

MARGOT

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Over BRIGHT WHITE, a divine chorus sings like we're at the gates of heaven. As the voices soar, white dissolves into a poster of Neil Armstrong, the first man on the moon, clutching his astronaut helmet in his arms like a newborn child.

For a brief moment, his inanimate face comes alive -- he winks at us with 'ya, I touched the moon' cleverness, then returns to poster stoicism.

INT. MILLS' APARTMENT. ANNIE'S BEDROOM - DAWN

CLOSE ON the same poster of Neil.

HEAVY MUFFLED BREATHING (O.S.)

It belongs to a round, bed-headed ANNIE MILLS (17) wearing her beloved, replica astronaut helmet and staring longingly at Neil. After a beat, Annie pulls off the helmet, revealing her conquer-the-world face.

ANNIE

Today's the day, Neil. Today's the day.

She leans into the poster, gives him a kiss. As we pull out, we see her room in full: an absolute shrine to Neil and the moon. We're talking Neil biographies on shelves, every book on Apollo 11, collector's edition Neil Armstrong dolls, and a big moon-shaped carpet.

As Annie scrambles around, getting ready, we find and push-into the only non-Neil, non-moon related item in the room: an impressive SCRAPBOOK on a shelf above Annie's bed, displayed like the Holy Bible. The book is titled ANNIE & MARGOT BFFS in gigantic, glittery letters.

On the cover, a photo of two girls on Halloween: Annie dressed as an astronaut, the other, Margot, as a perfect little angel.

INT. MILLS' APARTMENT. UPSTAIRS HALLWAY - MORNING

Like a bullet out of a gun, Annie tears down the hall. She wears a t-shirt with a giant PLUTO with a caption that reads, NOT MY PLANET. As she reaches the stairs, she knocks into a handsome, shirtless man. This HOT GUY did not expect to see Annie.

HOT GUY

(startled)

Wow. So soon. Okay, so technically
I'm not 'dating' your mother, but--

Annie pushes right past him, ignoring his defined sex lines.

INT. MILLS' APARTMENT - EARLY MORNING

Annie bolts down the stairs of the overfilled, rundown apartment she's known her whole life.

A booty-shorts wearing DONNA MILLS (45) holds the front door open in anticipation for Annie to run through it. Donna Mills is a woman that loves three things: her hairspray, her QVC bronzer, and her daughter.

DONNA

There's my baby cakes!

Annie takes a seat at the bottom of the stairs, hurriedly puts on her ratty tennis shoes. Donna looks up the stairs, as if expecting someone else.

DONNA (CONT'D)

No Margot this morning?

ANNIE

(tying her shoes)

She's with Jesus, probably praying that I get in -- not that Mormon Jesus wants to help a woman beat out all the flubs applying to physics.

As Annie stands up, Donna holds out a sack lunch that reads TO THE MOON! Annie swipes it.

DONNA

Jesus or no Jesus, today's the day.

ANNIE

Today's the fucking day!

With that, Annie runs out the door. This girl's only speed is sprint. Donna proudly watches her go.

EXT. HILLSIDE WARD OF THE LDS CHURCH - MORNING

CLOSE ON Jesus Christ. He's made of stone, six-feet-tall, and towering over a modest, brick building.

ASTHMATIC MAN (V.O.)
 (wheezing throughout)
 Yea, come unto Christ and be
 perfected in him--

Beside stone Jesus, a brick sign reads: The Church of Jesus
 Christ of the Latter-Day Saints. AKA The Mormon Church.

ASTHMATIC MAN (V.O.)
 --and if ye shall deny yourselves
 of all ungodliness and love God
 with all your might, mind, and
 strength--

Annie hustles into view, sweating. Her heavy backpack bounces on her back. She stops at Jesus, uses his stone calf to lean on and catch her breath.

INT. SEMINARY CLASSROOM - CONTINUOUS

A sterile room with wood panelling. Not a room you'd want to be in at seven in the morning.

ASTHMATIC MAN (O.S.)
 --then is his grace sufficient for
 you--

At the front of it, gangly asthmatic ELDER STEVENSON (30) struggles to read scripture Moroni 10:32 to his class of high school seminary students.

ELDER STEVENSON (O.S.)
 --that by his grace, ye may be
 perfect in Christ--(wheeze
 attack)...

As he wheezes, we cycle through QUICK CUTS OF:

- A mug that reads KEEP CALM AND LDS ON filled with short little pencils
- Stacks of The Book of Mormon
- A table with a few picked-over pink donut boxes

Landing on the face of MARGOT ELLISON (18), a perfectly poised, genetically blessed girl. She's staring at something. Fixated. Though we don't know what it is, it surely isn't Elder Stevenson.

Up front, wheezing Elder Stevenson picks up a Dixie cup of water.

ELDER STEVENSON (CONT'D)

One moment...

He drinks, ensuring he's poured every drop into his mouth, then releases a quenched sigh.

ELDER STEVENSON (CONT'D)

There we go. Nothing beats water, nothing.

He scans his scripture.

ELDER STEVENSON (CONT'D)

Where was I?...ah, righty-o: '--and if by the grace of God--

Back on Margot, sandwiched between two strapping Mormon boys following along perfectly in their Book of Mormons. She's still staring. Now, we see at what: an imposing painting of a crucified and very naked Jesus. Jesus's holy dick is covered by a single loin cloth and his holy dick is large.

ELDER STEVENSON (CONT'D)

--ye are perfect in Christ, ye can in nowise deny the power of God.'

As Elder Stevenson finishes, Margot remains eye-locked on Jesus' hot bod with an aroused concentration in her gaze.

EXT. HILLSIDE WARD OF THE LDS CHURCH - MORNING

Still beside stone Jesus, Annie paces, looking every now and again at the church doors with visible angst. Finally, the doors open. Margot is first to emerge. Her eyes go immediately to Annie.

ANNIE

Margot, hurry this shit up.

Margot does as she's told. She runs to Annie with gazelle-like fluidity, wearing a long, modest dress that would look shit on anybody but her.

MARGOT

Look:

She unveils a standard pink donut box. She pops it open to display the selection.

MARGOT (CONT'D)

I picked out all your favorites:

ANNIE (V.O.)

Your grandparents, your parents,
your older sister, your future
brother-in-law, your younger
sisters, your cousins, their
parents, their grandparents--

MARGOT (V.O.)

Same grandparents.

A newly added pair of grandparents disappears at Margot's correction.

EXT. SUBURBIA - CONTINUOUS

Annie's working on a jelly donut now. They're passing a nice, green park. This is an idyllic little suburb.

ANNIE

Whatever; it's a lot of fucking
people.

Annie polishes off the donut, chewing throughout:

ANNIE (CONT'D)

Look, I'm not mad. How could you understand? Your parents give the Church ten percent of their income every year; the Church owns BYU; bribery is built into the system. But I can't bribe my way into Purdue! The best I could offer admissions is a ham sandwich; and I'm not talking 'quality ham.'

Like it's routine, Margot and Annie stop at a tall shrub. As Annie barrels through thoughts, Margot goes behind it.

ANNIE (CONT'D)

I've worked my ass off--literally,
I had that butt rash from anxiety
sweat all last year--

MARGOT (O.S.)

That was awful...

ANNIE

--but at the end of the day, I'm a
nobody from Butterfield County with
a mom that works at Hooters.

INT. (POP-TO) HOOTERS - TOO EARLY TO BE AT A HOOTERS

Donna, big on the cleavage in her tiny Hooters shirt, serves wings to a table of husky construction workers. When she sets the wings down, she winks into the camera.

EXT. SUBURBIA - CONTINUOUS

Annie noshes on a chocolate donut now, talking into the shrub's leaves.

ANNIE

Without Purdue, it's no NASA, no moon, no life. And Margot, no end of summer road trip! There'd be no reason to drive to fucking Indiana! Bye bye Biggest Ear of Corn!

Margot emerges from behind the shrub, having just changed clothes. Now, she sports a mini skirt and tighter top. She pulls her weathered sketch book out of her backpack to make room for her long dress which she then stuffs inside.

MARGOT

Annie, I think--

ANNIE

If I don't get in today, I'll have to work--

INT. (POP-TO) 7/11 - NIGHT

An older, bag-eyed Annie works the cash register.

ANNIE (V.O.)

--at some off-brand 7/11 with a creepy manager named Pitz--

A creepy PITZ (50) hovers next to a very detached Annie. He smiles a wide smile.

ANNIE (V.O.)

--who has like, a tiny Hitler stash...

We pop a TINY MOUSTACHE above his lip.

EXT. SUBURBIA - CONTINUOUS

Annie stares into space, lost in panic, staring blankly at nothing. Margot looks at her, concerned.

MARGOT

Annie...?

Annie comes-to. She's confused. She notices worry on Margot's face.

ANNIE

(panicked)

What? Did I eat your maple bar?
 Fuckkk. I did, didn't I??? I'm like
 a lawn mower with these things, you
 know that!

Annie searches through the donut box. Finds the maple bar.

ANNIE (CONT'D)

Oh thank your Jesus.

She takes it out. Hands it to Margot. Relieved to have solved the mystery, Annie looks over to a standard public high-school HILLSIDE HIGH, which comes alive with arriving students. Possibility cresting in the morning rush. Annie soaks it in.

ANNIE (CONT'D)

Today determines everything.

It's a moment.

MARGOT

(interrupting)

You have powdered sugar all over
 your face.

CLOSE ON ANNIE her face is covered in powdered sugar.

MARGOT (CONT'D)

And jelly.

Indeed, also jelly.

MARGOT (CONT'D)

And chocolate.

Indeed, also choco--

ANNIE

Aw, come on!

She wipes her face on her sleeve like a barbarian. Turns to Margot.

ANNIE (CONT'D)

Better?

CLOSE ON ANNIE her face is still a sticky canvas of donut remains.

MARGOT

Well, no--

EXT. HILLSIDE HIGH - DAY

Annie furiously scrubs her face in a water fountain basin. Beside Annie, Margot sketches a triceratops' on her forearm in pen.

TEEN BOY (O.S.)

Do you mind if I fill up my water bottle, like super fast?

Irritated, Annie picks her head up. She's momentarily blinded by the water in her eyes, but speaks anyway.

ANNIE

There are *twelve* semi-functioning water fountains on this campus--

Annie stops when she sees who spoke. Water drips down her face as she stares, dumbfounded, at STEW PHINES (17), a sweet mega-nerd clutching his first-edition TURTLE MAN COMIC BOOK, waiting for the water fountain. He holds a matching TURTLE MAN reusable water bottle.

STEW

This one's close to homeroom...

Ruffled, Annie steps aside.

ANNIE

Fuck no. I mean, ya. Fuck ya. Use it. It's public property. Who cares?

She picks up her backpack off the floor. When she looks up, Stew's smiling earnestly at her.

STEW

Hope you hear good news from Purdue today, Annie.

Margot observes Annie, unable to handle Stew's nerdy little grin. Annie focuses her eyes on Stew's bottle. Nervous, she blurts:

ANNIE

That bottle's made of toxic plastic. So your kidneys are fucked.

Stew looks down at the bottle in bewilderment.

STEW

Huh.

Luckily for Annie, the bell rings. So she bolts. And Margot follows.

INT. PHYSICS CLASSROOM - LUNCH

Annie leans over a lab table, pointing to a problem set on a test that has already been graded with a 106%. A bookish, kind MR. FRIEDMAN (25) tries to listen, but we can tell he's done this with Annie before.

MR. FRIEDMAN

Annie, I can't give you extra credit just because you decided to do more.

ANNIE

Will you at least consider it?

MR. FRIEDMAN

(he won't)

Sure.

Mr. Friedman looks past Annie to Margot in the back at a lab table. Though her sketch book is open, she's busy playing with Newton's Cradle Ball Toy. She clangs the metal balls together, fascinated.

MR. FRIEDMAN (CONT'D)

You've been coming in all year; Margot doesn't have to sit in the way, way back.

ANNIE

(a secret)

Well physics isn't her thing -- 'World was created in 7 days,' know what I'm saying?

EXT. DOORWAY OF MR. FRIEDMAN'S CLASS - MINUTES LATER

Annie and Margot stand in the doorway, ready to go on their way. Mr. Friedman bids them goodbye.

ANNIE

(to Mr. Friedman)

So to be clear: if I don't get in,
it's your rec letter.

MR. FRIEDMAN

But if you do, which you will, it's
my rec letter.

(with particular interest)

What about you Margot? Any college
plans?

MARGOT

BYU Provo. Nothing special.

MR. FRIEDMAN

(smitten)

But Utah! Great state. A lot of red
rocks out there...

Annie clocks Mr. Friedman studying the perfect symmetry of
Margot's young, dewy face. Annie doesn't like any of it.

ANNIE

I need a tampon!

MR. FRIEDMAN

Tampon--I mean, sure--okay!

INT. HILLSIDE HIGH. HALLWAY - CONTINUOUS

Annie leads Margot through double doors into a hallway full
of lunching students. As they walk, Margot pulls a tampon out
of her backpack.

MARGOT

Here.

She hands the tampon to Annie.

ANNIE

What?

MARGOT

You said you needed a tampon. Just
a second ago.

ANNIE

Oh, no, I'm all souped up with a
pad.

Margot examines Annie, befuddled.

PEPPY STUDENT (V.O.)
 (on intercom)
 Hello Hillside Mountain Goats!
 Class of 2021 yearbook superlatives
 are being announced in the multi-
 purpose room right now!

Immediately, senior students rush past Annie and Margot,
 towards the room where social hierarchy will be declared.

ANNIE
 (watching students go)
 Barf.

MARGOT
 Do you mind going? Just to see?

Annie laughs but Margot's face doesn't change. Margot just
 looks at her. Pleading.

ANNIE
 What the fuck? You're serious...?

Margot nods, quite serious.

INT. HILLSIDE HIGH. MULTI-PURPOSE ROOM - DAY

All Hillside seniors gather to hear MS. GATES (40s), a
 depressed school administrator, read off the senior
 superlatives. Bored Annie and eager Margot stand in a crowd
 of bloodthirsty high schoolers, anxious to know who ranks
 where.

MS. GATES
 (would rather die)
 The moment you've all been waiting
 for: Senior Superlatives. Here we
 go...I'm on the edge of my seat...

Students cheer. Ms. Gates lifts a paper close to her
 squinting eyes.

MS. GATES (CONT'D)
 Most Athletic: Linda Dawson and
 Garrett Sanchez.

A swimmer girl and a football quarterback make their way to
 the podium. On Annie and Margot in the crowd:

ANNIE
 Garrett Sanchez is suchhhh a dick.
 We're rewarding him for throwing
 things far?

MARGOT

His little sister has Down Syndrome, so he's always wanted to get a football scholarship to save his parents' money for her summer enrichment programs.

ANNIE

(trying to recover)
Ohhhkkkaaayyy. My bad...

MS. GATES

Best Hair: Emma Acampora and Eric Derrick.

Following a pretty brunette, a classic hot boy with quaffed hair, ERIC DERRICK, makes his way to Ms. Gates. He shoots peace signs to his classmates. Annie whispers to Margot:

ANNIE

Eric Derrick: two dumb dude first names. Very. Original.

MARGOT

Well, his dad Eric died in a car accident when Derrick was eight, so he asked his mom to change his name to Eric Derrick in his late father's honor.

ANNIE

Major loss there. Jesus.
(turning to Margot)
How do you know this??

Before Margot can answer:

MS. GATES

Dream Date: Margot Ellison and Sam Stanton.

Everyone cheers.

ANNIE

(stunned)
Margot as in YOU?!

MARGOT

(suppressing excitement)
Um, I guess!

CLOSE ON Annie as she implodes.

ANNIE

But nobody dates us! And that's
fine because we are fulfilled,
independent women; you and God, me
and astronautics.

WE GO WIDE and Margot's gone. A dumb DUDE stands in her place. Margot's already pushing her way to the front of the room, accepting high-fives as she goes.

DUMB DUDE

(to no one in particular)
Margot Ellison is so beautiful. I
voted for her 100 times.

He turns to Annie.

DUDE

I wish I knew her.

ANNIE

I know her! I know her better than
anyone in this room because she's
my best friend!

DUDE

No way, really?

ANNIE

Yes, way. Fucking way!

ON MARGOT grabbing her certificate from Ms. Gates as the room of senior Hillside students celebrates her. She's glowing.

INT. HILLSIDE HIGH. HALLWAY - DAY

Annie has her head stuffed in her open locker. We see her headless body standing. She's limp, pathetic.

Margot approaches, giddy, holding her certificate for Hillside High's DREAM DATE. The joy fades when she sees Annie.

MARGOT

Annie? Are you having a panic
attack?

Annie lifts her head out of the locker. Indents on her forehead from resting it on the locker metal.

ANNIE

I'm invisible.

MARGOT
That's not true.

ANNIE
But how is this going to look? In our Best Friends Forever book? Am I supposed to dedicate a whole page to the day you won 'Dream Whatever The Fuck'--

MARGOT
--Dream Date--

ANNIE
And I was rejected from Purdue?

MARGOT
You haven't been rejected yet.

ANNIE
See! You think I will be.

MARGOT
I don't. I actually think you're the smartest person I know.

ANNIE
Well in the annals of history, according to a jury of dip shit peers--

MARGOT
Don't say...anals...

ANNIE
--you're the fucking coolest and I'm dog shit on the side of the road.

MARGOT
It's just a silly certificate.

Just then, slick golf captain TOBIN (18) saunters by. Steals Margot's attention.

TOBIN
I voted for you, Margot.

MARGOT
(touched)
Thank you, Tobin.

Tobin smoulders at Margot. It kind of works. Annie rubs the dent in her forehead.

