

Bel  
Powley

Alexander  
Skarsgård

Christopher  
Meloni

AND  
Kristen  
Wiig

SCRIPT <sup>TO</sup>  
SCREEN

Tuesday, January 19, 2021 / 7:00 PM

# The Diary of a Teenage Girl

with  
Marielle Heller  
(screenwriter/director)







Set in 1970s San Francisco, *The Diary of a Teenage Girl* follows Minnie Goetze (Bel Powley) as she attempts to find love, acceptance and a sense of identity in a fast-changing world. As the sounds of the Patty Hearst trial echo in the background, Minnie and her friend Kimmie (Madeleine Waters) begin to explore their sexuality. Soon, Minnie strikes up a complex, secret love affair with Monroe Rutherford (Alexander Skarsgård) — “the handsomest man in the world.” He also happens to be dating Minnie’s mother (Kristen Wiig). Taking solace and refuge in the world of animation, Minnie eventually emerges defiant, taking command of her sexuality and drawing on her newfound creative talents to reveal intimate and vivid truths. *The Diary of a Teenage Girl* offers a sharp, funny and provocative account of one girl’s sexual and artistic awakening, without judgment.

The Carsey-Wolf Center is delighted to welcome screenwriter/director Marielle Heller for a virtual Q&A with Matt Ryan, director of the Pollock Theater.

This event will not include a screening. *The Diary Of A Teenage Girl* may be streamed in advance on Amazon Prime, Youtube, Vudu, iTunes, or Hulu.

This event is sponsored by the Carsey-Wolf Center, the Department of Film & Media Studies, and the Scott Frank Fund for Screenwriting.



## Screenwriter/Director Marielle Heller

Marielle Heller is an award-winning director, writer, actor, and producer who has built an impressive and multifaceted career by carefully constructing a unique and compassionate voice. On the feature film side, she most recently directed *A Beautiful Day in the Neighborhood* starring Tom Hanks as Mr. Rogers, which earned him a Best Supporting Actor Oscar nomination. She previously directed the three-time Academy Award-nominated film *Can You Ever Forgive Me?*, starring Melissa McCarthy and Richard E. Grant, just three years after the release of her highly lauded directorial debut *The Diary of a Teenage Girl*, which earned her an Indie Spirit Award. She is currently starring as Alma Wheatley in director and writer Scott Frank's critically acclaimed and Netflix's most watched limited series *The Queen's Gambit* alongside Anya Taylor-Joy.



Heller has also recently launched Defiant by Nature, a production company focused on telling stories that uplift, inspire and entertain while simultaneously shining bright lights on women and non-binary creators. In a first look TV deal with Big Beach, the company will develop and produce new series and specials for television, some of which Heller may direct, while also shepherding new voices and talent. The company's first release was a filmed version of the Pulitzer Prize winning and Tony nominated play *What The Constitution Means To Me*, written and starring Heidi Schreck and captured by Heller. It is now available on Amazon Prime. The company is also currently developing a TV mini-series based on the *This American Life* episode "Five Women."

## Moderator Matt Ryan

Matthew Ryan earned his MFA in Screenwriting from Loyola Marymount University in 2008. He has been the Pollock Theater Director since the theater opened in October 2010. He created and hosts the *Script to Screen* series, which has welcomed prestigious guests such as writer/director/producer Jordan Peele (*Get Out*), writer/director Damien Chazelle (*Whiplash*), screenwriters Emily V. Gordon and Kumail Nanjiani (*The Big Sick*), and writer/director/producer David Mandel, actor Tony Hale, and actress Julia Louis-Dreyfus (*VEEP*).

Ryan oversees the Pollock Theater Internship, which offers industry-level experience in live multi-camera television production and event planning. TV shows produced by students through this program have generated 15.1 million online views on the UCTV cable station.





