

**GIRLS**

"You're So Fine"

written by

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REV. SECOND DRAFT

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**GIRLS**

"You're So Fine"

CAST

HANNAH.....LENA DUNHAM  
JESSA.....JEMIMA KIRKE  
SHOSHANNA.....ZOSIA MAMET  
ADAM.....ADAM DRIVER  
MARNIE.....ALLISON WILLIAMS  
RAY.....ALEX KARPOVSKY

GUEST CAST

OFFICER PREETZ.....JENNIFER LOPEZ  
MITCH.....STEPHEN GUARINO  
KYL.....LILY TOMLIN  
STACI.....TRACI LORDS

**GIRLS SPEC SCRIPT: Season 3 Episode #1: You're So Fine**

FADE IN:

INT. HANNAH'S KITCHEN - MORNING  
(HANNAH, ADAM)

MUSIC plays.

Hannah stands at her stove, manning several simmering pots. She is in her nightgown, and her newly cropped hair is covered by a beautiful tie-dyed bandana. She stirs a pot, checks the temperature on another. She seems better...maybe a touch manic.

A CLINKING is heard, and Adam is revealed over at her front door, shirtless as ever, working on the hinges he busted when he broke in. Next to this rugged man, Hannah strikes the tone of matronly housewife with a sexy rock twist.

She removes the top of one pot and, with tongs, takes another bandana, twisted with rubber bands, out of a dark liquid dye. She places it in a second pot.

On the opposing countertop behind the stove, Hannah's laptop is open, and she minimizes a webpage with the heading "DIY Tie Dye". The Word file underneath is filled with text, all under the title:

**"Haircuts and Other Things You Shouldn't Have to Do Alone"**

The microwave DINGS, and without missing a beat Hannah goes over to it to remove the cheesy flatbread goodness (from Trader Joe's) within. She begins chowing down on one while bringing the other over to Adam, who wordlessly takes it. He is engrossed in straightening out one of the hinges (or something).

Hannah goes to her computer, and scrolls down to the bottom of the considerable amount of words, where we can read:

"Because we are so hell-bent as a society to succeed at all times and without question, we are no longer allowed to flail or need saving. We are only allowed to save ourselves. But sometimes we still need to be rescued by others."

And then she types:

"Even by men. Which is not to say they are the answer. But they can *have* some of the answers."

Adam's consistent BANGING and CLINKING is growing louder and more intense; whatever he's doing isn't working.

Chewing, Hannah looks up from the screen to Adam. Finally one last CLINK, and he loses his grip on the tool. CRASH.

ADAM

**FUCK!!!!**

He overshot and the tool has made a hole in the drywall next to the door jamb. He takes the smallest of moments to look at what he's done, then walks over to his toolkit and takes out a white container marked SPACKLE.

Hannah hits the delete key and removes the last sentence:

"But they can have some of the answers."

She chews.

INSERT TITLE  
CARD:

**GIRLS**

INT. SHOSHANNA'S BEDROOM - MORNING  
(SHOSHANNA, JESSA)

Shoshanna lies in bed in her brightly lit bedroom, wide awake. She peers at her clock, which reads 11.11.

There is a SOUND AT THE FRONT DOOR, keys jingling, and before Shoshanna can even get up JESSA enters, laden with bags.

JESSA

Shoshanna. I thought you'd be at work.

SHOSHANNA  
(sitting up in bed, fuming)

It's Sunday.

JESSA

Still why are you in bed right now?

You're never in bed right now.

Shoshanna lies back down.

SHOSHANNA

I'm sleeping late today, OK?

JESSA

OK--

SHOSHANNA  
(shooting back up)

What are you doing here? Why are you here exactly? Like, I don't understand. You didn't call me.

JESSA

Darling I'm sorry. I assumed you'd be out.

SHOSHANNA

You've been gone for ages.

JESSA

I know...Do you know what's going on with Hannah?

SHOSHANNA

I don't know Jessa, OK? I don't know, so...

Jessa drops her bags and gets into bed.

JESSA

OK what's wrong girl.

SHOSHANNA

Nothing! Nothing's wrong. I broke up with Ray and I know I did the right thing and I need to be thinking about myself right now so...

