me ride around in the cop car, chasing bad guys until I sobered up. Isn't that wild? I just had to tell you about it

### MINNIE

Yeah.

INTERCUT WITH:

84 INT. MINNIE'S HOUSE - BEDROOM - CONTINUOUS

84

MONROE'S VOICE ... I knew you'd be the only one who'd appreciate it.

MINNIE (into phone) Uh huh.

MONROE'S VOICE Can you just talk for a little bit? I want to hear your voice.

Minnie is touched, she hugs the phone to her chest.

MINNIE (V.O.) He loves me.

CUT TO:

85 INT. MINNIE'S HOUSE - HALLWAY - DAY

Raised voices can be heard from Charlotte's bedroom. Through a crack in the door, Monroe and Charlotte are fighting.

MONROE What? You're not taking him seriously, are you?

CHARLOTTE Maybe you've already slept with her, have you?

Minnie tip-toes down the hall, toward Charlotte's cracked door. She stops, listens to Monroe and Charlotte fighting.

MONROE What? Are you crazy? She's a fucking kid. Minnie instinctively drops to the ground, to get a better listen. Through the crack in the door, she gets glimpses.

CHARLOTTE She may be just a kid, but she's got tits and ass. I think you can see that as well as I can.

Monroe goes close to Charlotte, touching her arm. Minnie winces.

### MONROE

Pascal needs to have the fucking shit kicked out of him. Why do you think he would say something like that? He doesn't want you to be happy. He can't stand the fact that you've moved on.

### CHARLOTTE

You are so full of shit, Monroe. I have seen you staring at her tits!

MONROE What? I don't even know if she has tits. Maybe she does, maybe she doesn't. I've never looked. I was probably looking at your tits and you got confused.

Minnie looks like she might throw up.

MONROE (CONT'D) Come here. Drink your drink.

Minnie crawls closer, so she can see Monroe and Charlotte on the bed. Monroe feeds Charlotte her drink.

MONROE (CONT'D) Good girl. Don't let little Mr. PhD manipulate you. You're a strong woman who doesn't take shit from anyone. Come on.

CHARLOTTE Yeah. Uh-huh.

He whispers in her ear.

MONROE You're a strong beautiful woman. With the sexiest ass in San Francisco and long legs.

#### CHARLOTTE

Yeah?

MONROE Look at you. What else could I possibly want?

This works. Charlotte lets Monroe kiss her neck.

CHARLOTTE She better not be fucking pregnant. I had kids way too early - I know.

MONROE Sh-sh-shut up.

CHARLOTTE Her boobs are growing like crazy.

Minnie looks down at her chest, somewhat pleased.

MONROE Listen to me- this is all in your head.

CHARLOTTE

Is it?

MONROE

YES!

She softens.

CHARLOTTE I guess it is a little crazy. Pascal just said -

MONROE Shhh. I don't want to even hear his name. He's jealous of what we have. Hey-

CHARLOTTE

Yeah?

MONROE I'll show you whose tits I'm lookin' at. Minnie watches as he caresses her breasts, and kisses her passionately. Charlotte giggles.

MINNIE (V.O.) I hate Monroe. He seems really gay and kind of washed out.

CUT TO:

86 I/E. MONROE'S CAR - BY THE WATER - NIGHT

86

Monroe and Minnie are parked, looking out over the bay. Minnie is crying quietly.

> MONROE She's beginning to suspect. You make it so obvious.

Minnie looks at him in shock.

MONROE (CONT'D)

I'm only *human*, whether you realize it or not, and I have feelings. This isn't easy for me either. But I know how to keep things in check, not let it go too far. And you don't. I'm afraid you're going to end up getting hurt. Better to end it now.

Minnie is crushed.

INTERCUT WITH:

87 INT. MINNIE'S HOUSE - BATHROOM - NIGHT

87

Minnie is in the bath, staring up, crying angrily, with makeup running down her face, enjoying the misery somewhere.

> MINNIE (V.O.) Everything is so loveless and mediocre.

Suddenly there is a knock at the door. Minnie drops her crying entirely.

MINNIE

WHAT?!

GRETEL (O.S) Minnie, are you okay?

### MINNIE LEAVE ME ALONE, FUCK FACE!

She resumes her crying as though she never stopped.

INTERCUT WITH:

88 I/E. MONROE'S CAR - BY THE WATER - NIGHT

Minnie cries.

MONROE I know how you feel, I do. I know it's painful now, but it will get better. I've been in love once myself. And I know it hurts.

Monroe pulls Minnie close so she can cry on his shoulder. He kisses her, just to comfort her. But then they start making out.

INTERCUT WITH:

89 INT. MINNIE'S HOUSE - BATHROOM - NIGHT

Minnie in the bath, still crying as only a teenager can. Throwing her head back and crying for all of her pain and all the pain that's ever been felt by anyone.

> MINNIE (V.O.) I hate men. I hate their sexuality unless they are gay or asexual or somehow different from the men I've known.

She takes a sip from a gin and tonic she has on the ground next to the bathtub. She cries.

INTERCUT WITH:

90 EXT. MONROE'S CAR - BY THE WATER - NIGHT

Minnie and Monroe are making out. She goes for his belt, he stops her.

MINNIE (V.O.) I hate men but I fuck them hard hard hard and thoughtlessly because I hate them so much. I hear myself and it sounds so stupid. (MORE) 88

89

90

MINNIE (V.O.) (CONT'D) It is clear that I bring horror upon myself because I'm an idiot.

MONROE No. We can't, Minnie.

## MINNIE

I want to.

MONROE We're not going to have sex. It's not fair to you.

Minnie kisses him. Monroe kisses her, he can't help it. They make out. Monroe guides Minnie's head gently down toward his dick.

INTERCUT WITH:

## 91 INT. MINNIE'S HOUSE - BATHROOM - NIGHT

91

Minnie is sinking into her tears, which fill the tub.

MINNIE (V.O.) I hate myself and I hate him. I want to die!