ANNIE
Hello, Tobin. I am also here.

TOBIN
(without looking away from
Margot)
Hi April.

ANNIE
It's Annie.

Annoyed, Tobin finally looks at her.

TOBIN
That's what I said.

ANNIE
Eat a dick.

MARGOT
Annie!

Just then, a PHONE ALARM BLARES from Annie's pocket. She pulls out a CRAPPY FLIP PHONE. Realizes what time it is.

ANNIE
I gotta--

Immediately, she takes off sprinting to the exit, because this is a girl who never walks. Margot looks to Tobin.

MARGOT
Sorry. She's um, stressed. So, I gotta--

Margot breaks out in a sprint, following in Annie's footsteps.

EXT. MILLS' APARTMENT - DAY

A crumbling apartment building with a prominent fire-escape. Annie runs up along a shabby pathway to a first-floor apartment door. It's impressively unathletic. Margot trails after her, struggling to keep up, still in a mini skirt. They're both winded.

MARGOT
Annie, can you just--for a second--

ANNIE
No! DESTINY AWAITS!

INT. MILLS' APARTMENT. LIVING ROOM - DAY

The room is littered with infomercial exercise equipment: a shake weight, a pink inflatable exercise ball, an ab wheel, a thigh master, many, many booty bands.

In the mess of equipment, Annie sits on a mini trampoline with a monstrous, old laptop balanced on her knees. Margot sits beside her, playing with a booty band.

Annie tries to turn on the computer. Nothing happens.

ANNIE

Fucking hell.

MARGOT

Maybe if you hold down the power button--

ANNIE

Ya! Thanks! I tried that first!

Margot shrinks a bit as Annie furiously clicks the power button on and off and on and off -- still nothing.

ANNIE (CONT'D)

Dear God, are we in the Republic of China, what the FUCK is going on?
MOM!

DONNA (O.S.)

Brain fuel, girls!

Donna sways her way into the room with a plate of bagel bites and a Diet Pepsi with a bendy straw. She wears a tiny pink, lacy tank top and tinier shorts, spilling out of both, but wonderfully proud of her figure.

Margot turns with excitement. Watches Donna kick dumbbells and ab-rollers out of the way to make it to them. Donna holds the plate out to Margot.

MARGOT

(taking a bite)

Thank you, Ms. Donna.

DONNA

Anything to drink, love?

MARGOT

I'd take a Pepsi.

ANNIE

But Pepsi's got caffeine.

MARGOT

My Uncle Phil drinks it. Espresso too.

ANNIE

I thought your Uncle Phil was excommunicated from the Church for inappropriate relations with his secretary in a Wall Street bathroom and now sells vests out of a rented garage in Queens?

MARGOT

He was.

ANNIE

So you wanna be like him?

MARGOT

It wasn't the caffeine that got him excommunicated.

But Annie's proven her point. She returns to struggling with the computer.

MARGOT (CONT'D)

(to Donna)

Water's fine, Ms. Donna, thank you.

(studying Donna)

I like your top.

DONNA

QVC, baby.

Donna does a twirl.

DONNA (CONT'D)

I've got five of these if you want one!

Margot delights in this possibility. Meanwhile, Annie gives the computer a swat. Donna clocks the aggression.

DONNA (CONT'D)

Hun, hun, you're giving me PTSD with the slaps. Give it a minute.

Good things take time.

(reflecting, then)

And bad things: hangovers, aging, cancer by asbestos. Just eat a bagel bite--

Donna shoves a bagel bite in her daughter's mouth. Annie spits it out immediately. It lands a few feet away, rolls under a couch. Just then, the computer turns ON.

DONNA (CONT'D)

There we go!

After some pounding on the keyboard, some waiting, and some silent reading:

ANNIE

OH MY GOD, I'M IN ON FULL
SCHOLARSHIP!

Annie jumps up, carelessly tosses the laptop aside. Margot darts to catch it.

DONNA

My baby's going to the moon!!!

Donna throws her Brighton-bracelet covered arms into the air. The bagel bites go flying. Her soda sloshes around as she celebrates. Ecstatic, Annie jumps on the trampoline like a mad woman. Donna climbs on the trampoline with her. She tries hugging Annie, smothering her with her big, Hooters breasts.

ANNIE

I'M GOING TO THE MOON!

DONNA

(an aside)

My daddy would kill himself if he heard a woman was doing a job like that.

(to herself)

RIP Daddy.

ANNIE

(between boobs)

Can't. Breathe.

Still gleefully jumping with Donna, Annie looks to Margot.

ANNIE (CONT'D)

Margot, now we gotta solidify the road trip. Mom said we'll be driving right by Hodgenville where Abraham Lincoln was born. Apparently there's a gift shop that sells Abe's big hats. Sounds fucking sick. Let's get one.

Margot only nods. And just then, the trampoline RIPS, dropping Donna and Annie straight through it.

INT. MILLS' APARTMENT. LIVING ROOM - LATER

On their hands and knees, Margot and Annie search for bagel bites scattered around the floor. The trampoline rests against a wall. It's visibly torn down the center. Faint sounds from the kitchen.

After a beat, Margot looks over to Annie as Annie finds the last bagel bite under the thigh master.

ANNIE

Bingo. Today really is my day.

Margot watches her pop it into her mouth. They both stand. Margot grabs her backpack off the couch. Pulls out a folded sweatshirt.

MARGOT

I made you something.

She hands it to Annie. Annie unfolds it. Gasps. The sweatshirt reads NASA in red and blue stitching and features a felt, very penis-shaped space ship.

MARGOT (CONT'D)

Now that you're that much closer to the moon and all, I thought you could use the gear.

Immediately, Annie puts it on.

ANNIE

I love it, I love it, I love it!

Annie hugs Margot with all her might. The affection is unencumbered and honest. Like sisters.

DONNA (O.S.)

Girls, your song is on!

In the kitchen, Donna turns up the radio as loud as it can go, the intro to Frank Sinatra's FLY ME TO THE MOON. Annie looks to Margot as if the music awakens a wonderful secret.

MARGOT

It's so silly that we used to...

ANNIE

Ya, so fucking embarrassing, it's like...

Despite their words, both girls have become VERY serious. Margot steps toward Annie like a gentlemen, Annie curtsies.

They conjoin hands like ballroom dance partners and begin a waltz. As the music builds, the living room melts away and the girls dance through...

EXT. GALAXY (FANTASY DANCE SEQUENCE)

...the star-specked galaxy. Margot leads Annie through space as Frank serenades. The moon glows behind them like a great, theatrical set piece. Their dancing is young, beautiful and carefree. Moonlight gives Broadway bravado to the girls' galactic routine.

The girls smile ear-to-ear, imbued by the sheer euphoria of dancing in space with your best friend in the entire universe. As the music reaches climatic perfection, Margot spins Annie faster and faster and faster until--

EXT. MILLS' APARTMENT - AFTERNOON

The music stops and we're back to reality. The girls wait for Margot's ride. Margot looks down at her phone, a tad anxious.

MARGOT

Sorry I can't stay; Jess and her engagement ring are home for her shower. Future Mrs. Eugene Cobb.

ANNIE

That's really his name...?

MARGOT

Eugene Cobb Jr.--

EUGINE COBB JR. POP-TO SEQUENCE:

An average white male, EUGINE COBB (21), wears a standard missionary uniform: short white button-down, skinny black tie, black slacks. He stands in the middle of the African Savanna with a big smile on his face and his Book of Mormon, unaware that a lion watches him from afar.

MARGOT (CONT'D)

--the Sub-Saharan Missionary--

Now in a business suit, Eugene stands behind a big corporate desk. He signs a contract. Then looks up at the camera. Grins a stupid grin.

MARGOT (CONT'D)

--the soon to be CEO--

Skinny Eugene shovels Alfredo sauce out of a jar with a spoon. Suddenly, jar after jar after jar of Alfredo sauce appears around him. He's happy as a clam.

MARGOT (CONT'D)
--the lover of Alfredo sauce--

Pajama-wearing Eugene cuddles with ten puppies, all licking and tail-wagging, as he laughs into the camera with too much joy.

MARGOT (CONT'D)
--the professional puppy-cuddler--

END EUGINE POP-TO SEQUENCE

EXT. MILLS' APARTMENT - CONTINUOUS

MARGOT
(summarizing the sequence)
--the perfect Mormon man.

ANNIE
What a dream: Eugene.
(reflecting)
It's crazy they're only twenty-one.
Do you think it's the sex?

MARGOT
What do you mean...?

ANNIE
Like because Mormons can't have sex
before marriage, they shack up
young to shag it out?

MARGOT
Shag?

ANNIE
You know, rub genitals.

MARGOT
Gross Annie.

Just then, a PING. Margot reads a text.

MARGOT (CONT'D)
Looks like I'm walking home.
(stepping away)
I'll see you later.

Margot begins her trek. Annie takes a beat, then shouts.

ANNIE

Hey!

(Margot turns)

I'm sorry. You had a big day too -- I mean, the whole system of superlatives is dumb in and of itself -- but I'm happy that you won because you're my best friend and now everybody knows what I've known forever: that Margot Ellison is mother fucking perfect.

On Margot, absorbing the compliment, we jump to:

INT. PIZZA PALACE - NIGHT

Annie stares up at a menu board. Donna stands beside her.

DONNA

Get anything you like; we're queens tonight.

Boldly, Annie steps up to the cashier. A handsome kid with the careless cool of a seventeen-year-old. Annie notes his name tag: GARY.

ANNIE

Extra-large barbecue chicken pizza, no chicken, no bbq sauce.

GARY

So...a cheese pizza?

ANNIE

Damn straight, Gary. I'm celebrating.

EXT. ELLISON HOME - NIGHT

The facade of a two-story home fit for a suburban fairy tale. A BMW pulls up in the driveway.

MARGOT (O.S.)

Not in the driveway!

Promptly, it pulls out.

EXT. / INT. BMW - MINUTES LATER

From outside the car, Margot looks into the open driver's side window.

She's changed back into the long dress she wore to seminary but the buttons on her dress aren't fully buttoned. REVEAL Tobin behind the wheel, feeling pretty good about himself.

TOBIN

I prayed to God for this. And I'm not religious.

She leans in, her lips an inch from his.

MARGOT

You don't have to be religious to pray. It can just be nice to think someone's listening.

With flirtatious zest, she pulls away.

MARGOT (CONT'D)

Goodnight, Tobin.

INT. ELLISON HOME. DINING ROOM - NIGHT

A proud ROASTED CHICKEN on a stately dining room table. At the head of the table, MR. ELLISON (40s), a no nonsense man with an exquisitely bald head. Beside him, his wife of 25 years, Mrs. Ellison, as perfect as suburban mothers come.

Three out of his four daughters sit at the table, all Russian doll like copies of MRS. ELLISON. Next to her mother, JESS (21, the bride-to-be). Beside Jess, GRETA, a tattling goodie-two-shoes (13), and FRANNY (10), the wide-eyed baby of the family. One seat remains empty as Mr. Ellison finishes the pre-dinner prayer.

MR. ELLISON

--and Heavenly Father, thank you for bringing our lovely, engaged Jess home safe and sound. In the name of Jesus Christ, amen.

ELLISON FAMILY

Amen.

JESS

Thank you Daddy. I wish Eugene heard that. Ugh, I miss him.

She admires the modest engagement ring on her finger.

MRS. ELLISON

You have all eternity, sweet heart.

Somewhere in the house, the front door opens and closes.

MARGOT (O.S.)

Sorry!

Margot scurries in, grabs her seat at the table. She sits up nice and straight.

GRETA

(with little sis attitude)

You're late.

JESS

You're very late.

Jess stares at Margot with judgement. Franny, oblivious, is delighted to see her older sister.

FRANNY

(adorable as hell)

Hi, Margot!

MARGOT

Hi, Franny--

Margot looks to her father, then her mother.

MARGOT (CONT'D)

Ms. Donna took us to pizza because Annie got into Purdue. Full scholarship.

Neither respond until Mrs. Ellison looks to her husband.

MR. ELLISON

You made a choice, Margot.

MARGOT

Like I said, I'm sorry.

In a loaded silence, Mrs. Ellison eyes the elaborate dinosaur drawing on Margot's forearm -- it looks like a tattoo. Margot clocks her mother eyeing it. She looks down to it self-consciously, then moves it out of view.

With her other arm, she reaches to the chicken, but Mrs. Ellison pulls the plate away from her. Another long, painful silence.

MARGOT (CONT'D)

May I be excused to read scriptures and think about my actions?

MR. ELLISON

(pleased)

There's my daughter.

Margot stands up. Jess studies her.

JESS
I always liked that dress.

Margot looks down. Realizes her dress is unbuttoned.

JESS (CONT'D)
But when I wore it, I never wore
the buttons undone.

Jess makes pointed eye-contact with her sister. Margot averts it.

INT. MARGOT'S BEDROOM - NIGHT

A bedroom fit for a little girl: floral wallpaper, a twin-sized bed. Art supplies litter the floor -- ink pens, water color palettes, and drawings in progress.

On the walls, Margot's hung her sketches and paintings of dinosaur skeletons, landscapes and human bones. They're skillfully done and *everywhere*.

Margot stares at herself in a mirror. She wears the lacy pink tank top Donna had. She examines her reflection with curious pride. Her mid-drift shows just a little, featuring a birthmark, shaped oddly like Jesus (think Jesus toast) on her hip.

As if her reflection speaks to her, Margot turns from it. Kneels down beside her bed. Searches for something underneath it. She pulls out a box of tampons, turns it on its side. A STACK OF LETTERS fall out. Comforted to see them still there, she hugs the letters close.

JESS (O.S.)
What's that?

Panicked, Margot turns. Finds Jess looming in the doorway. Slowly, Margot stands up with the letters behind her back:

MARGOT
...What?

JESS
That trashy tank top.

MARGOT
(relieved)
Oh. It's um, Annie's mom's.

JESS

She works at Hooters, Margot.

Jess takes one sweeping look around the room. Notices Margot's backpack; the mini skirt and a push up bra hang out of it -- the clothes Margot wore at school.

JESS (CONT'D)

And that?

As Jess focuses on the backpack, Margot drops the letters and kicks them under her bed. Then scurries over to her backpack.

MARGOT

(re: clothes)

Just a sewing project for art.

She picks up the backpack, stuffs the clothes inside as Jess watches with discerning eyes.

JESS

I really think you should consider a mission; a mission would give you direction in the Church. My roommate Molly had a crisis of faith her first year at BYU and God called her to Portland when she needed it most. Those eighteen months in the Pacific Northwest changed her life. She fell in love with one of her converts and now she's getting married this summer at the Portland Temple. All the bridesmaids are wearing beanies; it's very progressive. And thankfully, Molly's better than she's ever been.

This severely displeases Margot.

JESS (CONT'D)

It'd be good for you: a year and a half to get closer to God. Alone. Serving. Cleansing your doubts.

Margot gulps.

INT. ANNIE'S ROOM - MIDNIGHT

Annie sleeps snug as a bug. She snores loudly. Outside her window, a FIGURE fiddles with the glass, opens it, then climbs in. Shuts the window behind them. A moon-shaped night-light shines on the intruder as they enter -- it's Margot.

She tiptoes to Annie's bed, gets in, slides under the covers with ease. Accustomed to Margot's late night visits, Annie wakes enough to pass Margot a pillow.

MARGOT
(whispering)
Annie?

Margot rolls over to face her, ready to say something. But Annie's eyes are closed.

ANNIE
(sleep talking)
Fuck you, Buzz, this is my moon.

Margot accepts that Annie's out. She sits up, unable to sleep. Next to her head, the shelf with the ANNIE & MARGOT best friends book. She sees it. Pulls it off the shelf.

Lit by a stream of moonlight, Margot holds it, contemplating the precious, smiling girls on the cover -- their former selves. The slightest tear drops from her eye. She wipes it, then looks back to sleeping Annie, who resembles a slumbering bore. Snores like it too.

INT. HILLSIDE HIGH. HALLWAY - DAY

Annie strolls proudly through a cramped hall with Margot at her side. NASA spelled across her chest. The phallic space ship very visible. A sleepless Margot, the most haggard we've ever seen her, clutches a sizable canvas close to her. As the girls approach a split in the hallways, Margot takes a right when Annie expects a left.

ANNIE
What are you doing? We take the A
hall to the C hall to the D hall;
it's Thursday.

MARGOT
I told you: I've gotta turn in my
Venus of Urbino.

ANNIE
Fuck me, your what?

Margot holds up her painting: a large, impeccably rendered canvas of a plushy woman on a fainting couch.

VENUS OF URBINO FLASHBACK SEQUENCE:

EXT. (FLASHBACK) PARK - DAY

POV Margot: her hand sketches on a blank canvas, propped up against her knees as a makeshift easel. We maintain this POV for the full sequence.

Beyond Margot's canvas, Annie walks about with a cassette player and headphones. As Margot sketches, Annie moves around the yard, repeating:

ANNIE
Guet Nacht.

Annie stops the cassette. She turns towards Margot (us).

ANNIE (CONT'D)
(not able to hear herself)
I'M TELLING YOU, SWISS GERMAN IS MY
BITCH!

She takes off her headphones.

ANNIE (CONT'D)
What is that?

MARGOT (O.S.)
My Venus of Urbino.

INT. (FLASHBACK) ANNIE'S BEDROOM - DAY

Now sitting on Annie's bed, Margot's hand delicately paints the curvaceous lines of the lady's mid-section. In front of the canvas, Annie stands, wearing her space helmet.

ANNIE
(muffled)
God, this thing smells.

She pulls it off.

