

Classic Alice
by
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Alice sits speaking directly to camera. She is in an off campus apartment, sitting in a bedroom decorated with all the accouterments of a young female writer. It's summer, so there are little summery details - sunglasses, sunblock, a swimsuit and towel, goggles etc. Cara is behind the camera, off screen. Throughout the monologues, we have some minor 'disturbances' to the footage. In ALL episodes, a copy of "Villette" sits on a shelf. It moves around, but it's always here. Same goes for Woodsworth's "Lucy Poems".

ALICE

Hi! Miss me?

A mic dips into the shoot.

ALICE (CONT'D)

(to Cara)

Did that mic fall again?

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)

A lot has changed in the last few months. We finished the term --

(jump; lighting changes slightly)

We took finals. The semester ended, Cara had a birthday...

(jump; we're back to the original light)

I persuaded my parents to let me stay up here at Valetton for the summer to take classes. Cara had an internship, so we got an off-campus place and, you guys, it's top. Aces.

Alice gestures for Cara to join her on the other side of the camera. Cara comes around & sits next to Alice, mildly jostling the camera. The little errors begin to slightly irk Alice.

ALICE (CONT'D)

Cara is helping me run the camera and get things off the ground -- I'm going to resume living my life according to classic novels; I missed it! And you. After Crime and Punishment, my writing definitely changed -- I may not be a Donna Tartt-level writer, but I'm growing. Which is the point! Soooo.

(MORE)

ALICE (CONT'D)
 Hey, Cara - tell them about your
 internship!

CARA
 Uh. Sure. It's with a tiny indie
 music company. We're working to
 effectively use mathematics to
 create music targeted to a specific
 demographic.

ALICE
 I told her that sounded awful and
 manipulative.

CARA
 It's a means to an ends! I want the
 Werther Music Fellowship next year.
 This is innovative and kind of
 weird and different. It'll stick
 out.

Cara ducks back behind the camera as Alice rolls her eyes.

ALICE
 Anyway! We're back - I'm back.
 Because I liked the experienc--

The camera zooms in and out unexpectedly.

ALICE (CONT'D)
 ...Cara, what are you doing?

We're back to the regular framing.

CARA (O.S)
 Trying to figure out what all the
 settings are on this.

ALICE
 ...Later, maybe? Because...
 (she gestures between
 herself and the camera.
 Camera stable now, Alice
 continues)
 Anyway. The last book, I felt
 things, real things, and I think
 that was the whole point. To ...
 Grow. As a writer.
 (jump)
 So we're back!

Alice sits very still, awkwardly/goofily staring at the
 camera. She waits. We wait. She looks at Cara.

ALICE (CONT'D)
I don't want --

CARA
They're gonna wonder.

ALICE
...Fine. Prichard is not back.
(jump)
Although, *apparently*, he's still on campus. He never went home for the summer - I dunno WHY. Oh - and! He's got some little minion. I see both of them around carrying tons of equipment and. I don't know. Doing THINGS. So he moons around campus and every so often I bump into him, but we haven't spoken.
(jump)
You know - it actually kind of pisses me off that he's still here. He doesn't even LIKE school and I do and I shouldn't have to see him everywhere during the summer because school is MY thing, so. He should just take his arrogant entitled face and -- and...

The camera wobbles slightly, as if Cara bumped it.

CARA (O.S.)
Do you think he's going to watch this?

ALICE
... No? ... We can edit things out?

Another silence. They both know editing is going to be awful.

ALICE (CONT'D)
Sooo Cara and I are going to take on George Bernard Shaw's *Pygmalion*. Which, according to the book jacket here, is an ancient Greek legend that was made into a Victorian play which was also made into a musical play. Then a movie. And now a --

Alice gestures to the camera in a 'whatever we are' gesture.

ALICE (CONT'D)

At the beginning of the play, Henry Higgins and his friend Colonel Pickering are at the theater. Exiting, Higgins makes a bit of a show that he can guess where people are from based on their accent.

Intercut Alice playing with accents:

ALICE (CONT'D)
 (Cockney)
 Oi, guvnah! That's a right fancy
 docker you 'ave, in't?
 (jump; Irish)
 Yer lookin' lovely today.
 (jump; Southern)
 Why Ah do believe Owl take may
 sweet tea out ovah on the verandah.
 (jump; New York)
 Get outta the street, whaddaya
 doin? I'm walkin 'ere. ... Pizza.

Alice grabs Cara and pulls her around. The two girls RIFF with accents/ALTS.

JUMP:

2

INT. ALICE'S BEDROOM. SAME.

2

Cara is back behind the camera.

ALICE
 So the flower girl, Eliza
 Doolittle, has atrocious speech
 patterns, but Higgins thinks he can
 make a duchess out of her.

An evil glimmer hits Alice's eyes.

ALICE (CONT'D)
 Ergo....
 (she holds up a craigslist
 ad)
 "Free Makeover Inside & Out With a
 YouTube ..Star?" Did we really
 write star?

CARA (O.S.)
 I wanted it to pop.

Alice levels a look at Cara and continues.

ALICE
 Inflated ego aside, we had a bunch
 of responses. So today... We're
 going to interview them to find our
 'Eliza' for this makeover! This.
 TRANSFORMATION. Cara, send 'em in!

Cara passes in front of the camera & brings the first person
 in. From there it's a MONTAGE of people vying for the
 position. FOOTBALL GUY, SORORITY GIRL who is way into the
 camera, OLDER-GUY who claims he's a student, & OTHERS. We
 also see EWAN MCBAY (20s, huge nerd type) and MARCUS (420
 dude) in the montage.

MARCUS
 (handing Alice a joint)
 Do you..?

ALICE
 What, no.

JUMP CUT TO:

3 INT. ALICE'S APARTMENT. BEDROOM. SAME. 3

Older guy sits next to Alice

ALICE
 ...do you even go here?

JUMP CUT TO:

4 INT. ALICE'S APARTMENT. BEDROOM. SAME. 4

Ewan sits laughing dorkily.

JUMP CUT TO:

5 INT. ALICE'S APARTMENT. BEDROOM. SAME. 5

SORORITY GIRL
 I'm like, super into juicing right
 now. And yoga.

ALICE
 ...where are you.. From again?

SORORITY GIRL
 Kansas, but I sooo want to be from
 L.A., you know?

JUMP CUT TO:

6 INT. ALICE'S APARTMENT. BEDROOM. SAME. 6

FOOTBALL GUY
 You should work with me. I should
 work with you.

He caresses her cheek. Alice is resistant at first, but then
 starts to get into it. Then she slaps his hand away.

ALICE
 Wait, what, stop it.

FOOTBALL GUY

JUMP CUT TO:

7 INT. ALICE'S APARTMENT. BEDROOM. SAME. 7

Alice is alone.

CARA (O.S.)
 Go with that guy.

JUMP CUT TO:

8 INT. ALICE'S APARTMENT. BEDROOM. SAME. 8

RAPID FIRE CUTS ON OTHER PEOPLE. Any extra alts from
 people/etc. Cara/Alice need to settle briefly on Ewan.

Suddenly, Alice lays eyes on someone off camera. We cut.

END EPISODE 201.

9 INT. ALICE'S BEDROOM. MIDDAY. 9

Continued from Ep. 201; same set up. Alice stares at someone
 just off camera. ANDREW enters frame holding A WRAPPED GIFT
 (book).

ANDREW
 Um. Hi.

There is a silence.

ANDREW (CONT'D)
I saw your post, the ad, uh I knew
that you'd be here.
(pause)
I've wanted to tell you in person
that I'm sorry.

He holds out the WRAPPED BOOK Alice takes the book slowly but
doesn't seem ready to forgive him. Cara, however...

CARA (O.S)
You know what you should do? To
apologize, you should take over
filming.

DUAL DIALOGUE.

ANDREW
Sure.

ALICE
No. ... No.

CARA (O.S.)
Give us a second. Girl talk time.

Cara ushers Andrew out, comes out from behind the camera, and
sits with Alice.

CARA (CONT'D)
What's going on? This isn't you,
you don't hold onto stuff like
this, why are you doing it to him?

ALICE
It's really crappy, what he did.

CARA
He saved you from being kicked out
of school.

ALICE
I didn't need to be saved. Not by a
guy. It's okay to offer help, but
to swoop? It's so belittling. And
arrogant.

Beat.

CARA
It is weird and appropriate and
hilarious that he gave you a book
to apologize.

Alice looks at the book.

ALICE
Yeah...

CARA
Alice. It took us FOUR HOURS to set
up the damn camera and lights. And
I'm not saying we can't do it
because we're totally strong,
independent women, but this is his
MAJOR and I'm pretty sure he could
have done way better than we did in
a lot less time.

Alice starts to speak. Cara points a finger at Alice and
silences her.

CARA (CONT'D)
There were twelve takes of your
opener with that mic dipping in and
out of frame. TWELVE. We didn't get
one without it. If you want to do
this
(she points to Pygmalion)
You need his help.

Alice looks like she's on the verge of giving in, but before
she can:

CARA (CONT'D)
Get in here, Prichard!

Andrew enters the bedroom. Alice stands up quickly, startled.
She drops the book. Andrew pauses, extends a hand as if to
merely offer to pick it up. Alice lets him then sits, giving
him room to join her on camera. Cara gives the camera a quick
look then bolts, cell phone at her ear.

CARA (CONT'D)
Bye-guys-have-fuuuun.
(to phone)
Hey - I'm sorry, babe, I'll be
like. Three minutes late.

ANDREW
Hi.

ALICE

Hello.

She awkwardly extends a hand for him to shake it. He misreads her and puts the book in her hand instead. It's weird.

ANDREW

(calling off camera)

Hey Nathan?

The door closes and we hear some shuffling; the unseen NATHAN takes his place behind the camera.

ANDREW (CONT'D)

He's my intern. We've been getting footage around campus.

ALICE

...why do you have...

ANDREW

I took an incomplete in my documentary class. I never turned in the project... but a few months back Nathan found the videos online and asked if he could help. I figured I'd have to shoot something new anyway, so...

Andrew gestures for NATHAN (who we never see) get situated behind a lens. We now have the option to move the camera around.

ALICE

I'm sorry. Time out. You have an intern. That's ... Incredibly weird. What i- what is he doing?

ANDREW

Running your camera.

Alice is so perplexed she is unable to speak for a moment.

ALICE

An incomplete.

ANDREW

It's why I stayed on campus; I'm taking a few classes to make up credits during the summer. And I have to start a new documentary that will be my thesis.

ALICE

...Well, you can't. You know, you can't interfere. Puppetmaster. You can't do that.

ANDREW

I won't.

She narrows her eyes slightly.

ALICE

Are you willing to put that in writing?

ANDREW

..I, uh, guess?

Alice waits.

ANDREW (CONT'D)

Yeah, I will. Put that in writing.

ALICE

Very well. We can set terms and come to an agreement that is both mutually beneficial and protects the integrity of--

He cuts her off by holding up the book.

ANDREW

Please tell me about this instead of whatever you're talking about.

ALICE

It's *Pygmalion*. Higgins transforms a flower girl. Um. I was interviewing. People. Before you... Um. And I think we settled on Ewan McBay.

(to audience)

Ewan is my year, on the student paper, engineering major, LARPs--

ANDREW

Whats?

ALICE

Live action roleplaying.

Alice holds up her phone, which shows a photo of the hallway outside of her apartment, taken and sent by Ewan.

ALICE (CONT'D)
And I think he's still weirdly
lingering outside. Ewan?!?!?

EWAN (O.S.)
YEAH?!?!?!?!?

She looks at Andrew.

ALICE
You can come in now!

EWAN (O.S.)
I'll be there in a second! I am
paralyzed with excitement!

Ewan nervously, obnoxiously, laughs.

ANDREW
I know that guy. He stood in a
stairwell for ten minutes staring
at a girl last term.
(he seems unconvinced)
How sure are you? Bet on it?

ALICE
Obviously, Pickering.

ANDREW
I bet you that you can't transform
this Ewan McBay character into a
passably cool dude before the back-
to-school weekend parties.

Alice looks to camera, smirks, lifts a brow and her chin.

ALICE
I most certainly can.

ANDREW
You're on. You win, I'll pick up
the tab for the transformation AND
you can drag me to a bookstore on a
Saturday. I win? You have to go to
Halloween Party Week with me.

ALICE
...Deal.

They shake on it as Ewan enters, accompanied by a LOWER
THIRD. Ewan is uncomfortably stiff and then starts to
awkwardly laugh for no reason. Alice and Andrew share a
glance and Andrew slides off screen.

ALICE (CONT'D)

Right. So, Ewan, tell them about yourself. You just talk right to the camera, to the viewers. And you sign this waiver here saying we can use you and that you won't watch the videos for the run of 'Pygmalion'...

She hands him a waiver, which he signs without looking at it. Ewan starts to talk to Nathan.

ALICE (CONT'D)

No, not to him, to -- the camera.

She points at Andrew's camera.

EWAN

I wish to tell you the tale of Ewan McBay. A day in the life. When I awoke this morning, I knew today would be an interesting day because when I woke up from a dream that I was King Ewan of Mendabeth, Crusher of the Northern Crusaders, Devout of the Third Circle, the Third of his Name. I was all powerful and every maid in the land was in my bed. When I awoke, I discovered I wasn't in Mendabeth at all but was in fact still at Valeton. Needless to say, I cried a little into my pillow.

Alice (mercifully) cuts him off.

ALICE

Hey, Ewan?
(she shakes her head)
It's okay. We don't need to hear about your dream.

EWAN

I had completed the retelling of that particular anecdote.

Alice slowly turns to camera -- this is more work than she realizes! Ewan, meanwhile, seems to have a bit of a lingering gaze on Alice.

CUT TO:

10 INT. ANDREW'S APARTMENT.

10

Andrew's apartment has been well furnished -- rich parents! But it's slightly off; they aren't his items and he didn't make them his own. Instead, smaller, less extravagant pieces are more clearly 'Andrew'. He sits in front of the camera.

ANDREW

Prichard's back. And we're going to do this vlog-style-documentary in an improved way.

(jump)

I still want to play with the power of the internet combined with documentary, so I'm going to oversee things in an executive producer capacity and I'll help film as well, but Nathan is going to be doing the bulk of the shooting and editing.

Andrew holds up a pile of printed papers, very legal-ese-y.

ANDREW (CONT'D)

Some of this was my idea. But some of it was Alice's stipulation "upon the eventual return of one Andrew Prichard to the project known hereafter as 'Classic Alice'."

(jump)

That she made me sign.

(jump)

Because she's a ludicrous human being.

(jump)

...Good to be back.

ALT: Andrew reads some of the contract, splice weird stuff in there.

11 END EPISODE 202.

11

12 INT. ALICE'S BEDROOM. MORNING.

12

Alice's room has been overrun by 'cool guy clothes', all with tags and all in various state of unpack from shopping bags. She clearly went a little wild. Andrew and Nathan are filming.

ALICE

(re: Nathan)

Does he talk?

ANDREW (O.S.)

Nathan has made it very clear that he believes he should be an 'uninvolved participant'.

ALICE

So... He just... He never...
Nothing?

Andrew motions that they're rolling and Alice looks to camera.

ALICE (CONT'D)

Ewan and I have been hard at work recreating him over the past week. I've been working with him for hours every day and I'm beginning to see real progress.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)

We signed him up for Twitter and agreed on a list of acceptable topics in social settings.

ANDREW (O.S.)

Can I point out for a second that I'm not sure you're the best person to teach another human being how to be cool?

ALICE

That's why Cara's helping. Ewan's on his way over today and we're going to get him dressed ...cooler. In the book, Higgins changes Eliza's outfit and she wants to run back to her old neighborhood to show it off. In OUR version, we're going to spend all day getting him ready for a little 'game night' later this evening. It's a kind of 'trial' for the back to class formal. And like the garden party at Higgins' mother's house.

She beams at Andrew.

ALICE (CONT'D)

I wouldn't say he's entirely passable as the coolest guy on campus yet, but I do think he's coming along nicely. Look what he made me.

Alice holds up a LITTLE COMIC of herself & Ewan as the front doorbell rings.

ALICE (CONT'D)

Speak of the devil.

Alice stands & leaves the room. Andrew comes around to sit in frame. He holds the drawing.

ANDREW

...He made her a ... Comic? What is this nerderly.

Alice and Ewan enter, CARA behind them. Andrew stands up & slides off camera, letting the trio arrange themselves on camera. Ewan still seems stiff, but he's a little less uncomfortable.