Suddenly Minnie dunks her head under and time slows down. She opens her eyes and looks up through the water and sees trees surrounding her tub. Her hair spirals around her. Her mouth opens and she screams out, silently.

> MINNIE (V.O.) And from this wretched body I speak Saying it will be different when I DIE. When I die I would like to die by drownation in the Ganges River.

The bathroom morphs into the jungle and the bath becomes the dark Ganges River. Minnie plunges down, falling deeper into the water, imagining her glorious death.

MINNIE (V.O.) I will depart this heaving pulsating vessel. There it will lie, to be consumed by the earth. By some raven or a hippopotamus.

Minnie is drowning, deep in the dark waters. Sinking lower and lower. River plants wrap around Minnie's neck and limbs, pulling her toward the bottom. She struggles.

> MINNIE (V.O.) My heart beats wildly my eyes fight the closing lids. (MORE)

MINNIE (V.O.) (CONT'D) A fly settles on the water. I do not take a breath. I sink, the water consuming me. The sky opens up and thunder and lighting strike. Rain pours down. Minnie sinks deeper into the river water, settling on the bottom. Her eyes begin to close, she screams out.

> MINNIE (V.O.) My heart fights and is freed in a muted scream. All my love encased in bubbles that rush to the surface, and burst.

Minnie has died on the bottom of the Ganges river.

END IMAGINING:

92 INT. RICH PRIVATE SCHOOL – CLASSROOM – DAY

It's a new day. Minnie sits in a classroom, visibly upset and exhausted. Ricky sits a few seats away, and avoids Minnie's stare. Chuck sits next to her. She draws a picture of her face - fucked up and ugly, screaming, dying in the Ganges.

> CHUCK (whispers) Psst. What's wrong?

MINNIE (under her breath) Nothing.

Chuck looks at her. He cares so much.

CHUCK (whispers) Can I do anything?

Minnie shakes her head. They go back to listening to the teacher. But then she taps him on the shoulder.

## MINNIE

(whispering) Actually... do you still have that acid you got from your brother?

MINNIE (V.O.) Sometimes you just have to *do* something...

93 EXT. SCHOOL - DAY

Minnie runs down the empty school steps, past a tree, which is decorated for Christmas on the front lawn. She is cutting school.

92

MINNIE (V.O.) ...Be braver than you feel. I refuse to be some snivelling crybaby. I'm a fucking woman, and this is my life.

### 94 INT. MONROE'S APARTMENT BUILDING - HALLWAY - AFTERNOON 94

Minnie pounds on Monroe's door. Finally, Monroe opens it, sleepily with no shirt on. Minnie pushes him.

MINNIE I'm going insane and it's your fault!

Monroe yawns, and moves back into the apartment leaving the door open for Minnie.

MONROE Okay. We need to talk, I get it. (then) Can we take a nap, though, first?

MINNIE It's not just up to you. I have a say in this too, and I don't accept it.

MONROE I know - I hate seeing you like this. It makes me feel shitty. Let me just sleep for an hour. Then we can talk about all of this. Please? Just as friends. No funny business. I swear.

He gives Minnie his puppy-dog eyes, pulling her down on the bed.

MINNIE (quiet, not convincing) This is *my* life-

She squirms a little, and then relaxes.

It's silent.

## MONROE Sleep. Go to sleep.

Minnie relaxes a little and they both close their eyes. They are silent.

MONROE (CONT'D) Did you fuck anyone this week?

Minnie's eyes crack open.

MINNIE Why do you care?

MONROE Well, you haven't been calling me, so you must be getting it from somewhere.

### MINNIE

(lying) Well. I did meet this guy at the movies. This... black guy, with a huge dick.

MONROE (turned on) Mmm. Yeah? What happened?

MINNIE (going with it) He... fucked me in the back of his car.

Monroe starts pushing up against her, under the covers.

MONROE You let him fuck you? Just like that?

MINNIE Yeah. I wanted it.

### MONROE

Some stranger comes up to you and you just let him fuck you? You better be careful little Minnie. You could end up fucking some weirdo or a killer.

Monroe stops himself, reluctantly:

MONROE (CONT'D) Oh man. If we made love, would it screw you up? Tell me the truth. Minnie shakes her head.

MINNIE I won't get attached. I promise.

Monroe kisses her, resuming right where he left off.

MONROE Oh, Minnie. Oh.

MINNIE (V.O.) Monroe looks at me and sometimes his eyes glisten softly. This is it. This is love, right?

Minnie looks deeply into Monroe's eyes, searching. He cums. Outside the window, time passes. Day turns to night. Inside Minnie and Monroe put the acid on their tongues.

95 INT. MONROE'S APARTMENT - NIGHT

Minnie stares at her hands. They are normal hands, but she is fascinated. She wiggles her fingers.

MINNIE This is incredible. I see... everything.

Minnie's POV: Her hands are covered in feathers. She wiggles her fingers.

MINNIE (CONT'D) I always knew it.

She starts to flap her wings. They are large pink flamingo wings. She lifts up off of the bed, hovering. She swirls and twirls in the air, bathed in a beautiful pink light.

> MONROE'S VOICE No. Don't do that! Get back on my foot toes.

Minnie falls to the bed, feathers sloughing off.

MINNIE (tasting the words) Toes? Toes.

Monroe, appearing as if from nowhere, yells out at the wall.

95

MONROE Toes. My toes are running up that wall like little monkeys.

Suddenly Monroe jumps across the room.

MONROE (CONT'D) Minnie, come here.

Monroe jumps to the other side of the room, dropping to his knees.

MONROE (CONT'D) Minnie, get off the bed.

Minnie starts getting drawn toward Monroe out of her pink light, almost against her will.

MINNIE

I like the bed.

Monroe calls to her from the darkness below.

MONROE No no no. It's level with the windows and that could kill you.

Monroe starts to cry.

MONROE (CONT'D) Come here, come here, come heeeerrrre.

Monroe cries, reaching out to Minnie.

MONROE (CONT'D) Please, please. Why won't you?

Minnie reaches Monroe on the floor. He has rolled into a ball and is rocking and crying. Minnie puts her arms around him. He stops rocking and grabs at her.

