

1

INT. MIDTOWN HOTEL RESTAURANT, NIGHT

1

HANNAH sits across from her parents TAD and LOREEN. Tad and Hannah eats speedily, moving between many plates.

LOREEN

Would you two slow down? You're eating like it's going out of style.

HANNAH

(mouth full)

I'm a growing girl.

TAD

Me too.

Hannah laughs.

TAD (CONT'D)

This has been a killer visit. Really a blast. Seeing your whole swingin' Brooklyn life--

LOREEN

Tad. Let's bring it up now.

TAD

We're just enjoying our dinner, maybe we can--

LOREEN

I want to do it now.

TAD

(nodding)

OK, I hear that... Hannah. Your mother and I have been talking and we feel it may be time--

LOREEN

You need to get a job.

HANNAH

But I have a job.

LOREEN

You have an *internship*.

HANNAH

An internship that will probably turn *into* a job.

LOREEN

They haven't hired you.

HANNAH

I mean, they haven't *not* hired me.
They just haven't hired me yet.

TAD

It's a unique time in history, we understand. Janice Miller-- Her daughter has her MBA and she's the personal assistant to an Israeli man who owns three Taco Bells.

LOREEN

Andrea Weisz supported her son for five years while he attempted to launch an urban t-shirt business. And now he's in jail.

HANNAH

You haven't been supporting me for five years. I just graduated.

LOREEN

You didn't just graduate.

Hannah is in disbelief at her mother's cruelty.

LOREEN (CONT'D)

She didn't! I'm sorry, but it's been almost two years.

TAD

I told my mother I was "just trying" pot the first five times she caught me. But I guess at a certain point--

LOREEN

You were just a pot head.

TAD

That's the truth.

A WAITER approaches, checking in.

WAITER

Can I get you more of anything?

LOREEN

(not rude, re: Hannah)

Does she look like she needs more
of anything?

The waiter retreats.

LOREEN (CONT'D)

The bills add up. We're covering
your rent, your insurance, your
cell phone--

HANNAH

(scandalized)

But you said it was cheaper for you
if I was on the family plan!

TAD

We know it's not easy to find a job
in New York.

LOREEN

But you could always look in Ann
Arbor.

HANNAH

What? I'm not moving home. I can't.
What would I even do?

TAD

There's a fun new place, a sort of
paint-your-own-pottery place--

HANNAH

(increasingly panicked)

But this is where my life is. My
friends-- my *book* is set here.

TAD

Your novel?

HANNAH

It's a memoir.

LOREEN

A memoir? You're 24 years old. What
do you have to--

TAD

Hey, cool it with the judgey
language, Loreen.

1

CONTINUED: (3)

1

LOREEN

We're professors, Hannah. You can't
go around acting like you're...
London Hilton.

(gentle but firm)

We are not supporting you any
longer.

HANNAH

What about emotionally?

Silence. She sees they're really not joking.

HANNAH (CONT'D)

Starting now?

LOREEN

We can talk about a timeline
tomorrow.

HANNAH

I'm not going to see you tomorrow!

TAD

(hurt)

But we fly out Tuesday.

HANNAH

I'm *busy*.

LOREEN

With *what*?

HANNAH

Trying to *become who I am*.

2

INT. HANNAH'S BEDROOM, DAY

2

Two pairs of naked tangled legs. Post-coital? Pan up to
reveal a nonsexual embrace between HANNAH and MARNIE. Nearby:
an empty sack of corn nuts, a laptop looping the Mary Tyler
Moore DVD menu.

An iphone alarm goes off. Marnie slaps at Hannah.

MARNIE

Alarm.

Hannah feels around in the folds of her covers.

HANNAH

Stand up.

2 CONTINUED:

2

Marnie rises sleepily. Hannah stands, rips the covers off the bed and the iphone bounces onto the floor. Hannah grabs it, holds it up like a trophy.

3 EXT. NOLITA STREET, DAY

3

A cab pulls to a stop. JESSA, wearing a bowler hat, asleep against a pile of suitcases.

CAB DRIVER

You here.

(nothing)

Miss, you here.

Jessa snaps to.

JESSA

Already?

She emerges, pulling her suitcase with her, starts to walk.

CAB DRIVER

Miss, you have to pay!

JESSA

Oh, I'm so sorry.

CAB DRIVER

It's forty five from the airport.

She fishes around in her purse, pulling out crumpled bills and stuffing them into the driver's hands. She's already made strides when he realizes:

CAB DRIVER (CONT'D)

This is not American money!

4 INT. HANNAH AND MARNIE'S LIVING ROOM/KITCHEN, DAY

4

CHARLIE makes coffee. The girls emerge from Hannah's room.

CHARLIE

Good morning.

MARNIE

(muffled by mouth guard)

You should have woken me up. I didn't mean to sleep with Hannah.

CHARLIE

You two looked so angelic.

HANNAH

(groaning)

My dad says waking up gets a lot easier after you turn twenty five.

CHARLIE

Your dad... is a liar. Coffee?

HANNAH

Coffee's for grownups.

Hannah grabs something from the fridge and skitters into the bathroom. Marnie removes her mouth guard, places it in Charlie's hand.

CHARLIE

A present? For me?

