

CARGO

ENTERTAINMENT



440 Lafayette Street, 5th Floor | New York, NY, 10003 | t. +1.646.354.7160 | f. +1.212.674.0081

1207 4th Street, suite 300 | Santa Monica, CA, 90401 | t. +1.310.395.3939 | f. +1.310.395.8525

info@cargoentertainment.com

WELCOME TO ME

- Status: pre-production (shooting July 2013)
- Cast



Kristen Wiig in the lead role of 'Alice' (*Bridesmaids*, *Date Night*, *Anchorman: The Legend Continues*, *Despicable Me*, *Paul*)

- Director: Shira Piven (*Fully Loaded*)
- Producers:

Will Ferrell (*The Campaign*, *Hansel & Gretel: Witch Hunters*), Adam McKay (*The Dictator*, *Step Brothers*), Jessica Elbaum (*The Other Guys*)



- Synopsis: Alice (Wiig), obsessed with television and fame, wins \$260 million at the lottery only to spend her money on a TV talk show about herself. The show takes an uncensored peek into her larger-than-life personality, and reflects her absolute obsession with wanting to be famous at all cost... even if it means alienating her friends and family in the process.

Welcome To Me

by

Eliot Laurence

"I celebrate myself, and sing myself, and what
I assume you shall assume, for every atom
belonging to me, as good belongs to you."

-- Walt Whitman

"I study myself more than any other subject.
That is my physics. That is my metaphysics."

-- Michel de Montaigne

"I am not a flower that blooms in the desert
only to be forgotten by selfish people."

-- Alice Klieg

BLACKNESS

Our eyes adjust. We're in a studio apartment. There's some light from a flickering TV, volume muted.

ON TV: AN INFOMERCIAL FOR AN EXERCISE GADGET

Two laughing blonde women hold opposite ends of a long PINK CYLINDER. The screen dissolves into a glittering American flag graphic.

A digital clock reads **12:14** Could be AM or PM.

12:15 The Alarm sounds and is quickly turned off.

A long UNZIPPING SOUND, then a bedside lamp comes on. ALICE KLIEG, late thirties, emerges from a sleeping bag. She's attractive, with long brown hair that looks like a wig, but is not. She's in purple sweats.

EVERYTHING in the apartment -books, objects, furniture- IS ARRANGED BY COLOR. Red stuff in one quadrant, blue in another, yellow, green, etc.

One exception: WHITE SWAN FIGURINES. Absolutely fucking everywhere.

Alice shuffles past a wall dominated by THOUSANDS OF VHS CASSETTES on her way to the kitchenette. She grabs a FROZEN HAMBURGER PATTY from the freezer and tosses it in the microwave.

She hits play on an answering machine.

MACHINE

You have sixteen new mess--

Alice hits a button.

MESSAGES

Hi Alice, it's Ted. Just checking--

She forwards to the next.

MESSAGES

Hey booboo. Gina here. Pick up. Pick uuuppp. I just wanted to--

Next.

MESSAGES

Hi Alice, it's Drea. I just got off the phone with Greg at Suncoast Pharmacy--

MICROWAVE BEEP obscures the message. Alice grabs breakfast and walks out the front door. It's MID-DAY.

The rest of the message plays to an empty apartment.

MESSAGES

--it's so crucial that you involve me in
this kind of--

EXT. BEAVERTAIL STREET - DAY

Alice walks past a used car lot, HUMMING a distinct tune to herself.

All the cars are decorated with tiny American flags. Alice walks in the street to avoid an UNCLE SAM BALLOON MAN gyrating near the sidewalk.

INT. 7-11 - DAY

A CLERK is refilling a straw dispenser.

LOUD HONKING HORNS pull his attention outside where Alice crosses the street AGAINST TRAFFIC, heading for the store.

He runs a Megamillions ticket.

Alice greets a MALE CUSTOMER leaving the store and the two get involved in what looks like easy conversation.

While the ticket prints, the clerk grabs a single vanilla pudding and a copy of "O" magazine.

EXT. 7-11 - SAME

Alice and the customer converse near the door. Alice looks very serious.

MALE CUSTOMER

I'm gonna have to check on that, but...

The clerk comes out and hands Alice a bag.

CLERK.

Seven seventy-two.

Alice hands him a wad of bills. He hands her back EXACT CHANGE and walks back inside the store.

The customer eyes a parked minivan where a woman sits with a baby in her lap.

MALE CUSTOMER

I should... it was very nice to meet you.

ALICE

Alice.

MALE CUSTOMER

Alice. You take care.

INT. MINIVAN - SAME

The male customer gets in.

WOMAN

Who was that?

MALE CUSTOMER

I don't know. She asked me if there was a rape in a Tale of Two Cities.

Alice waves as they drive off.

INT. ALICE'S APARTMENT - DAY

Sounds of an unlocking door. Alice enters. The messages are STILL PLAYING. A LOUD BEEP announces a new one--

MESSAGES

Alice, it's your mom. Your laundry is still here from last month. If you want, we can bring it over. Also let us know if you need anything, all the usual stuff. Daddy says hi too--

She turns off the machine and plops down on the couch with her goodies. She un-mutes the TV.

ON TV: The same infomercial from earlier. A spokesmodel rolls face down on the pink cylinder. Alice unmutes the volume.

SPOKESMODEL

How can you tell if it's working?

LATER

Alice is still on the couch, though less vertical.

ON TV: Another Infomercial. GABE BAILEY, a handsome neo-hippy type in his early fifties, scoops some green stuff into a blender.

GABE

...which is why Green Magic is harvested in Ecuador where the locals call it "La Madre," or the mother...

Gabe fires up the blender for a quick spin, then pours the smoothie into many tiny cups.

Alice walks over to the wall of VHS cassettes and, with her back to the stacks, lets her fingers walk around until they land on a random tape: Honoring Friends
9/16/02

GABE

...these Independence Day blowout prices are truly unbelievable. Frankly you're never gonna see price reductions like this. When you think about how much actual nutrition--

Alice pops the tape in her VCR and sits back on the couch.

ON TV: THE OPRAH WINFREY SHOW

Oprah welcomes Maya Angelou, Rachel Ray, Nate Berkus, Mary J. Blige and Gayle King to the stage.

Alice SPEAKS along with Oprah.

OPRAH

Each of you has been an inspiration to me in ways that you cannot possibly know and so I decided to devote this show to honoring the people who are important in my life. You guys are my family.

ALICE

Each of you has been an inspiration to me in ways that you cannot possibly know and so I decided to devote this show to honoring the people who are important in my life. You guys are my family

Rachel Ray starts to weep and is consoled by Maya Angelou.

OPRAH

Gayle King, thank you for being my best friend...

ALICE

Gayle King, thank you for being my best friend...

Alice starts to weep too.

LATER

As Oprah's credits roll, Alice blows her nose and wipes her face with a wetnap. She grabs a small CLIPBOARD from her coffee table. She places her Megamillions ticket on it.

ANGLE ON the coffee table where THOUSANDS OF YELLOWING LOTTO TICKETS are bundled together.

Alice presses stop on the VCR, then switches the channel to the news.

ON TV: EYEWITNESS NEWS

ANCHOR

Good evening, Marvin Zinler has the night off. Before we get started, let's get the winning numbers for Megamillions.

Alice opens her pudding and starts to eat. This feels RITUALIZED.

LOTTO ANNOUNCER

Hello California, Happy Independence Day! I'm Helen Hardaway and welcome to Megamillion Wednesdays. Tonight, you need to pick three or more numbers to win. Get all six and you'll win or share tonight's jackpot of two hundred and six million dollars. Get five numbers plus the bonus number, you could still be a millionaire.

The balls start rolling down.

LOTTO ANNOUNCER

And away we go, here comes number 34, 33, 41...

We are behind Alice as the numbers are being read, her head silhouetted against the blueish light.

LOTTO ANNOUNCER

... and there we have 65, there's 59, followed by 13, and finally our bonus number is 44. Lottery retailers will pay prizes up to one hundred dollars. Claim other prizes at lottery offices. Good night everybody. We'll see you--

Alice mutes the TV and sits there for a LONG BEAT.

FROM OUTSIDE we hear a few small EXPLOSIONS.

She reaches for the phone and dials a number from the back of her ticket..

CHEERFUL AUTOMATED VOICE
(V.O.)

Thanks for calling the California Lottery. If you're calling to report a winning, just say 'I'm a winner' at any time.

ALICE

I'm a winner.

CHEERFUL AUTOMATED VOICE
(V.O.)

Whoops. I didn't catch that. If you're calling to report--

ALICE

I'm a winner.

CHEERFUL AUTOMATED VOICE
(V.O.)

Whoops. I didn't catch that. If you're calling to report a winning, just say 'I'm a winner' at any time.

ALICE

I'm a winner, at any time.

CHEERFUL AUTOMATED VOICE
(V.O.)

Congratulations. Please hold.

LOUDER EXPLOSIONS from the fireworks outside. It sounds like war.

Alice just stands there listening to the HOLD MUSAK:
"Everybody Is a Star" by Sly and the Family Stone.

INT. TED'S HOUSE - BEDROOM - NIGHT

TED THURBER, early forties, handsome and a little fat, is busy feathering a love nest. Candles are lit. Pillows are fluffed. He watches the NEWS as he works.

ON TV:

ANCHOR

...dogs are tracking the suspect near South Kingsly road. Police say they have found the van and are questioning a person of interest..

Sounds of a door being unlocked.

TED

Gabe?

GABE (O.C.)

Hi babe.

Enter Gabe Bailey, the man from the "Green Magic" infomercial earlier.

They kiss for a long time.

GABE

We laid off three more people.

TED

Ouch. How'd the show go?