> MONROE (CONT'D) Why don't you love me?

> > MINNIE

What?

MONROE Minnie. Come on. I love you. I love you.

MINNIE

I love you.

MONROE Why don't you love me, though?

MINNIE I love you though. I love you.

MONROE Why is this happening? No.

Minnie cradles him, and rocks him.

MINNIE

I love you.

### MONROE

I need you, Minnie. I need you to take care of me. Do you still love me? Do you?

MINNIE

Yes, I love you.

Monroe cries in Minnie's lap, muttering "I love you" over and over again. Reality resumes.

MINNIE (V.O.) He was afraid and weak. I felt distant and confused. A kind of perverse pleasure. Because I'd finally got what I'd wanted from Monroe, but now I had no desire for it.

96 INT. MONROE'S APARTMENT - BATHROOM - THE NEXT MORNING 96

Minnie sits on the closed toilet fully clothed, filled with regret. What just happened? Monroe is in the shower, happy. His voice echoes in the bathroom, as he lathers.

MONROE You know, if you can hold on and keep it together, we could really date when you turn eighteen. That's not that far away.

Minnie thinks about this and knows she doesn't want it.

MONROE (CONT'D) I might even have my boat by then, if I play my cards right. I already received the first shipment of vitamin power tabs. They are fucking far out, by the way. They'll sell themselves. Actually maybe I'll get some college students to start selling for me, so I can expand quicker. If we push like 5000 units a month, I'll be able to retire in 2-3 years...

Minnie jumps up, getting out of there.

In the living room, Minnie looks around for her shoes. She grabs them. She finds her book bag, and then notices two dollars and seventy-five cents sitting on the table by the bed next to Monroe's wallet. She steals that and puts it in her pocket. She leaves as quickly as possible.

Minnie and Kimmie stand against a wall, under the glow from a street-lamp. Kimmie does Minnie's eye make-up. They wear short skirts, with tight tops. Kimmie is very made up.

MINNIE (V.O.) I can't believe it, but I'm finally ready to get Monroe out of my life.

KIMMIE I wish I had my darn eyelash curler.

Two men, one is ass-less chaps, make out across the street passionately. Minnie watches with one eye, while Kimmie works on her other.

MINNIE (V.O.) Men are sort of disgusting. How did I not notice this before? I only like men who are gay, I think.

KIMMIE This looks so good.

Chuck, and a young flaming boy named FRANKIE, 17, who wears earrings and a tight, short shirt, walk up.

MINNIE (V.O.) Maybe I can meet a nice girl.... FRANKIE Oh, Miss thing! You girls look so elegant. I love your eyes.

Minnie is flattered.

MINNIE Kimmie did us both. Frankie comes and takes Minnie's spot under the light.

MINNIE What about you, Chuck? You want to get a make-over?

CHUCK

Nope.

Chuck sits on the steps of an apartment and lights a cigarette. Minnie sits next to him, and they people watch. Rocky Horror fans are gathering around them.

MINNIE (quietly) Psst. Chuck, is Frankie your boyfriend?

CHUCK Shut up, Minnie. You know I'm not gay.

A TRANNY, 40s, walks by and hollers at Frankie.

TRANNY Bitch, you look fine!

FRANKIE (calling back) Thanks baby!

MINNIE (to Chuck) He's beautiful, I wouldn't blame you.

Kimmie does Frankie's eyes, and gives him a birthmark.

KIMMIE You need some perfume.

She starts digging in her purse.

CHUCK We should go soon, you guys.

Tabatha, the beautiful young lesbian that blew Minnie a kiss before, crosses in front of them with a group of butch dykes.

MINNIE Hey, I know that girl. She blew a kiss at me once.

CHUCK Who, Tabatha?

MINNIE Is that her name?

Kimmie sprays Frankie with perfume.

FRANKIE Stay away from Tabatha, girlfriend. (re: perfume) Ooh, is that "Babe"?

Kimmie nods.

### KIMMIE

I told you about her, Minnie. That's that bad-news dyke.

### MINNIE

She's so beautiful, though. You think she's going to Rocky Horror?

#### FRANKIE

Believe me, don't mess with her, Minnie. I don't want to put her down because she's my friend but she would fuck your ass up.

Chuck, Kimmie and Frankie all look at Minnie imploringly. Minnie watches Tabatha walk away.

> MINNIE I just said she was beautiful. Jeez.

98 EXT. ROCKY HORROR PICTURE SHOW THEATER - NIGHT 98 The Marquee reads "The Rocky Horror Picture Show - midnight show".

99 INT. ROCKY HORROR PICTURE SHOW THEATER - BATHROOM - LATER 99

Minnie pushes her way through crowds of men and women entering and exiting the bathroom. She comes face to face with Tabatha, who is leaned up against the sinks smoking a joint. TABATHA

Hey.

MINNIE (nervously) Hi.

TABATHA

I know you.

MINNIE

Yeah.

Tabatha smiles. She is sexy. She hands Minnie the joint. Minnie takes it. Time stands still. The sounds of Rocky Horror can be heard in the background.

> TABATHA You're tough. You a truck driver, or something?

Minnie smiles. Music swells. They silently pass the joint between them. Tabatha moves her face close to Minnie's as they smoke. Minnie is mesmerized by Tabatha.

100 EXT. DIVE BAR - LATER

100

Minnie and Kimmie are high and drunk. They sit on the stools of the bar, drinking and giggling.

KIMMIE I can't believe you smoked pot with Tabatha. She's so disgusting.

MINNIE You don't know her. She's cool.

Kimmie notices two young men at the end of the bar watching them. They're each about twenty.

KIMMIE

(calling) Heya boys!

Minnie turns to see. She is so stoned. The boys wave.

MINNIE Oh, they're cute.

KIMMIE I want them to buy me another drink. MINNIE You think they would think we were prostitutes?

Minnie and Kimmie laugh hysterically.

KIMMIE That would be amazing. Prostitutes have all the fucking power. Everybody knows that.

MINNIE

I've been practicing my hooker walk. Watch.