MARNIE

(gushy)

I'm sorry you had to sleep alone.

CHARLIE

Barely noticed.

He kisses her on the cheek.

HANNAH sits in the corner of the shower/tub, the water hitting her lower half while she hangs her upper body over the edge so she can eat a cupcake. MARNIE enters in a towel.

MARNIE

Need to shave mah' legs.

She sits on the edge of the tub, a leg on Hannah for support.

MARNIE (CONT'D)

How you feeling, Orphan Annie? Less petrified?

HANNAH

I know you don't take my problems seriously.

MARNIE

I do! I truly do.

HANNAH

I hardly take them seriously. But I could very easily end up back in Michigan by next week.

MARNIE

I won't let that happen.

(pause)

It's so intense that your parents just sprung this on you--

HANNAH

You're going to leave your towel on? You always see me naked and I never see you naked. It's not fair.

Marnie shrugs.

HANNAH (CONT'D)

I just want to see your boobs. Do you not like your friends to see your boobs? Is that true?

MARNIE

I don't like to be touched by people I'm not having sex with, that's true.

HANNAH

(deep voice)

You'll never guess what I did to you in the night last night.

Charlie opens the door, sees Hannah, shuts it half-way.

CHARLIE

Whoa, sorry. Thought it was just my girlfriend in here.

HANNAH

It's never just your girlfriend in here.

CHARLIE

Just saying goodbye. See you ladies tonight. I'll pick up wine!

He shuts the door. Marnie shoves Hannah under the water.

6

INT. NOLITA APARTMENT BUILDING, DAY

6

Jessa is dragging her stuff up the stairs. SHOSHANNA opens the door.

SHOSHANNA
Bonjour, roomie.

JESSA
Ca va?

SHOSHANNA
You look so hip I could puke. I can never pull off a hat. How do you pull off that hat?

JESSA
It's just a hat.

SHOSHANNA
Is it from Urban? Your skin is, like, *hauntingly* beautiful.

Jessa reaches the door.

JESSA
I need to put down my trunks.

SHOSHANNA
What? Oh, of course!
(squeezing her)
You're my *favorite* cousin. I'm, like, basically the only one of my girlfriends with a British cousin.

JESSA
Not British. English.
(pause)
Do you have anything I could eat?

7

INT. HANNAH AND MARNIE'S LIVING ROOM/KITCHEN, DAY

7

Dressed for work, the girls stand side by side at the fridge. Marnie is humming. Hannah leans on her. Marnie grabs a yogurt, looks for a spoon.

HANNAH
Is that half a yogurt?

Marnie nods.

HANNAH (CONT'D)

That means you ate half a yogurt
and put the rest back.

Marnie nods again.

HANNAH (CONT'D)

That is so alien to me.

MARNIE

My stomach's been really sensitive
lately. My mom says stomach aches
are a stress plague on women in
their early twenties.

HANNAH

OK, well... Here's a glimpse into
my psychology--

She pulls another cupcake from the refrigerator.

HANNAH (CONT'D)

I'm going to eat this so it's not
there anymore. It's like a dragon
that needs vanquishing.

MARNIE waits for HANNAH to descend the stairs.

MARNIE

You just need to tell them. You've
been working there for a year, for
free. And you're *invaluable* to
their operation!

HANNAH

Does that mean very valuable or not-
at-all valuable?

MARNIE

You need to get paid, Hannah.

HANNAH

Because it costs a lot of money to
look this cheap.

MARNIE

This is not a joke, OK? If you
can't pay your half of the rent--

HANNAH

Oh, I'm sure Charlie is just waiting to swoop in. He and I are engaged in, like, a silent, horns-locked battle for your love.

MARNIE

(rolling her eyes)
No contest.

They walk.

MARNIE

So what's the head count for tonight?

HANNAH

Just you, me, Charlie, Jessa. I invited Adam, but...

MARNIE

When's the last time you talked?

HANNAH

Like... five days ago? When he gave me the book.

MARNIE

That was a really lovely gesture.

(pause)

Had he cum on your face that morning? Or just the night before?

HANNAH

(ignoring her)

The poems are beautiful. Robert Lowell.

(pause)

I texted him but I haven't heard back.

MARNIE

Because he never texts you back.

(pause)

I'm sorry. If I lie it's worse for you in the long run.

HANNAH

Maybe I should call him? I mean, didn't you say texting is the lowest form of communication? On the pillar of chat?

MARNIE

The totem of chat. The lowest form is facebook. Followed by g-chat. Then texting, then email, then phone. Face to face is, of course, ideal.

HANNAH

But how do I get him face to face if he won't text me?

(pause)

That's the kind of thing you overhear terrible girls saying at brunch.

MARNIE buys gum and water. Hannah eyes some snacks.

MARNIE

So I'm just going to make pasta, and that bougey salad with the strawberries and feta.

HANNAH

I think Jessa will really appreciate this. It's a very friendish thing of us to do.

MARNIE

I just know she'll show up late wearing some, like, blanket from a Grecian marketplace. It's all so *predictable*.

HANNAH

But don't you have fond memories of freshman year? The three of us on our bikes, being bitches to hippies... Only time I've ever worn shorts and felt OK about it.

(pause)

I can't believe she's coming back.