ANNIE (CONT'D)
Do you think I can wash it?
(looking at us)
What is that?

MARGOT (O.S.)
My Venus of Urbino.

EXT. (FLASHBACK) COMMUNITY POOL CENTER - DAY

Margot's hand paints the finishing touches on her Venus of Urbino. Beyond Margot's painting, Annie floats on a moon-shaped raft in the pool, wearing a tankini and big diva sunglasses, reading a NEIL ARMSTRONG BIOGRAPHY.

ANNIE

I feel like Neil and I would have fallen in love. Of course, it would have been a marriage of ego, but, that's just what you get with a power couple.

No response from Margot.

ANNIE (CONT'D)

(turning to Margot)

What do you think?

She looks up. Pulls off her sunglasses.

ANNIE (CONT'D)

What is that?

MARGOT (O.S.)

My Venus of Urbino!

END OF FLASHBACK SEQUENCE

INT. HILLSIDE HIGH. HALLWAY - CONTINUOUS

MARGOT

My final for AP Art! I've been working on it all semester!

ANNIE

You're always painting! I'm sorry I didn't realize it was a chubby sexy lady!

MARGOT

I know I'm not the moon, but it'd be cool if you cared about me too sometime.

Flustered, Annie scrambles for a response, but Margot's already hurried off. All alone, Annie shrinks into herself.

INT. UNITED STATES HISTORY CLASS - DAY

A photo projected on a screen behind Annie -- Richard Nixon awards Neil Armstrong the Presidential Medal of Freedom. Nixon's head has a BIG OLE X through it. A lackluster Annie concludes her presentation.

ANNIE

And while yes, Buzz was also there, Neil touched it first.

In the front row, Turtle Man Stew raises a hand. Annie gives him a nod to ask.

STEW

Is Neil Armstrong related to Lance Armstrong? The guy with one ball?

ANNIE

No, Stew.

Annie looks around hoping to validate the idiocy of her interaction with Stew. Quickly, she looks back to him, then rapidly away again. Privately, she's very glad he was paying attention.

Just then, a swarm of phone notifications roll in, pinging and blaring, one after the other. Everyone -- literally everyone -- picks up their phones.

A final notification blares: a radio-obscured voice says: THE EAGLE HAS LANDED. It comes from Annie's pocket. Annie pulls out her flip phone. It displays a text notification from a BLOCKED NUMBER. She opens it, but before we can see what she sees:

ANNIE (CONT'D)

(seeing the screen)

Oh, mother fu--

EXT. PUBLIC LIBRARY - AFTERNOON

Margot and Annie sit outside the public library (Annie's favorite place) on the grass with a bag of Mexican fast-food. Annie's lip quivers as she studies her best friend's face. A very reserved Margot holds a taquito out to Annie.

MARGOT

Want them? I'm not hungry.

Annie bats it out of her hand.

ANNIE

(blurts)

It's you.

MARGOT

...What?

Annie takes out her phone. Holds it up to face Margot. For the first time, we see what's haunted everybody's phone screens: a mirror selfie of a slim, teen girl in a red thong, covering her boobs with one arm, posing in a mall dressing room. Her face is cropped out.

MARGOT (CONT'D)

It's not.

Furious, Annie zooms into the photo, a grainy Jesus birthmark on full display.

ANNIE

It isn't?!

Margot stares at the birthmark. Her birthmark.

MARGOT

Okay, fine, yes, it's me!

Annie turns beet red with Margot's confirmation, as if she didn't believe her own accusations when she was making them.

MARGOT (CONT'D)

Are you sure you don't want the rest of my taquitos--

ANNIE

NO! I eat when I want to eat, not just 'cause you wave a burrito in my face hoping to throw me off your trail.

MARGOT

It's a taquito.

ANNIE

Which is a fried, skinny burrito!!
(beat)
What the fuck is going on!? Why did you lie to me!?

A moment. Then Margot quietly begins.

MARGOT

Well...

INT. (FLASHBACK) PIZZA PALACE - NIGHT

Margot and her sisters stare up at the menu board. Margot notices she's being noticed by Gary, who worked the cash register for Annie. This time, he's in the back flipping dough. Like a mating display, he tosses the dough impossibly high and catches it. Wow.

INT. (FLASHBACK) PIZZA PALACE. STOCKROOM - NIGHT

In a room with shelves full of tomato sauce, Margot rides Gary to pleasure town. He looks up to Margot and mouths the words that present-day Margot narrates:

MARGOT (V.O.)
I love you Margot Mary Ellison.

Margot stops riding him cold.

END OF FLASHBACK**EXT. PUBLIC LIBRARY - CONTINUOUS**

MARGOT
So I ghosted him and this is, um,
maybe him getting me back...?

Annie is stunned.

ANNIE
You, Margot Ellison, sent Pizza
Gary a *nude* and then *had sex* with
him!? Like his penis in your
vagina?!?

Margot just nods.

MARGOT
Sex doesn't have to be vaginal
penetration, but if we're being
technical, yes Pizza Gary and I
did...uh, put his...in...um, you
get it.

ANNIE
I DON'T! Why didn't you tell me! We
tell each other everything!
ESPECIALLY that you'd been dicked
in the vagisteer!

MARGOT
Well, now you know.

ANNIE
Okay, I'm so fucking pissed that
I'm sweating behind my knees. But
right now, that's not important.

(MORE)

ANNIE (CONT'D)

Pizza Gary sent your naked body to the whole school like some kind of Ted Bundy -- and yes, obviously Bundy was VERY HOT but mostly a fucking murderer! We have to report him!

On a bender, Annie pulls out her phone.

ANNIE (CONT'D)

What is the cops' number? 911?

MARGOT

No!

Margot snags Annie's phone. Holding it, she realizes she acted on impulse. She looks up to Annie, who's shocked at Margot having done so.

MARGOT (CONT'D)

We can't report him.

Margot looks down at Annie's crappy flip phone.

MARGOT (CONT'D)

I'll give this back if you promise not to report him.

ANNIE

Jesus Christ. I'm trying to help. If you recall: your NAKED BODY'S ON EVERY SCREEN IN HILLSIDE.

A new, steely Margot hands the phone back.

MARGOT

Annie, my dad's the bishop of our ward. If he found out about this...

EXT. (POP-TO) BARREN FIELD - TWILIGHT

Mr. Ellison digs a deep grave. A wheelbarrow next to him. In the wheelbarrow, Margot's dead, bruised body lays like a rag doll. Her limbs askew. Church members stand in the distance, watching approvingly.

MARGOT (V.O.)

And if my mom found out...

INT. (POP-TO) HOSPITAL ROOM - DAY

Mrs. Ellison lies in a hospital bed, unconscious. She wears an oxygen mask. Her heart is monitored.

EXT. PUBLIC LIBRARY - CONTINUOUS

ANNIE

He would murder you, yes.

Margot hands the phone back.

MARGOT

(as if it helps)

I mean, you can't really tell it's me in the photo...right?

Annie pulls up the photo again. Examines.

ANNIE

How many people have literal Jesus waving hello on their abdomen?

MARGOT

It's a low quality photo.

ANNIE

But I noticed it!

Margot reflects on this fact. Annie noticing surprises her.

ANNIE (CONT'D)

I really wish I didn't find out this way. That my best friend lost her virginity to Pizza Gary, the turd who can't count change.

Margot swallows a bit of air, preparing to add fuel to the fire.

MARGOT

Um...Elliot Jacobs.

ANNIE

What in the sweet hell does that mean?

MARGOT

I lost my virginity to Elliot Jacobs. Sophomore year.

ANNIE

WHAT THE FUCK?!

INT. (FLASHBACK) SMALL HOME - NIGHT

Two beagles stare at Margot and a handsome Elliott who have sex very slowly on a couch, well aware they're being watched.

MARGOT (V.O.)
I was dog sitting for Sister
Garrison; I invited you over but
you said no --

ANNIE (V.O.)
Well ya, cause I don't trust
beagles!

MARGOT (V.O.)
Elliot lived next door, so...

Elliott's eyes bulge.

END OF FLASHBACK**EXT. PUBLIC LIBRARY - CONTINUOUS**

MARGOT
And I liked how it felt so I just
kept having it. I love kissing,
lips, touching; it's nice, being
close to someone.

ANNIE
But you're not supposed to have sex
until marriage! That's the Mormon
golden rule! You wait, then pledge
yourself to your husband for
eternity and once you're sealed by
God, you deflower each other in a
very vanilla, wholesome, beautiful
way!

MARGOT
I don't want that.

ANNIE
What do you want?!

MARGOT
I want you to ask me things.

ANNIE
I ask you things!

MARGOT
Do you?

Suddenly doubtful, Annie nods hesitantly.

MARGOT (CONT'D)

When's the last time you asked 'How are you, Margot?' or 'What do you think, Margot?' or, 'Why do you cry before you go to sleep, Margot?' or, 'How come you're so gosh darn alone, Margot?!

Annie is the smallest we've ever seen her. She barely squeaks out the words:

ANNIE

But you're not alone...

Margot looks at Annie. Considers. Then speaks with intention.

MARGOT

I've been holding everything in, trying to be this perfect person but I don't like her.

(a painstaking pause)

Annie, I don't wanna be Mormon anymore.

(realizing)

I've never said that out loud.

Annie doesn't speak. So Margot continues.

MARGOT (CONT'D)

The God I believe in changes his mind, he makes mistakes, and he wouldn't punish me for liking sex.
(her thesis)

For wanting more out of life.

After a beat, Annie puts herself together.

ANNIE

Um, okay, clearly you're going through a lot here -- and ya, it would have been nice to know you were riding dicks across town... But I'm your best friend and I'm here for you always, no matter how hard it feels to tell the truth. So here's a truth: one of my nipples goes inward.

MARGOT

I know that.

ANNIE

And I'm ashamed of it but I told you because you're my best friend in the entire universe!

MARGOT

Annie, I love you, I really do, and I know I'm your best friend, but I, um, I don't know if you're mine...
(thinking hard)
I don't know if anybody is.

Annie gapes at Margot in disbelief.

ANNIE

But what -- what about -- what about moving to Florida together when I work at NASA, and naming my daughter after you, and -- and bringing our families to the Kennedy Space Center for my first launch? Our road trip to Purdue! What - what - what about our Best Friends Book?!

MARGOT

It's just a book Annie and I'm not even in it that much.

ANNIE

(gasping tears, salvaging)
What? No! You're on the cover and you have the whole section dedicated to your Baptism, and the one for Homecoming when you lost your shoe trying to find me at the snack table, kinda like Cinderella minus the dickhole prince, oh and also that time we went to Youth Conference together and Emma Robins wrote Sinner on my forehead and you rubbed it off and told me Christ loves me too, even if I don't believe in him! Of course you're in it; It's our book! It doesn't exist without you! I don't exist without you!

Margot doesn't speak.

ANNIE (CONT'D)

Margot?!

Confirming everything Annie doesn't want to believe, Margot looks away, piercing Annie's desperate heart. A long sobby silence as Annie's hope dissolves. Annie can't bare it. She stands up.

ANNIE (CONT'D)

Um. Okay, um...uh goob--good--
goodby--

Annie turns away, realizing she can't undo anything. Cough-crying overwhelms her as she runs off, far away from a Margot she doesn't know any more.

Behind her, Margot still sits outside the library, unmoving, looking at her hands. A perfect tear spills down her cheek.

EXT. SUBURBAN STREET - DAY

Annie, out of breath, red-faced, swollen from crying, lumbers past happy families and couples and dogs and she can't stand any of it.

INT. MILLS' APARTMENT. LIVING ROOM - LATER DAY

A destroyed Annie enters.

DONNA (O.S.)

There's my soon-to-be astronaut!

She looks to the kitchen nook, where Donna is lighting candles on an ice cream cake that reads PURDUE! Donna looks past Annie.

DONNA (CONT'D)

Where's Margot? Should we wait? We can wait!

ANNIE

(walks to the cake)

Is this a chocolate turtle, salted-malted cookie-dough ice cream cake?

DONNA

Your favorite!

ANNIE

Just because this was my favorite yesterday and every day before that, doesn't mean it's my favorite today!

Annie picks up the cake. Tears forming again.

ANNIE (CONT'D)

What's so special about an ice cream cake anyway? It melts into ice cream soup as soon as you take it out of the freezer.

With tears pouring out, she opens the trash.

ANNIE (CONT'D)

And who the SHIT wants to eat a bowl of chocolate turtle, salted-malted cookie-dough ice cream soup?!

She dumps the cake, candles and all, into the garbage. Donna just looks at Annie, stunned at the tears and the trashed cake.

DONNA

Well, what the hell do you wanna eat?!

ANNIE

Something boring and safe that nobody will touch.
(thinking)
Fruitcake.

Annie's nose crinkles. So does Donna's. They look down -- the garbage is on fire.

INT. MILLS' APARTMENT. HALLWAY - NIGHT

Annie mopes down the hall to her room. She passes pictures of Annie and Donna, and Annie and Margot. Snapshots of a life intertwined litter the walls, haphazardly arranged, smiling down at heart-splintered Annie.

DONNA (O.S.)

(shouting up the stairs)
You are in time out, young lady!
For a whole--a whole--a whole--for tonight! And if you think I'm restocking your Nesquik when I go to the store next, you are sorely mistaken!

PRE-LAP: Mechanical churning of a dryer.

INT. ELLISON HOME. LAUNDRY ROOM - NIGHT

Margot leans against the dryer, crying. We can't hear her and she prefers it this way. The door opens. In walks Franny, holding her hamper. Margot stiffens, sniffing. Wipes snot off the small sliver between her nose and upper-lip.

FRANNY

I've gotta do my whites.
(studies Margot)
Are you crying?

Margot shakes her head 'no.' Franny sets down her hamper.

FRANNY (CONT'D)

(the cutest in the world)
Everyone cries. When I think about all the good I should be doing in the world, all the good Jesus was doing, I cry real hard. I know I gotta do more for others, but I don't know who needs it the most and that's what makes me cry the hardest.

This melts Margot's heart. She hugs Franny. Pulls her close.

FRANNY (CONT'D)

(startled)
Oh!

Franny nestles into Margot's chest.

FRANNY (CONT'D)

I'm gonna miss you when you're gone.

They separate.

MARGOT

Gone?

FRANNY

You know, when you're at BYU.

MARGOT

Oh--of course.

The dryer beeps. Done with its load. Franny leans down into her hamper.

FRANNY

I dropped spaghetti on my church dress -- a whole meatball! Wanna see?

INT. ANNIE'S BEDROOM - LATER NIGHT

Annie plays Mario on GameBoy. She lays on a moon shaped carpet, hair sprawled, furiously pounding at the A and the B buttons. Mario dives off a cliff. Game over.

Annie slams her GameBoy shut -- rolls over to look out the window. It's a full moon. She stares at the big, white orb; what usually brings such joy leaves a somber glint in her eyes.

She picks up her phone. Checks her messages. Nothing from Margot. Just an empty phone-screen of the moon, a digital copy of what she can see through her window.

She looks to a clipping of Neil from an old Life Magazine she has pinned to the wall (among many others.)

ANNIE

Is it lonely, Neil?
(as if it helps)
Up there?

Neil doesn't respond because he's a poster. Too sad to remain, she gets up. Standing in the middle of her room, she looks right at the Best Friends Book as if she was looking at Margot herself.

INT. MILLS' APARTMENT. KITCHEN NOOK - MIDNIGHT

Annie flips on a single light. She stares at the trash can which is blackened from the cake fire. An abandoned fire extinguisher lays beside it. We see she's holding the Best Friends Book.

Annie takes a seat on the ground next to the trash can, wraps her arms around the book, and leans her head against the trash -- her cheek presses against the trash's charred plastic side.

ANNIE

I'm so sorry.

Behind an unknowing Annie, at the foot of the stairs, Donna watches her daughter grieve. Annie, alone, rocking ever so slightly with the Best Friends Book rested against her heart.

EXT. HILLSIDE WARD OF THE LDS CHURCH - EARLY MORNING

Like clockwork, Margot exits seminary, dressed in a long, appropriate skirt. She immediately looks to tall, stone Jesus, where Annie's normally waiting.

For the first time ever, Annie's not there.

INT. HILLSIDE HIGH. GYM - DAY

The whole school is gathered for an address from PRINCIPAL BLEEKER (50s), a man that couldn't even relate to teenagers as a teenager. He stands behind a podium in the middle of the gym floor, flanked by frumpy, annoyed teachers.

PRINCIPAL BLEEKER
Good morning, Mountain Goats.

We find Annie in the last row of the bleachers, alone. She stares three rows down at the back of Margot's head. Margot sits in the middle of the crowd. As if sensing Annie's gaze, Margot turns around. Quickly, Annie averts her eyes.

PRINCIPAL BLEEKER (CONT'D)
It has come to our attention that an inappropriate photo has been spread digitally throughout the entire school. At this age, you're all very hormonal and clearly, very good with computers and technology and things of internet sorts, so you've made it largely impossible for any of us, adults, to track said photo; thus it is with great disturbance that I can only offer a reminder: once you send a private photo into diga-space, the world owns it. And the Russians. So please, keep your privates, private.

UNKNOWN STUDENT (O.S.)
TITTIES!

Principal Bleeker stutters.

PRINCIPAL BLEEKER
Please, uh--

He struggles to identify where the scream came from in the crowd of horny high school students.

PRINCIPAL BLEEKER (CONT'D)
 --please refrain from such immature
 language--

UNKNOWN STUDENT (O.S.)
 ASS.

PRINCIPAL BLEEKER
 That's enough from you! Whoever you
 are!