Minnie hops off her stool, saunters over to the boys. She goes right up to them, pressing her breasts out as she does. Kimmie can't make out what she's saying. Minnie walks back over to Kimmie, eyes open wide but trying to play it cool.

> KIMMIE What happened?

MINNIE I told them it was five bucks for us to suck their dicks, or fifteen for the fuck of their fucking lives. They're counting their money.

Kimmie and Minnie laugh, but try not to let the boys see. The boys discuss amongst themselves, and excitedly count their dollars in the background.

101 INT. DIVE BAR – BATHROOM – LATER 101

The two boys lean up against either wall, getting their dicks sucked. They make eye contact with each other, silently saying "I can't believe this is happening!". Minnie and Kimmie are on their hands and knees, right next to each other on the filthy floor, sucking their dicks. They hold hands while doing the deed.

102 INT. MINNIE'S HOUSE - BEDROOM - THE NEXT MORNING 102

Minnie and Kimmie are in bed, lying head-to-toe with each other, Kimmie's head at the foot of the bed. They've just woken up from their crazy night before and are both depressed, last night's make-up still on their faces. MINNIE I don't think we should have done that.

KIMMIE I was just thinking the same thing.

Minnie sits up.

MINNIE I feel weird and creepy about it.

KIMMIE Yeah. I do too.

MINNIE Maybe we should promise each other

Maybe we should promise each other we will never do anything like that ever again?

### KIMMIE

Agreed.

Kimmie puts out her hand and they pinky swear.

103 INT. MINNIE'S HOUSE – HALLWAY – NIGHT 103

Gretel posts a hand-scrawled letter on Minnie's door. It reads: Minnie, You're such a retard. I know everything you've been doing-smoking pot and being a slut with Kimmie. I will never respect you. Signed, Gretel.

104 INT. MINNIE'S HOUSE - BEDROOM - NIGHT 104

Minnie examines herself in the mirror - she looks tired, but has make-up on and is ready to go out.

PASCAL (V.O.) Dear Minnie. You are going to be sixteen in a week or two...

Minnie looks at the picture that Monroe took of her - she turns it over, unattached. Minnie gives herself a last look in the mirror.

105INT. PASCAL'S HOUSE - LIVING ROOM - DAY105Pascal sits writing a letter at his grand desk.

PASCAL (V.O.) Sweet sixteen. On the doorstep of womanhood, of life...

106 EXT. STREET - NIGHT - LATER

Minnie meets up with Kimmie on the street. They are both heavily made-up, looking older than they did before.

PASCAL (V.O.) ...I'm sure you know that you always have a home in my domicile wherever it may be. No matter what.

Minnie and Kimmie walk down the street arm in arm. They approach an apartment building and go in.

# 107 INT. PASCAL'S HOUSE - LIVING ROOM - DAY 107

Pascal peers out of his window while he writes.

PASCAL (V.O.) New York is in its Winter Season. The town is full of life: art, music, theater, books and literature...

#### 108 INT. SQUATTER APARTMENT - NIGHT - CONTINUOUS

Minnie and Kimmie enter into a wild, drugged-out party. People are shooting heroin, smoking, and snorting everywhere you look.

> PASCAL (V.O.) I had dinner with your pal Kimmie when she was touring colleges. She has her sights set on Sarah Lawrence. Very tough and competitive...

Kimmie sees a guy she knows in the corner and goes right for him, and snorts a line from his table.

PASCAL (V.O.) Kimmie's a very smart girl. Straight A's. I hope she makes out all right.

Minnie sees Tabatha sitting on a couch and approaches her.

106

108

Minnie sits with Tabatha who offers her a hit of pot. Minnie declines. She stares at Tabatha, with wonder.

109 INT. PASCAL'S HOUSE – LIVING ROOM – CONTINUOUS 109

Over Pascal's shoulder we see him write the words "I love you" with guotes around them.

PASCAL (V.O.) I can't wait to see where you end up. "I love you". Pascal.

110 EXT. SQUATTER APARTMENT ROOF - LATER 110

Minnie and Tabatha sit on the roof looking at the moon. The sky becomes a comic-book fantasy sky. The stars twinkle. Tabatha takes Minnie's hand, smokes a joint with the other.

> TABATHA You sure you don't want to smoke?

MINNIE I want to see with clear eyes.

Tabatha smiles, touched.

TABATHA Your hand is hot.

Minnie pulls her hand away, shyly. Tabatha takes it back.

TABATHA (CONT'D) I like it. You're alive. You've got blood in your veins.

Minnie looks at her hand in Tabatha's, and at her arm. She notices tracks on Tabatha's arm. She pulls away a little but Tabatha doesn't let her. Tabatha strokes Minnie's arm.

> TABATHA (CONT'D) Are you scared? To try it?

MINNIE No. I'm not afraid of anything.

TABATHA

No?

## MINNIE

I'm not afraid of knives or handguns or poison or fire or rape or bondage or being kidnapped or tortured or even hypnotized and brainwashed, like that Patty Hearst girl.

TABATHA Are you afraid of me?

Minnie thinks this over.

## MINNIE

A little.

Tabatha smiles, and leans in.

111 INT. MINNIE'S HOUSE - KITCHEN - DAY

Charlotte knows! She gulps a gin and tonic and smokes a cigarette, fuming. She is surrounded by Minnie's casette tapes and drawings and photographs of Monroe, strewn all over the table. The front door opens and shuts with a slam. Minnie comes into the kitchen and goes white when she hears the familiar crackle of her tape player.

MINNIE'S VOICE (from the cassette player) We had sex by the washer and dryer-

Charlotte stops the tape.

CHARLOTTE How long has it been going on?

MINNIE

What?

CHARLOTTE When did this start?

### MINNIE

Mom-

Gretel comes in carrying the cat.

GRETEL What's happening?

Nobody says anything.

111

CHARLOTTE I said: HOW LONG, MINNIE?

Minnie starts to tear up. The two look stare each other down for a moment silently, and then Charlotte looks away.