MARNIE

She's not coming *back*. She's never
lived here.

HANNAH

We have something to learn from
Jessa, you know? Life isn't just a
big cleverness contest for her.

MARNIE

Life isn't just a cleverness
contest for us!

HANNAH

She's sweet. Remember what Carolyn
used to call her? No-drama-mama.

MARNIE

Carolyn did call her that, yeah.
(pause)
Before she *fucked* Carolyn's
boyfriend.

HANNAH

That guy was slimy and
manipulative, yet we all turned on
Jessa. Girl-on-girl violence.
That's why she left school.

MARNIE

She left school because she
couldn't get her Adderall
prescription refilled.

MARNIE

(sighing)
I love Jessa, OK? But I don't know
if she's playing for the girl's
team. And that's a big deal.

HANNAH

What's the girls team? Am I playing
for it?

MARNIE

You're the captain of it. Chairman
of the league. I wouldn't trust
Jessa alone with my boyfriend.

11 CONTINUED:

11

HANNAH

But you'd trust *me* alone with your
boyfriend? After the way he looked
at me? In the shower this morning?
Wolf eyes! A-woo-ga!

12 INT. SHOSHANNA'S NOLITA APARTMENT, DAY

12

JESSA scarfs Triscuits like she hasn't eaten in years.

SHOSHANNA

It's a great deal for NoLiTa. I
mean, 2,100 a month? Amazing.

Jessa eyes a Sex and the City poster.

SHOSHANNA (CONT'D)

Do you like the poster?

JESSA

I've never seen that movie.

SHOSHANNA

Only the show?

JESSA

It's a show too?

Jessa opens her suitcase and spreads stuff everywhere.

SHOSHANNA

You can't be serious. That's
like... not being on Facebook.

JESSA

I'm not on Facebook.

Jessa is still searching. She finally finds an ankle bracelet
and puts it on, satisfied.

SHOSHANNA

Shut the front door. This is so
fun! That means I get to start all
over again. I'm being *revirginized*!

(pause)

You're a funny one, because you're
probably a Carrie but with Samantha
aspects. And Charlotte hair.

13 INT. BLUM AND CHISHOLM OFFICE, DAY

13

MARNIE, headset on, sits at a desk in a sleek, corporate office. Her boss, REESE, is inside a glass office.

MARNIE
Blum and Chisholm Public Relations.
Reese Kwartler's office.
(pause)
This is her assistant Marnie. Will
you hold just a moment?

Marnie dials Reese.

REESE
What's up?

MARNIE
It's the Traverse Daily Herald.
They're looking for a quote on the
Hasbrook Motors Spill... That
killed the pack of doves.

REESE
Flock of doves.

MARNIE
The story is going online this
afternoon. Local news, but it'll be
linked from HuffPo, the Daily
Beast.

Reese is creating a J-Date profile, moving the mouse between
"slim" and "athletic" as her body type descriptor.

REESE
I'm swamped in here. Just
neutralize as best you can.

MARNIE
(picking up)
I'm sorry about that. Reese is
indisposed at the moment, but... In
regards to the spill... We can
safely say that if the public knew
the truth, well. They wouldn't be
quite so quick to condemn Hasbrook
Motors.
(pause)
Why? Why? Well, sir, because
doves...
(pause)
Doves kill babies.

14 INT. ROSEBLOOD PRESS OFFICE, DAY

14

HANNAH is talking on her iphone. She has a pile of manuscripts on her desk, glancing at the first page then dropping them to the floor.

HANNAH

Doves kill babies? You said that
doves kill babies?

15 INT. BLUM AND CHISHOLM OFFICE, DAY

15

MARNIE

(horrified)

I said doves often kill their own
young. Which is *true*.

HANNAH

I once held a baby sparrow from a
nest on my porch, then put it back.
And the next day its mom ate it.

COOL ASIAN GIRL looks up from copy-editing, addresses Hannah.

COOL ASIAN GIRL

Oh my God, that's *awful*.

MARNIE

See?

HANNAH

You're evil.

MARNIE

And fired. I'm probably fired.

(pause)

Did you ask yet? About the money?

HANNAH

I'm going through the slush pile
right now. This gives me such
pleasure, rejecting submissions.

MARNIE

Hannah, *motivate*.

Reese comes to the door.

REESE

Marnie, can I see you a moment?

15 CONTINUED:

15

MARNIE
(to Hannah)
We'll get back to you on that.
Thanks so much.

Marnie hangs up, turns to Reese, terrified.

16 INT. ROSEBLOOD PRESS OFFICE, DAY

16

HANNAH paces back and forth in front of ALISTAIR's office,
peering through his parted doors, psyching herself up.

ALISTAIR
Hannah?

She acts surprised.

HANNAH
Hey, Alistair.

ALISTAIR
Can I help you with something? Or
are you just doing a walking
meditation?

She laughs a little too hard, then grows serious, enters.

HANNAH
Actually, yes. You can.

ALISTAIR
You look utterly panicked. Please,
sit down.

HANNAH
(deep breath)
As you know, I've been working here
for over a year.

ALISTAIR
Has it really been that long? Well,
you're an invaluable part of our
operation.