ALICE

Why don't you tell everyone what you've been up to?

EWAN

Most assuredly.

ALICE

Try saying 'sure' instead.

EWAN

Sure. Yesterday I painted four new Warhammer miniatures in preparation for this evening's festivities.

ALICE

Oh, no. Okay - wait. So let's just say "I painted miniatures for game night" instead of -- what you said.

CARA

Time out. What? What is a war hammer.

Ewan stares at Cara like she has four heads.

EWAN

Warhammer 40K? ...It is the epic struggle of the far future, in which there is only war. There are different universes battling for ultimate supremacy. There are orcs, humans, and more. You play with plastic or, as I do, pewter, models th--

ALICE

Er, hang on - Ewan? Game night? It's not Warhammer.

EWAN

Then what do you play? Vampire the Masquerade? Which edition do you have? I only play the leaders of the Ventrue.

ANDREW

...No.

EWAN

Oh. Of course. How idiotic of me. A LAN party. This is fine. I brought Funions.

CARA

No, it's like - board games. Settlers of Catan or Cards Against Humanity type stuff.

Ewan rolls his eyes a little and snorts as if these are 'amateur hour' games. He catches a glance from Alice and inclines his head slightly.

EWAN

(stiffly)

That should be terrific fun.

ALICE

So let's just, um, refocus. Remember the approved topics?

EWAN

I do. The weather and everybody's health.

ANDREW (O.S.)

Uh. Everybody's health?

Alice waves him off.

ALICE

It's in the play. And he has to talk about something.

EWAN

The weather is hot today because it is summer.

(condescendingly)

Surely your viewers understand the concept of the rotation of the planet, tilting toward and away from the sun to create what we call 'seasons'.

ALICE

Uh. Yeah, I'm sure they do. It's cool, Ewan. Everything's fine.

Ewan takes a deep breath, as if Alice coached him to do so earlier.

ALICE (CONT'D)

So, hey, let's get you outfitted in something a little more stylish. Cara and I picked out a bunch of different 'types' of cool you could be.

Cara starts holding up pieces of outfits as Alice ticks them off.

ALICE (CONT'D)

We've got 'sports' guy, emotionally deep poet guy, rocker dude, sports fanti-- no, let's ... Not that one. Um... Who do you want to be?

Crazy fast MONTAGE of different outfits! They fling accessories on and off, change tops, and do other goofy, weird things until, exhausted:

ALICE (CONT'D)

I think that's the one.

We reveal Ewan dressed as a suave looking alpha guy -- exactly Andrew's type. And Ewan is almost enchanted with himself.

EWAN

It looks so... Cool. I look so cool. And... Commanding.

Alice seems smitten.

ALICE
Are you ready for game night?

EWAN
Indubitably.

He starts to stand, then, as if remembering something, turns to offer Alice his arm. The girls take off & Andrew comes in front of the camera. He sits down.

ANDREW
...Okay. He looks ..fine. But I think he could use some hair pointers.

CUT TO:

13 INT. ALICE'S BEDROOM. LATE NIGHT.

13

Not much has changed in Alice's room. She slowly sinks into her chair, into frame.

ALICE
Well. Game night. Got. Weird.
(jump)
It started kind of okay, we all played Cards Against Humanity--
(jump; to Andrew)
You are insanely, horrifyingly good at that game.
(she makes a face to viewers; jump)
--And Ewan was great. Until...
(jump)
He had one card that was cancer. And it's awful and funny and terrible, but you play the card and move on. ..Ewan lingered. Like, everyone was uncomfortable but he kept talking about people he knew with cancer and all the awful things it does to you.

ANDREW (O.S.)
I thought it was funny.

Cara knocks and enters the room.

CARA
Hey, can I talk to you?

Alice briefly glances at the camera.

CARA (CONT'D)

It's fine if it's on. I just-- I dunno, tonight was ... I thought you'd be kind of helping this guy but have you thought about what happens when you're done with this? Like, if you manage to pull it off? What happens to his friends?

ALICE

I'm sure he'll be fine. He'll make new friends, he can hang out with us.

Cara seems unconvinced.

ALICE (CONT'D)

I'm not trying to make him a whole new person or tell him he's terrible for liking to role-play or anything. I just mean to expand his world a little. Higgins says it's not enough to change the outside, you have to change the inside too.

(jump)

Not that I think Higgins is a really great role model. He's very pompous and sexist and elitist.

CARA

I'm just saying, be careful. You could make him feel bad for being himself.

ALICE

I don't want that.

CARA

Sure. And I don't think you do, so be cognizant.

Cara exits. Alice looks at Andrew, then Nathan.

ALICE

Is that still on?

END EPISODE 203.

ALICE

I thought a lot about what Cara said at the end of the last video and I think I agree. I don't want to be a complete jerk.

(jump)

It's kind of a departure from the book, but I wanted to get to know Ewan.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)

Higgins doesn't really get to know Eliza because he thinks she's socially inferior to him and he's a big ol sexist but it isn't 1916 anymore, so I asked Ewan to show me something he likes.

(jump)

He planned a whole day. We went ice skating ...He's really good. Then we went to a history museum off campus and -- I don't know, it was really fun. I learned stuff. He's still... But it's like - underneath it he's this earnest, sweet guy.

She notices Andrew.

ALICE (CONT'D)

What?

He says nothing.

ALICE (CONT'D)

What's your deal?

ANDREW (O.S.)

Nothing, not interfering.

ALICE

With what?

ANDREW (O.S.)

With you going off script; Higgins and Eliza don't go running back to her home for a day of 'fun'.

Alice is quiet, then says softly:

ALICE

No, and you shouldn't. You promised you wouldn't.

ANDREW

And I'm not.

ALICE

Okay. Then. I think you're right
not to. You're ...helping shoot.
And getting a thesis out of it, so.
You're getting. Something out of
it.

Andrew's quiet. Alice is quiet. He tries to lighten the mood.

ANDREW (O.S.)

It's just hard to stay quiet. Seven
hours in a bookstore is a hefty
price.

ALICE

You set terms of the bet.

Alice's phone makes a sound; it's a text from Ewan. She reads
it, gets a girly smile, and texts back. Andrew must feel
uncomfortable.

ANDREW (O.S.)

Hey, Alice, I have a class soon --
can I just leave this stuff and
grab it later?

ALICE

Hm? Sure.

She stands, still smiling and texting into the phone as he
(and Nathan) crosses out of the room/departs. As he leaves,
Andrew misses the 'off' button of the camera; it jostles
slightly and sets in a somewhat different frame. Alice flops
onto her couch & the doorbell rings. She lets Ewan in.

ALICE (CONT'D)

Oh, you were close. ...really
close.

EWAN

Yeah, I'm sorry - is that weird? I
was, um. Near..by because. I was
thinking that I really had fun the
other day.

ALICE

So did I.

They stand staring at each other, each waiting for the other
to speak.

ALICE (CONT'D)

Do you think. Um. I mean. Do you think that we--

EWAN

I think... I think you're really fun, Alice. And... I think... that I like you.

ALICE

(with some relief)

I like you too.

After an agonizingly long build up, they kiss. She's into it - but something about Ewan seems juuust slightly off. Ewan catches the camera's light in his eye.

EWAN

...is that on?

Alice glances at it and makes a face.

ALICE

Whoops. Sorry. Hang on. Andrew's terrible at tur--

Alice turns off the camera.

FADE TO BLACK.

15 INT. ANDREW'S APARTMENT.

15

Andrew's apartment has been pretty well furnished -- rich parents come in handy! But it's slightly off; they aren't his items and he didn't make them his own. Instead, smaller, less extravagant pieces are more clearly 'Andrew'. He sits in front of the camera. It takes a while for him to speak.

ANDREW

I didn't mean to do that. To leave the camera on. In her bedroom. I also didn't mean to see that.

(jump)

And for the record, I asked her about including that bit. She said it was fine, that it would be good to have for the story, to show 'development'.

Pause.

ANDREW (CONT'D)
 I'm trying really hard, you know,
 to, um. Not interfere. Since I'm
 contractually obligated.

Another long silence.

ANDREW (CONT'D)
 But this doesn't happen in the
 book, I don't know why that doesn't
 bother her. She's on act four, she
 should be ignoring him - that's
 what Higgins does.
 (jump)
 I'm reading along.
 (jump)
 I just think that if you're going
 to 'live your life' according to
 literature, you should commit to
 it.

He stops, drums his fingers on his desk, shifts
 uncomfortably.

ANDREW (CONT'D)
 Do we even really know this guy? So
 he took her to a museum - so what?
 Anyone can take a chick to a
 freaking museum. All we know about
 him is that he liked fighting
 pretend dragons with pretend swords
 and painting tiny elves or
 something to pretend to wage
 battles. How can you decide you
 like someone based on that? What if
 he is a crappy person?
 (jump)
 What, are they together now?

He holds up his phone to show a picture of Alice & Ewan at
 the beach.

ANDREW (CONT'D)
 What is going on?! This is not in
 the book. Not even a little.

END EPISODE 204.

16

INT: ALICE'S APARTMENT. BEDROOM. EVENING.

16

Alice is decked OUT - she looks gorgeous. Apparently
 Valeton's back to school party is formal and SRS BZNZ. Andrew
 is having trouble hanging around.

ALICE

This is it. We're about to head to the back to school formal and we'll see if Ewan passes the test.

TITLE CARD: CLASSIC ALICE.

She notices Andrew off camera.

ALICE (CONT'D)

Hey. You look nice.

ANDREW (O.S.)

(with difficulty)

You too.

Back to the viewers.

ALICE

In the play, Higgins and Eliza attend a royal ball and pass Eliza off as a duchess. Valetton isn't a gigantic school but it's not tiny either. I'm sure there will be people there who know Ewan, but I think I can pass him off as a transfer who is wicked cool.

She looks at Andrew.

ALICE (CONT'D)

And win. Win a bookstore trip. And not have to be your date to a dance.

(To Andrew)

Hey, who are you taking to this one?

ANDREW (O.S.)

I asked He--

Alice's phone vibrates and she holds it at the camera.

ALICE

Oh, he's here!

Ewan knocks and opens the door. He's also dressed to impress. He bows just slightly to Alice and then to the viewers before joining Alice on camera.

EWAN

Good evening.

ALICE
Are you nervous?

EWAN
A little.

ALICE
You'll be great.

EWAN
Yes. I think so. Just the weather
and health.

ALICE
I think you can expand your
repertoire slightly.

EWAN
(to her, their foreheads
nearly touching)
Harry Potter it is.

ALICE
Perfect.

They keep leaning - they are going to kiss.

EWAN
You're a little Heromine-esque.

It's a terrible line but Alice buys it. Just as their lips
touch there's a sound of a crash and the camera goes all
crazy.

ANDREW (O.S.)
Oh, crap, sorry guys.

Alice looks at Andrew like she forgot he was there.

ALICE
Oh. Um, no, that's fine. We should
get going, actually?

Ewan stands up and holds out a hand for Alice. She indicates
'one second'. Ewan shoots Andrew a glance and departs.

ALICE (CONT'D)
Hey, um. So. I'm going with Ewan.
Like, WITH Ewan. To the party.

ANDREW (O.S.)
Got it. Go. I'll be right behind
you, gotta make sure there's no
dust on the lens.

Alice hesitates, but eventually leaves. Andrew comes around in front of the camera, leans forward as if to turn it off.

ANDREW (CONT'D)
(muttering to himself)
Hermoine.

BLACK.

17

INT. ALICE'S LIVING ROOM. LATE NIGHT.

17

Alice, alone, sinks into frame. It's the 'end of the night' hairstyle -- and there's been a little booze but nothing insane.

ALICE
(to someone off frame)
Thanks for walking me home.
(she addresses the camera)
Ewan was perfect. He was dashing
and charming and flitted from group
to group ... So much that I lost
him.

Andrew joins Alice on the couch, sitting next to her. He glances at the coffee table - it's littered with papers.

ALICE (CONT'D)
I must have forgotten the 'don't go
home without your date' lesson.

ANDREW
I'm sure it's fine.

ALICE
He's not answering his phone.

ANDREW
Maybe it died.

She is silent. Replaying the evening. Andrew, distracting her, picks up a paper. He glances over it.

ANDREW (CONT'D)
What's this? New story?

ALICE
Yeah. I don't know if it's any
good.

He peruses it quietly.

ANDREW

I miss you sending me drafts.
(beat)
So far, this is good.

He hands the story back to her. Another long silence.

ALICE

...where's your date?

ANDREW

I asked her roommate to make sure
she got home okay and told her a
friend needed me.

They share a long look. A key in the door alerts them to
Cara's arrival.

ALICE

(calling)
Hey, Cara?

CARA (O.S.)

Yeah?

ALICE

Have fun?

Cara enters the room and sees the camera is on - weird, but
she doesn't overthink it. She joins Alice and Andrew.

CARA

Yup. You? Hey, where's Ewan?

Alice shrugs. She doesn't know.

ANDREW

I walked her home. It's late, you
know.

CARA

Huh. I saw him hobnobbing like
crazy- I think you managed to make
him a very social human being,
Alice. Who you also make out with.
(thumbs up)
Top aces. Night, guys.

Cara stands up using Alice's head as a lever, gives Alice a
little pat, and exits.

ALICE

Well. Top aces.

ANDREW
Yeah, I think you won that bet.

Alice doesn't say anything. Andrew rises as if to go. After a second:

ALICE
Hey, Andrew?

ANDREW
Yup?

A silence hangs.

ALICE
Thanks for letting me... do this.
For not, you know. Interfering.
You've ... Been a good friend.

Andrew nods slightly, shrugs one shoulder.

ANDREW
Sure.

He leaves. Alice looks into the camera ...and then realizes he forgot it again.

ALICE
Goodnight. Forgetful Jones.

END EPISODE 205.

18 INT: ALICE'S APARTMENT. BEDROOM. EVENING.

18

Alice sits alone in front of the camera. New text books from classes that started last week have populated her shelves/room. She has her phone in her hand.

ANDREW (O.S.)
Isn't this book over?

ALICE
Technically. Technically the book is over. ...But. Don't you think the viewers will want to know what... Happened?

Andrew doesn't reply.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)

Ewan is still AWOL. He hasn't called. I last saw him at the party on Saturday night and then-- radio silence.

(jump)

I called that night.

(jump)

Texted Sunday afternoon.

(jump)

Checked his Twitter Monday night...

(jump)

He's fine. He posted.

(jump)

"Awesome back to classes party this weekend! See you fools at Harkness on Thursday! Maybe I won't be hungover."

She puts the phone down and looks at the camera.

ANDREW (O.S.)

He sounds like a jerk.

ALICE

Is it that? Or is his phone not working? Should I bump into him at--

ANDREW (O.S.)

No. No, do not do that.

ALICE

I mean - we... Weren't going out for very long but -- you could still. Call or text or something? He was just -- gone when autumn came. Like some kind of.. Compeyson.

(pause)

Eliza leaves Henry and the audience doesn't know what happens. She doesn't come back. They're so obviously wrong for each other, but Ewan and I -- I mean, he took me to a museum. We saw each other every day for five weeks. I thought. That was something.

There's a knock at the door. Cara enters.

CARA

Did you see this?

(she notices Andrew)

Did you?

Cara slides next to Alice; as she does so, she catches Andrew shaking his head off camera: no, don't tell her. She looks at him as if to say 'huh?'

CARA (CONT'D)
First. Ewan's a douchebag.

Cara holds up two fingers and passes Alice the phone. Alice is silent. She holds up the phone. It's a picture of Ewan making out with a HOT GIRL captioned "LEVELED UP". Hurt, Alice hands the phone back to Cara.

ALICE
I... I think I prefer Shaw's ending.

Alice exhales and there are tears in her eyes.

ALICE (CONT'D)
It's stupid, right? It's dumb that I feel upset like this after a few weeks.

Cara shakes her head.

CARA
You're the feelings expert, Lit Girl, not me. I play with numbers.
(she pauses)
Hey, I'm sorry - I didn't mean to bring crap news.

ALICE
It's not your fault. It's fine.

Cara hesitates.

CARA
I'm going out tonight if you want to come? You shouldn't mope around, go have fun. I promise we won't make you feel third-wheely.

Alice just shakes her head. Cara glances at Andrew then departs. Andrew comes around from behind the camera. He sits with Alice.

ANDREW
It's just a dude.

