

THE
CARRIE
DIARIES

Written by

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Based on, the novel the CARRIE DIARIES

By

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THE CARRIE DIARIES

ACT I

INT. CARRIE BRADSHAW'S HOUSE - CARRIE'S BEDROOM - MORNING -
FIRST DAY OF SCHOOL

Modern English's "I Melt with You" blares on a nearby boom box. CLOSE ON a stack of INTERVIEW Magazines, as THE CAMERA PANS across the messy room of a teenage girl, and LANDS ON SAID GIRL dressed in a sweet a nightgown. We can only see her from the back as she tears through her closet - clothes and shoes being tossed with wild abandon. She is clearly looking for something.

SAID TEENAGE GIRL (V.O.)

They say the key to being a
successful writer is finding your
voice.

With a loud frustrated scream, she turns and WE SEE our YOUNG CARRIE BRADSHAW, quirky, beautiful in an interesting way, race to her chest of drawers opening and closing them.

CARRIE (V.O.)

Well, I had found my voice. I just
didn't know how to use it.

As she slams the last drawer shut, a sudden realization dawns on her.

CARRIE

(shouting out)
Dorrit!

She rushes out of her room into...

INT. CARRIE BRADSHAW'S HOUSE - HALLWAY - CONTINUOUS

... and collides with DORRIT BRADSHAW, her gawky fourteen-year-old sister, dressed in all black and sporting some very intense black eye make-up, as she comes out of the bathroom.

CARRIE

(accusatory)
Where's the purse?

Dorrit doesn't stop walking. She heads into her room.

DORRIT

What purse?

CARRIE
Give me a break, Dorrit. You know
exactly what purse I'm talking about.
Mom's purse.

As they enter Dorrit's room...

INT. CARRIE BRADSHAW'S HOUSE - DORRIT'S BEDROOM

...A strange combination of the childish - stuffed animals,
girly bedding - and burgeoning teenager - posters of the
Smiths, Depeche Mode, etc.

CARRIE
I know you took it.

DORRIT
(couldn't care less)
I didn't take it, Carrie.

Carrie starts to look under Dorrit's bed and in her drawers.

DORRIT (CONT'D)
You can't go through my shit.

CARRIE
Oh yes, I can.

She opens a drawer. Reacts. Takes out a bag of pot.

CARRIE (CONT'D)
You have pot?

DORRIT
Your friends smoke pot.

CARRIE
You're fourteen!

DORRIT
So?

CARRIE
So, if Dad finds out he's going to
kill you.

DORRIT
So you better not tell him.

As the girls begin to argue in full...

CARRIE (V.O.)

The year? 1984. Danielle Steele's romance novels were all the rage, we had an actor for a President and most people could say they were better off now than they were four year ago. Except us - the Bradshaws. Four years ago we had our mom. And three months ago we lost her to cancer. Things were definitely not better.

As their screaming turns into hitting and hair pulling...

CARRIE

Where is the purse?

Dorrit bites her arm.

CARRIE (CONT'D)

Owwwww!

Her dad, TOM BRADSHAW, traditionally handsome with a whiff of vulnerability and sadness, rushes in.

TOM

What the hell is going on in here?

CARRIE/DORRIT

She bit me./She's going through my stuff.

TOM

We don't have time for this. You both have to be at school in a half hour. Go on Carrie. Get dressed. You can't be late on the first day.

Carrie rubbing her arm where Dorrit bit her, heads out. She glares at Dorrit.

TOM (CONT'D)

(heading out)

And Dorrit...that is way too much eye make-up.

INT. CARRIE BRADSHAW'S HOUSE - CARRIE'S BEDROOM

Tom catches up with Carrie and heads into her room.

TOM

Carrie. You're the older one. You can't take the bait.

CARRIE

I have teeth marks on my arm.

TOM

I know Dorrit can be... difficult.
But your mom would want you two to
get along.

CARRIE

I know.

TOM

You're like me, Carrie. Practical and
level-headed. That's why you're
going to make such a great lawyer.

Carrie preens a bit hearing her father's compliments.

TOM (CONT'D)

So whatever you were fighting about,
know it's not worth it.

Carrie hesitates. Should she tell him about the pot?

CARRIE

She stole Mom's purse.

TOM

You don't know that.

She gives him a look. They both know it.

CARRIE

I can't go to school without it, Dad.

Carrie plops on her bed.

TOM

You're going to school, Carrie.

CARRIE

I don't have anything to wear.

TOM

You have an entire closet filled with
clothes which now seem to be mostly
on the floor.

CARRIE

Mom used to take me shopping for an
outfit. It was a thing we did. Back-
to-school clothes.

TOM

(nervous)

Ok...

Tom sits down next to her on the bed, uncomfortable. This is
bigger than just back-to-school jitters.

TOM (CONT'D)

Did you want me to take you?

CARRIE

No. It's supposed to be mom. I just want it to be mom.

TOM

I see.

CARRIE

I need the purse. I need a piece of her.

TOM

I have an idea.

INT. CARRIE BRADSHAW'S HOUSE - MOM'S CLOSET

Tom and Carrie step up to the doors of her mother's closet. Tom opens them as if cracking open a precious vault.

CARRIE (V.O.)

My mother left us on Memorial Day. And that is what this closet felt like. A memorial. A still life of our life without her.

All of her mother's clothes hang exactly as they have since her death. Carrie enters and gently brushes her hands across a rack of undisturbed clothes.

CARRIE (V.O.)

As if leaving it untouched might somehow bring her back. We had been forbidden to enter. Until now.

She breathes in the scent of her mother's clothes - a whiff of her maybe still there. She drinks it in. As she reaches for a dress, her father comes in and stops her.

TOM

Not that dress. She wore it on her last birthday.

Off Carrie's look.

TOM (CONT'D)

You could spill something on it, or rip it.

He walks over to a dresser, also untouched. There are perfume bottles, jewelry, and loads and loads of prescription pill bottles. The dresser of a sick woman. He picks up a pair of Jackie O sunglasses and hands them to Carrie.

TOM (CONT'D)

You can have these. Just make sure they don't get broken in your back pack.

CARRIE

Really? I'll be super careful.

Carrie takes the glasses and steps in front of the dresser mirror. She puts on the sunglasses, fixing her hair and looking at herself in the mirror. These glasses feel like armor, in a good way. AS THE CAMERA PUSHES IN...

MATCH CUT:

EXT. CASTLEBURY HIGH SCHOOL - MORNING

CLOSE ON Carrie's face in her mother's glamorous sunglasses as she looks up at her high school - a place so familiar, yet almost foreign with every thing she has been through.

CARRIE (V.O.)

The first day of school was something I usually found exciting. A new beginning with endless possibilities. But the last time I had stood on these steps, my father had come to tell me my life as I knew was about to come to an end. I was afraid to walk through those doors. So much had changed for me. But in those halls so much remained the same.

PULL BACK TO REVEAL Carrie - insecure, hesitant - surrounded by laughing, giddy students rushing up the stairs, ready to start their new year. Carrie takes a breath and walks up the stairs. Hesitant, she opens the door. It creaks, loudly. She takes a breath and enters. WE SEE...

INT. CASTLEBURY HIGH SCHOOL - HALLWAY - SAME DAY

A high school hallway with all its cliques and cliches. As Carrie walks through the hallway, She checks out all the different types of kids and crowds - the jocks, the hot freshman girls, the D&D dorks, the Goths. Carrie keeps walks down the hall with the distinct feeling that all eyes on her.

CARRIE (V.O.)

But this first day of school was different. As I watched everyone whispering and passing around the news of the day like mono after a Homecoming dance, I realized that I was the virus. The freak who had lost her mom.

(MORE)

CARRIE (V.O.) (CONT'D)
 It was as if people were almost
 afraid to make contact. Like I was
 contagious.

We see DONNA LADONNA - very pretty with a sexy laugh and an
 insane amount of confidence in her star power. She is
 dressed like Madonna and pulling it off. The Jens are plain
 girls making the most of it with perms and gobs of eye make-
 up, looking like poor copies of Donna LaDonna.

CARRIE (V.O.)
 Except Donna LaDonna and her minions,
 The Jens. The popular girls. Donna
 was just twisted enough to think a
 connection to tragedy would make her
 just that much more compelling and
 she wouldn't be wrong.

Donna looks straight at Carrie.

DONNA
 Carrie, you poor girl. Are you doing
 okay?

The Jens nod, empathy in connection to Donna comes easy.

CARRIE
 I'm fine.

DONNA
 If you need anything -- a shoulder to
 cry on, some fashion tips or maybe
 even a wand of mascara. I'm here for
 you.

CARRIE
 I'll keep that in mind. Thanks.