GABE

We sold two units. We're done in a month.

TED

No.

GABE

As in closed for business.

ON TV:

ANCHOR

... wildfires raged into the wee hours last night throughout the antelope valley. Aerial crews worked in shifts.....

Gabe picks up an elegant bong from the bedside table and SPARKS IT.

GABE

(holding breath)

Did you know it takes over six years for the nitrogen balance in the soil to bounce back after a bad fire like that?

TED

Take off your pants.

Ted starts undressing Gabe.

ON TV:

ANCHOR

... today was a very lucky day for Alice Klieg...

Ted jumps up taking Gabe's BELT with him.

TED

Oh my--

ANCHOR

...a Palm Desert woman who now holds the winning ticket for a two hundred and six million dollar Megamillions payout--

Ted stands near the TV.

TED

Oh no.

GABE

What?

ANCHOR

...this footage from a press conference in San Bernardino.

A LOTTO REPRESENTATIVE stands behind a podium jammed with mics.

LOTTO REP

Without further ado, our fourteenth millionaire in 2012, Alice Klieg.

GABE

That's your Alice?

Alice walks up to the podium.

ALICE

I'd like to read from a prepared statement.

She unfolds some paper and looks up to face the reporters.

ALICE

I was a summer baby, born in the year 1971 in Simi Valley, California. My mother was a nutritionist and my father was a commercial baker. You could say that I take after him, but that would be a lie--

ABRUPT CUT back to the anchor.

ANCHOR

We're unable to show you the rest...

TED

That's Alice.

Ted grabs the phone.

INT. ALICE'S APARTMENT - NIGHT

Alice is pacing in front of the TV, remote in hand. GINA SELWAY, an exhausted looking woman in a CURVES FITNESS FOR WOMEN uniform, is checking wires behind the TV.

GINA

Try it again.

The PHONE RINGS. Gina picks up.

GINA

Hello... hi Ted...Alice, it's Ted...he saw you on the news, Alice... yeah, she's mad that they cut off her speech.

ALICE

(yelling)

I can't tell if it took.

INT. TED'S HOUSE - BEDROOM - NIGHT

Ted holds the phone away from his ear as Alice yells.

TED

She sounds bad.

GINA (V.O.)

We're at about seven point five and climbing. Can you come over?

TED

That's a big steamy no.

INTERCUT TED/ GINA

GINA

I'll stay.

TED

You don't have to stay.

GINA

Somebody has to stay.

ALICE (O.C.)
I'm gonna take an iodine bath.

GINA
(to Alice)
Okay.
(to Ted, sotto)
She's taking a bath. You should have
seen her watching herself. She kept
saying "this is my time, Gina, this is my
time."

TED
But isn't it always Alice O'clock?

GINA
Hey, I heard you met someone.

TED
You could say that.

GINA
I better check on her. Later tater.

Gina hangs up and knocks on the bathroom door.

GINA
You hungry Alice?

INT. DR. DREA MARTIN'S OFFICE - DAY

Alice and DREA MARTIN, a weathered looking woman in her
early forties, are engaged in an epic hug.

The room is perfectly lit, and tastefully decorated with
a southwestern motif.

DREA
Big changes.

ALICE
These are the days of silk, Drea.

DREA
I don't know what that means.

Drea finally breaks away.

A timer on Alice's WATCH chimes. Alice removes a piece
of STRING CHEESE from her fanny pack, unwraps it, and
starts eating.

ALICE

My new thing. I'm managing my moods by living a high protein lifestyle.

DREA

What's going on with the Abilify?

Alice pulls a crumpled piece of paper from her fanny pack.

ALICE

I have a prepared statement.

DREA

Okay.

ALICE

(reading)

It's been a good run Drea, but as I will no longer be collecting disability from the state of California, our visits are no longer mandatory. I appreciate everything you have done for me but as a new member of the rich and famous, I simply don't have the time for the pain.

Drea lets this digest for a beat.

DREA

Can I read something too?

ALICE

Sure.

Drea opens a brochure for the INDIAN WELLS GOLF COURSE that was sitting on her desk.

DREA

("reading")

My dear Alice, I would be happy to discuss the logistical details of our new relationship, a relationship which gives me great pride when I reflect on the ground we have covered. Since the psychopharmacological value of string cheese in the treatment of dissociative anxiety disorder, manic depression, and borderline personality disorder is still in clinical trials, I would encourage you to reconsider walking away from the good and necessary work we do.

Drea puts down the brochure and they stare at each other for a beat.

DREA

You should be tapering off the medication.

ALICE

Life doesn't taper. Why should I?

DREA

Why did you stop?

ALICE

New era. Two hundred and six million dollar Alice.

DREA

Do you really want to stop seeing me?

ALICE

No yes no.

DREA

What do you want to do?

ALICE

Something big.

(then)

I'm moving today.

EXT. PECHANGA RESORT AND CASINO - DAY

A LIMO pulls up. Alice and Gina get out. Alice is carrying a VCR and a big black garbage bag.

CONNIE, a pretty young Native American woman approaches.

CONNIE

Which one is the big winner?

ALICE

Me.

CONNIE

Well thank you for choosing Pechanga, Ms. Klieg. And welcome to you as well--

ALICE

This is my nutritionist, Gina

CONNIE

Welcome Gina.

INT. PECHANGA RESORT AND CASINO - LOBBY - SAME

Connie walks Alice and Gina towards the elevator.

ALICE

Can you have pets here?

CONNIE

I'm sure we can work something out. Do you have a dog?

Alice shakes her head no. The elevator dings, they board.

INT. PECHANGA RESORT AND CASINO - HALLWAY - SAME

They exit the elevator and walk down a long hallway.

CONNIE

How long do you plan on staying?

ALICE

Indefinitely.

Connie opens a massive gold plated door.

INT. PECHANGA RESORT AND CASINO - SUITE - DAY

Connie and Gina walk in. It's Vegas meets Pocahontas.

Alice HOVERS just outside the door, shooting Gina a nervous look.

Gina finds a remote control, turns the huge flatscreen TV on and finds an INFOMERCIAL CHANNEL.

Relieved, Alice walks in mouthing 'THANK YOU' to Gina. Connie looks perplexed.

CONNIE

So, as requested, this is our very best suite.

Connie walks them through the massive space.

CONNIE

There's your bar, conversation pit, grand piano, jacuzzi, wrap around balcony, and the bedroom's over there. We have some complementary champagne chilling for you.

Alice's WATCH chimes. She removes a piece of string cheese from her fanny pack and eats it.

Connie looks uncomfortable.

ALICE
Want some cheese?

CONNIE
I'm good for right now, but if there's
anything I can do to make you more
comfortable, let me know.

Connie exits. Alice and Gina crack up.

GINA
I have to get back to work.

ALICE
Okay.

They hug. Gina hands Alice the REMOTE and exits. Alice
sits on the edge of the bed, watching the infomercial.

EXT. PECHANGA RESORT AND CASINO - RESTAURANT - NIGHT

Alice, Gina, BUD and MIRIAM KLIEG (Alice's parents, late
sixties, 1000 yard stares) are seated at a large circular
table.

MIRIAM
What harm can come from getting some
advice about what to do with your money.

ALICE
Ted will help me.

Ted arrives with Gabe. Alice gets up and embraces Ted.

ALICE
Teddy! Welcome to my home.

Alice notices Gabe.

ALICE
(to Gabe)
I know you, from the television... Green
Magic! I watch you when I sleep.
(to Ted)
I know him.

TED
Alice, this is Gabe Bailey.

Gabe extends his hand and Alice embraces him and kisses
him on the neck. Ted walks away to speak to a WAITER.

GABE
Very nice to meet you Alice.

ALICE
We're a family here. Gabe this is my
Gina...

Gina extends her hand.

GINA
I'm her Gina. Nice to meet you.

ALICE
And those sourpussies over there are my
parents. That's Bud, and that's Miriam.
Gabe is Ted's male lover, isn't that
good?!

Bud and Miriam wave.

Alice puts her arm around Gabe and leans in.

ALICE
(sotto)
I always knew about Ted.

GABE
What?

ALICE
When we were married, but I loved him
anyway.

GABE
Knew..?

ALICE
(sotto)
That Teddy was gay inside. From the way
he fucked me.

Ted returns to the table followed by a waiter carrying an
ICE SWAN loaded with caviar and oysters.

Everyone starts clapping.

ALICE
A swan Teddy, a swan. I love it.

TED
I should bring Alice to a taping.

GABE
If you... okay.

TED
So, how does it feel?

ALICE
What?

TED
To be a Megamillionaire?

ALICE
I have a prepared statement.

Gina starts tapping her wineglass. Alice stands on her chair.

ALICE
Oprah says when you put love behind
something, it can really take flight.
(beat)
I love myself and I'm ready to fly.

Other RESTAURANT PATRONS are starting to look over.

ALICE
As I stand at the precipice of a new life-

ALL
New life... new life... new life

ALICE
Sshhhhhhhh! I must also reflect on the
fertile ground that has nurtured me all
these years. Each of you has been an
inspiration to me in ways that you cannot
possibly know...

Looking around at everyone, Alice starts crying. Gina
shoots a confused look to Ted.

ALICE
I love you guys--
(then)
Shit, I didn't want to cry.

The mood shifts to uncomfortable fast. Gabe stands up,
glass in hand.

GABE
A toast. To Alice and her new life.

ALL
New life.. To your new life... to Alice's
new life.... to life.

ALICE
 (wiping tears)
 To my new life.

MIRIAM
 (sotto, to Bud)
 Let's hope.

CUT TO:

A DARK ROOM WITH FLICKERING TV LIGHT

A RINGING PHONE. Sounds of fumbling.