ALICE
Yeah, sure.
(pause)
(MORE)

ALICE (CONT'D)
I just feel really stupid, you
know? I ... Liked this guy and...
He didn't even tell me that we
weren't going out anymore. He just
disappeared.

There is a silence.

ANDREW
And that's shitty. That's on him.
Not you.

ALICE
(small)
Is it? Wh.. What if... What if
there's something wrong with me?

ANDREW
No.

ALICE
No, really. What if I'm ... Not, I
don't know. Worth really dating.
D..id he level.. Up?

ANDREW
Look at me.

She does.

ANDREW (CONT'D)
You are. You are worth dating and
way more than that. You can't leve--
he's. No. And, um. I'm sorry. I
mean, I'm sorry you're sad.

ALICE
Me too.

They stare at each other. He might say something - he might
tell her how he feels, but he doesn't get the chance.

ALICE (CONT'D)
I think I just want to hang out
here alone tonight.

Andrew turns the camera off and we

CUT TO:

19 INT. ANDREW'S APARTMENT. BEDROOM. LATE, LATE NIGHT. 19

Andrew addresses the camera again. His sleeves are rolled up and he looks mad.

ANDREW

What an ass. You don't do that to people - you don't initiate something and bolt.

(jump)

That's just unbelievably dicky.

(jump; his frustration rises)

And I can't DO anything. Because I can't interfere. That sucks. I want to...

(trails off)

Now I feel like a complete jerk for including that video of them kissing.

(jump)

Goddammit, Ewan. You're a tool. She spent weeks hanging out with you. You LIKE the person she made you -- screw you, man. Levelled up? Screw you.

END EPISODE 206.

20 END SEASON 2. 20

21 21

22 INT: ALICE'S APARTMENT BEDROOM. MID-MORNING. 22

Alice sits in front of the camera, *The Butterfly* in hand. It's September now, so the room is taking a more muted, New England Fall look to it -- sweaters, apples, leaves, you know: that look.

ALICE

It's been .. A long, kind of shitty week. But I decided not to let Ewan McBay get to me anymore; I've picked up Hans Christian Andersen's *The Butterfly*, which is a very short story about a butterfly who wants to find love.

(beat)

Perfect, right?

She slaps the story down on the table.

ALICE (CONT'D)
(resolved declaration)
I am going to date! I'm not going
to wait around and mope. And I have
just the person to help me.

TITLE CARD: CLASSIC ALICE.

Alice holds up a picture of herself and her wild, crazy
cousin REAGAN (20s, party girl).

ALICE (CONT'D)
Reagan Starkie. My cousin. Reagan--

Alice is cut short by the door slamming open: Reagan has
arrived.

ALICE (CONT'D)
--Is here.

REAGAN
Oh. Em. Gee, is this your set up? I
saw stuff about this on Twitter -
PS, you took forEVz to join -

Reagan wastes no time sitting in front of the camera, LOWER
THIRD introducing her. She notices Andrew and gives him a
look. A seductive look.

REAGAN (CONT'D)
Hi.
(confidingly, to Alice)
Who's this?

Alice seems uncomfortable.

ALICE
...Andrew. Hey, Reagan, focus?

Reagan winks at Andrew and turns to Alice. But then she gets
a text! The entire time she talks, she texts.

REAGAN
Oh my god, so last night I went out
to this club and was just like -
killing it on the floor, right? So
this chick starts dancing near me
and I'm like: totes whatev because
obviously she wants to just be near
THIS. But then she like got way up
in my space and I'm like: Chica.
Back off.

(MORE)

REAGAN (CONT'D)
 And SHE got all pissy at me, but
 I'm just like: YOLO, you know?

Text finished, she looks at Alice expectantly.

ALICE
 No... I have no idea.

ANDREW (O.S.)
 It means 'you only live once'.

ALICE
 Right, like. "Don't drive drunk,
 YOLO. You only live once, be safe?"

Reagan cannot believe her ears. So... She pretends to not
 have heard any of that.

REAGAN
 ...so anyway, Alice, if Mom asked
 you to yell at me, you can just
 tell her to sh--

ALICE
 Whoa, no. No! Your mom didn't call
 me. I called you. I want to go on a
 date and I could think of no one
 more suitable for orchestrating a
 situation in which I might meet a
 guy.

Reagan seems delighted by this prospect.

REAGAN
 REALLY? I thought Mom asked you to
 get me to-
 (she cuts herself)
 - oh my god, Alice, this is going
 to be so much fun. Yes!

ALICE
 Cool. So, I found this ad onli--

REAGAN
 Whoa. Time out.

Alice looks at camera.

ALICE
 Uh. What?

REAGAN

You cannot date from an ad. That's -
no. No, no, no.

ALICE

It was an ad for speed dating.

REAGAN

Holy sneakers, Alice, that's WORSE.

ALICE

...but the Student Council posted
it?

REAGAN

Oh my god, no, just stop. Stop.
Does this weirdo school have a
football team?

ALICE

Yeah...

REAGAN

Great. Is today Saturday?

ANDREW (O.S.)

Um. Yes.

REAGAN

Then we're going to a football
game! Trust me: dudes galmore at
those things. You toss on a short
skirt--

ALICE

Uh.

REAGAN

--And 'sporty' top.

ALICE

Reagan, I hate football.

REAGAN

Does not matter one tiny bit.
You're not there for football.

ALICE

This is disgusting.

REAGAN

This is dating.

Alice still seems hesitant. Reagan grabs the speed dating ad out of her hands and dangles it over her head.

REAGAN (CONT'D)
And if you don't meet anyone you
like we can go to your super dorky
speed dating thing, okay?

Alice relents.

REAGAN (CONT'D)
Sweet! Okay - you get ... Fix
yourself. And you
(to Andrew)
Wanna hang out in the living room
for a minute?

ANDREW (O.S.)
Uh. Sure?

Reagan glances at Alice then Andrew, lifts an eyebrow, and darts off screen with a flirty wave. Andrew comes around and sits next to Alice.

ANDREW (CONT'D)
What. Was that.

ALICE
That is Reagan.

ANDREW
Was she hitting on me?

ALICE
Oh, definitely probably.

ANDREW
Is she... Is she even old enough to
go clubbing?

ALICE
(reassuringly)
Oh - she's older than me.

Andrew seems mildly perplexed by this new information.

ANDREW
You're gonna do this?

Alice nods.

ANDREW (CONT'D)
Cool. I'll, uh. Get out of your
hair then.

He stands and turns the camera off.

CUT TO:

23 INT. ANDREW'S APARTMENT. BEDROOM. AFTERNOON. 23

Andrew speaks directly to camera.

ANDREW

So - Alice is at a football game.
We're playing our rival today, so
it's actually a big game. The
Pounce de Lions versus the Ocelots.
There will definitely be people
there.

He pauses.

ANDREW (CONT'D)

You know? She's right - enough
moping around after someone. ...I
don't think she's ever going to say
anything about that ...book I gave
her.

(jump)

If Alice is going to date, so am I.

He pulls out his phone and makes a call. He turns the camera
off as he speaks his last line.

ANDREW (CONT'D)

Hey Heather--

END EPISODE 301.

24 INT. ALICE'S APARTMENT. BEDROOM. EVENING. 24

Alice sits in place. Very quiet sounds of texts received/sent
are littered throughout the dialogue.

ALICE

You guys. Dating is hard.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)

Reagan and I went to that football
game.

(jump; to Andrew)

Did you know that there is beer?

(jump)

And food?

(MORE)

ALICE (CONT'D)

(jump)

And you sit and eat while other people exercise?

(jump)

Because I did not.

(jump; dreamily)

Sports are wonderful.

(jump)

But also there are a lot of very loud, very obnoxious guys --

(jump)

Like, excuse me, good sir, but I have nachos to eat? I do not need you slobbering in my hair.

Alice holds up a huge fistful of ripped paper -- phone numbers.

ALICE (CONT'D)

These are Reagan's ... *Rejects*.

(jump)

She had dudes actually falling on her -- like, someone stumbled DOWN a bleacher to talk to her.

(jump)

Pretty sure he was drunk, but.

(jump)

Anyway. I didn't--

Alice stops, noticing something just off camera.

ALICE (CONT'D)

What're you doing?

The texting sounds stop.

ANDREW (O.S.)

Oh, sorry. Texts.

ALICE

It's fine. Kind of a lot of them.

ANDREW (O.S.)

Yeah.

ALICE

... Well... Wh..o are you texting? So much?

ANDREW (O.S.)

Heather. Verrati.

Alice is somewhat surprised. She didn't expect a girl's name.

ALICE

Oh. ..Oh.

She forces a smile and continues.

ALICE (CONT'D)

Um. Right. So, after the. Football game, Reagan and I went speed dating. As she promised.

(jump)

Which. Was. RIDICULOUS. And that's on me. No one to blame but myself. And a little bit the student council.

CUT TO:

25

INT. ALICE'S BEDROOM. SAME.

25

Alice has a diorama set up of a room with little popsiclestick people littered around. Hers has red hair. Andrew has come around and sits with Alice.

ALICE

(as a guy. a robot guy.)

Greetings Earthling.

ANDREW

He did not say that.

ALICE

Oh. He did.

(she continues)

Greetings Earthling. I have come to seek a friiiiiend.

(new popsicle stick guy)

And after I graduate I am going to take over my father's company where I expect a tidy salary of no less than 300k per year, starting.

(as her popsicle stick)

Oh, huh, and what will you be doing there, at your father's company?

(dbag popsicle guy)

Oh - ho - ho. You wouldn't understand.

(new popsicle, this time
it has a shock of gray
hair.)

Hi. I'm a "GRAD" "STUDENT" here...

Feel free to add alts/improv with different types of popsicle people here. Jump to:

Diorama is gone, Alice is back in her prior position.

ALICE (CONT'D)
It went on like that.

She picks up another handful of phone numbers.

ALICE (CONT'D)
And here are Reagans rejects from
THAT.

She deposits the numbers in Andrew's lap.

ANDREW
...What am I doing with these? I
don't want these.

ALICE
What is it? Do I have a face?

ANDREW
... Yes, you have a face.

ALICE
No, I mean, a bad one? Or a ...
Mean one? Or like, 'do not
approach, will bite'?

ANDREW
I don't know how to answer this.

Alice rolls her eyes and sends him back behind the camera.

ALICE
I finished the story. Guess what?
The butterfly DIES ALONE.
(jump)
My lifespan is somewhat longer than
a butterfly's, but good. Grief.
Hans Christian Andersen, you are a
bummer. You know - I don't think
ANY of his stories are particularly
uplifting.

Cara pokes her head into the room.

CARA
Hey, you know your cousin's still
here? She fell asleep on our
counter? We found her when we got
home crazy late.

ALICE
(to viewers)
Reagan stayed the night - by which
I mean, I think she came back at
4am and is still asleep on my
...counter.

Cara ducks out.

ALICE (CONT'D)
And it was nice to see her, but I
definitely am not right for any of
the guys she's around. Die alone or
not, I know that for sure.

Reagan, pyjamaed, groggy, Cheerios in her hair, and very
hungover, appears in the doorway. She whispers.

REAGAN
Why are you yelling?

ALICE
Uh, hi, Reagan. Not yelling.
Filming.

Reagan stumbles in next to Alice and looks at Andrew.

REAGAN
Oh, hey, Alice's cute friend. Wanna
make out?

ALICE
(quickly)
Whoa, Reagan, inappropriate.

REAGAN
(disappointed)
Oh. He's taken? Is that why you
guys aren't dating?

ALICE
Alright, you drunk weirdo. Are you
done?

REAGAN
No.
(she lowers her voice and
asks Alice something.)

ALICE
Yeah, she is. It's not a secret.
Reagan. Get out of here. Drink some
coffee or something.

Reagan slinks off and Alice shoots an apologetic smile to Andrew. She seems somewhat at a loss and wants to just wrap up the session.

ALICE (CONT'D)

Okay. Uh. It's a short little fairy tale, so. That's it for *The Butterfly*. It's a message, don't be too picky, but trust me: even a non-picky butterfly would have refrained from dating these guys.

Andrew joins her on camera again.

ANDREW

Were they really actually that bad? Because isn't that the point - that if the butterfly hadn't been so picky, he would have found his flower and been happy?

A lull.

ALICE

So. You and Heather, huh?

ANDREW

Yup. I took her to the back to classes formal.

ALICE

Oh. Oh, that's who you took.

ANDREW

Yeah, she's sweet. We're, uh. I should get going actually - we're going to see a movie.

Alice nods her understanding.

ALICE

What are you seeing?

ANDREW

SOME MOVIE OUT IN SEPT ISH?

Alice looks at him incredulously.

ANDREW (CONT'D)

She really wanted to go.

Andrew turns the camera off.

END EPISODE 302.

26 END SEASON 3.

26

27 INT. ALICE'S APARTMENT. BEDROOM. NIGHT.

27

It's Halloweeny time! We've got some Halloween decor up around the apartment and Alice is seated in the usual place.

ALICE
TWO GUESSES WHO IS BACK.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)
Did you guess Ewan McBay? Correct!
While Reagan was dragging me to
sporting events, Ewan Mc-Freaking-
Bay was busy toppling the student
government. I am not even kidding.
(jump)
I started reading
(she holds up Macbeth)
Macbeth for a class and I had an
idea. I know: "What?! She's an
English major and never read
Macbeth?!?" Time out, internet
friends. Let me 'splain.
(jump)
My sophomore year of high school,
my English class read 'The Scottish
Play'. My sophomore year of high
school, I was exiled to an
internship program because I kept
turning in all of the 'extra'
assignments and my teacher was sick
of grading my work.

ANDREW (O.S.)
You nerd.

Alice stares at him with surprise.

(jump)
SO I never read Macbeth in school.
And then I never read it on my own
OUT OF REBELLION.

She pumps her REBELLIOUS FISTS.

ANDREW (O.S.) (CONT'D)
That's a terrible rebellion.

ALICE

It really was. Taking the AP Lit test without knowing it was so painful I completely blocked it from my memory until this very moment. But it's required reading for 'Examples of Conflict in Literature' and I'd say it's PRETTY GOOD TIMING.

(jump)

For this book, I'm doing something ...different. I'm not going to be Macbeth. Ewan has that very neatly covered. And I kind of wonder: what is it like to be a character in the background? I thought it might ...expand me creatively. So instead, I am going to be a character who is his undoing. Because, dammit, I am going to be Ewan's undoing. He will NOT win this emergency election.

(to Andrew, hopefully)

There is a character that undoes Macbeth, right?

ANDREW (O.S.)

Uh. Yeah. Macduff.

ALICE

...Are you messing with me? That sounds like a Simpsons character.

ANDREW (O.S.)

You're the one who hasn't read Macbeth.

ALICE

Please let me have that single act of revolution.

(ALTS ON THAT LAST LINE)

Alice and Andrew riff silently and Alice eventually rips herself back to the camera:

ALICE (CONT'D)

Ewan has proved to be kind of a monster. A power-mad monster. Which maybe, in retrospect, I should've seen.

Alice considers this for a second, holds up a finger, and pulls out an elaborate SOCK PUPPET set for Macbeth.

She uses said sock puppets to walk us through the play. MACDUFF'S SOCK PUPPET should have a bottle of Duff beer (when we see it).

ALICE (CONT'D)

We open with three witches agreeing to meet after a battle, which occurs in the next scene. Duncan, the king, declares Macbeth thane of Cawdor.

(jump)

And in REAL LIFE, Ewan has already schemed his way up to become the editor of the Valetton Ocelot Call, the student newspaper, MY newspaper. Where I contribute fictional pieces. LIKE DICKENS.

ANDREW (O.S.)

I don't think that makes it YOUR newspaper.

ALICE

...In spirit! And now he's trying to become Student Council president, who also sits on the academic ethics advisory board and a Campus Improvement board and--.

ANDREW

Alice...

Back to the puppets.

ALICE

Macbeth is one of Duncan's most trusted thanes, nobles, and I think Ewan ripped a page out of Shakespeare because the former student body president?

(jump)

Is Ewan's best friend. WAS Ewan's best friend.

(jump)

After Ewan's ...transformation... He exploded up the social ladder. I have no idea how because he's the single worst person alive.

ANDREW (O.S.)

Uh.

ALICE

YUP. WORST.

(jump)

So Ewan befriended our student body president -- ol pals, those two.

(jump)

And as the editor in chief of the Ocelot Call, Ewan was in a prime position to run THIS.

