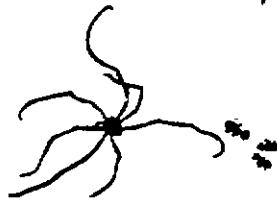


*girl, interrupted*



**For Educational  
Purposes Only**

6/12/98

based on the book

by susanna kaysen

screenplay by james mangold

I look at the world  
and I notice it's turning  
while my guitar gently weeps  
with every mistake  
we must surely be learning  
still my guitar gently weeps  
I don't know how you were diverted  
(you were perverted too)  
I don't know how you were inverted  
(no one alerted you)

- George Harrison 1968



1969. Dawn. Wind rattles frosted glass.  
Looking out an open transom. Through steel mesh.  
Hazy winter. Snow covered grounds.  
A spider crawls across the mesh.  
We pan. We are in a dark tiled basement.  
The sound of a cat purring. And a person breathing.  
We pan. Past rusting pipes. *drip. drop.*  
A furnace. licking flame behind sooty glass. *foosssh.*  
We pan. Past a cracked door to a darkened bowling alley.  
*Perhaps this is a hotel.* We pan.  
Sunlight hits a puddle. A hypodermic glistens.  
Light ripples. Susanna's eyes. They fill the screen.  
Big. Brown. Raccooned with exhaustion.  
Her brow moist. grease-smudged.  
One of her hands. bloody. curled against her chest.  
The other hand moves. Petting an unseen cat.  
It purrs. We move down. It is *not* a cat.  
It is another young woman. blonde. lazy eyed.  
Her head in Susanna's lap. she purrs.  
Purrs with every stroke of her yellow hair.  
She fingers a beaded necklace.  
A necklace that spells her name. *Lisa.*  
*The tinkle of broken glass.* Susanna turns.  
A red-haired girl in a smock. barefoot. bloody.  
She sweeps glass into a pile. muttering in sing-song :  
*snip snip here. clip clip there. and a couple of la di dahs -*  
*that's how we pass the day away in the merry old land of Oz.*

(CONTINUED)

CONTINUED:

The red-haired girl picks up the hypodermic.  
Daintily, from the end, like a dead bird.  
Here they come, she says. Susanna turns.  
footsteps echo. heels. loud.  
Down the dark hall of pipes. Figures approach.  
In a nurse's coat. A black woman.  
An orderly follows. With a flashlight.  
Behind the furnace. Blue eyes rise.  
Blue watery eyes set in a face of curdled leather.  
It is a girl - horribly scarred - crying in these shadows  
Her leathery hands wrapped around a gray cat. A real cat.  
It leaps from her hands. To the transom.  
Susanna's eyes follow the creature.  
It lands on a crate, tail swinging, staring at the spider.  
Susanna watches. Her voice is lush. calm :

SUSANNA (v.o.)

People ask how we got in there.  
What they really want to know is if  
they're likely to end up there as well.

Dawn light caresses Susanna's face. A phasing whir rises.

I can't answer the real question.  
All I can tell you is... it's easy.

SUDDENLY, WHITE HANDS GRAB SUSANNA'S HEAD -

It's easy to enter a parallel universe.

TWO OTHER HANDS THRUST A TUBE UP HER NOSE - DOWN HER THROAT -  
PUSHING HER FACE NETHERWARDS - TO A STRETCHER. WHITE LIGHT.

2 WE ARE : IN A CROWDED 60'S EMERGENCY ROOM - NIGHT

A "lavage" pump whirs.

ON A STRETCHER - A YOUNGER, PALE SUSANNA VOMITS INTO A BASIN.  
SHE IS ROLLED ON HER BACK. EERILY CONSCIOUS.

She pulls at the tubes, tries to sit up, gagging.

SUSANNA

- I'm okay -

NURSE

- hold on, dear -

E-R DOCTOR (o.s.)

5 milligrams Valium - restrain her -

THE NURSE FASTENS RESTRAINTS. *The pump continues sending water down her throat.* SUSANNA CHOKES, PULLS AT THE STRAPS.

SUSANNA

Ow.

A NEEDLE POKES HER ARM - A NURSE DRAWS OUT BLOOD.  
ANOTHER NEEDLE - A NURSE INJECTS VALIUM.

OW!

A RESIDENT takes the basin and examines the contents.  
IT IS FILLED WITH PILL FRAGMENTS. CLEAR LIQUID.  
He leans toward the E-R DOCTOR

RESIDENT

Aspirin fragments and Vodka, I think.

E-R DOCTOR

Don't tell me what you think.  
Take it upstairs.

Susanna looks to - A CONCERNED MAN (45) IN THE CORNER.  
Arms crossed, he wears a tweedy vest and a goatee.  
He smiles sadly at Susanna - uncomfortable.

*The lavage pump winds down and the DOCTOR pulls the tube.*  
He takes Susanna's tongue in his fingers - brusque.  
Susanna gags, looking helplessly into his eyes.

SUSANNA

- eee's iiigh -

The Doctor does not react - he releases her tongue and spreads her fingers, looking closely at them.

NURSE

What did you say, dear?

(CONTINUED)

2 CONTINUED:

The Doctor checks Susanna's arms (for track marks) - notices -  
- A BRUISE ON HER WRIST.

E-R DOCTOR

A wrist banger.

SUSANNA

I said, he's right - it's aspirin.

E-R DOCTOR

(moving to her legs)

I still have to check for track marks,  
young lady. Any signs of drug abuse.

(looking up, smiling grim)

Attempted suicide is a felony.

SUSANNA

(head getting heavy, to Nurse)

- really - whas the punishment -

NURSE

Your parents are on the way.

SUSANNA

(downright stoned now)

- He sho-look at my hand.

There's no bones in it.

E-R DOCTOR

Is that why you did this? *Hm*.

Because there's no bones in your hand?

CLOSE ON - SUSANNA, bleary, glances at -

THE MAN IN TWEED. He shifts, nervously.

SUSANNA

- and other things - it's hard to stay -  
for me - to stay in one place.

There is an off-screen voice:

VOICE (o.s.)

Susanna. If you had no bones in your hand -

SUSANNA TURNS, GROGGY (TO FACE THE VOICE) AND WE - CUT TO:

3 DOCTOR CRUMBLE. A SHRINK IN HIS FIFTIES.

DR. CRUMBLE

- how did you pick up the aspirin?

HE SITS IN A COMFY CHAIR AWAITING AN ANSWER.

(CONTINUED)

3 CONTINUED:

REVERSE ON - SUSANNA, dark-eyed, in a less comfy chair. She wears a black turtleneck, black tights, and a black mini.

HER SLENDER ARM bounces lightly - *fuff fuff fuff* - on the plastic covered armrest. The fabric below, vibrant tangerine. *There is a bandage on her wrist.*

We're in an office in a suburban house. A car passes by.

Susanna looks out the window - at the curb,  
A WOMAN pulls a SAMSONITE CASE from a 60's Oldsmobile.

SUSANNA

*What is my mother doing?*

DR. CRUMBLE

*Can you answer my question?*

Susanna turns, facing him.

*How did you pick up the aspirin  
- with no bones in your hand?*

Susanna thinks a beat. then, plainly :

SUSANNA

*By then they had come back.*

DR. CRUMBLE

*I see.*

SUSANNA

*No. You don't. (demure) It's beyond you.*

She lights a cigarette. Her hand shaking. She is holding back. The Doctor stares at her. Her eyes meet his. Angry.

DR. CRUMBLE

*(smiles) Indulge me. Explain it.*

SUSANNA

*Explain what - explain to a doctor that  
the laws of physics can be suspended -  
that what goes up might not come down - ?*

Somewhere - a dog starts barking.

*- explain that time can flow backward  
from now to then and back again - and  
that you can't control it?*

DR. CRUMBLE

*Why can't you control it?*

(CONTINUED)



3 CONTINUED: (2)

THE DOG BARKS LOUDER.

SUSANNA  
(distracted by the dog)  
...what?

DR. CRUMBLE  
*Why can't you control time?*

SUSANNA TURNS TO FACE -

4 A FAMILY DOG BARKS AT SUSANNA - HALFWAY IN A KITCHEN DOOR -  
WE ARE - INT. KAYSEN HOUSE - NIGHT (FLASHBACK)

SUSANNA'S MOTHER (ANNETTE) rushes in.  
Colorfully dressed, she holds a plate of hors d'oeuvres.

ANNETTE  
*You're late!*

Annette pulls Susanna toward the living room, just enough to show her to THE GUESTS. Moon River plays.

*Look who's here, everybody!*

EVERYONE LOOKS UP - offers greetings. Susanna rubs her head.

SUSANNA  
Do we have aspirin down here?

MRS. GILCREST  
Hello, Susanna! Hello!

Susanna is rushed by MRS. GILCREST, a well-meaning lady with large teeth wearing fringy macrame.

ANNETTE  
Susanna, you remember Professor  
Gilcrest's wife, Mrs. Gilcrest?

MRS. GILCREST  
My daughter Bonnie's in your class.  
'Just accepted at Radcliffe. What a  
conundrum. I'm a Wellesley girl myself,  
but these days young women should make up  
her own minds, don't you think?

Behind Mrs. Gilcrest, her husband, PROFESSOR GILCREST, (40),  
LEERS over his whiskey. He wears a tweed vest and a goatee.  
SUSANNA AVERTS HER EYES.

DR. CRUMBLE (o.s.)  
*Susanna. Are you stoned?*

5 SUSANNA LOOKS BACK UP - BEWILDERED. (BACK TO PRESENT)

She is facing - DOCTOR CRUMBLE.

DR. CRUMBLE

Do you smoke pot? - Take L-S-D?

THE ASH ON HER TREMBLING CIGARETTE. It is two inches long.

No drugs?

Susanna taps her ash.

SUSANNA

I find them redundant.

DR. CRUMBLE

Have a boyfriend? Maybe a few.  
(smiles) Older boyfriends?

She smiles back, condescending.

How do you feel right now?

SUSANNA

'like you're getting hopeful.

The Doctor shifts in his chair. Unswerved.

DR. CRUMBLE

Is that all you're feeling? What else?

Susanna looks him in the eye. defiant. the truth.

SUSANNA

I - don't - know.  
I don't know what I'm feeling.

DR. CRUMBLE

You need a rest.

SUSANNA

I'll go home... take a nap.

DR. CRUMBLE

You need go somewhere where you  
can get a genuine rest, Susanna.  
You swallowed a bottle of aspirin.

SUSANNA

I had a headache.

He rises, purposefully. Dials a phone.

(CONTINUED)

5 CONTINUED:

DR. CRUMBLE

Yes. Can I get a cab at 1240 Milford?

SUSANNA

That's alright. My Mom is here.

DR. CRUMBLE

(covering the phone, smiling)

Your parents and I discussed this.  
It's better this way.

CUT TO:

6 EXT./INT. SUBURBAN HOUSE / CAB - DAY - AUTUMN

DOCTOR CRUMBLE leads SUSANNA by the elbow toward A CAB.  
Susanna notices - HER SAMSONITE CASE in the back.

Down the block, HER MOTHER cries in the Oldsmobile.

DR. CRUMBLE

(handing the driver cash)

No stops.

His face looms large as he closes the door.

*Eye bye.*

The cab takes off, rumbling.  
Her mother's Oldsmobile becomes a speck.

Susanna turns back. Lighting a cigarette.  
The cab radio chimes the hour. News headlines read aloud:  
*Escalating fighting in Nam. Civil Rights riots.*

Susanna notices -

THE CAB DRIVER'S WILD EYES. Meeting hers in the rear view.  
Long-haired, bearded. He looks like Charles Manson.

She looks to - THE DRIVER'S I-D CARD mounted on the dash :  
ON THE I-D CARD - A PHOTO - the man is clean shaven.  
But still wild-eyed. His name - M O N T Y H O O V E R

The sound of people singing a muffled "Happy Birthday."  
- And someone knocking on a door. SUSANNA TURNS TO FACE -

7 A BEDROOM DOOR. SOMEONE KNOCKS AGAIN - LIGHTLY

WE ARE : INT. SUSANNA'S BEDROOM - NIGHT (FLASHBACK)

In her nightie - SUSANNA opens the door a crack.

Standing there - PROFESSOR GILCREST. Drunk.  
He whispers over the singing downstairs.

(CONTINUED)

7 CONTINUED:

PROFESSOR GILCREST

I want to see you again.

SUSANNA

It was a one-time thing.

PROFESSOR GILCREST

Please. Come to the office later.  
Tell them you're going to a friends.

SUSANNA

Who do I tell first? My parents, the  
department chairman, or your wife?

Susanna closes the door, locks it. A siren rises.  
She winces, leans her head against the door.  
*THE SIREN GETS LOUDER. and a strange triad of notes.*

8 SUSANNA OPENS HER EYES - SHE IS IN THE CAB (BACK TO PRESENT)

PASSING OUT THE WINDOW - AN AMBULANCE AT AN ACCIDENT SITE.  
People mill about a body on a stretcher.

On the radio, Van Morrison - "It's all over now, baby blue."  
Susanna checks her ash. It is two inches long.

MONTY THE CAB DRIVER looks at her.  
They are stuck in Boston traffic. SUSANNA NOTICES -

OUT THE WINDOW - A BOSTON CAB idles in traffic,  
facing the opposite direction, identical to Susanna's cab.

SUSANNA STARES, FASCINATED - The driver is obscured, but in  
the back of the "mirror cab" she sees HERSELF. A DOPPELGANGER.  
Sitting there. Going home. Smoking. The doppelganger looks at  
her a moment, then traffic breaks and the cab pulls away.

SUSANNA sighs, pressing her wrist on the armrest. She flops  
down across the back seat, propping her head on her case.  
SHE STARES UPWARD. *The unnerving music builds as we -*

CUT TO:

9 LEAF-LACED MOONLIGHT SWIRLING ON THE CEILING.

*Music cross-fades to o.s. voices. good-byes. party's over.*

WE ARE : INT. SUSANNA'S ROOM - NIGHT (FLASHBACK)

SUSANNA LIES WIDE AWAKE IN BED. STARING AT THE CEILING.  
The shadows on the ceiling form a vague face.  
It looks like Gilcrest. *A man laughs downstairs.*

Susanna feels something. She looks down, and brings her hand  
to her face. Suddenly, she's horrified, stricken, staring at -

(CONTINUED)

9 CONTINUED:

HER HAND IN THE MOONLIGHT. It is limp. But worse. Something deformed about it. The fingers seem broken, lumpy, twisted. More laughing downstairs.

SUSANNA RUNS OUT THE DOOR.

10 A BATHROOM DOOR LOCKS. FLUORESCENTS FLICKER ON.

In her nightie, SUSANNA stands in the pulsing light. She stares into the mirror. HER HAND IS NORMAL.

The doorknob jiggles. *Someone's trying to get in.*

SUSANNA

I'm fine!

The doorknob jiggles again. Susanna flings open the door.

I'M FINE!

There is no one in the hall. Down the staircase, HER PARENTS AND GUESTS (The Gilcrests among them) look up from good-byes.

Susanna covers her face, tortured, and turns back to the bathroom, closes her eyes - then opens them upon -

A BOTTLE OF ASPIRIN on the sink in the flickering light.

CAB DRIVER (MONTY) (o.s.)

What did you do?

11 SUSANNA SITS UP WITH A START.

WE ARE BACK: INT./ EXT. - CAB TO MCLEAN - DAY (PRESENT)

THE DRIVER (MONTY) watches her curiously. They are driving through the suburbs. He asks her again :

*What did you do?*

SUSANNA

Excuse me?

MONTY

You look normal.

Susanna smiles politely. Passing outside - children play in a leaf pile. laughing.

SUSANNA

- I'm sad.

MONTY

Big deal. Everyone's sad.

(CONTINUED)

SUSANNA

I see things.

MONTY

You mean, like, tripping?

SUSANNA

Kind of.

MONTY

Well then they better put John  
Lennon away, huh?

Susanna smiles at the thought.  
Monty hits the signal and turns the wheel.  
They have entered a winding campus road.

THE SIGN READS : McClean - A GROUP OF WARM AND GRACIOUS  
BUILDINGS, which could be part of a college.

Monty pulls to a stop in front of A HANDSOME BRICK BUILDING.  
A NURSE approaches. She has a cool afro and a confident walk,  
a strut. She opens the cab door. HER NAME TAG READS: VALERIE

VALERIE

Susanna?

Susanna nods. Monty turns around - looks Susanna in the eye.

MONTY

Don't get too comfortable.

Climbing out, Susanna smiles gently at Monty.

SUSANNA

I'm just here for a rest.

CUT TO:

12 INT. MCLEAN ENTRANCE AND STAIRS - DAY

Wide-eyed, Susanna passes GUARDS following VALERIE.  
They move briskly up a varnished staircase.

VALERIE

We're going to check you in.  
And then head over to that building.

Susanna looks out the windows. Across the rolling grounds -  
A TWO STORY, IVY-COVERED BUILDING. It looks like a dorm.

*That's where I work and you'll be  
staying.*

CUT TO:

13 INT. DOCTOR WICK'S OUTER OFFICE - DAY

CLOSE ON - SUSANNA. BLEARY AS SHE EXAMINES ADMITTANCE FORMS :

*I, Susanna Kaysen, hereby commit myself...  
...understand I will not be released from care until...*

SUSANNA

I thought my parents -

A WHITE-HAIRED LADY - ARLEEN - SMILES CONDESCENDINGLY.

ARLEEN

You have to sign them, Miss Kaysen.  
You're over eighteen.

VALERIE STANDS JUST OUTSIDE THE DOOR, READING A MAGAZINE.

SUSANNA

I didn't try to kill myself.

ARLEEN

Well - you think about that, Susanna -  
for your therapy.

A NAMEPLATE ON A CRACKED OFFICE DOOR READS: S. G. WICK, MD.  
INSIDE - AN OBSCURED PERSON IN A WHITE COAT COUGHS.  
SUSANNA SIGNS THE FORMS.

MISS PAISLEY (o.s.)

- Miss Kaysen, you have the distinction  
of being the first person from this  
school not to go to college.

14 SUSANNA LOOKS UP TO FACE -

MISS PAISLEY, A WHITE HAIRED GUIDANCE COUNSELOR looks through  
a file. A BOTTLE OF ASPIRIN SITS ON HER DESK.  
WE ARE : INT. GUIDANCE COUNSELOR'S OFFICE - DAY (FLASHBACK)  
Susanna presses her wrist, staring at the aspirin.

SUSANNA

Um. Do you have any aspirin?

The woman obliviously hands Susanna the bottle.

MISS PAISLEY

May I ask what you plan to do?

Susanna swallows a handful of tablets. washes it with a Coke.

SUSANNA

I don't have a plan.

(CONTINUED)

14 CONTINUED:

MISS PAISLEY  
Everyone has a plan.

SUSANNA  
Oh - you mean like: A) Get married.  
B) Join the Krishnas C) Commit suicide.

Miss Paisley strains to smile.

MISS PAISLEY  
Have you thought about taking a  
secretarial course?

Susanna shakes her head. A beat.

*What do you plan to do?*

SUSANNA  
I like to write.

MISS PAISLEY  
But what do you plan to do ?

They look at each other, equally perplexed.

SUSANNA  
*Graduate?*

ARLEEN (o.s.)  
...and here.

15 BACK TO - ARLEEN IN DR. WICK'S OUTER OFFICE (BACK TO PRESENT)

Arleen points out a place SUSANNA missed.

*You forgot one, dear.*

Susanna signs and pushes the papers across to Arleen.

ARLEEN  
Speaking for Doctor Wick and myself -  
we welcome you to McClean, Susanna.

SUSANNA  
Thanks. It doesn't look so bad here.

THE UNSEEN DOCTOR WICK COUGHS AGAIN from inside his office.

ARLEEN  
What did you expect?

SUSANNA  
I don't know. Bars on the windows.  
Screaming crazies.

(CONTINUED)



15 CONTINUED:

Arleen smiles, again condescendingly, looks to Valerie.

ARLEEN

Well - it's a private hospital so we  
fortunately have -

SUSANNA

- a lot of rich patients.

ARLEEN

- the resources to maintain a healing  
atmosphere.

CUT TO:

16 INT. SOUTH BELKNAP - DAY

A DOOR WITH A SMALL WINDOW MESHED WITH WIRE.  
VALERIE UNLOCKS IT. SUSANNA FOLLOWS.  
There's a few feet of space and an identical door.  
She unlocks this one, and they enter - THE TV ROOM.

Intensely colorful, with emerald vinyl armchairs, red card  
tables, and an orange sofa. TWO CATATONICS are (not) watching  
*FATHER KNOWS BEST*. One is older with a 50's hairstyle. The  
other in her teens has a perpetually startled expression.

VALERIE

This is the TV room.

JANET, (17) a green-eyed anorexic, gets up from extensions on  
the floor. She lights a cig and looks at Susanna, piercingly.

POLLY (20) a burn victim, works on a puzzle. (The leather-  
faced girl from sc.1.) It's impossible to describe the waxy  
texture of her face and the sweetness of her blue eyes.  
She looks at Valerie, hopeful.

POLLY

Valerie - ?

VALERIE

(moving on down the hall)  
Yes, Polly.

POLLY

I feel very musical today. Can we - ?

VALERIE

Not today.

Valerie exits but SUSANNA LINGERS, looking back as -  
JANET sashays by, flicking an ash in a catatonics's mouth.

CUT TO:

17 INT. SOUTH BELKNAP - THE LIVING ROOM - SAME  
 Old floral sofas with cigarette holes. And no one's there.

VALERIE

The living room. Everyone hates it.

Susanna peeks in and they continue on to -

18 INT. SOUTH BELKNAP - THE HALLWAY - PHONE BOOTHS - SAME

You pick up a phone, a nurse answers,  
 and you tell her who you want to call.

A sticker in one of the phone booths reads -  
 IF YOU LIVED HERE, YOU'D BE HOME BY NOW. Susanna winces.

They stop at A LARGE BLACKBOARD near THE NURSES' STATION.  
 Filled with patient names, privileges and space to fill in  
 destinations, times out and in.

Susanna's eyes traverse the blackboard - THE NAMES:  
 Among them: Daisy, Polly, Georgina, Janet, Cynthia, and Lisa.  
 Susanna's name is at the bottom, with an "R" next to it.