## CAST

Minnie Goetze  
Monroe  
Pascal  
Charlotte Goetze

Bel Powley  
Alexander Skarsgård  
Christopher Meloni  
Kristen Wiig

## CREW

Writer/Director  
Based on the book by  
Producers

Co-Producer  
Executive Producers

Cinematographer  
Production Designer  
Editors

Original Score by  
Animation by

Marielle Heller  
Phoebe Gloeckner  
Anne Carey  
Bert Hamelinck  
Madeline Samit  
Miranda Bailey  
Debbie Brubaker  
Michael Sagol  
Amanda Marshall  
Jorma Taccone  
Amy Nauiokas  
Brandon Trost  
Jonah Markowitz  
Marie-Hélène Dozo  
Koen Timmerman  
Nate Heller  
Sara Gunnarsdottir





## Q&A with Writer/Director Marielle Heller

Writer and Director Marielle Heller has lived with the character “Minnie Goetze” for a long time. Eight years, as matter of fact. First, she began as a fan of Phoebe Gloeckner’s hybrid novel told in “words and pictures,” and then she mounted a long effort to win the rights to adapt *The Diary of a Teenage Girl* into a stage play. In 2010, she played the character in an acclaimed off-Broadway production at the 3LD Art & Technology Center. Then as a writer, she developed “*The Diary of a Teenage Girl*” at the Sundance Labs with guidance from the likes of Lisa Cholodenko and Nicole Holofcener. Finally, as a director, Heller is making her feature film directorial debut at the 2015 Sundance Film Festival with the project.

Throughout the entire journey, one thing remained constant. Heller was drawn to the character’s “brutal honesty” and having played many teenage girls as an actress, this role, to Heller, felt most like real life. At the completion of every milestone, she kept finding she wasn’t finished telling this girl’s story.

Below she opens up about the provocative and sexual nature of the film, the breakout performance of Bel Powley, casting her dear friend Kristen Wiig, Alexander Skarsgård’s willingness to explore the darkness of his complex character with the role, how to cheat the look of a period piece, and the benefits of filming in your hometown.

**When did you first encounter Phoebe Gloeckner's *The Diary of a Teenage Girl* and how would you describe it?**

My sister gave me the book for Christmas eight years ago, just as kind of, “I think you’ll like this.” She is six years younger than me—loves graphic novels—and she introduces me to cool things all the time. She told me she read it in high school and that it had meant a lot to her.





*The Diary of a Teenage Girl* is sort of a hybrid novel: part diary, part graphic novel/comic book. And it's just an incredibly honest version of what it is to be a teenager, told from the perspective of a teenager. Even if not every teenager goes through this exact experience—I didn't go through this exact experience—it still feels closer to what it felt like to be a real teenage girl than anything I have ever read. As Minnie becomes a sexual being—and the emotional journey that accompanies it—I think this is a more honest version of what that experience is like, much more than anything we're used to seeing.

**It's very rare to see a young girl enjoying and owning her sexuality in such a powerful way.**

I remember watching *American Pie* and feeling so outside of it, even though I was 17 or 18 when it came out. I remember thinking, "Oh, girls are the objective of this story." They are not present. The whole story is about how dudes feel about girls and there's never any perspective given about how girls may feel about boys. I identified more with the dudes.

It's a really bad message to send to teenage girls that boys are the only ones who are going to want sex. You're going to be the one that doesn't want it. You're the one who is going to want to withhold it until you decide that you are willing to give it to the guy. This is going to be your power struggle. Nobody tells a girl what it's like if you want to have sex. What if you're a teenage girl who wants to have sex? If you are, there's still this thing, of feeling like a freak because everything you've ever read or seen tells you—you shouldn't want it. Only boys want it. And that's not true. Boys are given so many examples of films that say whatever they feel sexually is normal, even if it's defacing a pie. And girls are just basically relegated to this one little area—you have this virginity to protect and boys are going to try and take it away from you.

I do think we have to retrain our minds a little bit as audience members—being OK in seeing these stories about girls instead of just boys. As girls, we have been trained for a long time to relate to a male protagonist, to feel their stories and to be invested in them. And there's no reason why we can't invest in female characters the same way. Or why boys can't watch this movie and think, "Oh I relate to Minnie, even though she's a girl." That's OK. I had to read *Catcher in the Rye* and relate to Holden Caulfield. When I read Phoebe's book I thought this is how boys must feel when reading *Catcher in the Rye*. So, why can't boys watch this movie and relate to Minnie? It's a two-way street. Sexuality is something we're both experiencing and so if one side's perspective is reflected, the other side should be reflected too.







**Do you worry that the extreme promiscuity in the film sends the wrong kind of message?**

I don't think it's a problem that teenagers have sex. I think it's a problem when people don't know their own self-worth and don't respect themselves. I tried to stay away from this story ever being a lesson. It's not a morality story. It's just a depiction of what it feels like to be a teenage girl. We always look at our teenage girls' stories to have major moral lessons and to be some kind of puritanical morality tale. This is not meant to be that at all. This is a rebellion against that.