CHARLOTTE (CONT'D) Gretel, out!

Gretel is terrified, runs out with Domino.

MINNIE

Mom-

Charlotte stands, facing away from Minnie.

CHARLOTTE Who started it? You?

MINNIE

I really don't... I don't know.

CHARLOTTE I fucking knew it. He was always so convincing and "oh, I just ain't guilty man" and "you're crazy". Fucking bullshit. AHHHHHHHH.

Charlotte screams at the top of her lungs. Minnie feels awful, she starts to crumble.

MINNIE Mama, I wanted to tell you...

CHARLOTTE Yeah right. (then) I can't fucking look at you.

Charlotte grabs her purse and moves toward the door.

CHARLOTTE (CONT'D) Stay here.

Charlotte leaves. The front door slams. Minnie is left with her diary tapes strewn everywhere.

# 112 INT. MINNIE'S HOUSE - THE LIVING ROOM - AN HOUR LATER 112

All sound cuts out. Minnie looks toward the front door - nothing. Domino appears and snuggles up to Minnie. Minnie smothers him.

#### MINNIE

Everything's wrong, stupid cat.

She spaces out as she watches the black and white movie on the TV, it cuts to commercial and suddenly changes.

BEGIN IMAGINING:

Cartoon Minnie appears on the TV, in black and white. She is tiny and crying, sitting on the curb of a street. Animated Aline Kominsky takes a seat next to Minnie, pulls out a cigarette and smokes it.

ANIMATED MINNIE I've done it this time.

ANIMATED ALINE KOMINSKY I know it feels that way. But all isn't lost.

ANIMATED MINNIE (through sniffles) Yes it is. I've fucked everything up.

ANIMATED ALINE KOMINSKY Nah - I bet your mom is telling off Monroe. She knows he's to blame.

Animated Minnie starts to cry harder.

ANIMATED MINNIE

I dunno.

Animated Aline Kominsky puts her arm around her.

ANIMATED ALINE KOMINSKY She'll probably come home and hug you and tell you it's all going to be alright.

ANIMATED MINNIE I used to imagine Monroe and I hugging each other and being warm in his bed and resting my head on his chest and hearing his heart beat. But it just never happened that way. ANIMATED ALINE KOMINSKY Well, real life isn't really like that. But that doesn't mean that all is fucked. You're a good shit, Minnie. You've got a lot going for you. You got an A in french. And you could write an illustrated cookbook if you wanted to.

Animated Minnie looks to Animated Aline desperately.

ANIMATED ALINE KOMINSKY (CONT'D) I wish you strength, little Minnie.

MINNIE (to the TV) Are you my fairy godmother?

Aline nods, looking straight out to Minnie on the couch.

MINNIE (CONT'D) Then you're just a figment of my imagination. You don't know.

The TV goes black. Minnie sits alone. The phone rings. Domino jumps down from the couch.

## 113 INT. FERN BAR - LATER THAT NIGHT

Minnie walks into the lounge-like bar, and finds Charlotte and Monroe in a corner, sitting around a candle-lit table, drunk. They are talking quietly, until Monroe sees Minnie.

> MONROE There she is. How ya doin' there, kiddo?

MINNIE What're you doing here?

CHARLOTTE Minnie. Monroe here has something to tell you.

MONROE Let's just relax a bit, Charlotte.

CHARLOTTE No. Let's get right down to it.

MONROE

Fine. Minnie-

113

Monroe shifts in his seat.

## MONROE (CONT'D)

Uh... hmmm. Okay. Okay okay. Your mother and me have been talking. And well, we were thinking. Maybe you and I should get married. I mean... right?

### MINNIE

You're drunk?

### MONROE

Nah. We get along pretty well, don't we?

### CHARLOTTE

That's not the point, Monroe. You fucked my daughter, so you're going to marry her.

#### MINNIE

Mom!

## CHARLOTTE

He porked you, Minnie. He porked you, and now he's got to marry you.

# MONROE Shh. People are staring at us, Charlotte.

#### CHARLOTTE

Oh, fuck you! How many times did you pork her, Monroe? How many, huh? Was it good?

MINNIE Are you crazy? Stop saying 'pork!'.

CHARLOTTE I was married when I was about your age, Minnie.

MONROE Hey. I said I'd marry her and I will. I'm a man of my word.

CHARLOTTE Yeah. Marry her. Then you can fuck her all you want.

Minnie turns and runs for the door.

MONROE Hey, Minnie-

# CHARLOTTE Oh, just let her go, Monroe.

Push in to Minnie's face, down her throat:

#### 114 BEGIN IMAGINING:

We zoom down Minnie's throat, following an animated Minnie as she falls, down down down. Cartoon Minnie runs though the San Francisco streets. As she speeds down a hill, she passes people she knows, smoking a joint from one person, taking a pill from another. She leaves them in the dust as she runs.

> MINNIE (V.O.) It's not a lit-up streetlight hazy darkness like most nights; it is a black crisp night and my eyes are light headlights.

Cartoon Minnie slips and slides down the hill of San Francisco, becoming part of the sewage and suddenly being sucked into a drain in the street. She spins with the muck, around and around, her voice echoing with the sounds of the city.

> MINNIE (V.O.) I've become nothing, finally. No home. No school. No money -shit. I don't have any money.

She gets spit out into a park in The Presidio with a thud.

115 EXT. SAN FRANCISCO - THE PRESIDIO - THE MIDDLE OF THE NIGHT15

Minnie, clearly fucked up, smashes a bottle on the ground.

Minnie, Kimmie, Frankie and Chuck smoke a joint and drink at the picnic tables at the park.

MINNIE Fuck this city!

CHUCK Yeah, fuck this city!

FRANKIE Fuck you both, I love it here.

Kimmie laughs as she takes a drag off the joint.

KIMMIE I can't believe you actually ran away. It's so "afterschool special".

MINNIE I doubt she evens knows I'm gone. (screaming) I hate it here. I can't wait to get the fuck out of here!

Minnie screams into the wind, to the water and the Golden Gate bridge.