JESSA

Ray, your crack spirit guide, Ray?

SHOSHANNA

Ya, he was my boyfriend and I loved him but he had absolutely no motivation or direction, in, like, LIFE, and I couldn't ever imagine introducing him to my parents.

JESSA

OK...

SHOSHANNA

(pushing onwards)

And now I'm starting to exhibit all the behavior of an erratic and unstable individual. I always thought I wanted to be more carefree and let my hair down and stuff, and have a boyfriend and just, like, not care about anything, but now I hate it, I feel like I am not...

She runs out of words.

JESSA

I love you when you're like this.

SHOSHANNA

What? Why?

JESSA

You're more like me.

Jessa caresses her cheek.

INT. ADAM'S BEDROOM - MORNING  
(HANNAH, ADAM)

Hannah lies in Adam's bed, in a long T-shirt. She stares at the ceiling, remembering it from before. A bug makes itself known, coming out of a crack in the wall.

OFFSCREEN, we hear Adam in the shower hocking an ENORMOUS LOOGIE. He doesn't here the KNOCK AT HIS FRONT DOOR.

HANNAH

Adam?

KNOCK, KNOCK.

HANNAH (CONT'D)

Um, ADAM??

ADAM  
(offscreen)

What?

Hannah gets out of bed and goes to the doorway.

INT. ADAM'S FRONT ENTRANCE - CONTINUOUS  
(HANNAH, OFFICER PREETZ)

Still in T-shirt and nothing else, Hannah goes to the door and opens it to reveal a Latina FEMALE POLICE OFFICER. All business. Her nametag says PREETZ.

OFFICER PREETZ

Is this the residence of Mr. Adam  
Sackler?

HANNAH

Um...

She swallows hard.

ADAM (O.S.)

Who is it??

HANNAH

Um, yes.

OFFICER PREETZ

Can he come to the door please?

HANNAH

Sure...can I ask what this is in reference to?

OFFICER PREETZ

I'm with the parole division at the local precinct and as previously discussed, I'm here to do some follow up after the events that took place during Mr. Sackler's temporary imprisonment.

HANNAH

Events?

OFFICER PREETZ

Yes. Is he available?

HANNAH

Um, can you give me just one second?

Thank you!

She has already begun closing the door, slamming it. She hurries back to the bathroom.

INT. ADAM'S BATHROOM - CONTINUOUS

(HANNAH, ADAM)

HANNAH

Um, Adam? There is a police officer here to see you?

ADAM

What?

He pokes his head out, shampoo and lather crowning it.

HANNAH

A police officer. A parole officer I think? You need to come out and talk to her.

ADAM

Tell her I'm not here.

HANNAH

She heard you. We heard you at the door already.

ADAM

(already irritated)

No, no. You heard a man, you heard a guy. It could be any man, it could be my brother or your pimp or something, so tell her I'm not here.

HANNAH

You want me to lie to your parole officer?

ADAM

I don't have a fucking parole officer!

HANNAH

Adam what happened when you were at the police station?

Adam has gotten back under the water.

HANNAH (CONT'D)

Adam?

She waits another moment. Reluctantly, she goes back out to the main entrance.

INT. ADAM'S FRONT ENTRANCE - CONTINUOUS

(HANNAH, OFFICER PREETZ, ADAM)

Hannah opens the door to an expectant Officer Preetz.

HANNAH

Hi again. So Adam is unable to come to the door right now, I'm really sorry.

OFFICER PREETZ

I see. Can I ask what your relationship is to Mr. Sackler?

HANNAH

Um...I'm a good friend of his.

She tries to lengthen her shirt over her thighs.

OFFICER PREETZ

And why can't he come to the door?

HANNAH

Actually, he's pretty indisposed right now-- he's been injured.

The cop waits for more. Hannah purses her mouth.

HANNAH (CONT'D)

Broken glass in his foot.

OFFICER PREETZ

He can't come to the door because of broken glass in his foot.

HANNAH

(best she could do)

Yes.

OFFICER PREETZ

You are aware that your friend has  
violent tendencies, Ms. --?

Hannah looks away for a moment.

HANNAH

Hannah.  
(beat)

Why, what happened?