HANNAH
(relieved)
I recently learned that means very
valuable. As opposed to not-at-all
valuable.
(pause)
(MORE)

HANNAH (CONT'D)

But my circumstances have changed
and I can no longer afford to work
for free.

ALISTAIR

Free? Well, we like to think we're
paying you in experience.

HANNAH

Of course, yes. And this has been,
like, *unbelievably* educational.
But... I think my time has come.

ALISTAIR

(genuinely disappointed)

That's sudden. I'm so sorry to lose
you. I was just going to get you
started manning our twitter-- you
have the perfect, quippy voice for
that.

Confused pause

HANNAH

Oh no, I'm not quitting. I just
meant, like... to get paid. I know
Joy-Lynn got hired after interning,
and so I just thought--

ALISTAIR

(laughing)

Oh, Hannah. Joy-Lynn's been with us
since 2006. But in this economy? Do
you know how many internship
requests I get every day?

HANNAH

I'd assume a lot--

ALISTAIR

Fifty. About fifty. I practically
route them to my spam folder.

(pause)

So if you feel like you have
nothing left to learn from us...

HANNAH

It's not that, *really*. It's just...
I have to eat.

ALISTAIR

When you're hungry enough, you
figure it out.

16 CONTINUED: (2)

16

Pause

HANNAH

Do you mean physically hungry or,
like, hungry for the job?

ALISTAIR

We'll really miss your energy. I
wish you the best of luck in all
your future endeavors.

She's shocked.

ALISTAIR (CONT'D)

Please take any books you might
want. Just as long as you stick to
soft covers.

HANNAH

You mentioned that I might submit
my book... When I'd polished it up.
Is that still an option?

ALISTAIR

Well we won't have you to read it
for us, will we?

Hannah walks back to her desk, hot with shame, and quickly
gathers her things.

COOL ASIAN GIRL

Where are you going?

HANNAH

Lunch.

COOL ASIAN GIRL

But you already ate.

HANNAH

Second lunch.

COOL ASIAN GIRL

Can you pick me up a Luna Bar?

17 INT. SHOSHANNA AND JESSA'S APARTMENT, DAY

17

JESSA is looking at a worn Polaroid-- *Hannah (in shorts)*
Marnie and Jessa on cruiser bicycles. Jessa points at a giant
bong sticking out of her bike basket. Marnie laughs. Hannah
looks serious while flashing a tit.

SHOSHANNA

You unpacking? You must have all kinds of adorable French intimates. Where were you before that?

JESSA

Before France? Um, Amsterdam?

(pause)

No, I was in Bali for a little while. Shucking pearls. Then I met this surfer.

SHOSHANNA

Oh my God. Did he like you? He really liked you, right?

JESSA

You know.

Shoshanna doesn't know. Jessa looks queasy.

SHOSHANNA

Do you have major jetlag? When I fly I get this thing, it's almost like a mini-stroke--

JESSA

No.

SHOSHANNA

You *don't* look well. Do you need something?

JESSA

Maybe... Do you have a Xanax?

SHOSHANNA

(shaking her head)

Sorry, no.

JESSA

I'd take a Klonopin also. Or a Flexerill--

SHOSHANNA

I have Mylanta?

Jessa climbs into Shoshanna's bed.

JESSA

I'll be fine if I just nap a bit.

17 CONTINUED: (2)

17

SHOSHANNA

Oh, um. That's actually my bed.

18 EXT. PROSPECT HEIGHTS BROOKLYN, AFTERNOON

18

HANNAH is walking, pulls out her iphone. Dials.

HANNAH

(fake casual)

Yo. Hey. Yeah, I'm actually just
leaving a friend's house that's,
like, right by your house...

She keeps walking until she reaches a pre-war apartment
building. Stops, moving nervously from foot to foot.

HANNAH (CONT'D)

Totally weird, yeah... Oh, cool.
I'll be there in, like--

She rings the buzzer.

19 INT. ADAM'S APARTMENT, LATE AFTERNOON

19

The door opens and HANNAH is greeted by ADAM. A little
sleepy, like he's been hibernating.

ADAM

That was quick.

He kisses her cheek.

ADAM (CONT'D)

Hey, Doll.

HANNAH

Doll. That's what my dad calls me.

ADAM

(impish)

Yeah, he told me. We're in the same
reading group.

Pause

HANNAH

So, I was nearby. Yeah. At my
friend... Katie's. Katie from camp.
She's... a speech writer for the
mayor. Lives right...

ADAM

Where?

HANNAH

(dug herself a hole)

It's weird-- She walked me there so I'm actually not sure. I'm, like, really beat.

(pause)

I had a pretty shitty morning.

She flops down on the couch.

HANNAH (CONT'D)

I kind of lost my job. At the press.

ADAM

Weren't you an intern?

HANNAH

Well--

ADAM

So they basically just asked you not to *hang out* there anymore.

HANNAH

But I feel like I can find something else. I mean, I was an English major, so--

ADAM

I was comp lit. I've put it to good use, as you can see.

HANNAH

Well you're an actor, so you're probably always comparing different... literature.

ADAM

I don't know. I'm getting pretty into this woodworking stuff. It's just more honest work.

Hannah eyes the half-finished shelves and tables.

HANNAH

It all looks great.

(pause)

It's nice to see you. I loved the book you gave me.