MINNIE (CONT'D) Ahhhhhhhhhh!!!!!

116 EXT. RICH SAN FRANCISCO NEIGHBORHOOD - LATER THAT NIGHT 116

Minnie, Kimmie, Frankie and Chuck stumble through the residential part of the city, which is mostly asleep. Minnie is fucked up. Chuck keeps her from falling as they walk.

MINNIE

(to Chuck) I'm gonna move to New York, ya know.

KIMMIE What? No you're not.

MINNIE

I think I'm going to move to New York. And finish high-school there. It's a great place to be an artist.

CHUCK Are you serious?

MINNIE

My step-dad lives there, and I am so done with San Francisco. Don't you think it's a good idea?

CHUCK That would suck. I don't want you to move.

Minnie doesn't know what to say. Kimmie looks freaked out.

MINNIE What's your problem? KIMMIE Nothing. I gotta pee. I'm gonna go pee on this person's lawn.

Kimmie runs into the bushes, before anyone can respond.

FRANKIE Oh she's just decided she hates New York after she fucked some guy there when she was visiting colleges. Didn't she tell you about that?

Minnie looks confused. Suddenly Minnie has a thought, she runs toward Kimmie who is squatting in the bushes.

KIMMIE A little privacy, Minnie?

MINNIE Who'd you fuck in New York, Kimmie?

Kimmie looks up at Minnie, dumbfounded.

KIMMIE Are you crazy?

## MINNIE

Who, Kimmie?

Kimmie stares Minnie in the eyes and starts to tear up. Minnie does too.

MINNIE (CONT'D) (pathetically) Really? Pascal?

Kimmie pulls her pants up.

KIMMIE (meekly) It wasn't a big deal. I didn't think you'd care.

Minnie slaps Kimmie hard across the face. Kimmie screams out.

KIMMIE (CONT'D) Minnie! That's not fair.

## MINNIE Fair? You fucked my step-dad!

A light turns on in the big house they're in front of.

KIMMIE He's not really your step-dad anymore. You never even see him.

MINNIE Are you kidding me?

KIMMIE He didn't even call you when he came to California for Christmas.

MINNIE He came to California for Christmas?

#### KIMMIE

Yeah.

# MINNIE

How could you do this to me? You're supposed to be my best friend.

Suddenly an OLD RICH GUY peeks his head out the front door. It seems like this kinda thing happens all the time.

OLD RICH GUY

Hey, no no no. This isn't happening. You can't do this here.

### KIMMIE

You know you're acting really hypocritical.

She pushes Minnie.

MINNIE And you're acting like a slut.

Minnie pushes her back. Frankie rushes up, gets in between.

OLD RICH GUY Can you guys do me a solid and just move your little fight down the block?

FRANKIE

Shit, bitches.

Frankie holds the girls apart, who yell over him.

LESBIAN WHORE, Minnie!

OLD RICH GUY There are other people in the world, you know. I'm gonna have to call the cops.

## FRANKIE

Stop it!

MINNIE She fucked my step-dad!

KIMMIE You fucked everybody! Including your mom's boyfriend. That's WAY WORSE!

Minnie struggles to get away from Frankie who is holding her back, storms off.

KIMMIE (CONT'D) Oh, fine, leave. Go suck Monroe's tiny dick, baby.

MINNIE Go fuck someone else's dad!

Chuck runs after Minnie who is storming down the street.

CHUCK Hey, hey. Are you alright?

MINNIE Stop it, Chuck!

She takes off quickly, he follows.

CHUCK Minnie! What happened?

MINNIE Leave me alone.

CHUCK No! I don't want to leave you alone.

He grabs her shoulder.

MINNIE

Let go of me, Chuck! Kimmie is a fucking bitch.

CHUCK Who cares about her? You're so much... smarter and better than her. I never understood why she was your friend, anyway.

### MINNIE

Oh - I see how you look at her. You want to fuck her, like everyone else!

CHUCK No, I don't. How can you say that? It's so obvious that I like you. If I wanted to fuck anyone, it would be you- I'm not saying I wannashit.

Minnie doesn't stop walking quicbvkly but is thrown.

MINNIE Well, then you're an idiot. I'm fucked up.

CHUCK No, you're not. You're amazing.

MINNIE

I am fucked up. I am! I AM! You don't know anything about me. You don't know shit. Just leave me alone, Chuck. Fuck you, you

Minnie takes off. He doesn't follow. He is so disappointed.

117 INT. LESBIAN HOUSE PARTY - NIGHT

Loud rock music. Minnie moves through the crowd, scanning.

Minnie approaches a group smoking. She sees who she was looking for. She beelines for Tabatha, who spins around, surprised and happy to see Minnie.

> TABATHA Hey truck driver.

Minnie kisses her hard. Tabatha's friends share a look.

# 118 LESBIAN HOUSE PARTY - MONTAGE:

Minnie and Tabatha dance closely with each other, pushed up between the sweaty bodies. Minnie dances hard, trying to forget her life. Tabatha touches Minnie's body as she moves.

Tabatha and Minnie snort a line, letting the world fall away.

Tabatha and Minnie make love. Body parts everywhere: curves, and delicate limbs entwined. Tabatha kisses Minnie.

## 119 INT. MIKE'S APARTMENT BUILDING - HALLWAY - NIGHT 119

Tabatha pulls Minnie, through the dirty hallway. Minnie giggles, unaware.

MINNIE Who is Mike again?

TABATHA My friend. You met him last night. He's cool.

Minnie is slowing to a crawl, exhausted and moving slow. She leans against a wall, stopping.

MINNIE He has so many stairs. I want to go back to bed.

Tabatha leans into Minnie, kissing her.

TABATHA We will, you cute little thing. We just are making this one stop. Like we talked about, okay?

MINNIE

Oh.

Tabatha kisses Minnie's neck as she talks.

TABATHA

Mike won't stop asking about you. So I said we'd come by. He has really good 'ludes.

MINNIE

Oh great.

TABATHA You like that? Don't I know how to take care of my girl?

MINNIE (smiling at the reference) Yes. I'm hungry though.