OFFICER PREETZ

I'm not at liberty to discuss that  
information with you. I will be coming  
back. You can tell Adam that.

She turns to leave. Adam has crept into the foyer behind  
Hannah to listen, unseen.

HANNAH

Is there anything specific I can tell  
him?

OFFICER PREETZ  
(down the hall)

No, thank you.

Hannah closes the door. Adam creeps away, naked and dripping.

EXT. JERSEY CITY STREET - DAY  
(JESSA)

Jessa walks down the street, trying to find an address. She  
walks past a door, looks at her phone, looks up, then turns  
around. She goes back to the door and enters; it is  
inconspicuously marked **JerseyHerbs**/Dr. Kyla Pitts, PhD. There  
is a green Swiss Army cross on the door.

INT. DR. PITTS' OFFICE - CONTINUOUS  
(JESSA, RECEPTIONIST MITCH)

Jessa walks up to the reception area in a very bland waiting  
room. No one else is there. The pictures on the wall are all  
antique-y plant drawings.

RECEPTIONIST MITCH  
(impossibly bright)

Hello! How can I help you?

JESSA

Hello, I had an appointment for...  
(She looks at her phone  
again, seeing the time)

...about a half hour ago?

The beaming male receptionist, MITCH, clicks his mouse and looks at his screen.

MITCH

Can I have your name please hon?

JESSA

Jessa Johansson.

INT. DR. PITT'S WAITING ROOM - MINUTES LATER  
(JESSA)

Jessa sits, with a pen and clipboard in hand. She begins filling out the form, then gets to the line for 'ADDRESS'. She hesitates, and looks at a plant drawing. She goes into a daze of sorts, sitting there motionless.

EXT. BROOKLYN STREET - DAY  
(HANNAH, ADAM)

Now outside, Hannah and Adam walk down the sidewalk in the sweltering heat. Adam's hair is still wet.

HANNAH

OK what's going on.

ADAM

What.

HANNAH

Adam, are you really going to make me beg this information out of you? What happened at the police station?

ADAM

Nothing.

HANNAH

What is 'nothing'?

He walks a little faster.

ADAM

I went a little crazy on this guy who  
was in jail with me, OK?

HANNAH

Why?

She is trailing behind him.

ADAM

Because he was a fuckin' yoga teacher.  
Because I could tell he wanted to suck  
me off.

HANNAH

(catching up)

You could tell he what? Sorry, me ear.

She gestures to the site of her first Q-tip incident. They  
approach a bench, somewhere near Prospect Park.

ADAM

(sitting)

Wanted to suck me off! Suck me off!

HANNAH

Oh.

(sits too)

Sorry, how did you know that?

ADAM

Because he told me!

HANNAH

He told you. That just seems like a very forward thing to have happen in a jail cell.

ADAM

OK. So can we please just fucking drop it now?

They look around; Adam starts carving something on the bench with his key.

HANNAH

But wait, so, that cop showed up because...

ADAM

Because I went crazy on him.

HANNAH

She came to your house months later because you beat up an incarcerated yoga teacher?

ADAM

Yeah.

He is still carving. Hannah sits and watches him.

INT. EXAM ROOM - CONTINUOUS  
(JESSA, KYLA, MITCH)

Jessa now sits on the tissue-covered table in a generic exam room, except for the large dream catcher hanging on the wall. The sound of RUNNING WATER (a dream machine) can be heard.

Dr. Kyla Pitts enters, in a doctor's white coat. She is very thin, gracefully aged, with long dark greying hair (think Lily Tomlin). She beams, similar to the receptionist.

KYLA

Hello! I'm Dr. Kyla!

They shake.

JESSA

Hello.

KYLA

So! Is it...Jessa?

She quickly glances at her notes through ornate spectacles.

JESSA

Yes.

KYLA

(smiling warmly)

Lovely name. And how can I help you  
today, Jessa?

JESSA

I'm here for my script. My card.

KYLA

(smiling even wider, but  
sincerely)

Ah.

(flipping through some pages)

Can we talk about the reason for you  
seeking medicinal marijuana treatment?

JESSA

I have anxiety.

Kyla looks up, nods. She says nothing.

JESSA (CONT'D)

I went through a divorce a few months  
ago. I'm still going through it.