Margot steals a glance up to Annie. She finds Annie staring at someone else. Margot follows Annie's gaze down to Stew, the sweet face from her history class. Margot notes it.

Principal Bleeker takes a deep breath. Opens his mouth, baiting the disrupter. But nothing happens.

PRINCIPAL BLEEKER (CONT'D)
 Shout pussy, I dare you.

A teacher gasps behind him, followed by a collective silence.

PRINCIPAL BLEEKER (CONT'D)
 (clears his throat)
 If anyone has any information
 regarding the incident...

We're on Margot as she struggles with something.

PRINCIPAL BLEEKER (CONT'D)
 ...or any questions--

MARGOT
 I do.

As if God raised her himself, Margot stands. Every student turns towards her, craning their neck to see what she has to say. She loses the certainty with which she stood.

MARGOT (CONT'D)
 I--um...

ANNIE (O.S.)
 --have a question!

Beating her to it, Annie scrambles to her feet in the back. Everyone turns away from Margot, to Annie. Including Stew, who looks at Annie with fondness.

CLOSE ON Tobin rolling his eyes. This is a common reaction to Annie.

ANNIE (CONT'D)

I have a question...uh...if I share a photo of my wenus, is that considered 'inappropriate.'

PRINCIPAL BLEEKER

I don't know what a 'wenus' is...

ANNIE

It's the old man-y tip of your elbow. Very dry. Crusty sometimes.

PRINCIPAL BLEEKER

Oh. No. Unless you're intending for it to be sexual, I don't imagine a wenus -- however dry -- is inappropriate.

ANNIE

Sweet. Okay, thanks.

(to the crowd)

No sexual wenuises everybody.

Students chuckle at Annie's expense. She's embarrassed but remains standing.

PRINCIPAL BLEEKER

Anything else? Or can we leave it at wenus?

Annie glances toward Margot. Then away again.

ANNIE

No, um, no sir.

Annie sits. Margot doesn't. Principal Bleeker looks to her.

PRINCIPAL BLEEKER

And you?

MARGOT

That was my question too.

PRINCIPAL BLEEKER

Then wenus away.

Margot sits.

PRINCIPAL BLEEKER (CONT'D)

To reiterate, the no-go zones should be--

UNKNOWN STUDENT (O.S.)

Pussy!

Just as Principal Bleeker gears up to shout--

EXT. HILLSIDE HIGH - DAY

We follow Annie hurrying as fast as she can into a dingy school bathroom.

INT. HILLSIDE HIGH. BATHROOM - CONTINUOUS

Annie stumbles in, crashing in on two GIRLS making out. Annie lets out a little squeal. She thought she'd be alone.

ANNIE
Sorry, I'll just--

She rushes into a stall. Shuts it but struggles with the lock.

She plops her backpack on the floor. Sits on the toilet seat in her pants. Grabs an old iPod out of a backpack pocket. Shoves earbuds in. Presses play on Mozart.

ANNIE (CONT'D)
(shouting)
Don't worry, I can't hear!

OUTSIDE OF HER STALL the couple has left. Only a drippy faucet drips. Just then, the motion sensor lights go out.

INSIDE ANNIE'S STALL in the dark, lit by the screen of her iPod, Annie hyperventilates to escalating classical mastery.

ANNIE (CONT'D)
It's okay, it's okay, it's okay--

Annie's hyperventilating dissolves into crying. She hardly moves, clutching the perfect little square iPod.

INT. (FLASHBACK) HILLSIDE HIGH. BATHROOM - DAY

INSIDE A STALL Annie (14) sits on a toilet seat, pants still on.

MARGOT (O.S.)
It's gonna be okay.

ANNIE
I wet my pants, Margot. On the first day of high school. Nothing is okay.

OUTSIDE THE STALL Margot (14) leans against Annie's door. She wears very short shorts that reveal her already long, lean legs.

MARGOT
I wet my pants once.

ANNIE
No you didn't.

MARGOT
I did! In Church. I wanted to leave. It was taking so long. So, I wet my pants.

Annie laughs.

ANNIE
That's disgusting.

MARGOT
But it worked. My wet-my-pants plan worked. I got to leave.

Annie fiddles with the lock. It opens. The two best friends face one another.

ANNIE
Were you wearing bright green pants??

REVEAL Annie's bright green cargo pants. You can very much see the pee stain.

MARGOT
Dress. Dripped down my leg.

ANNIE
(laughing)
EW!

Margot pulls a pair of jeans out of her backpack.

ANNIE (CONT'D)
Why do you have extra pants?

MARGOT
You never know when you're gonna need them.
(hands pants over)
Right?

END OF FLASHBACK

EXT. ELLISON HOME - DAY

Margot sorts through their mail at the mailbox, not finding what she wants. As she does, she hears a CAR ENGINE TURN OFF. She turns, finds the MAIL MAN at the next house over, putting mail in a neighbor's mailbox.

MARGOT

Are you sure there wasn't anything else today?

He turns.

MAIL MAN

Are you saying I'm bad at my job?

Offended, he climbs into his truck.

Margot shoves the coupons and bills back into the Ellison mailbox, then treks up to her house.

INT. MILLS' APARTMENT. LIVING ROOM - DAY

Home alone, somber Annie sways in silence, holding a NEIL ARMSTRONG KEN DOLL close to her. She's pantsless.

Just then, the lock on the front door turns. Donna throws open the front door wearing her Hooters garb. She looks dead at Annie, the Neil doll, the no pants. Donna softens.

DONNA

You *sure* there's nothing to talk about?

ANNIE

Nope. Nothing.

DONNA

Well, whenever I'm a little down, you know what I like to do?

INT. MOVIE THEATERS - DAY

Donna and Annie are PASSED OUT in fully reclined, fancy movie theater seats. Around them, elderly folk smack loudly on snacks. Donna has a bag of popcorn in her lap. Annie's arm lays across the armrest with her hand in the bag.

A CRASH; an OLD LADY has dropped popcorn behind Donna and Annie.

OLD LADY'S FRIEND
Damn it Shirley!

Stirred by elderly shouting, Donna wakes. She turns and finds Annie still sleeping.

ACTRESS (O.S.)
(melodramatic)
I love you. But you have to give up
the killing. For us.

ACTOR (O.S.)
(even more melodramatic)
Don't make me choose. Just let me
be me.

Donna lifts Annie's hand out of the bag, which doesn't wake her. She sets Annie's hand in her own. It's tender.

INT. HILLSIDE HIGH. HALLWAY - DAY

Margot stands at her locker which is decorated with little drawings, dinosaur stickers, and a little mirror. Margot looks into it. She can see Annie passing behind her in the reflection. Annie's head's down, like a soldier marching through a battlefield.

When Annie's gone, Margot shuts her locker door, then walks in the opposite direction past groups of friends: giggling girls, cozy couples, packs of teen boys etc.

Everyone has somebody but Margot.

EXT. HILLSIDE HIGH. COURTYARD - DAYS ARE PASSING

Alone -- her new normal -- Annie eats her lunch on the grass with an open book on Black Holes at her feet. Beside her, a stack of more books -- her friends.

She pulls out items from a sack lunch one by one, starting with a note from Donna. We hear it as Annie reads it.

DONNA (V.O.)
You are my star.

Annie holds the note to her body. It's a private moment. After a beat, she carefully pockets the note in a special pouch in her backpack. The open pouch is full of similar Donna notes.

She looks up. Around. Most students eat with real friends. This dismays her.

Until she notices Stew across the courtyard, also alone and reading *Turtle Man and the Lightening Lizard*. The sight of reading Stew turns her cheeks rosy.

Just as she blushes, a nearby CAMPUS MAINTENANCE WORKER turns on a leaf blower, blowing her lunch notes out from her pouch, into the sky and all around. Annie struggles to retrieve them. As she grabs one by one, we hear the notes:

DONNA (V.O.)
Great ladies have great minds.

DONNA (V.O.)
Always eat dessert.

DONNA (V.O.)
Let's get you a new bra.

One note flutters away. A HOT GIRL sees it, picks it out of the air. Reads it.

HOT GIRL
You're your own kinda beautiful?

Annie scampers to her.

ANNIE
Sorry, that's, um, that's mine.

Hot girl scans Annie. Clocks Annie's shirt. On it, two wolves howl up to the moon, rendered in hideous pastels.

HOT GIRL
(judging)
Do you write these to yourself?

ANNIE
My mom writes them.

Hot girl laughs.

HOT GIRL
Oh. You're not joking?

ANNIE
(squeaks it out)
Um, no.

HOT GIRL
That's sad.

Hot girl crumples it and throws it away. Then goes on her way. Annie runs to the trash. Digs it out.

We follow another note as it's blown farther and farther away, landing at a pair of feet. The feet turn into a person as someone bends down to grab it.

It's Margot. She holds the note up to read.

DONNA (V.O.)
You're brave if your heart is
beating.

Margot looks up to the sky.

INT. HILLSIDE HIGH. OUTSIDE THE PRINCIPAL'S OFFICE - DAY

Margot stares at PRINCIPAL BLEEKER'S door plaque, contemplating. Before she can decide to knock, the door opens just enough for Ms. Gates to escape.

MS. GATES
(startled re: Margot)
Oh! Hello--

Margot notices the zipper on the side of her dress undone.

MS. GATES (CONT'D) (CONT'D)
Principal Bleeker is out to
lunch...so, now's not, well, it's
not a good time.

Margot gives a polite nod, then watches Ms. Gates hobble away, adjusting her tights. Margot looks back to Principal Bleeker's door, then decides to leave.

EXT. PUBLIC LIBRARY / INT. 1996 HONDA CIVIC - DAY

Donna, dressed for work, drops Annie off at the public library.

DONNA
Enjoy your kingdom.

ANNIE
(as she gets out)
Mom.

DONNA
You love this place, what's
shameful about that? Shout it from
the rooftop!

Donna watches Annie sour through the open passenger door. Annie looks around to make sure no one heard her.

DONNA (CONT'D)
 Annie, I'm trying! I'm really trying! And you're giving me nothing!

Annie stalemates with Donna. Donna pleads.

ANNIE
 Fine! I LOVE BOOKS. BOOKS ARE MY ONLY FRIENDS! BOOKS DON'T HAVE LEGS SO THEY CAN'T WALK AWAY LIKE PEOPLE CAN! HAPPY?

Donna crumbles at her daughter's admission. Rapidly climbs out of the car. Rushes to Annie. Puts her hands on her shoulders.

DONNA
 I'm your friend!

ANNIE
 I guess.

Donna looks at her watch. Realizes she's late.

DONNA
 Shooty, shoot!

Donna runs to the trunk. Grabs a book out of it. We catch the title: ENHANCING THE FEMALE ORGASM. She pulls cash out of a pocket in her tiny shorts.

DONNA (CONT'D)
 This has a late fee. Please return it.

Unfazed, Annie takes the book and the cash.

DONNA (CONT'D)
 You're so loved, Tootsie.

Donna squeezes Annie's cheek. Then pops back in the car. Putters off, leaving Annie outside her public literary haven.

INT. ELLISON SISTERS' BATHROOM - DAY

Margot cleans her paint brushes in the sink. Jess comes in.

JESS
 We're practicing decorating cupcakes downstairs.

MARGOT
No thank you.

JESS
For my bridal shower.

MARGOT
Oh.
(thinking)
No thank you.

JESS
Margot, I'm getting married and you
couldn't care less.

MARGOT
I'm happy for you.

JESS
I'm not getting that.

MARGOT
What do you want me to do?

JESS
Be grateful! You're getting a
brother!

Margot doesn't respond. Jess lingers. Then picks up Margot's drying watercolor picture of a T-Rex skeleton off the counter. Margot hates that she does.

MARGOT
Can you put that down?

JESS
Only if you're downstairs in ten
minutes to frost.

MARGOT
To *practice* frosting.

JESS
I want everything to be perfect. Is
that so bad?

When Margot doesn't respond, Jess scans Margot, now patting her brushes on a hand towel. She finally sets the painting down.

JESS (CONT'D)
 You can think you're better,
 smarter, different, or whatever it
 is you're telling yourself but
 we're your family--

Pointedly, Jess pulls out a RED THONG, the thong from Margot's nude, which shocks Margot.

JESS (CONT'D)
 --and while you seem to be okay
 lying to us, just know: you can't
 lie to God.

Margot absorbs the warning in her sister's face as Jess dangles the thong in the air.

JESS (CONT'D)
 It'll catch up with you.

Then, Jess re-pockets the thong.

JESS (CONT'D)
 (chipper)
 Cupcake time!

INT. ELLISON HOME. KITCHEN - DAY

A perfect kitchen. Pristine white cabinets. Marble counters. Flowers, always. Around a kitchen island, the Ellison women decorate bridal-shower cupcakes with girlish glee.

A tormented Margot holds a bag of black icing on the outskirts of the cupcake bonanza. She's busy butchering cupcake tops with haphazardly frosted bow-ties.

Jess looks to Margot, reviewing her bow-ties. She hates what she sees. When Margot starts on another cupcake, Jess grabs her wrist.

JESS
 (too bubbly)
 Those are terrible. Maybe we have
 Greta do those?

Greta hurries over. Jess takes the icing bag from Margot and hands it to their little sister. Greta surveys the tops and the bow-ties.

JESS (CONT'D)
 (to Greta)
 Just scrape them off and start
 again.

(MORE)

JESS (CONT'D)
 (to Margot)
 You do dishes?

Jess gives her best Stepford smile.

INT. PUBLIC LIBRARY - DAY

Annie sits in the stacks alone. She intensely reads a book on thermodynamics with true delight in her eyes. A librarian (70s, F) stocks shelves nearby.

LIBRARIAN
 Where's Margot?

The question pierces Annie.

ANNIE
 Gone, Wanda.

LIBRARIAN / WANDA
 Hey, better you're used to it now.
 At my age, they all start dying off
 anyway and then you realize, you're
really alone.

INT. PUBLIC LIBRARY. STACKS (ANOTHER AISLE) - DAY

Annie reads more on thermodynamics, leaning against a shelf.

VOICE (O.S.)
 Annie?

ANNIE
 God damnit, Wanda! Can I get some
 silence in this LIBRARY.

She looks over -- it's Stew, in the flesh, holding a stack of Turtle Man comic books. Startled, Annie slams the book shut.

ANNIE (CONT'D)
 Fuck, uh--

Annie struggles. Stares at him. Realizes she's staring.

ANNIE (CONT'D)
 Aisle's yours.

She turns, ready to scurry away into a black-hole.

STEW
 What'cha reading?

Annie turns back. Her thermodynamics book very on display.

ANNIE

Just some extra-curricular stuff.

STEW

Looks intense.

Annie blushes.

STEW (CONT'D)

Hey congrats.

Annie looks at Stew, quizzically.

STEW (CONT'D)

On Purdue. I knew you'd get in. I mean, first off: you're like, the only person I know that could survive space besides Gudwag in Turtle Man Golden Defeat. He has interstellar gills so he can breathe in space, no helmet.

ANNIE

(so coy)

I wish.

STEW

I know I don't read anything as sophisticated as you, but if you ever wanna read together, like...next to each other in the same room, we could maybe do that. But if you like to read thermodynamics alone, I get it.

ANNIE

You want me to...to read...with you...?

STEW

It sounds ridiculous out loud...

There's a long, pregnant silence of jittery desire and nervousness.

STEW (CONT'D)

I guess, um, maybe I could get your number?

Annie sucks in air but can't bring herself to speak due to feelings of surging ecstasy. Stew pulls out his phone.

STEW (CONT'D)

Oh and also, I ordered a BPA free special edition Turtle Man water bottle. Kinda expensive, but I guess my kidneys are worth it.

This is Annie's dirty talk. Her eyes flutter.

INT. HILLSIDE WARD OF THE LDS CHURCH - DAY

The Ellison women sit in a pew at Sunday service. They listen to Bishop Ellison, their father, who recites scripture 3 Nephi 9:13-14 to the entire ward. We push in on Margot as he speaks.

MR. ELLISON

(reading)

"Behold, mine arm of mercy is extended towards you, and whosoever will come, him will I receive; and blessed are those who come unto me."

Mr. Ellison looks out to his holy, Mormon audience.

MR. ELLISON (CONT'D)

To those of us heeding worldly temptation, acting with ungodly motivations, let us be reminded: our Heavenly Father is ready to receive you in your imperfect state, so long as you are willing to receive Him as the one and only.

For a moment, Mr. Ellison stares straight at Margot. She can't hold his gaze. She looks down at her lap.

A tiny hand reaches over to Margot's; it's Franny's. She gives Margot's hand a squeeze when she needs it most.

INT. HILLSIDE WARD OF THE LDS CHURCH - DAY

During a post-church potluck, Margot is stuck in a conversation with Mrs. Ellison, SISTER DUNGAREE (40s) and her daughter, SUSAN DUNGAREE (18). They all eat petit bowls of chili.

Mrs. Ellison spoons the smallest amount into her mouth. Struggles to swallow. Even so, she smiles wide.

MRS. ELLISON
Sister Dungaree, your chili is
phenomenal.

Mrs. Ellison nudges Margot.

MARGOT
(trying to compliment)
Yes, I can taste the kidney beans
and the other types of beans.

SISTER DUNGAREE
Thank you Margot. I hear you're
going to BYU next year? Just like
my Susan.

MARGOT
(mouthful)
Uh huh.

SISTER DUNGAREE
Susan's going to study education.

MRS. ELLISON
How lovely!

SUSAN
I'd like to be a third grade
teacher. I just love kids.

Margot only smiles. An awkward lull.

MRS. ELLISON
Well Margot's very artistic. I've
always told her she could paint for
a living if she plays her cards
right. The law school's right
there; snag one of those and you
can paint all you want!