She slams forward a large FRONT PAGE - SPECIAL EDITION. The headline screams "STUDENT PRES GETS T&A FROM TA -- FOR GRADES?"

ALICE (CONT'D)

Ewan ran this article saying it was his "journalistic duty" to ensure that campus knew about Keaton's potential misconduct. And when Keaton resigned because the outcry was so vicious, Ewan wasted absolutely no time announcing his bid to run for president because he felt the "Valeton Community Deserved Better".

Alice flings the paper off camera.

ALICE (CONT'D)

You know who is speaking out about this?

(jump)

NO ONE. Ewan put his friends in powerful positions - just like Macbeth - which means no one is questioning this guy loudly enough. Keaton is ruined - I'm sure he knows well enough what's going on, but he's TRANSFERRING.

Back to sock puppets.

ALICE (CONT'D)

Macbeth is told by the three witches that he is destined to be the Scottish king. I don't know who told Ewan that he should be the Overlord of Valeton University, but I can tell you exactly who I can talk to to take him out.

(jump)

The history majors.

ANDREW (O.S.)
Whoa, whoa, time out.

Alice looks at him.

ANDREW (O.S.) (CONT'D)
Are you about to say what I think
you're about to say? Don't do that -
don't compare Ewan to Hitler.

ALICE
What? No, relax Godwin. The history
majors always seem able to predict
the political future - it's like
they just KNOW what's going to
happen.

ANDREW (O.S.)
Creepy weirdos.

The SOUND of a FLOCK OF CROWS heralds the arrival of the
THREE HISTORY MAJORS. Alice & Andrew seem surprised by the
very loud noise.

ALICE
A murder.

ANDREW
Of fowl.

Alice glances at the door as THE THREE HISTORY MAJORS
(college-aged. A little weird. Possibly a little drunk.)
knock and enter. They join her on camera and do weird things -
look in jars, sniff stuffed animals. Whatever.

ALICE
Hey.. Guys...

She gestures to the camera and to the history majors.

ALICE (CONT'D)
I asked you guys here to see what
you could tell me about Ewan
McBay's run.

HISTORY MAJOR #1
Oh, now he runs without a
challenger.

HISTORY MAJOR #2
And will become the president if
none should run.

HISTORY MAJOR #3
But if someone challenges him...

Alice perks up.

HISTORY MAJOR #1
It won't be easy.

HISTORY MAJOR #2
You've seen his paper.

HISTORY MAJOR #3
He fights cruelly. Be wary.

The history majors rise and depart. As they leave, Andrew joins Alice on camera. There's a long, confused silence.

ANDREW
They are so weird.

ALICE
But they're ALWAYS RIGHT about political stuff. Always. And no one ever listens to them.

ANDREW
Hey, are you sure you really want to interact with this jackass again?

ALICE
To take him down? Yeah. I do. I created a monster, I'm ...Victor Frankenstein.

ANDREW
Do you want help?

Alice considers. She's pleased he asked.

ALICE
Yeah. I think I do.

END EPISODE 401.

28

INT. ALICE'S APARTMENT. LIVING ROOM. LATE AFTERNOON.

28

There is campaign material scattered all over the living room, which has also been decorated for Halloween. NATHAN, hand held, enters the apartment. Alice and Andrew are hard at work campaigning. Andrew notices Nathan first.

ANDREW

Oh, crap - Alice. We haven't
recorded anything this week.

Alice looks up from her work, glances at Nathan, and looks at the work in her hands as if to say 'can you?' Andrew takes over 'narrating'. Alice works in the background.

TITLE CARD: CLASSIC ALICE.

ANDREW (CONT'D)

Alice decided to run herself to out Ewan. Macduff in the book campaigns for Duncan's son Malcolm, but, uh. I think Alice kind of likes power herself.

(he gestures for Nathan to
follow him)

Look at the evil glimmer of manic
despotism in her eye.

Alice rolls her eyes and holds up fliers.

ALICE

There's a big formal dinner for the candidates tonight. I've got a two-pronged situation brewing: one, get rid of his Banquo, Sarah. Two, I plan to invite Ewan onto the show for a debate.

She shows the camera a little postcard-flier thing for the debate.

ALICE (CONT'D)

Macbeth's nerves eat away at him in the book; he isn't sure he wants to kill Duncan but Lady Macbeth urges him into it. Then paranoia overcomes him and he kills Banquo.

(jump)

Macduff doesn't necessarily have anything to do with it in the book, but I think I'll be ... Helping that little plot point along.

She realizes what that means.

ALICE (CONT'D)

...Not. I mean. Not killing. We don't know anyone named Banquo.

ANDREW

We know a Ben?

ALICE
Pretty different.

ANDREW
And who's Lady Macbeth?

Alice looks sheepishly at camera and shrugs unhelpfully as Cara enters, witnessing the chaos in her living room for what must be the twentieth time.

CARA
Alice Lucy Rackham, you're a terrible roommate.

ALICE
There's a pie in the kitchen.

CARA
Alice Lucy Rackham, you are a wonderful roommate!

Cara exits into the kitchen.

ALICE
So to be honest, Macduff isn't really super IN this first chunk of the book, so I'm a little off course--

Cara reenters, eating pie straight out of the pan.

ANDREW
Hey, you've gotta go.

Alice checks the time, looks at her outfit, and exclaims:

ALICE
Crap! I'm not dressed.

CARA
Come on, I'll help you pick something. But I'll have you know, this is all eating into Foundations of Cryptology homework. Which is the coolest class--

Cara drags Alice into her bedroom nerding out about math and leaves Andrew with Nathan. Andrew addresses the camera.

ANDREW
Uh. Oh - you know what she didn't show you that is hilarious and worth seeing?

Andrew picks up a gargantuan binder and drops it on the coffee table. It's labeled "BATTLEPLANS" in red glitter and has drops of sparkly red blood all over it.

ANDREW (CONT'D)
This is her campaign binder that
magically put itself together
overnight this week.

As Andrew leads us through a few pages, his fondness for Alice only grows.

ANDREW (CONT'D)
The seating arrangements for this
candidate dinner -- Ewan's campaign
manager has been lovingly called
'Banquo', which is kind of
horrible. Poor Sarah.
(jump. Ho-hummy)
Everything's color coordinated.
Green are our allies. Red are
Ewan's.
(jump)
Oh, just some talking points...

He stands up and lets a scroll type thing fall to the floor; it's covered in information. Jump to:

ANDREW (CONT'D)
Some campaign propaganda photos.
(jump)
Oh, this is just a blueprint of the
main building of Valetton.
(jump; this one seems to
puzzle him)
Here's a ...weirdly specific set of
rules for Warhammer...

Andrew's phone buzzes. It's Heather. He glances at it, looks at the binder, and ignores the phone call. He pulls a photo of himself & Alice from the binder. He spends a while on it silently.

Alice, now in an outfit of Cara's choosing, reenters. Cara, still eating pie, follows. Andrew quickly puts the binder down. Alice beelines for the exit.

ALICE
Okayseeyouguysbye! Thank you!

Alice leaves, Cara and Andrew are alone.

ANDREW
Are you going to eat that entire
thing?

CARA
Yes.

After a moment, Cara relents and offers Andrew the fork. They
sit on the couch together.

CARA (CONT'D)
Why are you helping with this?

ANDREW
The show?

CARA
No, the campaign.

ANDREW
She asked.

CARA
Did she?

Andrew's phone rings again. He pulls it out to silence it,
but Cara sees who is calling.

CARA (CONT'D)
Is Heather Verrati in Anderford
Hall?

ANDREW
Yeah.

CARA
Cute house. I wanted to be in that
one my freshman year but they put
me in Prichard.

ANDREW
Yup. ...Me too. I mean, I was in
Pri-- um. You know.

A silence falls.

CARA
I think she was in some required
phys ed class with me. Nice chick.

ANDREW
Yeah, I like her.

CARA

Do you? Look - no offense and I'm
trying not to stick my nose in
here, but do you? Really?

Cara grabs the pie plate.

CARA (CONT'D)

(gently)

I just know that when I'm dating
someone, I take her calls.

She stands and leaves. Nathan turns the camera off.

CUT TO:

29

INT. ALICE'S APARTMENT. LIVING ROOM. NIGHT.

29

Andrew is asleep on Alice's couch. She enters, notices Andrew
(but not the camera, which is set up & left on). Alice flops
on Andrew to wake him up.

ALICE

Banquo is dead!

Andrew struggles to sit up.

ANDREW

Who? What?

ALICE

He fired Sarah. He doesn't have a
campaign manager.

ANDREW

Wh...y?

ALICE

Warhammer. I staged it so Ewan
would overhear one of our allies
talking about how Sarah had asked
about Warhammer. Ewan thought she
was poking around into his past and
started getting worried. As
everyone was leaving, I saw him
firing her. And he got so rattled
by the entire thing, he agreed to
the debate.

ANDREW

Poor Sarah.

ALICE

What? No! Not poor Sarah. Poor Keaton! Sarah was running negative campaign ads AND was a contributor to Ewan's original piece in the paper. Sarah can suck it.

ANDREW

Alright, alright.

Alice looks around and realizes what time it is, and that Andrew is still here.

ALICE

What are you doing here? Did Nathan-

-

ANDREW

Oh, he left a while ago. We just set the camera on the tripod and left it on.

ALICE

Why? That's weird?

ANDREW

Had a feeling you'd return triumphantly.

She seems pleased by this.

ALICE

Did you now?

ANDREW

Yeah. I mean - you made a battle binder. Once those binders get put together...

He makes a 'pew boy, look out' face/gesture. She can't help but laugh.

ALICE

It's really late. Did you want to crash here?

ANDREW

Okay.

They share a long, lingering moment. Alice breaks it by tossing a blanket over him. She quickly gets up and turns the camera off.

END EPISODE 402.

30

INT. ALICE'S LIVING ROOM. DAY.

30

The living room has been decked out for THE DEBATE. The couch was moved, making room for two podium-type things. Cara sits in between the podiums.

CARA

Welcome to the Valetton student council televised debate. We have your two candidates in the emergency election, Alice Rackham and Ewan McBay.

TITLE CARD: CLASSIC ALICE.

Both take their places behind the podiums.

EWAN

I want it noted that I protest your roommate running the debate. In your house.

ALICE

The viewers are voting on the winner, Ewan, not Cara. And you didn't have to come.

Ewan rolls his eyes but lets it go. Cara clears her throat.

CARA

The first question is about transparency. Ewan, your campaign is based heavily on exposing the prior administration - how will you maintain such transparency in your own campaign? You won the toss.

EWAN

I think it goes without saying that I'm approachable. Just walking over here today I had two underclassmen ask for help. People know me and they know I listen and I'm reliable.

CARA

Alice?

ALICE

I may not be as prominent a figure on campus, but I think that student government is more than simply being seen. It's listening.

(MORE)

ALICE (CONT'D)

My campaign firmly outlines steps toward making the government accessible. But I think I have to point out that my opponent also controls the student run paper--

EWAN

There's nothing in the bylaws--

ALICE

No, there's nothing in the bylaws about the Ocelot Call, but the official school-run paper, which is under-read--

EWAN

That's hardly my fault.

ALICE

--Is subject to the rule that you cannot run both the government and the paper. Shouldn't the Ocelot Call be subject to the same rules?

CARA

Let me interject with the next question. What do you think the University's focus for the next decade should be?

EWAN

We need to make sure Valeton is representational. We have so many legacy students, children of donators and the affluent. Do we want Valeton to be a rich-child's playground?

Alice knits her brows slightly.

ALICE

That's a ...new ...tactic for you.

EWAN

Oh, is it? I hadn't realized. I think it makes more than enough sense. For example, is it right that a student cheated on an exam and didn't get in trouble because his father saved him? Because his daddy donated a building?

Alice keeps herself together but she knows what he's talking about and knows she's on thin ice.

ALICE

I agree that Valetton should really dedicate itself to honesty and diversity. But I think we owe it to the student body to offer concrete actions. For example, my campaign creates a stronger alumni-student relationship by creating a database for mentorships.

CARA

And our final question today. If the University were considering getting rid of a piece of campus life that was traditional to Valetton, such as sports or the College system, how would you handle that?

EWAN

As the voice of the student body, I would argue on the side of the students. If Valetton wanted to get rid of something everyone loved simply to save a dollar, I would fight to keep it.

ALICE

I don't think it's that simple; you have to study the issue completely. If there is a fiscal crisis that can only be solved by eliminating a sports team, that may simply be the best course of action.

CARA

Alright, guys. Thank you both for coming in today and thank you
(to the viewers)
For watching. We look forward to the rest of the campaigns and the election in a few weeks.

Alice and Ewan shake hands behind Cara.

CUT TO:

31

INT. ALICE'S BEDROOM. NIGHT.

31

Cara and Alice are hanging out in the bedroom. Somewhere in the background, Andrew's WRAPPED GIFT from season 2 remains. Forgotten.

ALICE
Do you know what he was angling
about?

CARA
The wealthy thing?

ALICE
Yeah.

Cara hesitates to tell her.

ALICE (CONT'D)
Prichard. Prichard Hall. It's
Andrew. I'm not dumb. So what did
he do?

CARA
You should watch your videos. From
Crime & Punishment.

ALICE
From when he screwed everything up?

CARA
From when he saved you.
(pause)
Let me know when the polls are
finished.

Cara exits the room, leaving Alice by herself. She sits in
thought for a moment, starts to open up her computer, but
catches in her eyeline that unopened book. She goes to it and
sits down to unwrap the gift. Very quickly, she stops.

ALICE
Oh my god.

Alice grabs a pair of WHITE GLOVES from a drawer to handle
the OLD RARE BOOK.

ALICE (CONT'D)
This is... This is worth a fortune.

We cut to the end sequence as we

END EPISODE 403.

Cara's cool chick bedroom is decorated with lots of
music/math posters and stuff!

She and Alice sit directly facing the camera. Cara is visibly upset. There are a few Halloween decorations.

ALICE

Are you sure you want --

CARA

Yeah. I do.

ALICE

Okay.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)

I'm sure some of you saw Ewan's
spread about Cara in the Ocelot
Call.

She glances at Cara who confirms it's okay. She holds up the paper. It reads: "CARA CAUGHT CAHOOTING", has a photo of Cara kissing a girl, and the byline "What Else is She Hiding?"

CARA

Since this is out now and a bit
flipping to do all over campus and
my relationship is in jeopardy,
here you go:

(beat)

I'm gay. And that's fine and I'm
okay with it and my family is okay
with it and my friends are okay
with it, but I don't make a show of
being gay and I don't advertise it.
Because that's me and that's my
choice.

(pause)

But I'm not embarrassed to be gay
and I'm not hiding anything. I'm
pissed off that someone took my
private life and choice and made it
public. And my girlfriend, who is
not out, was forced to do something
she was not ready to do.

Alice's phone rings, she pulls it up. It's Ewan. She shows camera and answers the phone.

ALICE

What do you want, Ewan?

EWAN (V.O.)

You know, it makes me sad that you don't think much of me.

ALICE

Should I?

EWAN (V.O.)

Hubris is really more of a Greek myth trope than a Shakespearean one, isn't it? Kind of mean to make me Macbeth, but it's alright: this isn't a book, Alice. This isn't one of your books.

(pause)

You get it, right? I can be bigger than the Ventrue ever were -- and in real life.

(Alice is silent)

Oh, come on - we had fun, didn't we? It wasn't all bad, I can just... You know. Level up. and I really think I should.

Andrew ducks on screen and pulls the phone away from Alice. He hangs it up. Andrew glances at Alice and sits down between the girls. He gives Alice her phone.

ANDREW

Don't take calls from that ass.

Their phones all start blowing up - something hit. The girls both look at Andrew, who silently reads through his phone. He looks at the camera and leaves, phone to his ear. He's not happy.

CARA

...Jesus. It's... He ...told the campus about the test. And what Andrew did for you to make it 'go away'.

(re: the phone call Andrew took)

He must've gone to call Heather.

ALICE

Bring thou this fiend of Valetton and myself...

Cara's phone rings.

CARA
 My turn. It's Lily, can we -- cut
 the cameras and stuff? It's about
 the article.

Alice stands and gestures for Nathan to follow her out to the
 living room.

INT. ALICE'S APARTMENT. LIVING ROOM

Alice walks and talks, grabbing the Macbeth/Lady Macbeth sock
 puppet to demonstrate/playact. Once at the couch, she sits
 and the camera resumes mostly-stable status.