ALICE
 Hello.

HOTEL CLERK (O.C.)
 Good afternoon Ms. Klieg. This is your
 wake-up call. It's exactly 12:15. Room
 service should be there any minute.

A KNOCK at the door, followed by a key-card swiping. The
 door opens and light floods in from the hallway,
 revealing Alice, in a SLEEPING BAG, on top of a king
 sized bed. We're in Alice's LAVISH PECHANGA SUITE.

A ROOM SERVICE WAITER glides in pushing a cart.

ROOM SERVICE WAITER
 Where would you like this?

ALICE
 Over by me.

The waiter wheels the cart over to Alice's bedside.

ALICE
 Could you open the curtains, baby?

The waiter moves through the suite opening the heavy
 drapes, warm mid-day sun floods in.

Alice peels a bill from a BRICK OF 100s at her bedside,
 and hands it to him.

ROOM SERVICE WAITER
 Thank you for choosing Pechanga Resort
 and Casino.

The waiter exits. Alice unmutes on the TV.

On TV: AN INFOMERCIAL ABOUT KNIVES.

Alice uncovers the food on the tray: a HAMBURGER PATTY, no bun, decorated with a sprig of parsley. Also, a bowl of VANILLA PUDDING.

Blissed out, Alice eats and takes in the infomercial.

LATER

Alice is back in bed watching the tape of the Megamillions press-conference.

ON TV: Alice walks up to the podium.

ALICE

I'd like to read from a prepared statement.

She unfolds some paper and looks up to face the reporters.

ALICE

I was a summer baby, born in the year 1971 in Simi Valley, California. My mother was a nutritionist and my father was a commercial baker. You could say that I take after him, but that would be a lie--

When it cuts back to the anchor, Alice rewinds to the beginning.

ALICE

I was a summer baby--

The phone rings. Alice mutes herself.

ALICE

Yes, hello.

TED (O.C.)

Is that how rich people answer the phone?

ALICE

Teddy Grahams! Is it time?

TED (O.C.)

I'm downstairs.

INT. NEW VITALITY SOUNDSTAGE - SAME

Gabe is onstage playing a recorder. He's wearing safari gear and the set is tropical in theme.

There's an audience of about fifty, including Ted and Alice.

Gabe wraps up his set and takes center stage.

GABE

Hello everyone, welcome to Green Magic.

Polite applause from the audience. Alice STANDS UP and claps too loud. Ted pulls her down.

GABE

What if I told you that in a hundred years, our main source of food will be algae?

IN THE CONTROL ROOM

DON HURLEY, New Vitality's seasoned head technical director, and FIVE TECHNICIANS sit in a room filled with monitors and control panels.

DON

Get ready to take the audience--

GABE (ON MONITOR)

Well, would you believe me?

DON

--now.

Camera pans over to the audience, whose attention is directed at Gabe, except Alice who LOOKS RIGHT INTO CAMERA.

DON

We got a live one.

Alice continues to stare right into camera, the effect is hypnotic.

DON

Jesus, Frank pull away.

ONSTAGE

FRANK GREEN, late thirties, just shy of seven feet tall with death metal hair, pulls the camera back to Gabe.

GABE

Well it's true. What If I told you that one teaspoon of Green Magic contained more usable protein than a sixteen ounce sirloin steak.

CAMERA pans to audience. Alice is staring into camera again.

ALICE

I would believe it.

GABE

I wouldn't lie to you. Now, we're all used to healthy stuff tasting like dirt right? Let's get a volunteer from the audience to taste my Chocolate Amaretto smoothie with Green Magic. Who's curious? Anyone?

IN THE CONTROL ROOM

ON MONITORS we see many in the audience raise their hands.

Alice STANDS UP--

DON

Not the crazy bitch, no, no, no, no.

--AND WALKS TOWARDS THE STAGE, bypassing everyone.

ONSTAGE

Gabe gives Alice a hand up.

GABE

Welcome, thanks for being brave. Most people hear algae, and say yuck.

As soon as she's onstage, Alice turns around and waves.

ALICE'S POV - the audience and crew. TIME STOPS. All sound fades except for Alice's THUMPING HEART. Then--

ALICE

I'm not afraid of anything Gabe, including success.

Gabe is taken aback for a quick beat, then gives Alice a subtle wink.

GABE

What's your name, dear?

ALICE

My name is Alice Klieg, and this is my second time on TV this week.

GABE

Your second time, really?

Gabe and Alice make their way to the "breakfast nook" and sit on barstools.

ALICE

Well, Gabe, I won Megamillions 4 days ago. Two hundred and six million dollars. I did a press conference that was aired on all the stations in our area.

Gabe pours Alice a sample of the smoothie.

GABE

You're a lucky lady Alice, and we're lucky to have you as a guinea pig. This smoothie--

ALICE

(interrupting)

Winning has nothing to do with luck.

IN THE CONTROL ROOM

RICH BAILEY, early fifties and fit, a California republican in a rumpled linen suit, enters.

RICH

What the fuck, Don?

GABE (ON MONITOR)

(bewildered)

It doesn't?

ALICE (ON MONITOR)

Nope. It's all mental training. Oprah says that everything in our world is created on a DNA level by what we think. So, I thought I was a winner, and then I won two hundred and six million dollars.

DON

Give me the word, Rich.

GASPS from the audience, then applause. Rich smiles.

RICH

Wait.

ON STAGE

Alice leaves the breakfast nook and takes center stage.

ALICE

I didn't always think of myself as a winner. When I was sixteen I was diagnosed with Manic Depression. In my twenties, it was called Rapid Cycling Bipolar Disorder. Now they're calling it Borderline--

Ted walks up to the edge of the stage.

TED

Alice, come on down.

ALICE

Sshhhht... Now they're calling it Borderline Personality Disorder. Who can keep up? For a lot of years, I let my diagnosis define who I was. Big mistake. At a certain point I realized that I had to get back to me, before my illness.

Alice walks over to a new part of the stage in a move that screams "one woman show."

IN THE CONTROL ROOM

Everyone is standing up watching the monitors.

ALICE (ON MONITOR)

I was a summer baby, born in 1971 in Simi Valley, California.

DON

Rich, I have to kill this...

Rich nods.

ALICE

My father was a commercial--

Don pushes a button. All the monitors switch to a colorful promo for "Neoderma Regenatif."

INT. NEW VITALITY - LOBBY - SAME

Gabe and Ted are walking Alice towards the exit.

ALICE

Oh my god, Gabe. That was the best
experience of my whole entire life.

A couple of CREW GUYS pass them wheeling out six BIG
BOXES LABELLED GREEN MAGIC.

GABE

You didn't have to buy me out.

ALICE

I need the protein.

Rich jogs over to them.

RICH

You must be the big winner. I'm Rich.

ALICE

Me too.

RICH

I'm Gabe's brother.

ALICE

You own all this?

RICH

Gabe and I sure do.

ALICE

I have an idea for a show.

GABE

What kind of show?

Before she can answer--

RICH

Alice, I want you to come in tomorrow for
an official meeting so we can hear about
this show of yours. I'm sure it's a
winner.

They reach the lobby doors and walk out.

EXT. NEW VITALITY - FRONT ENTRANCE - SAME

Alice's limo has pulled up. Rich helps her in.

RICH
It's a mind-set, right. See you
tomorrow.

He closes Alice's door. Rich and Gabe watch the limo
drive off.

RICH
Anything.

GABE
Huh?

RICH
Anything she wants. That's where we are.

Rich walks back inside.

INT. GABE'S HOUSE - NIGHT

We follow Gabe as he darts about his tidy modern house
turning off lights. It's a sweet place with Danish
furniture and lots of primitive wooden lingams. Gabe is
NUDE.

He grabs a bottle of champagne from the freezer.

INT. GABE'S BATHROOM - NIGHT

Ted is soaking in the tub, lower body covered by bubbles.

Gabe enters, pops the champagne and steps into the tub.

They clink glasses.

GABE
What do you think she wants?

TED
Who?

GABE
Alice.

TED
I haven't a fucking clue. She's not my
wife anymore. She doesn't clear things
with me.

GABE
Easy.

TED
I love Alice, but I've had to set up some
boundaries in the last few years.

GABE
(sarcastic)
But why?

Ted puts his wet foot in Gabe's face. Gabe bites the big
toe.

GABE
Is she really nuts?

TED
She is so much better now.

Off Gabe's worried look we--

MATCH CUT TO:

INT. NEW VITALITY - BOARDROOM - DAY

Alice is at one end of a LONG CONFERENCE TABLE.

ALICE
I am so much better now.

At the other end of the table are Rich, Gabe, Don, and
DEB MOSELEY, New Vitality's art director/ production
designer. Deb is small, blonde and in her early forties.

Body language in the room conveys that the meeting has
gone on for some time.

RICH
That is so great, Alice.

A PA peeks her head in and catches Rich's eye.

PA
Should I just bring it in?

RICH
Sure.

The PA enters with BAGS OF TAKEOUT and unpacks them.

GABE
Why don't we get to your idea.

ALICE
I want a talk show with me as the host.

Stunned silence.

RICH

It wouldn't be our first foray into vanity programming.

GABE

It's true, we did that hobby show last year.

RICH

I think Alice wants to take over for Oprah.

DON

A show where you talk about current events?

ALICE

No.

DEB

A show with guests and interviews?

ALICE

Not really.

DON

What kind of stuff do you want to talk about?

ALICE

Me.

Everyone takes this in for a beat.

DEB

I'm still not getting what the show is going to be.

RICH

Let me, Deb.

(to Alice)

Shooting, editing, costuming, licensing fees, airing, directing, hair and makeup, sets... all of these factors add up to make creating your own show extremely expensive.