**But Minnie does grow tremendously in the film.**

Definitely. I think movies are only interesting if our lead characters go on a journey and become better in some way. But I don't think her journey is that she realizes sex is bad—her journey is she's realizes that she loves herself, and that her worth is not external. It's not in anyone else. It's not in a man. It's not in a woman. It's not in any kind of external source. It's internal.

I wanted to say this without it being a morality tale that tells you sex is bad, or if you go down this path you're screwed, because I think we also have a lot of stories about girls who have gone wrong and how much that screws them up. Sex won't necessarily screw you up, because if the lesson on the other end is learning to love yourself and taking control, that's a good thing.

**Minnie doesn't have a very good role model.**

She has no role models. She has no role models in her life about how to handle the stuff she's going through as a teenage girl. She has a mom who tells her to "dress cuter," and "show it off while you got it." She's taught, "You need men to admire you to have self-worth." So Minnie has to figure it out on her own which is why it takes a while, and she stumbles, and she has to go through so many heartbreaking things.



## And yet it's so funny.

Well, because I think even when you're in the worst situations, especially when you're a teenager—when I look back at the times I totally could have died or was in really dangerous situations, they didn't feel terrible. They felt funny and I was having a great time. It's only in retrospect that you're like, "Oh my God, how did I live through that?"

## Bel Powley's a total revelation, how did you discover her?

She's so incredible. She is a British actor. She submitted a tape that was just so good, and at the end of the tape she included this personal message to me about why she loved the material. She connected to it in this real way. And it was weird because it was pretty early on in the casting process that her tape came to me. And I really loved Bel's tape, but I kept thinking I can't have found Minnie yet. So I just kept searching, and I auditioned hundreds of girls and kept comparing them to Bel.

I wanted to cast Monroe before I cast Minnie because I felt like their chemistry is going to be so crucial. When I cast Alexander (Skarsgård), who's amazing, I had Bel fly out to NY. I had them in a room together and we spent like 3-4 hours working through the scenes. And they really connected. Then I knew it was right.

We talked about how pretty much everyone in the movie is emotionally stunted. He's definitely stunted, and they're kind of an emotional match. If anything she has surpassed him. This isn't an abusive relationship. There are actually real feelings happening inside him. While he knows the relationship is wrong—he's not taking advantage of her. It's more complicated and grey than that. I think towards the end of the film, he really does discover he's in love with her. And that's a very real moment for him.

Bel was a champion. She is in almost every single scene of the movie. She was 21 when we filmed (22 now) and that's pretty young to basically carry an entire movie. She had really embrace a flawed character and live in there all day long, every day for five weeks. She was a total pro. She does theater, and I come from theater. I feel like theater actors are taught to be professional and come in with their prep work done.





**I love the moment when she is with the young boy her own age and she wants to be on top because she wants to have an orgasm, and that totally freaks him out.**

It goes back to Minnie going on this journey that brings her closer to herself, that she thinks is about other people, but is really about herself.

**Describe the process of creating the script. You've got a real comedic sensibility.**

I always found parts of this really funny, and other people would tell me I don't think people will think it is as funny as you think it is. I found a lot of humor in it, because I think there's something really relatable and humorous about what it is to be a teenager. Whether you're a boy or girl, how your logic works when you're that age is just sort of hilarious.

It's also brutally honest. The film opens and she doesn't want to pass up the chance to have sex with him because she thinks she might not ever get another. I remember having that thought as a teenager. Maybe no one will ever want to have sex with me? And as an adult you come to realize that's insane. And it's especially insane because girls really can have sex whenever they want. Pretty much. There's always someone who wants to have sex with you. But we all have thoughts of, "maybe it will never happen."

**Bel is very real. She's beautiful, but in an unassuming way.**

Yes. It was really important to me that she was a girl we could relate to in a real way... that she was really somebody who you could look at and go, "that's me." And Bel just draws you in. Her face just draws you in. We would put on this one close-up lens and you would feel everyone on the monitors lean forward on her close ups. Bel's skin and eyes pull you in and she's just so open. She's not the typical sarcastic teenager which I feel like I've seen a lot. Pure curiosity, totally earnest, she's not self-conscious. She's really a hero to me in that way. We're experiencing something really raw, and just unfiltered. And Bel was perfect for that.

**Having it set in the 1970s brings a little distance that makes Minnie's sexual awakening more accessible. It would be more frightening to watch it happening if it were set in contemporary time, I think.**

I think that's definitely true.