ALICE
 At this point in the play, Macbeth
 is starting to fall apart. He's
 becoming so power crazed that he's
 alienating his allies.
 (as Macbeth)
 "Mwahahaha, POPULARITY! POWER! I was
 an unpopular teenager and don't
 know how to be a decent adult!!"
 (jump)
 Lady Macbeth has lost her mind and
 their roles kind of switch. She is
 regretful, driven crazy by all the
 murdering.
 (as Lady Macbeth)
 "Out! Out damn spot!"
 (jump)
 Macduff
 (holds up Macduff puppet)
 Is actively campaigning against
 Macbeth and hears that his family
 has all been murdered because the
 witches have told Macbeth to
 'beware Macduff'.

Alice lets the puppetry fall to her sides. She glances at the
 door to Cara's room. The living room door.

ALICE (CONT'D)
 These Macbeths really go for the
 jugular, don't they?

CUT TO:

Alice and Andrew sit together on camera.

ANDREW
Cara's okay, right?

ALICE
Yeah, I mean. She'll be alright.

[illegible]

ALICE
What he said - about you. I know
it's not true.

Andrew is silent.

ALICE (CONT'D)
Is Heather..?

ANDREW
She watched the videos. "Someone"
sent her a link.
(he pauses then admits)
She didn't know about the show.

ALICE
You hadn't told her?

ANDREW

Nah. No.

(pause)

She... She said she 'can see merit'
in what Ewan printed.

(pause)

And I had to ... Visit the dean ag--
uh. With my dad. I was "Lucky The
Official Student Paper Didn't
Publish This".

Why? ALICE

ANDREW

Oh, because we can do 'damage control' on this one since it's not affiliated with the University. Hire lawyers, whatever dear old dad wants to do to make sure the Prichard legacy is untainted. Donate another building, I don't know. ...I wish they'd just--

This is the first time Alice has seen Andrew's frustration with his parents' financial situation.

ALICE

I'm really sorry... I feel like I brought him into our world and he's been nothing but terrible. And after you gave me that book...

ANDREW

You opened it?

Alice nods.

ANDREW (CONT'D)

God, I'd forgotten all about it.

Alice can't use it as an opener now. She struggles to change gears.

ALICE

Oh. Yeah. Me too. And I saw it on the shelf, uhm. So, I guess. I just never properly thanked you. That's -
- I mean, that's a crazy incredible gift. I had no idea--

ANDREW

It's cool. I just thought of you when I saw it. No big deal.

ALICE

It was a very big deal.
(pause)
I just mean. It m--

They lock eyes. Suddenly, there's the SOUND OF CROWS. A KNOCK at the door and, without waiting, the HISTORY MAJORS burst in.

ALICE (O.S.) (CONT'D)

Uh. Hi, guys?

HISTORY MAJOR #2

We want to talk to you.

HISTORY MAJOR #1

To offer you encouragement.

HISTORY MAJOR #3

Ewan is in trouble.

HISTORY MAJOR #1

Poll results discourage.

HISTORY MAJOR #2
He attacks from fear, but such
cannot prove useful.

HISTORY MAJOR #3
...And he's a jerk.

Andrew and Alice stare at the history majors for a minute and
nod slowly.

ALICE
Um. Well. Thanks? Did you - uh.
Want to ... Hang out? Or?

ALL THREE HISTORY MAJORS
No.

The history majors leave. Andrew takes the opportunity to
stand. Alice turns back around, surprised that he's leaving.

ALICE
God, that whole department is so
stran--. Are you leaving?

ANDREW
Yeah. ..Enjoy that book.

Andrew leaves. Alice is left alone with the camera.

END EPISODE 404.

34 INT. ALICE'S BEDROOM. EVENING.

34

Alice is dressed for a Halloween party - she's ghostly
Annabel Lee. It's raining outside. There's an umbrella in the
background. Alice turns the camera on and sits down in front
of it.

ALICE
Nathan lent me his camera while he
gets ready for the Valetton
Halloween Ball.
(jump)
They're announcing the winners of
the emergency election. The last
dance I went to with Ewan, he
ditched me. This time, I'm going to
be the one leaving him in the dust!

She pauses. Doesn't like that. Tries again.

ALICE (CONT'D)
 The last Valetton formal, my heart
 was broken. THIS formal, it'll be
 ... Ewan's... Drive? That's.. No.
 (jump)
 This is one dance Ewan won't for--

She aborts mid sentence.

ALICE (CONT'D)
 Oh, god, forget it. I'm going to
 win. Is what I'm saying.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)
 The last act of Macbeth is a
 whirlwind of death.

Alice goes a little wild with killing the sock puppets.

ALICE (CONT'D)
 Um. Since we're still not murdering
 in this experiment, I'll try to
 keep my scorned woman's ire in
 check.

There's a pause. She grows more serious.

ALICE (CONT'D)
 I want to win, but not because I
 want ...power. I want to -- I don't
 know, I want to make sure that
 someone who fought so dirty doesn't
 manage to steal the office. Because
 he hurt--
 (she trails off)
 I don't know how much this series
 of episodes really mirrored
 Macbeth. I think what I've seen is
 that dirty politics is dirty
 politics. And thematically, I
 suppose we see Macbeth all the
 time.

A pause.

ALICE (CONT'D)
 I wonder if Macduff felt this
 guilty.

She catches the book in the corner of her eye. A long pause.

ALICE (CONT'D)
 Andrew lost the *Pygmalion* bet to
 take me to this dance. But I think
 I wish... That he hadn't.

A bell tolls across campus. It's creepy. Valetton's really
 into Halloween. Cara, dressed as Schrodinger's Cat, pokes her
 head in.

CARA
 Ready?

ALICE
 (gathering her things)
 Are you sure you guys want to go?
 After...?

CARA
 What? Yes. Obviously we're going.
 Screw this guy.

Alice looks back at the camera.

ALICE
 ...Time to go.

Alice grabs the camera and turns it off.

CUT TO:

35 INT. ALICE'S BEDROOM. LATE, LATE NIGHT.

35

It's a few hours later. A thunderstorm rolls outside; Alice
 is back. She flips the camera on and sits herself in front of
 it. She is alone. Sock puppets are nearby.

ALICE
 I won.
 (jump)
 After he said those things about
 Cara there was no way. He kept
 firing people on his campaign, kept
 isolating himself.
 (jump)
 He's about to lose the paper too.
 (jump)
 But... I'm ... I wonder if maybe
 the cost was too high and I just
 didn't see it?

She kind of morosely fiddles with the sock puppets.

ALICE (CONT'D)
Macduff must have had the same
doubts -- was Macbeth's defeat
worth the death of his family? Was
this win worth the anguish I put
Cara through? Lily? Andrew?
Heather?
(jump)
...Heather. They were there
tonight. I--

There's a sound from the other room and Alice's door opens.
Andrew, dressed as a pirate, enters. Alice jumps up and whips
around.

ANDREW
There you are. You left before I
could congratulate you.

ALICE
Yeah. I, um. I was -- I'm not
feeling great, so I wanted to just
head home.

Andrew steals a glance at the camera.

ANDREW
Oh. Well. Feel better. And, you
know, congrats.

Pause.

ANDREW (CONT'D)
I knew you'd win.

He starts to leave.

ALICE
Hey, um. Wait. What happened with
Heather?

Andrew pauses at the door.

ANDREW
She, uh. Actually. She asked me to
stop doing these. Hanging around.

ALICE
What?

Andrew nods once.

ALICE (CONT'D)
W.. Well. Are -- are you going to?

ANDREW
Going to what?

ALICE
Stop?

ANDREW
I ... I mean, I don't know. I
can't. It's my senior project now.
I already took one incomplete for y-
- for, you know, this.

He runs a hand through his hair and sits down with Alice.

ANDREW (CONT'D)
So I think, I don't know. I think
she might break up with me.

ALICE
But you were together tonight?

ANDREW
Yeah. And she went home not long
after you took off.

They sit in silence for a second.

ALICE ANDREW (CONT'D)
Do you want me to turn this off? I've wanted to tell--
They pause.

ALICE ANDREW (CONT'D)
Oh, sorry what? I forgot it was on.

They pause again. Andrew smiles slightly.

ANDREW (CONT'D)
Is your next book going to be Poe?

ALICE
Hm? Why? Oh - the Annabel Lee
costume.
(she smiles)
No. Um. ..No.

ANDREW
Can I propose 'Treasure Island'? I
have this costume for another two
weeks.

ALICE
Oh, so you just want to wear it on
camera some more?

ANDREW
Yeah, I mean. Yeah.

She laughs. After a moment, he stands.

ANDREW (CONT'D)
Alright. Macduff, congratulations
on your victory. Hard won.

He starts to leave, snaps his fingers as if remembering
something, and turns around.

ANDREW (CONT'D)
You know what - I meant to tell you
this. You living these books like
this? It's making me realize how
often themes repeat; like in
movies, or in TV. The whole bit
about how Macbeth isolates himself?
The entire last season of The
Sopranos, Tony did the same thing
and it ultimately lead to --

ALICE
His downfall?

ANDREW
Yeah. So. Classic elements of
literature, man.

ALICE
Breaking Bad too. Everywhere.

ANDREW
Kinda cool, Rackham.

Andrew leaves the room. Alice looks at the camera for a
moment, tickled pink that Andrew 'gets it', then turns it
off.

END EPISODE 405.

36 END SEASON 4. 36

37 INT. ALICE'S APARTMENT. BEDROOM. MORNING 37

Alice sits in front of camera. A batch of freshly laundered
laundry is in the background. Including a white sheet. Alice
is pouring over books.

ANDREW (O.S.)
Psst. Alice.

ALICE
Oh, are you ready finally?

ANDREW (O.S.)
The memory card needed to be
dumped!

ALICE
UN professional.

She looks at camera.

ALICE (CONT'D)
On?

ANDREW (O.S.)
On.

ALICE
Well. I won. I won and do you have
any idea how much WORK being the
stupid student council president
is? It's a ton. I figured I'd pick
a shorter book because it's all the
time I have exactly zero of. Ergo!
I'm going to be living *Rip Van
Winkle*.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)
It's weird. I've read Irving's
Legend of Sleepy Hollow probably a
hundred times, but I've never
actually read *Rip Van Winkle*.

(jump)
BUT. I DISCOVERED: it opens in
colonial America. Rip is a sweet
guy but he doesn't take too well to
work. And so he heads off into the
Catskills mountains to avoid his
wife.

ANDREW (O.S.)
Uh oh.

ALICE
Avoiding work. AVOIDING WORK?!

ANDREW (O.S.)
I like this book.

ALICE
How can I avoid work when it's
piled around me? I can't avoid it -
it's everywhere.

ANDREW (O.S.)
I know how.

ALICE
The only thing I could think of
is... Ohmygod, this is... I'm
cutting class.

SIMULTANEOUSLY:

ANDREW (O.S.)
Exactly!

ALICE
(nervously)
I'm skipping completely and with no
Aunt Polly to scold me for it!

Alice pulls out a huge, colorful posterboard calendar that
has been filled out to the hour with activities to fill her
'no school' week. She has one single hour allotted to
'bowling'. Other activities include 'whitewash fence' & other
literary references.

ALICE (CONT'D)
I think you'll find that I have
managed to fill most of my hours --

ANDREW (O.S.)
No. Nope. Halt.

Andrew comes to sit next to Alice.

ALICE
Are you meddling?

ANDREW
Yes. Because you are cheating and
you know it.

ALICE
Am not!

ANDREW
Uh. What is this?

He points to a section labeled 'Free Reading!'

ALICE
Leisure reading.

ANDREW
What's your 'leisure book'?

ALICE
...Elements of Style by William
Strunk and E.B. White.

Andrew levels a look at Alice and continues pointing at the calendar's flaws.

ANDREW
You scheduled three hours of
'critical reflection'. Rip Van
Winkle did not critically reflect,
Alice.

She's wordless.

ANDREW (CONT'D)
What did he do?

Silence.

ANDREW (CONT'D)
Come on, what did he do?

Bitterly, she replies.

ALICE
Got drunk and went bowling with
ghosts.

ANDREW
And don't you think the people
deserve an accurate rendition of
Rip Van Winkle?

ALICE
Oh, do you know some ghosts then?

ANDREW
I do not, but I do know how to go
bowling and drink and then sleep
for many, many hours. Which is what
you will be doing
(he tosses the calendar
aside)
This week. I was really good during
Pygmalion and *The Butterfly* but
your veering is out of control. So.
You and me. Bowling. Booze. Sleep.

After a look from Alice:

ANDREW (CONT'D)
We'll sleep in our own homes.

ALICE
Smart.

As if it's an afterthought:

ALICE (CONT'D)
Are you, you know. Doing okay?
...Heather.

ANDREW
Yeah. I mean. I couldn't not finish
my final project. Um. It's fine.
She was... I don't know. I don't
want to talk ab--

Alice nods -- enough said.

ALICE
Bowling, then?

Andrew starts to say yes, then holds up a finger. He grabs one of the sheets from the laundry basket and tosses it over his head.

ALICE (CONT'D)
...What.

ANDREW
Ghost! I'm a ghost.

ALICE
Great, so you're wearing that out?

ANDREW
No, it was a joke.

Alice starts to get ready to leave. As she departs:

ALICE
Nope, I think you're committed now.
(over his protestations)
Gotta be true to the book. Can't
cheat!

She's out of the room leaving Ghost Andrew on camera.

ALICE (O.S.) (CONT'D)
Got my very own ghost..!

Andrew takes the sheet off, looks after Alice, then turns the camera off as he leaves -- with the sheet.

CUT TO:

38 INT. ANDREW'S APARTMENT. BEDROOM. NIGHT

38

A very tipsy Alice sits in Andrew's usual seat. A drunk Andrew tumbles into frame as she says:

ALICE
This is where you live?

ANDREW
Yep.

ALICE
It's super ... Nice. Is that mahogany?

ANDREW
(brushing it off)
Camera's on.

ALICE
Oh HI. We went BOWLING.

ANDREW
I won.

ALICE
You did not!

ANDREW
We played like six games, I won at least one.

ALICE
(sadly)
Too much bowling.
(she swivels to the camera
and points at it)
Did you know? DID YOU KNOW. He
plays with the bumpy things? The..
You know, the bumpers. On the--
(she gestures)
Line. Lane.

ANDREW
I do not.

ALICE

You DO. It's fine, I won better that way. But I don't think ol Rippy-V (that's my nickname I just gave him) had bumpers.

ANDREW

You don't know. Those ghosts could've been future ghosts.

ALICE

NOPE.

She whips out the story and taps on it.

ALICE (CONT'D)

Old timey clothes! Boom! Wrong, Prichard!

He takes the story from her wildly gesticulating hands.

ANDREW

Give me that. Let's see.

He searches, can't find it. But it doesn't matter. As he's been searching, Alice's head found his shoulder and she slowly drifted to sleep. Andrew looks at her fondly then at the camera.

ANDREW (CONT'D)

(whispering)

I'll, uh. Sleep on the couch.

A pause.

ANDREW (CONT'D)

In a second.

END EPISODE 501.

39

INT. ALICE'S APARTMENT. BEDROOM. LATE AFTERNOON

39

Alice is looking frazzled on screen.

ALICE

Oh my god. I went back to class today after a week of sleeping through them and otherwise goofing off.

She holds up a bunch of papers.

ALICE (CONT'D)
I HAVE NO IDEA WHAT IS GOING ON.

TITLE CARD: CLASSIC ALICE.

She flings papers one at a time toward the camera.

ALICE (CONT'D)
My satire class is mocking me, I'm sure of it.
(jump)
I know what CENTURY we're talking about in 19th Cent. Fiction but is Elizabeth into Darcy or Wickham - I DO NOT KNOW because I missed a WEEK of reading.
(jump)
You can forget about where we're supposed to be for my creative fiction writing seminar and I'm more lost than Theseus would've been without a ball of string in this classics course.
(jump)
Rip van Winkle woke up to a completely new world: like, he woke up and we had won the American Revolution.

She leans forward, as if telling a secret.

ALICE (CONT'D)
The first thing I did when I started to go 'back' was check and make sure the student council was the same. It is. Still president.
(jump)
But I just have so much work to untangle because of this planned impetuosity.
(jump)
Technically Rip van Winkle didn't really play catch up like this so much as alarm people for being a loyal subject of King George after the Revolution, but I think - for the sake of my GPA - I'm going to go ahead and buckle down to learn about all the stuff I missed.