GABE

Particularly when you're not offsetting those costs with income from selling a product.

DEB

Are we talking about a half hour, or a full--

ALICE

Two hours. How much would that be?

Gabe shoots Rich a quick look, then--

GABE

You'd be looking at a couple hundred thousand dollars an episode.

RICH

More like two fifty.

ALICE

What's that times a hundred?

RICH

Twenty-five million dollars.

Alice reaches into her tote bag and pulls out a large BURGUNDY BINDER, which she holds open for all to see. She runs her finger along the logo inside--

ALICE

"Executive Millionairess." That's me.

Alice rips out a check. As she's filling it out--

ALICE

I want to come in on a swan boat.

She hands the check to Rich and WALKS OUT. After a baffled beat--

DEB

What was that?

Gabe runs after her.

GABE

(yelling)

Alice, wait...

CLOSE ON the check. Twenty-Five million dollars made out to New Vitality, 'TALK SHOW' on the memo line.

INT. NEW VITALITY SOUNDSTAGE

Rich and Gabe are onstage. All of the New Vitality staff is assembled in the audience area. They look WORRIED.

RICH
I'm sure everyone's wondering what's
going--

DEB
Guys, really. If you're laying us off,
just get on with it.

GABE
No more layoffs.

RELIEF washes over the staff.

FRANK
Then why do you guys look weird?

Rich and Gabe look at each other.

GABE
We're gonna do Alice's show.

DEB
Wow.

RICH
We need the money.

GABE
Badly.

DEB
I can't believe you're doing business
with this person.

RICH
We don't have to do this in a contentious
way--

DEB
Maybe we do.

GABE
The point is your jobs are safe now.

PA
Is she violent?

RICH
No.

GABE
I don't think so.

DEB

Have you thought about how this is going to affect the other brands?

GABE

Green magic hasn't turned a profit in two and a half years.

RICH

Same with Viva Ceramica, St. Tropez, Neoderma. Actually Neoderma has never turned a profit. We need her right now.

DON

How long do we need her for?

GABE

We were thinking for--

RICH

(interrupting)

For as long as I say.

Everyone looks WORRIED again.

INT. DR. DREA MARTIN'S OFFICE - DAY

Alice is seated across from Drea, chomping almonds.

DREA

The eating isn't working for me.

ALICE

Would it help if you were eating too?

DREA

The food is distracting from the work.

ALICE

But I have to eat because of my new relationship to glucose.

DREA

You can have something at five of two, and then again at two fifty. Please stop eating in session.

Alice stows her almonds. After a long beat of silence--

DREA

So, like Oprah, but with a swan boat...

ALICE
A talk show.

DREA
Hosted by...

ALICE
Me.

DREA
Hosted by you...

ALICE
Aren't you taking notes?

DREA
How 'bout a recap? In case you missed
last week's episode of the Alice Klieg
show, here's what's going on--

ALICE
That's not what it's called.

DREA
--you're off your meds, you just spent
twenty-five million dollars, you're
living at a reservation casino, and you
have your own talk show.

ALICE
Don't Francis Farmer me, Drea.

Alice's watch chimes. She fiddles with her fanny pack
zipper.

INT. NEW VITALITY - SOUNDSTAGE - DAY

Alice is working at the piano with a COMPOSER.

Don and Gabe walk in and take seats in the audience.

DON
What did you two come up with?

Alice walks on-stage and sits in an office chair, her
profile to the audience.

ALICE
Okay, so I'm on the swan boat...

Alice kicks, propelling herself across the stage.

SHE turns to face out and SINGS--

ALICE

There was a time of innocence before the darkness fell...

The composer accompanies. Alice has a nice voice.

ALICE

So many lessons to learn before I could truly shine... But this is my time, it is a time for understanding...

(speaking again)

Then I talk about myself.

GABE

Is there a show that's kinda like what you want your show to be?

ALICE

Oprah.

GABE

So why don't we watch some old Oprahs and pay special attention to how each show has a topic--

ALICE

I have a topic.

DON

Which is...?

ALICE

Me.

GABE

What does that mean?

ALICE

What I love. What terrifies me. My hopes and dreams. What I like to eat. Who I think is a cunt. My spirituality. Me.

Gabe and Don exchange a bewildered glance.

DON

How do you break that down into segments?

ALICE

Okay, well, we have "Regulating Your Moods with a High Protein Lifestyle," so people can get off the sugar wheel and take control of their lives.

GABE

Is there a song for that one?

ALICE

(that's ridiculous)

No! That's a recipe. "I am a Highly Sensitive Person" comes after that and that might have a song.

GABE

Okay.

ALICE

Oh! I want to do a re-enactment.

GABE

About what?

ALICE

Jordana.

GABE

Jordana who?

ALICE

Jordana Spangler.

DON

Who's Jordana Spangler?

ALICE

(dead serious)

A liar.

INT. CONEJO VALLEY ANIMAL SHELTER - DAY

SLOW PAN with Alice and Gina as they survey many caged animals. Dogs, cats, big, little, scary, cute, sad. A VOLUNTEER hovers inconspicuously.

ALICE

Do you ever just want to fly away on a spaceship powered by fucking?

GINA

Only at night.

ALICE

Look at their sad eyes. I miss being around dogs.

GINA

Remember when Carol's dog locked himself
in the bathroom?

ALICE

What a dummy.

Alice zeros in on a TRULY TERRIFYING MUTT with bared
teeth and a constant low growl. She gets close and the
dog stops growling. Alice smiles.

ALICE

(to the Volunteer)
I'll take Godzilla over here.

VOLUNTEER

You'll have to take care of spaying
yourself.

ALICE

Why?

VOLUNTEER

We lost funding.

ALICE

That's terrible.

INT. NEW VITALITY - SOUNDSTAGE

Rich breezes by, slowing to take in a group of SIXTEEN
WOMEN, all types, waiting in chairs.

Just then, Gabe pokes his head out of one of the
recording suites.

GABE

Donna Keever.

A pleasant looking blonde woman stands.

GABE

Go right in.

Donna walks into the suite. Rich shoots Gabe an
inquisitive look.

GABE

Alices.

RICH

Huh?

GABE
For the re-enactment.

RICH
Where is she?

GABE
In the booth, recording her theme song.

ANGLE ON: a recording booth across the hallway where
Alice is VIOLENTLY WEeping.

GABE
You should see this.

Gabe hands Rich a stack of notebook paper. Rich reads
while walking away.

CLOSE ON the handwritten list:

SEGMENT IDEAS

DELAWARE

MATCHING COLORS TO EMOTIONS

THE LONELINESS OF THE COMMERCIAL BAKER (FOR DAD)

TO BE A WOMAN (SONG)

I CAN STILL SMELL YOU

LUCKY FOODS

He flips to page two--

YOU GOT EVERYTHING, I GOT NOTHING

INT. NEW VITALITY - RECORDING SUITE - SAME

TIGHT ON Donna Keever's face on a video monitor. Pull
back revealing Donna in a white plastic chair in front of
a VIDEO CAMERA. Gabe, and Don are seated against a wall.

GABE
Whenever you're ready Donna.

Donna starts, occasionally referring to the script.

DONNA
Thanks Jordana Spangler, for being such a
loyal friend. Yuba College School of
Veterinary...

QUICK CUTS OF OTHER AUDITIONERS:

A LATINA in her sixties.

LATINA

...Medicine can be a lonely place without
non-competitive female friends. I'm so
glad...

A HOT GIRL in a track suit.

HOT GIRL

...I found you Jordana. Where have you
been all my life?

GABE

(stiff)

I feel the same way, Alice. Put your
trust in me. I'm the type of supportive
female buddy you can count on.

A TALL THIN WOMAN.

TALL WOMAN

What a relief. Now I can let my hair
down, and by hair I mean my defense
mechanisms.

A knock at the door. Frank pokes his head in.

FRANK

Gabe, you should... there was a biting.

INT. NEW VITALITY SOUNDSTAGE - SAME

Alice and Gabe run up to a small group that has gathered
around the PA. Magda is cleaning the PA's hand with
alcohol.

GABE

What happened?

PA

He peed on a nest of cables and I tried
to put him in his crate. It's not a big
deal.

ANGLE ON Godzilla shaking with rage and growling in the
corner.

Rich walks over.

RICH
What happened?

GABE
Alice's dog bit--

PA
It's really not a big deal. He mostly
bit my shirt.

GABE
(to Rich)
Can we chat?

Gabe and Rich walk out a door into bright sunlight.

EXT. NEW VITALITY PARKING LOT - DAY

Rich and Gabe squint in the desert sun.

GABE
I'm not feeling so great about where this
is going. How do you feel about where
this is going?

RICH
She said it wasn't a big deal.

GABE
No, I mean in general. Her show.

A tense beat.

RICH
Well, I'm glad we got to do this. I have
work to do.

Rich walks back inside. Gabe seethes.

INT. NEW VITALITY SOUNDSTAGE

The crowd has dissipated. Alice has coaxed Godzilla into
his carrier.

Frank walks up to her.

FRANK
You wanna talk camera?

Alice grins.

ALICE

No one's ever said that to me before.

They walk over to Frank's massive studio camera.

FRANK

Main thing is I'll do all the work. It's my job to find you and make you look good. You just do your thing up there.

ALICE

Okay. What are all the knobs for?

FRANK

This is your zoom toggle and this is your focus knob.

ALICE

Wow.

FRANK

There's the pan lock, tilt lock. And this is your tally light on top. That's how you know it's recording.

ALICE

Would you like to have dinner?

Frank smiles.

FRANK

Sure.

INT. PALM SPRINGS INTERNATIONAL AIRPORT - DESERT GRILLE - NIGHT

Alice and Frank are at a booth in front of a wall of glass. Planes take-off and land behind them.