You sign in or out here. Right now you're  
 restricted but after you've been for a  
 month, you'll move to "two to one's" -

SUSANNA

I'm sure I won't be here that long.  
 I'm just here for a rest.

Valerie smiles knowingly.

VALERIE

Everyone gets the same tour, no charge.

She leads Susanna around a corner.  
 A SMALL ROOM WITH A MESHED WINDOW IN THE DOOR.  
 A MATTRESS LIES ON A GREEN LINOLEUM FLOOR. SCRATCHED WALLS.

The seclusion room. You come here  
 anytime you need to yell.

Susanna, pale, looks to - Valerie, who moves on.

By the way, if you don't feel like  
 yelling, but you feel like talking,  
 you let me know.

(beat, looking back)

While you're here.

CUT TO:

19 INT. SOUTH BELKNAP - HALL OF ROOMS - SAME

GIRLS NONCHALANTLY CHECK SUSANNA OUT. AMONG THEM :

CYNTHIA - crew cut, in khakis, would now be called a lesbian.

POLLY - we saw her before. The sweet-faced burn victim.

DAISY - Compelling. Taut, sexy. She peers out a cracked door, a sign tacked up on it, reading - NO TRESPASSING.

SUSANNA AND VALERIE stop in front of a pleasant room, something between a college dorm and a colonial hotel room.

VALERIE

And this is your room.

20 INT. SOUTH BELKNAP - SUSANNA AND GEORGINA'S ROOM - SAME

On one of the twin beds is GEORGINA, a red haired all-American-looking girl of nineteen. (We saw her in the opening under more stress.) She's reading "THE PATCHWORK GIRL OF OZ".

Georgina, this is Susanna.  
- your new roommate.

GEORGINA

Oh, great! Hi. No kidding.  
(suddenly bursting)  
FUCKING BRUNETTE!

SUSANNA

(un-nerved)  
Hi.

VALERIE

Georgina has Tourette's Syndrome - so, once in a while, she bursts out with a thing or two. But it's nothing to take personal - right. Georgina?

Georgina nods, smiles, benign. Then, back to her book.

YOUNG NURSE (o.s.)

Valerie.

A YOUNG NURSE (LILLIAN) appears in the door, concerned. She whispers something to Valerie, who turns around to Susanna.

VALERIE

There's something I need to attend to.

Susanna nods, hesitant.

(CONTINUED)

VALERIE (cont'd)

Georgina - will you take Susanna to the dining room in ten minutes?

GEORGINA

Sure.

Valerie exits. Susanna smiles at Georgina and crosses - sitting gingerly on the second bed - beside her Samsonite case. She pops it open.

SEVERAL FLORAL DRESSES are folded on top. Susanna sighs at the inappropriateness of her mother's packing. She digs. Finds her red-covered JOURNAL. And A CARTON OF FRENCH CIGARETTES.

She spies - Georgina - watching her.

GEORGINA

Pretty box.

SUSANNA

They're French.  
The French resistance smoked them.

Georgina nods. Susanna opens a pack, pulls a cigarette.

GEORGINA (o.s.)

BRUNETTE.

Susanna turns. Georgina has a tic. smiles, harmless.

SUSANNA

You have a light? They took my matches.

GEORGINA

Nurses are supposed to light cigarettes.

Susanna lies back on the bed. Takes in the room. Dark spots on the wall and pieces of yellowed scotch tape.

SUSANNA

Who was your roommate - before me?

Georgina seems to ignore the question - continues reading but twitches with a violent tic - then, suddenly, she looks up.

GEORGINA

Have you read this?

SUSANNA

No, but I saw the movie a bunch of times.

(CONTINUED)

20 CONTINUED: (2)

Susanna notices - THE BOOKSHELF IS LINED WITH 'OZ' BOOKS:  
*The Wizard of Oz. Road to Oz. Ozma of Oz. Glinda of Oz. etc.*

GEORGINA

The movie's based on the first book.  
 FUCKING BRUNETTE. I read that, too. But  
 there's no ruby slippers. They added  
 that. This takes place afterward. Dorothy  
 doesn't have such a big part in this one.

*There is the bleat of a siren outside.*  
 Queasy, Susanna crosses to the meshed window.

Did you see "The Yellow Submarine"?

A POLICE CAR IS PARKED AT THE CURB.  
 VALERIE AND SEVERAL OTHER NURSES HAVE GATHERED.

Did you notice "The Yellow Submarine" is  
 just a cartoon "Wizard of Oz"? Instead of  
 a yellow brick road, it's a submarine.

ONE OF THE POLICE OFFICERS opens the back door of the squad  
 car, extends his hand to help out THE PASSENGER.

Georgina moves to the window. Her tic rises again.

Oh, no.

THE PASSENGER - A LONG-LIMBED RAGGED BLONDE GIRL (we saw her  
 hitch-hiking) exits unassisted. Her hands are cuffed behind  
 her back. She shakes her long, tangled mane of hair.

21 INT. SOUTH BELKNAP - MAIN HALLWAY - SAME

SUSANNA AND GEORGINA peer out their door as -  
 THE RAGGED BLONDE ENTERS THE HALLWAY -  
 Though she is filthy, there is a nobility to her, a poise.  
 The police remove her handcuffs and hand her to VALERIE.  
 DOWN THE HALL - GIRLS STAND IN THEIR DOORWAYS, WATCHING.

VALERIE

Give me the hair thing.

THE RAGGED BLONDE removes A MACRAME-AND-FEATHER ROACH CLIP  
 from her hair. WE GLIMPSE THE BEADED NECKLACE AROUND HER LONG  
 NECK - THE ONE THAT READS - LISA.

Handing the clip to Valerie, LISA grins down the hall at -  
 POLLY AND DAISY. Polly waves, hesitant.

LISA

Hey, Torch!

(CONTINUED)

21 CONTINUED:

POLLY chirps back, with a southern lilt :

POLLY  
hey, Lisa.

LISA  
- you miss me?

POLLY  
Not much.

LISA  
Hey Daisy! Let anyone in your room yet?

DAISY turns, slamming her door. 'NO TRESPASSING.'

LISA'S EYES TRAVEL TO - SUSANNA AND GEORGINA  
The sight of Susanna disturbs Lisa.

Who's that - with Georgie girl?

Valerie says nothing, removing Lisa's belt.

Val - *Where's Maddy?*

Suddenly, GEORGINA CLOSSES THE DOOR cutting off Lisa's glare.

22 INT. GEORGINA AND SUSANNA'S ROOM - SAME

Georgina turns to Susanna. Twitching. Desperate.

GEORGINA  
I - FUCK - can't deal - deal with this.

THE DOOR BURSTS OPEN.

LISA marches in - eyes blazing - her finger aimed at Susanna.

LISA  
Who the fuck are you?

Susanna backs up toward her bed. Georgina stammers.

GEORGINA  
Sh-she just got here, Lisa.

LISA  
So where is Madeline?!  
(to Susanna)  
What is your shit doing all over her bed?

SUSANNA  
I don't know what you're talking about.

Valerie enters the room.

(CONTINUED)

VALERIE

Lisa - Get out! You've been gone two weeks. Shit has gone down since then.

Lisa spins around, glaring at Valerie. Her eyes are wild - possessed by the devil. She screams at the top of her lungs :

LISA

WHERE IS MADDY?  
WHERE THE FUCK IS MADDY?!

This outburst affects OTHER GIRLS in their doorways. A catatonic head-bangs. Another cries. Another (M-G) begins to shout with Lisa. STUDENT NURSES shepherd them to their rooms.

Valerie is un-fazed. TWO ORDERLIES appear in the door. One of them - JOHN - a shy and sweet looking Irish boy, looks ill-prepared for this kind of confrontation.

VALERIE

You come with me. NOW!

LISA'S EYES DART ACROSS - THE APPREHENSIVE FACES AROUND HER. It is at this moment that she understands - *Madeline is dead.*

Like a cougar, Lisa leaps across the bed to Susanna, grabbing her by the collar, putting her red-nailed finger in her face. SUSANNA IS STRICKEN, SPEECHLESS.

LISA

WHAT DID YOU DO TO HER?  
WHAT - DID - YOU - DO ?!

SUSANNA

*Nothing!*

GEORGINA

f-f-FUCKING BRUNETTE.

Fire-eyed, Lisa's lips are inches from Susanna as she hisses.

LISA

*I will kill you, Geisha Girl.*

The Orderlies grab at Lisa but - SHE GOES WILD. SCREAMING. SPINNING LIKE A DERVISH.

23 THEY WRESTLE HER OUT INTO - THE HALLWAY.

Shrieking. Kicking. Her fists flying, LISA CLAWS VALERIE AND THE ORDERLIES with LONG RED NAILS.

VALERIE

We have to cut those.

(CONTINUED)

23 CONTINUED:

Susanna rises from behind her bed. She goes to the door -  
STUDENT NURSES SIT ON LISA TO KEEP HER DOWN.

A HYPODERMIC IS HANDED TO VALERIE, spouting a clear liquid.  
It is plunged into Lisa's upper arm. LISA SCREAMS in protest.

LISA

NO! No, no, no...

She melts. Goes dull-eyed. They pull Lisa to her feet.  
Orderlies drag her to the last room - *the seclusion room.*

POLLY peers out the door of her room. Meets Susanna's eyes.

SUSANNA steps back into the room, ashen.  
She looks to Georgina, awaiting an explanation.  
Georgina methodically straightens the wrinkles on her bed.

SUSANNA

- what happened to your roommate? -

No response. Georgina neatens her bookshelf. hums.

POLLY (o.s.)

Maddy was Lisa's best friend.

POLLY STANDS IN THE DOOR. She cocks her head at Susanna,  
her waxy face stretched into a smile. Georgina hums louder.

POLLY

(in sing-song)

And Georgina's roommate.  
She hung herself in - the - basement.  
After - Lisa - ran away.

CUT TO:

24 INT. SOUTH BELKNAP - DINING ROOM - NIGHT

There are four tables, a few girls at each, dining on china  
with plastic forks and spoons. SUSANNA SITS WITH POLLY AND  
GEORGINA, who has not spoken since the incident.

JANET, the anorexic, and MARTIAN'S GIRLFRIEND (M-G), sit at  
an adjacent table. M-G is small, round and often in contact  
with invisible friends. M-G eats from Janet's plate.

GEORGINA smiles at Susanna, then returns to her food.

CYNTHIA gets seconds of Jello. Due to her crew-cut and boxy  
clothes, she stands out. She sits with Janet and M-G.

POLLY

That's Cynthia. She's here cause her  
parents don't like her clothes.

(CONTINUED)



Susanna has fallen through the rabbit hole.  
She struggles to remain composed.

DAISY moves past. She elbows another girl out of the way to get to the coffee pot. She glares at Susanna.  
Polly continues sing-song introductions :

And that's Daisy. She's got her own room.  
Her daddy pays extra for that.

Daisy sits alone, sipping her coffee. She looks nauseous and shields her eyes from all the eating going on around her.

DAISY  
*Can I get a fucking light?*

Susanna meets eyes with - JOHN the orderly, who lights Daisy's cigarette. Susanna opens her pack of Galouise. M-G leans over to Susanna.

MARTIAN'S GIRLFRIEND  
I have a penis. Want to see it?

SUSANNA  
Um... can I get a light?

John eagerly lights it.

JOHN  
You okay, Susanna?

Susanna nods.

*I'm John. (smiles and moves off)*

JANET  
What kind of cigarette is that?

SUSANNA  
Gauloise.

Susanna has a perfect French accent.

JANET  
*Go-what?*

Georgina bursts from her silence.

GEORGINA  
*- F-F-RENCH MUSTARD -*

Everyone turns.

The French Resistance smoked them.

24 CONTINUED: (2)

JANET

You're gonna run out of them.

SUSANNA

I'm not going to be here that long.  
I'm just here for a rest.

CUT TO:

25 INT. SOUTH BELKNAP - OUTSIDE NURSES' STATION - NIGHT

THE GIRLS are lined up for "meds".  
Susanna sits on the couch, smoking - "I Dream of Jeanie"

MRS. MCWEENEY, a veteran nurse with gray hair that clings to her head like a migraine, holds a tray filled with LITTLE PAPER CUPS. She calls out the name of each girl and they come forward, dutifully. It is like Graduation.

MRS. MCWEENEY

Susanna Kaysen?

Susanna stands, unsure - steps forward.

Good evening, Susanna.  
I'm Mrs. McWeeney. And this is for you.

SUSANNA

What is it?

MRS. MCWEENEY

It'll help you sleep.

SUSANNA

But it's ten thirty.

Daisy sighs, waiting for her name to be called.

DAISY

Oh, for Christ's sake.

Susanna looks to Polly, who happily swallows her pills.

MRS. MCWEENEY

You can discuss it in the morning, dear -  
with your doctor. In the mean-time, we'll  
just have to agree to disagree.

Susanna swallows the pills. She stands there, realizing she's now free to head back to the couch, her room, where ever. She passes the phones. JANET in one booth. CYNTHIA two down. They shout a conversation - to each other. Susanna hurries past - -

THE DOOR TO THE SECLUSION ROOM IS OPEN - TWO YOUNG NURSES tend to LISA, a tangle of hair on the mattress, strung out.

(CONTINUED)

25 CONTINUED:

Susanna turns away, her eyes fluttering.  
She feels the drugs taking effect.

At the other end of the hall, MCWEENEY calls out more names, continuing this medicinal graduation ceremony:  
*We hear a band playing "Pomp and Circumstance."*

MRS. MCWEENEY  
Cynthia Crowley... Daisy Randazzo...

Susanna puts her hand on the wall, supporting herself.

CUT-TO:

26 EXT. SCHOOL LAWN - DAY (FLASHBACK)

A Graduation ceremony. A BAND PLAYS "POMP AND CIRCUMSTANCE".

MOVING PAST - THE PARENTS: well-dressed, beaming  
- except for CARL AND ANNETTE KAYSEN, who look anxiously at -

SUSANNA - AMONG THE ROBED GRADUATES - FALLING ASLEEP. GROGGY.

TOBIAS JACOBS, a good-looking college guy with the pony tail,  
sits with the graduates' families. He watches Susanna.  
A smile on his face as she nods off.

THE PRINCIPAL is at the podium, handing out diplomas.

PRINCIPAL  
Andrea Jacobs. Debating team,  
yearbook, French society, track...

Andrea, next to Susanna, rises and steps over Susanna's feet.

PRINCIPAL  
Susanna Kaysen...

Susanna remains asleep. A HUNDRED HEADS TURN, ALL FACING HER.

PRINCIPAL  
Susanna Kaysen..?

There is a strange silence. A ritual run aground.

Suddenly - *click, swish* -

27 THE DOOR TO SUSANNA AND GEORGINA'S ROOM FLINGS OPEN.

SUSANNA OPENS HER EYES. A FLASHLIGHT-WIELDING STUDENT NURSE  
shines her light on Susanna, scaring the hell out of her.

NURSE  
Checks.

(CONTINUED)

27 CONTINUED:

The light sweeps over Georgina. She rolls over, half-asleep.  
Swish, click - THE NURSE IS GONE.

All quiet again. Trees blowing.  
Susanna stares at the shadows on the ceiling.

SUSANNA  
Georgina? Georgina.

After a beat, Georgina answers - groggy - from the darkness.

GEORGINA  
- what -

SUSANNA  
Why do they do that?  
- come in the room like that?

GEORGINA  
That's checks. Every five minutes -  
'cause you're new. They s-s-space'm out  
more after you've been - awhile.

SUSANNA  
- I can't even think.

GEORGINA  
...that's the p-p-point.

SUSANNA  
How did that girl - Polly -  
how did she get all - ?

GEORGINA  
When she was twelve. She set herself  
on - f-f-F-FUCK - fire. With gasoline.

SUSANNA  
- why - ?

But there is no response from Georgina in the darkness.  
From somewhere - a meow. Then another - from out in the hall.

Susanna crosses to - THE DOOR - The hall is quiet.  
No sign of the Nurse. No more cat sounds. Just the throbbing  
light of the television. Susanna turns to Georgina.

SUSANNA  
I have to go to the bathroom.  
Am I allowed - ? Georgina.

Nothing. Georgina is out cold.

CUT TO:

28 INT. SOUTH BELKNAP - HALLWAY - NIGHT

There is a light in the Nurse's station - but it is empty.  
SUSANNA pads down the hallway in her nightie.

AN ORDERLY is nodded-off in the flickering TV ROOM.

Susanna moves on - quickens her step - passes - THE PHONES.  
Dark. shadowed. Somewhere - a cat meows.

Disoriented, she approaches the end of the hall  
- - but pauses by the door to - THE SECLUSION ROOM.

She peers in through the chicken wire portal.

The room is dark. moonlit. The mattress is bare - and empty.  
Susanna gets on her toes. Looks again. But Lisa is not there.  
The big door creaks. It's open. She pulls away, quickly.

The yellow linoleum leads to the left - and to the right.  
ARROWS point in both directions - elevator, administration,  
art room, etc. - but there's no mention of a bathroom.

Susanna stands there, unsure. She looks to the left.

WOMAN'S VOICE (o.s.)

You could go that way.

Susanna stiffens. A sluggish, drugged voice :

- or you could go the other way.

Susanna spins around. The hall is empty.

Myself. If I had to take a piss.  
I would go to the right.

In the blackness of the phone booth, LISA MEOWS like a cat.

Susanna bolts to the right - sprinting -

CUT TO:

29 INT. SOUTH BELKNAP - BATHROOM - NIGHT

Yellow tile. Green fluorescents. A morgue. Water drips.  
THE STALL is covered with SEXUALLY GRAPHIC GRAFFITI.  
Crudely drawn dicks. A primitive caricature of McWeeney  
(spelled "McWeenie") rides one, blissful.

SUSANNA flushes the toilet. She is exposed (there are no  
doors), her eyes riveted on the entrance.

CUT TO:

30 INT. SOUTH BELKNAP - HALLWAY - NIGHT

SUSANNA walks briskly around the corner, past the phones. There's no one there. But there's an incessant stream of Meows coming from the darkness. The essence of madness.

SUSANNA CHARGES DOWN THE HALLWAY, and rounding the corner, runs headlong into - MRS. MCWEENEY. SUSANNA SCREAMS.

MRS. MCWEENEY

Next time, push the call button.  
Here's another sleeping pill.

She pushes A PILL into Susanna's mouth.

CUT TO:

31 INT. SOUTH BELKNAP - SUSANNA AND GEORGINA'S ROOM - MORNING

Birds sing. SUSANNA sleeps in the dawn light. Her butt in the air. Pillow clutched in her arms. GEORGINA sits in bed, reading. A transistor radio on her pillow plays the Chambers Brothers' "Time Has Come Today".

Suddenly, *click, swish* - THE DOOR FLINGS OPEN and - MARGIE A STUDENT NURSE - with a clipboard.

MARGIE

Checks.

Susanna's eyes flutter. *Swish, click*. The door closes. She looks to - Georgina, oblivious. Her music drones on. Susanna rolls over, pulls the pillow over her head. Her eyes focus on something -

32 HERSELF - DANCING, IN PULSING LIGHT WITH A FRECKLED BOY (JOSH)

WE ARE AT A PARTY - A CAMBRIDGE APARTMENT - NIGHT (FLASHBACK)  
On the record player, THE CHAMBERS BROTHERS in glorious hi fi.  
JOSH keeps coming closer to Susanna. He yells over the music.

JOSH

What are your plans for the fall?

SUSANNA

I don't have any.

JOSH

I'm going to be an ethnobotanist.

He waits for a reaction from Susanna. There is none.

- What about you?

(CONTINUED)

32 CONTINUED:

SUSANNA

I'm thinking of joining the Krishna.

JOSH

Hare Krishna? - that's interesting.

SUSANNA

I was just kidding... God.

Susanna crosses to the food table.  
She pours wine - spilling it on the white table cloth.  
She wipes at it, feeling - a longing look from Josh.

TOBIAS (o.s.)

I hate parties.

She turns around to see TOBIAS JACOBS.  
(The handsome young man looking at her at graduation).

SUSANNA

So do I.

TOBIAS

What do you hate most?

SUSANNA

The talking. The people.  
The general misery of Existence.

He laughs. She's surprised he isn't put off.

TOBIAS

I'm Toby, Andrea's Jacob's brother.  
I was at graduation. (smiles)  
You're pretty when you sleep.

*click, swish.*

33 THE DOOR OF SUSANNA'S ROOM OPENS.

LILLIAN

Checks. Seven o'clock.

*Swish, click.* The door closes. Georgina is gone.

- SUSANNA rolls over, groggy - facing -

34 TOBIAS JACOBS - NAKED ON THE MATTRESS BESIDE HER

WE ARE - INT. WILL'S APARTMENT - NIGHT (FLASHBACK)

The walls behind the bed are filled with posters.  
An ashtray of Galouise butts. SUSANNA is also naked, on her  
back, smoking. A spark in her eye - she trusts this guy.

(CONTINUED)

TOBIAS

I mean - everybody thinks about it -  
- at some point.

SUSANNA

How would you do it?

TOBIAS

I don't know. (beat) I guess I haven't  
really thought about it.

SUSANNA

- Cut your wrists in the tub?  
Gun in the mouth?

TOBIAS

Sometimes I imagine I just disappear.

SUSANNA

That's good. Vague but good.

Tobias smiles, but he's getting uncomfortable.

Once it's in your head, though,  
anything becomes part of the debate.  
Make a stupid remark? Kill yourself.  
Like the movie? - maybe you'll live.  
Miss the train? Kill yourself.

TOBIAS

I don't want to talk about this anymore.

Susanna turns. Confused. She was having fun.

SUSANNA

*Why not?*

TOBIAS

'Cause it's stupid.

Susanna pulls away, as if struck. Jumps up and dresses.

- *what?* - 'cause I don't want to die -  
- that's not cool to you?

SUSANNA

I don't want to die -  
I was just talking. *Jesus.*

Tobias sits up, sensing everything is ruined, getting angry.

TOBIAS

The world is fucked up - okay? -  
I'm down with that.

(CONTINUED)



34 CONTINUED: (2)

Susanna rolls her eyes, pulling on her jeans in a hurry.

- it's so fucked up - even though I dig living in it - if some draft zombie pulls my birthday out of a barrel, I'm gonna die.

Susanna buttons up her blouse, unimpressed.

SUSANNA  
When's your birthday?