The book takes place in the 1970s in San Francisco, and I'm from the Bay Area. There is a very different culture that's still present in that city. I connected to the location even though I was a teenager living there in the early 90s. I felt the reverberations of the hippie movement even when I was growing up.

My parents were hippies. My mom grew up there but my dad came from New York to escape New York. I think San Francisco is a place where people go to escape their real lives and to live in this sort of utopia. But there are consequences to that, especially if you're a kid whose parents are all running away from their real life.

**The women's movement was starting to get into full force at this time.**

Yeah, it was kind of a weird time for the country in the 70s. I used the Patty Hearst trial as this little reflection of the time period. I read this article about the Patty Hearst trial written decades later. And when it was 1976, the question was "Are we responsible for our own decisions?" Basically that is what it was coming down to. Is this girl, Patty Hearst—is she a victim? Or is she culpable? And this article was saying if this trial had happened in 1966, we would have just





said she's a victim, she was kidnapped, she's been brainwashed—she's definitely a victim. If it had happened in 1986, they would have said she's responsible—individual responsibility, she should pull herself up by her bootstraps, we are all responsible for ourselves, so, get it together.

But in 1976, we were sort of in between these two extremes and that's where the character of Minnie lives. There's this big question of who's responsible for this situation—is this character responsible for what's happening to her, or is she not? And that's what we were so obsessed with culturally. Somewhere culturally we were living in between those two extremes—victimhood and personal responsibility.

### **It started as a stage play.**

I spent three years turning Phoebe's book into a stage play, which we did in New York in 2010, and I played Minnie. Because I was an actor, I came at it from an acting perspective. And was so in love with this character. Weirdly, at that time, I had been playing a lot of teenage girls on stage and I just hadn't felt nearly as connected to any of them. After I read the book I thought, "This is the teenage girl that I want to play on stage." So anyway, I went through the whole process of basically trying to convince anybody, the publisher, the agent, and eventually the author that I had any credibility. I was trying to give them a reason why they should let me adapt this book. And that took a little bit of time because I was basically coming at it with no knowledge. I had never done anything like this. But I was just so driven by this passion... I just felt totally compelled, like I have to do this thing.

So that process started and putting up the play was an incredible, really great, learning experience. Meanwhile I had started writing other things, other screenplays and other film and TV things while I was working on this purely as a play. And then after the production ended and we had a great run, we got a good New York Times review and all of that good stuff and it ended. But I just wasn't done with it. We considered doing another production of it in San Francisco, which seemed interesting but I felt like, well, I've done that. The production was already great—it's not going to be any better in a different city. And then I started to see



it as a movie, which was going to be very different from the stage play. And one of the first people I talked to about it with was Anne Carey (producer). She'd seen the play and it was her suggestion that I try to get into the Sundance Labs because it was tough material. It might help if you can be associated with something as prestigious as the labs. I started working on the script and then was just lucky enough to get into the Writers Lab with it.

From the Writers Lab I went to the Directors Lab, and it really grew from there. Lisa Cholodenko and Nicole Holofcener were some of my first advisors. I just had incredible advisors, including David Stevens, Michael Arndt, Susannah Grant, and Scott Frank. I had really, really great people supporting me.

**I think the reason people are drawn to you is because you have such a unique voice.**

Or are they polarized by it? Some people had a hard time with this material.

**It does punch you from the beginning and it doesn't let go.**

It's funny because a lot of people would give me the same note, which was... "I think we need to know her a little better before she has sex." I remained firm. We're starting from the place of her just having sex and going from there.

**I like the device of Minnie taping her diary entries.**

That kind of came from the idea that the book is sort of a hybrid. Phoebe kind of reinvented the form a little bit with her book. Because its part graphic novel part diary... it had images and words, it's kind of a multimedia hybrid. And I think the graphic novel world didn't totally know what to do with that either when it came out. And so I felt like the movie needed to be a multimedia experience in many ways with animation and recording. There needed to be a reason why this story was being recorded in an interesting way, because this character is so creative, that she would be coming up with creative ways to document her life.







### **Minnie finds an identity as an artist.**

All these things that are pouring out of her, this artistry is pouring out of her—and that makes her feel more like a freak for a while. But it actually becomes the thing that makes her really special in the world. These drawings help her survive and cope because she processes every thing she's experiencing through her art. There's an evolution of her creative and artistic self that runs parallel to her sexual and emotional awakening. And in some ways, Minnie's art becomes the thing that helps you know she's going to be ok, because of how talented she is.