Carrie walks off, not eager to be in Donna's crosshairs. She
 lands at her group of friends, never more happy to see them
 than today.

CARRIE (V.O.)
 And then there were my people, who
 loved me even though I was a freak.
 Or maybe because of it.

JILL THOMPSON aka THE MOUSE, intense, extremely bright and
 loyal, hugs Carrie hard.

CARRIE
 Mouse.

THE MOUSE
 You're my scarecrow. I love you most
 of all.

CARRIE
I know. And I need it.

As they break apart MAGGIE LANDRES, overtly sexy and working it, goes to hug her tight.

MAGGIE
Boob to boob, baby. What did Donna want?

CARRIE
I don't know and that's what makes it so scary.

WALT REYNOLDS, stylish preppy, puts an arm around Carrie with a warmth befitting their very close bond.

CARRIE (CONT'D)
Nice sweater. Is that the...

WALT
The one Rob Lowe was wearing in Interview? Yep. Got it at I. Magnum. Half-off. How you holding up?

CARRIE
I'd be a lot better if I didn't feel like everyone was staring at me. Poor little orphan Carrie.

MAGGIE
Oh please. No one's even paying attention to you.

WALT
Believe it or not, I think Mags meant that as a compliment.

MAGGIE
There's way bigger news today.

CARRIE
I already heard Diet Coke replaced Tab in the vending machine.

MAGGIE
Better!

THE MOUSE
I have to agree. New kid.

MAGGIE
New guy. A junior. Like us.

CARRIE (V.O.)
 This was big news. Nothing and
 nobody new ever came into Castlebury,
 Connecticut. This was a place you
 left. Not a destination.

CARRIE
 Does new kid have a name?

MAGGIE
 (gleeful)
 Sebastian Kydd.

Off Carrie, remembering...

EXT. CASTLEBURY SWIM CLUB - TWO YEARS BEFORE - FLASHBACK

MAGGIE (V.O.)
 Even his name is cool.

An Olympic size pool. Kids running everywhere. CARRIE
 stands on the high dive. HER POV SEBASTIAN KYDD, already
 handsome with an edge of cocky, watching her. Their eyes
 lock, she breaks the moment by leaping gracefully off the
 board..

MAGGIE (V.O.)
 Kicked out of three boarding schools.
 His parents are totally rich. He
 drives a Corvette. Super fox.

INT. CASTLEBURY HIGH SCHOOL - HALLWAY - PRESENT

BACK TO SCENE...

WALT
 (he doesn't care)
 Mags, you do realize I'm standing
 right here, and I'm your boyfriend?

She playfully swats at him.

MAGGIE
 One of the Jens said she heard he got
 kicked out of school for having sex
 with a teacher...

Suddenly a hush comes over the hallway. SEBASTIAN KYDD
 strides down the hall and everyone stops to stare at him.

CARRIE (V.O.)
 There he was. The New Kid. Sebastian
 Kydd. The kind of guy who deserves
 to have a hallway hush for him.

He walks straight up to Carrie.

SEBASTIAN
Hey Bradshaw.

Walt, The Mouse and Maggie react. He knows her name???

CARRIE
Hey.

Everyone in the school watches their exchange. ANGLE ON
Donna LaDonna and The Jens not liking this.

SEBASTIAN
Heard about your mom.

Carrie nods, feeling exposed.

SEBASTIAN (CONT'D)
Real bummer.

CARRIE
Thanks.

The BELL RINGS. Breaking the moment.

SEBASTIAN
I should go.
(with a wink)
Don't want to get kicked out of
another school. See you around?

CARRIE
Yeah, see you around.

Sebastian walks off. She turns to Maggie, Walt and The Mouse
who stand with mouths agape.

MAGGIE
You have a lot of explaining to do.

THE MOUSE
The Barn, at lunch?

Carrie nods.

INT. BARN - LUNCH TIME

The Barn - a cavernous old space which abuts the high school
property. Outside, there is a place for a bonfire. Inside
are picnic tables and beat up old couches. This will be our
group's proverbial "coffee shop." Carrie, The Mouse and
Maggie sit at a junky old picnic table.

THE MOUSE
I can't believe you know him.

MAGGIE

Uhh, more shocking? He knows you!
No offense.

CARRIE

None taken.

MAGGIE

I need to know everything. I can't
believe you hid this from us.

CARRI

I'm not hiding anything. I swear. A
couple summers ago he hung out at the
swim club.

MAGGIE

Why don't I swim?

THE MOUSE

Because you'd have to get your hair
wet and your make-up would run.

MAGGIE

Raccoon eyes is not a good look for
me. Is that why you're wearing no
make up this year? Because of
swimming?

CARRIE

That and I never know when I might
burst in to tears.

A moment of uncomfortable silence. Carrie's vulnerability is palpable.

THE MOUSE

You look prettier without it anyway.

CARRIE

(shaking it off)
Whatever. Why isn't Walt here?

MAGGIE

I told him I wanted it to be just us
girls.

CARRIE

Are you two fighting? Again?

THE MOUSE

When aren't they fighting?

CARRIE

It's true. You love your drama,
Magwitch.

MAGGIE

This time it's different.

The Mouse and Carrie look at each other. This again.

THE MOUSE

Oh come on. You guys will never break up. You're forever.

CARRIE

That's right, and The Mouse and I will be a couple forever too.

The Mouse looks coy but is about to explode with happiness.

MAGGIE

Why do you have that look on your face?

CARRIE

Mouse, did you meet someone? Are you breaking up with me??

She nods, smiling.

CARRIE (CONT'D)

(so happy for her)

No way! How? Where??

THE MOUSE

At the Page Program in DC. I've been dying to tell you guys.

MAGGIE

So start talking.

THE MOUSE

Seth. Seth Kirstein. He's from Washington. Started Princeton this year. He's a freshman.

MAGGIE

I should be with an older guy.

THE MOUSE

He's amazing. So smart. We'd stay up all night in the dorms talking about everything. And I'd wake up in his arms and just think...

MAGGIE

That you got laid!!!

CARRIE

Just because all you think about is losing your virginity doesn't mean The Mouse does.

The Mouse says nothing but looks both embarrassed and happy.

CARRIE (CONT'D)
You lost your virginity to Seth?

INT. GEORGETOWN UNIVERSITY - DORM ROOM - FLASHBACK

Exactly what you think - a tiny room with two single beds. In one of the small beds SETH KIRSTEIN, cute-in-a-nerdy-way, is on top of The Mouse. Both are under the covers.

THE MOUSE
Is it all the way in?

SETH
Just the tip.

The voices of other teenagers can be heard in the hallway outside.

THE MOUSE
I'm afraid. I don't think it's gonna fit.

SETH
Do you want me to stop?

She shakes her head no.

SETH (CONT'D)
Maybe it's better if I just put it in real fast.

He thrusts. The Mouse's eyes bulge wide!

INT. BARN - PRESENT

CARRIE
(reacting to what she's heard)
Owww!

THE MOUSE
It hurt so bad, and there was so much blood. And I just kept thinking when is this going to end. Luckily, it did. He came in like two seconds.

CARRIE
Did he wear a condom?

THE MOUSE
Of course, Carrie. Like I want a baby.

CARRIE
Or AIDS.

MAGGIE
It wasn't like that for me at all.
There was barely any blood. And I
loved it.

CARRIE
Wait? You and Walt had sex??

MAGGIE
Shit. I wasn't supposed to tell you
guys. Walt will be really mad. You
can't say anything.

CARRIE
When did this happen?

MAGGIE
Fourth of July.

CARRIE
So there were literal and figurative
fireworks on July 4th.

The Mouse giggles.

MAGGIE
You said it not me. Sex is awesome.

CARRIE
So I'm the last virgin.

THE MOUSE
It's no big deal, Carrie. Sex isn't
everything.

Carrie nods not believing that for one minute.

CARRIE
So do you regret doing it?

THE MOUSE
No.

INT. GEORGETOWN UNIVERSITY - DORM ROOM - FLASHBACK

CLOSE ON The Mouse and Seth's faces as they have sex doggy-
style - all we can see are their faces but we get the
picture. It's good, passionate, orgasm-producing sex.

THE MOUSE
Oh god. Seth. Oh god.

SETH
 (as he is about to come)
 I love you, Jill. I love you!

The Mouse reacts.

INT. BARN - PRESENT

CARRIE
 Are you in love with him?

The Mouse nods, overwhelmed with her feelings.

MAGGIE
 We should go on a double date. Is he
 going to come up and visit?

Carrie looks to her friends wrapped up in their love lives.