TOBIAS  
June twenty ninth.

Susanna grabs her bag, heading for the door.

SUSANNA  
I'll pray for you.

35 SHE OPENS THE DOOR AND REVEALS -  
LILLIAN THE NURSE - HOLDING A CLIPBOARD.

LILLIAN  
*Checks.*

WE ARE BACK IN SUSANNA'S ROOM AT McCLEAN.

SUSANNA OPENS HER EYES -  
looking at the crumpled pillow beside her head.

CUT TO:

36 WATER BUBBLES AND STEAMS

SUSANNA lies in A HUGE TUB. Her head is back, relaxed.  
We are in a GREEN-TILED HYDROTHERAPY ROOM.

THE DOOR OPENS - GRETTA (NEW NURSE) ROUNDS THE TILED CORNER.

GRETTA  
*Checks.*

Susanna sits up with a start, arms around her knees.

SUSANNA  
Do you have a razor?

GRETTA  
I'm just on checks.

SUSANNA  
I've got permission to shave my legs.

Gretta leaves. Susanna looks about the room. Incensed.  
Water drips from hoses. Strange chrome plate stimulation devices encircle the tubs. Frankenstein's laboratory.

(CONTINUED)

36 CONTINUED:

Susanna notices - ONE OF THE CATATONICS IS SITTING IN A CORNER TUB. Unmoving, a string of drool running from her lip.

Susanna lies back and starts KICKING WATER INTO THE AIR. VALERIE ENTERS, right in her line of fire. She brushes herself off and sits on a chair next to the tub.

VALERIE

I needed that, actually.  
No time to shower.

Valerie holds out a razor.  
Susanna takes it - waiting for Valerie to exit.

SUSANNA

Are you going to watch?

VALERIE

'Fraid so. I guess that's why there's  
so many hairy legs around here.

Susanna sighs and begins to shave her calf.

SUSANNA

Anybody ever watch you shave your legs?

VALERIE

Not if I can help it.  
But I got two kids and one bathroom.

SUSANNA

Can you lock the door?

VALERIE

Sometimes.

SUSANNA

But you never swallowed a bottle of  
aspirin.

VALERIE

Can't. I have an ulcer.

Susanna nods and begins to shave her other leg.  
There's a tenderness about her that Valerie finds endearing.

CUT TO:

37 INT. SOUTH BELKNAP - TV ROOM - DAY

CLOSE ON THE TV SCREEN - A DRAFT LOTTERY IN PROGRESS :  
SEVERAL SELECTIVE SERVICE YOUTH ADVISORY BOARD MEMBERS  
watch black capsules tumbling in a large, wire-mesh drum.

(CONTINUED)

37 CONTINUED:

SUSANNA watches from the couch next to THE TWO CATATONICS.  
She puffs on her Gauloise, writing in her journal.

MARGIE (THE STUDENT NURSE) READS THE PAPER.

JANET and M-G sit on the opposite couch.  
M-G is drugged, mouth open, stream-saliva dripping.  
She sucks in her spit, giggling at the Draft Lottery:

MARTIAN'S GIRLFRIEND

Bingo. It's bingo.

JANET

Stakes are higher, M-G.

ON-SCREEN - Advisory Board Members take turns pulling  
capsules - posting them on a board. The dates roll across  
the T.V. screen. October 1st... June 29th.

SUSANNA

- oh my god - June twenty ninth.  
A guy I know was just drafted.

JANET

What's his name?

SUSANNA

- Toby.

JANET

Well - he's dead now.

Janet stands and exits - as we hear -

DAISY

Get out! My room is *FUCKING PRIVATE!*

DOWN THE HALL - LISA HOVERS IN DAISY'S DOORWAY.  
ALL HEADS TURN THEIR WAY. Including Susanna.

LISA

I'm not in your room, Daisy-Mae!  
Look. I'm right fuckin' here.  
(holding out some nail polish)  
I was just gonna offer you some of my -

SLAM! DAISY'S DOOR SLAMS SHUT IN LISA'S FACE.

Lisa stands there a beat, then turns, recovering instantly,  
blowing on her nails. Unlike last night, Lisa is lucid, her  
movements brisk. She sashays past Margie but her eyes are  
riveted on Susanna - who stiffens, closing her journal.

(CONTINUED)

37 CONTINUED: (2)

MARGIE

You're looking better, Lisa.

LISA

Why thanks, Margie - how's that engagement going?

MARGIE

Oh, you know -

LISA

No - I don't. I've been away.

MARGIE

- Joe wants me to do it before the wedding. I don't know.

LISA

Fuck his brains out - use a rubber.

MARGIE

(laughs)

Oh, gosh. I don't know.

LISA parks herself on the arm of the couch - BESIDE SUSANNA.

LISA

Can I bum?

SUSANNA

(looking up)

Excuse me?

LISA

Can - I - bum - one?

Susanna nods coolly to the pack on the coffee table.

SUSANNA

Go ahead.

Lisa takes a cigarette and crosses, leaning over Margie, who lights it without looking up from her paper. Lisa moves to the opposite side of the couch beside the other catatonic. Kicks up her heels, blowing on her nails.

Susanna watches her, tense.

Lisa blows a cloud of smoke in the face of one of the catatonics. There is no reaction. Lisa smiles at Susanna.

LISA

'Had your first Melvin yet?

(CONTINUED)

SUSANNA  
(turns, wary)  
Who's Melvin.

LISA  
'Bald guy with a little pecker and  
a fat wife.

Margie chuckles from behind her paper.

- Your th-rapist, sweet pea. Unless  
they're giving you shocks or God-forbid,  
letting you out. Then, you see the great  
and wonderful Doctor Dyke.

MARGIE  
She means Doctor Wick.

SUSANNA  
I was in his office - but I didn't see him.

MARTIAN'S GIRLFRIEND  
He's a she! - - Doctor Wick is a girl!

LISA  
That's right, M-G. Wick is a chick.  
(grins at Susanna)  
Hence the nickname.

The phone rings. Margie crosses to the nurse's station.

MARGIE  
She's got Melvin in fifteen.

LISA  
(stands, knowing)  
They can't let you sit too long  
without popping the hood.

Lisa struts off. Margie shouts after her.

MARGIE  
You're supposed to be in hydro, Lisa

Susanna sits back. She stares bitterly at -  
THE TELEVISION - more draft dates travel across the screen.

Susanna turns, glaring at - THE NEAREST CATATONIC.  
She blows a cloud of smoke at her. THE WOMAN TURNS. ANGRY.

CATATONIC  
Asshole.

SUSANNA IS STUNNED.

(CONTINUED)

37 CONTINUED: (4)

MARGIE

Susanna. You have a phone call.

CUT TO:

38 INT. SOUTH BELKNAP - PHONE BOOTHS - DAY

Susanna picks up the phone.

SUSANNA

Hello?

ANNETTE (o.s.)

Susanna?

SUSANNA

Hi, Mom.

ANNETTE (o.s.)

Your father's on too.

CARL (o.s.)

Hello, Susanna. How are you?

SUSANNA

I'm fine.

CARL (o.s.)

We talked to your nurse. She said you were doing fine. That place sounds like like a resort hotel.

Susanna watches as - DAISY THROWS A FIT AT VALERIE AND MARGIE  
- THROUGH THE DUTCH DOORS OF THE NURSES' STATION.

DAISY

How come that sociopath can get nail polish and I can't get something to help me shit!? I need my fucking Ex Lax!

MARGIE

No more, Daisy. That's what Melvin -

DAISY

Then give me some Colace! Valerie!

VALERIE

He said no more for you this week. It's on your chart.

DAISY

How am I supposed to shit?!

Daisy storms to her room - past - SUSANNA ON THE PHONE:

(CONTINUED)

38 CONTINUED:

ANNETTE (o.s.)  
Have you made any new friends?

SUSANNA  
Mom. This isn't Camp Winetka.

ANNETTE (o.s.)  
...I'm sorry I didn't take you myself -  
but the doctor said it would be better  
if - (weeping) - I wanted to.

SUSANNA  
Mom. It's okay. I'm like the designated  
hitter. If they'd met the whole family -  
who knows - maybe we'd all be committed.

CARL (o.s.)  
That's uncalled for, young lady.

Susanna can hear her mom, still crying. She hangs up the phone.

CUT TO:

39 INT. MELVIN'S OFFICE - DAY

A DESKPLATE READS : MELVIN KONRAD, MD.  
TILT UP TO - CLOSE ON - MELVIN KONRAD, a soft-spoken man in  
his forties. There is a picture of his wife (rotund) and his  
child (rotund) on his desk. He smokes.

SUSANNA sits in an armchair. She lights a fresh cigarette.

MELVIN  
Why are you using the past tense?

SUSANNA  
What do you mean?

MELVIN  
He was only drafted today so - chances  
are - he's not dead yet. 'Probably has  
several months before he reports.

SUSANNA  
Whatever. He was - he's just a nice guy.  
That's all. So I felt bad.

MELVIN  
But you've been feeling bad in general,  
right? You've been depressed.

SUSANNA  
I haven't been a ball of joy, Melvin.

(CONTINUED)

39 CONTINUED:

MELVIN

I understand you tried to kill yourself last week. Is there anything you want to tell me about that?

SUSANNA

I had a headache.

MELVIN

So I assume you took the recommended aspirin dosage for a headache.

Susanna adjusts - a worthy opponent.

SUSANNA

I didn't try to kill myself.

MELVIN

What were you trying to do?

SUSANNA

I was trying to make the shit stop.

MELVIN

(reading her file)

The time jumps - the depression - the headaches - the thing with your hand -

SUSANNA

All of the above.

MELVIN

I see.

SUSANNA

You people always say "I see" when clearly you don't.

Susanna looks out the window.  
The view from the office is wonderful.  
The trees are bursting with red and gold.

MELVIN

What were your other experiences with therapy like?

A sadness overtakes Susanna. Looking outside :  
On the lawn, TWO MALE PATIENTS are leaping wildly through the leaves. Out of their gourds. One is naked. Nurses chase them.

SUSANNA

Are my parents coming here?

MELVIN

Do you miss them?

(CONTINUED)



39 CONTINUED: (2)

Tears well in Susanna's eyes. She shakes her head.

MELVIN (cont'd)

- I suggested they give you  
a few weeks. To settle in.

Susanna nods. The cigarette trembles in her fingers.

SUSANNA

They're gonna love this.

On the lawn - ORDERLIES RESTRAIN THE PRANCING MEN.

MELVIN

You seem puzzled about something.

Susanna quietly cries, her eyes unmoving from the window.

SUSANNA

Well - Melvin - I'm puzzled about why it  
is I have to be in a mental institution.

MELVIN

You put yourself here, Susanna.  
You signed yourself into our care.

Susanna turns.

SUSANNA

Everyone here is crazy.

MELVIN

You want to go home?

Hot tears run down Susanna's cheeks.

SUSANNA

Same problem.

CUT TO:

40 INT. SOUTH BELKNAP - TV ROOM - AFTERNOON

SUSANNA WATCHES AS - LISA TAKES HER MEDS. Slung upside down  
on the couch, Lisa routinely takes a cup from GRETTA and  
washes the pills, her eyes riveted down the hall.

SUSANNA TURNS - FOLLOWING LISA'S GAZE - DOWN THE HALL -

AT HER DOOR - DAISY KISSES HER FATHER GOODBYE. He is a potato-  
faced man, cradling TWO FOIL-WRAPPED CHICKENS. He hands them  
to Daisy and departs, nodding to Valerie.

SUSANNA turns back, meeting eyes with LISA, upside-down.  
Lisa smiles and SPITS HER PILLS INTO HER PALM.

(CONTINUED)

40 CONTINUED:

She discreetly displays them to Susanna -  
then slips them in her pocket.

GRETTA

Susanna.

Gretta stands before Susanna, holding a cup with TWO PINK PILLS.

SUSANNA

What are these?

GRETTA

Colace. A laxative.

SUSANNA

I don't need them.

GRETTA

Are we going to have a problem?

Susanna looks to Lisa - puts the pills in her mouth.

CUT TO:

41 INT. SOUTH BELKNAP - OUTSIDE DAISY'S DOOR - DAY

NO TRESPASSING, says the sign on Daisy's door.  
SUSANNA knocks. Lisa watches her from the lobby.

SUSANNA

Daisy.

DAISY

Fuck off.

SUSANNA

*I got something you want.*

THE DOOR FLINGS OPEN. Susanna enters, looking back as -

IN THE LOBBY - LISA WATCHES - STUNNED.

CUT TO:

42 INT. DAISY'S ROOM - DAY

A FOIL-WRAPPED CHICKEN sits open on the floral bedspread.  
DAISY sits on the bed, pulling meat away in strips.

SUSANNA stands in the room. Daisy offers no response, lining  
up chicken strips on the foil, like a Japanese chef.  
Susanna sits down. She watches Daisy - - waiting.

SUSANNA

- I saw a guy once on the subway -  
and he was all wrapped up in tin foil.

(CONTINUED)

42 CONTINUED:

Daisy pays no attention. Susanna notices - Clothes stacked neatly in A SUITCASE. Ready to move at a moment's notice.

Why are you all packed up?

Daisy speaks without looking up.

DAISY

I'm out of here in a month.  
My Dad got me an apartment.

SUSANNA

Where? What kind of apartment?

DAISY

Near the airport. One bedroom,  
two baths, eat-in chicken.

SUSANNA

- you mean, eat-in kitchen.

DAISY

That's what I said, asshole.  
(looking up, impatient)  
So - what do you got that I want?

Susanna opens her hand.

IN HER PALM - THE TWO PINK LAXATIVE PILLS.

Put 'em on the bed and get out.

LISA (o.s.)

Put yours on the bed.

LISA stands in the open doorway.

DAISY

Oh, Jesus. Get out.

LISA

Don't take advantage, Daise - just cause  
she's new. Pony up some Valium.

DAISY

Get the fuck out or I'm calling Valerie.

LISA

Go ahead. Ask Val for some Colace -  
- like Susie Q's got in her fucking hand.  
(aside)  
Why does it stink in here?

(CONTINUED)

42 CONTINUED: (2)

DAISY

I don't take Valium.

LISA

That's the point, Daise. They give them  
to you - and you don't take them.

(stepping into the room)

What are you making with that chicken?

'You gonna eat that?

Swish - GRETTA PEERS IN THE DOOR.

GRETTA

Checks. (beat, smiles)

Hey. You've got visitors, Daisy!

LISA

Mark it in the book, Gretta.

Daisy's going social.

DAISY

(to Gretta)

I want some fucking Colace.

GRETTA

(smiles, departing)

Talk to Melvin tomorrow.

LISA PUSHES THE DOOR CLOSED. ka-clunk.

LISA

I think you want to poop, Daisy.

I think it's been days.

Susanna stands. Offers the pills to Daisy.

SUSANNA

Look. It's okay. I don't care.

LISA

But I do. I do care. Sit down.Susanna sits. Lisa moves about the room - plays with Daisy's  
porcelain figurines. Finds post cards stacked on the dresser.Daddy buys you a private. No one gets in.  
You leave only when Valerie makes you go  
to the cafeteria - where you never eat.  
You're a laxative junkie, so I figure  
you're like Janet, but then, here you are  
with this chicken. What's with that?

(CONTINUED)

DAISY

My Dad owns a deli, asshole - with a rotisserie. I like my Dad's chicken. When I eat something else - I puke.

LISA EXAMINES - THE POSTCARDS IN HER HAND. She reads them: *From Hawaii, Florida, Italy, there is a sickly sweetness to the inscriptions, each ending with - love and kisses, Daddy.*

SUSANNA

So, your dad brings you your favorite food every week.

Daisy nods.

LISA

How does he know you're eating it?

DAISY

(smiles like the sphinx)  
He knows.

LISA

What about the bones? Doesn't Valerie -

DAISY

Unlike you two - I'm not interested in killing myself.

Lisa notices - SOME FOIL PEEKING OUT FROM UNDER THE CLOSET.

SUSANNA

Why can't you eat in the cafeteria?

DAISY

What do you like better - taking a dump alone - or with McWeeney watching?

SUSANNA

- alone -

DAISY

Everyone likes to be alone when it comes out - I like to be alone when it goes in. To me - the cafeteria is like being with twenty girls all taking a dump at once.

LISA

(laughing)  
Daisy. That's fucked up.

DAISY

Show me the cat on your arm.  
Show me Ruby - and we have a deal.

(CONTINUED)

42 CONTINUED: (4)

LISA

No.

DAISY

Why not?

LISA

Because I'm bored and I want to go.  
(exiting, to Susanna)  
Come on. Come on!

Daisy retrieves - TWO VALIUM FROM A RAGGEDY ANN'S HEAD.  
SHE THROWS THEM ON THE BED.

DAISY

Alright, asshole. Alright!

SUSANNA DROPS HER PILLS ON THE BED - AND DAISY INHALES THEM.

LISA SCOOPS UP THE VALIUM, swallows them, and suddenly - -  
PULLS OPEN THE CLOSET DOOR.

Hey!

SEVEN FOIL WRAPPED CHICKEN CARCASSES LIE ON THE FLOOR.  
Arranged chronologically: on the right the oldest, mold  
encrusted, to the left, fresh carcasses.

LISA

(holding her nose, gagging)  
Dios fucking Mio.

Susanna moves beside Lisa, staring at the carcasses.

'how Daddy knows she's eating.

DAISY

When I get ten, Valerie makes me  
throw them away.

CUT TO:

43 INT. SOUTH BELKNAP - LISA'S ROOM - LATE AFTERNOON

BARBIES hang from the ceiling by their necks. The room is  
a mess of graffiti, clothes, and mutilated stuffed animals.  
SUSANNA sits on the bed, reading a fashion magazine as -

LISA moves about the room, digging through crap, smoking.

click swish. LILLIAN opens the door.

LILLIAN

Checks.

(CONTINUED)

43 CONTINUED:

*swish, click* - she is gone.

Lisa pulls out - SUSANNA'S RED JOURNAL from a magazine pile.

LISA

Here it is.

SUSANNA

(shocked)

Where did you get that?

LISA

I love the section about me.

(reading)

"Lisa is funny - and terrifying. The staff fears her. She has beautiful red nails. Valerie cut them, said they were 'sharps'. That means dangerous."

SUSANNA

(stern) Give it to me.

LISA

Hold on. This part's good.

(flipping pages, reading)

"Polly's never unhappy in her tight burnt slipcover skin. Kind - comforting - cheerful - she's faultless, like an angel. Whatever shadow drove her, whispered "DIE" in her once perfect ear - unlike the rest of us - Polly burnt it away. Fried it."

(looking up)

That shit's good. Pictures are cool, too.

Lisa holds up - A PENCIL DRAWING OF POLLY AND JANET.

SUSANNA

Can I have it back, please?

Lisa hands her the journal. Susanna moves to leave but Lisa blocks her, rolling up her sleeve, cig hanging on her lip.

LISA

Check this out.

Lisa proudly displays a cigarette-scarred forearm to Susanna. The scars form A POINTILLIST PICTURE OF A CAT - IN PROGRESS.

That's Ruby. Meow.

SUSANNA

'Doesn't it hurt?

(CONTINUED)

43 CONTINUED: (2)

LISA TOUCHES THE BURNING END OF HER CIGARETTE TO HER ARM.  
*It hisses as - IT BURNS IN A FURTHER PIECE OF THE CAT'S TAIL.*

LISA

It passes time.

CUT TO:

44 INT. MELVIN'S OFFICE - DAY

*Frost on the windows. Snow blankets the grounds.*  
 SUSANNA stares out the window, holding a carton of Galouise.  
 CARL AND ANNETTE - beside her, anxious, out of their element.

MELVIN

The length of her stay depends on her  
 response to treatment.

CARL

For what - depression? I teach people  
 her age, Doctor. They're all depressed.

ANNETTE

She's always been quiet and shy.

Melvin's eyes fall on Susanna.

CARL

It's almost Thanksgiving. What am I  
 supposed to tell people? What am I  
 supposed to tell her grandparents?

SUSANNA

What you don't understand, Melvin, is  
 that my parents are having a Holiday  
 cocktail party crisis.

ANNETTE

Susanna!

CARL

What is the *borderline* business you  
 mentioned on the phone?

*On the word "borderline", Susanna looks up.*

SUSANNA

What *borderline* business?

MELVIN

The mind is the only organ where awareness  
 of its condition can affect recovery.  
 This information is not useful to Susanna  
 - *not right now. It could get in her*  
 way. We can talk more on your way out if -

(CONTINUED)



44 CONTINUED:

SUSANNA

Melvin! - Borderline between what and what? What borderline?!

Melvin sighs.

MELVIN

It's a condition, Susanna - known as *Borderline Personality Disorder*.

Annette *immediately begin to cry. loud.*

It's not uncommon. Especially among young women. There's no cure per se - but it's highly treatable.

ANNETTE

- what causes it ?

MELVIN

We're not sure.

SUSANNA

Is it genetic?

CARL

Oh, Christ, Susanna.

MELVIN

It is five times more common among those with a borderline parent.

Carl and Annette become ashen - they're ready to leave.

CUT TO:

45 INT. TV ROOM - DAY - LATER

SUSANNA stands at the window, watching - HER PARENTS TRUDGING TO THEIR CAR - WITH MELVIN.

CYNTHIA, LISA and POLLY are playing cards at a table. JOHN THE ORDERLY pushes a cart down the hall, his eyes dart shyly to Susanna as he passes her. He speaks quietly.

JOHN

Hey, Susanna.

Susanna turns. He's sweet. She smiles.

SUSANNA

Hey, John.

CYNTHIA

John - will you call me a cab?

(CONTINUED)

45 CONTINUED:

JOHN

Okay, you're a cab.

Cynthia laughs hysterically - unnaturally - as John leaves.

CYNTHIA

I love that guy. 'Anybody ever fuck him?

SUSANNA feels - LISA WATCHING HER. She meets Lisa's eyes. Lisa smiles coy, and looks away, arranging her cards.

LISA

Razors pain you. Rivers are damp.  
 Acid stains you. Drugs cause cramp.  
 Guns aren't lawful. Nooses give.  
 Gas smells awful. You might as well live.  
 (slapping down her cards)  
 Gin.

Lisa crosses past - JANET and the TWO CATATONICS watching a movie on television. She snaps it off, moving down the hall.