SISTER DUNGAREE
What a life that would be, huh?

MARGOT
(blurts)
I need a tampon.

The women look at her, uncomfortable. Margot gestures towards
her vagina.

MARGOT (CONT'D)
It's gushing down there. Vagina
Falls.

EXT. HILLSIDE WARD OF THE LDS CHURCH - SECONDS LATER

Mrs. Ellison pulls Margot away from listening ears. She speaks in hushed tones as she finds somewhere private.

MRS. ELLISON

What was that?! Talking about your...you know...when we're eating! Eating chili, of all things!

MARGOT

It's my period, Mom.

MRS. ELLISON

Margot. Dear. I know Jess's wedding has been hard for you, not being the center of attention with her home, but you'll have your day and we will do just as much for you as we have for her.

Mrs. Ellison finds a quiet corner. It's suitable for her and their conversation.

MARGOT

I don't care about weddings.

MRS. ELLISON

You think that now but you'll meet your person and you'll want everything just the same. It's how it goes. Now please go back in there and apologize to the Dungarees. What you said was deeply disturbing.

MARGOT

God made periods. We all have them. I know Dad doesn't like when we talk about it, but if I have to bleed through my pants six days a month, I'm going to talk about it.

Mrs. Ellison shivers with discomfort.

MARGOT (CONT'D)

Mom, you have a vagina and it bleeds, among many other things. It's normal! Talking about it should be normal!

Mrs. Ellison could light trees on fire with her gaze.

MARGOT (CONT'D)
 (running away with it)
 Do you not have a vagina? Are you a
 robot? Are we all robots?!

MRS. ELLISON
 That's it! You're grounded!

MARGOT
 Great! Fucking ground me!

MRS. ELLISON
 MARGOT MARY ELLISON!

Church-goers across the way look over. Mrs. Ellison hates drawing attention for the wrong reasons. She stabilizes herself.

MARGOT
 ...sorry.

MRS. ELLISON
 Saying sorry does not undo things,
 Margot.

Mrs. Ellison examines her daughter with frustration.

MRS. ELLISON (CONT'D)
 It's like I don't even know who my
 daughter's becoming.

INT. HILLSIDE HIGH. HALLWAY - DAY

It's yearbook distribution day. Annie bolts down the hall, toward her locker, clutching her yearbook. She shoves her way through groups of friends exchanging their yearbooks, signing away. It seems everyone has plenty to say about each other, but not about Annie.

She passes Margot, who, to Annie's displeasure, is busy signing classmate SKATER JAKE's yearbook. Skater Jake waits as Margot finishes. She hands his yearbook back.

SKATER JAKE
 Let me sign yours!

MARGOT
 Oh, I didn't um -- I didn't get
 one.

SKATER JAKE

Shit, dude. But you got Best to
Take Home to Your Parents! Fucking
rad! COME ON!

Just then, a STUDENT passes, hits SKATER JAKE on the back:

STUDENT

Dude, hot Claire from Spanish asked
to sign yours.

SKATER JAKE

NOOOO way.

Skater Jake and friend run off.

FURTHER DOWN THE HALL, Annie shoves her yearbook inside her locker. She's got no use for it. Just then, someone clears their throat. Startled, Annie moves her locker door, revealing a braced-face NERDY SOPHOMORE (F) shaking nervously.

NERDY SOPHOMORE

Hey Annie. Uh, you don't know me,
but, like, I saw your legendary
zero-gravity demonstration in Sci-
Sisters club last fall and it blew
my mind. I still think about it. Is
there, like anyway I could get you
to sign my yearbook?

Annie lights up.

ANNIE

Only if you'll sign mine, Eleanor.

NERDY SOPHOMORE

You...know...my...name!?

The girl offers up her yearbook as Annie grabs hers out of her locker. They exchange.

ANNIE

Don't um, don't mind all the free
space...I'm very picky about who I
want to remember for eternity.

At this second, Annie looks past nerdy Eleanor, and sees Margot, though a fare distance away, standing alone, watching Annie. When she sees Annie looking, Margot doesn't look away. They hold eye-contact for a beat -- the longest they've looked at each other in a while -- until Annie breaks it. She looks back to Eleanor.

ANNIE (CONT'D)
I sign in sharpie 'cause I like the
smell, that cool?

ON MARGOT, alone down the hall, watching Annie sign nerdy
Eleanor's yearbook.

TOBIN (O.S.)
Margot--

Unbeknownst to her, Tobin has sauntered up. He smolders and
holds out his yearbook.

TOBIN (CONT'D)
I'd be honored--

MARGOT
Of course.

She takes it. Flips it open to a page of student life photos.
In the sea of smiling faces, there's one photo that Margot
catches -- Annie. Alone. Reading in the school courtyard
unaware that her photo's been taken. Margot admires it while
Tobin admires her.

Margot looks up, past Tobin's smouldering face, towards
Annie's locker again. But now students crowd the hall,
obscuring Annie from view.

INT. GROCERY STORE. PRODUCE SECTION - DAY

Jess pushes a cart past bountiful displays of apples and
potatoes. Greta follows in her footsteps. Margot walks behind
them, a zombie glaze about her.

WOMAN (O.S.)
Pssttt.

Margot doesn't hear.

WOMAN (O.S.) (CONT'D) (CONT'D)
Margot!

Margot turns. Notices DONNA HIDING, albeit poorly, behind a
banana display tower.

INT. GROCERY STORE. BAKING AISLE - SECONDS LATER

Donna holds a couple containers of Nesquik. She's elated to
see Margot.

DONNA

I don't know what happened, but honey, we miss you. I feel like I've lost a child.

Margot smiles up at Donna.

DONNA (CONT'D)

If you can't tell me, I get it. But whatever she said, just know, she doesn't mean it. She's like a horse. Shits while she walks but everyone loves the horse because they know the horse doesn't know it's walking and shitting; that make sense?

Margot giggles for the first time in a while. In Donna's presence, she relaxes.

MARGOT

Um, you know, I--

Unbeknownst to Margot, Jess and Greta near. Jess is thoroughly unhappy to see her talking to Donna. Both Jess and Greta eye Donna's scantily clothed body.

DONNA

(seeing Jess)

Hi, there...

Margot turns. Realizes it's her sisters.

Self-conscious under Jess's gaze, Donna tries to pull her shirt over her cleavage; it doesn't do much.

JESS

We're checking out.

MARGOT

Sorry. Ya. Okay. I was just--

Margot grabs a jar of whatever off a shelf. Throws it in the cart. Jess turns the cart around. Greta follows right behind her. Margot doesn't move.

JESS

(without turning around)

Margot.

Margot relents, but turns once to give Donna the smallest wave goodbye. Donna, saddened to see Margot in such a state, waves right back.

DONNA

Bye, hun.

INT. MILLS' APARTMENT. KITCHEN NOOK - DAY

Annie wears her astronaut helmet. She journals in a moon notebook at the kitchen table.

ANNIE (V.O.)

Dear Future Annie, How is Space? Pretty sweet? I thought so. I hope the Moon is cool. So big news: Stew asked for my number. Can you believe it, journal! Can you?! Stew! I know. Tell him hi if he is your husband now. RE: Margot, we're still not talking. I don't think we'll ever talk. I'll probably never have a friend again until astronaut training. So future Annie, remember, you should just get a dog. People say they love you unconditionally. Name it Neil. Hopefully it won't have sex with everyone--

The radio-obscured THE EAGLE HAS LANDED sounds from Annie's crappy flip phone. Annie stops writing, reaches for it.

STEW (V.O.)

What's Up, Tongue Emoji. It's Stew. Exclamation mark, exclamation mark.

INT. MILLS' APARTMENT. BATHROOM - DAY

In a small, shared bathroom with the toilet inches from the shower, inches from the sink, and inches from the door, Annie showers.

On the mirror, MULTIPLE POST-IT NOTES that read STEW PHINES 924-322-2858 DON'T LOSE!!!!

Annie holds her phone out of the shower to keep it dry while she stares at its screen which is open to Stew's text.

'What's up? Tongue Emoji It's Stew!!'

As she looks at it, Annie uses her free hand to explore her parts. Her face grimaces with concentration as she maneuvers. Excitement builds. It's taking time, as these things do. So she works for it. And works for it.

And keeps on working for it. Seconds away from maybe a glorious climax there's a KNOCK at the door.

DONNA (O.S.)
Baby, you're using all the hot water!

Instinctively, Annie drops her phone. It lands in the toilet with a PLOP.

ANNIE
FUCK!

She lunges for her phone but slips and falls, hitting the lip of the tub with her face. Ouch.

INT. HOOTERS - DAY

A pissed Annie holds an ice-pack up to her left eye. She sits in a booth alone.

In front of her on the table, her cellphone sits in a bowl of rice. In neighboring booths, tables of OLD MEN down beers and eat wings. She nurses a chocolate milk and a plate full of fries while watching her phone, as if her focus will soak up the water damage faster.

She takes off the ice-pack. Her left eye is swollen and black as night. Annie can't wait any longer. She takes the phone from the bowl, opens it, tries to turn it on, but nothing happens. Annie groans the way only a teenage girl can.

Donna shimmies over, slides into the booth with her cleavage so generously on display. She snags a fry and chews, examines her stubbornly heartbroken child.

DONNA
Sitting at Hooters is no way for a lady astronaut to celebrate her big, great life.

ANNIE
I have no life, Mom.
Especially now.

Annie takes a long swig of chocolate milk. Like a drunk but with dairy.

DONNA
Don't say that, Annie; I work real hard to give you one of those.

Donna scoots close. Gives her daughter a tender kiss on the head.

OLD GEEZER

Donna, baby, come give old Joe one of those.

DONNA

Leave a good tip, Joe, and I'll think about it.

The men laugh, hysterically, drunkenly. Donna looks to her daughter. She brushes the unruly hair out of her eyes.

DONNA (CONT'D)

You've been shooting for the moon since the day you were born, and one day, you're gonna get there, and you're gonna look back at teeny tiny Earth, and think of all the amazing things you have on this crazy planet that make it home. And maybe it's just a hunch, but I think there's one particular thing you can't get to the moon without. And if I was you, I'd be doing all I could to get her back. I don't know what that is or how you can do it, but I do know, you gotta.

Holding back tears, Annie fixates on her dead phone. One tear persists. It falls from her eye and Donna wipes it.

Annie turns away from her mom, but the tears don't stop.

DONNA (CONT'D)

(trying to stop the tears)
How 'bout this:

Donna pulls her phone out of her cleavage and hands it to her daughter.

DONNA (CONT'D)

How about I let you use my phone until I can afford to replace yours.

ANNIE

You sure--OKAY!

Annie swipes the phone.

DONNA

Wait. Let me--

Donna takes the phone back. Surveys her photos and messages as Annie waits, vibrating with happiness.

DONNA (CONT'D)
 (scrolling through)
 Oof.
 (scrolling further)
 Thank god, I cleared that up--
 geez, lordy. That is NOT for your
 eyes.

INT. ANNIE'S BEDROOM - NIGHT

Annie begins a text on her mom's phone, addressed to Stew.

ANNIE (V.O.)
 Hi. It's Annie on my mom's phone!
 LOL CATZ.

Sends it. Then immediately regrets it. She drafts another message.

ANNIE (V.O.)
 Not LOL CATZ. Just LOL.

INT. ANNIE'S BEDROOM - LATER NIGHT

Annie's dozing off but fighting it. Every few seconds she checks the phone. Minutes go by, no text from Stew. An hour goes by, nope, nada.

Unable to sleep, she tosses and turns. She moves just so, that her eyes land on the BEST FRIENDS BOOK, which lies on the floor by her hamper -- the biblical luminance gone, now surrounded by tossed-aside dirty socks and underwear.

For a moment, she gazes at it, then, as if it's too much, she turns away from it to face the ceiling.

As if to alleviate the angst, she picks up the phone again. Still no text from Stew. Rejected, she chucks it across the room. It hits a MOON SHAPED bean bag; she doesn't give a shit. She only gives a shit about how much everything hurts in the dark abyss of her bedroom.

EXT. ELLISON HOME - NIGHT

We watch the Ellison home from across the street. A window slides open on the first story. Margot climbs out into the dead of suburban midnight.

She runs, putting ample distance between her body and her home.

INT. TEENAGE DREAMBOAT'S BEDROOM - NIGHT

Margot, fully clothed, stands in the middle TEENAGE DREAMBOAT'S bedroom like she's just arrived. On the walls, Quentin Tarantino posters and a NEON CORONA sign that he is VERY proud of. They're lit by a single lava lamp. Teenage Dreamboat studies Margot, quizzically, from his bed where he lounges like a sprawling tiger.

TEENAGE DREAMBOAT
...You just wanna talk?

Margot thinks.

MARGOT
Yes, like friends.

TEENAGE DREAMBOAT
We never do that.

MARGOT
I know. But...maybe we could?

Taking the loss, Teenage Dreamboat grabs a BEER shaped stuffed pillow, ready to be bored to death by lady thoughts.

TEENAGE DREAMBOAT
...alright.

Margot considers. Deep in thought. Then she takes a seat on the edge of his bed.

MARGOT
Do you ever worry that your whole life's going by and the only thing you're choosing is what cereal to have in the morning?

TEENAGE DREAMBOAT
I don't really eat breakfas--

MARGOT
But not really because your mom buys the cereals so you think you're making a choice, but actually your options have already been chosen for you? So it's wheat berries or nutty nuggets every single day forever.

TEENAGE DREAMBOAT
Nutty nuggets?

MARGOT
(explaining)
Store brand Grape Nuts. Sugar-free.

TEENAGE DREAMBOAT
You seriously don't wanna hookup?

MARGOT
You know what I really want?

Thinking it's finally his cue, Dreamboat perks up, leans in, but Margot stands up, ready to make a point. When she moves, he falls forward onto the bed.

MARGOT (CONT'D)
I want to see the big dinosaur at the Natural History Museum in New York City on a Wednesday. Imagine it, it's ten in the morning:

INT. (POP-TO) AMERICAN MUSEUM OF NATURAL HISTORY - DAY

An older Margot with a bob -- because all older, sophisticated women have them -- stares intently at the jaw of the enormous T-REX SKELETON.

MARGOT (V.O.)
...when everyone in New York is at their desk because they have to be, but I'm just there, looking that T-Rex right in her big, boney face, just because I chose to be.

INT. TEENAGE DREAMBOAT'S BEDROOM - CONTINUOUS

TEENAGE DREAMBOAT
You can't just go to New York.

The excitement in her eyes fades. She knows this truth.

TEENAGE DREAMBOAT (CONT'D)
I mean, it's only a four hour drive, but fuck that. The city smells like pee, man. And honestly, the T-Rex is fucking overrated.

Any animation in Margot's face has fled. Teenage Dreamboat realizes he's done some damage.

TEENAGE DREAMBOAT (CONT'D)
 But like, go if you want. You do
 you. You know?

Margot shoves her feet in her shoes.

TEENAGE DREAMBOAT (CONT'D)
 Wait, so we're really not gonna...?

She walks to the window and Dreamboat follows her.

MARGOT
 Bye, Eric Derrick.

He watches Margot climb through the window and descend down a
 storybook trellis. As she scurries off:

TEENAGE DREAMBOAT
 (shouts)
 Why don't you ever use doors?!

He gives up with less malice and more fantastical confusion.
 Like a mystical creature, she has come, and she has gone.

EXT. SPACE (DREAM) - UNKNOWN TIME BECAUSE IT'S SPACE

Annie stands on the moon in an astronaut suit, staring at
 Earth. Tiny green and blue. It begins flashing colors, bright
 gem-like colors, then turns ghastly white. As white as the
 moon. Until it becomes a face -- Margot's face -- smiling at
 her.

We push into Planet Margot as she begins to talk to astronaut
 Annie. Planet Margot relishes every word.

PLANET FACE MARGOT
 You are a sad little person, Annie.
 You're a sad little person who
 tells herself she's better than
 everyone because she knows she's a
 loser. A big, fat loser with no
 friends. You thought I was your
 friend? I was never your friend.
 Because, who could be?

Annie can't take it. She clicks a button to release her
 helmet's seal. She pulls it off, resulting in immediate space
 suffocation.

Her face turns blue as she GASPS for air that's not there--

INT. ANNIE'S BEDROOM - NIGHT

Gasping, real life Annie sits up. Thank god, she's alive. She looks out the window where often times, Margot is waiting. But nobody's there. Not even the moon.

EXT. (FLASHBACK) MILLS' APARTMENT. ROOF - DAY

Annie (10) and Margot (10) play on the roof. Annie sports the pouchy belly of a well-fed kid and Margot is one of those rare kids that's never had an awkward phase.

Annie steps in big, slow steps. Margot follows her, doing the same.

ANNIE

(imitating Neil)

That's one small step for me, and one giant step for me. I'd like to thank my Mom, Donna.

(shouting behind her)

Margot, do you have any words for Earth?

MARGOT

The moon is not cheese! You cannot eat it!

ANNIE

You heard it here first, folks. The moon is not cheese!

(breaking from character)

Now I'm hungry.

Annie traipses back to the door that leads back down to the apartment building. It's locked. Immediate meltdown ensues.

ANNIE (CONT'D)

Oh no! Oh god! We're gonna starve! We're gonna die up here! We're gonna--

MARGOT

Go through your window.

ANNIE

Huh?

Margot beckons her to the side of the roof where a fire-escape ladder leads down to Annie's window.

MARGOT
 Why would God make windows if we
 couldn't go through them?