### **Talk about Kristen Wiig, how did she get involved?**

Kristen is a dear friend of mine and I've never wanted to talk about work at all, because we just have a personal relationship. But early on I got really excited about the idea of her in this part because it felt like a surprising choice. And there would have been a lot of dramatic actresses who people would've expected me to go to for with this character. I actually thought Kristen would tow the line in a much more interesting way, and could create this charming weirdo that I wanted her character to be—and make her so much more relatable and interesting—which she does beautifully.

I gave her the script and a little teaser that I had shot for the movie and she just loved it. It was so exciting because with her involvement it was like, "Oh, now we can really move this along." I was going to make the movie no matter what and was pushing it forward. But Kristen signing on was definitely like "Alright here we go, this is going to happen quickly."

Kristen's character had a daughter when she was 16 and she never grew up. Her emotional growth stopped the moment she had a kid. She's not a responsible parent in anyway. I think that was very common after the free love movement. There were sort of a lot of kids around



where it wasn't really planned. People weren't making conscious decisions to have kids. It was just kind of happening, and all the rules were being thrown out the window. Those parents didn't want to be an authority to begin with because they hated authority—so then how do you be a parent? It was just a really confusing thing. And I think San Francisco is kind of a city with a lot of lost kids and not a lot of parents, especially at that time.

Kristen was unafraid to go to dark places with the character, which I love. She came into the filming with all of these ideas about Charlotte's gestures and physicality. She came in with these long dark fingernails that helped inform this way of being. We put her in all of these incredible 70s outfits. It's like she was meant for that era. Every costume fitting with her was such a joy because every weird jumpsuit we put on her looked amazing. We had too many things for her to wear. We wanted her to be in every different outfit, weird big coats and crazy things.

**The scene where Bel returns home and they reconnect felt particularly honest, and it's done in very few words.**

It was a really difficult scene to write, to figure out how we could get an incredibly honest reaction from this character, because I do think at the end that Kristen's character has not necessarily grown. She's the same that she was at the start. But Minnie has changed, and learned to accept her mom for who she is in a different kind of way. But it was really important to me that it didn't feel like this bullshit thing where everybody learns their huge lesson and comes out on the other side of this experience a changed person. Because that's not reality, and Kristen totally understood that impetus of emotional denial kicking in and coping mechanisms and how do we do things just to move forward. So yeah, it's such a powerful moment. We all have that moment where we kind of rise above our parents. And that's so painful.

**Talk about Alexander's performance as "Monroe."**

Alexander gives a performance that is just going to blow people's minds. After I saw him in *What Maisie Knew* I realized he would be the perfect person for this. I honestly think it's the hardest part in the movie in a lot of ways. Because it's so easy to judge him, when you first read the script. It'd be so easy to just think of him as a monster. But as an actor, you can't do that. You have to be willing to go to the really dark places, but you also have to be willing to find this total humanity. Monroe is really struggling with it. He's on a path just like everybody else and the person who inhabits that character cannot in any way judge him. When Alex and I met to talk about the character, it just became so clear that he had such a generous perspective on who Monroe was. He inhabited this part in a way that was just beautiful to see. He just wanted to "go there."

We did a week of rehearsal between Alex and Bel before filming, and that was crucial because we were able to work through their relationship chronologically, which, of course, you don't get to do when you're filming. But we got to work the scenes over and over again and build a bond between the two of them. They were immediately incredible together but we needed to build all that deep nuanced stuff underneath the surface. And Alex was just so great about that, because he wants to do all of that work. He wanted to really go there and understand what this relationship was, and how deep it was.

**Talk about Christopher Meloni's character.**

His character is so interesting because he functions as the only seeming adult in the movie. But he's kind of a total dipshit. Every teenager sort of has some grown up who they're fighting against. He kind of represented this other part of the 70s, which was like this pseudo-intellectual, bullshit psychiatry, pretending like you have a philosophy of how the world works, and is just kind of pretentious. But on the other hand, he's the only character who recognizes that Minnie is smart. He values Minnie in some way based on something other than her sexuality. He tells her she's smart. He wants her to do well in school, and he could be a positive influence if he was a little more present.