Frank is eating a burger. Alice is having some pudding.

ALICE

There's a restraining order, no big deal.

FRANK

Sounds like Cops.

ALICE

It's real. I can't come within fifty feet of her. Or Soup Plantation.

FRANK

I was in a band called Restraining Order.

ALICE

Really.

FRANK

We only played twice. Thrash metal.

Alice looks at Frank for a long beat.

ALICE

Can I make an observation?

FRANK

Sure.

ALICE

I want you to fuck me so bad.

CUT TO:

EXT. PALM SPRINGS INTERNATIONAL AIRPORT - SHORT TERM
PARKING - NIGHT

Alice and Frank fuck standing up in a stairwell.

INT. NEW VITALITY GREENROOM - MORNING

Ted, Gina, and Bud and Miriam Klieg sit on opposite
couches sipping champagne in paper cups.

Alice enters. Everybody hugs.

Alice walks up to a big flatscreen TV hanging on the wall
and puts her palm on the screen.

ALICE

I'm going in.

BUD

Is she gonna sing? What a voice.

MIRIAM

I have no idea.

A HEADSET WEARING PA pops her head in.

PA

We need you in hair and makeup.

TED

We're very proud of you.

ALICE

Me too.

As she's walking out--

ALICE

I love you guys. You too mom and dad.

INT. NEW VITALITY HAIR AND MAKE-UP - SAME

MAGDA, late sixties and feisty, is putting the finishing touches on Alice.

She refers to a FRAYED NEWPORT CIGARETTE AD featuring a laughing woman in a swan boat. She holds it up to Alice's face.

MAGDA

This is the best I can do, honey.

She hands the ad back to Alice, who folds it up and puts it a SMALL PLASTIC SLEEVE on a lanyard that she wears under her clothes. The PA peeks in.

PA

We should go, Alice.

MAGDA

Good luck.

As Alice walks out-

ALICE

It's not about luck...

INT. NEW VITALITY - BACKSTAGE AREA.

Alice and the PA jog to the SWAN BOAT. It's eight feet long and six feet high, crudely carved from Styrofoam with a shiny gold beak.

The PA helps Alice aboard.

PA

It's on tracks. You just dismount at your mark and it will keep going. Any questions?

Alice shakes her head.

PA

Have fun.

On-Air lights go on everywhere. Alice's theme-song fills the space.

ALICE (V.O.)

There was a time of innocence before the darkness fell...

The curtains open and the boat starts to move towards center stage.

ALICE

So many lessons to learn before I could truly shine... but this is my time, it is a time for understanding.... Because this is my time...

INT. NEW VITALITY - GREEN ROOM - NIGHT

Gina and Ted sit directly in front of the TV.

Alice's stunned face fills the screen. She's just staring into camera, silent.

TED

Come on.

GINA

Say something, Alice...

INT. NEW VITALITY - STUDIO

ALICE'S POV - the crew and the SIX AUDIENCE MEMBERS, wait expectantly.

FRANK

(gently)

You're on TV now.

BACK ON Alice. In an instant, all her apprehension melts away, and she looks HAPPY. She's home. Looking straight into camera, in a clear voice--

ALICE

Hi, my name is Alice Klieg and welcome to me.

Alice steps off the boat and takes center stage.

ALICE

This morning there was pubic hair on my pillowcase in the shape of a question mark...

IN THE CONTROL ROOM

Don, Rich and six technicians sit in front of a bank of monitors and control panels.

DON
(gravely)
And so it begins.

TD
Loose it. Twenty to the roll.

ONSTAGE

ALICE
...it got me thinking about unanswered questions. Unexplained events, like all those times in my life when I was supposed to feel something, but instead felt nothing. And all those other times when I wasn't supposed to feel anything, but I felt too much. Like Toronto. And Beth's wedding.

Alice gestures towards a large flatscreen panel which displays a slide-show of WEDDING PHOTOGRAPHS.

They start out pretty normal with posed shots of the wedding party, the kiss, etc. But they get weirder, culminating with images of a shouting Alice being restrained by several groomsmen.

LATER

Alice is in the kitchen spreading chunky orange icing on a WOBBLY LOOKING CAKE.

ALICE
To me, it's worse than heroin. Worse than childhood sexual abuse. You name it. It wasn't until I got off the sugar wheel that I started to feel in control for the first time in my life. That's when I quit my meds... look at these grape tomatoes which are low glycemic and full of phytonutrients...

Alice holds up the mutant cake.

ALICE
...ladies and gentlemen, I'd like to introduce meatloaf cake with mashed sweet potato icing.

ALICE (CONT'D)

About four hundred thirty-three calories per serving, fifty two grams of protein, and only five grams of carbohydrates per serving.

Alice cuts herself a wedge and sits down in the breakfast nook, BACK TO CAMERA. She eats. And keeps EATING.

Frank looks up to the control room.

IN THE CONTROL ROOM

Don sits back in his chair.

TD

Standing by to take three.

AD

What the...?

DON

Meal break.

Don and the guys just watch for a long time.

ONSTAGE

Finally, Alice gets up from the breakfast nook.

ALICE

That was good.

She walks up to a parked TEN-SPEED BIKE and gets on.

ALICE

Come with me, there's something I want to show you. I'm gonna ride my bike, you guys tag along.

As she pedals 15 feet across the stage--

ALICE

I wonder about some people. Whether they stop maturing emotionally because of something traumatic. Maybe a birth defect? We may never know what twisted the soul of this daughter of a Coachella Valley dentist into the cruel and malicious betrayer she became.

IN THE CONTROL ROOM

TECHNICAL DIRECTOR

Ready three with the box. Jordana graphic. Fifteen to the roll.

ON MONITORS a blurry photograph of Jordana Spangler, a short-haired brunette smoking a cigarette. A RED X flashes over the image.

ONSTAGE

Lights come up on two re-enactors having a picnic.

A FRAIL LOOKING WOMAN wears a WOODEN PLACQUE around her neck that reads: ALICE.

Her co-re-enactor is a MEAN LOOKING WOMAN (Think: Aileen Wuornos) in a tanktop and orange pants.

MEAN LOOKING WOMAN

Good, good. That's what I want. Now, in the manner of girls, let's share some secrets. You start.

FRAIL WOMAN (ALICE)

What a fuckin' relief. Now I can let my hair down, and by hair I mean defense mechanisms.

INT. NEW VITALITY BOARDROOM - DAY

Rich, Gabe, Deb, Don and Alice are sitting at the conference table watching the first show on a big monitor.

ON TV:

FRAIL WOMAN (ALICE)

When I was nineteen I went to live in Toronto with a minister and his family as an exchange student. One day we went to the zoo and I saw a swan choke on a pretzel bite before my very eyes. That same night this guy I knew from the church gave me acid...

Alice gets off her ten-speed and interrupts--

ALICE

(yelling)

You told everyone at school I was borderline and then you denied telling anyone, but every single person I talked to told me you said I was.

The re-enactors aren't sure what to do.

ALICE
*Everything was different after that and
 it really hurt me...*

*Alice starts to break down. With startling openness she
 just stands there, tugging at her clothes and weeping.*

The camera zooms in on Alice's anguished face.

Back in the boardroom, Alice starts to CRY WHILE WATCHING
 HERSELF CRY on TV. A weeping duet.

ON TV:

ALICE
 Fuck you to death Jord--

*The broadcast ends abruptly, launching immediately into
 the colorful intro for NEODERMA SKIN REGENETIF. Rich
 turns it off.*

ALICE
 Why did it end like that?

RICH
 We have a couple bumps to iron out.

ALICE
 Why does it look inexpensive?

RICH
 We got you up and running pretty quickly,
 so we're still--

ALICE
 Why doesn't it look like Oprah?

DEB
 Because you took your shirt off and
 started crying.

GABE
 Oprah had the highest production values
 in the business... the best graphics,
 lighting, sets, sound, everything.

ALICE
 I'd like that.

Alice gets out her binder.

RICH
(pause)
This is all doable.

ALICE
I want a new opening and a new Alice.

GABE
Okay.

ALICE
And more swans, but I can bring those
from home. And I want to talk to people.

RICH
Who?

ALICE
Like on all your shows, when viewers call
in. Like on Larry King.

RICH
What's wrong with the girl who played
you?

ALICE
She just wasn't me.

Alice gets up to go.

ALICE
Where's Frank?

RICH
Viva Ceramica just wrapped.

INT. NEW VITALITY SOUNDSTAGE - MOMENTS LATER

Alice walks past sets for OTHER SHOWS until she winds up
at hers. She looks at it for a while.

Franks walks by pushing his camera towards the equipment
cage.

ALICE
Hi.

FRANK
Hey.

ALICE
Can you do me a favor?

Frank smiles.

FRANK

Right here?

ALICE

I need to go to my old place.

INT. ALICE'S APARTMENT - NIGHT

Sounds of keys unlocking the door. Alice walks in followed by Frank.

FRANK

You left the TV on.

Alice walks over to the TV and hugs it.

ALICE

It's been on for eleven years.

(to the TV)

I should bring you to the studio.

Frank tries to open some windows for fresh air.

ALICE

Those don't open.

Alice starts picking up SWAN FIGURINES, wrapping them in laundry from the floor, and putting them in a large duffel bag.

Frank turns on a light and looks around at the decor, the color coding, the bundles of megamillion tickets.

FRANK

You got everything by color.

ALICE

I try to stay organized. You know, I miss all this shit. I thought it was gonna drag me down, but instead I feel positively buoyant.

Alice removes her shirt (no bra) and unzips the sleeping bag, smiling up at Frank.

ALICE

Ever fucked in a bag?