END OF FLASHBACK

EXT. MILLS' APARTMENT - LATER NIGHT

From across the street, we watch sleepless Annie looking out her window. After a moment, she retreats. As soon as she does, REVEAL Margot who watches Annie's window from afar. All parts of her wishing Annie would step back into view.

Early morning approaches. Lawn sprinklers ignite, spraying Margot with water. She stays long enough to be soaked. Then solemnly walks off in the direction of home.

EXT. ELLISON HOME - EARLY MORNING

Margot approaches the window she normally crawls through. She tugs on it. But it doesn't open. Inside: Jess brushes her teeth, staring directly at her sopping wet sister. A pleased look in her eye.

INT. ELLISON HOME. KITCHEN - MINUTES LATER

Margot stands in her soaked clothes, defeated. Her parents stand opposite her, both in their robes -- punishment imminent.

Around a corner, Jess, Greta and Franny watch their sister face their angry parents.

MR. ELLISON
 You don't leave this house without
 asking, let alone climb out of
 windows like some kind of animal.
 My goodness, Margot.

MARGOT
 I was just...I was seeing Annie.

MRS. ELLISON
 That girl is not a good influence.
 And her mother...

Margot stares at the floor tiles.

MR. ELLISON
 You know the drill.

Mr. Ellison holds out a palm. Margot sets her phone in it. He makes a big 'to-do' of placing it on the counter like it's in phone-time-out.

MR. ELLISON (CONT'D)
You've disappointed all of us.
Greatly.

Jess clocks the phone, alone and vulnerable on the kitchen counter.

INT. MARGOT'S BEDROOM - DAY

Margot sits up in bed alone. She looks around her room, her childhood bedroom -- the four walls she's always known. Her drawings. Her paintings. The things that make it hers. Though stoic, her pain is visible.

She gets up. Climbs down onto her hands and knees, hunting for something under her bed: for the tampon box. She grows frantic as she searches and searches. Finally, she finds it. She grabs it. But it's light. Too light.

She flips the box on its side but nothing comes out. The letters are GONE. If she was frantic before, she's panicked now. Pure terror in her face.

INT. MILLS' APARTMENT. LIVING ROOM - MORNING

Annie sits on the couch wearing her phallic NASA spaceship sweatshirt, watching an Apollo 11 documentary for the one-hundredth time on a crummy television. Her black eye is very visible. She looks at her mother's phone. No response from Stew, just Annie's single, sent message. This deeply, deeply saddens her.

On the T.V, Neil descends down the spacecraft step ladder, until he sets one foot onto the cavernous moon floor.

NEIL
That's one small step for man, one
giant leap for mankind.

Buzz Aldrin follows in his footsteps. They both look out to the moon together.

BUZZ
Beautiful view.

WE REVERSE BACK TO ANNIE but now she's 10 and sitting next to 10-year-old Margot. The girls watch the same documentary in matching footsie pajamas.

MARGOT

I'm grateful God made the moon for you.

ANNIE

There is no God. Except Mr. Clean.
(explaining)
Mom says he's as good looking as God.

MARGOT

But who else could have made something as beautiful?

ANNIE

Science?

Margot mulls this over.

MARGOT

How is science special?

ANNIE

Because it can do anything.

MARGOT

So can God.

Annie mulls this over. They agree to disagree. Continue to watch Neil and Buzz.

On the screen, Neil and Buzz stand next to the American flag they've stuck into the moon's surface.

NEIL

Isn't it something? Magnificent sight out here.

BUZZ

Magnificent desolation.

BACK ON ANNIE IN PRESENT DAY as she stares at the paused TV screen: a portrait of two astronauts on the moon. Neil and Buzz, together.

On the other end of the couch, Donna sits in the lap of a BURLY MAN in a cowboy hat. He's got a jawline for days.

BURLY MAN

I was wondering how many times we were gonna watch Nelson touch that moon.

Annie turns to him slowly, burgeoning rage in her face.

INT. / EXT. ELLISON HOME. BACKYARD - DAY

Through a glass door, Margot watches the bridal shower. She can't bring herself to join the beautiful MORMON GUESTS in conservative dresses outside. She watches the guests dote on Jess, who sports a massive flower crown.

Mrs. Ellison hovers beside her, bursting with mother-of-the-bride joy. Franny and Greta float about, chatting with guests, eating cupcakes.

Margot looks down at herself, wearing a potato sack of a dress that matches Greta and Franny's. She also wears a matching flower crown.

An older woman passes Margot. She nudges her.

OLDER WOMAN

What fun is it staying inside? Get on, get out there! It's your sister's party for goodness' sake!

EXT. MILLS' APARTMENT - DAY

Donna stands on the doorstep with burly man.

BURLY MAN

You're telling me I'm kicked out cause I didn't know the moon guy's name?

DONNA

I am.

BURLY MAN

That's crazy. You're letting a deranged 17-year-old boss you around!

DONNA

So what are you suggesting? I let you boss me around?

He takes this flirtatiously.

BURLY MAN

Maybe.

Donna slaps his encroaching hand away.

DONNA

No. You don't insult my child and lean in for a tit squeeze.

Just as she says this, Annie emerges, holding the Best Friends Book. Burly man notices Annie's black eye because it's eye-catching.

ANNIE
(on a mission)
I gotta go get her.

DONNA
Damn straight, baby.
(realizing)
Are those my keys?

Too focused to talk, Annie barges onward, car keys in hand.

DONNA (CONT'D)
Hun, until you make the payments,
you gotta ask to borrow the car!
(relenting)
Fine! Watch out for the red light!
They mean stop! Yellow means gun
it! Green means, well, the whole
world knows what green means!

EXT. GOLDEN VIEW GATED COMMUNITY HOMES - DAY

A nice neighborhood. The doctors and lawyers of suburbia live here. Two car garages. Oak trees on well-watered lawns. Not a bluebird out of place, until:

Donna's beat up 1996 Honda Civic enters view. Puttering, smoking.

Suddenly, the car brakes hard, then U-TURNS like a maniac.

EXT. DONUT SHOP - DAY

The Honda Civic pulls into the lot. Parks like the parking spot lines are mere suggestions.

INT. DONUT SHOP - DAY

The large glass case filled with donuts of all kinds. Annie studies it intensely.

ANNIE
(to herself)
Hello my friends.
(to Cashier, not looking)
I'll take a baker's dozen, all
maple bars.

She looks up to the cashier. It's Stew. Annie freezes.

STEW
Annie! What happened to your eye?

ANNIE
(gulp)
Um...

INT. (FLASHBACK) SHOWER - DAY

Quick flash on Annie falling on her face.

INT. DONUT SHOP - CONTINUOUS

ANNIE
Which is why I started krav maga...

STEW
That's crazy cool. In Turtle Man
The Comeback of The Hamdroids, he
learns krav maga.

ANNIE
...ya, I heard about the
uh...hamdroids doing it...too...

Stew begins selecting donuts from the case, putting them in a pink box:

STEW
Sorry we haven't talked; I left my
phone at my Dad's and he's away for
a bowling championship this
weekend. But if you still wanna
read, we'll have to do it the old
fashion way and just run into each
other like how old people used to
do it before phones.
(finalizing the donuts)
I always like running into you,
Annie Mills.

ANNIE
(not quietly enough)
...Have I died?

Stew takes the question very seriously.

STEW

You look alive; you've got the cute rosy cheek stuff, which means there's fresh blood in your face. So that's a good sign. But I'm not a doctor.

Annie inhales the tiniest bit of air, while reaching up to her rosy cheek, love-struck.

Stew slides the box of donuts across the counter. Before Annie can reach for her wallet, Stew pulls a ten dollar bill from his own pocket and sets it in the cash register.

STEW (CONT'D)

On the house.

EXT. ELLISON HOME - DAY

Annie holds the donut box and the Best Friends Book, standing at the wide-open Ellison front door. Beside it, a Pinterest-ish chalkboard that reads: Jess Goes Cobb! with a dumb illustration of a cobb salad.

Annie peers into the open doorway like it's full of spiders.

INT. ELLISON HOME. FOYER - DAY

Annie hasn't made it far. She's standing in front of an entry-way table, gawking at a MASSIVE PORTRAIT of MR. ELLISON and Mr. Ellison's SIX BROTHERS who all stand around one OLD MAN (their father).

It's a lot of Mormon men wearing cable-knit in the desert. We push into the photo until it comes to life...

INT. (POP-TO) PHOTO OF ELLISON MEN - DAY

A nice textured desert landscape: Ocotillo trees sway, cactus wren flit about. The row of strapping Mormon brothers smile at us, gathered around their blue-eyed patriarch. Their shoes are spotless, despite the dusty Earth floor.

ELLISON PATRIARCH

I'm Joseph and these are my sons:

ELLISON BROTHER 1

Brigham.

ELLISON BROTHER 2

Joseph Jr.

ELLISON BROTHER 3

Barron.

ELLISON BROTHER 4

Very White Name.

ELLISON BROTHER 5

Phil, the gay one.

MRS. ELLISON (O.S.)

Annie?

INT. ELLISON HOME - DAY

Annie turns, startled out of her vision. She sees Mrs. Ellison, standing a sizable distance away from her, wearing an enormous flower crown, staring at her and unhappy to be doing so.

She notes Annie's black eye. Annie notes that she notes it.

ANNIE

Oh, hi, Mrs. Ellison. Sorry to--I was just...admiring the uh--

She looks back to the painting, haunted by the eight pairs of Mormon eyes staring back.

ANNIE (CONT'D)

...sweaters.

Annie looks down at her clothes. Unfit for a party. Sweats and her NASA penis-rocket sweatshirt.

ANNIE (CONT'D)

Is Margot around?

MRS. ELLISON

No, Annie.

Annie looks behind Mrs. Ellison where the sounds and sights of the party can be heard and seen.

ANNIE

I'll be fast. I promise.

Annie takes a step forward. Mrs. Ellison blocks her.

ANNIE (CONT'D)

I just -- I gotta see her. I gotta see Margot.

Mrs. Ellison narrows her eyes at this girl in her Walmart T-shirt. The donut box. The crappy scrapbook. Her sinking face. The black-eye.

MRS. ELLISON

Honey, I feel for you, I do. You and Margot have been friends for so long. But your situation with your mother and your mother's job, and that deteriorating apartment on Wickenden and the men, all those men...(she reflects, then) -- it's God's miracle you turned out as wonderful as you have.

ANNIE

Um, thanks...

MRS. ELLISON

But it's not the kind of situation I want for my daughter any longer.

Mrs. Ellison begins walking, guiding Annie (albeit backwards), to the door. Annie doesn't fight it because Mrs. Ellison has a way of doing that to Annie.

MRS. ELLISON (CONT'D)

You and Margot are very different girls who will lead very different lives.

ANNIE

(broken)

But--

Mrs. Ellison grabs the grand doorknob, ready to close it on this sad sack of a teenage girl.

MRS. ELLISON

I think it'd be best if you left, Annie. For everybody.

Off Annie's big, watering eyes, Mrs. Ellison shuts the door for good.

EXT. ELLISON HOME. BACKYARD - DAY

START ON a three-tier cake topped with a MRS. COBB banner. As we pull out, we see cupcakes galore. This dessert spread is an event planner's wet dream. Margot stands by it, alone.

She watches Jess, in a circle of patio chairs, waiting with a wrapped bridal gift in her lap.

Mrs. Ellison returns from inside the house, holding a decorated clipboard to write down gift givers' names.

MRS. ELLISON
Gift time, Mrs. Cobb To Be!

Jess squeals. Pats the open seat next to her. Mrs. Ellison takes it, then shifts in her seat like a happy cat getting situated in the sun. She looks up, clocks Margot.

MRS. ELLISON (CONT'D)
Margot, take a seat!

MARGOT
I'm good right here.

Mrs. Ellison simply tightens her lips, then returns her attention to her beautiful young bride.

JESS
I can't wait any longer!

Jess tears into a present. Victoriously holds up a pair of granny panties. All ladies ooo and ahhhh.

JESS (CONT'D)
(re: granny panties)
My golly, they're so fun! I love them!

GRANDMA
(sly)
Maybe Eugene will like them too.

The ladies erupt in bashful laughter. Margot watches a pleased Mrs. Ellison scribble the name of the gift-giver on her stupid, doily-covered clipboard, hating every second of everything.

EXT. ELLISON HOME - DAY

Annie tosses the Best Friends Book in the passenger seat. She wipes snot from her nose and tears from her cheeks. Stares at little Margot's face on the cover.

Suddenly, she hears the burst of lady laughter. She pauses, then turns to where she presumes it's coming from. She sees the Ellisons' closed side yard gate. But next to it: their neighbor's OPEN gate.

EXT. (POP-TO) BEAUTIFUL FIELD - DAY

In a dreamy field of lavender, Margot, elegant as ever, smiles directly at us -- glowing, happy, holding freshly picked lavender.

Behind her, one by one, hot naked men appear -- all shirtless. They smile at us with kind assurance and kickass bone structure.

Then, directly beside Margot, hot Jesus appears, wearing just his loin cloth. He wraps one arm around Margot's shoulders, casually, then addresses the camera directly.

JESUS
Go get her, girl.

EXT. ELLISON HOME - CONTINUOUS

Now, Annie's face is bright, her conquer-the-worldness has returned, and she's staring down that motherfucking gate.

EXT. ELLISON HOME. BACKYARD - CONTINUOUS

Keeping up the gift-opening, Greta hands Jess the next gift. Jess opens it. Holds up an oatmeal, plain-Jane bra.

JESS
Eugine will love this.

MRS. ELLISON
(playful)
Honey! What goes on between man and wife is private!

Jess teases her mother with the bra as if it's risqué. Still standing near the dessert table, Margot can't hide her disgust. Jess clocks it.

JESS
Margot? Something wrong?

Margot steels. The sisters hold eye-contact. They hold it for so long that the entire party turns to face Margot.

JESS (CONT'D)
I know it's my day, but gosh, I have to share something very special.

(MORE)

JESS (CONT'D)

Mom, I don't think she's told you, but at Church this weekend, Margot told me--goodness I could cry just thinking about it-- you see, she told me that she's interested in serving a mission. She told me it was her wedding present to me. She even--look at me, tearing up like a fool--she said she's so convinced that she's pushing off her freshman year at BYU to serve as soon as she can. I mean, can you believe it? Margot the missionary!

Margot's aghast. She doesn't know where to look. The party erupts into happy chatter.

MRS. ELLISON

(delighted)

Is that right, Margot?

We watch Franny look to Margot. She sees Margot squirm.

MARGOT

I hadn't--

MRS. ELLISON

Honey, I have to say, I'm so relieved.

Mrs. Ellison looks to her ladies, who all pour out praise. Just then, the side yard fence -- a fair distance from the group, but close enough to see -- creaks.

INT. ELLISONS' NEIGHBOR'S YARD - CONTINUOUS

Annie climbs up on the tall fence, struggling to keep a foot hold. But she's successful, getting her face over the top of it, to see into the Ellisons' backyard.

She spots Margot, too far to yell to, but close enough to admire while the guests pour over Mrs. Ellison:

GUEST 1

Mrs. Ellison, your daughters, each of them, I must say, perfect.

GUEST 2

It's true. I don't know what you do, but it works like a charm.

MRS. ELLISON

Oh, Eileen, these girls are the Lord's work. I have little to do with it.

JESS

Nonsense! It's you, Mom. We want to be just like you. Each and every one of us.

A flash of darkness in Margot's face. Something we've never seen before. She undoes her flower crown. She tosses it off in the distance.

WOMAN (O.S.)

Ow!

ANNIE

(to herself)

Epic.

Annie watches, enraptured, as a silence lands over the backyard. Margot turns to the cake.

MARGOT

This cake is just *perfect*. Doesn't it look *perfect*? So perfect that I want a slice right this second.

JESS

Margot, it's gifts, then cake, you know that.

MARGOT

Do I, Mrs. Cobb?

Margot shoves her hand into the cake, taking out a chunk.

JESS

What the FRICK do you think you're doing?!

Margot turns around to face the party again. She looks directly at Jess. Shoves the handful of cake into her mouth. Chews like a barbarian. Annie does her best to keep her vantage point, thoroughly enjoying the show.

MARGOT

(disgusted, mouthful)

Is this *fruitcake*?!

JESS

Of course it's fruitcake! I love
fruitcake! It's perfectly plain and
chewy!

ANNIE

(to herself)

Fruitcake's for lameos.

Margot snags a cider flute out of a nearby guest's hand. She
spits the cake into it, then hands the glass back to the
guest. She wipes her face with the sleeve of her dress.

MARGOT

(re: dress)

I hate this thing.

She rips open the neckline, revealing her cleavage and rather
sexy bra.

JESS

MOM!

Mrs. Ellison is paralyzed. Jess realizes this.

Annie still holds her place on the fence, but she's sweating
to keep it.

An old woman tries to hand Margot a napkin to cover her
cleavage.

OLD WOMAN

Dearie.

MARGOT

No thank you. I'm proud of my
boobs.

Mrs. Ellison collects herself as much as she can.

MRS. ELLISON

Margot. Go upstairs. Please, go
upstairs.

JESS

Do as Mom says!

MARGOT

Why? Because you do?

JESS

What is WRONG with you!

Margot bows.

MARGOT
So much, apparently.

Jess, as furiously red as a boiling tomato, gapes at her sister, on the verge of eruption. And so, she erupts.

JESS
Margot's not a virgin!

All the ladies GASP. Jess scrambles to pull Margot's PHONE out of her handbag.

JESS (CONT'D)
She's had sex lots, and lots of times with many, many boys.

MARGOT
(needing to correct)
Not that many...boys. I mean, sex, yes, um, quite a few times.
(reading the room)
Nevermind.