CARRIE (V.O.)
 While I had spent my summer grieving
 and letting go of my childhood, my
 friends were falling in love and
 letting go of their virginity. Maybe
 a lot more had changed than I
 thought.

THE MOUSE
 Maybe we go on triple date.
 (to Carrie)
 You should ask Sebastian out.

CARRIE
 (shaking her head no)
 I wouldn't know what to say around a
 guy that cute.

MAGGIE
 Please, you're so smart you can talk
 about anything.

CARRIE
 I think you're talking about the
 Mouse.

THE MOUSE
 Oh come on, you do practically as
 well as I do but study half as much.

CARRIE
 Guys like Sebastian don't like smart
 girls. They like pretty ones.

MAGGIE
 And you're both.

THE MOUSE

He walked right up to you, Carrie.
Like he couldn't wait to see you.

MAGGIE

It's true. If you saw Donna's face
you would know. He's into you.

CARRIE

You think?

MAGGIE

It'd be so cool if you dated him.

CARRIE

At least I'd stop being known as the
girl whose mom died.

MAGGIE

That's right. You'd be the girl who
snagged Sebastian Kydd. Ask him to
the New Beginnings Dance.

The Mouse and Carrie roll their eyes.

THE MOUSE

Ucch...

(as if quoting)

"A new year, a new beginning."

CARRIE

Wish it was that simple.

MAGGIE

Yes, it's lame but you know you're
going. There's going to be nothing
better to do.

THE MOUSE

That's true. You should ask him.

MAGGIE

Maybe you'll get your cherry popped.

CARRIE

(reacts)

Delightful. Maybe that's how I'll ask
him.

MAGGIE

If you do, he'll definitely say yes.

INT. CASTLEBURY HIGH SCHOOL - HALLWAY

Carrie scans the crowded hallway looking for Sebastian.

CARRIE (V.O.)

Virgin: a sexually inexperienced woman, a blank slate unchanged by any past intimate connection or experience. The uninitiated.

She sees him, makes eye contact - so similar to their gaze all those years ago at the swim club - and begins walking towards him.

CARRIE (V.O.)

Yep. That pretty much described me. But not for long if I had anything to say about it.

Donna LaDonna and The Jens watch Carrie's progress towards Sebastian, not liking what they see. But for Carrie, it's as if no one else exists. Sebastian sees her and smiles.

CARRIE (V.O.)

When I got here this morning I wasn't sure I would make it through the day much less the year, but looking into those eyes I realized I might be okay. Maybe even saved.

CARRIE

(nervous)

Hi.

SEBASTIAN

(not nervous)

Hey, Bradshaw.

CARRIE

Why do you call me by last name?

SEBASTIAN

Does it bother you?

CARRIE

Not really. I kinda like it.

SEBASTIAN

Cool.

(beat)

Bradshaw.

She smiles. He smiles. This is going to be good.

SEBASTIAN (CONT'D)

So what's up?

As Carrie looks away for a moment, getting her courage together, she sees her father entering the building. He seems nervous. Carrie reacts.

CARRIE (V.O.)

And there he was... my father,
looking worried, confused. The last
time he had shown up here unexpected,
I lost the most important person in
my life. Why was he here now?

IN SLO-MO, Carrie's anxiety begins to rise, she starts to
hyperventilate. As if her dad's voice is in her head, Carrie
hears snippets of the last conversation she had with him in
these hallways.

TOM (V.O.)

You need to come home. Not too much
longer.

AS THE CAMERA SWIRLS AROUND CARRIE...

TOM (V.O.)

She's unconscious.

As Carrie becomes more and more disoriented and woozy, people
began to stare and whisper.

SEBASTIAN

Carrie? Are you okay? Carrie?

She's not okay. Carrie blacks out and falls to the floor
with a surprisingly loud crash. People shout, calling out
for help.

SEBASTIAN (CONT'D)

Someone get the nurse!!

Tom sees his daughter on the ground and runs at top speed.
Sebastian leans over her.

SEBASTIAN (CONT'D)

Carrie! Carrie!

Tom pushes him aside.

TOM

Get away from her. Give her air.
(to Carrie)
Kiddo, Kiddo, can you hear me?

Everyone starts to crowd around her, whispering, reacting.
Sebastian backs away, thrown. Donna and The Jens gawk,
shocked. Walt, The Mouse, and Maggie grip each other,
terrified. As Tom scoops up his unconscious daughter and the
school nurse comes to assist him, the whole school watches...
worried and yet titillated at the same time.

END OF ACT 1

ACT II

INT. CASTLEBURY HIGH SCHOOL - GUIDANCE COUNSELOR'S OFFICE

Tom sits in a small office across from KAREN MORNINGSTAR, the school's guidance counselor, pretty, warm, earthy.

TOM

A couple years ago I came home from work to three screaming women. Apparently, my wife had opened up a drawer and a mouse had jumped out. My wife and both girls were standing on a bench, terrified... unable to move until I came home. When I opened the door they just started screeching. It was so loud. You know what I did?

KAREN

What?

TOM

I walked out. It was too much. I just thought, why couldn't I have had boys? And now I'm raising two girls without a mother.

KAREN

(reassuring)

She fainted, Mr. Bradshaw. She's going to be fine.

TOM

Physically.

KAREN

I hope you don't mind I checked in on Carrie a few times this summer. She's a tough kid but she's going through a lot. That's why I called this meeting. Losing her mother means that everything familiar to Carrie, including school, has become loaded. Fraught. Does that make sense?

TOM

Our whole house feels like a ticking time bomb. I can't even look at my wife's closet. How am I supposed to help her?

KAREN

I think it would be great if Carrie could try something new. Something away from here.

TOM

Like a hobby? Or a sport? She likes swimming. Reading magazines.

KAREN

I was thinking something different. Something she's never done before. Like a special class or even an internship.

TOM

Like a job?

KAREN

Very part-time. One day a week. As the school counselor, I could arrange for her to get school credit.

TOM

I don't even know what she would be interested in. I know, she wants to be a lawyer. Like me.

KAREN

She talks about New York.

TOM

The city?

Karen nods.

TOM (CONT'D)

I don't know... if she spent any real time there she'd see it for what it is. Dirty, broken down, too crowded.

KAREN

Or she might see it as a place to make new memories. A blank slate. A new beginning.

INT. CASTLEBURY HIGH SCHOOL - ENTRANCE

Tom and Carrie stand at the exit of the school.

TOM

Are you sure you're okay?

CARRIE

Dad, passing out in front of the entire school was humiliating enough. Having you hang around? Nail in the loser coffin.

TOM
I get it. I wasn't always someone's
dad, you know.

CARRIE
Thanks. And no hugs, please.

TOM
(good-natured)
I'll see you at home.

As he heads out Carrie walks back toward her locker and is
intercepted by Donna LaDonna. Groups of kids mill about.

DONNA
Carrie... hi.

Carrie looks at her, wary.

CARRIE
Hey, Donna.

DONNA
(loud)
That was so scary. You okay?

CARRIE
I'm fine.

DONNA
I mean it was crazy. Watching you
fall. You like starting babbling...
and then it was like timber! I
didn't realize someone so small could
land that hard. Your arm must hurt.

Donna grabs her arm and looks at it. There's a bruise.

DONNA (CONT'D)
Oh my God, is that from where you
fell? Gross.

CARRIE
It's from where my sister bit me.
(a bit threatening)
We Bradshaws, are biters when we feel
cornered.

Donna recoils, a bit afraid of her.

DONNA
You're weird.

CARRIE
You say that like it's a bad thing.

DONNA

Being weird doesn't make you special.
It just makes you...weird.

CARRIE

Clever retort, Donna. You are super
witty.

Carrie walks away, eyes, down, afraid to make eye contact
with anyone. So WE SEE what she doesn't - a glimmer of
appreciation in Sebastian's eyes.

INT. SWIMMING POOL - EARLY MORNING

Carrie is safe, things are simple as she swims quiet laps in
the pool. Everything but the sound of her breath, washing
away.

INT. BARN - BEFORE SCHOOL

Carrie, with wet hair, sits with The Mouse at a picnic table.
The place is empty except for them.

CARRIE

Day two. The only thing that could
make it worse than day one is if I
internally combusted. And now Donna
and The Jens are gunning for me. Feel
it was a good year. I should end it
now.

THE MOUSE

Donna wouldn't be being such a bitch
if she didn't think you had a shot
with Sebastian. But I'm not sure
it's going to matter.

The Mouse nudges Carrie. She looks up to see Sebastian
looking around, checking out the Barn.

SEBASTIAN

There you are, Bradshaw. I was
looking for you.

THE MOUSE

And I was just leaving.