LATER

The sleeping bag undulates like a BIG BURGUNDY CATERPILLAR. Alice pokes her head out and looks around at all her old stuff: the microwave, the lazyboy recliner, the paper mache' owl masks.

Just like that - INSPIRATION STRIKES! You can almost see the light bulb over Alice's head.

SHE GASPS and pulls away from Frank.

FRANK
Am I hurting you?

CUT TO:

INT. NEW VITALITY BOARDROOM - DAY

CLOSE ON A LARGE SPINNING LAZY SUSAN that's divided into sections and decorated with DOLL FURNITURE.

DEB
Ask her what's wrong with the set we have.

Pull back to reveal Gabe, the PA, and Deb at one end of the table, and Alice on the other.

PA
What's wrong with the set we have?

ALICE
I would prefer a fully rotating hydraulic stage with clamshell lightboxes, LED walls and multiple reveal options.

Deb spins it again. It stops at a LABELLED SECTION.

DEB
What does Alice's apartment mean?

ALICE
I want you to recreate my apartment.

PA
She wants--

DEB
What?

ALICE
Swan for swan.

Alice slides her keyring across the long table to Deb.

INT. ALICE'S APARTMENT - NIGHT

Sounds of keys in locks. The door opens. Deb enters with a polaroid around her neck. The TV is on.

DEB

Hello?

Deb walks over to the TV. There is a huge post it on the screen that says: "LEAVE ON!" Deb tries to turn it off but finds the on/off switch covered with duct tape.

She stands in the center of the apartment and takes 6 polaroids, pivoting slightly for each shot.

She speaks into a recorder as she catalogs Alice's stuff.

DEB

We have not one, not two, but three copies of Octopussy. On VHS. This place smells like an Octopussy. One burgundy lazyboy recliner... with... wow, an apparently home-made remote caddy... Fourteen paper mache' owl masks... I think they're owls.

Deb walks over to a wall of framed photographs and keepsakes.

CLOSE ON the following:

- Young Alice sitting on the edge of a boat with her parents. All wear SCUBA GEAR. Alice has glasses under her mask. A happy moment.
- Alice and Gina wearing big hats smoking cigarettes by a pool. (NOTE: Gina used to be FAT)
- College-age Alice, Ted and Gina dressed in cap and gowns.
- an ASSOCIATES DEGREE IN NURSING from Yuba College of Veterinary Medicine.
- Alice, Ted and Gina at a Halloween party all dressed as Monica Lewinsky.
- A long photo of Alice and Ted's wedding party. Gina's the maid of honor. (Gina's a HUNDRED POUNDS LIGHTER)
- Ted and Alice kissing on a beach.
- Multiple framed NEWPORT CIGARETTE ADS.

- A YELLOWED NEWSPAPER CLIPPING, framed and mounted. The headline reads: Palm Desert High-schooler Subject to Extradition from Canada, with a PHOTO of a young Alice in handcuffs at the airport.

Deb resumes documentation.

DEB
(into recorder)
Okay. We have... all bundled up.. I'm gonna guess... three or four thousand yellowed and decaying...

Deb takes a closer look.

DEB
... megamillions tickets.

Deb notices an ominous stain on the carpet. She kneels, aiming her camera. The FLASH goes off.

INT. NEW VITALITY SOUNDSTAGE - DAY

The studio is a frenzy of activity. We observe the following moments:

- 1) Carpenters are installing the new stage's massive round base in pieces.
- 2) Sections of the stage are divided by tape in quadrants: red, yellow, green, blue.
- 3) Rich supervises the installation of new lighting.
- 4) Deb opens a box of white ceramic swan figurines.
- 5) A workman tests the gas in the kitchenette area.
- 6) The PA sprays thirty bundles of ticket sized paper with what looks like iced tea.
- 7) Deb tests the zipper on a sleeping bag a few times, making sure it doesn't stick.
- 8) Set decorators cut pieces of hair off wigs and toss them in the air.
- 9) Deb lifts a smoking skillet from the carpet revealing a perfect replica of the mark on Alice's carpet.

Everyone stands in front of the stage. Rich nods to a WORKMAN, who pushes a button. The set revolves smoothly and silently. Everyone CLAPS.

INT. 7-11 - MORNING

CLOSE ON a cup filling up with coffee. Manicured hands add SKIM MILK, SPLENDA.

FOLLOWING the woman to the counter. She's in leggings, a cardigan with a long scarf looped around her neck. Big black bag. Her hair's up.

She pays from a large wallet and exits--

EXT. 7-11 - SAME

--and it's Alice Klieg, walking down the street with purpose, sipping coffee and smiling. It's a NEW DAY and everything is a LITTLE TOO PERFECT.

Alice makes way for a DOG WALKER who's being dragged by many small dogs. They share a chuckle.

Alice walks up to an intersection. OTHER PEDESTRIANS cross against the light. Alice waits patiently for the walk sign.

Alice approaches a HUGE POST OFFICE.

INT. PALM DESERT POST OFFICE - CONTINUOUS

Alice gets in line behind A YOUNG MOM who is managing a tired TODDLER while searching for a something in her bag.

YOUNG MOM
(to Alice)
Do you have a pen.

Alice grabs her wallet from her bag. It has a handy built-in pen. She hands it to the woman.

YOUNG MOM
Thank you so much.

Alice smiles. They move closer to the window. Young Mom hands the pen back.

ALICE
Keep it. Your baby is a cutie.

Young Mom and her child wave to Alice as they walk away. A number lights up. Alice walks up to the ATTENDANT.

ATTENDANT
How can I help you?

ALICE
I'd like a book of letter stamps please.

ATTENDANT
Eight eighty.

ALICE
I have exact--

ABRUPT CUT TO:

Alice's sleeping face. SHE WAKES FROM THE DREAM WITH A JOLT.

ALICE (CONT'D)
--change... no!

ALICE'S POV: blinding lights.

PULL BACK to reveal we're broadcasting from the STUDIO - APARTMENT SET.

Alice doesn't seem to know where she is. She eventually emerges from the sleeping bag. Then, right into camera--

ALICE
Good morning. My name is Alice Klieg,
and welcome to me.

ANGLE ON the TV set displaying a closed circuit feed of the show in progress. She moves her arm and televised Alice moves hers. She shuffles over to the kitchen.

She reaches into the freezer and pulls out a frozen hamburger patty. She throws it into the microwave.

ALICE
I slept shitty. I always sleep kinda bad, but last night was worse. New places...

Alice tests the sink. Running water works fine.

LATER

CLOSE ON Alice's tear-streaked face.

ALICE
I knew if I bit him again, he would beat me up.

Alice is seated in the breakfast nook, facing out. On a big screen to her left, a BLURRY SNAPSHOT of a thin man with a wispy blonde moustache. The TEN-SPEED is parked a few feet away.

The audience has doubled to FIFTEEN. In the front row sits a friendly looking middle-aged woman. We will know her as the CONSTANT FAN.

ALICE

And I don't mean like on Thanksgiving...
I mean a real beating. He used to say
'this is just how we do things in
Gathersberg Maryland.' Like he was the
Big Man and he just wasn't. I was a
superior wrestler and I didn't even have
the training he did.

(then)

Does anybody have a towelette?

Silence.

DON (O.C.)

Let's get Alice a towelette?

The PA runs out with a towelette. Alice wipes off her face vigorously. Magda shakes her head in disgust.

ALICE

Maybe we'll keep a box of these onstage
from now on.

DON (O.C.)

You got it.

ALICE

Thanks baby.

DON

You got it baby.

ALICE

Any callers?

DON (O.C.)

Not yet.

ALICE

You have the number onscreen?

DON

Right underneath you baby.

ALICE

Okay baby.

Just then Godzilla wanders onstage and starts barking.

ALICE

Look who's here. This is Godzilla everybody.

DON (O.C.)

Can somebody grab the dog.

ALICE

That's okay, Don. He just wants to say hello. Hi Godzilla.

Alice walks towards the dog and it runs away from her FAST. Alice CHASES him around the set a few times.

Alice hops on the BIKE and looks straight into camera--

ALICE

(out of breath)

Big Bear. 1991.

The apartment set revolves away. It is replaced by a METICULOUSLY RENDERED MOTEL ROOM with four single beds, each covered with opened suitcases and scattered clothes.

A FEMALE HIPPY RE-ENACTOR tip-toes in and rifles through belongings, bed by bed.

Alice watches perched on her bike.

ALICE

Fuckin' thief.

The hippy re-enactor looks over at Alice, confused.

ALICE

Keep going.

The hippy opens someone's floral make-up bag and removes a tube of lipstick. She uncoils it lasciviously and puts some on. She pockets the tube and tiptoes away.

ALICE

(calling after her)

You stole my make-up Josie Gaston!

An AFRICAN AMERICAN RE-ENACTOR enters carrying a pair of skis. She bears the ALICE PLACQUE.

She walks over to the last bed and sees the evidence.

RE-ENACTMENT ALICE
(yelling)
Someone's been tampering with my makeup
bag!

INT. WALMART - WOMEN'S APPAREL - NIGHT

A bank of dressing rooms. Alice and Gina are trying on
bathing suits, talking through the walls.

ALICE
Have you two copulated yet?

GINA
We're on our second date.

ALICE
Break it down.

GINA
He's fifty.

ALICE
Low hangers.

GINA
He has a daughter.

ALICE
Fully functioning.

GINA
He lives with another couple and his
daughter stays with him four days a week.
Oh, and he's a telemarketer.

ALICE
Why didn't you lead with telemarketer?
He sounds sexual.

Alice walks out in a PURPLE BIKINI that's a bit too small
for her. She looks in the three-way mirror briefly, then
notices a hallway marked employees only and starts to
SNOOP.