JESS
She sneaks out of windows, her backpack's full of condoms and lube and she sends boys 'sext' photos like these:

On Margot's phone, Jess pulls up Margot's nude picture. Shows it around the party like a teacher reading kindergartners a picture book. Everyone takes a step back or scoots away from Margot like she has the plague.

Annie, now redder than humanly possible, tries her best to keep her grip on the fence, but she's losing it. Fast. And the fence is wobbling under her might.

As Mrs. Ellison looks at the photo, Franny slips into the house, running away from the chaos. Greta stays to watch, eerily enjoying the scandal.

MRS. ELLISON
That is not my daughter. You can't see this poor girl's face.

JESS
It is, Mom. It is. Look.

Jess zooms in on the Jesus birthmark. Mrs. Ellison sees it.

MRS. ELLISON
(so small)
Oh Jesus.

JESS

Yes. Jesus.

A beat, as Mrs. Ellison stills -- her world shattered.

ANNIE (O.S.)

Shiiiiiiiittttter.

Just then, the crickety ripping of breaking wood. Everyone looks to it. The fence separating the Ellisons' backyard has toppled over, and Annie, lays flat on top of it with the donuts outstretched in her arms, saved.

MARGOT

(shocked with delight)

Annie!

Annie struggles to stand up. Wood, grass, rocks everything in her hair, on her shirt. Her black-eye, still hideous.

MARGOT (CONT'D)

Goodness gracious, what happened to your eye?

ANNIE

I masturbated and it went badly.

The entire Mormon audience puts their hands over their mouths. Jess is especially disturbed. She looks to her mother.

JESS

MOM! My party!

Mrs. Ellison, shaking with fury, takes a step toward Annie.

MRS. ELLISON

Get the FUCK out of my house!

MARGOT

Mom!

JESS

(horrified)

Mom!!!? The F-word?!

GRETA

(joining in)

Mom!!! You can't say that!

Mrs. Ellison cowers under her daughters' judgement. Stifles her anger.

MRS. ELLISON

Annie, you are not welcome. This is a family-only event.

ANNIE

Ya, I can see it's going...really well.

She takes a beat to survey the disaster that's become of the party.

ANNIE (CONT'D)

Let me say something, then I'll fuck off forever.

Mrs. Ellison reluctantly silences herself, giving Annie the floor. Annie turns to Margot. Annie holds out the donut box.

ANNIE (CONT'D)

Here: all maple bars. Your favorite.

(to everybody)

Donuts are happiness.

Margot accepts them. Annie refocuses.

ANNIE (CONT'D)

Originally, I was gonna hand you those and the Best Friends Book, and give this whole speech I had planned; I was going to say that it takes two, that I can't go to the moon if you're not waiting for me back home but, I can't do that. That's about me when this is about you. And um, I get that now. So, you know, fuck all that. Margot, I just want to say I'm sorry for not asking about you. For not being there how you needed me. I want you to be happy. And if it takes you having sex and liking your own god and not being my best friend, then you have to do that. You have to be you. Because you are the most amazing person exactly as you are.

CLOSE ON MARGOT who's grown teary-eyed.

ANNIE (CONT'D)

It was the greatest honor of my life, being your best friend. Thank you, to the moon and back.

Annie looks to Mrs. Ellison. Gives her a nod.

ANNIE (CONT'D)
 Alright, I'm out.

Annie looks to Jess.

ANNIE (CONT'D)
 Oh, Jess? I hope you name your kids
 after things that go in a cobb
 salad. That'd make a wicked
 Christmas card.

Annie takes one last look at Margot, who stands, in awe of Annie, holding the donuts. Annie smiles the saddest, most wonderful smile of gratitude. Then retreats, stepping over the broken down fence, where we now see the NEIGHBOR has been watching, horrified.

ANNIE (CONT'D)
 (passing the neighbor)
 Sorry about the fence. Honestly it
 was already shit.

EXT. ELLISON HOME - DAY

Annie walks to the car. Sees the BEST FRIENDS BOOK in the passenger seat.

EXT. ELLISON HOME. BACKYARD - DAY

In the shambles, Margot takes a sweeping look around. Everyone's jaw dropped to the floor.

MARGOT
 Enjoy the cake.

She takes off in a sprint, into the house --

INT. ELLISON HOME - DAY

Margot races through her home, past the strapping man sweater portrait, total chaos behind her. But she stops when she sees Franny in the doorway, holding the STACK OF LETTERS in her tiny hand. Margot freezes.

FRANNY
 Uncle Phil sounds like a real nice
 man. His husband sounds nice too.
 It's a shame Dad won't let him come
 to Christmas.

Franny looks down at the letters, then up to the portrait, directly at Uncle Phil in his matching sweater.

FRANNY (CONT'D)
Maybe one day.

Margot looks at her little sister in bewilderment.

MARGOT
Franny, what are you doing?

FRANNY
I figured if I was gonna start helping anybody, I should start with the people I love the most.

Franny steps aside. A packed suitcase beside her.

FRANNY (CONT'D)
Go, Margot. I know how much you want to.

Franny hands the letters back to Margot. Margot looks behind her, towards the backyard, then back to Franny, who's as calm as calm can be.

FRANNY (CONT'D)
God will take care of the rest. He always does.

EXT. ELLISON HOME - DAY

Margot, holding her suitcase like a child, runs towards Annie's car. She sees Annie standing over their open TRASH CAN at the curb.

MARGOT
Annie!

Annie spins around, revealing that she's holding the Best Friends Book over the open bin. Shocked to see Margot, she drops it on accident.

MARGOT (CONT'D)
No!

Annie looks into the bin. It's landed on a mysteriously icky combo of gunk, old meat, and ... dog poop?

Now Margot's made it to her.

MARGOT (CONT'D)

I guess that means we have to start
a new one.

ANNIE

(overcome with joy)

We -- we -- we do?!!!

(after inhaling)

Oh god, that's rank as fuck. Is
that dog shit?

After one look into the trash -- little kid Annie and Margot smiling up at us from a heap of dog shit -- Annie runs to Margot, hugging her. Margot lets her for a second, then pulls away.

MARGOT

I love you so much, I really do,
but--

Margot hits the top of the Honda Civic like a city woman, demanding to leave. She looks back up to her house, then to Annie.

MARGOT (CONT'D)

We should go.

Annie now realizes Margot's holding a suitcase.

ANNIE

Shit okay, yes, BLAST OFF!

INT. 1996 HONDA CIVIC - SECONDS LATER

Both out of breath, but together, Annie takes one look at Margot. Eternally happy to be in her company again.

A smiling Annie starts the car as Margot melts with exhaustion into the seat.

Then the car peels off -- precious cargo obtained -- and heads home.

INT. MILLS' APARTMENT. LIVING ROOM - DAY

In hot pink spandex, Donna puts the booty bands to work. Glutes on fire. Her grunts are the only noises in the empty apartment.

DONNA

Feeeeeeel the burn, Donna. Feel the
burn.

The front door opens, revealing Annie and Margot.

DONNA (CONT'D) (CONT'D)
 (scrambling to get up)
 My stars, look at this!

She rushes to them. Envelopes both girls in a hug, kissing them repeatedly on the heads. Annie squirms.

ANNIE
 Mom, your boob sweat.

Donna doesn't relent. Hugs tighter.

DONNA
 Embrace it.

INT. ANNIE'S BEDROOM - DAY

Annie has everything she's ever wanted: Margot in her room again. Annie sits on her bed, while Margot sets her suitcase down.

ANNIE
 So whatd'ya think? A week long
 sleepover? Your mom will probably
 cool the fuck off with time apart.
 Or some narcotics.

MARGOT
 No, um, Annie, I gotta tell you
 something.

ANNIE
 Listen, it's really okay if you've
 had sex with a hundred dudes. I
 know that and I accept that.

MARGOT
 What?! No. A hundred? That's -- no,
 there's nothing wrong with that,
 but I haven't--anyway, okay, here
 it goes:

A suddenly concerned Annie sits up like a child ready to be told Santa isn't real. Margot looks right at her.

MARGOT (CONT'D)
 (deep breath)
 I sent the photo.

ANNIE
 Huh?

MARGOT
The nude. I sent it.

ANNIE
Ya, to Pizza Gary the horn dog
psycho.

MARGOT
No; to our entire school; Gary is
innocent; we had sex once and he
was clingy, but he didn't send my
photo to the whole school.

ANNIE
...why would you send a nude photo
of yourself...?

MARGOT
Because I wanted a different life.

THE MARGOT PLAN SEQUENCE BEGINS...

INT. HILLSIDE HIGH - DAY

A CUTE GIRL walks down a hall while everyone checks out her
glorious butt.

MARGOT (V.O.)
After slutty Katy was suspended for
her butt nudes, I was inspired.

INT. GAP DRESSING ROOM - DAY

Margot examines her body in a red thong. Hmm...

MARGOT (V.O.)
I was always sneaking into the Gap
to try on the cool underwear; I'd
never buy anything or whatever, and
I certainly never took pictures.
Pictures were too easy to find, to
lose, to spread.

Margot really studies her reflection.

MARGOT (V.O.)
But one day:

She takes a photo.

MARGOT (V.O.)
I did.

INT. MARGOT'S BEDROOM - NIGHT

Margot stares at the nude photo. She holds the thong.

MARGOT (V.O.)
If the photo got out, I couldn't
hide. I even bought the red thong
as a commitment -- the first thong
I'd ever owned.

INT. COMPUTER LAB - DAY

Margot pays a SUPER NERD some serious cash.

MARGOT (V.O.)
So I had dark-web Steve Hurly send
it. Bounce the text between a
hundred randomly generated numbers.

INT. ENGLISH CLASS - DAY

Students all gawk at their phones. Margot sits in the center, not on her phone, merely taking in the chaos unfolding around her.

MARGOT (V.O.)
I was careful; no one would know
who sent it, or who was in it
unless...

INT. PRINCIPAL'S OFFICE - DAY

Margot stands before Principal Bleeker. She's just admitted what she's done.

MARGOT (V.O.)
I decided to come forward, play
victim. And if I did--

EXT. HILLSIDE HIGH - DAY

Mr. and Mrs. Ellison stand frozen next to Margot, who hangs her head in shame beside her parents.

MARGOT (V.O.)
--I'd have to tell my parents.

INT. ELLISON HOME. DINING ROOM - NIGHT

Mr. Ellison and Mrs. Ellison sit at opposite heads of the table. Margot sits in the middle, a satiated glint in her eyes. We slowly push into her.

MARGOT (V.O.)
 As a Mormon, I'd have violated
 Honor Code at the highest level. My
 dad would have to withdraw my
 ecclestial endorsement...

INT. DORM ROOM. BYU - DAY

Freshman Margot happily unpacks her things. Her mother makes her bed. Greta stocks her bookshelves. Franny hangs up Margot's clothes. A BYU poster on the wall.

MARGOT (V.O.)
 And without it, I wouldn't be
 allowed at BYU--

Margot POOFS -- she's gone. Her family continues unpacking her room as if she remains.

EXT. BEAUTIFUL MORMON TEMPLE - DAY

Margot in a conservative wedding gown exits the glorious temple, hand in hand with her brand new HUSBAND. She holds a bouquet. Her awaiting family and friends cheer.

MARGOT (V.O.)
 --I wouldn't be allowed to get
 married in the Temple.

The husband turns to her. Leans in for a kiss just as Margot POOFS. The bouquet drops. The husband is left kissing the air.

INT. RESTAURAUNT - NIGHT

Margot sits at a table with a CUTE GUY both drinking LEMONADE in a very date-y place. Candle-lit, alluring music.

MARGOT (V.O.)
 No Mormon boy would touch me with a
 ten foot pole.

The CUTE GUY is replaced by an UGLY GUY.

MARGOT (V.O.)
Not even the desperate ones.

UGLY GUY poofs. Margot sits at the table alone.

EXT. HILLSIDE WARD OF THE LDS CHURCH - NIGHT

Margot sits next to stone Jesus who is now angry, staring down at her. A mini rain cloud over her head. Rain pours onto her. A tiny lightning bolt hits her. Jesus frowns down at her.

MARGOT (V.O.)
I'd be shamed by my family. My
community. Everybody.
(a beat)
But I'd be free.

THE MARGOT PLAN SEQUENCE ENDS

INT. ANNIE'S BEDROOM - DAY

Annie now clutches her Neil doll close for comfort as she listens. Margot sits at the foot of her bed, lost in her retelling. She turns to Annie.

MARGOT
Free like Uncle Phil.

ANNIE
Uncle Phil who designs vests as a
hobby? Who got caught blowing his
secretary...?

MARGOT
Yes, that Uncle Phil. I've been
secretly talking to him since sixth
grade.

Off Annie, wondering where the hell this is going, **THE UNCLE
PHIL FLASHBACK SEQUENCE BEGINS.**

EXT. ELLISON HOME - DAY

Margot (12) gets the mail. She sorts through it. She finds an envelope addressed to 'My Brother Joseph' -- return address, NYC.

MARGOT (V.O.)

The summer you and your Mom went to the Kennedy Space Center, I was so bored I started sorting mail. And one day, I found a letter from Uncle Phil.

INT. ELLISON HOME. FOYER - DAY

Margot hurries in the house, holding the letter. She passes the portrait of the Ellison Men in the desert. We push into it again; this time, we focus on UNCLE PHIL on the farthest edge of the photo. His smile is forced.

MARGOT (V.O.)

I knew my dad would never read it; he couldn't talk about my uncle after he was caught, after the Church disowned him, he pretended like he didn't exist...

Margot sneaks past her family sitting around doing a cat puzzle. Her father agonizes over a missing piece. Mrs. Ellison comforts him.

MARGOT (V.O.)

Uncle Phil didn't believe in God the way we did, he didn't love the way we're supposed to...

Young Margot races up the stairs to her room.

MARGOT (V.O.)

He was different and different was wrong.

ANNIE (V.O.)

Well he had sex with his secretary...

THE UNCLE PHIL SEQUENCE HALTS--

INT. ANNIE'S BEDROOM - DAY

MARGOT

Annie, this is the right time to just--

ANNIE

Listen. Yes. Getting better at that.

AND THE UNCLE PHIL SEQUENCE CONTINUES AGAIN:**INT. MARGOT'S BEDROOM - NIGHT**

Margot (12) reads Phil's letter.

MARGOT (V.O.)
I read his letter again and again
and again. Hundreds of times.

Margot grabs paper and a pen.

MARGOT (V.O.)
And then I wrote him back.

EXT. ELLISON HOME - DAY

Margot (13) hurries to the mail box. Fishes out another letter.

MARGOT (V.O.)
And we never stopped talking.

It is addressed to MARGOT but the return address is ARTISTS OF AMERICA with an NYC address.

MARGOT (V.O.)
We used pen names and secret codes.
Getting the mail was the most
exciting part of my day, most days.
Like a pioneer on the Oregon Trail,
without the smallpox.

Young Margot rips the envelope open.

INT. MARGOT'S BEDROOM - AS THE YEARS PASS

Margot (14-18) ages but doesn't move. She pores over the letters. Writes new letters back with tenacity.

MARGOT (V.O.)
I told him everything about
everything. You, what I thought
about God, my art, boys, where I
want to travel. He told me about
all the places in the city he
loves, what it was like: leaving
the Church, how much he'd like to
meet me, and his marriage to his
secretary, Peter.

ANNIE (V.O.)
The secretary he sucked off?

MARGOT (V.O.)
They've been together ever since!

ANNIE (V.O.)
...I see.

Still in bed, Margot (18) studies a photo of UNCLE PHIL (30s) and PETER at New York City Hall getting married. Happy, happy, happy.

MARGOT (V.O.)
Uncle Phil gave me hope.

THE UNCLE PHIL SEQUENCE ENDS.

INT. ANNIE'S BEDROOM - DAY

Margot's even closer to Annie, concluding.

MARGOT
Annie, I never needed a plan. I never needed to get caught. I know in my heart there's a God up there that loves me as the person I am right now. I don't know what kinda Mormon that makes me or what kinda life I will have, or what my parents will think, but I've gotta go. I've got to go to New York. And I want you to come with me.

This breaks Annie in a beautiful way.

ANNIE
I can't just drive you to New York, can I?

MARGOT
Think of it as the road trip you always wanted. Just in a different direction.

Annie just hugs Margot. Hugs her so fucking tightly.

ANNIE
(realizing, pulls away)
Uh, we can't tell my Mom.
Obviously.

Margot gives a little nod. Content, Annie rushes in for another hug, because she can't get enough.

ANNIE (CONT'D)
 (over Margot's shoulder)
 But that'll just make it cooler for
 when I tell the story to my
 inevitably lame freshmen roommate.

EXT. MILLS' APARTMENT. KITCHEN NOOK - NIGHT

Annie and Margot wait at the table. A flower in a Pepsi can sits in the center of the table -- this is an occasion.

Donna nears with a sheet pan full of chicken nuggets. Annie struggles to conceal their secret, though nobody is pressuring her to talk about it.

Donna takes a seat. Looks at the girls, emotional.

DONNA
 (to Margot)
 I know your mom doesn't like them,
 but we had to go Chicken Dinos. I
 picked out all the T-Rexes for you.
 Annie gets the triceratops. I'll
 eat the ones shaped like eggs,
 which really, when you look at 'em,
 are just plain old chicken nuggets
 but of course, twice the price.

ANNIE
 Mom. Be. Cool.

A PING. Donna looks at her phone. Then suspiciously up to Annie.

DONNA
 Is it 'cool' to mention that a
 'Stew' texted?

A beat as Annie acts 'cool,' then rips the phone out of her mother's hand.