JANET

Asshole!

Janet turns the TV back on. The tube comes to life.

SUSANNA'S EYES move to the TV - she sits down.

Fred Astaire, *dances on the ceiling*. Polly starts to dance about the room to the music. Janet turns to Susanna.

JANET

Lisa says you got into Daisy's room.  
 'Said it was filled with chickens.

Susanna nods. Lillian calls out from the Nurse's Station.

LILLIAN

Susanna. You have a phone call.

CUT TO:

46 INT. PHONE BOOTH - HALLWAY - DAY

SUSANNA sits down in the first booth. Apprehensive.

SUSANNA

Hey, mom.

VOICE

So. What's your diag-nonsense?

(CONTINUED)

46 CONTINUED:

SUSANNA

*Who is this?*

VOICE

Duh. My name is Susanna and I'm very sensitive and I like to give away my meds. I'm only here for a rest and -

We pan to see - LISA two booths down, talking in the phone :

- I only smoke cigarettes manufactured in countries where the climate makes it physically impossible to grow tobacco.

SUSANNA TURNS AS - LISA LEANS OUT, phone in hand, grinning. She disappears into the booth, whispering into the receiver.

LISA

What did he say? What's your *malady*?

SUSANNA

I have a borderline personality.

LISA

That's like - *nothing*. What else?

SUSANNA

He didn't want to say more - said it would affect my recovery.

LISA

Fuck him. Tongue your meds tonight. After ten o'clock checks, go in John's supply closet - by the bathroom.

SUSANNA

I'm not going anywhere.

Lisa hangs up and walks off. Susanna watches her.

CUT TO:

47 INT. SUSANNA AND GEORGINA'S ROOM - NIGHT

Under the blankets, SUSANNA pulls on her jeans. GEORGINA sleeps in the background.

*click, swish.* LILLIAN peers in.

SUSANNA FREEZES - FEIGNS SLEEP.

CUT TO:

48 INT. JOHN'S SUPPLY CLOSET - NIGHT

SUSANNA opens the door. She enters quickly. She stands there in the dark closet, feeling stupid. Suddenly, in the shadows, she notices -

TWO GLISTENING BLUE EYES. silent. quiet.

SUSANNA STARES AT THE EYES - PARALYZED WITH FEAR.

SUDDENLY, THE DOOR OPENS. JOHN THE ORDERLY. He reaches for a mop and bucket but notices Susanna standing there. His reaction is slow - not stupid - but laconic, easy going.

SUSANNA

Hi.

JOHN

Hey, Susanna.

SUSANNA

I got lost. (beat)  
Actually, I'm meeting someone.

JOHN

*'just don't get me in trouble.*

He shuts the door. Susanna sighs - looks to back to the eyes. It is POLLY. Crouched in the shadows. watching Susanna with utter admiration. She reaches - touching Susanna's cheek.

POLLY

*- you're beautiful -*

SUDDENLY, THE DOOR OPENS AGAIN. IT'S LISA. HOLDING A KEY RING.

LISA

Follow me.

Susanna looks back to see - John, mopping the dark TV room.

CUT TO:

49 INT. KITCHEN PANTRY / MUSIC ROOM - NIGHT

The shelves are stocked with hot chocolate mix, coffee and teas. On one wall - a peg board - ADORNED WITH INSTRUMENTS: A ukulele, a guitar, bongos, cymbals, whistles and kazoos.

SUSANNA waits with POLLY in front of a DUMB-WAITER DOOR. As the dumb waiter grinds its way back up, Polly plucks the instruments. *Ping. pong. twang.* The sounds make Polly giggle.

SUSANNA

What is this - some kind of music room?

(CONTINUED)

49 CONTINUED:

POLLY

It's the pantry, really.  
(picking a guitar string)  
Ray Charles gave these to the hospital -  
after they cured him - of his addiction.  
But they keep'em in here since Becky  
Kaiser slit her wrists with an E-string.

THE DUMB-WAITER DOOR KLUNKS OPEN. Lisa stands below.

LISA

Get in! For Chrissake!

Susanna climbs in and sits as small as she can, her legs up  
to her chest. She looks at Polly as - THE DOOR SHUTS.

THE DUMB WAITER MAKES ITS DESCENT.  
The ropes whine as they roll over pulleys. *Down, down, down.*

CUT TO:

50 INT. BASEMENT - NIGHT

KACHUNK. DOORS OPEN ONTO - LISA, CYNTHIA, M-G, AND JANET.  
Lisa pulls a disoriented SUSANNA out and slams the door -  
sending it back up for Polly. Lisa spins and -

- Come on.

- leads them down the hallway, around a blind corner.  
There the hallway bisects. One part leading to a staircase  
up. The other - INTO A DARK TUNNEL.

Susanna follows, looking back for -  
Polly who pulls herself out of the dumb waiter -

POLLY

Wait up!

CUT TO:

51 WALKING IN THE PITCH-BLACK TUNNELS - NIGHT

Footsteps on wet cement. Pipes everywhere. Susanna looks  
about, wide-eyed. Suddenly - FLUTTER, FLUTTER, FLUTTER.

POLLY

What was that?

SUSANNA

Probably a bat.

JANET

It wasn't a blue jay.

(CONTINUED)

51 CONTINUED:

POLLY

Around this corner - it'll be light.

Faint light emanates from the end of the tunnel. Flashlights are turned off. Walls glisten with moisture.

LISA

When they built this place - they put tunnels in so the loons didn't have to go anywhere in the cold.

SUSANNA

I missed that in the brochure.

POLLY

Now they dunk us in freezing water. They pass another junction in the tunnel.

LISA

Watch it, there's a dip.

Susanna side-steps A RECESSED AREA in the floor that's wet. She veers to the left. Lisa grabs her.

No - that goes to the sheds.

JANET

Lisa's way out.

Susanna looks to Lisa. Lisa raises her brow. grins.

LISA

*Some other time.*

CUT TO:

52 A RUSHING FURNACE. DRIPPING PIPES.  
(*We are in the same tunnel chamber from sc. 1.*)

THE GIRLS ARE HUDDLED AROUND A DOOR FRAMED IN THE WALL. Cynthia uses a bobbi-pin to pick the lock.

We're under administration.  
(jingles her keys) - No good here.

JANET

Thank God this place has a sliding scale -  
we get to co-mingle with lock-pickin' trash.

Cynthia smiles - thinks it's a compliment.

click - THE DOOR OPENS INTO A DARK CHAMBER -

Fluorescents sputter on. Susanna stares at -

53 A REGULATION SIZE, FULLY EQUIPPED, ONE-LANE BOWLING ALLEY.

THERE ARE TWO BOWLING BALLS - heavy, with huge finger holes. M-G grabs one. Slings it down the alley into the gutter.

JANET trudges to the pin-pit, a lit cig on her lip. She retrieves M-G's ball, puts it in the return chute. LISA lights her joint.

JANET

Alright - Susie-Q, you're up.

SUSANNA

Me? - I don't know -  
I only did this once in my life.

LISA

Shut up and bowl, woman.

Susanna stands at the lane, struggling with the heavy ball. She feels all eyes on her. She drops the ball. *THUD*. It meanders down the lane, really slow - but straight -

Everyone watches, slack-jawed - AS SUSANNA'S BALL LETHARGICALLY TAKES OUT EVERY SINGLE PIN. A *CHEER*.

Susanna smiles, red-faced, as the motley crew applauds and whoops. *The first friends she's had in years*. She sits down on a bench next to Lisa as -

CYNTHIA steps onto the lane with a big red ball. She does a little two-step then lets loose - powerfully. HER BALL SLAMS INTO THE PINS - *a few left standing*. Janet and M-G argue about how to keep score.

Susanna and Lisa watch like mothers on a park bench

LISA

Georgina's right on with her Wizard of Oz shit.

Lisa's points to each of the chattering girls, in *sing-song* :

(M-G) 'if I only had a brain -  
(Polly) - *a face*.  
(Janet) - *some hips*.  
(Cynthia) - *a dick*.

Susanna smiles. Something about Lisa's wry perspective makes everything more bearable. Lisa hands Susanna the joint.

SUSANNA

Y'think Daisy's really getting out?

(CONTINUED)

53 CONTINUED:

Lisa nods, blowing smoke.

LISA

She coughed up a big one.

Susanna is blank-faced. Lisa smiles.

That's what th-rape-me's all about.  
Why do you think Freud's picture is on  
every shrink's wall?

Janet tries to swing a big bowling ball and it flies backward  
from her hand, bouncing into the wall. All the girls laugh.

The man created an industry. *Lie down -  
confess your secret - you're saved.*  
The more you confess, the more they  
think about setting you free.

POLLY

Come on, Lisa. You're up.

The girls all turn - waiting for Lisa to bowl.

SUSANNA

What if you don't have a secret?

LISA

(standing, sly)  
*Then, you're a lifer - like me.*

CUT TO:

54 INT. ADMINISTRATION BUILDING - HALLWAY - NIGHT

LISA holds the flashlight, CYNTHIA picks the lock.

SUSANNA looks at the nameplate on the door: *S. G. WICK, MD*

Suddenly - *VRRRRRRRRRRMMMMMMMMMM*.  
*The silence is broken by a ROARING MOTOR.*

DOWN THE HALL, M-G STRUGGLES WITH AN UNWIELDY POWER WAXER.  
The handle runs away from her, spinning wildly.

JANET

Mother of God.

LISA

Fuck. Hold this.

Lisa passes the flashlight to Susanna and charges M-G :

*Turn it off!*

(CONTINUED)



54 CONTINUED:

M-G

I can't!

Cynthia pops the office door open.

CYNTHIA

- got it -

DOWN THE HALL - LISA JERKS THE POWER PLUG FROM THE WALL -  
The beast is quiet. Lisa turns, calmly facing M-G and -  
SMACKS HER ACROSS THE FACE.

M-G crumples into a ball. Clings to Lisa's leg.

THE GIRLS SCRAMBLE INTO THE OFFICE - BUT SUSANNA LINGERS -  
watching as - Lisa strokes M-G's hair, coaxing her up.

CUT TO:

55 CLOSE ON - A FILE - THE NAME : KAYSEN, S.

FINGERS FLIP THROUGH - SUSANNA'S FILE - PSYCHIATRIC REPORTS -  
- the word BORDERLINE seems to jump out. Among other words  
such as - RESISTANT, DENIAL, HIGHLY INTELLIGENT, DEPRESSIVE.

CLOSE ON - SUSANNA'S EYES - RIVETED

M-G pouts in the corner - she watches Susanna:

WIDER - THE FILE DRAWERS ARE THROWN OPEN.  
THE GIRLS SIT ALL AROUND THE OFFICE, READING.

LISA sits on the file cabinet, foraging her file.  
Her eyes scan SOMETHING UPSETTING and she tosses it down.

LISA

Fuck you, Melvin.

JANET

Want to see mine?  
- Then let me see yours.

LISA AND JANET TRADE FILES. Janet reads aloud :

*"Highs and lows increasingly severe.  
Controlling relationships with patients."*

SUSANNA LOOKS UP.

*"No appreciable response to meds.  
No remission observed."  
(looking up)  
And that was before you ran away.*

(CONTINUED)

55 CONTINUED:

In the corner, POLLY SITS WITH HER FILE ON HER LAP.  
The others converse in the bg. as POLLY READS - painfully.

LISA

We are very rare. And mostly we are men.

JANET

Lisa thinks she's hot shit because  
she's a sociopath.

CYNTHIA

I'm a sociopath.

LISA

No. You're a dyke.

CLOSE ON - POLLY'S FILE

THE WORDS : *severe avoidance disorder.*  
*refuses to acknowledge disfigurement.*  
*no response in therapy. profoundly suicidal.*

POLLY'S EYES become wet with sadness.  
She flips past the evaluations and comes upon -

A SCHOOL PICTURE OF HERSELF. BLUE EYES. SO YOUNG. SMILING.  
UN-SCARRED. Tears drop onto the photograph.

POLLY CLOSSES THE FILE. *Weeping.*  
M-G, in the opposite corner, smiles at Polly. *comforting.*

Susanna crosses, flipping A *MANUAL OF MENTAL DISORDERS.*

SUSANNA

(reading from the DSM)  
"Borderline personality disorder".  
A pervasive pattern of instability of  
self-image, relationships and mood.  
Uncertainty about long term goals.  
Impulsive, particularly in activities  
that are potentially self-damaging such  
as casual sex"...

LISA

*I like that.*

SUSANNA

"Social contrariness and a generally  
pessimistic attitude are often observed."  
*That's me, alright.*

LISA

That's everybody. What sex isn't casual?

(CONTINUED)

55 CONTINUED: (2)

JANET

They mean promiscuous.

SUSANNA

I'm not promiscuous.

LISA

What's your count?

SUSANNA

It depends on what all is in the count.

LISA

Everything from fooling around with clothes on to dry humping to hand jobs through blow jobs to straight fucking.

SUDDENLY - bong, bong, bong, bong.  
ALL THE GIRLS GASP - SPINNING AROUND.

IN THE CORNER - A GRANDFATHER CLOCK STRIKES FOUR. LOUD.

A COLLECTIVE SIGH. Lisa looks to Susanna.  
SUDDENLY - THE SOUND OF A KEY TURNING A LOCK.  
The door to the outer office opens and -

A HUGE BEAM OF LIGHT from a hand-held security search light slices into the inner office. A SECURITY GUARD.  
THE GIRL'S SCRAMBLE ON ALL FOURS, crawling behind the desk, into the closet, behind the door - any cover they can find.  
SUSANNA CROUCHES, BEHIND THE FILE CABINET.  
HER HANDS PRESSED AGAINST - AGING FLORAL WALLPAPER.

THE SECURITY GUARD shuffles into Wick's office.  
His bright light flits at his side, making shifting shadows as he crosses to Wick's desk, standing right above -

LISA, JANET AND POLLY hold their breath, his hands fumbling close - as he reaches into - THE BOTTOM DRAWER. He retrieves -

A BOTTLE OF VODKA AND A GLASS.  
He pours a shot and sits in a squeaky swivel chair. He leafs through a LIFE MAGAZINE, the chair squeaking rhythmically.  
POLLY is pinned closest to him, terrified, her blue eyes looking straight out at - A PAGE OF MARYLYN MONROE PHOTOS, draped on the guard's lap. His chair squeaks, like a mattress.

SUSANNA, PALMS ON THE WALL, STARES AT - THE CRACKED WALLPAPER.  
The squeaking continues. Her eyes follow a crack as it swoops downward and then up again, making the shape of the state of -

SUSANNA

...Florida.

(CONTINUED)

55 CONTINUED: (3)

*The squeaking stops.*

PROFESSOR GILCREST (o.s.)

*What? - Why did you stop?*

56 WE ARE : INT. COLLEGE OFFICE - NIGHT (FLASHBACK)

SUSANNA is frozen, naked, hands on the wall, sitting atop - PROFESSOR GILCREST, sweaty, red-faced on a leather couch.

She runs her finger over the crack, looking down to him.

SUSANNA

*The crack in the wall... It looks like -*

PROFESSOR GILCREST

*Susanna. You're not into some weird, bondage bag, are you? -*

No answer from her. Gilcrest stares up at -

*- your wrist.*

*The inside of Susanna's wrist is black and blue. A flare of light and the sound of a drawer slamming closed.*

57 WE ARE: BACK IN WICK'S OFFICE - NIGHT

THE SECURITY GUARD shuffles out the door.

THE GIRLS - SWEATY - ALL CLIMB OUT OF THEIR HIDING PLACES.

POLLY

*That was forever and a day.*

LISA looks to - SUSANNA, dazed.

SUSANNA

*How long was he in here?*

Lisa is disturbed by this question. Janet turns.

*tick, tock, tick, tock. Susanna turns to -*

*THE GRANDFATHER CLOCK IN THE CORNER - It is four twenty five.*

CUT TO:

58 EXT. SOUTH BELKNAP - WALKING TO THE ROAD - DAY

*ka-kunch, ka-kunch, ka-kunch.*

*Rubber boots busting through crusted snow.*

SUSANNA, LISA, GEORGINA, POLLY, M-G AND CYNTHIA WALK IN A PACK, enjoying the crunch, crunch of their boots.

(CONTINUED)

58 CONTINUED:

VALERIE, DAISY, AND THE STUDENT NURSES (MARGIE, GRETТА, LILLIAN) walk on the salted sidewalk. They watch the girls.

SUSANNA AND LISA ARE TOGETHER.

SUSANNA

*Jesus.*

Susanna stares ahead in wonder at -

JANET, WHO WALKS ALONE - on the icy surface. She's so thin, she never breaks the crust. She looks like an angel.

LISA

Valerie's freaking out. They all are.

Valerie is tersely scolding M-G for jumping around too much. Daisy eyes Lisa and Susanna.

*They think we're gonna make a break for it.*

Margie and Gretta also look about. vigilant. paranoid.

SUSANNA

Takin' loonies for ice cream in three feet of snow - 'makes you wonder which are the -

Polly barrels into the conversation :

POLLY

I think it's nice. It's nice to do something nice on Daisy's last day.

SUSANNA

She doesn't eat ice cream.  
She's gonna gag from the sight of it.

LISA

*(eyes bright)*

We should all sit down on the double yellow in the middle of town, hold hands, do a Gregorian chant, and pee on ourselves.

CUT TO:

59 EXT. MILL STREET - MIDDLE OF TOWN - DAY

THE STUDENT NURSES AND VALERIE have distributed themselves all around THE GIRLS, herding them - into a tight pack.

It is a strange sight, this huddle of wide-eyed girls in matching boots, shuffling down the street, surrounded by starched white nurses. People walk by, trying not to stare.

(CONTINUED)

59 CONTINUED:

Pressed together, Susanna glares at Margie. Margie giggles. Like all the student nurses, Margie is the same age as the girls. Without uniforms, they'd all look the same.

THEY CROSS THE STREET TOWARD - BRIGHAM'S ICE CREAM PARLOUR.

CUT TO:

60 INT. BRIGHAM'S ICE CREAM PARLOR - DAY

An old-fashioned parlor, dotted with SUBURBAN MATRONS.

THE GIRLS are at the counter muttering about flavors. Nervous nurses cling like velcro.

A PIMPLY-FACED TEENAGER is behind the counter with a big button that says, "RONNY."

Susanna looks around the shop. Suddenly, she spots - MRS. GILCREST HAVING A SUNDAE WITH HER DAUGHTER, BONNIE.

SUSANNA

Oh, God.

Susanna hides behind Lisa. Lillian addresses Ronny.

LILLIAN

We'll have ten cones.

JANET

Nine.

DAISY

Eight.

LISA

(to Susanna)

'Guess they'll have a cone, too.

POLLY

Me too.

DAISY

It's just called peppermint.

MARTIAN'S GIRLFRIEND

Peppermint dick.

DAISY

Honestly.

(CONTINUED)

60 CONTINUED:

MARTIAN'S GIRLFRIEND  
PEPPERMINT CLIT!

Everyone in the parlor turns and stares.

VALERIE  
We'll have four peppermints.

SUSANNA  
Five.

VALERIE  
Five. - Lisa - ?

Everyone looks to Lisa.  
She leans on the counter and smiles slow, like a cat.

LISA  
- rrrrRRonny -

RONNY  
- yes -

LISA  
'you got hot fudge?

RONNY  
- yes -

LISA  
Alright, then. I want a vanilla sundae,  
with hot fudge, sprinkles - rainbow, not  
chocolate - whipped cream, jimmies,  
cherries... um...

Everyone waits as Lisa rolls her tongue, thinking :

RONNY  
- nuts? -

The nurses hold their breath.  
- - Everyone busts out laughing.

CUT TO:

61 INT. BRIGHAM'S ICE CREAM PARLOR - LATER

JANET, MARGIE, SUSANNA AND LISA are eating in a booth.  
Susanna glances apprehensively at -

THE GILCRESTS - A FEW BOOTHS DOWN.

IN THE NEXT BOOTH - DAISY answers eager questions, trying to  
avoid looking at M-G who is eating with her mouth wide open :

(CONTINUED)

61 CONTINUED:

DAISY

- Melvin wanted me in a half-way house but my Dad thought I deserved a place of my own. It has a eat-in chicken and a wet bar right in the living room.

LISTENING TO THIS, LISA IS HUNCHED OVER HER SUNDAE, seething.

SUSANNA is in mid-lick on her cone when -  
MRS. GILCREST and BONNIE appear at the table.

MRS. GILCREST

Susanna?

SUSANNA

- Hi, Mrs. Gilcrest.

MRS. GILCREST

How are you? We were so sorry to hear about your - - You know Bonnie.

SUSANNA

Oh - sure. How's Radcliffe?

BONNIE

Wellesley. I'm enjoying it.  
It's very strong in art.

MRS. GILCREST

She's going to the Sorbonne this summer.

BONNIE

Muh-ther.

LISA

Excuse me - What's your name?

MRS. GILCREST

I'm sorry. I'm Mrs. Gilcrest.  
Hello everyone!

LISA

Is this the professor's wife?

Susanna is mortified. nods.

JANET

What professor?

LISA

Mrs. Gilcrest, don't worry your little head anymore about Susanna and the rim job she gave your husband. She had no idea what she was doing. She's c-raazy.

(CONTINUED)



61 CONTINUED: (2)

Mrs. Gilcrest is ashen. Susanna looks at Lisa, who crosses her eyes. Janet cackles insanely. Susanna turns to Mrs. Gilcrest and smiles a toothy "crazy" smile.

MRS. GILCREST

- I have no idea what you're -

LISA

(a full-on rabid loon,  
like Foghorn Leghorn)

Uh. What I saying is - what I'm saying is  
- what I'm saying is she's *FUCKING CRAZY!*

SUSANNA

*BLAHHHHHHH!*

Suddenly, Georgina has a Tourette's episode:

GEORGINA

F-F-FFUCKING CRAZY - *SHE'S FUCKING CRAZY!*

Bonnie backs away, un-nerved by everything,  
but especially - POLLY'S QUIET STARE.

BONNIE

Muh-ther. We have to go.

Bonnie puts HER ICE CREAM CONE TOO CLOSE TO DAISY'S FACE,  
- WHO SMACKS IT - HARD.