ADAM

Oh, yeah, the Lowell. You said you liked stuff by authors who write from the madhouse.

HANNAH

It was so nice you remembered my birthday.

ADAM

(he'd had no idea)
Of course, your birthday.
(pause)
How old are you again?

HANNAH

24.

ADAM

Shit.

HANNAH

What?

ADAM

I'm trying not to date women under twenty-five. It's pretty much my only moral position.

HANNAH

Oh.
(hopeful)
So you'd say we're dating?

ADAM

A least you don't look like a little Filipino boy. That's been a weakness of mine in the past.
(pause)
It's hard, you know? Women over thirty? It's a whole other thing. And it's not *my* thing.

HANNAH

Because of the biological clock?

ADAM

No. It's more about the skin. It starts to hang differently. And it's not about fat, or skinny. There's just a looseness there.

HANNAH

(terrified)

So my skin is basically the
tightest it will ever be?

ADAM

Afraid so.

He heads to the kitchen.

ADAM (O.S.) (CONT'D)

And girls your age expect a lot. I
mean, you have a pretty unique
attitude, but most of them? Haven't
yet been worn down by the world. So
they're just *full* of demands.

HANNAH

Yeah. My roommate Marnie... She's
always calling her boyfriend in the
middle of the night, like "bring me
some food that I'm never going to
eat." You know those girls. With
the tiny business suits and the
tiny stomach aches.

(muttered)

Guys love those girls.

Adam returns with two cups.

ADAM

Tea?

HANNAH

What kind?

ADAM

I make this brew out of opium pods.

HANNAH

Opium? I don't know. Last time I
smoked weed I told Marnie her face
was knitting together and she had a
crown of eyeballs.

ADAM

It's a pretty subtle high. And
legal. You can buy the pods in the
flower district.

HANNAH

What does it taste like?

ADAM

Um... Kind of like twigs.

She takes a sip, coughs.

ADAM (CONT'D)

What?

HANNAH

This doesn't taste like Twix.

ADAM

No. *Twigs*. As in small sticks.

MARNIE is making dinner, with CHARLIE as her prep cook.

MARNIE

It took me awhile to realize it wasn't some kind of complex firing hoax. But this publicist had a total breakdown and enrolled in pastry school, and then they saw how I handled the reporter and the headline was really favorable--

CHARLIE

What was the headline again?

MARNIE

"Dove Situation Not So One-Sided After All."

CHARLIE

So what did you do when you realized what was going on?

MARNIE

I went into the bathroom and puked.

CHARLIE

That's my girl. Pukey Michaels.

MARNIE

I hate it when you call me that.

CHARLIE

You do? I thought it made you feel "known."

The doorbell rings.

MARNIE

If that's Jessa, early, you can
knock me over with a feather.

CHARLIE

Oh, um, it might be Karpovsky.

MARNIE

You invited *Karpovsky*?

CHARLIE

Well, it was going to be, like, a
four person party.

MARNIE

That's called *dinner*.

HANNAH is on ADAM on the couch, kissing him ferociously.

ADAM

Yo. You're feeling pretty frisky.

HANNAH

That's, like, my least favorite
word.

ADAM

What is?
(he whispers it)
Frisky?

Hannah kisses him more, pulling at his belt.

HANNAH

It's getting dark early these days.

ADAM

Is that some of your poetry?

He pulls on her lower lip with his teeth like an animal.

HANNAH

You know that part on your resume
where they ask you to list your
special skills?

ADAM

I haven't applied for a job in a
long fuckin' time, kid.

HANNAH

I don't think I have any special
skills.

She sits back on his lap. Her anxiety is suddenly palpable.

HANNAH (CONT'D)

I mean, I type pretty fast.

(pause)

I can read.

(thinking)

I have legs.

ADAM

(grinning)

I might be able to hire you for
something.

HANNAH

What?

ADAM

But we have to see if you fulfill
all the requirements.

HANNAH

What are--

ADAM

Lie on your stomach.

HANNAH

I don't...

He gives her the deep-eye stare. She does what he says.

ADAM

(whispering)

You modern *career women*. I know
what you like.

HANNAH

(genuinely curious)

What do we like?

She's face down. He's straddling her back.

ADAM

Grab your legs.

HANNAH

What?

21 CONTINUED: (2)

21

ADAM

You heard me.

HANNAH

(sincere)

I actually didn't.

He hands her own feet to her. She's in an odd boat position.

ADAM

I'm going to get some lube.

HANNAH

Why do we need--

ADAM

And when I get back I want you in this exact same position. But with your skirt pulled up. And no panties.

HANNAH

I really hate that word. Panties.

(pause)

OK. Get a condom?

ADAM

I'll consider it.

Hannah turns her face to the side, contemplating, smiles sheepishly. Flips over, removes tights and underwear, turns onto her stomach again. Adam re-enters. Puts on a condom. Pulls her up and starts to fuck her. She looks relieved.

HANNAH

I was worried you were going to--

He tries to have anal sex with her.

HANNAH (CONT'D)

Do that. Ow, no. That's the wrong--

He starts to fuck her normally again.

HANNAH (CONT'D)

OK, thank you.