KYLA

How old are you?

JESSA

Does it matter?

KYLA

No, of course not.

She makes some notes.

JESSA

24.

KYLA

Ok. Anything else? Any physical pain,  
or...?

JESSA

No.

KYLA

Additionally I must ask about any  
previously determined addictive  
behaviors in you or your family?

JESSA

Just alcohol.

KYLA

Yourself?

JESSA

My mother. My father, before. Me,  
sometimes.

KYLA

OK. Lastly, I want to discuss potential side effects. Have you smoked marijuana before?

Jessa smirks.

JESSA

Like I said, I'm 24.

KYLA

Of course. Have you been effected by paranoia or anything of that nature?

JESSA  
(considers this)

I don't think I've ever been paranoid in my life.

Now Dr. Kyla can't help but smirk. There is a knock at the door. Mitch cracks it open.

MITCH

I am *SO* sorry. Kyla, can I talk to you for a minute?

KYLA

Of course. Excuse me.

Jessa nods, sitting on her hands on the exam table.

EXT. BROOKLYN PARK - DAY  
(HANNAH, ADAM)

The two now walk along the edge of the park.

HANNAH

I just feel like there's something you're not telling me, and then I turn into needy stupid Hannah, the one from the beginning of our, I guess you could call it time together...

ADAM

I liked that Hannah.

HANNAH

I didn't, really.

Adam stops to begin mutilating a tree branch.

HANNAH (CONT'D)

I mean, did you almost kill this guy or something?

ADAM

No, no. But...he just got to me.

HANNAH

Got to you.

ADAM

Yeah, this kid. This yoga kid. He wouldn't leave me alone, he kept talking about yoga. And saying weird sexual shit to me.

HANNAH

Sexual?

Adam stops mutilating; little remains of the branch. He looks at her, head on.

ADAM

Before I met you, I could fuck somebody up and not think about it. If on the rare occasion they had it coming to them, I would fuck them up and that was the end of it. And this guy definitely had it coming. The way he talked at me, the way he started acting passive aggressive but covered it up with flirting -- it pissed me off. So I punched him, hard. And then he started crying, and the way he was crying, I couldn't handle it. But I couldn't leave, so, I had to sit there and listen to him...and it made me realize how bad I had been. How bad and mean and evil I had been to him, and to you to make you that afraid of me, and everything. And I started crying too.

Hannah just nods.

ADAM (CONT'D)

And then he started up again. Started up on me. But it was different. He was still crying.

(MORE)

ADAM (CONT'D)

And he was telling me how bad his life was and he was touching me and asking to make it better, and I let him.

HANNAH

You let him what.

ADAM

Nothing. I was just trying to be nice. I fucking stopped him though, and that's when I went really crazy on him. That officer saw it, and she heard what he was saying before I knocked his teeth out.

HANNAH

What was he saying?

ADAM

(worked up)

Yeah, do it to me, release your energy on me. Yeah man, fuck me up. Give me your prana. Fuck me up, fuck me.

HANNAH

Adam...

ADAM

I really wanted to be nice to him. That's why I didn't immediately... But he was just fucking manipulating me.

HANNAH

Am I supposed to be concerned here? I mean, where did he touch you? Is this supposed to mean something?

ADAM

He touched my leg Hannah, OK? Why does this have to mean anything? I fucked you for three hours this morning didn't I? In the pussy? I ate you too.

HANNAH

OK, OK. I just-- I don't want to get in the way of your curiosities. I know you're a sexually curious person--

ADAM

Jesus. If a girl can kiss a girl and still be straight why can't I let a guy fondle my thigh for a minute and still be straight too? It seems very skewed. Let's go get some ices.

He leaves frame. Hannah watches him, remains by the tree.

INT. EXAM ROOM  
(KYLA, JESSA)

Kyla reenters the room, smiling.

KYLA

So, Jessa, it looks like there's just one discrepancy - we can't seem to verify your residency in New Jersey.

JESSA

Oh?

KYLA

Are you a current resident of the state?

JESSA

My mother was-- is. Yes.

KYLA

And you live with your mother?

JESSA  
(lying well)

Yes I do.

KYLA

Could we perhaps call her, just to verify?