DAISY

*Watch it, asshole!*

CUT TO:

62 INT. DANCE THERAPY ROOM - DAY

*MUSIC PLAYS. PAPER CHRISTMAS DECORATIONS ON THE WINDOWS.*

A GROUP INCLUDING SUSANNA, LISA, GEORGINA AND OTHERS stand in rows. Some look at the ceiling. Some stare in space - but all lift their arms as instructed by THE DANCE THERAPIST.

DANCE THERAPIST

Lifting branches up to the sky. That's  
it. Your leaves dancing in the breeze.  
(*continues ad nauseam*)

Embarrassed, SUSANNA looks to - LISA, who wears a sour expression, her arms slung in the air. She makes her hands into claws - mimes Julie Newmar.

LISA

*Me-ow.*

(CONTINUED)

62 CONTINUED:

They laugh. Suddenly Susanna notices -

THROUGH THE WINDOW - OUT IN THE SNOW - DAISY AND HER DAD,  
loading into their car. VALERIE hugs Daisy good-bye.

SUSANNA DROPS HER ARMS, WATCHING.

One by one - POLLY, GEORGINA, CYNTHIA, JANET - EACH GIRL  
DROPS THEIR ARMS, WATCHING, SADLY, OUT THE WINDOW.  
LISA SNEERS -

*Good luck, crazy bitch.*

JANET SITS DOWN ON THE MAT AND BEGINS TO CRY.

JANET

It's not fair. Sixty four is the perfect  
weight. *It's not fair!*

DANCE THERAPIST

Now. What kind of tree can you be, Janet,  
down there on the floor?

JANET

*I'm a fucking shrub, alright!?*

CLOSE ON - SUSANNA'S EYES - AS DAISY'S CAR DRIVES OFF.

MELVIN (o.s.)

Scientifically speaking -  
a *mood* comes from a compound -

CUT TO:

63 WE ARE : INT. MELVIN'S OFFICE - DAY

Susanna, draped on the couch, playing with a CLOWN PUPPET.  
Melvin at his desk, explaining :

- a compound of neurotransmitters.

SUSANNA

- *chemicals* -

Melvin nods. *Susanna smiles at Melvin, almost flirtatiously:*

Too much of one, not enough of another,  
you might set yourself on fire - or eat  
too much chicken.

MELVIN

It's not that simple.

(CONTINUED)

SUSANNA

What about a memory?  
(making the puppet talk)  
What's that, Mr. Whoopee?

MELVIN

You know what a memory is, Susanna.

SUSANNA

(dropping the puppet)  
That's not what I mean, Melvin. I mean -  
what exactly is a memory - in your mind -  
what is it? A bunch of cells?

MELVIN

We think it's a pattern of cellular  
changes. In certain areas of your brain.  
We're still learning.

SUSANNA

You're still learning.

MELVIN

Yes.

SUSANNA

But you're treating us anyway.  
Giving us drugs and shit - like you know  
what you're doing.

MELVIN

We know what works, Susanna.  
Some things we know for sure.

SUSANNA

How?

MELVIN

From experience.

SUSANNA

How do you know Daisy got better?

MELVIN

I don't want to talk about other  
patients. I want to talk about you.

SUSANNA

I want to talk about Daisy.  
How do you know she got better?

MELVIN

No one gets better, Susanna - you just  
make progress.

(MORE)

(CONTINUED)

63 CONTINUED: (2)

MELVIN (cont'd)

Daisy's progress came from talking - as will yours - not about science or other people - but talking about yourself and your feelings.

SUSANNA

And from this talking, you figure out the thing in my past that made me this way. Right? - you find my secret. And however long it takes you, I'm stuck here. That's the game, isn't it?

Susanna glares, waiting for an answer.  
Melvin looks back at her, very calm.

MELVIN

Do you have your diaphragm in?

SUSANNA

What?!

Two alternating organ notes rise.

IT IS NOT MELVIN AT THE DESK ANYMORE, BUT -  
A FLIRTACIOUS BRITISH TEACHER. WE ARE : INT. FACULTY OFFICE

BRITISH TEACHER

I understand - Susanna - that you come to your student teacher meetings - prepared.

Strings rise - minor-keyed. SUSANNA CLOSES HER EYES.  
drums churn out a beat - we hear - "I am the Walrus"

64 MUSIC CONTINUES - TREES ARE BUDDING - FLOWERS BLOOM -

PULLING BACK FROM THE SOUTH BELKNAP WINDOWS -  
MARGIE PASSES THROUGH FRAME, CARRYING A MEDICATION TRAY.

WE FOLLOW HER ON HER ROUNDS AS SHE HANDS OUT PILL CUPS.

BEATLES

I am he - as you are he -  
as you are me - and we are all together.

LISA, POLLY, JANET, DUTIFULLY SWALLOWING THEIR PILLS.

ON THE TV - AN UPDATE ON THE WAR.  
Dan Rather in a rice paddy.

See how they run - like pigs from a gun -  
See how they fly - I'm crying.

CUT TO:

65 CLOSE ON - SUSANNA'S JOURNAL - MUSIC CONTINUES

*scrawled words on a page-*

THE WORLD DIDN'T STOP SPINNING JUST BECAUSE WE WEREN'T IN IT.

as Susanna's pencil madly sketches - *THE CAT ON LISA'S ARM.*

BEATLES (cont'd)

*Sitting on a cornflake -*

*Waiting for the van to come.*

66 MARGIE ENTERS SUSANNA'S ROOM WITH THE MEDS TRAY.

SUSANNA sits up in bed, her journal propped on her lap.  
She dutifully swallows. Lies back, *feeling the pill's effect.*

*I am the egg man. (woo)*

*I am the walrus. - coo coo ka choo.*

67 MONTAGE - THE WORLD SPINS AT MCLEAN - MUSIC CONTINUES

- WATCHING TV - TEARFUL, AS ROBERT KENNEDY IS MURDERED -

- SUSANNA AND MELVIN - BOTH SLEEPING THROUGH THERAPY -

- SUSANNA FLIRTING WITH JOHN - LISA WATCHING, GLEEFUL -

- BUMPER CARS IN THE LOBBY WITH SWIVEL CHAIRS -

- PINNING A PICTURE OF RICHARD NIXON TO MCWEENY'S ASS -

- SUSANNA PLAYING NORMAL FOR MOM AND DAD - INTRODUCING LISA -

- POLLY POSES AS SUSANNA DRAWS HER PICTURE -

*All the preceding images intercut and build with -*

SUSANNA'S PENCIL, FEVERISHLY SCRAWLING, WORDS, PICTURES.

*I am the egg man. (woo)*

*I am the walrus. - coo coo ka choo -*

*As the music winds down -*

68 VALERIE SMILES AS SHE ENTERS THE LOBBY WITH A YOUNG MAN.

VALERIE

Susanna. You have a visitor.

SUSANNA TURNS - JOURNAL ON HER LAP - *horrified -*  
*then smiles - flattered. IT IS TOBIAS JACOBS.*

(CONTINUED)

68 CONTINUED:

All the other girls turn, wide-eyed - A *HANDSOME MAN!*  
 Lisa raises an eyebrow. John watches - jealous.

SUSANNA

How did - *What are you doing here?*

TOBIAS

I'm supposed to report next week -  
 - *I wanted to see you.*

CUT TO:

69 INT. SOUTH BELKNAP - SUSANNA AND GEORGINA'S ROOM - DAY

TOBIAS AND SUSANNA are making out on the floor - furiously.  
*click, swish.* MARGIE opens the door.

MARGIE

Checks - - *sorry.*

Margie closes the door. Toby pulls from Susanna, red-faced.  
 He stands - but Susanna starts undoing his belt buckle.

SUSANNA

No, no. We have ten minutes.

CUT TO:

70 INT. SOUTH BELKNAP - HALLWAY - 10 MINUTES LATER

JANET, M-G, AND CYNTHIA are giggling. POLLY has her ear to  
 Susanna's door. LISA sits in her swivel chair, smoking.

LISA

Torch. *What are you doing?*

Polly rocks on her heels. Impish.

POLLY

- *nothing* -

LISA

Then why don't you go to your room  
 and do nothing.

Polly suddenly bursts out crying and runs down the hall past -  
 MARGIE, who approaches with her clipboard, doing - "checks".  
 Lisa slides on her chair between Margie - *AND SUSANNA'S DOOR.*

LISA

Hey, Margie.

MARGIE

Hey, Lisa.

(CONTINUED)

LISA

How's Joe?

MARGIE

He's fine. (moving around Lisa)

Lisa adjusts her chair, again blocking Margie.

MARGIE

Lisa - I have to do my checks.

LISA

And to wait five more minutes would  
be what - a dereliction of duty?

AT THE STATION - VALERIE notices Lisa blocking Margie.

What if I had a punctured artery?

MARGIE

Lisa. Stop it.

LISA

- What would you do? Ignore my wound - ?  
go on about your appointed rounds?Margie tries to move past Lisa - but Lisa takes the pen from  
Margie's clipboard and holds it to her neck.If you move one more inch -  
I will jam this into my fucking aorta.

Valerie grabs the pen - from behind.

VALERIE

Your aorta's in your chest.

Valerie crosses to Susanna's door - opens it.

TANGLED AND HALF DRESSED - SUSANNA AND TOBY FALL OVER.

VALERIE

You have grounds privileges, Susanna.  
So why don't you two take a walk?

CUT TO:

71 INT. SOUTH BELKNAP - ENTRANCE - LATE AFTERNOON

HECTOR repairs the glass double doors.

He holds opens them for SUSANNA AND TOBY. It's raining out.

Pulling on her coat, Susanna touches the glass door.  
The tinkle of broken glass.

(CONTINUED)

71 CONTINUED:

HECTOR

*No - senorita!**She withdraws her hand - walking out into the rain.*

CUT TO:

72 EXT. SOUTH BELKNAP - LATE AFTERNOON - RAIN

SUSANNA squints, bundles herself up.

TOBY pulls up his collar. He takes Susanna's hand and veers their steps toward the parking lot.

SUSANNA

The cafeteria's that way.

TOBIAS

*- keep walking -  
Those are my wheels up ahead.*

HIS RED BEETLE comes closer.

Susanna looks back to - THE WARD.  
She lets go of Toby's hand.

SUSANNA

*What are you doing?*

They're at the car. Tobias opens the door for her. Smiles.

TOBIAS

We're going to Canada.

She looks at the car. at him - smiling -

and the long winding road leading down the hill toward town.

*Susanna. You're not crazy.  
You don't need to be here.*

SUSANNA

I tried to kill myself.

TOBIAS

You took some aspirin.

SUSANNA

A bottle.

TOBIAS

*And that buys you a year in this place?  
Bullshit. They're breaking you. It's  
nineteen sixty eight. Everything's  
changing. What do they know about normal?*

(CONTINUED)



72 CONTINUED:

Susanna looks back at South Belknap. Rain pelts her face.  
LISA STANDS IN THE WINDOW. WATCHING.

SUSANNA

I have friends here, Toby.

TOBIAS

Who - them? Those girls?

Susanna stares at the wet ground beneath her feet.  
BLOOD DRIPS INTO A PUDDLE - diffusing into a slick swirl.

HER HAND IS CUT ON THE PALM - BLEEDING.

It is a small wound - but Susanna stares at it.

Susanna - they're eating grapes off the  
wallpaper. They're insane!

SUSANNA

- if they are - I am -

TOBIAS

Come with me. Please, Susanna.  
- - I think I love you.

Susanna looks at him - stunned.  
She laughs - then - suddenly begins to weep.  
Toby reaches for HER HAND - BUT SHE PULLS AWAY FIERCELY.  
She shields her face, crying.

TOBIAS

My dad gave me five grand.  
We can build a cabin in the woods.  
We can be happy up there.

Susanna laughs - sadly - long past this kind of fantasy.

You want to leave - don't you?

SUSANNA

I do  
(looking up)  
- but not with you.

This hits Toby hard. He looks away, his eyes moist.  
Susanna smiles gently as hot tears run down her cheeks.  
Their eyes meet, wet, close. rain drops between them.

CUT TO:

73 INT./EXT. - SOUTH BELKNAP - AT THE WINDOWS -  
LISA through the glass. Riveted, watching -  
SUSANNA AND TOBY in the parking lot.

(CONTINUED)

73 CONTINUED:

POLLY WATCHES TOO - WET-EYED, AT HER WINDOW - AS -  
 TOBY'S CAR DISAPPEARS. SUSANNA TRUDGES BACK TO THE WARD.  
 POLLY'S EYES MOVE TO - HER OWN REFLECTION ON THE GLASS.  
 She stares at herself - *touching her curdled skin.*

POLLY  
 - my face, my face -

CUT TO:

74 INT. SUSANNA & GEORGINA'S ROOM - NIGHT

GEORGINA sleeps, soundly.  
 JOHN quietly fixes a ceiling light from a ladder.

SUSANNA lies on her side, noiselessly SPITTING OUT PILLS,  
 dropping them in the heater vent.

When John glances at her - *she pretends she's asleep.*  
 He goes back to work, fastening a metal cage over the bulb.  
 Susanna opens her eyes again.

John's pants are falling down a bit. *She smiles.*  
 He quietly climbs off the ladder and looks at Susanna.  
 She is "asleep". He steps toward her bed, standing over her.  
 A breeze blows in the window. *crickets sing.*

HE GENTLY TUCKS HER IN, then takes the ladder - snaps off the  
 light - and moves quietly away.

SUSANNA (o.s.)  
 Why did you to do that - ?

John stops in his tracks - turns.

- *fix a light bulb at night?*

JOHN  
 I'm not here in the morning. And that's  
 when you like to draw pictures and stuff.

SUSANNA  
 -oh-

John opens the door, heading out.

...John?

He stops again, his back to her.

- *Why do you like me?* -

John turns. SUSANNA'S EYES ARE FILLED WITH TEARS.

(CONTINUED)

74 CONTINUED:

JOHN  
 (smiles tenderly)  
 I just like you - that's all.  
 I wish you were getting better, though.  
 I'd like to take you to the movies  
 or something. someday.

There is a silence. Susanna smiles too.

SUSANNA  
 - that'd be nice.

She wipes her tears away.  
 Suddenly there is a shriek from down the hall.

POLLY (o.s.)  
 My face! My face! My faaaaaace!

JOHN HEADS OFF TOWARD THE SOUND. MCWEENEY RUSHES PAST.  
 The screams continue - and Susanna listens wide-eyed to the  
 off-screen radio play : a loud clatter as Polly's restrained.  
 Doors are slammed - and her misery suddenly muffled.

And the smoke of their torment ascendeth  
 up forever and ever - and the smoke of their...

Susanna looks to Georgina - fast asleep.  
 She rolls into her pillow. Covering her head.

CUT TO:

75 INT. SOUTH BELKNAP - HALLWAY - LATER

Down the hall - Polly wails inconsolably. muffled.  
 SUSANNA steps out of her room, sleepy-eyed.

LISA sits in a swivel chair - "awake" - at least her eyes are  
 open - spinning the chair in soporific circles.

SUSANNA  
 What happened?

LISA  
 What needs to happen?  
 No one's ever gonna kiss her, man.

Lisa looks toward the television.

ON THE SCREEN - A MAP OF FLORIDA.  
 IMAGES OF WALT DISNEY, MAPS AND CONSTRUCTION EQUIPMENT.

'building a new Disneyland - in Florida.  
 If I could have any job in the world -  
 I'd be a professional Cinderella.  
 You could be Snow White.

(CONTINUED)

75 CONTINUED:

Susanna snorts a laugh. Lisa looks toward the seclusion room. Polly's muffled sobbing continues.

Polly could be Minnie Mouse. Everyone would be hugging her. No one would even know - cause she'd be inside that head.

SUSANNA smiles sadly - looks toward -

MCWEENEY SLUMPED OVER - ASLEEP - IN THE NURSE'S STATION.

LISA MEETS SUSANNA'S EYES.

SUSANNA

Gimme your keys.

Susanna takes the keys and crosses down the hall. Lisa watches Susanna - then crosses to THE NURSES' STATION.

MCWEENEY IS SNORING - BREATHING THROUGH AN OPEN MOUTH.

76 INT. PANTRY / MUSIC ROOM - SAME

CUT TO:

SUSANNA LOADS HER ARMS WITH MUSICAL INSTRUMENTS.

CUT TO:

77 INT. NURSES' STATION - SAME

LISA CRUMBLES SEVERAL PILLS INTO HER PALM. SHE LEANS IN THE DUTCH DOOR OF THE NURSE'S STATION AND -  
- DROPS THE POWDER INTO MCWEENEY'S MOUTH.

CUT TO:

78 INT. SOUTH BELKNAP - OUTSIDE SECLUSION ROOM - NIGHT

Polly's still CRYING. INSTRUMENTS DUMP TO THE FLOOR. LISA smirks at - SUSANNA, awkwardly holding A GUITAR.

SUSANNA

(whispering)

Hey - Polly. It's Susanna.

She nudges Lisa, who rolls her eyes.

LISA

- and Lisa.

Polly continues crying.

Just play something. If talking did shit, we'd all be out of here by now.

(CONTINUED)

78 CONTINUED:

SUSANNA

Um...

LISA

She likes Aretha.

Susanna starts to strum and tries to find the chords.  
She sings in an imperfect but pretty voice.

SUSANNA

...Take me to heart - and I'll always  
love you. And nobody - nobody -

Susanna glares - Lisa joins in, bluesy.

LISA AND SUSANNA

- can make me do wrong.

Polly becomes quiet.

79 GEORGINA CROSSES TO HER DOOR, PEERING DOWN THE HALLWAY.

DOWN THE HALL - LISA AND SUSANNA PASSIONATELY SERENADE POLLY:

LISA AND SUSANNA

A woman's - not a plaything.  
She's flesh and blood - Just like a man.

80 JANET AND CYNTHIA LIE AWAKE IN BED. LISTENING.

LISA AND SUSANNA (o.s.)

- If you want a do right, all day woman.

JANET AND CYNTHIA

(quietly singing background)

- woman -

81 JOHN'S FEET WALK BRISKLY TOWARD - SUSANNA AND LISA

LISA AND SUSANNA

- A woman's only human. This you should  
understand. She not just a plaything.

John stands above the girls, arms folded.

JOHN

McWeeney's gonna wake up.

LISA

No, she's not.

LISA AND SUSANNA

She's flesh and blood - just like a man.

(CONTINUED)

81 CONTINUED:

John looks cute when he's pissed.

Susanna beckons him with her finger. He leans down and -  
SUSANNA TAKES HIS FACE IN HER HANDS AND KISSES HIM.

Lisa takes the guitar and continues singing as -

JOHN AND SUSANNA MAKE OUT ON THE FLOOR.

CUT TO:

82 INT. SOUTH BELKNAP - SECLUSION ROOM - SAME

Pink sunrise seeps in the transom window.

POLLY is huddled in a corner - in a straight jacket - singing.

POLLY

(quietly)

R - e - s - p - e - c - t.  
That is what it means to me.

CUT TO:

83 INT. SOUTH BELKNAP - DAWN

Pale pink dawn light. SUSANNA IS CURLED UP IN JOHN'S ARMS.  
She wakes, spying Valerie stomping off her feet in the lobby.

LISA is out cold on the floor.

M-G, spooning with her, toy cymbals in her hands.

Susanna pries herself away from John - he wakes - and their  
eyes meet. She smiles tenderly - and scurries away.

VALERIE STANDS OVER - McWEENEY ASLEEP ON THE FLOOR OF THE  
NURSES'S STATION. She looks down the hall just as -

*Susanna disappears into her room.*

CUT TO:

84 INT. SOUTH BELKNAP - SUSANNA AND GEORGINA'S ROOM - SAME

SUSANNA in her bed - feigns sleep.

VALERIE - arms folded - in the doorway. pissed off.

VALERIE

I have to write this up, Susanna.

CUT TO:

85 INT. DOCTOR WICK'S OUTER OFFICE - DAY

SUSANNA sits in a vinyl chair, exhausted.  
Beside her, MARGIE.

(CONTINUED)

85 CONTINUED:

ARLEEN reads THE MARYLYN MONROE LIFE MAGAZINE (that the Security Guard was reading at Wick's desk.)

DR. WICK (o.s.)

Is she here?

CUT TO:

86 INT. DR. WICK'S OFFICE - DAY

SUSANNA pushes open the door. It is dark inside. The only light seeping through the blinds. Clouds of cigarette smoke.

Susanna sees - THE CRACKED WALLPAPER IN THE CORNER.  
The shape of Florida.

A WOMAN (60) WITH BRIGHT GREEN EYES SITS IN THE SHADOWS. Behind a desk. Smoking. Reading Susanna's file. There is a precision to her manner. Susanna sits in a leather chair.

The deskplate reads - S. G. WICK, MD. Dr. Wick speaks without looking up. Her accent - South African.

DR. WICK

Good morning, Susanna.

SUSANNA

Good morning.

DR. WICK

How are you?

SUSANNA

Fine - I guess.

Dr. Wick looks up from the file.

DR. WICK

You look tired.

SUSANNA

I am.

DR. WICK

Why is that?

SUSANNA

Polly went crazy last night and we sang to her - Lisa and me.

DR. WICK

Did it soothe her? Your singing.

SUSANNA

She stopped crying.

(CONTINUED)

DR. WICK  
Have you become friends with Lisa?

SUSANNA  
Why - is that bad?

DR. WICK  
Does it feel bad?

SUSANNA  
No.

DR. WICK  
- Did you have many girl friends -  
before you came here?

SUSANNA  
Not really.

DR. WICK  
Would you say before you came here your  
friends consisted mainly of boyfriends? Men?

Susanna lights a cig - looks at the folder in Wick's hand.

SUSANNA  
Does it say in there I'm promiscuous?

DR. WICK  
(looks up)  
Why did you choose that word?

SUSANNA  
Should I say horny?

DR. WICK  
You should say what you mean.  
Do you consider yourself promiscuous?

SUSANNA  
No - but you do.

DR. WICK  
What makes you think that?

SUSANNA  
How many guys would I have to sleep with  
to be promiscuous? Text book promiscuous.

DR. WICK  
What do you think?

SUSANNA  
Ten? Eight? Five?



86 CONTINUED: (2)

Wick does not react.

SUSANNA (cont'd)

How many girls would a boy my age have to sleep with to be promiscuous? Ten? Twenty? A hundred and nine?

DR. WICK

Someone who is compulsively promiscuous might engage in a sex act with a guest in their room and then engage in another sex act on the same day with an orderly.