The Mouse gets up and leaves. Carrie sits on the table,
waiting, nervous. Sebastian sits down next to her. Close.

SEBASTIAN

You hang out here a lot?

CARRIE

It's a pretty good escape.

SEBASTIAN

You got a lot to get away from.

CARRIE

If only I could escape my brain. Do you ever sit there and... the words and thoughts are happening so fast in your mind, you can't even understand them?

SEBASTIAN

Not really.

CARRIE

I wish I hadn't just said that.

SEBASTIAN

I think it's cool you have so much going on in your head. You've been through stuff. Not many people here can say that.

CARRIE

Can you?

SEBASTIAN

Who me? Poor little rich kid whose mom left for the tennis instructor? I'm just a cliché.

CARRIE

Your mom left? I didn't know...

SEBASTIAN

Don't worry our maid, Luisa, still gets dinner on the table. Nothing's really changed.

CARRIE

No one's better off without a mom.

SEBASTIAN

I'm sorry, Carrie.

He puts his hand over hers. An intimate beat.

EXT. CASTLEBURY SWIM CLUB - FLASHBACK - TWO YEARS AGO

Carrie and Sebastian sit side-by-side, feet dangling in the pool. It's the end of the day--everyone else is gone.

CARRIE

I can't believe you don't know Atari Adventure.

SEBASTIAN

Space Invaders. That's my game.

CARRIE

Seriously? Adventure is so cool. You have to get this magic chalice to the gold castle and there's these dragons that want to kill you.

SEBASTIAN

So you're the princess who slays her own dragons, huh?

CARRIE

Somebody has to. Might as well be me.

SEBASTIAN

I'd slay a dragon for you.

He leans toward her.

CARRIE (V.O.)

I knew he was going to kiss me. So I did what any scared fourteen-year-old girl would do.

She pushes him in the water. As he falls he grabs onto her leg taking her with him.

SEBASTIAN

Now you're in for it.

Carrie laughs, as he scoops her up into his arms to toss her across the pool. They are both aware of the their proximity to one another. He puts her down gently, arms still wrapped around her waist. They are now face to face.

CARRIE (V.O.)

I wasn't sure who leaned in first.

They begin to kiss--a deep, tender kiss. Carrie wraps her arms around his neck as the kiss deepens.

CARRIE (V.O.)

But there we were. Kissing. My first kiss.

They break a part. Just a little bit.

SEBASTIAN

My parent's are putting in a pool. It's almost done.

Carrie nods.

CARRIE (V.O.)
 I knew in that moment, once he had
 his own pool, I would never see him
 again. And I was right...

INT. BARN - PRESENT

CARRIE (V.O.)
 ...until now.

SEBASTIAN
 Do you still swim?

CARRIE
 Yeah. I like the quiet.

SEBASTIAN
 I never swim.

CARRIE
 Kind of a waste since you have a pool
 in your backyard.

SEBASTIAN
 You should come over.

CARRIE
 That'd be cool. Thanks.

CARRIE (V.O.)
 I wanted to ask when. But I didn't
 know how.

CARRIE/SEBASTIAN
 Would you.../We should...

They both stop.

CARRIE
 No you go.

SEBASTIAN
 We should get going. Class starts in
 like two minutes. Can't get in
 trouble this early in the year.

CARRIE
 Right. Right.

Off Carrie, disappointed. An opportunity missed.

EXT. CARRIE BRADSHAW'S HOUSE - BACKYARD -NIGHT

Tom grills hamburgers. Carrie sets the table while Dorrit
 listens to her Walkman, super loud.

TOM

So how was school today, you guys?

Dorrit bops to her music not hearing her dad.

CARRIE

I didn't pass out. If that's what you're asking.

Tom puts down his tongs and walks over. The phone rings.

DORRIT

I got it.

She runs off.

TOM

She can't hear me, but the phone no problem?

CARRIE

It's a teenage thing. We have special phone-hearing powers.

TOM

Notice you didn't jump up for it.

CARRIE

No one to jump up for.

TOM

So...

CARRIE

So?

TOM

I talked to one of my buddies at the law firm I used to work for...

CARRIE

Are you giving up your practice?

TOM

No, sweetie. I was talking to him about you. Your guidance counselor and I thought it might be good for you to take on an internship. For school credit, of course.

CARRIE

Like, work in a office?

Tom nods.

CARRIE (CONT'D)

That could be cool. Where?

TOM

At my friend's firm. In Manhattan.

Carrie jumps up, practically hyperventilating.

CARRIE

No way! No way!

TOM

So you like this idea?

She squeals and hugs her dad hard!

INT. CARRIE BRADSHAW'S HOUSE - CARRIE'S ROOM

Carrie goes through her closet while on the phone.

INT. THE MOUSE'S HOUSE - BEDROOM - CROSSCUT AS NECESSARY

The Mouse lies on her bed, talking on a Mickey Mouse phone.

CARRIE

Every Friday. Every Friday, I'll be
in New York, working at a law firm.
How cool is that?

THE MOUSE

So cool. I would kill to do that.
Do you think you'll get to see a
trial or something.

CARRIE

Who cares? I'll be in Manhattan.

THE MOUSE

Does that mean you're missing the
dance this week? How will you ever
show your school spirit?

CARRIE

I know it's pathetic but I kinda want
to make it back for it. Maybe
Sebastian will be there.
(digging into her closet)
I still can't find my mom's purse.

They both hear a click. And then silence.

CARRIE (CONT'D)

Dorrit? Dorrit? I know you're
listening. Don't say anything,
Mouse. Dorrit's on the line.

THE MOUSE

I have to go anyway. Almost time to call Seth.

CARRIE

You are so in love.

Carrie hangs up and races into Dorrit's room.

INT. DORRIT'S ROOM - CONTINUOUS

Dorrit hides the phone under the bed. Carrie sees the cord.

CARRIE

Stop spying on me.

DORRIT

Like I care about your loser life.

CARRIE

I know you stole Mom's purse.

She reaches for a big Teddy Bear, surrounded by other stuffed animals on the floor, and picks it up to see if the purse is under the pile of stuff. The bear is heavy. Dorrit rushes over to her, suddenly very nervous.

DORRIT

Don't touch my shit.

Carrie shakes the bear. It jangles. She turns it over, sees that the bear has been badly resewn together and rips it open. The purse, a few scarves and some costume jewelry fall out the teddy bear.

CARRIE

You're such a klepto.

Carrie looks down at the pile and realizes everything is splattered with dry pink nail polish. Carrie looks stunned.

CARRIE (CONT'D)

It's ruined. Why did you do that?

DORRIT

Oh my God, Carrie. I didn't mean to... the bottle must have broke.

CARRIE

You wanted to destroy it.

DORRIT

No. I wanted something of Mom. And you got everything.

CARRIE
No. I didn't.

DORRIT
(beginning to cry)
You got the purse. Your sixteenth
birthday. The start of high school.
I got nothing.

CARRIE (V.O.)
She was right. I never thought of
myself as the lucky one. But I had
three extra precious years with our
mom that Dorrit would never have.

Carrie goes to Dorrit and puts her arms around her.

CARRIE
You're okay, Dorrit. You're okay.
Mom loved you. So much.

Dorrit pushes Carrie away, furious.

DORRIT
I don't need your pity.

CARRIE
I'm just trying to...

DORRIT
Act like you're my mom. Screw you,
Carrie.

Dorrit storms off, leaving Carrie confused and alone, holding
the destroyed purse.

END OF ACT II

ACT III

INT. TOM BRADSHAW'S CAR - MORNING

Tom drives Carrie through the streets of Manhattan. Carrie looks out, stunned by what she sees. An older woman lies on the sidewalk in a tattered bra and underwear using an album cover with tinfoil as a sun reflector to lap up the rays.

CARRIE (V.O.)

I had arrived. To the place where Dorothy Parker sipped her first side car. And Annie Hall found her first therapist.

A man on roller skates with a boom box skates by, dangerously close to the car. The car stops at a light. A pair of HOMELESS GUYS converge on the car.

CARRIE (V.O.)

And apparently where every shade of crazy now came to roost.

TOM

Goddamnit!

CARRIE'S POV two HOMELESS GUYS, directly in front of her - super close, squeegee the windshield of the car.

CARRIE

What are they doing?

TOM

They want money.
(re: the stoplight)
Come on. Turn green.

The light turns green and Tom steps on the gas, the SQUEEGEE GUYS back away from the car used to this.

TOM (CONT'D)

Now let's go over the schedule again.

CARRIE

I get on the train at six.

TOM

Are you sure you don't want me to pick you up?

CARRIE

Yes. You said Pat's secretary will take me to the train. I'll be fine.

They pull up in front of a big, beautiful art deco building.