Gina emerges from one of the rooms in a MODEST ONE-PIECE.

GINA
Alice?

Alice jogs back and notices Gina's swimsuit.

ALICE
(shaking her head)
Oh no, that's for menopause.

GINA
I like it.

ALICE
Get a titty-kini.

GINA
Nah.

ALICE
Why not?

GINA
I look horrible in those.

ALICE
They have big ones.

INT. NEW VITALITY SOUNDSTAGE - SAME

We're BROADCASTING. Frank kneels in front of the stage, STEADICAM on his shoulder.

TWO RE-ENACTORS stand in front of a three-way mirror. One is PRETTY AND BIKINI-CLAD, bearing the Alice plaque. The other is SLIGHTLY HEAVYSET in a grey one-piece.

BIKINI RE-ENACTOR (ALICE)
But, what do you mean you're not a bikini type?

HEAVY-SET RE-ENACTOR
You know, bikini types and one-piece types.

BIKINI RE-ENACTOR (ALICE)
What's a bikini type?

HEAVY-SET RE-ENACTOR
Glamour girls. Pretty girls. Movie starlets. Cheerleaders. Not me.

BIKINI RE-ENACTOR (ALICE)
You've got it all wrong, Gina. If you want to wear a two-piece, the choice lies with you, and nobody on this green earth has the right to tell you otherwise. Beauty comes in all shapes and sizes. Come on, love yourself. I sure do.

The re-enactors hug. POLITE APPLAUSE from the audience, which has DOUBLED since the last show.

Alice removes her clothes to reveal a purple bikini underneath.

ALICE

This is the one I bought!

LOUDER APPLAUSE. Constant Fan is right up front, as usual.

INT. DREA MARTIN'S OFFICE - DAY

Alice and Drea are in session.

DREA

This is a list of symptoms common for people getting off Abilify. Tell me if you are experiencing any of these, okay?

ALICE

Okay.

DREA

Gastrointestinal distress--

ALICE

Hot farts?

DREA

More like constipation, abdominal pain.

ALICE

No.

DREA

Dizziness, restlessness, insomnia. Any of those?

ALICE

No.

DREA

Suicidal thoughts?

ALICE

In the mornings.

DREA

Really?

ALICE

No.

DREA

Tingling sensations, electric shock
sensations...

ALICE

Where?

DREA

Anywhere in your body.

Alice smiles.

ALICE

Sometimes.

INT. WALMART - WOMEN'S APPAREL - NIGHT

Frank waits nervously outside a row of dressing rooms.
Alice emerges from one in a NIGHTGOWN.

They start walk-jogging down the EMPLOYEES ONLY hallway.

INT. WALMART - LOADING AREA - SAME

Alice and Frank turn a corner and find themselves in a
staging area full of HUGE PAMPERS BOXES.

Alice backs Frank up against box, lifts his shirt and
starts licking his nipples. Frank scans the area before
getting lost in the experience.

Alice sinks out of frame.

FRANK

Do circles.

Intense sensation plays on Frank's face.

ALICE (O.C.)

Now.

Frank takes one more look around, then mounts Alice who
has arranged herself on the floor.

MOANING COMMENCES as we slowly pull back out of the
loading dock, past the rest rooms, and back out into the
store.

INT. NEW VITALITY CONTROL ROOM - NIGHT

Don and six other TDs sit at their stations.

TD

Standby three, take three.

ON MONITORS, a FIGURE in a judge's wig walks onstage.

JUDGE

(sonorous, commanding)

State your name for the record.

TD

Who is that asshole?

DON

He just did Richard II at Costa Mesa Playhouse.

TD

And he's doing this... cue wind machine in 5, 4, 3...

SFX: howling winds

ONSTAGE

A spotlight comes up on Alice in a torn blue nightgown, her arms in shackles. Shadowy figures are projected all around her.

ALICE

My name is Alice Klieg.

JUDGE

Do you have anything to say before you are sentenced?

ALICE

I am innocent.

JUDGE

Ha! But your perversions and wanton-ness mark you lady. Your actions have threatened the sanctity of Canada.

Alice grabs her breasts.

ALICE

But, I didn't ask for these.

She grabs her crotch.

ALICE

Or this!

IN THE CONTROL ROOM

JUDGE (ON MONITOR)
(earsplitting)

SILENCE!

Some of the guys crack up.

DON

Shh!

JUDGE (ON MONITOR)
We will hear the verdict now. Alice
Klieg, we find you guilty.

All the guys crowd around Don's mic.

ALL
Guilty! Guilty. Guilty.

CUT TO:

INT. SEARS - AUDIO VISUAL DEPARTMENT - NIGHT

In a long shot, SHOPPERS mill about as hundreds of TVs
are tuned to ALICE'S SHOW.

At first shoppers just tune out what's onscreen, but one
by one they stop to watch, frozen in their tracks, until
everyone, even the sales staff, is sucked in.

*ON 50 TVs: Alice screams in her nightgown as a SPINNING
CGI MIRROR careens towards her. It shatters and melts
into her body.*

ALICE
It's dark, Momma.

*A BUCKING STALLION rears up on its hind legs and neighs
before a cowering Alice.*

The music goes PERCUSSIVE and WILD.

ALICE
Momma. I can see the papa horse, Momma!

INT. NEW VITALITY BOARDROOM - DAY

Alice, Rich, Don and Deb are seated at the conference table.

A large DRY-ERASE board dominates the room. On it are segment ideas:

FELINE SYPHILIS

MOUNTAIN DEW

COME OVER HERE FATTY!

SHOWING UP (SONG)

CAN ANIMALS TELL WHEN YOU ARE MASTURBATING ?

RICH

I don't think we can say Mountain Dew.

The PA pokes her head in.

PA

Sorry, I have Premysl Chalabala.

RICH

I'll take it.

Rich runs out.

ALICE

Did you know that Mountain Dew conducts electricity better than metal?

DON

I didn't know.

Rich comes back, arms spread.

RICH

We got 'em! We got Czechs!

Everyone stares at Rich. Alice reaches for her CHECKBOOK BINDER involuntarily.

RICH

Prague Philharmonic. We got 'em. We lucked out. They're at Skywalker Sound scoring a video game.

(to Alice)

You happy.

ALICE

Yes.

RICH

Trick is we've only got them for a half-day, and it's gotta be tomorrow, but we can do that. So, what else?

ALICE

I want to do five shows a week.

RICH

That's a lot of shows.

Alice stands up.

ALICE

From humble beginnings on AM Chicago, to a show that is syndicated in a hundred and forty-nine foreign nations, the Oprah Winfrey Show taped 7 shows a week, ten months out of the year, for twenty-five years. Two a day on Thursdays and Fridays, totaling four thousand five hundred and sixty-one shows. That's a lot of shows.

Alice opens her BINDER and waits.

INT. CURVES FITNESS FOR WOMEN - MORNING

It's a grim day at Curves. Movers are disassembling workout equipment. Gina and SEVERAL OTHER WOMEN are walking around putting stuff in cardboard boxes.

Gina's cell rings.

GINA

Hi Alice.

ALICE (O.C.)

My show got picked up for five days a week.

GINA

What?

ALICE (O.C.)

And, I'm recording my song with a European orchestra.

GINA

That's great Alice. Also, for the record, I don't like bikinis. I don't think I'm too fat or anything, I just don't like them. Just so you know.

INT. NEW VITALITY - ALICE'S DRESSING ROOM - SAME

Alice in front of her mirror on the phone. The PA pops her head in.

PA

(whispering)

They're ready for you.

ALICE

I gotta go Gina. I'm at work.

Alice hangs up.

INT. NEW VITALITY - SOUNDSTAGE - SAME

Alice stands at a mic, reaching for headphones that are NOT THERE, as the ORCHESTRA plays. It's still her themesong, but it sounds RICH, LAYERED, and GORGEOUS.

The Conductor cues Alice--

ALICE

There was a time of innocence, before the darkness fell...
So many lessons to learn--

INT. TED'S APARTMENT - LIVING ROOM - NIGHT

Alice, Ted, and Gabe are watching Alice's NEW INTRO.

ON TED'S TV: a swirling field of wheat in a thunderstorm, rendered in EXQUISITE CGI. We come upon a circle of ancient stones, where a WEEPING SWAN is chained by the neck.

Alices NEW THEMESONG begins. It sounds INCREDIBLE. Alice sings along.

ALICE (O.S.)

*There was a time of innocence before the darkness fell.
So many lessons to learn, before I could truly shine.
But this is my time...*

Lightning strikes the swan's bonds and she flies free.

ALICE (O.S.) (CONT'D)
...it is a time for understanding.
Because this is my time, it is a time for
me to share.

SUN BREAKS THROUGH THE CLOUDS and the field of WHEAT
morphs into a field of CORN.

ALICE
Doesn't the corn look real?

TED
Very pretty Alice.

GABE
Sounds great too. Let me get back to
dinner.

ALICE
Where's Gina?

TED
You should call her. They're closing her
Curves.

ALICE
She's not coming?

Ted shakes his head.

ALICE
Oh... sad face. What's for dinner?

TED
Gabe made Tempeh Parmigiana. Shirataki
noodles with garlic and olive oil and a
big salad.

ALICE
I don't understand anything you just
said.

LATER AT THE DINNER TABLE

ALICE
(to Gabe)
Have you talked to Rich today?

TED
You haven't touched your food.

ALICE

I can't eat anything with carbs or I won't be able to hold my personality together.

TED

This is all no carb. Gabe made everything special--

GABE

It's fine. I haven't talked to Rich. Why?

Gabe starts to clear dishes.

ALICE

They want the show to go five days a week.

GABE

Who does?