## The music was terrific. Can you talk about it?

It's a challenge to make a low budget movie in a period, and there are only a few things you can really do to help cheat the world, because we didn't have the budget for thousands of cars and huge sets and all that kind of stuff. Instead, we basically had clothing, the house, and all of the production design, and the music. Those were the ways to kind of cheat. It was really important to us with all of these decisions... with the production design, with set design, with costumes, with music, that we weren't going for cheesy costume party 70s. We've all been to cheesy costume parties and hear the same disco songs and wear bellbottoms and blah blah blah. We wanted to really create a world that felt authentic to the Bay area in the 70s, which was a lot of hold over from the 60s. But in 1976, there were all these things crashing against the city. Disco. Punk was emerging—the Ramones first album came out that year, Iggy Pop. So there was this other world starting to form. Different influences coming in at the same time and we wanted it to feel really honest to all of those different kind of influences. And so basically, with a limited budget and a lot of creativity, in each of those worlds we just tried to get super character based and specific about things. We asked questions like what kind of music would Minnie listen to? What kind of music would her mom listen to? What's the difference in those? How would Minnie's musical taste evolve?



## And what's the difference between Minnie and Charlotte's music.

I think Charlotte is still holding over some stuff from the 60s. She's got a little bit of sentimentality but is also dabbling a tiny bit in disco. Whereas Minnie is influenced by her mom because she has been listening to a certain music her whole life, but is getting drawn in by this punk scene that probably wasn't even called punk yet. Rocky Horror, and Iggy Pop, and this whole kind of glam thing starts to pull her in. So our challenge was to use enough music that was real and authentic from the 70s and then create music that could help the emotional landscape. And so the composer, who happens to be my brother, had a big job because he had to basically take all of these musical elements and influences that were coming from different sources and had to figure out a way to weave them together. He had to create this emotional evolution with the amount of 70s music we could really afford—which wasn't a ton—and fill it in with a score that felt authentic to the time too. It was a big job.

## How long did you shoot?

We shot for 24 days in San Francisco, which was so great because it was like going home to make my first movie. My parents would chill out on set all the time. And like I said, my brother did the music for it. My sister-in-law was my costume designer. So it was very much a family affair. It was sort of "all hands on deck." We were filming in houses of family friends, and calling in favors wherever possible. And my husband's father is the artistic director of the Berkeley Repertory Theater, and they were generous enough to lend us costumes and let us raid their prop shop. We really got to kind of take advantage of the resources of what it's like to make a movie—in your hometown.



## Talk about the animation sequences in the film.

So I found this incredible animator, Sara Gunnarsdottir, she's an Icelandic animator. It was just really important that I found someone who was into this style, 70s comic book work. And she had recently graduated and never worked on a feature film. Her style was just so perfect for what this was—this kind of crude, hand drawn, really tactile paper feel. She was the first person who really got brought on to the movie. Two years ago, we started developing the style and coming up with the ways in which the animation could kind of be surprising... because I feel that there are a lot of ways that animation can be used within movies that's kind of boring. And we really wanted to push it, and find interesting weird ways to have it further the movie. We wanted it to play in an emotional way and show how incredible this character's mind is. And find ways for the animation to be a little clue for us into Minnie's subconscious and her psyche. We wanted it to be funny and surprising. We were always having conversations about where the animation could come out and surprise you and you wouldn't know its coming. We didn't want it to be sort of this stereotypical thing where she's a girl suddenly walking into a cartoon world.

We based the style of animation on Phoebe's drawing style. She's really detailed, and has a way of depicting humanness and sexuality in a way that's both honest and shocking. It was a teenager doing these drawings, so it couldn't be the most sophisticated or advanced. When Phoebe wrote her book she did a lot of her drawings later in life, looking back on her own experiences. Some of those drawings are just so detailed and incredibly sophisticated. We tried to keep it a little bit in the cruder realm because Minnie's just learning and developing her artistic style.

## What do you hope people will take away from it?

I guess I just hope that people feel like they understand teenage girls a little more, or that they see part of their lives in it. I just hope it feels real. Honest. All I want is for it to feel honest—something that doesn't feel like a predictable canned story, I want it to be something that feels like life.





## Script to Screen

The Script to Screen series examines the screenplay and its transition to the screen from the perspective of writers, directors, producers, editors, and actors. The Pollock Theater connects artists to our audience of aspiring production students, and Guild & Academy Members. Our Q&As transform into a television show that airs on UCTV. The series is hosted by the Pollock Theater Director, Matt Ryan, and co-produced by the Pollock Theater student staff.

**CARSEY-WOLF**  
CENTER

UC SANTA BARBARA