Alice cracks open a book and starts studying.

CARA (O.S.)
 ... What. No. Cut. You can't study
 on camera.

ALICE
 It's part of the ..process?

CARA (O.S.)
 Why am I doing this? Where's
 Prichard? Where's his weird intern?

ALICE
 I think Andrew's "recouping" from
 this Heather stuff. He got all
 weird about it last week. Or he's
 hungover. I don't know.

CARA (O.S.)
 Okay, look, I'm not going to sit
 here and watch you study.

ALICE
 Why not?

Cara crosses in front of camera as she prepares to leave.

CARA
 Because it's boring. Because I have
 a comp to prep for class. Because
 I'm trying to score an audition
 piece and presentation about how it
 was composed for a spot at the
 Werther Music Group this summer.
 Becau--

ALICE
 Okayokayokay!

Cara leaves. Alice is alone with the camera. She tries to
 figure out how to turn it on.

ALICE (CONT'D)
 ...Is it-- oh. It's. You're on.
 It's on. Okay. This is weird.
 You're. There. But you're not
 ..here.

A quiescent pause.

ALICE (CONT'D)
 Not sure who I'm talking to.
 Myself, I guess?

Alice trails off in thought for a long while. Whe she resumes, she's no longer necessarily speaking to Andrew or the viewer, but to herself.

ALICE (CONT'D)

I've been doing this project for a while now. I don't know - sometimes I feel like I'm not myself -- I'm somebody else. I was myself and then everything's changed.

(jump)

I read these books in class and then I read more of them for this and -- they're so good. The writing is so, so good. You... Feel. A fictional character's heartbreak is your heartbreak. Their joy is yours. These writers can create a world and then bring you, a stranger, into it and then make you live with someone who isn't even real?

(long pause)

What if, um. What if I'm never going to be that good? What if I... Can't. Ever be that good?

(jump)

I feel like my whole life was spent preparing me for Valetton and this ...path. But what if there is no right way? What if everything ...splits? Diver...

Something dawns on Alice.

ALICE (CONT'D)

What if there are two paths diverged in a wood. ... And I have not taken the one less traveled by?

40

INT: ANDREW'S APARTMENT. LIVING ROOM.

40

Andrew is on his couch.

ANDREW

None of that is true. She is good. And she's only gotten better. I don't want her to doubt herself. I've stayed pretty sidelined -- I mean, I'm busy with classes and with.. Heather. But this has nothing to do with the project. This is just ... As a friend.

(MORE)

ANDREW (CONT'D)
Thinking that another friend
shouldn't doubt herself.

Andrew shows us some submission forms.

ANDREW (CONT'D)
I submitted her short story. The one she showed me a few weeks ago. She emailed me some edits and -- I submitted it to The Adriatic, Luter's Magazine, and Tillshares. She should know she's good. That's all.

END EPISODE 502.

41 END SEASON 5.

41

42 INT. ALICE'S BEDROOM. DAY. 42

We're into November, so we're beginning to move toward Thanksgiving decor! Alice sits addressing the camera.

ALICE
I don't know about you, but I could
really go for a light children's
book.

Alice holds up a copy of The Wind in the Willows.

ALICE (CONT'D)
This is a light children's book, I
hope.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)
The Wind in the Willows! I just
 started reading it and the first
 bit is just introducing the
 characters -- Rat, Mole, Toad --
 And then it starts to get
 interesting.
 (jump)
 TOAD is reckless. Feckless, if you
 will! He makes absolutely
 irresponsible decisions, one after
 another, flinging himself into fads
 blindly.
 (jump)
 So I've decided to be Toad and jump
 into some fads. Get it? Jump.
 (MORE)

(MORE)

ALICE (CONT'D)
 'Cause I'm a Toad...
 (jump)
 Now the last fad I was into was
 Neopets. You know, those little
 digital pets that you had to feed
 and take care of?
 (jump)
 They always got so sick.
 (jump)
 I had a Neopet graveyard. ...I
 didn't even think they COULD die.
 (jump)
 I was, like, twelve.
 (jump)
 Anyway, so I did a little research--

Alice launches a Powerpoint presentation entitled "FADS".

ANDREW (O.S.)
 A little?

Andrew makes a sound behind camera and comes to sit down with her. Alice protectively holds the computer to her as he joins her in a move reminiscent of Ep. 102.

ALICE
 No! No, let me -- you'll like it! I
 picked a good one! Like an actually
 good one.

Andrew just LOOKS at her. He is skeptical. Alice flips through a few slides with pros/cons listed for each - BUY A FURBY, WEAR SILLY BANDZ (a con should be: HIDDEN MEANING???), and EAT FROM A FOOD TRUCK. Then she hits the final slide:

ANDREW
 Get a belly button ring?!

ALICE
 Yep. It's cool, right? Right??

Andrew throws up his arms and goes back behind the camera with Nathan.

ALICE (CONT'D)
 So... since they don't allow
 cameras in 'Ocelotta Ink and
 Piercings', I'm going to reenact
 various scenarios of what I
 anticipate the experience to be.

JUMP CUT TO:

43 INT. ALICE'S BEDROOM. SAME.

43

Alice lays back in her chair, shirt pulled to reveal a belly button. Cara stands over her with a SURGICAL MASK and GLOVES. Alice is ridiculously calm and at ease.

ALICE
Go right ahead, good madam! Pierce
away! I have no fears!

ANDREW (O.S.)
Wrong. Next!

JUMP CUT TO:

44 INT. ALICE'S BEDROOM. SAME.

44

Alice lays back in her chair, shirt pulled to reveal a belly button. Cara stands over her with a SURGICAL MASK and GLOVES. Alice has a hand over her eyes.

ALICE
Just do it.

CARA
(to Andrew, checking for
his thoughts)
Well... that's closer.

Andrew 'hmmms' doubtfully.

ANDREW (O.S.)
Next!

JUMP CUT TO:

45 INT. ALICE'S BEDROOM. SAME.

45

Cara stands over her with a SURGICAL MASK and GLOVES. The camera pans down to reveal Alice curled in a ball on the floor.

ANDREW (O.S.)
There we go!

JUMP CUT TO:

46 INT. ALICE'S BEDROOM. SAME.

46

Alice is alone in frame again.

ALICE
I don't think I'm going to curl
into a ball and cry.

ANDREW (O.S.)
I think yes. A little bit. A few
tears.

Alice squeaks in protest.

ANDREW (O.S.) (CONT'D)
You don't do pain! It's cute.

And now she's tongue tied.

ALICE
W- no- I - well. No one DOES ...

She looks into camera for help.

ALICE (CONT'D)
I-should-go-appointment-soon.

Alice stands and bolts out of the apartment. Andrew slides
onto camera. He sits for a second.

ANDREW
Nope, I want to be there.

He stands and follows Alice, leaving Nathan to himself in the
room.

CUT TO:

47 INT. ALICE'S BEDROOM. LATER.

47

Alice stands in front of camera, shirt up to reveal -- a
belly button ring. It's in there.

ALICE
WHAT HAVE I DONE!?!

ANDREW (O.S.)
There it is! That's the reaction! I
knew we were still kind of off.

ALICE
This isn't funny! I mutilated
myself! Whywhywhy.

ANDREW (O.S.)
I guarantee you that Toad of Toad
Hall never moaned 'whywhywhy'.

ALICE

I'm a terrible Toad. I don't even know what 'fad' should come next; in the book, Toad buys 'a motorcar'... I don't think I have enough money for a motorcar. Or garage space.

Alice pulls out a graphic comparison of different cars, their values, levels of depreciation, etc.

ANDREW (O.S.)

You're a much better Rat.

ALICE

Thanks a lot, Mole.

Alice is cut short by the door slamming open: it's Reagan, her cousin.

REAGAN

Surprise! The Par-Tay has arrived!

ALICE

Reagan... What are you doing here?
..Um. How did you get in?

REAGAN

They let us out for Turkey Day, so naturally I'm avoiding that buzz kill monster of a mom by visiting you...

(looks directly at Andrew)

And staring at him. Hello.

ANDREW (O.S.)

Um... hi.

REAGAN

So you're still doing this book thing? That's cute. And that's... Oh. Em. Gee. You got some belly bling!!

She touches the belly ring. Alice winces.

ALICE

Ouch. It still hurts.

REAGAN

Because you're not drinking enough.

She touches it again.

ALICE

Ouch!

REAGAN

We need to get you to a bar.
Doctor's orders. You need some
local Anastasia.

ALICE

Anesthesia.

She touches the ring again, out of spite.

ALICE (CONT'D)

Ouch!

REAGAN

And afts the bar, we're going
dancing! Somewhere with a light
show that'll make that bling ring
sparkle. It's a lure, you know.
Like for fishing. We're gonna catch
us some men.

ALICE

I'm good.

Reagan grabs Alice arm and pulls her toward the door.

REAGAN

(to Andrew)

We'll be back for you!

Andrew slips around front as the girls disappear out the
door.

ANDREW

I think we found a Toad.

He signals for Nathan to shut the camera off.

END EPISODE 601.

48

INT: ALICE'S APARTMENT BEDROOM. MID-MORNING.

48

The room is decorated for Thanksgiving.

ALICE

Are you sure you want to enter the
belly of the beast and see Reagan
with her mom?

ANDREW (O.S.)
 I'm kind of curious. What could
 possibly have made your cousin so
 ...

Regan peaks in the door, looking sleepy, and carrying a cup
 of coffee.

REAGAN
 Decades of motherly suffocation and
 daughterly disappointment.

TITLE CARD: CLASSIC ALICE.

Alice back sitting, addressing the camera.

ALICE
 It has been a cr-ay-zy week of
 painting the town vermillion.
 Reagan and I have gone out every
 night. I'm not really even sure
 what the world looks like un-strobe-
 ified.

Alice brings Andrew around to the other side of the camera.

ALICE (CONT'D)
 But I'm glad you're coming to
 Thanksgiving dinner at Aunt
 Margaret's. Let's just say Reagan
 and her mother don't get along
 very. Unless you consider yelling
 to be great communication.

ANDREW (O.S.)
 I don't know... You should see some
 of the stuff my family pulls.

Alice gets an idea. She smiles slyly to the camera.

JUMP CUT TO:

49 INT. ALICE'S BEDROOM. MID-MORNING

49

The same, but they're in "parental costume". Andrew looks
 very uncomfortable. They play-act his parents, both of whom
 have upper-crust East coast dialects.

ANDREW
 (stiffly, as his father)
 I do hope your studies are coming
 along nicely, son. I'll get the
 checkbook.

ALICE

Maybe if we just send him back to
school with a few more heirlooms...

Andrew removes his top hat and puts it on Alice's head.

ANDREW

Then they just sit in silence for
three hours using expensive china.
(to Alice)
Big weirdo.

They smile at each other. Reagan breaks the silence by
barging in the door.

REAGAN

So... we doing this or what? Sooner
we get there, the sooner I can stop
hearing about how disappointing I
am.

She pours some Irish Cream into her coffee. Alice looks
frightened.

ANDREW

How bad could it be?

JUMP CUT TO:

50

INT. ALICE'S BEDROOM. NIGHT.

50

Andrew and Alice sit addressing the camera. They're frazzled
and covered with bits of food..

ALICE

Horrible. That was horrible.
(jump)
How horrible? Just take your worst
family holiday dinner and multiply
it by a hundred.

ANDREW (O.S.)

A thousand.

ALICE

A million.
(jump)
I always thought a food fight would
be fun, you know, like you see in
the movies. With pies being smashed
in people's faces. And all this
crazy montage music playing.
(MORE)

ALICE (CONT'D)
Or at the very least I expected a
Mad Hatter tea party.
(jump)
But it is not like that, at all.

ANDREW
At all.

ALICE
There were knives, and broken wine
bottles, and at one point someone's
head was actually shoved inside of
the turkey.

ANDREW
And it was ridiculous...

ALICE
But you couldn't laugh.

ANDREW
No, you couldn't laugh.

ALICE
Because someone would cut you.

Andrew and Alice laugh.

ALICE (CONT'D)
I am so glad you were there.

ANDREW
Oh yeah. Me too. If I hadn't seen
it with my own eyes, I would have
never believed you. Also, free
booze.

They look at each other. Reagan busts in through the door.
Upset drunk. She fiddles with things somewhat destructively
in the background.

REAGAN
Did you have fun? Nice little
laugh? How about dear old mom. "Oh
Reagan. Aren't you good at
anything?" "Oh, Reagan. Can't you
shape up?" "Oh, REA-gan..."

Alice is silent. Reagan flops between Alice & Andrew.

REAGAN (CONT'D)
I hate her.

She looks at Andrew now, not Alice.

REAGAN (CONT'D)
You know. ...Parents.
(pause)
Don't you.

Reagan seems to think this is a moment. She turns into on Andrew's lap and kisses him on the lips. Alice looks on in shock. Reagan breaks the kiss, but perhaps only because Andrew is too confused to do so first.

REAGAN (CONT'D)
I can't believe you haven't hit that yet. But it's no big d, cuzzie. 'Cause we're gonna do this town 'til it does you. YOLO, baby!

Reagan stumbles out of the room.

ANDREW
This was definitely not a part of the book.

REAGAN
(at the door)
And I'd do it again, in a heart beat. You coming, cuz? I want to drink off this stench of failure my mother said I carry.

Reagan tosses Alice some keys.

REAGAN (CONT'D)
You drive.

Reagan leaves. Alice looks at Andrew and waits for him to tell her to stay. He doesn't.

ALICE
Yeah. I.. Um. Yeah.

Alice leaves.

ANDREW
Have fun? Uh... be careful?

He stares into the camera for a second and considers.

ANDREW (CONT'D)
I'll, uh. Wait here. I guess.
Triumphant... Return?

JUMP CUT TO:

51 INT. ALICE'S APARTMENT. LIVING ROOM. LATE NIGHT.

51

Andrew is asleep on the couch in front of the camera, which he left on again (for Alice's triumphant return, a la in Macbeth). Reagan bangs loudly on the door. Andrew groggily wakes with a start and lets her inside. She's severely banged up and her clothes are ripped.

ANDREW

Holy s-- what...?!
(he looks around)

Reagan what ... What happened? Are you okay?

REAGAN

Something happened. Something really, really bad.

Reagan goes to Andrew for comfort.

REAGAN (CONT'D)

I messed up, Andrew. I fucked up. I don't know -- she's ... And the car... And I--

ANDREW

Where's Alice...? Reagan, where is Alice?

END EPISODE 602.

52 INT: ALICE'S APARTMENT LIVING ROOM. MID-MORNING.

52

The room is decorated for Thanksgiving. Alice sits addressing the camera. She is pretty banged up and bandaged.

ANDREW (O.S.)

This is a great look for you.
...You know. Mummy.

She is silent.

ANDREW (O.S.) (CONT'D)

Oh, come on. You're okay. A little smile?

ALICE

...Just start rolling.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)

Yesterday... Reagan took my keys. I knew I shouldn't get in the car, but I-- I don't know. I just ... I thought maybe if I stayed with her...?

(jump)

After they let my cousin out of jail... we uh-, we had an intervention for her.

(jump)

It was family. And I had some substance abuse counselors from campus there. And... Reagan's mom. Which, in retrospect, maybe wasn't the best idea.

(jump)

But Reagan was ...good. And I kept thinking that maybe she had changed, you know, after everything that happened.

(jump)

She finally admitted that she had a problem and then she agreed to go to rehab.

Alice pauses.

ALICE (CONT'D)

And then Reagan said she wasn't feel well --the drugs working through her system or something-- so we left her alone to lie down, and... when we came back. She was gone.

(jump)

She slipped out the window and stole her mom's car... And then she crashed it.

(jump)

Worse than the first time.

(jump)

And the police came and Reagan was screaming at her mother...

ALICE (CONT'D)

And that's what I've learned from doing The Wind in the Willows. I am not meant to be spontaneous, or reckless. I am not like Reagan and no matter how much I force myself to try, I never will be. I like plans and graphs and to know exactly where I'm headed ...

(MORE)

ALICE (CONT'D)
 All of the time. And maybe that
 makes me stiff and unable to
 identify with speakers. Maybe that
 just means I will never be--

Andrew joins her on the other side of the camera.