22 INT. HANNAH AND MARNIE'S APARTMENT, NIGHT

22

KARPOVSKY, ALEXI and CHARLIE sit around the table. MARNIE paces.

MARNIE

(livid)

I can't *believe* Hannah.

CHARLIE

Are you worried? Should we call someone?

MARNIE

Oh, I know *exactly* where she is. With that *animal*, having totally *gross* sex--

CHARLIE

In what way, gross?

KARPOVSKY

Charlie would like to at least *hear* about some sex.

CHARLIE

(rubbing her back)

At least you didn't have to entertain Jessa on your own.

MARNIE

I didn't have to entertain anyone. No one came.

KARPOVSKY

We're here.

(pause)

Here and loving it.

ALEXI

I didn't mean to be rude. I'm just not really eating these days.

MARNIE

All my friends are such *flakes*. And I end up looking like this old shrew with a vagina made of sand, just because I want them to keep the *plans* that they make.

CHARLIE

Your vagina is *not* made of sand.

(pause)

I'm here, OK? Babe, *I'm* here.

MARNIE

(smiling wanly)

OK.

CHARLIE

And I'm in it to win it.

MARNIE

What? What did you say?

CHARLIE

I'm in it to win it.

Karpovsky laughs at him.

ALEXI

What? That's sweet.

KARPOVSKY

Oh yeah? Would you like me in it to win it?

ALEXI

(sexy)

Yeah, I'd like you in it.

She kisses him all over his face. Their love is new. A voice is heard from the street:

JESSA

(O.C)

Marnie!

CHARLIE

Oh, whoa.

KARPOVSKY

I ordered a few hookers.

(to Alexi)

You don't mind, do you?

Alexi laughs really hard.

ALEXI

(about Karpovsky)

He *kills* me.

Marnie peers out the window. It's JESSA, standing in the street, alone, in her hat. She looks up.

MARNIE

(to Charlie)

Where's the key?

He passes it to her. She places it in a sock, throws it down.

22 CONTINUED: (3)

22

JESSA
(muttering to herself)
Why are you throwing socks at me?

MARNIE
(coolly)
Top lock.

23 INT. ADAM'S APARTMENT, NIGHT

23

HANNAH and ADAM are done having sex. On the couch, naked, covered by a beach towel. Hannah is curled into a ball, cold.

ADAM
Sorry. All my sheets are at the
laundromat.
(pause)
You want, like, a hoodie?

HANNAH
I'm kind of itchy.

ADAM
Have a nice high going?

HANNAH
I don't know what I have going.

Adam rubs her shoulder affectionately.

ADAM
I keep meaning to ask... What's up
with all that tattoos?

HANNAH
What do you mean?

ADAM
What significance do they hold?

HANNAH
Oh. They're all from children's
books.

He turns her so he can inspect her back. Traces the tattoos with his fingers.

ADAM
Even the one on your ass?

HANNAH

No, that one-- my friend Jessa did that.

(pause)

It's a snake wrapped around the moon.

ADAM

When did you get them?

HANNAH

Mostly in high school.

ADAM

Why?

HANNAH

(shyly)

Um... I guess it was this thing... where I'd, like, suddenly gained weight and I just wanted to take control of my body. Like, a riot girl idea about owning my own shape. Silly. The first one was the tramp stamp. My dad came with me to get it. He called it "a wonderful piece of self knowledge."

ADAM

Knowledge of what?

(thinking)

You know, that's probably why I kept trying to fuck you in the ass. A subconscious thing.

She laughs. He pulls her close to him, sweetly.

ADAM (CONT'D)

I was kind of fat in high school.

HANNAH

(oddly touched)

Really?

ADAM

Yeah, but I didn't go drawing all over myself.

The moment is over.

HANNAH

What time is it?

23 CONTINUED: (2)

23

Adam rises. She watches his ass as he checks the time on the VCR.

ADAM

Oh, shit. It's 7:45.

HANNAH

Really? I have a dinner thing but--

ADAM

Me too, yeah. We should hustle.

They start pulling their clothes on.

HANNAH

So I'll see you soon?

24 INT. HANNAH AND MARNIE'S APARTMENT, NIGHT

24

JESSA, MARNIE, CHARLIE, KARPOVSKY and ALEXI are chatting.

CHARLIE

Paris, man. That's so amazing.

JESSA

I was a sort of live-in educator for five children. They all sang. Their father was this brilliant pacifist thinker.

KARPOVSKY

I think she's just recounting the plot of The Sound of Music.

MARNIE

(rubbing Charlie's neck)

We really want to travel more.

JESSA

You should. Everyone should. It's how you meet yourself.

ALEXI

I'm going to Oakland for a wedding next weekend.

CHARLIE

Yeah, but with her new promotion.

JESSA

Promotion?

CHARLIE

Hells to the yeah. You are looking at a real live *account executive*.

MARNIE

It's not a big deal.

CHARLIE

Are you kidding? *Huge* deal. A raise. Her own office. Less time to bum around with me.

JESSA

I admire that. But all I've ever really wanted is to find a bit of countryside. Have a man's children and watch their teeth grow.

The door opens and Hannah enters, looking fried.

HANNAH

Hello party people.

CHARLIE

Hannah! Did you hear?

HANNAH

Hear what?

CHARLIE

You are looking at a real live *account executive*.