Tabatha kisses Minnie, touching her face and body.

### TABATHA

Everybody thinks you're sexy. Your eyes, and that ass. It's a good thing I'm not insecure. Otherwise I might start feeling all possessive and shit.

## MINNIE

Possessive of me?

### TABATHA

Yeah. With boys like Mike lusting after you. But I know it's not a big deal. I'm not uptight, and you're not uptight, right?

### MINNIE

What's not a big deal?

TABATHA It will be so quick. Men are easy.

Over in a second.

Minnie acts like she understands what Tabatha is saying. Tabatha's tone changes: she's desperate for a moment.

### TABATHA (CONT'D)

I need you to do this for me. You're going to do this, right? For me, baby?

#### MINNIE

Yeah.

#### TABATHA

And then we'll have a great night, just the two of us. Me and my girl? You wanna make me happy, don't you?

Minnie nods. Tabatha kisses her again, relaxing.

TABATHA (CONT'D) Good. You're doing good. (then, so charming) I'm falling hard for you, girl.

Tabatha leads Minnie into the apartment.

# 120 INT. MIKE'S APARTMENT - CONTINUOUS

The apartment is drab but fine. Mike, 25 and not horrible looking, is in the kitchen frying something on the stove, with his shirt off.

Tabatha talks in whispers to Mike, while Minnie sits on the couch, nervous. Minnie looks to them, plotting.

TABATHA (calling to Minnie) You hungry, baby? We're gonna make you a grilled cheese.

Minnie nods. Tabatha and Mike keep talking in hushed tones.

All sound cuts out except the sound of Minnie's heartbeat. We push in on Minnie's face: scared and in over her head. Tabatha looks to her, and gives a little wink. She can't move from this seat. She looks to the door and back to Tabatha. Her eyes fill with tears. How did she get here? Suddenly Minnie beelines for the door.

TABATHA (CONT'D)

Hey-

She runs like her life depends on it, down the many steps, into the street and down the block.

# 121 EXT. MIKE'S APARTMENT BUILDING - CONTINUOUS

Minnie runs and runs, crying and shaking until she hits a corner with a phone booth, where she lets out a wail. Out of energy, out of ideas, she slumps down into the booth and closes the door, crouching with nowhere to go.

Cars drive by. The stars are out. Minnie is alone. She weeps.

MINNIE (V.O.) Nobody loves me.

She curls up at the bottom of the phone booth.

MINNIE (V.O.) Maybe nobody will ever love me. Maybe there're only a few people in the whole world who are actually loved - the lucky fucks. And the rest of us walk through the world like ghosts, with no one to see us or care about us. Alone forever. 120

Over-used prostitutes saunter up to cars but get little action. Kids sleep in dark doorways. Minnie wimpers. She is out of options.

CUT TO:

122 INT. MINNIE'S HOUSE - THE LIVING ROOM - LATE NIGHT 122

Minnie makes a loud racket as she enters the house, knocking over a lamp on her way in.

MINNIE

Fuck.

She waits, but nobody stirs. She looks around at her house - ashtrays filled with cigarettes litter the dark apartment.

123 INT. MINNIE'S HOUSE - BATHROOM - CONTINUOUS 123

Minnie throws up violently in the toilet. She stands up, wiping her mouth barely.

She drinks from the faucet. She swings open the medicine cabinet and finds one of her mom's prescription bottles labeled "Vicodin". She pours them all into her hand. Contemplates. She pops one into her mouth, puts the rest back, and drops the bottle into her pocket. She closes the cabinet and takes a look at her fucked up face in the mirror. Not liking what she sees, she swings the mirror away, almost breaking it.

## 124 INT. MINNIE'S HOUSE - BEDROOM - MOMENTS LATER 124

Minnie clicks on the light in her room. Her bed is still unmade. A drawing of Monroe that she did is pinned on her wall. She rips it off, and kicks some of her other belongings.

She plops on her bed, then feels something under hear head on her pillow. It's a letter addressed to her. She almost throws it on the floor, but then she opens it.

> ALINE KOMINSKY'S VOICE Dear Minnie. Thank you for your letter.

Minnie stirs, realizing it's from Aline.

ALINE KOMINSKY'S VOICE (CONT'D) It is refreshing to receive a letter from a girl because most letters I get are from greasy fan boys who think that I'm cute. I tend not to write back to them. Keep drawing those comics. Keep drawing anything you can. Just keep drawing. Oh, and I use Indian Ink as well. Love, Aline Kominsky.

Minnie lies back - the weight of everything's she's gone through hitting her. She cries. This hurts so much. Someone stirs in the living room.

#### GRETEL'S VOICE

Hello?

## 125 INT. MINNIE'S HOUSE - LIVING ROOM - MOMENTS LATER

Minnie peeks out of her door and sees Gretel looking around at the tipped over lamp. Gretel spots Minnie and runs to her, jumping on her, knocking them both to the ground. They hold each other. Just then Charlotte comes in the front door, in her big coat and hat. She looks exhausted.

Charlotte stares at Minnie. Minnie meets her eye, unsure of how her mom will react. Charlotte shakes her head - she is at once relieved and angry.

> CHARLOTTE Goddamnit Minnie.

### MINNIE

I'm sorry.

Gretel holds onto Minnie's legs, not letting go. Charlotte approaches, slaps her across the face, and then grabs her into a big hug.

> CHARLOTTE Do you know how worried we were? We looked for you everywhere.

## MINNIE

You did?

CHARLOTTE Of course! I've been out all night. I've been out every night since you left, looking for you. I thought you were dead.

Minnie collapses into her mother's arms, relieved to be held. They are silent for a long time. Minnie cries. The sun starts to rise.

> MINNIE I'm sorry, mom, I'm so-

CHARLOTTE Shhh. It's alright, Min. It's over.

Minnie cries in her mother's arms, Charlotte cries too.

MINNIE I wanted to tell you about Monroe, I really did-

CHARLOTTE (she can't take it) Stop it, no.

### MINNIE

I-

### CHARLOTTE

DON'T.