ANDREW
 Hey, you were in a car accident.
 And the hospital. And after all
 that craziness... You're going to
 want to ...quit... but the whole
 point of this project is to be
 risky. And you're doing that really
 well.

ALICE
 Don't do that. Do not manipulate me
 right now. Don't do it. This...
 (she gestures to the
 camera)
 This almost got me killed.

ANDREW
 Your *cousin* almost got you killed.

ALICE
 But I would not have been out in
 that car if it wasn't for this
 stupid experiment!

This resonates with Andrew. It lands. Hard.

ALICE (CONT'D)
 What am I even doing? Trying to
 learn how to-- I'm not a writer.
 Everything is bland, stiff. That
 professor was right - I am out of
 touch and too restrained and...
 (pause)
 I'm wasting ...time. Your ti--

She trails off. Andrew glances at the camera - and then
 Nathan - as if to say 'turn it off'. But the camera keeps
 rolling.

ANDREW
 Stop it. You aren't. You aren't
 wasting anyone's time. I think
 you're--

He cuts himself off because they have locked eyes. We think
 they're going to kiss. Alice breaks the eye contact, pulling
 away.

ALICE
I. I don't--

She gets up and leaves, unable to complete her thought. The door shuts behind her. Andrew is left alone. Silence.

Cara pads into the room, glances at the recently closed door and Andrew on the couch.

CARA
Where'd she go?

Andrew is silent. Cara rolls her eyes. Andrew starts to pack up. Cara, at Alice's door, knocks.

CARA (CONT'D)
Hey, Alice - will you write a letter of recommendation for--

Andrew stops waiting for Nathan to click the camera off & does it himself.

BLACK.

53 INT. ALICE'S BEDROOM. LATER THE SAME DAY.

53

Alice sits and stares at the camera.

ALICE
Nathan, I don't want to do this.

He says nothing but the camera stays on.

ALICE (CONT'D)
It was dumb, okay? I don't know, the painkillers or something. I don't like-- I don't feel anythi-- I don't want to talk about that.

Still nothing.

ALICE (CONT'D)
But I also don't want to quit. Not, um. Not really. ...It would ruin Andrew's final project. And I don't want to do that to... But I'm not spontaneous, I think we've all seen that.
(pause)
And I'm afraid that, um. That the professor from last term was right all along. ...What if this project doesn't show me anything?
(MORE)

ALICE (CONT'D)
 Is it too late? Is this just me? Do
 people change? CAN they?
 (jump)
 When I asked Reagan why she's so...
 She just smiled and said she was
 Toad.
 (jump)
 Destructive.
 (jump)
 Toad hurt himself and the whole
 world around him.

She looks at Andrew's book.

END EPISODE 603.

END SEASON 6.

54 INT. ALICE'S BEDROOM. DAY.

54

It's winter! Christmas! Yay! Alice's bedroom has a FEW
 decorations, but nothing really impressive. Alice is still a
 little dinged up, but her bruises are fading. Nathan films
 her.

ALICE
 It's December, which means --
 Christmas.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)
 I usually love Christmas; it's so
 sparkly and pretty and happy and...
 Wonderful.
 (jump)
 But this year -- I don't know. I ..
 Feel like I've lost the spirit.
 Just between what went on with
 Reagan and -- um.

A pause.

ALICE (CONT'D)
 What ... Whatever that was with
 Prich--. ...It was nothing.

A pause.

ALICE (CONT'D)
 And .. I don't feel like I know the
 answer yet.
 (MORE)

ALICE (CONT'D)

Am I, can I be, a good writer. But
I want to know. So.. I asked
Nathan, just Nathan, to come film.

She regroups and holds up "A Christmas Carol".

ALICE (CONT'D)

Maybe just one more to see if ...
To see if this is the book that
clicks. And there's something... I
don't know ... Magical about
Christmas. If any book is going to
show me some universal human truth,
it's "A Christmas Carol".

(jump)

Of course I know this story. I mean
- Muppets! But I've never actually
read it, which is crazy.

(jump)

I'm sure you guys know it too.
Ebenezer Scrooge is a mean old
miser, hoarding his money.

(jump)

I don't really HAVE money to hoard
because: college, but I, like
Scrooge, am not much in the
Christmas spirit.

(jump)

We've got finals to think about and
then after that, internships. I
mean, I kind of understand
Scrooge's disdain for the holiday
this year; it interrupts whatever
workflow you have.

(jump)

But that's such a sad way to think
about it, isn't it?

Cara enters the bedroom with some very burned looking cookies
and some extra tinsel. Someone's been into the eggnog.

CARA

Hey!

(to Nathan)

Hey, Nathan. ...Where's Prichard?

(to Alice)

What're you doing? The living room
isn't done! ...Your room is
...exceedingly not done.

(she notices the new book)

Christmas Carol. At least your book
choice is festive.

Cara tosses tinsel at Alice and sits down.

CARA (CONT'D)
...Cookie?

Alice looks at the tray and then at the camera.

ALICE
Uhm. S.. Uh.

CARA
Yeah, they looked kind of burnt. I think I forgot them. Which sucks because they were, um.
(she glances at Alice and the camera)
...Nothing. They were simply just cookies. Delicious just only cookies.

Alice only half-smiles.

CARA (CONT'D)
Okay, roomfriend. What's up? You love Christmas. For two weeks after the 25th last year, I had 'We Three Kings' stuck in my head. For a month straight the year before we watched Nightmare Before Christmas. On a loop.

Alice looks at Cara. Looks, at length, to the camera. She takes a long breath and turns to Cara.

ALICE
On a scale of one to wasted, how far are you?

CARA
Like, four?

Alice takes a second to consider - and decides to tell Cara.

ALICE
Andrew and I--

CARA
Kissed? Finally.

ALICE
What! No!
(pause)
Almost.

Cara is super totally nonplussed. Alice nods encouragingly, as if Cara 'didn't get it'.

ALICE (CONT'D)

Like--

She starts to demonstrate with Cara, who promptly shoves Alice away.

CARA

Whoa-what, hey! I know what an almost kiss looks like, you weirdo!

ALICE

Well, I don't know! You were completely silent!

CARA

Alright, alright! God. Fine. Girly girl talk time, okay- let me just like. Refocus my brain for this conversation.

(pause)

You almost kissed him. So you feel...?

ALICE

...Weird? I don't know.

CARA

Is this why he's not here? Did you wig out? ...Okay. I'm gonna Bob Marley you here for a second.

Alice laughs.

ALICE

Bob-- what? ...Do you mean Jacob? Scrooge's dead business partner?

CARA

Whatever, whatever. Listen -- you have to open up. Or you are always going to wonder. That'll be your chain. In the

(spooky voice)

Afterllllife.

It's sage wisdom. But Cara's tipsy. She looks around the room.

CARA (CONT'D)

Where'd you put my egg nog? Is what I wonder.

She stands and totters out of the room. Alice exhales and looks into camera.

ALICE
...open up. Bah. Humbug.

CUT TO:

55 INT. ANDREW'S BEDROOM. EVENING.

55

Snow falls outside of Andrew's window.

ANDREW
Nathan told me she was still doing these and I asked him to edit this into it. I haven't seen what she recorded.

(jump)
And I'm going to respect that -- she didn't ask me to come over to record, so I'm not going to watch; for whatever reason, she doesn't want me there.

A pause. He does want to be there; this isn't easy.

ANDREW (CONT'D)
But... This is my final. So I -- you know, I do need to stay in touch with it. Because
(he pauses; it's not about the final)
You know. I, uh. I want to graduate. On time.
(he composes himself)
Because if I don't, this summer was just a huge waste of time.

Andrew looks at the camera -- that's not what any of this is about.

ANDREW (CONT'D)
When we did Crime and Punishment, Alice didn't want me to interfere - she wanted to do things her own way. I have a feeling that this is like that too. I, um. I feel bad for - trying. To. You know, you saw. For thinking she wanted to ki-- I d.. I misread.

He regroups.

ANDREW (CONT'D)
So I now hear her, loud and clear. She's not -- We're ... Friends.
(MORE)

ANDREW (CONT'D)
 Just friends. And she wants to do
 this on her own. That's fine.
 Message received.

END EPISODE 701.

56

INT. ALICE'S BEDROOM. DAY.

56

It's winter! Christmas! Yay! We have a few more decorations.
 Someone likes Christmas.

ALICE
 It's time for a visit from the
 Ghost of Christmas Past.

Alice pulls out a giant BOX covered in Christmas paper,
 glitter, and labeled MY CHRISTMAS MEMORIES. She starts taking
 out pieces, pictures, ornaments, showing them to camera. Then
 suddenly, Alice stops.

ALICE (CONT'D)
 I'm avoiding doing this. Doing it
 for real.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)
 I have the perfect vehicle to
 relive ... Not just Christmas.

She pulls out another box. This one is plain, undecorated.

ALICE (CONT'D)
 My journals. As a kid. Through high
 school.

Alice starts flipping through the journal quietly.

ALICE (CONT'D)
 This one's from second grade. "I
 got to stay in through recess again
 today and do extra work!"
 (jump)
 Sixth. "I sit alone at lunch
 because my books take up the entire
 table. I'm trying to read all of
 Shakespeare's canon before high
 school. Twice."
 (jump)
 ..Junior prom night. "I wanted to
 reedit my college application essay
 again tonight..."

Alice looks at camera.

ALICE (CONT'D)

They go on like that. I ...work.
What am I, Holden Caulfield?

(jump)

...God, this is really difficult to
force myself to do. Scrooge had a
ghost leading him from memory to
memory. I have... Myself, right
now. ...And Nath-- No, no, because
he's shaking his head and mouthing
'uninvolved participant', so not
Nathan.

(jump)

I've just always been so seriou--

A picture flutters out of her journals. It's a shot of Andrew
& Alice getting ice cream/doing something goofy. Alice has
ice cream on her nose in the photo. She looks at it, then
shows the camera.

ALICE (CONT'D)

Weirdo. I didn't do that - he
bumped into me and my face collided
with the ice cream. That was -- the
May before last, right before
finals.

There's a huge THUD from the other room. Alice gets up and
swings the door open. Cara and an unseen GIRL (Lily) are on
the floor.

CARA (O.S.)

Can you send Nathan in here? Lily
and I can't reach to hang this
garland.

ALICE

Nathan is an uninvolved participant
and refuses to do anything, you
know that. ...How'd we get stuff
hung last year?

CARA (O.S.)

Prichard.

ALICE

Ah. Right.

CARA (O.S.)

Are you still not talking because
you're weird? Can you just go ask
him?

Alice waves Cara off, closes the door, and sits.

ALICE

Last year we all got snowed in the day the dorms closed. Andrew came up to our floor and hung this huge box of decorations that I guess his mother sent him.

Something dawns on her. She grabs her phone and searches through it. She finds a VIDEO of a previous Christmas. She plays it.

57 INT. COLLEGE DORM. NIGHT.

57

Alice and Andrew stand by some drinks at a floor party. Above them, mistletoe. But Alice is holding a textbook.

ANDREW

Are you studying at a party? After the term is over?

ALICE

I'm getting a jump on spring semester.

He glances up at the mistletoe and tries to pull Alice's book (and her) toward it. She turns away.

ALICE (CONT'D)

Stop, this part's interesting.

ANDREW

Really? The--
(he looks over her
shoulder)
Sixth chapter of Ulysses?

58 INT. ALICE'S APARTMENT. BEDROOM. DAY.

58

Alice stops the video and lowers her phone.

ALICE

'Show me no more, spirit'...

CUT TO:

59 INT. ANDREW'S APARTMENT. LIVING ROOM. DAY.

59

Andrew's apartment is decorated with some of the decor from the cell phone video, but he's kind of a guy about it.

There's a garland that managed to get up, but everything else is still in the Christmas boxes. He holds up a sprig of mistletoe.

ANDREW

Every year my mom sends me fresh mistletoe, even though every year I go home for the holidays. Every year, my mother also sends me a box full of new ornaments that she swears were heirlooms, but I've found pricetags still on them, so I think she's a little ...mistaken.

(jump)

I love my mom but sometimes I think the 'country club life' bores her to tears.

JUMP CUT TO:

60

INT. ANDREW'S LIVING ROOM. THE SAME.

60

Andrew now wears the garb Alice had on when she pretended to be his mother.

ANDREW

(as his mom)

And this one's from dear old uncle Wilbert - you know Uncle Wilbert. Of course you do!...

(jump)

Anyway. This year, I don't know what to do with all of this. I usually give it to Alice. She loves Christmas.

There's a knock at the door. Andrew seems surprised. Whipping (most of) the goofy costume off, he answers it. A winter-bundled Alice enters. She takes a quick glance at the discarded hat/etc.

ALICE

Hi! ...Hey. I, um. I was wondering. I mean, Cara was wondering. ...We're a little shy on ornaments this year. I think the move broke a bunch and--

Andrew immediately holds up a nearby box.

ANDREW

Every damn year, my mother.

ALICE

I know, I love her.

(awkward beat)

It. I love it. That. That she sends you. Christmas. Christmas in a box. All the time, every year. Best holiday. Three cheers for Christmas. Also Haunukah and every other holiday this time of year because I'm super inclusive and love everyone and don't want anybody to feel alienated and--

ANDREW

It's just me.

ALICE

... Yes it is.

He lifts the box again.

ANDREW

So...

Alice points at the box. Him. The door.

ALICE

Right! Off we trot.

Andrew glances at the camera, smiles, and turns it off as they depart.

END EPISODE 702.

61 INT. ALICE'S APARTMENT. LIVING ROOM. MORNING.

61

It's like Santa Claus vomitted Christmas into this room. A plate of raw-looking cookies sits on the coffee table. Cara and Alice sit in front of the camera.

CARA

Nathan? Want a cookie?

Silence.

CARA (CONT'D)

Come on, dude, I made them.

She holds out a plate. A HAND takes a cookie. We hear COUGHING then the cookie, one small bite taken, is returned to the plate.

ALICE
(to Cara)
Are you done?

CARA
A mathematician should not be
nearly as bad at baking as I am.

ALICE
(to Nathan)
Just start, we'll be here forever.
(pause)
The next ghost that visits Scrooge
is the Ghost of Christmas Present.
...And, well. I'm braced for
impact.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)
I invited a, um. Bunch of people to
come, sit, eat.. Cara's ...
Cookies.

CARA
They were delicious! Like cookie
dough ice cream without ice cream.
I don't know why they're still on
the plate!

Alice levels a significant look to the camera.

ALICE
And -- well. Talk about me. So,
we're going to play the tape back
now. I wasn't here at all, I have
no idea what anyone said.

CARA
And I'm just let them in and
disappeared.

ALICE
So hopefully we'll get some honest
feedback.

She looks at Cara.

ALICE (CONT'D)
Alright. Have at.

Cara presses play.

CUT TO:

62 INT. ALICE'S APARTMENT. LIVING ROOM. LATER. 62

Cara and JOSH THE RA (with lower third) stand in the middle of the room.

JOSH
So, heh, what is this we're doing?

CARA
You just talk honestly about Alice
for a second.

Josh dips his head into frame and smiles at the camera.

JOSH
Oh heeeyyy, heh, Alice.

Cara makes a face and slips out of the room.

JOSH (CONT'D)
So, uh. I think you're Top Aces,
really nice and you were pretty
easy in the dorms. Heh, kind of
mean of you to move away--

JUMP CUT TO:

63 INT. ALICE'S APARTMENT. LIVING ROOM. 63

Cara and Alice on the couch. Cara is fast forwarding.

CARA
I got rid of him. AN HOUR LATER.

JUMP CUT TO:

64 INT. ALICE'S APARTMENT. LIVING ROOM. 64

MARCUS is in frame. He has a LOWER THIRD.

MARCUS
Yo, so, I don't know this Alice
chick super well but she seems like
she'd be a narc. So. I kind of
avoid her. ...she stresses me out.

JUMP CUT TO:

65 INT. ALICE'S APARTMENT. LIVING ROOM. 65

SORORITY GIRL is in frame. She has a LOWER THIRD.

SORORITY GIRL

Who?

JUMP CUT TO:

66 INT. ALICE'S APARTMENT. LIVING ROOM.

66

THE HISTORY MAJORS are in frame. A CROW's fading call is in the distance.

HISTORY MAJOR #1

Her intensity will one day ruin her.

HISTORY MAJOR #2

She is exhausting.

HISTORY MAJOR #3

She told a teacher he forgot to give a quiz.