HANNAH

You got promoted?

Marnie nods.

HANNAH (CONT'D)

(in disbelief)

The dove thing?

(pause)

Wow. That's, like, the best thing ever to happen to... not me.

Hannah looks stricken.

MARNIE

Are you OK?

HANNAH

No. I'm fucked. Completely fucked.

MARNIE

How'd it go at work?

Hannah looks at her blankly.

JESSA

Hello.

HANNAH

(brightening)

Hiiii. Oh my gosh, hi. Jessa.

Jessa inspects her.

JESSA

What are you on?

HANNAH

What? No.

JESSA

What did you take?

HANNAH

I didn't take anything.

JESSA

(inspecting Hannah's eyes)

It's *not* pot. GHB?

HANNAH

It's a tea. Made of opium pods.

MARNIE

Opium?

HANNAH

It's totally legal. You can get it in the flower district.

MARNIE

As the only native New Yorker here, I'll just say I'm skeptical of "legal drugs" you can "get in the flower district."

JESSA

Aren't you from New Jersey?

KARPOVSKY

(to Jessa)

You just scored a point.

MARNIE

We're going to figure this out,
Hannah. We'll find you a job more
worthy of you, of your talents.

CHARLIE

Wait, what's going on?

MARNIE

Hannah's parents cut her off.

HANNAH

And then I got fired.

JESSA

Can you? Fire an intern?

(pause)

I'm really just curious.

CHARLIE

(hopeful)

Does that mean you have to move
out?

HANNAH

I calculated and with the money
I've got I can last in New York
four more days.

(pause)

Seven if I don't eat lunch.

(pause)

And return these shoes.

ALEXI

Let me see the bottoms?

HANNAH

That's just not enough time to find
a job. Unless I'm going to, like,
work at McDonald's.

KARPOVSKY

Are you kidding me? Then work at
fucking McDonald's. I have 50,000
dollars in student loans. Two jobs.
This is like watching Clueless.

ALEXI

The movie or the TV show?

MARNIE

My mother always says that problems are relative. Hannah's pain is no less real than yours.

HANNAH

My bottom half feels awful.

MARNIE

You have to tell your parents what's going on. That you're looking for a job but you just need a little more time. They won't let you starve if--

JESSA

Or just tell them you're an artist. Tell them *that*. You'll get tuberculosis in a garret if you have to, but you need to make your work. That's what Flaubert did--

KARPOVSKY

But he paid for the garret with a small trust fund.

HANNAH

(a lightbulb going off)
You're *both* right. Jessa *and* Marnie. I need to let them know how serious I am. But not about work-- about *my* work.

MARNIE

OK, just relax, have some pasta, and in the morning you can--

HANNAH

I'll go to their hotel and just... show them.

MARNIE

Don't do that.

JESSA

That's exactly right.

HANNAH (CONT'D)

Will you be mad at me if I leave?

MARNIE

Yes.

JESSA

Of course not.

She hugs and kisses them both.

HANNAH (CONT'D)

Jessa, you are an epi-pen to my soul!

(to Marnie)

I love you, you corporate queen.

(pause)

When I look at you ladies, a Coldplay song plays in my heart.

Hannah bursts out of the door. Rushes back in. Grabs pages from her book, takes a large bite of pasta, leaves again. Everyone is quiet.

JESSA

(earnest)

She seems like she's in a really good place.

MARNIE

(to Jessa)

Can I see you in my bedroom?

CHARLIE

(hopeful)

Me?

TAD and LOREEN are in bed reading.

LOREEN

The bed's turned down already!
Gracias muchas!

HANNAH (O.S.)

Mom? Papa?

TAD

I think that might be Hannah.

Loreen jumps up and gets the door.

TAD (CONT'D)

Doll!

LOREEN

What the heck are you doing here?

HANNAH

I was just in the neighborhood.

(She is high)

I've come to plead my case.

LOREEN

Your case?

HANNAH

My case.

(pause)

I need to be in New York. If I'm going to have a chance.

LOREEN

A chance at what?

HANNAH

To live, to have experiences that fuel my work. If you cut me off... I have nothing.

TAD

Let's not use terms like "cut off."

LOREEN

Or "nothing." This isn't a Dickens novel. What are you--

HANNAH

I have pages. From the book.

LOREEN

Fun. We'll read them on the plane.

HANNAH

No, now. I need you to read them now. Because...

(pause)

I don't want to freak you out, but... I think I may be the voice of my generation.

(pause)

At least a voice. A strong voice.

(removing her jacket)

Before you start, I'll just say... I feel like I've done you a disservice by not letting you read this earlier. I think it would have saved you a lot of anxiety to know the seriousness of my product.

TAD

We know you're serious, and we--

HANNAH

And I also understand that for parents, the great fear is that your children surpass you. It's a hope but also a fear. And that makes reading my work... daunting.

LOREEN

Are you alright? You seem a little--

TAD

Keyed up.

HANNAH

Just read. There'll be plenty to say... after.

They start reading. Tad chuckles. This excites Hannah.

TAD

This is funny stuff, Hannah. You're a very funny girl--

He trails off.

TAD (CONT'D (CONT'D)

Now that's just--

LOREEN

(reading)

That line right there?