Susanna is stunned. Then laughs.

SUSANNA

John? All I did was kiss him. Am I in trouble for kissing an orderly or giving my boyfriend a blow job?

DR. WICK

Is there something about sex that grounds you. Lifts your feelings of despair?

SUSANNA

Yes.

DR. WICK

What is that?

SUSANNA

Have you ever had sex?

Wick says nothing. *The clock ticks loudly.*

This is called "resistance" isn't it, - what I'm giving you?

DR. WICK

Resistance is revealing. Freud thought "analysis" was essentially the analysis of a patient's resistance to analysis.

SUSANNA

Oh, did he?

DR. WICK

Yes. (beat) Melvin says you have many theories about your illness. One of which is that there is a mystical undertow in life - (reading) - "a quicksand of demons that sucked you into a parallel universe."

(CONTINUED)

SUSANNA

Another one of my theories is that you guys don't know what you're doing.

DR. WICK

Still - you acknowledge a problem. Coping with this quicksand.

SUSANNA

I have a problem coping with this hospital. I want to leave.

DR. WICK

I can't do that.

SUSANNA

I signed myself in.  
I want to sign myself out.

DR. WICK

You signed yourself into our care.  
We decide when to release you.  
You're not ready, Susanna.

SUSANNA

Because I won't finger paint or pretend I'm a tree?

DR. WICK

Your progress has plateaued.

Susanna receives this, unblinking.

*That disappoints you?*

SUSANNA

Not really. I'm ambivalent. That's my new favorite word, in fact. Ambivalent.

DR. WICK

Do you know what it means?  
Ambivalence. Text book ambivalence.

SUSANNA

I don't care.

DR. WICK

If it's your favorite word,  
I would think that you -

SUSANNA

*It means - I don't care.  
That's what it means.*

(CONTINUED)

DR. WICK

On the contrary, Susanna. Ambivalence suggests strong feelings. In opposition. The prefix - like in ambi-dextrous - (raising her hands) - means "both". The rest from Latin means vigor. The word suggests you're torn between two opposing courses of action.

SUSANNA

Will I stay - or will I go.

DR. WICK

Am I sane or - or am I crazy.

SUSANNA

Those aren't courses of action.

DR. WICK

They can be, dear - for some.

SUSANNA

Well, I guess it's the wrong word then.

DR. WICK

No - I think it's perfect.

*The clock seems to tick even louder.*

It's a very big question you're faced with, Susanna. The choice of your life. How much will you indulge your flaws? Are your flaws, your music, your identity? If you embrace them - as one should embrace their identity - then you may commit yourself to life in hospital. Big questions. Big choices. Only natural you'd profess carelessness about them.

Susanna stands. Stubs out her cigarette.

SUSANNA

...Is that it?

DR. WICK

For now.

Susanna slams the door.

CUT TO:

87 INT. ADMINISTRATION BUILDING - HALLWAY - DAY

MARGIE walks with SUSANNA in tow. Taking her from Wick's office. Susanna is very pissed.

(CONTINUED)

87 CONTINUED:

COMING UP THE HALL - GRETТА ESCORTS LISA.  
 Lisa is uncooperative, her feet scuffing.  
 As they pass - Susanna blurts :

SUSANNA

Remember that place where the floor dips?

Lisa replies, sluggish, turning back :

LISA

- the door to the left - ?

SUSANNA

- (dead serious)

We should take it.

Gretta takes Lisa round the corner - into Wick's office.

CUT TO:

INT. SOUTH BELKNAP - TV ROOM - DAY

SUSANNA sits, staring - dead-eyed - at the TV.

JANET

She's been a zombie for two days.

POLLY - looking much better - stands with JANET.  
 They stare at Susanna. Polly approaches her.

POLLY

Hey. Susanna.

Susanna does not react. Valerie is watching.

Daisy sent us a post card of her  
 apartment. She got a pussy cat.

Susanna turns. glassy-eyed. distant.

SUSANNA

- - Where's Lisa?

POLLY

They put her in another ward.  
 She'll be back.

Susanna turns back to the television.

CUT TO:

INT. SOUTH BELKNAP - SUSANNA'S ROOM - LATER

Valerie enters. Susanna's lying on the bed in a smock, limp,  
 staring at her hand. Her hair stringy.

(CONTINUED)

CONTINUED:

VALERIE

I think you need to get up. .

SUSANNA

I'm just going to rest for a while.

Valerie picks Susanna up, like a rag doll -

CUT TO:

THE HYDROTHERAPY ROOM - SAME

VALERIE DUMPS SUSANNA IN A BIG BATH TUB. SPLASH!

SUSANNA

What? What the fuck?!

VALERIE

I'm sorry, is it too cold?

Susanna stands up, naked, crying out.

SUSANNA

WHERE THE FUCK IS LISA!

VALERIE

I have no idea.

'Think you can survive without her?

SUSANNA

THIS PLACE IS FASCIST BULLSHIT!

VALERIE

(smiles)

I used to work in state hospitals.  
Compared to them, this is a 4 star hotel.

SUSANNA

GET ME OUT OF THIS FUCKING TUB!

VALERIE

'You think you're at some goddamn  
sorority house - you think you got some  
little disease like chicken pox and we  
should cure you? I got news for you  
honey, the brain ain't as simple as a  
lung or a bone.

SUSANNA

Melvin doesn't have a clue! And Wick is a  
psycho! And you don't know SHIT! You're  
an un-educated South Boston nurse-maid!

Valerie walks out.

(CONTINUED)

CONTINUED:

SUSANNA (cont'd)  
GET ME OUT OF HERE!

The door slams.

Susanna stands there, dripping in the harshly lit room. She climbs out of the tub, clinging to the rails, cursing, crying. She walks across the tile - shivering, and grabs -

- THE ROBE VALERIE HAS LEFT.

CUT TO:

89 INT. SOUTH BELKNAP - SUSANNA'S ROOM - NIGHT

Crickets sing. Moonlight.  
 SUSANNA sleeps in her bed.  
 A creak. SHE OPENS HER EYES.

LISA STANDS DIRECTLY OVER HER, SHROUDED IN DARKNESS.

LISA  
 Are you my friend?

CUT TO:

90 LISA LEADS SUSANNA DOWN THE DARK HALL - NIGHT

SUSANNA  
 We need money, don't we?

LISA  
 You've been tonguing your pills, right?

Lisa unlocks the pantry/music room door.

SUSANNA  
 But -

LISA SPINS AROUND - THE FIRST TIME WE'VE SEEN HER IN LIGHT. DESPERATE, WILD-EYED, SHE PINS SUSANNA AGAINST THE WALL.

LISA  
 They gave me shocks, Maddy!  
 I gotta get out of here!

SUSANNA  
 - Susanna. I'm Susanna.

CUT TO:

91 EXT. MCLEAN GROUNDS - NIGHT

A SECURITY CAR approaches, causing LISA AND SUSANNA to hit the ground. It passes and they scramble to the bottom of the hill, over a fence, to the TWO LANE ROAD.

(CONTINUED)

91 CONTINUED:

Lisa immediately affects a new posture - carefree.  
She begins walking backwards, thumb out.

SUSANNA

Lisa. Where are we going?

Lisa hands Susanna a wadded envelope. Susanna opens it.

"Please give Daisy Randazzo assistance  
installing a telephone at 23 Revere, #4.  
It's important for us to have access to  
one another via telephone."

A CAR APPROACHES. *vvvRRRMMMMmmmmmm*. and passes.

SUSANNA (cont'd)

I thought we were going to Florida.

LISA

It's just a place to crash -  
till we get tickets.

Lisa grins as - A PSYCHEDELIC VW VAN APPROACHES -  
The Rolling Stones blaring - its headlights in Lisa's eyes.

THE VAN SLOWS. A sliding door opens - it is a raucous group.  
Grinning and friendly. TWO GUYS AND A GIRL.

CUT TO:

92 INT. VW VAN - TRAVELING - NIGHT

The Rolling Stones play on the eight track.  
LISA is in heaven, giddy. She does her nails. Red. She passes  
the polish to SUSANNA, who bobs her head to the music.

TWO GUYS SIT UP FRONT passing a joint between them. Lisa  
takes a toke, offering it to Susanna - who takes some.  
The DRIVER nudges the STONED GUY, smoking a joint beside him.

DRIVER

Enough time for you?

STONED GUY

Yeah.

The Stoned Guy drops two dollar bills in the Driver's hand.

DRIVER

You ready for this? He bet me you were  
escapeses from McClean. I said, "No way."

Lisa takes the money out of the Driver's hand.

(CONTINUED)

92 CONTINUED:

LISA

Womp. You lose.

It's very quiet in the car. Suddenly, LISA, SUSANNA AND THE OTHERS break into a weed-enhanced laughing jag.

CUT TO:

93 INT. BOSTON COFFEE SHOP - MORNING

Susanna and Lisa sip coffees. Lisa is beaming with the freedom. Susanna looks overwhelmed and frightened.

LISA

- Gimme your pills.

Susanna hands over a stash of meds. Lisa sorts them.

LISA

We'll keep a few. (beat) There's a guy who buys Valium - he hangs out a couple blocks from here - by the museum.

Susanna looks up. Lisa lights a cigarette.

SUSANNA

What museum?

CUT TO:

94 THE SIGN READS - MUSEUM FREE FOR STUDENTS

TWO MCLEAN I-D CARDS slap down.

THE TICKET LADY LOOKS CLOSELY AT THE CARDS.  
SUSANNA and LISA smile like good little girls.

TICKET LADY

That's funny. I thought McClean was a -

SUSANNA

They converted it. It's a school now.

CUT TO:

95 INT. GARDNER MUSEUM - GIFT SHOP - DAY

LISA is in a trance - shop-lifting -

SLIPPING TRINKETS INTO HER COAT POCKETS. She smiles at -

SUSANNA, who watches - nervous - among the art books.

Susanna feels the stares of - SECURITY GUARDS AND PATRONS.  
She shuffles out into -

CUT TO:



96 INT. GARDNER MUSEUM - GALLERIES - DAY

Susanna wanders through the galleries.

She is self-conscious.

EVERYONE SEEMS TO BE LOOKING AT HER. OLD LADIES, CHILDREN.  
GUARDS. AND - A YOUNG WOMAN IN A PAINTING.

A BEAUTIFUL PAINTING of a young girl having a music lesson.  
But she's facing out of the picture - looking at Susanna. Her  
mouth slightly open as if she were about to say something.

ART TEACHER (o.s.)

I believe you all remember Hercules.

AN ART TEACHER leads TEN WELL-DRESSED PRIVATE SCHOOL SENIORS.  
to a portrait of Hercules holding a big stick.

Some girls giggle at the painting. Among them, MAUREEN.

Maureen.

MAUREEN

- sorry -

Two boys notice - SUSANNA - who turns away, nonchalant.

ART TEACHER

This way - I want to show you the Vermeer.

They move to - THE PAINTING OF THE STARING GIRL.

"Girl Interrupted At Her Music"  
Extraordinary, isn't she?

BOY 2

I wouldn't kick her out of bed.

A bunch of boys laugh. CONNIE, obnoxious, raises her hand.

ART TEACHER

Connie?

CONNIE

Well - It's an excellent example of muted  
light among Flemish masters.

BOY 2

Dutch. Vermeer was Dutch. Asshole.

ART TEACHER

Forget the encyclopedia. Just look at the  
damned painting. What is she saying?

(CONTINUED)

96 CONTINUED:

Susanna looks at the teacher admiringly.  
His eyes meet hers, then he re-focuses on his class.

ANDREA

Get me some new hair?

ART TEACHER

What do you think she's saying, Maureen?

Maureen stands directly beside Susanna.  
She looks back at the painting. Thoughtful.

MAUREEN

- her teacher's bearing down on her,  
to get her to pay attention - but she's  
looking out. As if she was trying to -

Maureen turns, meeting eyes with Susanna.  
Susanna takes a step back, almost recoils.

She's trying to get out of the painting!

The whole class turns and stares at Maureen.

CLOSE ON - SUSANNA - disturbed, looking up at -

THE PAINTING. THE STARING GIRL. THE PIANO.  
*The distant sound of a piano rises.*

MAUREEN (o.s.)

Don't you think?

97 SUSANNA TURNS - SHE IS ENTERING A DARK HOUSE.

An off-screen piano plays - A CHOPIN POLONNAISE.  
WE ARE : INT. KAYSEN HOUSE - KITCHEN - NIGHT (FLASHBACK)

THE DOG sleeps beneath an arm chair. *The music continues.*  
*One awkward passage is repeated over and over.*

SUSANNA moves past the dog, toward the Library.  
*A frustrated slam of the piano keys. Then the music resumes.*  
SUSANNA rounds a corner - ENTERS - THE LIBRARY

HER MOTHER - ANNETTE KAYSEN - sits in the dark, playing  
piano. A bourbon by the keyboard. She stops - looks up -

ANNETTE

...I played that once. In a concert -  
at the Conservatory. Ages ago.

SUSANNA

Why did you stop playing?

(CONTINUED)

97 CONTINUED:

ANNETTE

Well... I had a child, didn't I?

Annette goes back to playing.

SUSANNA

Where's Dad?

ANNETTE

Thesis review.

(smiles, sadly)

We're on our own tonight. You need to go to market. Get us some steaks.

98 A HAND JERKS SUSANNA'S SHOULDER (WE ARE BACK AT THE MUSEUM)

LISA

Come on. I'm over this joint.

Susanna is spun around. Standing in the gallery. Her eyes filled with emotion. Lisa is concerned.

SUSANNA

How long have we been here?

LISA

(dead serious)

Don't come un-glued on me.

CUT TO:

99 EXT. PARK OUTSIDE MUSEUM - STICKBALL GAME - DAY

LISA gestures wildly at a SEEDY LOOKING GUY beneath a backstop. The seedy guy just keeps shrugging. No luck.

SUSANNA leans on a mailbox, smoking.

Two of the ballplayers, a HANDSOME BOY and his TOUGH GUY FRIEND keep their eyes on Susanna.

CUT TO:

100 INT. DRUG PARTY AT A DILAPIDATED BOSTON HOUSE - NIGHT

*TRIPPY COOL MUSIC PLAYS - LOUD.*

It is crowded with people in tie-die and R. Crumb T-shirts. A big bong and a haze of smoke. Rainbow colored lights. This is a stark contrast with the preppie party in Susanna's past.

LISA is working on THE TOUGH GUY - flirting - kissing. She moves with him into - THE BACK ROOM.

SUSANNA is on the couch. HANDSOME BOY (TONY) paws her. He is very high. He climbs into her lap. She giggles.

(CONTINUED)

100 CONTINUED:

TONY

What.

SUSANNA

Tony. You don't want me.

TONY

Yes, I do, baaby.

SUSANNA

I'm a crazy girl.

TONY

- You're crazy - so we can't have one night of bliss?

SUSANNA

(smiles) No - I'm really crazy.

TONY

'You been in a hospital?

She nods.

'You see purple people?

She shakes her head.

My friend, he saw purple people. So, the state, they put him away. He didn't like that. So, one day, he told'em he didn't see purple people no more.

SUSANNA

He got better.

TONY

Nah. He still sees 'em.

LISA STEPS OUT OF THE BACK ROOM -

LISA

Come on.

SUSANNA SITS UP AS - LISA HOLDS THE DOOR, smiling at Tony -

We gotta split. Now.

SUSANNA FOLLOWS LISA OUT THE DOOR AND DOWN THE HALL.

CUT TO:

101 INT/EXT - CITY CAB - NIGHT

SUSANNA watches the lights, rubbing her temples.

(CONTINUED)

101 CONTINUED:

LISA fumbles through THE TOUGH GUY'S WALLET.  
She finds ten dollars - hands it to the driver -  
and throws the wallet out the window.

LISA

Twenty three Revere Street.

CUT TO:

102 EXT. BOSTON STREET CORNER - REVERE STREET - NIGHT

A quiet block - brownstones converted to apartments.  
SUSANNA looks around. THE SIGN STREET SAYS - REVERE ST.

Lisa grins, pointing to an illuminated billboard :  
IF YOU LIVED HERE, YOU'D BE HOME BY NOW.

CUT TO:

103 INT. 23 REVERE STREET - BROWNSTONE HALLWAY - #4 - NIGHT

Through the door, a TV running - we hear the national anthem.  
Susanna knocks. No answer. She knocks again.

DAISY (o.s.)

Identify yourself.

SUSANNA

It's Susanna and -

Lisa stops her - shakes her head, "no."

It's Susanna. Daisy?

DAISY (o.s.)

It's four o'clock in the morning.

SUSANNA

I know - we - I need someplace to crash.

DAISY (o.s.)

(after a long beat)

Say the password.

SUSANNA

What password?

DAISY (o.s.)

Think of one.

Lisa is laughing, trying to keep it hushed. Susanna thinks.

SUSANNA

McWeeney.

(CONTINUED)

103 CONTINUED:

The door unlocks. *CLICK*. It opens a crack - chain still on.  
WE SEE - DAISY'S EYE LOOKING AT SUSANNA.

DAISY

You got Valium?

Susanna nods. Daisy unchains the door - Susanna enters -  
THEN DAISY SEES - LISA -

LISA

Hey, Daisy.

DAISY TRIES TO CLOSE THE DOOR -  
But *Lisa* has wedged herself inside.

Daisy. Peace, man. I wanted to come and  
say how sorry I was for being a bitch.  
I was a fucking drag. Please forgive me.

Daisy looks at Lisa. wary.

CUT TO:

104 INT. DAISY'S STUDIO APARTMENT - NIGHT

Orange shag carpeting. Yellow drapes. Impeccably neat.  
But it is so dark that there is a blu-ish caramel color to  
everything - eerily lit by moonlight and a throbbing  
television displaying a static shot of the American flag,  
squawking out "*Stars and Stripes Forever*".

DAISY locks the door behind them.  
She wears a terry robe and slippers.

SUSANNA

Cool pad.

DAISY

Thanks.

LISA AND SUSANNA stand, uneasy, in the dark room.

DAISY shuffles to the stairs.

DAISY

I'll get some blankets.

SUSANNA

Let me help.

DAISY

(spinning around - firm)  
No. Stay here.

(CONTINUED)

104 CONTINUED:

Lisa raises an eyebrow to Susanna - moves into the room.  
She fingers some of Daisy's trinkets on an end table:  
Porcelain figurines of animals, an antique clock.

Susanna watches Lisa - coveting the delicate knick knacks.

SUSANNA

Don't take anything.

IN THE DARKNESS - A CHICKEN CARCASS sits on the counter.  
A GRAY CAT licks at it, its eyes glowing in the shadows.

LISA

Meow.

SUSANNA

Here, kitty, kitty.

Lisa crosses - reaching for the cat.

IT SPITS. LISA RECOILS.

Daisy clomps down the stairs, arms filled with blankets.

DAISY

That's Ruby. My Dad bought her for me.

LISA

You named your cat after my arm.

DAISY

It's good name.

Daisy drops the blankets on the couch and turns -

This is a Castro Convertible.  
It pulls out. The bathroom's there.

Lisa looks in the bathroom.  
A MOP PROPPED IN A SMALL SHOWER STALL - AND A TOILET.

LISA

Don't you have a tub?

Susanna unfolds the bed - spreading the sheets.

DAISY

No - I don't.

LISA

What about upstairs?

DAISY

No.

(CONTINUED)

104 CONTINUED: (2)

Lisa crosses - to the refrigerator.

DAISY (cont'd)  
Did you two escape or what?

LISA  
(from in the fridge)  
All you have in here is mustard.

Susanna pulls off her jeans and climbs under the covers.  
Daisy snaps off the TV.

SUSANNA  
- We're going to Florida tomorrow.

DAISY  
And what are you gonna do in Florida?

LISA  
(closing the fridge)  
I'm gonna be a professional  
Cinderella at Walt Disney's new theme  
park. Susanna's gonna be Snow White.

Daisy laughs. Lisa searches the cupboard.

You can come if you want - you could be  
that Cocker Spaniel that eats spaghetti.  
(beat)  
I want to make pancakes.

DAISY  
There's a market on the corner.

SUSANNA  
I want to sleep.

LISA  
No. In the morning.

DAISY  
Pans are under the sink.  
Silver's in the drawer.

Lisa pulls open the drawer. A FULL SET OF SILVERWARE.

Daisy washes a glass - fills it with water.

RUBY THE CAT hops up on the fold-out bed.  
Parks herself in front of Susanna. The cat stares at her.  
Susanna smiles and reaches out - very gently - toward Ruby.  
The cat meets her fingers with the side of its head - purrs.

(CONTINUED)



104 CONTINUED: (3)

DAISY

Do you guys have any money?  
 'You got a safety net down there?

Susanna looks up from the cat.

People you know. relatives.

LISA

- yeah -

Daisy decides to press no further. She peels a five from  
 A WAD OF BILLS in her robe pocket and puts it on the counter.

DAISY

- for your pancakes. Don't make a lot  
 of noise in the morning. I sleep late.  
 I'll come down when I'm ready.

Lisa eyes Daisy. Daisy smiles, uneasy. Getting impatient.

Gimme the Valium.

LISA

We don't need your Daddy's money.

DAISY

Then leave it there.  
 Just give me the fucking Valium.

DAISY HOLDS OUT HER HAND.

LISA SIGHS, HOLDING OUT THE PILLS - BUT SHE SUDDENLY NOTICES -

A RED SCAB PEEKING OUT FROM THE SLEEVE OF DAISY'S ROBE.

DAISY REACHES FOR THE PILLS - BUT LISA GRABS DAISY'S HAND.

DAISY JERKS BACK. HER ROBE SLEEVE PULLS WAY UP AND WE SEE -

ALL ALONG HER ARM - SLASHES - VICIOUS SLASHES - SCABBED.

LISA

What's this?

DAISY

Let go!

Susanna sits up in bed.

LISA

Trying out your new silver?

(CONTINUED)

104 CONTINUED: (4)

DAISY  
LET FUCKING GO!

SUSANNA  
Lisa!

LISA  
'less appealing for Daddy, huh?

Daisy jerks her arm away. swallows the pills. growls.

DAISY  
Look at your own arm, asshole.

LISA  
I'm sick, Daisy - we know that. But here you are, in so-called "recovery", playing Betty Crocker, cut-up like a goddamn Virginia ham.