JESSA

No, not at the moment. She's abroad.

KYLA

Or do you have a utility bill of some sort, with her name and that address?

JESSA

No, sorry.

KYLA

Oh. Well...we might have a problem. Until she's back.

JESSA

Right. Well, I did show you my ID.

KYLA

Yes, but apparently it's expired and we can't really process--

JESSA

Right I'll just come back when she's back.

She gathers herself, hurriedly.

KYLA

I'm so sorry that this is a problem. If you could bring us a piece of mail proving residency, or better yet have her with you--

JESSA

She won't be back for a long time. She won't be back forever, actually.

KYLA

Oh.

Jessa is at the door.

KYLA (CONT'D)

Listen, I'm not here to get in the way of your healing. I'd like to help you.

JESSA

Then give me the script.

KYLA  
(smiles again)

Well right now that would be breaking the law. But I'd like to find an alternative solution for you.

Jessa is listening, in spite of herself. There is something about this woman.

KYLA (CONT'D)

I'm also a psychotherapist.

And with that, Jessa is virtually out the door.

JESSA

Sorry that's not at all what I'm in for.

KYLA

I'd like to listen to you, is all I'm saying. If you wanted to talk.

JESSA

Do you really want to listen to me talk? No matter what I talk about.

KYLA

Yes, of course.

JESSA

Let's say I wanted to talk about...my obsession with elephant phalluses. Could I talk about that?

KYLA

I don't see wh--

JESSA

I think it's brilliant how you therapists think you can fix everything.

She exits to--

INT. HALLWAY  
(JESSA, KYLA)

Kyla follows.

KYLA

I don't think that at all.

JESSA  
(stopping, turning)

Well how is this: I already know  
myself well enough to know that I  
prefer it when everything's broken.

Kyla nods.

KYLA

That's...astute. I'm just saying, I  
can listen. And show you a valuable  
point. A point you've missed since the  
moment you came in here.

JESSA

Which is?

KYLA

Simply this: You are fine. You're so  
fine, you just don't know it.

Kyla smiles warmly, not looking away from the girl. Jessa is  
motionless, speechless.

INT. OFFICES OF DAVID PRESSLER-GOINGS - NEXT DAY  
(HANNAH, STACI)

Hannah comes into the office, dazed. She wears another  
shmatah on her head.

HANNAH

Sorry, where's--?

STACI

I fired him. I'm him now. Staci Wells.

A severe blonde woman in a black suit extends a heavily decorated and clawed hand.

HANNAH

Hannah Horvath...

STACI

I know, I know, I've heard much. Sit.

Hannah sits. Staci remains perched on the desk.

STACI (CONT'D)

So I know things devolved rather quickly with David. He's actually at a retreat now to deal with his anger. He's there against his will.

HANNAH

Oh, yeah, well I must admit I was a little thrown by his talk of lawsuits--

STACI

He was just a tad unrealistic. About absolutely everything.

She snickers to herself, turns and goes to sit at the desk.

STACI (CONT'D)

Hannah I'd like to do a real 360 here and assign you something very focused, very now. I want for you to explore the idea of intimacy in the internet age.

(MORE)

STACI (CONT'D)

Chatroulette, Skypesex, y'know, the evolution of that parochial term 'cybersex'.

HANNAH

Wow, that's actually amazing, because, in fact I recently got back together with my boyfriend via Facetime.

STACI

Perfect. Except can you step that up, oh I don't know, 12 notches?

HANNAH

Hmm. Sure.

STACI

Shall we say, like, 2,000 words?

HANNAH

Yes. Yes.

STACI

But Hannah, we're still serious about deadlines here. Make no mistake. This is a shorter piece so no excuses. 2 weeks.

HANNAH

Is that 2 weeks an inclusive 2 weeks? Meaning from today, or...?

STACI

It's 2 weeks. I'm giving you another chance here, plum: you know those second chances, that people say real adults don't get? Make it work, run with it. Run like mediocrity is chasing you.

Hannah smiles and swallows at the same time.