Minnie looks to her mom. Charlotte can't talk about this.

CHARLOTTE (CONT'D) I don't want to talk about it. Ever. You're home. It's over. That's all I care about.

Minnie sees her mother clearly for the first time. Denial is the only way forward.

#### MINNIE

Okay.

CHARLOTTE I gotta go to bed.

Charlotte pats Minnie's face, exits to her room, exhausted. Minnie looks to Gretel. It's just them. Like always.

## MINNIE

I'm hungry.

Gretel nods.

# 126 INT. MINNIE'S HOUSE - KITCHEN - SUNRISE

Minnie pulls out a bowl, and bisquik. She beats some eggs, and mixes in the flour. She cooks pancakes, while Gretel looks on from the table. The sun comes up out the window, as they eat.

"She" by the Misfits, about Patty Hearst, plays. Video footage of Patty Hearst surrendering in Pleasanton, CA in May 1977, and being taken into custody. The battle is over.

127 EXT. POLK STREET - DAY

Minnie walks down the street. Time has passed, she looks healthier. It's a mirror of the opening sequence but she's gone through so much. She passes people in the park, she looks at them with wisdom in her eyes.

# MINNIE (V.O.) Did you ever go back to your preschool once you had gotten big and everything looked miniature? Like the chairs and the monkey bars - just much smaller than you remembered?

She drops a letter in a mailbox. It's addressed to Aline Kominsky. She sees Chuck walking down the street holding hands with a girl. They make eye-contact for a brief moment. Minnie waves. He nods. That's it.

Minnie flips through the comic books in the store. She finds a few she likes.

Minnie keeps walking down the street.

MINNIE (V.O.) I know nothing's changed, but everything looks totally different to me now.

# 128 INT. MINNIE'S HOUSE - THE LIVING ROOM - LATER

Minnie sits in front of the TV, drawing while she watches. She flips through the channels until she comes to The Muppet Show. At some point Gretel comes in and sits down on the floor with a box of crackers. Fozzie is doing a bit about ventriloquism. They sit watching together. Minnie reaches into the box and grabs a cracker.

The phone rings. Minnie picks it up.

126

127

MINNIE (into phone) Hello?

PASCAL'S VOICE Minnie- it's Pascal-

Minnie hangs up. Goes back to watching TV with her sister.

129 INT. NIGHTCLUB - NIGHT

129

Minnie and Charlotte are in the crowded nightclub together. They cheer for the band, as they enter the stage. Minnie looks at Charlotte, so happy and drunk.

> MINNIE (V.O.) My mom and I aren't the same species. It's not her fault. She thinks she needs a man to be happy. I don't.

Charlotte whoops and hollers for the band.

MINNIE (V.O.) Everything that's happened with Monroe, and Tabatha, and Pascal and my mom has probably fucked me up somewhere deep in my soul. But maybe it was worth it because I've realized some things: It's not about who loves you. It's all about liking yourself. Just liking yourself enough to keep living til the next day, and maybe the one after that.

The guitarist from the band blows a kiss and Charlotte and she screams, lifting her arms in the air.

MINNIE (V.O.) My mom has a new boyfriend. He's an unusually nice guy. I hope she stays with him for a while.

Charlotte grabs Minnie, dancing with her. She hands Minnie her drink, but then adds:

CHARLOTTE

But just a sip.

Charlotte winks. Minnie smiles. She looks to her mother - totally in her element.

He mom whistles at the band, and dances, happier than we've ever seen her. Minnie whistles too.

CHARLOTTE (CONT'D) If his friends ask, we're sisters, okay?

MINNIE (V.O.) She's not perfect, my ol' mama, but she's the only one I got.

The band starts up a song, Minnie cheers.

130 INT. MINNIE'S HOUSE - BEDROOM - NIGHT

Minnie sits on her bed, talking into her microphone.

MINNIE (into mic) This whole time it's felt like I'm so precariously close to the edge, to the end... but really, my life has only just begun.

A song comes on the radio that Minnie likes. She puts down the microphone and dances like crazy, loving every moment!

131 EXT. BEACH - RUNNING PATH - DAY

Minnie sits on a low wall by the running path. She has a blanket laid out with xeroxed zines and drawings for sale. She talks to a tourist.

MINNIE It's fifty cents but if you buy two drawings or one drawing and a zine, it's 90 cents. But I don't actually have a dime, so it would end up being the same price.

The tourist hands her two quarters, humoring her, and takes a drawing, walking away. Minnie enjoys the sun.

Monroe jogs by, wearing his jogging outfit. He sees Minnie, and stops, but keeps jogging in place.

MONROE

Minnie. Hi.

Minnie jumps down.

131

## MINNIE

Hi.

MONROE Are you here alone?

MINNIE No, Gretel's with me. She went to find a bathroom.

MONROE

Oh.

Pause.

## MINNIE

She had to pee.

There is an awkward moment. Minnie jogs in place too.

MINNIE (CONT'D) So... you wanna buy a drawing? Or a 'zine?

MONROE Oh. No money. Jogging shorts and all.

MINNIE Here. Take this one. You can give the fifty cents to my mom the next time you see her.

Monroe looks down at a small drawing of a transvestite with a hairy chest. It's beautifully drawn. He hates it.

Monroe smiles awkwardly. It is evident he wants to go.

MINNIE (CONT'D) (holding out her hand) Well, goodbye Monroe.

He takes her hand and shakes it. She doesn't hate him.

MONROE Goodbye Minnie.

MINNIE (while holding his hand) I'm better than you, you son-of-abitch. They drop hands, and Monroe jogs off, not sure of what to make of this. Minnie is left standing there with the water and sun behind her.

132 EXT. BEACH - LATER

Minnie and Gretel play in the water, chasing the waves as they go out. Minnie splashes Gretel, who laughs and splashes her back.

> MINNIE (V.O.) This is for all the girls when they have grown.

The sun glistens on the water as we pull away from the sisters, who look like little girls playing on the beach.

MINNIE (V.O.) Signing off, trusty Diary. Love, Minnie Goetze.G