SUSANNA  
Lisa - stop it!

LISA  
Help me understand, Daise. I thought you didn't do Valium. Tell me how the safety net is working for you. Tell me you don't drag that blade across your skin and pray for the courage to press down. Tell me your Daddy helps you cope with that.  
Illuminate me.

Daisy smiles, tense - speaks very quietly.

DAISY  
My father loves me.

LISA  
I'll bet. With every inch of his manhood.

Daisy's eyes are black. She speaks with an eerie calm.

DAISY  
You are an irredeemable cunt.

Daisy looks to Susanna - tears in her eyes.

I'm going to sleep now.  
Please be gone in the morning.  
(back to Lisa, proud, plain)  
You're just jealous, Lisa - because I was released. Cause I got better.  
Cause I have a chance - at a life.

(CONTINUED)

104 CONTINUED: (5)

LISA

(smiles, amused)

They didn't release you because you're better, Daisy. They - just - gave - up.

Daisy moves to the stairs. Her back to Lisa.

You call this a life? Taking Daddy's moola - buying doilies and knick knacks - eating his chicken - fattening up like a prize heifer. Y'changed the scenery, baby, not the situation. The Warden makes fucking housecalls.

(deliberate, almost serene)

Everyone - knows - he - fucks - you.

Halfway up the stairs, Daisy stops. head down.

What - they - don't - know -

SUSANNA

SHUT THE FUCK UP!

LISA

- is that you like it.

(eyes blazing, with a smile)

Hey. That's okay. It's only natural.

A man is a dick is a man is a dick is a chicken is a dad, a valium, a speculum, a cucumber - What-ever. It's all the same.

You - like - being - Mrs. Randazzo.

(with disdain)

Probably all you've ever known.

Daisy rubs her head. Turns away.

Her body collapsing as she mounts the last steps.

DAISY

Have fun in Florida.

THE DOOR UPSTAIRS CLOSES. Lisa looks to -

SUSANNA, who crosses to the bathroom and SLAMS THE DOOR.

CUT TO:

105 - INT. DAISY'S DOWNSTAIRS BATHROOM - NIGHT

RED-EYED, HYPER-VENTILATING, SUSANNA opens the medicine cabinet.  
Men's stuff: Vitalis. Noxema shave cream. Brut deodorant.

We hear a distant piano. Rubbing her temples, Susanna finds -

A BOTTLE OF ASPIRIN. - - But it's empty.  
The door knob jiggles.

(CONTINUED)

105 CONTINUED:

LISA (o.s.)  
 Susanna. Come on. Open the door.

Susanna does not reply. She curls up in the shower stall.  
 Water drips from the shower head onto her shoes. *Drip. drop.*

YOUNG SUSANNA (o.s.)  
*One, two, buckle my shoe -*  
*three, four, close the door -*

Susanna turns - sees -

106 HERSELF, ON THE FLOOR OF HER BEDROOM, PLAYING JACKS  
 CLOSER - WE SEE - SHE IS PLAYING JACKS WITH ASPIRIN TABLETS.

YOUNG SUSANNA  
*five, six, pick up sticks -*

Susanna tosses the ball up, scoops tablets,  
 catches the ball, pops the aspirins into her mouth,  
 washes them down with a swig of vodka.

*Downstairs, the piano playing stops cold.*  
 Another go. This time Susanna misses the ball.  
*It rolls across the floor -*

STOPPED BY AN EMPTY 50-TABLET ASPIRIN BOTTLE.

SUSANNA'S FACE HITS THE FLOOR. Fading, she stares at -

A SPIDER'S WEB under the dresser.  
 A BEETLE STRUGGLES - tangled.

ANNETTE (o.s.)  
 Susanna are you going to the market  
 or not?! I asked you an hour ago!

SUSANNA PUTS HER HAND TO HER MOUTH - queasy  
 - and comes away with - A PALM FULL OF BLOOD.

107 INT. DAISY'S STUDIO APARTMENT - DAWN

CUT TO:

*The pink light of sunrise seeps through the window.*  
 LISA SLEEPS in a tangle - on the couch.  
*"California Dreamin" plays upstairs. loud.*

SUSANNA emerges from the bathroom. Pale.  
 She moves quietly past Lisa.

SHE TAKES - DAISY'S FIVE DOLLAR BILL from the counter.

CUT TO:

108 EXT. 23 REVERE STREET - MORNING

SUSANNA steps out of the building. A plane flies overhead.

RUBY THE CAT tries to follow but she shuts the door - hard. Susanna steps into the sun. Numb.

She walks toward - A MARKET ON THE CORNER.

RUBY IS AT HER SIDE - tagging along.

Susanna doesn't even notice.

Ruby sits on the sidewalk, watching as - Susanna walks on.

CUT TO:

109 INT. CORNER MARKET - MORNING

A small bodega-type shop. SUSANNA stands in an aisle, holding a basket filled with bacon, eggs and milk - staring at -

AUNT JEMIMAH on a box of pancake mix.

Susanna takes the box, looks up and notices -

A HOLE IN THE SHELVES -

Through the hole - HERSELF, YOUNGER in the next aisle. (wearing the same clothes from the aspirin/jacks scene.)

Her younger self stands, woozy, in a BIGGER SUPERMARKET. Blood on her chin, she struggles to stay upright - stumbling across the aisle, and finds herself facing - A WALL OF ASPIRINS BOTTLES - an announcement over the p/a system:

SUPERMARKET P/A

- in aisle 4 you can try Kraft's new  
cheese whiz - in the aerosol can!

PRESENT SUSANNA turns. She also stands now in the bigger, brighter market. Out the mouth of the aisle, she sees -

YOUNGER SUSANNA hovering shakily over the MEAT SECTION. Horrified as she stares at -

FOUR CELLOPHANED PACKAGES EACH CONTAINING A FAT WHITE MOUND. Ridgy. Gelatinous. The Shop Rite label reads - Brains.

Susanna touches one of them.

SUDDENLY, BLOOD GUSHES FROM THE SURROUNDING MEAT PACKAGES. Filling the recessed display, running over onto the undulating linoleum. A great red puddle spreads around her feet.

Young Susanna, about to collapse, looks up - toward -

(CONTINUED)

109 CONTINUED:

PROFESSOR GILCREST

Susanna?

PROFESSOR GILCREST - pushing a cart at the end of the aisle.  
He moves toward Young Susanna - passing our Susanna - as -

YOUNG SUSANNA'S LEGS FOLD. SHE SINKS TO THE FLOOR LIKE A RAG DOLL.

ITALIAN LADY (o.s.)

Can I help you, dear?

PRESENT SUSANNA TURNS - OVERWHELMED BY HER VISION -

SHE IS BACK IN THE SMALL BODEGA AND A SQUAT SHOP OWNER  
(ITALIAN LADY) STANDS BEFORE HER.

CUT TO:

110 INT. DAISY'S STUDIO APARTMENT - MORNING

SUSANNA enters - drops the bag on the counter.  
LISA makes coffee. Susanna refuses to look at her.  
*Upstairs, "California Dreamin" still plays.*

SUSANNA

- has she come down?

LISA

(shakes her head)

'been playing that shit all morning.

RUBY THE CAT sits on the stairs. *Meow.*  
Susanna turns. The cat runs up the steps.

CUT TO:

111 INT. DAISY'S - UPSTAIRS - OUTSIDE DAISY'S ROOM - MORNING

*The Mamas and the Papas blast through the door.*

SUSANNA

Daisy - - Daisy?

Dread washes over Susanna. She opens the door.

The room is empty. Just a turntable on repeat, playing  
*a Mamas and Papas 45. The song starts again.*

Susanna turns - RUBY THE CAT paws at - THE BATHROOM DOOR.

Susanna pushes it open. *drip. drop.*

Blood drips into TWO DARK POOLS ON THE TILE.

Hanging from the overhead fixture -  
DAISY HAS CUT HER WRISTS AND HUNG HERSELF WITH A BELT.

(CONTINUED)

111 CONTINUED:

SUSANNA GASPS FOR AIR. She holds onto the door to keep from keeling over. Her face ashen, her breathing labored, her gag reflex contracting. *The Mamas and Papas keep playing...*

LISA

What an idiot.

Lisa stands at the door. Hardly reacts at all. A bare flicker of emotion in her eyes, she stares at Daisy's lifeless body.

Susanna stumbles to Daisy's room - to the phone... dials.

SUSANNA (into phone)

I need an ambulance.

LISA

Make it a hearse.

SUSANNA (into phone)

I think she killed herself. Daisy -  
Daisy Randazzo - Twenty three Revere.  
It's an apartment - Um, number -

LISA

- four -

SUSANNA

Four - Yes, Please, hurry.

Susanna hangs up as -

LISA steps around the blood.  
She kicks the cat away and reaches into Daisy's robe.  
Daisy's body swings gently. Lisa finds - A WAD OF BILLS.

You pressed all her buttons -  
and now you're taking her money.

Lisa pads out of the bathroom. She looks Susanna in the eye.

LISA

I didn't press shit.  
She was waiting for an excuse.

Lisa tucks the cash in Susanna's breast pocket -  
she moves to the stairs.

*Pack up. We have to get out of here.*

Susanna turns from Lisa in disgust - she sits down in the bathroom doorway. Tears run down her face.

Susanna. Don't be stupid.

(CONTINUED)

111 CONTINUED: (2)

Susanna looks at Lisa. Her eyes say it all. She's staying.

Alright. Be stupid.

Lisa heads downstairs. The Mamas and the Papas continue.

Susanna sits there, listening to Lisa's ransacking down stairs. Then - a door slams. Daisy's body swings gently in the background. Ruby nuzzles against Susanna's leg. Susanna takes the cat, holding it - suddenly, she shudders AND THERE IS A CRACK OF THUNDER AND A GUST ON WIND -

A siren rises.

THE WINDOW OPPOSITE SUSANNA FLIES OPEN. Rain pours outside. A knock on the door downstairs.

MEDIC

Hello - hello?

SUSANNA

- up here -

A phasing organ rises. A drum pounds a funereal rhythm. HIGH ANGLE - DOWN ON - SUSANNA IN THE BATHROOM DOOR

TWO MEDICS BARREL UP THE STAIRS.

CUT TO:

112 EXT. 23 REVERE STREET - DAY - RAIN

Rain pours down. The funereal drum continues. DAISY'S COVERED BODY IS WHEELED INTO AN AMBULANCE.

MELVIN pulls up in a car. He emerges - looking about - ashen as -

THE AMBULANCE PULLS AWAY - INTO THE RAIN.

SUSANNA sits with RUBY, smoking beneath an awning.

CUT TO:

113 INT. MELVIN'S CAR - DRIVING BACK TO MCLEAN - DAY - RAIN

ftsssk, ftsssk, ftsssk. The wipers churn.

SUSANNA leans against the glass. Deep in thought. Rain drips past her face. Ruby against her chest. She is very beautiful at this moment.

MELVIN drives - grim. We've never seen him like this. Clearly shaken, lost in his world.

Susanna turns, cocks her head. She looks at Melvin. He does not meet her eyes. She continues to stare. He says nothing. ftsssk, ftsssk - go the wipers.

(CONTINUED)



113 CONTINUED:

Susanna turns back to the moving world.  
On a main street - they pass - shoppers scurrying to their cars. A mother pushes her crying child into a station wagon.

Susanna speaks quietly.

SUSANNA

Does every crazy person have a secret?

The question hangs there in the air. *ftsssk, ftsssk*  
After a beat, Melvin replies, curt -

MELVIN

- what are you talking about - ?

SUSANNA

(undeterred, gentle)

Like in the movies - like in "Marnie" -  
where she remembers her Mom was a whore  
and murdered this sailor. Or in "Psycho"  
where he doesn't want anyone to know his  
Mother is dead.

(beat)

- or like Daisy. with her dad.

*ftsssk, ftsssk* - go the wipers.

MELVIN

Sometimes, there is no secret.

SUSANNA

Then why do people go crazy?

A therapist without an answer to the question of his life:

MELVIN

I don't know.

SUSANNA

Maybe they're just broken - maybe their  
circuits are crossed and they just want  
to blame someone. For their bad luck.

MELVIN

Maybe.

SUSANNA

Maybe happiness is just another commodity.  
Like pork bellies or crude oil. Maybe  
there's only so much of it to go around.

MELVIN

Maybe.

(CONTINUED)

113 CONTINUED: (2)

SUSANNA

Maybe they think too much.

MELVIN

Maybe.

A car passes. throwing water.

SUSANNA

You know. I see things and I look at things and I see patterns and people - I stare at my hand and sometimes it has no bones - but I don't know what it means. I move through it and around it, I go backward and forward - but there's nothing. Just a childhood. There's no secret in my past. I didn't set myself on fire. I wasn't molested. There were some sad people. Some mistakes. But no big secrets. And if it all doesn't mean anything, Melvin - if there's no big secret - then I'm just losing time. All the time. I'm losing time. I'm broken. I'm a zombie. I'm the saddest crazy of all. I've got no one to blame. I'm a broken refrigerator. My thoughts are all misfires. Someone should kick me.

MELVIN

Someone just did.

Susanna thinks about this - wipes the tears from her eyes.

Out the window - through the rain, MCLEAN APPROACHES.  
ftsssk, ftsssk - go the wipers.

CUT TO:

114 INT. SOUTH BELKNAP - LOBBY - LATE AFTERNOON

JANET, M-G, POLLY, GEORGINA and CYNTHIA in the TV ROOM.

They fall silent as - SUSANNA enters, holding RUBY.  
She walks past them, wordless. All eyes on her.  
MELVIN nods to Lillian.

MELVIN

Send someone for a litter box.

CUT TO:

115 INT. SOUTH BELKNAP - SUSANNA AND GEORGINA'S ROOM - SUNSET

SUSANNA lies on the bed. Ruby on her belly.  
GEORGINA enters.

GEORGINA

Are you okay?

(CONTINUED)

115 CONTINUED:

A clatter of scuffing shoes. M-G, JANET, POLLY, and CYNTHIA awkwardly shuffle into the doorway. They all smile sweetly.

POLLY

- Can I pet the kitty?

Susanna hands RUBY to POLLY, who takes it very carefully. All the others surround POLLY and RUBY, cooing - jealous.

SUSANNA

Careful.

Susanna lies back. She closes her eyes.

CUT TO:

116 INT. SUSANNA AND GEORGINA'S ROOM - MORNING

click, swish.

MARGIE

Checks.

Susanna sits in bed writing. It is dark. Margie snaps on the overhead light.

You're gonna ruin your eyes.

Susanna looks at the caged bulb burning above her.

CUT TO:

117 INT. SOUTH BELKNAP - HYDROTHERAPY ROOM - MORNING

SUSANNA sits in the bubbling tub. VALERIE walks in with a razor, sits down.

SUSANNA

Hey.

Valerie hands the razor to Susanna and looks away.

Where's John?

VALERIE

'moved - to men's.

Susanna nods sadly. shaves her legs.

CUT TO:

118 INT. MELVIN'S OFFICE - DAY

Melvin smokes. He looks awful. dead.

Susanna stares out the window, sadly.

(CONTINUED)

SUSANNA

You shouldn't have let her out.

MELVIN

I didn't have a choice, Susanna.  
Her father wouldn't pay anymore.

SUSANNA

You're rationalizing, Melvin.

Melvin looks at her, angry.

- She really wanted to die.  
She killed herself two ways.

Susanna turns from the window. Melvin's eyes are dead.  
It dawns on her.

*You were screwing her too.*

Melvin says nothing. Numb.

I know you wouldn't let me keep rotting  
chickens in my room - - unless -

There are tears in Melvin's eyes.

(not really asking)

You don't mind if I see Doctor Wick from  
now on, do you?

Melvin shakes his head.

CUT TO:

119 EXT. MCLEAN GROUNDS - AFTERNOON

SUSANNA walks the grounds with POLLY, JANET AND GRETТА.  
Polly joyfully chases a butterfly with Ruby on a leash.

Susanna sees - JOHN, THROWING TRASH INTO A DUMPSTER.  
Susanna crosses to him. He looks up, angry. moves away.

SUSANNA

John.

JOHN

I'm not supposed to talk to you.

SUSANNA

Come on.

JOHN

I don't feel like losing my job, alright?

(CONTINUED)

119 CONTINUED:

SUSANNA

Hey - I'm SORRY -

JOHN

(he turns)

For what? - kissing me?

SUSANNA

Yeah. I mean - No -

I'm sorry you got in trouble for it.

JOHN

It's okay. It wasn't gonna amount to much,  
was it? Just another rich girl game.

SUSANNA

What are you talking about?

JOHN

You people are different, that's all.  
I coulda' gone to Harvard for how much  
it cost your dad to keep you here.

John smiles - hurt - and walks away. Susanna is deeply stung.  
In the bg., Polly cackles with joy, playing with the cat.

CUT TO:

120 INT. SOUTH BELKNAP - HALL OUTSIDE DAISY'S ROOM - NIGHT

Valerie stands slumped in Daisy's old doorway, smoking.  
She holds a mop.

SUSANNA (o.s.)

You're not supposed to smoke on duty.

VALERIE

(without looking up)

Report me.

SUSANNA sees that Valerie has tears on her face.  
As soon as their meet eyes, more tears come to Valerie.

There's a new girl coming. I've cleaned  
this room six times and I still can't get  
the smell of chicken out of here.

Susanna smiles. They both laugh - hold each other.  
Valerie strokes Susanna's hair. Touches her cheek.

- I'm sorry about what I -

(CONTINUED)

120 CONTINUED:

SUSANNA

You were right. You were right.  
I have to get down to business.

VALERIE

You just lived through something intense.  
What you got to do now is take your time.

Susanna looks up at Valerie.

SUSANNA

I'm out of time.

CUT TO:

121 INT. SOUTH BELKNAP - SUSANNA'S ROOM - NIGHT

Leaf-laced light plays on the ceiling. *No monster.*

SUSANNA in bed. Her face scrunched. Checks her hand.

RUBY lies on her belly, watching her. curious.  
Susanna looks back to her journal, scribbling.

SUSANNA (v.o.)

Thought is a hard thing to control.

CUT TO:

122 INT. DINING ROOM - MORNING

SUSANNA eats her breakfast.

All the girls eat around her, but she speaks to no one.

Many things we do - like breathing or  
digestion - require no thought at all.

CUT TO:

123 INT. ART THERAPY ROOM - DAY

THE OTHER GIRLS giggle and pass time as -

SUSANNA works on - A FINGER PAINTING OF A GIANT TONGUE.

It is the mother of all tongues, humongous, radiating light,  
curvaceous and strong. The paint is thick and luminous.

In fact, you can screw up your bodily  
functions by thinking about them.

For instance -

CUT TO:

124 SUSANNA LIES FACE UP ON A LEATHER COUCH.

*Susanna's voice over becomes present dialogue.*  
She continues speaking as she stares at the ceiling :

SUSANNA

- you're about to stand up and put your  
dishes away after breakfast - and suddenly  
- you think about your tongue.

WE ARE IN : DR. WICK'S DARK OFFICE - DAY - AUTUMN

DR. WICK sits in her leather chair, taking notes, listening.  
Red and orange leaves blow outside her window.

- and once you think about your tongue -  
suddenly it becomes this intrusion in  
your mouth. You think. Why's it so large?  
Why's it all scratchy on the sides?

Very subtly, Dr. Wick plays with her tongue in her mouth.

Maybe you can remove it. There'd be more  
room. But what's really amazing is - just  
from thinking about it - your tongue has  
become enormous. All of a sudden, it's  
this fat swollen thing inside your mouth.

DR. WICK

What do you do?

SUSANNA

You try to think it smaller.

Wick smiles. *good answer.*

DR. WICK

How do you do that?

SUSANNA

I don't know. Maybe something happens.  
You hear a bird sing or the radio or  
something. And while your brain is  
somewhere else, your tongue gets smaller.  
But then - thinking of it getting smaller  
makes it *big again.*

(beat)

All this took five minutes and all I  
wanted to do was scrape off my dishes.

DR. WICK

So - maybe it takes five minutes for you  
to scrape off your dishes.

(CONTINUED)

124 CONTINUED:

SUSANNA

It's not efficient.

DR. WICK

Perhaps. But perhaps the essence of  
you is not efficient.

Susanna turns from the ceiling - looking for the first time  
at Doctor Wick. She smiles in a way we've never seen.

SUSANNA

You think maybe I'm gifted? Maybe I have  
E-S-P or something and I'm actually the  
next stage of evolutionary development and  
no one gets it because they're so stupid.

DR. WICK

Could be.

Out the window, a breeze takes rattles the glass.

SUSANNA

You think I can be home by Thanksgiving?

DR. WICK

I'd be happy to give you a weekend pass -

SUSANNA

No. If I get out - I want it real  
(beat)

I haven't had any shit happen for weeks.

DR. WICK

Except your tongue.

SUSANNA

Come on, Sonia. Isn't the whole point  
that it's never going away.

DR. WICK

The point is control.

SUSANNA

And here I am. In control. Off meds.  
Sleeping sound. No headaches. Come on.

a long beat. Susanna is dead serious.

DR. WICK

I'll consider it.

TRANSITION TO:



125 INT. SOUTH BELKNAP - TV ROOM - AFTERNOON - WINTER

*Snow falls through the frosted glass.*

VALERIE AND SOME OF THE GIRLS take down PAPER TURKEYS.  
Cynthia and Janet rummage through a box of Christmas ornaments.

GEORGINA sits - riveted in front of the television.

ON TV - THE WIZARD OF OZ - The annual CBS Holiday telecast.  
*The Wizard takes off in a hot air balloon, leaving Dorothy behind. Dorothy cries. Music surges.*

SUSANNA sits at the card table, writing in her journal.  
She looks up at the television.

*On the screen - THE GREAT PINK BUBBLE of Glinda the Good floats down upon Emerald city.*

GLINDA THE GOOD

*- You don't need to be helped any longer. You've always had the power to go back to Kansas.*

SCARECROW

*Then why didn't you tell her before?*

GLINDA THE GOOD

*She wouldn't have believed me. She had to learn it for herself.*

Susanna is amused - she turns to -  
GEORGINA, tears drizzling. A peak moment.

*The bleat of a siren.*

SUDDENLY, THERE'S A COMMOTION AMONG THE NURSES.  
VALERIE LOOKS OUT THE WINDOWS, WITH DREAD.  
Susanna crosses to her room.