TOM

I expect you to call me before you head to the train tonight.

CARRIE

I know. And don't forget I'm going straight from the train to the dance. Remember?

TOM

And you'll be home at curfew.

Tom nods as Carrie gets out of the car. Tom rolls down the window for last minute instructions.

CARRIE

Midnight. No later.
(she strikes a pose)
How do I look?

She stands in front of him, young but surprisingly adult, holding her ruined purse in front of her. We now see she has totally reinvented it. The bag has "CARRIE" written in the same bright pink nail polish that splattered it. It's cool, au courant and original. She displays it on her hip, proudly.

TOM

Like a young woman. How did that happen?
(beat)
Are you sure you don't want me to walk you in?

CARRIE

Dad, young woman, remember? I got this. It's okay. You can go.

TOM

(nodding)
I love you, kiddo.

CARRIE

Me too, Dad.

He drives off. Carrie waves, watching him disappear. Once he is out of sight she looks around, taking in the hustle and bustle of 1980's Wall Street with all the big-shoulder-padded assistants and the Masters of the Universe getting out of their town cars. She takes it in, excited, loving it.

CARRIE (V.O.)

Manhattan was a lot like my purse. Damaged and had seen better days, but I wouldn't have traded that purse, or this moment for anything.

An AGGRESSIVE PASSERBY pushes past her causing her to fall.

CARRIE (V.O.)
Right until I fell.

She gets up, a bit shaken. It's NYC in the 80's--no one stops to help her. She looks down at a huge rip in her panty hose.

INT. WALL STREET LAW FIRM - LOBBY

CLOSE ON a pair of great legs with no panty hose as ZZ Tops "Legs" plays. PULL BACK TO REVEAL Carrie heading through the grand lobby of a beautiful art deco skyscraper. A few women look down at her bare legs, disapproving. Carrie, in her excitement, doesn't notice. She steps, big smile, on to the elevator. The doors close. The music stops.

INT. WALL STREET LAW FIRM - LARGE WINDOWLESS ROOM

Carrie sits at a small desk stacked high with files and surrounded by huge filing cabinets. She is receiving instruction from BITCHY BARBARA, a bitter secretary.

BITCHY BARBARA
Blue files are cases that were litigated. And green are out of court settlements. It's very important they are filed separately but alphabetically.

CARRIE
Great. I can do that. Is this a big new case or something?

BITCHY BARBARA
These are files from old closed cases. After you file them, they will be taken to cold storage.

CARRIE
(deflated)
Oh. Okay.

BITCHY BARBARA
You get a half hour for lunch. And may I suggest you go get a pair of stockings during that time.

CARRIE
Of course. I fell... and well... anyway... Where would I...

BITCHY BARBARA
Try Century 21. And hold on to your purse. People get robbed in there all the time.

Bitchy Barbara looks at the Carrie Bag with disdain.

BITCHY BARBARA (CONT'D)
Although, having that thing disappear
would be a blessing.

Bitchy Barbara heads out, leaving Carrie all alone.

CARRIE (V.O.)
I didn't know what cold storage even
was, but if it was boring and lonely,
I was already in it.

EXT. CENTURY 21 - LUNCH TIME

Carrie looks up at what will become her fashion mecca.

INT. CENTURY 21- DESIGNER FLOOR

The most amazing discount store for all things glamorous and designer. Carrie wanders through the endless racks of clothes. It's a wonderland of chiffon, silk, wool, lace.

CARRIE (V.O.)
In my years of playing dress-up as a
child I had realized that what you
wore could help define who you are.
Not just to the outside world, but to
yourself.

She picks up a slinky dress ala Linda Evans in Dynasty and holds it up to herself.

CARRIE (V.O.)
But in this store, I realized you
might even be able to change who you
are. Maybe you could walk in here
one person... a kid from Connecticut
and walk out...

A loud shriek breaks her reverie.

HUSKY WOMAN'S VOICE (O.C.)
Your bag!

Carrie turns and sees LARRISA LOUGHTON, a fabulous force of nature, rushing towards her. As Larissa goes to grab the bag, Carrie instinctively clutches it and pushes Larissa away. Larissa stumbles backwards into a rack clothes almost knocking it down.

LARISSA
(laughing)
What the hell? Why'd you do that?

Carrie stands, ready to defend her purse.

CARRIE
Aren't you trying to steal my purse?

LARISSA
No. Though I do want to get my hands
on it. But not to steal, to shoot it.

Larissa gets herself up.

CARRIE
I don't understand.

LARISSA
For a photo shoot I'm doing. For
Interview Magazine.

CARRIE
(in awe)
You work at Interview Magazine??

Larissa puts out her hand. Carrie shakes it.

LARISSA
Larissa Loughlin. Style editor.

CARRIE
Carrie Bradshaw. Mortified.

LARISSA
I'm doing this fashion shoot that's a
cross between Midsummer Night's Dream
and Scarface. That purse would be
perfect.

CARRIE
My bag? In Interview? That would be
so cool.

LARISSA
You like the magazine?

CUT TO:

INT. CENTURY 21 - DRESSING ROOM

Carrie stands outside the curtain talking to Larissa who we
can see arms and legs of.

CARRIE
And the one with Rob Lowe on the
cover. He's so hot.

LARISSA (O.C.)
I get it, you're obsessed.

Larissa almost naked opens the curtain and drags Carrie in.

LARISSA (CONT'D)
Just come in.

As Larissa gets completely naked, Carrie tries to look anywhere but directly at her.

LARISSA (CONT'D)
So do you work around here?

CARRIE
At Long and Whitney? The law firm.

Once Larissa is out of her clothes she begins to pull on a Norma Kamali jumpsuit.

LARISSA
I hooked up with a guy from there once. Kevin something or other. He was hot. In a suit-tie kind of way.

Carrie nods. She has no idea what she's talking about.

LARISSA (CONT'D)
You're not hooking up with your boss or anything, are you?

CARRIE
(thinking about Bitchy Barbara; almost laughing)
Ummm, no.

LARISSA
Smart girl. Don't shit where you eat, Carrie.

CARRIE
That doesn't seem very appetizing.

LARISSA
You're funny. I can't believe you made that purse. How'd you come up with the idea?

CARRIE
Necessity. It's the mother of invention.

LARISSA
You're quoting Plato? I love you.
(turning her back to Carrie)
Zip me.

She turns to Carrie showing off the new look.

CARRIE
You look amazing!

LARISSA
Want to help me with something?

Carrie nods.

EXT. CENTURY 21 - LATER

Carrie, with a small bag from the store, exits with Larissa close behind her. The alarms go off. Larissa keeps moving but Carrie stops, nervous. Is she the reason the alarm is going off? A SECURITY GUARD comes out of the store.

SECURITY GUARD
Miss. Miss.

Carrie looks at him.

CARRIE
Me?

SECURITY GUARD
Yes. Can I look in your bag?

Carrie hands him the bag. He looks in it.

CARRIE
Umm, sure. Here's my receipt. One pair of nude panty hose.

SECURITY GUARD
Sorry. Must have been a false alarm. Happens all the time.

EXT. DOWNTOWN MANHATTAN STREET

Larissa hugs Carrie. She unbuttons her jacket, revealing the jumpsuit.

LARISSA
That whole innocent, young thing you have going. You could come in handy, Miss Carrie Bradshaw. I might have to keep you around. I collect people, you know.

CARRIE
What does that even mean??

LARISSA
Some people collect art or like my mother...
(she shudders)
(MORE)

LARISSA (CONT'D)
 ...porcelain frogs. I collect
 people.

CARRIE
 I guess we're less creepy. Do you
 need money or something?

LARISSA
 No, why?

CARRIE
 Because you just stole...

LARISSA
 The jumpsuit? When I was a teenager,
 I used to steal lipstick from
 Woolworth's and as an adult I've just
 upped the ante a little bit. I like
 the thrill.

CARRIE
 I've never stolen anything before.

LARISSA
 (loves her)
 You have to come out with me tonight.
 We're starting at Odeon.

CARRIE
 As in the restaurant your magazine
 did a write up of down in Tribeca.
 (quoting)
 "In the hinterlands of lower
 Manhattan..."

LARISSA
 "...exists a place so magical." I
 wrote that piece. Mostly so I could
 get free champagne and frites. How
 have you never been there?

CARRIE (V.O.)
 I couldn't decide whether to admit I
 was a high school student from
 Connecticut who had never been
 anywhere. Or create a life for
 myself. The life I wanted.

CARRIE
 There's this guy I hooked up with
 from my office and he always hangs
 out there so...

LARISSA
 So screw him. He doesn't own Odeon.
 We do. Meet me at my office at six.