STEW (V.O.)
 Dad's bowling tournament was cut
 short 'cause of a flu breakout.
 Barfing Emoji, Wide Smiling Emoji.
 So phone's back. Wanna read
 tomorrow?

Margot watches Annie read the text.

MARGOT

Stew as in, Stew Phines? Why's he
texting your mom?

ANNIE

(concentrating on texting)
Uhhhh--

Annie blushes as she fires off a response.

ANNIE (V.O.)

Would love to read. Maybe later
this week? Sorry about flu.
Probably got it cuz bowling is a
dirty sport. You touch lots of
holes and balls.

Annie sends it. Looks to Margot.

ANNIE

We're just like, reading or
whatever, but totally platonic.
Scholastic, really.

Another PING.

STEW (V.O.)

Sweet beans, Annie.

Content, Annie sheepishly slides the phone back to her mom.
She looks to Margot. She puts up a hand to block her mouth
from Donna, as if this hides what she's going to say to
Margot.

ANNIE

Truthfully, it's not *completely*
platonic.

INT. ANNIE'S BEDROOM - NIGHT

The girls sleep in Annie's bed as they often do. Closer
together than ever before. The moon is bright out the window.
White light streams in.

Annie sleeps hard. But Margot opens one eye.

INT. MILLS' APARTMENT. HALLWAY - MINUTES LATER

Margot knocks on Donna's door.

MARGOT

Ms. Donna.

Margot pushes it open. Startled, Donna sits up in bed, fully nude, but using a sheet to conceal herself. She pulls off her sleeping mask.

DONNA

Oh Jesus Lord, one second Margot.

INT. MILLS' APARTMENT. KITCHEN NOOK - NIGHT

Margot sits at the table as Donna, now in a silk robe covered in sheep, finishes making tea. She sets it down for Margot.

DONNA

It's Lipton, I'm sorry.

MARGOT

It's perfect.

Margot takes a hesitant sip. Then sets the mug down, determined to talk. When she opens her mouth to start, we PULL OUT of a window into the night, still on Margot as she speaks, but unable to hear what she says. Donna listens intently.

As we watch them through the window, Donna grabs Margot's hands across the table. Holds them in her own. Nodding, nodding and nodding. Doing a mother's work.

Night fades to early dawn. The kitchen table becomes empty. The early sounds of morning begin...

EXT. MILLS' APARTMENT - DAWN

The apartment is still. Sprinklers on the lawn engage.

ANNIE (O.S.)

Go.

Margot sprints out the front door. She holds her suitcase. Annie emerges behind her, wearing her astronaut helmet. She pulls the apartment door shut, then barrels for the car with her backpack jolting up and down on her back. She misses the curb, trips off it. Falls straight down on her face.

MARGOT

Annie!

Annie springs back up. Takes off her helmet. Her former black eye is now yellowing.

ANNIE

That's why we wear helmets.

Close by, a WOMAN on her way to work sees the girls getting into the car. Annie sees her watching. Slowly, Annie climbs in, looking directly at the woman:

ANNIE (CONT'D)
(to the woman)
You...never...saw...us.

INT. 1996 HONDA CIVIC - CONTINUOUS

Annie throws her helmet into the back, beside Margot's suitcase, then sticks the keys into the ignition. Margot pulls her seat belt on in the passenger seat. Then remembers something:

MARGOT
WAIT!
(realizing she yelled)
I uh, need to make sure I have...
tampons.

Margot gets out. Walks to the trunk. Opens it. Donna lays on her side, an old iPod in her hand. She gives Margot a thumbs up.

DONNA
(whispers)
Don't you worry. I've got one of
those murder podcasts downloaded.
Gonna last me the whole ride.

Relieved, Margot shuts the trunk.

EXT. MAIN ROAD - DAWN

The Honda Civic makes its way out of Annie's neighborhood like a runaway car video game.

EXT. HIGHWAY - DAY

Annie and Margot zip along. Margot notes a sign that reads LEAVING BUTTERFIELD COUNTY; she's finally doing it.

They drive as dawn fades to day.

INT. 1996 HONDA CIVIC - DAY

ANNIE
I have a question.

MARGOT
I'm sure you have many.

ANNIE
Did you and Mr. Friedman ever...

Margot silently nods. Annie clocks it.

MARGOT
But not sex, sex. Just, other things.

ANNIE
...As long as it was consensual.

INT. (FLASHBACK) JANITOR CLOSET - DAY

Margot takes the lead, making out with Mr. Friedman who is more than enjoying it. He begins to move down, down, and down but before we can see anything, we're out--

INT. 1996 HONDA CIVIC - DAY

MARGOT
It was quite consensual.

Annie can't bring herself to respond. She merely accepts.

EXT. GAS STATION - DAY

Margot fills up the gas. Annie emerges from the gas station store with a bag of snacks.

ANNIE
Everything in New York is expensive; five dollars for a bagel my ass; it better be cream cheesed by six cows at that price. So, to keep you from going hungry, I got you the staples:

Annie pulls things out.

ANNIE (CONT'D)
Beef chonks, Pop-Tarts, Cheddar Bunnies, Twinkies, and Snoballs.

DONNA IN THE TRUNK
Snoballs!

Annie looks around, confused.

ANNIE
Did you hear that?

Margot feigns hearing nothing. Like she does best, Annie ignores it. Takes out a remaining box from the bag.

ANNIE (CONT'D)
And these. Because you can never be too safe.

Margot takes a box from Annie: condoms. Margot clocks the brand name: BIG DICKERS.

EXT. GAS STATION - DAY

As Annie climbs into the driver's seat, Margot closes the gas cap, then cracks open the trunk. Donna breathes in the fresh air.

DONNA
(inhaling deeply)
You never appreciate it 'til it's gone.

Margot slips her a pack of Snoballs.

MARGOT
To hold you over.

Donna takes it appreciatively.

DONNA
Oh thank you, hun.

MARGOT
Thank you Ms. Donna. For all this.

Donna salutes her, then pulls the trunk shut.

INT. 1996 HONDA CIVIC - DAY

Annie's face is solemn, as is Margot's. They listen intently to the final words of Sylvia Plath's *The Bell Jar*.

VOICE ON TAPE (V.O.)
And that concludes, *The Bell Jar*.

Margot unplugs her phone from the AUX.

ANNIE
I think we can both agree, that girl was SAD.
(MORE)

ANNIE (CONT'D)

And now I feel like punching a hundred dudes in the face. Why the fuck did we just listen to that?

MARGOT

I saw it on a list of 'Books you should read if you're a girl in New York,' and I wanted to finish it before I got there.

ANNIE

Well that list was stupid. And your life in the city will be nothing like Edwinina's.

MARGOT

(correcting)
Esther.

ANNIE

Either way, she was not okay.

Annie turns on the radio. A funky pop song rises.

ANNIE (CONT'D)

There we GO! Put this on your little list! New York, MARGOT'S COMING FOR YOU! And she's not sticking her head in any ovens until she conquers you, ya big fucking cement jungle!!!

MARGOT

Fuck ya!!!

Annie looks over to Margot, stunned.

MARGOT (CONT'D)

(playful)
What? You say it.

Margot turns the music up. Annie's wildly impressed by Margot's cool, carefree persona.

As a chart-topping, sexy song BLASTS, the girls enjoy. Annie thumps her fist to the beat, shouting the wrong lyrics off-key while Margot sings along perfectly with a stellar singing voice to boot.

They are utterly themselves.

Minutes pass, songs change.

Annie turns to look at Margot. For a brief moment, Annie watches her best friend bob her head to the music and hum along, lost in her thoughts. Annie's overcome by the sight of Margot in the passenger seat for what she knows will be the last time for a long time.

As highways change and miles fly by, Margot watches the world turn outside the window. Grass to trees to little cities, only to repeat again as they approach Manhattan. Getting closer, Margot finally spots New York in the distance -- a tiny, grey seed of a city.

MARGOT (CONT'D)

There it is! New York! It's right there!

Margot presses her face to the window with excitement.

MARGOT (CONT'D)

Annie, look!

Annie can't bring herself to look. She keeps her eyes glued on the road.

ANNIE

Wow, ya! There it is.
(more to herself than
aloud)
So close.

EXT. MANHATTAN BRIDGE / INT. 1996 HONDA CIVIC - DAY

The car makes its way over the bridge. Annie looks out at the East River.

ANNIE

Welcome to the Big Apple, where all apples suffer from mad inferiority complexes.

She waits for a laugh. Nothing comes.

Annie turns to Margot. She notices Margot staring at her open sketch book, opened to a drawing of the New York City skyline which she holds up to compare the sketch to the real-life skyline out with window. Margot's in awe.

EXT. UPPER WEST SIDE. APARTMENT BUILDING - DAY

Annie looks at the parked car, questioning if it's parked legally. Half its wheels are up on the curb.

ANNIE
This is fine, right?

She looks over to Margot, who stands on a stoop, staring at the building's front door. Without looking over to Annie:

MARGOT
I think so.

Annie walks to Margot with Margot's suitcase in tow, like a bellboy. She sets it down. Observes Margot's vibrating body as her finger hovers over the buzzer for apartment 201 -- Phil and Peter Ellison.

ANNIE
It's gonna be okay.

MARGOT
(nerves in her whole body)
Okay.

She presses it.

INT. UNCLE PHIL'S APARTMENT - DAY

Annie and Margot sit on a love seat, knees touching. They sip black tea.

MARGOT
I can't really taste the caffeine.

WE REVERSE on two men (40s), handsome, effeminate. UNCLE PHIL (40) and his husband PETER sit in stately leather arm chairs across from the girls. They both wear vests.

UNCLE PHIL
(to Margot)
Hold out your hand.

Margot does as he says. Her hand shakes just slightly.

UNCLE PHIL (CONT'D)
How 'bout that, huh?

MARGOT
That's what caffeine does?

PETER
If you drink it like a New Yorker.

Annie watches Margot, fascinated by her jittering hand. Uncle Phil studies Annie, the loving way she looks at Margot.

UNCLE PHIL

(re: Annie / to Margot)

This is the real deal, this one.
Sitting here watching you sip tea
like it's the moon landing.

Annie's eyes go wide.

ANNIE

I'm not even wearing my Neil
shirt!!! Do I give off an astronaut
vibe? Please tell me I give off an
astronaut vibe!

MARGOT

Annie I've told Uncle Phil
everything since I was twelve. He
knows all about you and the moon.

ANNIE

Right.

Peter reaches out for Phil's hand. He holds it.

PETER

(to Margot)

Phil won't say this, but he's
talked about meeting you every day
for six years; this is a big day
for him. A member of his family.
Here. In the flesh.

Uncle Phil blushes.

UNCLE PHIL

Life is wild. One day you're sewing
vests in your parents' basement,
the next, you're in Fifth Avenue
shop windows married to the man of
your dreams.

PETER

You're leaving out the best part of
the story.

UNCLE PHIL

Yes, hiring you was the worst best
decision I've ever made.

PETER

Meeting up in the men's room might
even top that.

The husbands giggle. Margot marvels at their connection. The apartment. The whole experience of being there.

Annie looks from Margot to Phil, from Phil to Peter, from Peter to Margot.

ANNIE
(blurts)
I need to pee.

UNCLE PHIL
Second door down the hall.

INT. UNCLE PHIL'S APARTMENT. BATHROOM - DAY

Annie idles in the bathroom. She smells their soap, smells nice. Feels up a washcloth, nothing special.

She notices herself in the mirror. Her reflection stares back. Frizzy hair. Puffy cheeks. In need of a shower.

She saddens, knowing the inevitable goodbye is near.

INT. UNCLE PHIL'S APARTMENT - DAY

Annie stands in the hall, peeking in at Margot, who listens intently to Uncle Phil. She gives them their space.

UNCLE PHIL
And you know something? On my
birthday every year, Grandpa
Ellison calls, and that call means
everything to me.

Sensing Annie's presence, Margot looks up. Sees Annie around the corner.

MARGOT
Did you pee alright, Annie?

Annie nods.

ANNIE
I, uh, should go. There's probably
an angry mom waiting at home.

EXT. UPPER WEST SIDE. APARTMENT BUILDING - CONTINUOUS

Donna leans against the car, eating a street-cart hot dog. To a pedestrian, she could be a happy tourist.

INT. UNCLE PHIL'S APARTMENT - CONTINUOUS

Margot stands.

MARGOT

Before you go, I want to show you something.

EXT. APARTMENT BUILDING - SUNSET

The girls climb out a window onto the fire escape, Margot first, Annie behind. They scale the ladder, ascending to the roof.

EXT. ROOF - SUNSET

Margot and Annie get their bearings. A stellar view of the New York City skyline awaits.

Margot takes in the sight she's waited so long to see.

MARGOT

It's just like he described.

ANNIE

It's pretty sweet.
(takes a big sniff)
Smells weird.

Annie looks to Margot who looks who's as present as she is beautiful. She breathes deeply, like she's just climbed an impossibly high mountain.

After a beat...

ANNIE (CONT'D)

I brought you something:

Annie pulls a little CERAMIC JESUS out of her pocket.

ANNIE (CONT'D)

My Mom got with a pastor for a while and he gave me this:

Annie holds out Jesus for Margot.

ANNIE (CONT'D)

It was weird because I hated him but uh, I think this little dude's better off here.

Margot takes little Jesus.

ANNIE (CONT'D)
To remind you that, you know,
you're never alone.

MARGOT
(truly touched)
Annie.

Margot sets Jesus against her heart, then takes Annie's hand with her free hand. Together, the best friends look out just as the faded moon appears in the sunset sky.

INT. UNCLE PHIL'S BUILDING. HALLWAY - NIGHT

Annie lingers in the hall not wanting to leave. Margot remains in the doorway, looking like she already fits into her new backdrop.

MARGOT
Soooo, it's an eleven hour bus ride
from Port Authority to Purdue. I'm
gonna have to get used to it.

ANNIE
But you hate buses; you get so
carsick!

MARGOT
I have to see you!

ANNIE
(emotional)
Bring barf bags; you're gonna vomit
so much. You think you can read
while in motion, but you just
can't.

Annie hugs Margot like she's never letting go.

ANNIE (CONT'D)
I don't want to say goodbye.

MARGOT
We'll never say goodbye.

EXT. UPPER WEST SIDE. APARTMENT BUILDING - NIGHT

Annie exits the building as if she's lost her wallet, keys and heart along the way. So caught up in her feels, she misses Donna, standing beside the car, holding Annie's astronaut helmet.

DONNA
Mission control to Annie.

Annie looks up at Donna with wet eyes. Surprised, Annie notices the open trunk of the car.

ANNIE
Did you--

DONNA
A good momma's always one step ahead.

Annie's too balmy-eyed to dig deeper.

ANNIE
The Eagle--the Eagle has landed.

DONNA
I know honey, I know.

Careful not to cry in front of her mother, Annie grabs her helmet and puts it on. Sadly, her sobbing is still audible.

EXT. UNCLE PHIL'S APARTMENT - CONTINUOUS

Through the window, Margot watches Donna open the passenger side door and guide Annie into the car. When Donna shuts the door, she looks up. Right at Margot. They hold eye-contact. A knowing comfort between them.

Donna winks.

And Margot winks back.

EXT. HIGHWAY / INT. 1996 HONDA CIVIC - NIGHT

Donna drives with one hand on Annie's shoulder as Annie sleeps, snoring like a boar, still wearing her helmet.

Highway flies by.

INT. UNCLE PHIL'S APARTMENT - NIGHT

Margot, holding tiny Jesus, stands in a small office, converted to a bedroom for her. She watches Phil prepare the pullout couch. Once he's tucked the sheets, he takes a seat on the bed and pats the spot beside him. She takes a seat. Tears in her face.

PHIL
Hey, hey, hey, aw.

Phil holds her.

PHIL (CONT'D)
You're going to hurt. A lot of
people are going to hurt. But
Margot, that's how you know you're
on the verge of something great.

Phil touches little ceramic Jesus.

PHIL (CONT'D)
Just ask him.

INT. PUBLIC LIBRARY - DAYS LATER

Annie runs through aisles of books at top speed. She stops.
Smells her pits. Eh, not her best.

She runs on. Then stops again when she sees Stew from afar.
Waits. Watches. Then, walks to him like she's cool as hell.

ANNIE
(out of breath)
Hey.

Stew is so happy to see her. Despite the stack of comic books
on the table, he's leafing through the thermodynamics book
Annie was reading before. She notes it.

STEW
(off Annie noticing)
I'm branching out.

Annie takes a seat. Pulls out a thick book: the biography of
Buzz Aldrin.

ANNIE
Me too.

She opens the front cover, but before she can read a word,
she leans into Stew. Plants a big kiss on his lips. He kisses
Annie right back.

INT. SOMEWHERE IN PUBLIC - DAY

Margot, wearing a backpack, stands at a help desk. Little
ceramic Jesus is now a key chain, dangling off her bag.

MARGOT

Excuse me?

A VOLUNTEER turns around. Her name tag cues us in -- we're at The American Museum of Natural History.

MARGOT (CONT'D)

I'm looking for the big T-Rex skeleton? I thought it was in the front there. That's what it looks like in the movies.

VOLUNTEER

She's actually in the Hall of Saurischian Dinosaurs. Here:

She pulls out a map. Points to the exhibit.

VOLUNTEER (CONT'D)

You chose a great day to come. Museum's almost always empty on Wednesdays.

She hands the map to Margot, who takes it eagerly.

As Margot turns, we catch tiny Jesus once more. For a brief moment, his thoughtful, ceramic face livens. He smiles at us with 'I know I'm your Savior' ease. And the smile remains as key chain Jesus bounces up and down, while Margot heads off into the museum, ready to explore.

CUT TO BLACK.