TAD

(angry)

That's absolutely-- you know I'm your biggest fan, but this is just hostile.

(to his wife)

It's an acting out.

HANNAH

(scared)

What is?

TAD

(reading)

"It's not my money" I told Marnie as we charged the champagne on the card my father had provided "for emergencies only. I was sure my unanswered text message was a kind of emergency. And anyway--

LOREEN

I could always deny the charges.

HANNAH

I forgot that was in there...
That's *so clearly* a joke.

LOREEN

If it was *so clearly* a joke you'd
be writing fiction. It's hostile.

TAD

Flippant and hostile.

HANNAH

But it's, like, *appreciative*. Of...
Having you as my parents... It's
such a gift. Your love and support--

TAD

Don't piss on my face and tell me
it's raining. And to think, I was
the one saying we shouldn't cut the
cord just yet. Give you a few
months. And now. I feel like a
real... nutsack.

Hannah is slumping.

TAD (CONT'D)

Can you hear that, girlfriend?

LOREEN

We're not WaMu, Hannah. And the
least you could do is sit up
straight while--

Hannah slumps further, then to the floor.

LOREEN (CONT'D)

Hannah? Oh, Jesus. Hannah?

HANNAH

I shouldn't have taken it, but it
was just...

LOREEN

Taken it?

TAD

What did you take?

LOREEN

Is she sick, Tad? Should we call
the hospital?

Tad examines his daughter, who is flopping like a fish.

TAD

I'm pretty sure she's high. That
she smoked some strong herb.

LOREEN

Learn your body, Hannah. You can't
obey your hunger signals and you
don't do well with substances.

TAD

Hannah, I won't get mad, alright?
I'm just curious. What did you
smoke? Some g-shock? Purps?

(to his wife)

The various weeds have names.

HANNAH

It's legal. Like flowers.

LOREEN

Psychadelics? You're too neurotic
for psychedelics. I've been saying
that since you were a little girl.

HANNAH

Opium pods. A tea of opium pods.

TAD

Opium pods?

LOREEN

We should Google that.

TAD

I don't need to Google that. I know
about that. Tantomount to smoking
banana peels. For chrissakes, let's
just order her a coffee.

HANNAH

(faintly)

Coffee's for grownups.

TAD

You're drinking a strong coffee.

HANNAH

I am twenty four years old. Don't tell me what to do!

LOREEN

Well, this is a real *display*.

HANNAH

(feverish)

You're both acting like crazy people... You can't do this! Without warning! And my skin is the tightest it will ever be.

(deep sigh)

Don't be like doves. Don't be like doves and kill your baby.

JESSA and MARNIE are arguing.

JESSA

This bedroom is so you. I remember when you did our dorm, it was like a Pottery Barn catalogue.

MARNIE

Then you made it look like a Bedouin woman had wandered in and set up shop. At the Pottery Barn.

Jessa laughs. Marnie doesn't.

JESSA

I guess I don't understand the problem. Hannah seemed *ready*.

MARNIE

She seemed *high*.

JESSA

She's her own person, Marnie. You can't mother her like that--

MARNIE

Mother her? I'm preventing a disaster.

JESSA

Have you even read her novel?

MARNIE

It's a memoir. And of course I have. She's my best friend--

JESSA

Why is everyone always saying that? This one's my best friend. That one's my best friend. We don't own anyone else, we--

MARNIE

(fighting words)

Maybe you're never in one place long enough to form that kind of relationship.

JESSA

(annoyingly calm)

I can't help your feelings.

MARNIE

But you can help being two hours late for dinner.

JESSA

What time was dinner?

MARNIE

Seven.

JESSA

I thought that was just a sort of suggestion--

MARNIE

I'm sorry we're not in Barcelona. We don't eat at *one am*.

JESSA

No, of course not. But maybe ten? Ten's reasonable.

MARNIE

(seething)

You act like I'm uptight and then it makes me act uptight. It's the most frustrating dynamic on earth. I don't know what it is, but you just get me so--

26 CONTINUED: (2)

26

JESSA
(exploding)
I'm fucking pregnant, alright? I'm
late because I'm pregnant.

Shocked pause

MARNIE
On purpose?

JESSA
What do you think?

Marnie's honestly not sure.

27 INT. MIDTOWN HOTEL ROOM, DAY

27

HANNAH awakes, groggy. Looks around. Her parents are gone.
She picks up the bedside phone.

HANNAH
Hi. Um... I'm in room 407 and I'd
like to get some room service...
They've checked out? So that means
the account is closed? Like, I
can't add anything? Um, OK. No
thanks. Thank you.

She walks to the desk where her coat is folded beside her
book pages and two envelopes. One says HOUSEKEEPING, the
other HANNAH. She opens hers. A twenty. Looks in
Housekeeping's. Same. She adds that twenty to her own.

28 EXT. MIDTOWN HOTEL, DAY

28

HANNAH exits. Doesn't know where to head next. A HOMELESS MAN
surprises her.

HOMELESS MAN
Why don't you smile? Does your
heart hurt?

She smiles weakly.

HOMELESS MAN (CONT'D)
Oh, girl. When I look at you, I
just wanna' say 'Hello, New York!'

Hannah holds her coat closed against the cold and walks.

*