INT. WALL STREET LAW FIRM - WINDOWLESS ROOM

Carrie is on the phone, moving files from the desk into a filing cabinet. The piles are significantly smaller.

CARRIE

She gave me her card and everything.

INT. THE MOUSE'S HOUSE - BEDROOM - CROSSCUT AS NECESSARY

The Mouse sits on her floor with books around her.

THE MOUSE

Stop for one second and take a breath. Because when I tell you this you might start hyperventilating.

CARRIE

Is it good or bad?

THE MOUSE

Sebastian called here.

CARRIE

For you?

THE MOUSE

For your number!

CARRIE

Shut up! Shut up! Shut up!

THE MOUSE

Apparently, my mom knows his mom or something like that. Anyway he had my number and he called for yours.

CARRIE

What did he say?

THE MOUSE

Not much. He asked if you were gonna be back tonight. He must want to ask you to the dance.

CARRIE

Maybe he needs math help.

THE MOUSE

I'm in that class too.

CARRIE

Good point.

THE MOUSE

So you have to come back for the dance. For Sebastian.

CARRIE

I need to call my house.

THE MOUSE

Call me back and tell me what he said.

They hang up as Bitchy Barbara enters holding a garment bag.

BITCHY BARBARA

(handing it to her)

This came for you.

CARRIE

For me?

Carrie unzips it. Inside is a fabulous poof dress in neon.

CARRIE (CONT'D)

This must be a mistake.

There is a card attached. She opens the card. CLOSE ON CARD: "A hot dress for a hot night. Don't worry I didn't steal it from a store just from our style rack. Larissa."

BITCHY BARBARA

You could buy a dress but not pantyhose?

She looks down at Carrie's still bare legs.

CARRIE

It's a gift...from my dad. I have a dance tonight.

BITCHY BARBARA

Right. I promised your father I would have you on the six thirty train back to Castlebury. So we'll leave by 5:45.

CARRIE

I'll let my dad know.

Carrie picks up the phone and dials.

INT. CARRIE BRADSHAW'S HOUSE - LIVING ROOM

CLOSE ON the phone ringing PULL BACK TO REVEAL Tom at the door opening it to reveal....

TOM
 (yelling out)
 Dorrit, can you answer that?

...Sebastian.

TOM (CONT'D)
 Can I help you?

ANGLE ON DORRIT who picks up the phone and sets it down on the table without answering it. She looks quickly at her father who is engaged in conversation at the door and quietly slips out the back door.

SEBASTIAN
 Oh hi, I'm here to see Carrie.
 I'm a friend from school.

Sebastian puts his hand out. Tom shakes it. Firm.

TOM
 Nice handshake.

SEBASTIAN
 Thank you, sir. My grandfather taught me the handshake tells you who the man is.

TOM
 So did mine.

SEBASTIAN
 Is Carrie okay? She wasn't in school today.

INT. WALL STREET LAW FIRM - WINDOWLESS OFFICE - SAME

Carrie dials her house again. The phone now rings busy. She looks at it, confused, as Barbara walks back in.

BITCHY BARBARA
 My kid just got injured at soccer practice. I have to leave now.

CARRIE
 But it's only five.

Carrie has the dress laid out on the desk. It's bright glamour in stark contrast to the drabness of the room.

BITCHY BARBARA
 (judgy)
 You're wearing that to a school dance?

(MORE)

BITCHY BARBARA (CONT'D)

(beat)

So you ready to head out?

CARRIE

I think I'm going to finish up here.
And head out in a bit.

BITCHY BARBARA

But I promised your dad I'd take you.

CARRIE

I just spoke to him. He's fine if I
go by myself

BITCHY BARBARA

(please no)

I could wait...

CARRIE

Don't be silly.

BITCHY BARBARA

Just promise me you'll take a cab to
the station. No subway.

CARRIE

I promise. I'll take a cab.

INT. CARRIE BRADSHAW'S HOUSE - LIVING ROOM - SAME

Tom and Sebastian still at the door.

TOM

I think she's heading straight from
the train to some school dance.

SEBASTIAN

New Beginnings.

TOM

Yes. That's it. Maybe you can find
her there.

SEBASTIAN

Thanks.

Sebastian starts to walk towards his car.

TOM

What did you say your name was?

SEBASTIAN

(turning back)

Sebastian. Sebastian Kydd.

TOM
Garret's son?

SEBASTIAN
The one and only.

Tom takes this in as Sebastian heads to his car. What Sebastian sees and Tom doesn't is Dorrit getting into a car with a group of kids. The car peels off, fast.

EXT. MANHATTAN STREET - MOMENTS LATER

Carrie hails a cab in the fabulous neon poof dress. She looks amazing. It's magical, just like a movie. A taxi screeches to a halt in front of her. She opens the door...

CARRIE (V.O.)
As my head buzzed with the possibilities of the night, I wondered where this chariot would take me. To the New Beginnings dance and Sebastian? Or to Larissa and a new world?

INT. TAXI CAB - CONTINUOUS

And climbs in.

CAB DRIVER
Where to?

Carrie bites her lip, debating.

CARRIE (V.O.)
It was a good question.

Off Carrie, what will she decide?

END OF ACT III

ACT IV

EXT. MANHATTAN STREET - NIGHT

A taxi pulls up and the door opens. A leg peeks out, it's Carrie. She gets out of the car and looks up in awe.

CARRIE (V.O.)
I had kept my promise to take a cab.

THE CAMERA SPINS from Carrie's face to the object of her awe.

CARRIE (V.O.)
Bitchy Barbara was right. This dress didn't belong at a dance. It belonged here in this city. And so did I.

The neon sign for Odeon is like a beacon for Carrie. She walks up to the door, takes a deep breath and heads inside.

INT. ODEON - LATER

Carrie enters and looks around, expectantly. The restaurant has the patina of an old french bistro.

LARISSA (O.S.)
There you are!!

Larissa swoops in, grabbing Carrie's hand. She walks her over to a booth filled with absolute individuals.

CARRIE
This place is amazing. Is it true that Janice Dickenson rode around on John Belushi?

LARISSA
I was here that night. Strapped a saddle on and everything.
(landing at the table)
Carrie, this is everybody. Everybody this is Carrie.

As the group moves over to allow Carrie to squish in, Larissa whispers in her ear who all these people are.

LARISSA (CONT'D)
That's Dominick, he's an artist who works with found objects and wax...

CARRIE (V.O.)
They were artists, musicians, writers. But mostly they were distinctly themselves. Living their lives with complete confidence.
(MORE)

CARRIE (V.O.) (CONT'D)
 In a place that celebrated it. It was
 such a stark contrast to the world I
 came from...

INT. HIGH SCHOOL AUDITORIUM - DANCE

Donna LaDonna is on the dance floor dancing surrounded by the girls who want to be her and the boys who want to do her. There are streamers, a disco ball and a lame sound system.

CARRIE (V.O.)
 ...where conformity is celebrated and
 the Donnas of the world rule.

THE CAMERA PANS to Maggie and Walt. She's drunk.

MAGGIE
 (very tipsy)
 Let's go back to the car and get more
 Bartles and James.

WALT
 I think you've had more than enough.

MAGGIE
 You're not my dad.

She leans in to kiss him and stumbles a bit. Walt rights her.

WALT
 Careful there, Mags. If a teacher
 sees you, we'll get in big trouble.
 Maybe we should head out.

MAGGIE
 To the Barn so we can screw around.

WALT
 Or home. To sleep this off.

As Walt walks Maggie towards the door they pass Sebastian walking in.

MAGGIE
 Hey new kid. We'll be right back.

Walt shakes his head. No they won't.

SEBASTIAN
 Good luck with that.

Sebastian looks around. THE CAMERA PANS TO Donna LaDonna who spots him and makes a beeline for him.

DONNA

You're here right on time. This is my favorite song.

She pulls him onto the dance floor as Sheila E's "The Glamourous Life" blares through the auditorium.

INT. ODEON - SAME

Carrie is truly living the Glamourous Life. With Larissa on one side and AN EFFETE BLACK GUY on the other who refills Carrie's champagne glass. She's already tipsy.

CARRIE

My best friend from school, Walt, we're obsessed with Interview Magazine. We read it cover to cover. Twice.

EFFETE BLACK GUY

So where'd you go to school?

CARRIE

Castlebury High...

EFFETE BLACK GUY

I meant college.

CARRIE

(thinking)
Oh, I...

LARISSA

The girl quotes philosophers for godsakes. She doesn't need to have gone to college. She should write something for us.

CARRIE

I'm not really a writer. My mom wrote a little. In a journal.

EFFETE BLACK GUY

You're funny.