JUMP CUT TO:

67 INT. ALICE'S APARTMENT. LIVING ROOM.

67

EWAN is in frame. He has a LOWER THIRD.

EWAN

Talk about Alice?

He smirks.

EWAN (CONT'D)

No problem. She's egotistical, holier-than-thou. Self-serving. A cheater. Judgemental.

(he smirks)

Gullible.

JUMP CUT TO:

68 INT. ALICE'S APARTMENT. LIVING ROOM.

68

A shot of A PIECE OF CARDBOARD held up by Nathan. It reads "She is tunnel visioned. -- Nathan".

CUT TO:

69 INT. ALICE'S APARTMENT. LIVING ROOM. NIGHT.

69

Cara and Alice sit together on the couch. Alice has just watched everyone's tapes. Alice is sullenly quiet.

CARA
There's one more.

JUMP CUT TO:

70 INT. ALICE'S APARTMENT. LIVING ROOM.

70

Cara and Andrew are just in frame. Cara is taking his coat.

ANDREW
She wanted me to talk about her?

ALICE (V.O.)
...What did you do?

CARA (V.O.)
Shh.

CARA
Yes, yup. Byeeee!

She grabs his coat and bolts. Andrew slowly sinks into frame and looks from the camera to Nathan and back again.

ANDREW
She's... Awkward. Sweet, but awkward.
(pause)
I don't know - I don't know what there is to say about Alice Lucy Rackham that she doesn't already know. She's fiercely independent and has a kind of 'code' that she holds herself ..and everyone around her.. To. She yells at you for ending sentences with prepositions. She drinks more coffee than I think is reasonably safe. When she's thinking really hard, she bites her lip. ...But I think that when she wrenches herself away from school and homework, she's... Something.

He pauses and looks at Cara.

ANDREW (CONT'D)
...What?

CUT TO:

71 INT. ALICE'S APARTMENT. LIVING ROOM. NIGHT. 71

Cara and Alice sit together on the couch. Alice has just watched Andrew's tapes. She can't help but smile.

ALICE
You did that?

CARA
Look, I know how you feel about
'being manipulated' or whatever. I
just asked him if he'd do it and he
said yes without a thought. Because
he thought it would help YOU.
(pause)
Just think about it.

CUT TO:

72 INT. ALICE'S APARTMENT. BEDROOM. NIGHT. 72

A public domain Christmas carol plays in the background.
Alice talks to the camera.

ALICE
That's really awful, what people
think of me. I didn't realize -- I
guess, I didn't know it was so
alienating. Being... So good at
school. And liking it.
(jump)
No, it wasn't even that: it was
that I didn't stop for anyone. If
you were in the way, I'd just --
keep going. I don't let things
...happen, let things reach me.

Pause.

ALICE (CONT'D)
Isn't that what I've been missing
the entire time?

She starts to turn the camera off but thinks better of it.

ALICE (CONT'D)
He said...

Alice trails off and smiles thoughtfully.

END EPISODE 703.

72A INT. ALICE'S LIVING ROOM. MORNING.

72A

It's early morning and the background includes some traveling suitcases. The rest of the room is still Christmased out. Cara and Andrew are in the back adding MORE decorations to Christmas tunes.

ALICE

We're pretty close Christmas and I'm headed home myself for the holiday, but I wanted to fire off a quick video.

(jump)

Also... It's my birthday!

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)

AND...

She glances at Cara.

ALICE (CONT'D)

Do you want to tell them?

CARA

...I got that summer job with Werther Music Group. Only two students in the entire world get to work with them for a summer.

ALICE

So we're going out to celebrate both!

CARA

(to Andrew)

Fact: it is a giant relief that you came over again because I have no idea where our ladder went.

ALICE

We don't have a ladder.

Cara taps her nose and points at Alice.

CARA

There! See!

ANDREW

...Are you using me purely for my height?

BOTH GIRLS

Yes.

ALICE

(to camera)

Before we left I wanted to sing everyone a little Christmas song. It's a little Christmas present from us to you.

Alice looks over at Andrew.

ALICE (CONT'D)

This has nothing to do with the book I'm reading, are you going to yell at me?

ANDREW

..No, it's a cute idea.

Alice, pleased, smiles and gestures for Cara & Andrew to come sit. Andrew and Cara join Alice on screen.

ALICE

Ready?

(sings)

The First Noel the angels did sing was to certain poor shepherds in fields as they lay--

ANDREW

Uh. ...Neither of us know that one.

ALICE

...Really?

Cara shakes her head.

ALICE (CONT'D)

Uh, okay.

(sings)

Silent night, holy night, all is calm, all is bright. Round yon--

ANDREW

(makes a buzzer sound)

Nope. Too sad.

Cara agrees.

ALICE

...I'm running out of public domain
Christmas songs, guys.

(sings)

We wish you a Merry Christmas, we
wish you a Merry Christmas and a h--

CARA

Hang on, wait a sec. What if your
viewers don't celebrate Christmas?

ALICE

(helplessly)

I don't know any public domain,
holiday-neutral songs at all.

Cara thinks for a second.

CARA

It's fine. We'll make it up.

ALICE

What.

ANDREW

Yeah, sure. We'll make up a holiday-
neutral holiday song. You start.

ALICE

Real nice.

Cara starts improvising a beat. After a moment, Alice gives
it a fair shot. [We can improv this day-of too]

ALICE (CONT'D)

(singing)

It's a holiday-neutral song. 'Cause
all the other ones come out...
wrong? ...I hope we don't do this
long. It's a ..holiday. Neutral.
Song.

CARA

That was awful.

ALICE

Yeah.

CARA

Keep going.

Alice is at a loss.

ANDREW

(singing)

Our finals are over, our break has begun. There's nothing about that to offend anyoooone.

ALICE

(singing)

Ohhh. There's a magic here. At this time of year. There's snow on the ground and not a sound. Because something truly wonderful happens now. At Christ-

-

CARA

...Why is every new stanza a completely different song genre?

ANDREW

(singing)

--Neutral Holiday Timeeee!

ALICE

Right.

(singing)

So I guess. It doesn't matter what you celebrate.

ANDREW

(singing)

We wish you just the same.

ALICE & ANDREW

(singing)

Have a happy--

They look at each other, weirdly in sync.

ALICE & ANDREW (CONT'D)

--holiday.

CARA

Or not!

ALICE & ANDREW

And

ALL

(singing)

We wish you a Happy Whatever-Day and a Happy New Year!

ALICE

We'd love to hear about your holidays.

Lower third: #ClassicAliceHolidays

CARA
Tweet at us.

ANDREW
Record a video.

ALICE
Write a story about your holiday season. And have a very happy holiday, whatever you celebrate (or whatever you don't!). Just have a great season.

END EPISODE 704.

74 INT. ALICE'S BEDROOM. DAY.

74

Still insanely Christmasy. But it's eerily quiet in Alice's apartment because Cara is still out of town.

ALICE
I put this off for a week because of the holiday. And because I don't really want to stare down into my own grave... but.. The Ghost of Christmas Yet to Come.

TITLE CARD: CLASSIC ALICE.

ALICE (CONT'D)
What would Christmas -- what would ... Life be like without Andrew Prichard? To that end, I will be playing a little game -- uh, for? You. It's called The Roads Divergent, which is my own little invention.

The camera pulls back to reveal a board game that might have once been Life but has been complicated into something very, very ridiculous.

ALICE (CONT'D)
I haven't played yet - I figured you'd want to, you know. See. But, um. Cara isn't back from home yet and it's kind of hard to play with thousands of you, so...

Alice looks at Nathan.

ALICE (CONT'D)
Do you wan-- No, no. I know.

She looks back into camera.

ALICE (CONT'D)

Okay - so. It's you and me. Ghost of Christmas Yet to Come. Life without -- Right. You know.

(jump)

So I guess I'll play two versions. Existence with Andrew. Existence without. I'm playing, uh ...by myself. Against myself. God, this is shades of fifth grade all over again.

She plays her weird crazy ass board game. The cards for when she's with Andrew are always, always great -- great career! Wonderful path! Etc. The ones for when she's without him are awful. She ends up, in that version, a crack whore. As she plays, she explains the game play:

ALICE (CONT'D)

So each player gets a little guy.

(holds up a piece)

And you start off at the very beginning of your college career.

(she places her piece)

Here. Then, you draw six cards.

(Alice draws six cards, twice.)

And you set upon your path of choice.

(she moves one piece to the 'no Andrew' side and one piece to the 'Andrew' side)

... But this game isn't completely about whether or not a guy will change your life, so both paths include spontaneous 'trivia' tests that are based on your study skill sheet.

Alice holds up two D&D-type character sheets. They are filled out.

ALICE (CONT'D)

And you can advance or fall into a life of disrepute based on the advantages you create for yourself and the life you create.

Alice starts to play, ADLIB NARRATION. GO BANANAS, PROP DEPARTMENT!!!

ALICE (CONT'D)
(hitting a particularly
terrible life-outcome
spot)
...I, uh. I don't know why I made
that path.

She stares in to camera, takes a deep breath, and a long
pause.

ALICE (CONT'D)
I have.. I have to tell him. I... I
hated when he dated Heather. I miss
him when he's not here. He makes me
... Take risks. He.. I -- Oh man.
Goddammit. I am in love with Andrew
Prichard.

Beat.

ALICE (CONT'D)
(to Nathan)
Do not show him that.
(jump)
...I have to follow the book,
right?
(Nathan is silent)
Andrew always yells at me if I
don't.
(jump)
And Scrooge changes. Scrooge takes
care of Tiny Tim and pays Crachitt
more and donates to charity and--
(jump)
I could just give clothes to
Goodwill and
(she dusts her hands)

But Alice knows she can't just do that.

ALICE (CONT'D)
...dammit.

She lifts her eyes to the camera.

ALICE (CONT'D)
No more pro con lists. No more
graphs. No more ...weirdly
elaborate games.

Alice resolutely stands and starts to exit then stops, darts
back in front of camera, and leans into frame.

ALICE (CONT'D)
For now. I think. Just for this
issue.

CUT TO:

75

INT. ANDREW'S APARTMENT. BEDROOM. DAY.

75

Andrew, bedroom not terribly Christmassy, talks to Nathan.

ANDREW
So you watched it?

Silence.

ANDREW (CONT'D)
Well, is it good? What happens?

Silence.

ANDREW (CONT'D)
Dammit, Nathan, you're supposed to
be my intern.

Silence. Andrew looks into the camera.

ANDREW (CONT'D)
I'm still not watching, just for
the record, because I've learned
full well what happens when you
break a rule with Alice - but also
for the record: this is
frustrating.
(a beat)
For the project. I mean, I have to
have some degree of oversight.

He looks at Nathan again.

ANDREW (CONT'D)
A hint?

Nathan, predictably, is entirely silent. Andrew looks into
the camera as if to commiserate. There is a KNOCK at the
door. Andrew answers it, revealing Alice. Without a word, she
kisses him. Fiiiinaaaaally. But he's caught off guard.

ANDREW (CONT'D)
Whoa-wait.

He doesn't return the kiss. Alice's disappointment is
tangible. After a very unhappy second at the doorway, she
turns and leaves. Andrew looks at Nathan.

END EPISODE 705.

76

INT. ALICE'S LIVING ROOM. EVNING.

76

The Christmas decorations are being put away, albeit slowly. The lights are off. It's dark. Alice is sitting in the dark, mopily.

TITLE CARD: CLASSIC ALICE.

ALICE

That doesn't happen in "Christmas Carol". Scrooge changed and 'became like a second father' to Tiny Tim and everything was good.

(beat)

BECAUSE IT WAS A BOOK.

(pause)

I'm so stupid, real life isn't like books. I should have known better. We're not in a work of fiction, this isn't a Jane Austen novel, you don't always get the guy - you don't always get everything you want. It doesn't tie up in a neat package.

(jump)

If you screw up, if you carry on in your little game of "Two Paths Divergent" on the wrong path, sometimes there's just ...no return. People don't wait.

Pause.

ALICE (CONT'D)

...I... I don't want to be Miss Havisham!

(pause)

I, um. I ... Guess that's ... I mean, I don't want... I can't do this project anymore. Without him. I--

She trails off.

ALICE (CONT'D)

It's too late. I butterflied it. He was with Heather and he... Now. He's. Disinterested. In me.

(pause)

Or is he still upset about her? I mean - would I just be a rebound?

(MORE)

ALICE (CONT'D)
(thoughtfully; jump)
I don't want to be a ..Juliet to
someone's Rosalind.
(jump)
I'm ...I don't know, amped up, but
in a different way than when we did
did Crime & Punishment. ...more
intense. Which I didn't think could
ever even happen. It's deeper. Like
there's more at stake -- more than
just grades.

Alice stops, surprised at herself.

ALICE (CONT'D)
...Just grades. Just? Grades? I...
I don't mean that. I'm not-- I'm
not someone who throws away
anything for a guy. I just mean...
I guess I mean. I wonder if there's
room for ...someone. AND school.

A KNOCK at the door and Cara slips in.

CARA
...You're sitting in the dark.

ALICE
I'm emotional.

Cara comes in and sits with Alice on the bed.

ALICE (CONT'D)
It's the start of a new term and I
was trying to -- I don't know,
start... Embracing all of the
things I've learned from these
videos. "The experiment". That's
what Andrew calls it.

A pause.

ALICE (CONT'D)
I don't know why this is so hard. I
did ..I went to him and... I don't
know what this feeling is - I've
never been so jittery like this,
like the pit of my stomach just
fell. I mean, I get excited on
Turning Paper In Day but not ...
There's no...

She goes quiet. Thoughtful.

ALICE (CONT'D)
There's no fear that I could, um.
Fail.
(pause)
And I failed.

CARA
So what you've learned from this
huge project is that when people
feel feelings, they sit in the dark
and look sad?

ALICE
Yeah.

CARA
Cool. That sounds reasonable.

A SHAPE appears in the doorway. Cara sees it but Alice
doesn't.

CARA (CONT'D)
...I think you'll be fine.

Cara is quiet for a second.

CARA (CONT'D)
I got a last minute gig playing a
party at Sarah Crawford's. Do you
want to go? Lily will be there.

ALICE
...No, I told you. Wallowing. In
sorrows.

CARA
Suit yourself...

Cara is a little smirky as she leaves - and we see why. THE
SHAPE is Andrew in the doorway. Alice doesn't notice - she
turns to the camera and starts to speak, but it looks like
she has run out of anything to say.

ALICE
Just cut it, Nathan.

Nathan "cuts" it as Alice starts to turn and sees Andrew at
the door. She rockets out of her seat, turning him. He has
ENVELOPES in his hand and moves toward her, papers extended.

ALICE (CONT'D)
How long were you--

ANDREW

Long enough. First, you guys need to learn to lock your door. Second. Do you remember, weeks ago - you said you were afraid you weren't any good? You were afraid that you were a mediocre writer?

ALICE

...Yes...?

ANDREW

(gesturing to letters)
You aren't. I keep saying that but you never believe me, so... I submitted your story--

She jerks her head up in horror.

ANDREW (CONT'D)

--Because I knew you would psych yourself out and I KNEW that it would get in. You've grown so much as a writer. You know that, don't you?

Alice is stunned but nods somewhat weakly. She stares at him for a long time, silent. He's not sure what reaction he's going to get here. Alice drops into her seat and he joins her. She starts looking through the envelopes.

ANDREW (CONT'D)

I didn't -- I didn't mess up again, did I?

ALICE

(quietly)
I'm ... I'm a writer.

ANDREW

You're a writer.

She stares at him.

ALICE

I didn't mean to ... If.. I mean, if we could just go back -- just, um. Pretend I never--

He kisses her. ...Finally.

ANDREW

I have liked you since the say you
told me to do my own homework in
some class.

ALICE

Restoration and 18th Century English
Literature.

ANDREW

Whatever it was.

(beat)

You just.. Surprised me. When you
kissed me. Because this whole time,
you never looked at me ...that way.

ALICE

I did. I mean, I started to.

ANDREW

I wanted to make sure that ... That
you did. I didn't want to, uh. Set
myself up for-- you know. So I
watched the Christmas Carol
episodes. I know you told me not
to, I just-- I needed to know. That
it was real.

She cuts him off with another kiss. This time, it's long.
Both Alice and Andrew open their eyes and look at the camera.

ANDREW (CONT'D)

...Nathan, get out of here.

Nathan turns off the camera.

FADE TO BLACK.

END EPISODE 706.

END SEASON 7.

END SERIES...?