CUT TO:

126 INT. SUSANNA AND GEORGINA'S ROOM - SAME

RUBY watches curiously as -

SUSANNA stares out her window.

BELOW - A POLICE OFFICER opens the back door of his squad car  
- extending his hand to help out - LISA.

Oblivious, POLLY ENTERS SUSANNA'S ROOM, carrying THE UKULELE  
from the peg board. She plucks some notes.

POLLY

*Look what Valerie gave me.*

(CONTINUED)

126 CONTINUED:

Below - Lisa mouths a "Fuck you, pig!" to the cop. Her jeans are muddy. Her elegant hands cuffed behind her back. Her lip is cut. Her cheek bruised. Strung out.

SUSANNA

(distant)

I thought you weren't allowed too play with that.

POLLY

(plucking like a minstrel)

Valerie said the strings are too short to hang myself and too soft to cut myself and life's too short to say no to me every 'god damned day.'

Susanna smiles tense - and turns - looking out the door at -

VALERIE AND OTHERS ON ALERT AS - LISA ENTERS WITH THE COPS. Lisa is zombie-like, dead-eyed.

POLICE OFFICER

'bought some bad P-C-P.

VALERIE

There's good P-C-P?

Valerie nods to - AN ORDERLY - who take Lisa by the arms. She defiantly puts her arms over her head in a POW style. As she's escorted past Susanna's door, toward Seclusion -

LISA SMILES AT SUSANNA. Her face battered.

CUT TO:

127 INT. SOUTH BELKNAP - HALL OUTSIDE SECLUSION - MORNING

THROUGH THE MESHED GLASS - LISA SLEEPS on the bare mattress.

SUSANNA PEERS IN - LOOKING AT HER. She taps on the glass.

But Lisa does not move. Susanna taps again. Lisa stirs. She sees Susanna through the door. Susanna smiles.

Lisa crosses to the door. She tries to open it - but it is locked. She looks up, weary. Her voice muffled through glass.

LISA

What do you want?

SUSANNA

(guarded)

I just wanted to say hey. It's been three months.

(CONTINUED)

127 CONTINUED:

Lisa nods. softens. looks down.

You okay?

LISA

They're gonna put me through the grinder  
for a couple weeks.

Lisa looks up, meeting Susanna's eyes. She loops a finger  
through the steel mesh. like a child. Tears well in her eyes.

*I missed you.*

Susanna smiles, pressing her finger against Lisa's, through the  
glass. The moment is interrupted when Valerie calls :

VALERIE

Susanna. We're late.

Susanna turns. VALERIE stands in the lobby, waiting.

SUSANNA

(turning back)

I have to go. - - Doctor Wick.

LISA

They still fucking with you?

SUSANNA

I think they're - I mean, actually *I know*  
- they're letting me out.

The last three words hang heavy in the air.  
They are devastating to Lisa - but she smiles through it.

LISA

- oh - *that's great* -

CUT TO:

128 INT. DOCTORS' MEETING ROOM - LATE AFTERNOON

DR. WICK and MELVIN sit behind a long table along with a  
hospital social worker, MISS PLIMACK.

SUSANNA is seated in front of them. Beside VALERIE.

DR. WICK

When you leave tomorrow, Susanna, you  
become an outpatient - and it's essential  
there be a safety net in place.

Susanna nods.

This is Miss Plimack, your social worker.

(CONTINUED)

128 CONTINUED:

SUSANNA

Hi.

MISS PLIMACK

Can you fill me in on any arrangements  
you or your Doctors have made?

SUSANNA

Um. Well. They prob'ly told you - Melvin  
got me a job - starting next week - at a  
book store in Harvard Square. I got an  
apartment there and a phone - so I can -

MISS PLIMACK

- stay in contact -

SUSANNA

And I'm gonna see Dr. Wick twice a week.

MISS PLIMACK

Are you going directly to Cambridge  
from here?

SUSANNA

No. I'm spending the weekend with my parents.

Melvin and Cantor look to Doctor Wick.

DR. WICK

'You okay with this, Susanna?

CUT TO:

129 INT. SOUTH BELKNAP - LOBBY - NIGHT

AT THE WINDOW - JANET AND SUSANNA watch the snow falling lit  
by the institution's vapor lamps. In the bg., *MCWEENEY* hands  
out meds, calling names...

JANET

You're gonna have a white Christmas.

MCWEENEY

...Susanna Kaysen....

McWeeney holds out a white cup containing TWO GREEN PILLS.

SUSANNA

What are these?

MCWEENEY

Sleeping pills, darling.  
Last night is always a long one.

(CONTINUED)

129 CONTINUED:

Tempted to argue, Susanna throws back the pills like a pro. She turns and walks away - spitting them into her palm, pocketing them, as she notices -

DOWN THE HALL - M-G SQUATS AT LISA'S DOOR (Seclusion). She scribbles in crayon, passing a note under the door. In seconds, the paper comes back - and M-G reads it, cackling wildly, frighteningly, like a chimp.

CUT TO:

130 INT. SUSANNA AND GEORGINA'S ROOM - LATER THAT NIGHT

*A gentle snow falls out the window.*

GEORGINA sleeps peacefully.

RUBY sleeps, curled up on Susanna's Samsonite case.

SUSANNA lies in bed. wide awake.

*Suddenly there is a blood curdling scream down the hall. A woman's voice, crying out hysterically.*

Susanna lies in bed, frozen, wide-eyed. She looks to - Georgina - fast asleep.

*The off-screen screaming continues and we hear Mrs. McWeeney's voice barking orders to HECTOR AND AN ORDERLY.*

Susanna crosses to the door.

131 IN THE DARKENED HALL -

M-G - HYSTERICAL - IN A STRAIGHT JACKET - IS DRAGGED OUT THE MAIN DOOR BY MCWEENEY AND AN ORDERLY. The metal door slams - and the lobby is suddenly empty. Quiet. Moonlit.

Susanna looks down the hall toward -

THE SECLUSION ROOM - a glow of green light in its window. From somewhere we hear - a meow.

132 SUSANNA TURNS, HEADS QUICKLY BACK INTO - HER ROOM

She jumps back onto her bed, reaching in the vents of her heater, producing - THE TWO GREEN SLEEPING PILLS.

She swallows them and lies back, staring upward.

The wind rattles against the glass.

A pull cord to the shades swings from the draft, tapping on the glass. tap, tap, tappa, tap, tap.

Leaf-laced moonlight plays and swirls on the ceiling.

The shadows form a vague face. a man's face?

We have seen this before in Susanna's bedroom.

(CONTINUED)

132 CONTINUED:

Susanna's eyes flutter with the onset of the drug.

SUSANNA

no.

She closes her eyes.  
Again, from somewhere - a meow.

Susanna's eyes open. She looks to -  
HER SAMSONITE CASE - RUBY IS GONE.

SUSANNA

Ruby?

Susanna turns - GEORGINA IS GONE.

CUT TO:

133 INT. SOUTH BELKNAP - HALLWAY - NIGHT

Susanna moves down the hall toward -  
THE GREEN LIGHT OF THE SECLUSION ROOM DOOR.  
She stops, checks in the door of Polly's room.

SUSANNA

Polly?

Polly is gone. Just the catatonic sleeping.  
She walks on - closer, closer to - the seclusion room.  
The door is cracked open -  
Susanna pushes it further. It creaks.  
She peers in.

Empty. just the scratched walls.

But from somewhere - meeeoow.

Susanna moves on down the hall. her heart racing.

CUT TO:

134 INT. SOUTH BELKNAP - HYDROTHERAPY ROOM - SAME

water drips. drip. drop.

Susanna pads quietly past the glimmering chrome equipment.  
She spins around at the slightest sound. meow.

SUSANNA

Ruby!

CUT TO:

135 INT. KITCHEN PANTRY / MUSIC ROOM - NIGHT

*The meows emanate from - THE DUMB WAITER.*

A WIND BLOWS. THE DOOR OF THE PANTRY SLAMS SHUT.

Susanna backs away - hyperventilating -

A SHOCKING CLATTER OF MUSICAL INSTRUMENTS.

Susanna has backed into the peg board, knocking them down. She runs to the door - it is locked.

Lisa!

*Meeeoow. Again, from the dumb waiter.*

CUT TO:

136 INT. SOUTH BELKNAP - THE BASEMENT / TUNNELS - NIGHT

Susanna climbs from the dumb waiter. She stands in near blackness. moves instinctively down the wet dark corridor.

Creosote drips from the walls making Rorschach like designs.

*There is a burst of girlish laughter: Polly, Georgina. Then the sound - unmistakable - of Lisa, silencing them.*

LISA

SHUT UP!

Susanna spins in circles, looking about in the blackness. She knocks over some empty paint cans - *THEY CLATTER LOUDLY.*

SUSANNA

LISA - WHERE THE FUCK ARE YOU?!

A CIGARETTE GLOWS ORANGE - LIGHTING LISA'S MANIACAL FACE.

LISA

(purring)

Right here, baby. Why - are you scared?  
Am I pushing your buttons?

SUSANNA

YES!

LISA

I read this thing in your little book.  
A cherished memory - when you were nine,  
you got stuck in a haunted house at the  
fair. How sweet. I told the girls - we  
should recreate it.

(CONTINUED)

136 CONTINUED:

The cigarette is flicked away and Lisa disappears into the darkness. Another burst of girlish laughter.

- a going away present.

again - silence - except for the yowl of a cat. a real cat.

IN THE BLACKNESS TWO HANDS TOUCH SUSANNA'S BODY -  
SHE SCREAMS - RUNS INTO THE BLACKNESS - down the tunnel.

A FLASHLIGHT SNAPS ON revealing LISA WITH SUSANNA'S JOURNAL.  
Georgina and Polly in the background - getting confused by  
Susanna's decidedly un-joyful reaction. Polly holds Ruby.

POLLY

Stop! She's too scared, Lisa.

LISA

SHUT UP, POLLY!

(reading from her journal)

"seat belted in this little car in the  
dark with and this man in the seat behind  
me - his hands" (looking up) - his hands.

THE LIGHT SHINES PIERCINGLY AT SUSANNA. Susanna backs up as  
Lisa advances. Toward the furnace room. Polly begins to cry.  
Georgina bursting out with an episode -

GEORGINA

s-s-STOP IT! ff-F-FUCKING STOP IT, LISA!

LISA

(flipping pages)

You know, it gets a bit redundant. The  
haunted house thing - the thing with you  
and your professor in the *Karman Gia*.  
Hands - hands - hands all over -

SUSANNA

What the fuck are you doing, Lisa?!

LISA

Playing the villain, baby.  
It's what you wanted, isn't it?  
I try to give you everything you want.

SUSANNA

WHAT ARE YOU TALKING ABOUT?

LISA

You wanted your file. I got your file.  
You wanted out. I got you out.  
You needed money. I found you some.  
Needed place to sleep. I got you one.

(MORE)

(CONTINUED)



136 CONTINUED: (2)

LISA (cont'd)

I always told you the truth. You like that. I'm fucking consistent. I told Daisy the truth, too - what everyone knew but would not say - and *she killed herself*. I play the fucking villain. Just like you wanted.

SUSANNA

(crying)

Why would I want that?

LISA

Because it makes you the good guy, sweet pea! You come back here - sweetness and light, sad and contrite. Everyone sits, wringing their hands, congratulating you on your bravery - meanwhile - I'm blowing three guys in a bus station for the money that was IN HER FUCKING ROBE!

Susanna shakes her head, desperate, terrified. She runs toward the furnace room. Lisa lights another cigarette. She mutters to herself :

You talk dark, Susie Borderline. But you're a fake - You can't even kill yourself right. Aspirin - it's like trying to overdose on Chiclets.

GEORGINA SMACKS LISA ACROSS THE FACE.

GEORGINA

You f-f-fucking bitch! You f-fucking socio-p-path! LEAVE HER F-FUCKING ALONE!

Georgina runs to Susanna. Polly follows, holding the cat. Lisa sits down on the floor - pulling out A HYPODERMIC.

CUT TO:

137 INT. FURNACE ROOM - NIGHT

The flames of the furnace lick orange. SUSANNA CRIES, pacing about, looking for another exit.

POLLY AND GEORGINA ENTER THE DARK TILED ROOM. Polly, tearful.

- FOOTSTEPS -

SUSANNA - TURNS - SEES -

LISA APPROACHING - SHE TRIES TO SHUT THE STEEL DOOR, ONE HAND ON THE KNOB, ONE IN THE CREVICE OF THE JAM, TRYING TO GET IT UNSTUCK, TRYING TO GET IT SHUT.

(CONTINUED)

137 CONTINUED:

LISA JERKS IT OPEN - CRUSHING SUSANNA'S HAND IN THE DOOR JAM.

SUSANNA PULLS BACK, staring at -

HER HAND - BLOODY, LIMP, FINGERS BROKEN.  
*It looks just like her visions.*

SUSANNA

NO!

SHE LOOKS UP - TERRIFIED - AT

LISA - MOVING TOWARD HER. THE HYPODERMIC IN HER HAND.

*Smash, smash, smash...*

GEORGINA THROWS LIGHT BULBS AT LISA.

POLLY COWERS BEHIND THE FURNACE. CRYING. *HOLDING RUBY.*

LISA

You know what? There's too many buttons  
in the world. Way too many. All begging  
to be pressed. And it makes me wonder.  
*Why the fuck doesn't anyone ever press  
mine!? Why am I so neglected?*

Tears fill Susanna's eyes. Her face grease-smudged.  
She holds her hand, walking backward.

*Why doesn't anyone ever tell me I'm a  
fucking whore? Why doesn't anyone tell me  
how happy my family would be if I were dead?!*

SUSANNA

*Because you're dead already.  
You're the fucking walking dead.  
That's your real button, Lisa.*

Lisa stops in her tracks. There is fire in Susanna's eyes :

*Your heart is cold and you are a zombie.  
No one cares if you die, because you're  
dead already.*

Lisa's arms drop to her sides.

*You'll spend the rest of your life walking  
these halls making people miserable.*

Lisa stands there - Susanna's words ringing in her ears -  
stunned by them - no one's ever talked to her this way.

(CONTINUED)

137 CONTINUED: (2)

SUSANNA (cont'd)

All this fucking time - I've been  
wondering what this thing looks like -  
this seductive black fucking monster -  
IT LOOKS LIKE YOU!

A HOWL OF WIND. THE TRANSOM WINDOW FLIES OPEN.  
Suddenly, Lisa's muscles atrophy - and she melts to the  
ground. In a heap. Weeping like a baby.

Susanna stands over her - tears in her eyes - magnificent :

I've wasted two fucking years!  
Maybe I'll see purple people and -  
Maybe everyone out there is a mediocrity -  
In fact - I'm sure they are!  
Maybe the whole world is insane  
imbalanced and ignorant -  
BUT I'D RATHER BE IN IT -  
I'd rather be fucking in it!

LISA TRIES TO JAM A HYPODERMIC INTO HERSELF.

SUSANNA TAKES IT AWAY,  
TOSSING THE IT INTO A PUDDLE.  
She rolls Lisa over. Lisa's eyes are red with anguish.

LISA

(quietly)

I am - - I'm dead already...

Lisa cries and cries like a child.  
She rolls into Susanna's lap. Susanna strokes her hair.

BEHIND THE FURNACE -

POLLY WATCHES, also weeping. She holds Ruby tightly.

GEORGINA paces in the broken glass, singing to herself.

OUT THE MESHEd TRANSOM - DAWN LIGHT OVER THE GLISTENING SNOW.

CUT TO:

138 INT. SOUTH BELKNAP - HALLWAY - NEW DAY

CLOSE ON - A HAND - GRIPPING A SMALL GLASS OBJECT.

TILT UP TO - JANET - skittering down the hallway, avoiding  
nurses. She rounds a corner and bursts through a door -

139 INT. SOUTH BELKNAP - BATHROOM - DAY

SUSANNA, her arm in a sling, looking weary - puts on makeup.

(CONTINUED)

139 CONTINUED:

She's wearing one of the colorful dresses her mother had packed in her case.

SUSANNA

Did you get it?

JANET NODS SOLEMNLY - HANDS SUSANNA THE GLASS OBJECT.

JANET

I had to trade with a transvestite in the men's ward - for "Soul on Ice".

CUT TO:

140 INT. HALLWAY IN MAXIMUM SECURITY WARD - DAY

DOCTOR WICK emerges from a room through A BOLTED DOOR. grim. She looks to - SUSANNA waiting with VALERIE.

DR. WICK

*She's not speaking.*

Susanna nods.

CUT TO:

141 INT. CRITICAL ROOM - MAXIMUM SECURITY WARD - DAY

THE DOOR UNLOCKS. Valerie lets Susanna in - a worried expression on her face. She whispers :

VALERIE

You squawk and I'll be in here, girl.

Susanna nods - approaching -

LISA, who lies in a bed by a narrow window. She's heavily medicated.

Susanna sits on a stool beside the bed. They both just sit there.

Lisa's eyes lift. meet Susanna.

LISA

(slurred)

They cut my nails.

SUSANNA

But your hands are still beautiful.

Lisa looks down at - HER LONG, TAPERING FINGERS. She tucks them in, hiding her short nails.

Here. Give me your hand. Lisa.

(CONTINUED)

141 CONTINUED:

Lisa does as she's told.  
 Susanna pulls out A BOTTLE OF RED NAIL POLISH - (what she got from Janet). She starts to paint what's left of Lisa's nails.

LISA LOOKS UP TO SUSANNA - TEARS IN HER EYES.  
 She is very frightened. She speaks very quietly.

LISA  
 I'm not really dead.

Susanna looks up -

SUSANNA  
 I know.

- then goes back to painting Lisa's nails.  
 Lisa begins to weep.

LISA  
 I'm gonna miss you.

SUSANNA  
 No. You're going to get out of here  
 - and come and see me.

Lisa nods obediently. She touches Susanna's hand.

CUT TO:

142 INT. SOUTH BELKNAP NURSE'S STATION - DAY

AT THE DOOR - VALERIE WAITS WITH SUSANNA'S BAG  
 She watches as -

Susanna hugs the girls goodbye - JANET, CYNTHIA, GEORGINA -  
 Tender exchanges - promises whispered -

POLLY LOOKS AWAY, TREMBLING - HOLDING RUBY OUT FOR SUSANNA.  
 It's painful. She has fallen in love with the cat.

Susanna is about to take the cat from her -

SUSANNA  
 Polly. If I leave Ruby here - will you  
 take care of her for me? 'Let me play  
 with her when I come for therapy?

Polly nods rapidly - ferociously. blubbers a laugh of joy.  
 Holds the cat to her chest.

CUT TO:

143 EXT. MCLEAN - MORNING

SUSANNA walks from the hospital with VALERIE.  
 She carries nothing but her SAMSONITE BAG.

(CONTINUED)

143 CONTINUED:

VALERIE

Well - I guess I better get more  
kitty litter.

They crosses through the light snow toward -

A BOSTON CAB IDLING IN THE COLD AIR.

Susanna sees - JOHN - SALTING A WALKWAY.

SUSANNA

John?

He turns.

Um. Whatever's playing at the Lexington  
in Cambridge at eight o'clock on Tuesday -  
I'm gonna be there.

JOHN

- - Okay.

He goes back to his work, watching her with a smile.

SUSANNA

(to Valerie)

Is he allowed to date an out-patient?

VALERIE

Honey. I can't even control what goes  
on in that ward. - I let the world be.

Susanna smiles - tosses in her case.  
She looks at Valerie -

Valerie takes her into her arms, tightly :

*Think of me when you shave your legs.*

Susanna laughs.  
Valerie steps back - wiping the tears from her eyes.

Susanna gets in the cab. closes the door.  
It starts up, lurches forward.

Susanna lights a cigarette. Her eyes riveted on Valerie.

Valerie becomes a speck.

CUT TO:

144 FROM THE WINDOWS OF THE HOSPITAL - MOVING IN ON -

MELVIN AND DOCTOR WICK WATCH - *as the cab drives away.*

(CONTINUED)

144 CONTINUED:

SUSANNA (v.o.)

A recovered borderline. My final diagnosis.

145 MOVING IN ON - POLLY, JANET AND GEORGINA IN THE TV ROOM

They too, look out the window, watching Susanna's cab move off.

If I'd been like Polly or Georgina,  
this story would be different. Tourettes,  
Manic depression, Anorexia. They have  
drugs for those, now.

146 MOVING IN ON - LISA - LOOKING OUT HER NARROW WINDOW

her crimson-nailed hand pressed against the frosted glass.

If I'd been schizophrenic, like Lisa,  
you'd wonder how much I told you is  
true. People don't "recover" from that.  
Though Lisa did make a life for herself.

Susanna's car turns onto the main road.

147 BACK TO - SUSANNA IN THE CAB

I was a borderline. What that means  
I still don't know. Words taint everything.

THE NORMAL WORLD PASSES BY HER WINDOW :  
*A little girl makes a snow man.*

Susanna turns, noticing -

THE CAB DRIVER'S ID CARD mounted on the dash.  
His name - M O N T Y H O O V E R  
She looks at - THE DRIVER.  
HIS EYES MEET HERS IN THE REAR VIEW. He smiles.

MONTY

Hey.

SUSANNA

Hey.

MONTY

'Where we going?

(CONTINUED)

147 CONTINUED:

SUSANNA  
Seventeen Burlingame.

MONTY  
Is that home?

Susanna smiles to herself - nods.

We watch her from the outside.  
CLOUDS AND TREES MOVE IN REFLECTION UPON THE GLASS.  
*a gentle guitar rises.*

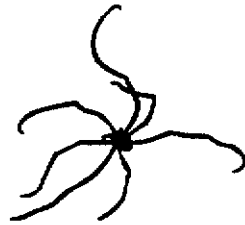
SUSANNA (v.o.)

Now. When something weird happens.  
I ask myself, *Shit. Am I still crazy ?*  
I ask myself, *Was I really crazy then - ?*  
Or was I like that girl - in the painting.  
*Interrupted at the music of being eighteen.*

Susanna turns. She looks at us through the glass.  
She looks straight at us. Her eyes. Big. brown. alive.  
Just like in the painting. She sees us.  
George Harrison sings "While my Guitar Gently Weeps."

BLACKNESS.





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of two novels and the memoir  
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