LARISSA

Still has her innocence. Still talks about her mom.

EFFETE BLACK GUY

Ready to move on?

LARISSA

Next stop: dancing!

Carrie looks at her watch, nervous.

CARRIE
Oh, I don't think I can go. I forgot
my ID.

LARISSA
Please, you're with us. All you need
is an attitude.

CARRIE
Okay. I should make a quick call.

EXT. MANHATTAN STREET - PAY PHONE

Carrie holds the phone as it rings. And rings.

CARRIE
Come on, Dad.

CARRIE (V.O.)
While I was getting no answer, The
Mouse was getting an answer she
didn't like.

INT. THE MOUSE'S HOUSE - BEDROOM

The Mouse sits in her room on the phone. Someone picks up.

THE MOUSE
Oh, hi. Is Seth there. Room 215.
(beat)
Yes, I called ten minutes ago. Could
you check again? It's kind of
important.
(long beat)
Okay. Thanks. I'll try back later.

The Mouse hangs up, very disappointed.

EXT. DANCETERIA - SAME

Carrie and her crew fall out of a taxi. It's like the most
glamorous clown car ever. Carrie looks up, amazed.

CARRIE
Danceteria??

There's a line of people around the block but Larissa and her
entourage walk right up to the front. The velvet rope lifts.
Larissa puts her arm around a star struck Carrie.

LARISSA
Stick with me, kid.

INT. DANCETERIA - MOMENTS LATER

Carrie takes the place in - the lights, the music, the glamour. Madonna's "Holiday" pulsates through the club as the most interesting people Carrie has ever seen dance.

CARRIE (V.O.)
It was loud, it was overwhelming.

Larissa grabs two champagnes off a passing tray.

LARISSA
To new friends.

CARRIE
To new friends.

They clink glasses.

CARRIE (V.O.)
And for the first time in my life, I
felt like I truly belonged. Like I
was home.

INT. DANCETERIA - LATER

Carrie is dancing, sandwiched between two of the hottest guys she has ever seen. It is sexy, hot. The two guys lean over her and start making out.

CARRIE
Oh, I...sorry...I didn't...

She begins to giggle a bit.

HOT GAY GUY
Know we were gay?

CARRIE
(nodding)
Can I tell you a secret? I've never
met anybody gay before.

HOT GAY GUY #2
Of course you have.

CARRIE
Nope. No one I know is gay.

HOT GAY GUY
Oh honey, someone you know is very
gay. They're just hiding it.

HOT GAY GUY #2
Or don't know it yet. Look for the
hot guy who loves fashion...

HOT GAY GUY
And hates sports.

The guys kiss again. Carrie twirls, dancing with abandon.

EXT. HIGH SCHOOL BLEACHERS

Sebastian and Donna sit on the bleachers. It is only them.

DONNA
Well, that dance was lame.

SEBASTIAN
You looked like you were having a good time.

DONNA
I'm always having fun. Even if I have to make my own.

SEBASTIAN
Oh really? And how do you do that?

She stands up, taking his hand and pulling him up.

DONNA
Come with me. I'll show you.

Sebastian smiles. He's game.

INT. DANCETERIA - 11:22 PM

Carrie, sweaty from dancing, pushes through the crowd looking for Larissa. She finds her grinding up against two hot girls.

CARRIE
I have to go.

LARISSA
It's not even midnight.

CARRIE
I have a thing at my dad's in the morning... anyway I have to go.

Larissa blows dramatic kisses at her. And then begins to grind hard against the beautiful woman behind her. Carrie heads to the exit, turning around one last time to take in the amazing world that welcomed her.

INT. SEBASTIAN'S CORVETTE - 11:39 PM

Sebastian and Donna smoke a joint in his car. She inhales and then turns to him blowing smoke in his mouth. As he chokes in surprise, Donna laughs her sultry laugh.

SEBASTIAN
I am so high.

INT. GRAND CENTRAL STATION - 11:42 PM

Carrie, like Cinderella, runs to her chariot/train.

CARRIE (V.O.)
I was high. Maybe it was the champagne or the dancing or that I was out of breath racing for the last train. Or maybe it was the realization that...

INT. TRAIN - 11:59 PM

Carrie sits on the train, head pressed against the window watching the skyline of Manhattan get smaller and smaller.

CARRIE (V.O.)
I might have just lost my virginity, my innocence, and not to the guy I had hoped, but to a different man...MANhattan. And maybe it wouldn't respect me in the morning, or even remember me, but it was good for me.

EXT. PARKING LOT - 12:35 AM

Maggie is throwing up in the bushes while Walt holds back her hair. She wipes off her mouth.

MAGGIE
I'm sorry, Walt. You're so good to me. I'm an asshole.

WALT
It's okay. You're my asshole.

A police car slowly drives into the parking lot, shining it's lights in Maggie and Walt's eyes. Both are nervous.

WALT (CONT'D)
Just act normal.

The police car pulls up next to them and the window goes down. A YOUNG POLICE OFFICER looks at them suspiciously.

YOUNG POLICE OFFICER
Everything alright here?

MAGGIE
Fine.

YOUNG POLICE OFFICER
(recognizing Maggie)
Very good. You kids be careful.

He drives off, leaving a very relieved Walt and Maggie.

MAGGIE
Pays to be the police chief's
daughter.

WALT
I'll say.

Walt watches the tail lights of the police car fade away as he does he sees Donna slipping out of Sebastian's Corvette.

EXT. CARRIE BRADSHAW'S HOUSE - LATER

Carrie walks down her leafy, suburban neighborhood street, practically sashaying to her house.

CARRIE
You must be my lucky star. Cause you
shine on me...

She swings several of Larissa's necklaces around.

CARRIE (CONT'D)
...wherever you are. I just think of
you and I start to...

As she rounds the corner, she sees her house with two cop cars in the driveway. She starts to run to the house, panicked. Her dad is outside.

CARRIE (CONT'D)
I'm here. I'm here. I'm sorry I'm
late!

TOM
It's Dorrit. She's missing.

OFF CARRIE, filled with fear as she looks at her father's worried face.

END OF ACT IV

ACT V - THE NEXT DAY

INT. CARRIE BRADSHAW'S HOUSE - LIVING ROOM - DAWN

Carrie and Tom wait, nerves are raw.

TOM
It's 10 AM.

CARRIE
(reassuring)
She's okay, Dad.

TOM
She's not with any of her friends.
This would never have happened if
your mom were here.

CARRIE
You can't blame yourself. Dorrit's
just Dorrit.

TOM
I'll kill her when she gets home.

And then suddenly, Dorrit is waltzing through the door,
drunk, acting as if her disappearance is no big deal.

DORRIT
(defensive)
Hey.

TOM
Dorrit.

CARRIE
Where have you been?

DORRIT
Whatever. With friends. I tried to
call. The phone must've been off the
hook.

CARRIE
Because you took it off.

Tom grabs her in a bear hug. His relief dissolves all his
anger.

CARRIE (CONT'D)
Are you drunk? Do you know how
worried we've been? You had better
start explaining yourself.

Dorrit breaks out of her dad's embrace.

DORRIT

Or what? You'll ground me? You're not my mom.

CARRIE

(losing it)

I am done. Done!!!! Do you think I like this? Worrying about you? Having to be the mature one? I would do anything to have Mom back. To just be your sister and not have to worry everyday what might happen to you. I can't take it!

Carrie storms off to her room. Tom and a shocked Dorrit watch her go. They both startle when they hear her door slam.

INT. CARRIE BRADSHAW'S HOUSE - CARRIE'S BEDROOM - A BIT LATER

Carrie sits on the bed, calm. Tom tentatively enters.

TOM

Okay if I come in?

CARRIE

(embarrassed)

Sorry about that.

TOM

Don't be. You know, I've always thought you and I were cut from the same cloth. But I saw a lot of your mother in you today.

CARRIE

Because I lost it?

Tom sits down next to her on the bed.

TOM

When you were little and you'd do something awful, I would just look at your tear stained face and melt. I couldn't punish you. But your mother was tough.

CARRIE

I remember. I had to scrub every window in the house after I finger painted the dining room.

TOM

She wanted you girls to be accountable for your actions. Said it would make you good people. And now that's my job.

(MORE)

TOM (CONT'D)

I haven't wanted to do it. You girls have had it hard enough as is. But also, taking on your mom's role means I have to admit...

He stops. It's too hard to even say.

CARRIE

That mom's really gone.

TOM

(nodding)

But I have to. No matter how much it hurts. Your mother would want that.

(beat)

She would also want me to ground you for missing your curfew by almost two hours. No going out the next two weekends, got it?

Carrie nods, smiling.