INT. NEW 'GRUMPY'S' - DAY  
(RAY, CONSTRUCTION WORKERS)

Ray is overseeing the activity in the new space, empty for now, but already with a rudimentary sign hung in the window, saying: "**Grumpy's...coming soon (don't get too excited)**"

Construction workers are laying the groundwork for the counter and barista area.

RAY  
(to Construction Worker #1)

Is that how you hammer wood? I had no idea.

The other man doesn't quite know what to make of this?

RAY (CONT'D)

Listen just be careful, I'm pretty sure the guy paying for this has questionable insurance.

Ray's phone rings. He looks to see who it is and is visibly stilled.

RAY (CONT'D)

Excuse me, I gotta--

The construction worker doesn't care. Ray is already on the phone.

RAY (CONT'D)

Hello?

INTERCUT WITH:

INT. SHOSHANNA'S BEDROOM - DAY  
(SHOSHANNA)

Dressed as before, Shoshanna is calling from her bed.

SHOSHANNA

Hi.

RAY

Hi.

SHOSHANNA

Hi, what are you doing?

RAY

I'm doing great, Shoshanna. How can I help you?

SHOSHANNA  
(taken aback)

I'm just--I'm just checking in on you, OK?

RAY

I don't need to be checked in on. I don't need anything from you.

This crushes the girl.

SHOSHANNA

OK.

RAY

OK.

A painful silence. Neither of them dare hang up. ANGLE ON Ray, as he momentarily holds the phone away from his face to make sure the call hasn't been dropped.

SHOSHANNA

Y'know, I just want you to know, I actually haven't been thinking about you that much. But I saw your name in my feed just now and I just thought, like, it's been a week and a half and I just wanted to make sure you were still alive.

This causes Ray to sigh deeply.

RAY

I am alive, and I appreciate that Shoshanna.

SHOSHANNA

Good. I mean, OK.

RAY

I'm at the new Grumpy's getting set up. Come by if you want, after we open.

SHOSHANNA

OK.

RAY

OK.

SHOSHANNA

Um, bye.

She hangs up.

INT. HANNAH'S APARTMENT - LIVING AREA - NIGHT  
(HANNAH, JESSA, MARNIE)

Hannah and Jessa sit at the round dining room table. They pass a joint between them, already a bit stoned. Hannah wears another tie-dye bandana, this time rolled up like a headband.

HANNAH

Come on, Jessa! I am like the most understanding friend ever. I don't think you can have a more understanding friend than me! Did you really think I was never going to talk to you again?

JESSA

No I thought you probably would.

HANNAH

This isn't a reconciliation. We're not 'reconciling'.

JESSA

Of course not.

She winks, they laugh.

HANNAH

Anyway I wouldn't leave crazy voicemails if you would just remove the voicemail feature! We all should! It's so pointless!

JESSA

Totally pointless. I didn't even know I still had voicemail.

This causes the laughter to swell again.

JESSA (CONT'D)

I really love your hair like that.

HANNAH

Thank you. By the way, speaking of voicemails, I got an annoying one from Marnie yesterday because I didn't feel like picking up, and do you wanna know where *she* is?? Italy! With Charlie! Just when she was finally becoming her own actual person! I'm even understanding toward her!

More laughter.

JESSA

What?

She is barely following; her eyes are slits.

HANNAH

So where did you get this if not from the clinic?

JESSA

(smoking)

The old fashioned way.

HANNAH

God I haven't done this in so long! It feels very collegey. I feel collegey.

JESSA

I miss college.

HANNAH

Me too! I had a gay boyfriend there too. But see? I'm even being more understanding about that.

Right at that moment, there is a KNOCK at the door.

HANNAH (CONT'D)

(loud)

Who is it???

MARNIE (O.C.)

(plaintive)

Marnie.

Hannah shoots up, looking at Jessa wide-eyed. She slowly goes to the door.

HANNAH

(opening door)

Speak of the...

When she sees Marnie she is quieted immediately. The girl is dressed in a beautiful outfit, but it is sodden and wrinkled. Her arm is in a cast, her hair is flat, her face is puffy and she is stifling deep, low sobs. She is, in a word, a *mess*.

MARNIE

Charlie died.

Before she can even get the whole second word out, she is collapsing onto the floor in the doorway. Hannah goes right down with her, embracing her on instinct.

FADE OUT.

THE END