CARRIE (V.O.)

It was funny, but I think I was happy to be punished. It felt like things were going back to normal.

TOM

Were you out late because of that Sebastian Kydd? I have to say Carrie, I know his family and I'd rather you not spend time with him.

CARRIE

How do you even know him?

TOM

He stopped by yesterday.

CARRIE

He came by the house?

TOM

Didn't he tell you?

CARRIE

I never saw him last night.

TOM

But you were at the dance, right?

CARRIE

(hesitating)

Yeah, course.

CARRIE (V.O.)
It was the first time I lied to my
Dad.

EXT. BARN - LATER

CARRIE (V.O.)
I wasn't sure if I was growing up,
growing apart from him, or just
acting my age. But in that little
lie, I knew things were changing.

Carrie spots Walt sitting outside at the picnic table,
reading Interview magazine.

CARRIE
Hey.

He shuts the magazine. So excited to see her.

WALT
I want details. Every last one.

CARRIE
It was amazing.

WALT
How amazing?

CARRIE
I'm grounded for life.

WALT
That good?

CARRIE
My dad thinks I was at the school
dance so...

WALT
Cover for you? Of course.

CARRIE
I met a girl who works at Interview
magazine. She took me to Odeon and
Danceteria.

WALT
No way. Did you see anyone famous?
What were people wearing?

CARRIE (V.O.)
I looked at Walt as if for the first
time. His love of fashion, his desire
to escape this town, his family...

WALT

Ucch, all we did here was pretend to care about a stupid football game.

CARRIE (V.O.)

I wondered in that moment if Walt was telling lies, too. If there were secrets he was keeping from me. Or maybe didn't even know himself.

CARRIE

How was the dance?

WALT

How do you think it was? Maggie got wasted. And Donna hooked her claws into the new kid.

CARRIE

Sebastian?

WALT

Saw her sliding out of his car late night. She's such a ho.

CARRIE

(disappointed)

He stopped by my house yesterday. I thought maybe...

WALT

He likes you? Just 'cause he hooked up with Donna doesn't mean he doesn't like you. It just means he ain't worthy of you.

CARRIE

(fishing)

Like Maggie is of you?

WALT

I'm not sure she is. That's why I don't want to have sex with her.

CARRIE

(confused)

You guys haven't?

WALT

No. I must be the only seventeen year old guy who is saying no to his girlfriend.

CARRIE (V.O.)

I didn't understand. If Maggie was no longer a virgin and Walt had said no, who had said yes?

SFX the roar of Corvette pulling up to the Barn. Walt and Carrie look over at the sound.

WALT
Oh look, it's the new kid.

They watch Sebastian and Donna LaDonna get out of the car.

CARRIE
And Donna. I should go.

Sebastian looks over, sees Carrie. Their eyes lock.

WALT
Don't go 'cause of him.

CARRIE
No, I promised my dad I'd be home to help with something.

She gives him a kiss on the cheek and heads off, walking right past Sebastian and Donna, head held high.

SEBASTIAN (O.C.)
(calling out)
Carrie. Carrie! Wait.

Carrie stops and turns to see Sebastian heading towards her.

CARRIE
What's up?

As Donna and Walt look on...

SEBASTIAN
Look, I just want to explain... this isn't what you think.

CARRIE
Oh, it's exactly what I think.

DONNA
(calling out)
Sebastian, are you coming?

He looks at Carrie.

CARRIE
You should go. See you around.

SEBASTIAN
That's it?

CARRIE
(confident; smiling)
For now.

Carrie walks off, feeling surprisingly in control of the moment. Sebastian watches her leave. Donna takes in the situation. Not liking what she sees. Her animosity towards Carrie is growing.

INT. CARRIE'S HOUSE - LIVING ROOM

Carrie enters to find The Mouse is waiting for her, teary.

CARRIE (V.O.)

I had never seen The Mouse cry.
Except for the time she got an A
minus on an advanced trig quiz.

CARRIE

What's wrong?

THE MOUSE

I think Seth is breaking up with me?

CARRIE

Don't be silly...

THE MOUSE

He hasn't called in two days.

CARRIE

That's nothing.

THE MOUSE

I called a bunch.

CARRIE

No, Mouse. How many times?

THE MOUSE

Too many.

CARRIE

Maybe he's studying?

But they both know better.

THE MOUSE

How could he have had sex with me and
treat me like this? He told me he
loved me.

Carrie hugs a tearful Mouse.

CARRIE (V.O.)

Love is something we wait for. We
imagine our first kiss, our first
sex, our first 'I love you.'

INT. CARRIE BRADSHAW'S HOUSE - MOTHER'S CLOSET

Carrie, a contrite Dorrit, and Tom stand in front of her mother's closet. A frontier they are now ready to enter.

CARRIE (V.O.)
 But we never imagine our first heart
 break. Maybe because it's too
 painful to even imagine. But in a
 way, the pain of love is what truly
 changes us. Defines us.

CARRIE
 Are you sure, Dad?

TOM
 I'm sure, kiddo.

Carrie takes the "Last Birthday Dress" out of the closet.

TOM (CONT'D)
 You should take that, Carrie.

CARRIE
 I think Dorrit should have it. Mom
 always loved her in green.

Dorrit takes it, touched.

INT. CARRIE BRADSHAW'S HOUSE - TOM'S BEDROOM - A LITTLE LATER

As a soulful, slow rendition of "Girls Just Want to Have Fun" begins to play, Carrie, Tom and Dorrit in the green dress, are boxing some stuff, placing some in piles to keep, etc. It is a powerful and important moment for this family.

CARRIE (V.O.)
 It's the losing of love that makes us
 who we are. The loss of a parent.

INT. THE MOUSE'S HOUSE - BEDROOM

The Mouse looks at a collage she made of her and Seth. Her heart break is palpable.

CARRIE (V.O.)
 Of your virginity.

EXT. THE BARN - AFTERNOON

Walt sits with his Interview magazine - the one with Rob Lowe on the cover. He lingers on the inside photo spread of the actor and then quickly shuts it as if caught.

CARRIE (V.O.)
Of who you thought you might be.

EXT. STREET - AFTERNOON

A police car sits at the end of the street. Maggie looks around and then gets into it. She sits down in the passenger seat next to the YOUNG POLICEMAN who checked on her and Walt at the dance.

CARRIE (V.O.)
Of your innocence.

YOUNG POLICE OFFICER
No one saw you right?

MAGGIE
(shaking her head no)
No one.

They start passionately kissing.

EXT. SWIM CLUB - AFTERNOON

Carrie swims. She stops, sensing someone's gaze. She looks up. It's Sebastian.

CARRIE
I thought you didn't like swimming.

SEBASTIAN
(with meaning)
I don't.

He smiles at her. She smiles back. And then he canonballs into the pool, splashing her. She squeals and splashes him back AS THE CAMERA PANS to the Jens watching their every move. The Jens look at each other.

THE JENS
Donna is going to be so pissed.

Carrie doesn't notice them. Blissfully unaware that the most popular and vengeful girls in the school now have their sights on her.

CARRIE (V.O.)
If you're lucky, you'll find new paths, even if you don't know where they'll take you.

CUT TO:

INT. CARRIE BRADSHAW'S ROOM - THAT NIGHT

Carrie, with wet hair, lies on her bed, smiling - the smile of sixteen-year-old infatuation. Her dad walks in holding a beautiful journal/diary.

CARRIE (V.O.)
 People and passions that help you
 move on. Start again. Open your
 heart to new beginnings.

TOM
 I thought you might like this. Your
 mom wrote in a journal every day.
 Said it helped her sanity. I just
 figured she used it to complain about
 me. Thought you should have it.

Carrie opens the journal. It's a blank canvas. One she wants to fill. As our slow, soulful tune morphs into the fabulous anthem of 1984, Cyndi Lauper's original "Girls Just Want To Have Fun."

EXT. MANHATTAN STREET - DAY

WE FIND Carrie, a younger version of her SATC self but definitely our Carrie Bradshaw, strutting down a vibrant, pulsating Manhattan street in a fabulous, all-her-own outfit. She smiles the kind of smile that comes from those first giddy moments when you know you're falling in love.

CARRIE (V.O.)
 ...And even cities. Places to create
 new memories - where you can find
 yourself, make yourself, BE yourself.

INT. CARRIE BRADSHAW'S HOUSE - BEDROOM

WE SEE Carrie writing in that journal (her diary - Carrie's Diary) for the first time.

CARRIE (V.O.)
 Figuring out how to use my voice
 wasn't going to be easy, but for the
 first time...in a long time...I
 thought it might be fun.

OFF CARRIE, smiling, knowing the journey is just beginning.

THE END