ALICE

Me.

Gabe looks troubled.

TED

Why?

ALICE

Because it's given me more satisfaction than anything I've ever done.

TED

How much are you spending to do this?

ALICE

Seventy-one million dollars.

(then, to Gabe)

Do you think I could take this to go?

GABE

I'll get right on it.

Gabe takes Alice's plate to the kitchen.

TED

Alice, what the fuck!?

ALICE

What?! It's my money.

TED
It won't be when it's all gone.

INT. TED'S KITCHEN - SAME

As Gabe puts Alice's dinner in tupperwear he cradles the phone.

GABE
When were you going to tell me?

INT. NEW VITALITY FITNESS ROOM - SAME

A sweaty Rich jogs on a treadmill, speaking into a headset.

RICH
It just happened. I don't know what you're getting so worked up about.

INTERCUT: GABE AND RICH

GABE
Don't you feel like this is just the weensiest bit exploitative.

RICH
No sir, I do not.

GABE
It just feels...

RICH
What?

GABE
It feels mean.

RICH
We're in the black for the first time in six years and it feels mean. It's a good thing I run shit.

GABE
(explosive)
Fuck you.

Rich kind of chuckles on the other end.

RICH
Last time I checked, we're all consenting adults here.

INT. TED'S DINING ROOM - SAME

Alice and Ted are standing, facing off over the table.

ALICE
(screaming)
Stop telling me what to do!

TED
I'm not. I'm just concerned.

ALICE
Well don't be. I can handle myself.

TED
You're gonna be right back where you
were.

Alice storms out.

INT. NEW VITALITY SOUNDSTAGE - DAY

We are in mid broadcast. Enlarged snapshots of Miriam Klieg appear on LED walls behind the set. Below the images: ALICE'S MOM

Alice is cutting pre-made beef patties into stars with a cookie cutter, and arranging them on a plate.

ALICE
Are you watching?

MIRIAM (O.C.)
Not today sweet, your father can't have
any noise with his head.

ALICE
You're on TV.

Alice puts the plate in the microwave.

MIRIAM (O.C.)
(calling across the room)
Says I'm on TV.
(into phone)
What do you mean I'm on TV?

ALICE
Well, my television program, you know,
the one that you guys aren't well enough
to watch, is on the air right now and
this call is happening live on the show.

MIRIAM (O.C.)
I don't want to be on TV.

ALICE
Everybody wants to be on TV.

MIRIAM (O.C.)
Not everyone is an emotional
exhibitionist.

The microwave BEEPS. The PA CRACKS UP and covers it.

LATER

Alice is reclining on the couch.

Miriam's picture on flat panel behind the set has been
replaced by a primitive scoreboard that reads:

ALICE 26 MIRIAM 44

Godzilla runs across the set chased by TWO NEW DOGS.

ALICE
(yelling)
No, you said that...

Alice sees her AUDIENCE IS PACKED. Every seat is full.
She walks to the edge of the stage and looks at everyone.

Constant Fan meets her gaze and smiles. Alice smiles
back.

Godzilla starts barking.

MIRIAM (O.C.)
I know what I said.

Alice is still looking at the audience.

MIRIAM (O.C.)
Hello!

ALICE
No, I know what you said. You said Bill
looked like a drug addict and that he had
no business--

MIRIAM (O.C.)
This is ancient--

ALICE
 --that he had absolutely no business
 working around people. That's what you
 said.

The score changes:

ALICE 27 MIRIAM 44

MIRIAM (O.C.)
 You remember what you want to remember.

ALICE
 That's what you said.

MIRIAM (O.C.)
 I said he had no business working around
 food.

A score adjustment:

ALICE 26 MIRIAM 45

LATER

Alice is on the bike.

ALICE
 We come into this world alone, and we
 leave it alone.

The set behind her begins to revolve.

ALICE
 Along the way it's nice if we can find
 supportive friends who believe in what
 we're trying to do. Nice dream. Too bad
 it's not real.

The set stops on a dinner scene. A SHORT FEMALE re-
 enactor wears the Alice plaque. She sits across from TWO
 MALE RE-ENACTORS who are kissing passionately. The
 female re-enactor just watches for a long time. They
 finally disengage.

MALE RE-ENACTOR #1
 You haven't touched your food Alice.

SHORT RE-ENACTOR (ALICE)
 I'm not that hungry, Gabe. Mostly, I'm
 just excited that I am getting to express
 myself for five days a week now at eleven
 thirty on channel 162 throughout the
 Conejo Valley.

MALE RE-ENACTOR #1

All of the ingredients I used were expensive. I really wish you'd eat your dinner.

SHORT RE-ENACTOR (ALICE)

Perhaps I may take some of the food you've made to go.

Male re-enactor # 1 throws Alice's plate on the floor and walks offstage.

MALE RE-ENACTOR #2

Five shows a week. Are you sure you're up for that? That's an Oprah-level schedule. I think it's a bad idea. A very bad idea.

SHORT RE-ENACTOR (ALICE)

Why Ted?

INT. TED'S APARTMENT - NIGHT

Ted sits inches from the TV, watching Alice's broadcast. He looks furious.

ON TV:

MALE RE-ENACTOR #2

Because I'm not sure you have what it takes. There, you made me say it.

The Alice re-enactor starts to weep.

INT. PECHANGA SUITE - NIGHT

Alice is in bed watching infomercials, semi-submerged in her sleeping bag. A room service tray is pulled to her bedside.

ON TV: a DAD-TYPE, and GRANDMA-TYPE, gather around a butcher block kitchen island where a perky blonde MOM-TYPE demos a mini-blender.

INFOMERCIAL GRANDMA

Wait just a minute. Are you telling me that you just made a fiber shake, a western omelette, a cappuccino, then mixed up two kinds of pound cake batter in that thing?

INFOMERCIAL MOM
That's exactly what I'm saying.

The phone rings. Alice mutes the TV and picks up.

ALICE
Alice Klieg.

TED (O.C.)
I caught your show.

ALICE
Hi Ted.

TED (O.C.)
Don't do that again.

ALICE
Ted, the show is my safe place to express myself and get stuff out. You can't take everything personally--

TED (O.C.)
How can I not take that personally? You used our names. Gabe works there!

ALICE
Well, you hurt my feelings too. I was trying to tell you about what I was doing with the show and all you did was shit on everything.

TED (O.C.)
Everything I said the other night was coming from a place of concern and love. What you did on your show, to me, to Gabe, was not coming from a loving place and I don't fucking appreciate it.

ALICE
This is my process--

TED (O.C.)
Fuck your process. Fuck you.

Dial tone. Alice hangs up.

INT. BATHROOM - DAY

Alice is in her bra and panties looking at herself in a mirror.

She lifts her breasts and lets them fall. She turns to the side, sucking in her stomach, letting it fall. This goes on for a long time.

DREA (O.C.)

You there?

PULL BACK to reveal we're BROADCASTING IN THE STUDIO.
Drea's disembodied voice is projected on the PA system.

ALICE

How are you going to know what I said?

DREA (O.C.)

That's not as important as showing me how it felt to be you in that momen--

ALICE

How could you be so clumsy, Alice?

DREA (O.C.)

It was an accident. I was cleaning the lamp outside and it just happened.

ALICE

That's not what I said.

DREA (O.C.)

I'm just being blank and apologetic you and you're being them.

ALICE

Okay, but just say - hi Dad, welcome home from work - or something like that.

DREA (O.C.)

Hi dad. Welcome home. How was work?

ALICE

Your mother called to tell me what you broke our favorite lamp and I was so disappointed by it.

DREA (O.C.)

Me too, dad. I loved that lamp.

ALICE

Well I don't see why you took it outside, much less why you propped it up so carelessly.

DREA (O.C.)

I feel terrible and I want to make up for it. Can we order a new shade?

ALICE

I'm afraid that model was discontinued years ago, when your father and I were still young. Before you took our lives away.

DREA (O.C.)

They said that?

ALICE

Body language.

DREA (O.C.)

Let's try one where you say what they really said.

ALICE

You didn't say to do that.

DREA (O.C.)

I thought it was understood.

ALICE

Now it is.

DON (O.C.)

Alice--

Alice mimes "SHHHHHH!" urgently.

DREA (O.C.)

What was that?

ALICE

Just the TV.

DREA (O.C.)

How's it going with Ted?

ALICE

He's still pissed.

DREA (O.C.)

Give it some time. Your stomach better?

ALICE

I think. Thanks again for doing this.

DREA (O.C.)

It's okay for emergencies. Be sure to keep your fluids up.

ALICE

I will.

DREA (O.C.)

What else?

ALICE

I'm back on sugar.

LATER

In the kitchenette, Alice stirs some chili in a crockpot.

ALICE

We have red kidney beans, ground beef, reduced sugar tomato sauce, some herbs and spices bringing us in at nine grams of carbohydrates per serving, minus the fiber bonus in those beans, which I'm gonna say is four grams, bringing the net carb impact down to 5 grams. That's a low glycemic meal. Don, Frank, are you getting this?

DON (O.C.)

The angle is not great.

ALICE

What should I do?

DON (O.C.)

You can bring it front and center. Then Frank can really get in there.

Alice grabs the crockpot full of chili and starts walking towards the camera. At a certain point, the cord is stretched taut, causing the unit to PULL BACK.

Scalding hot chili spills all over Alice, and she SCREAMS. She drops the crockpot and rips off her blouse, trying to get the chili away from her skin.

ALICE

I'm burning!

INT. SUBURBAN HOME - DAY

A YOUNG MOTHER is channel surfing trying to quiet a BABY who's having a tantrum. She lands on Alice's show.

ON TV: Alice is still screaming, topless and covered in chili. Frank abandons his camera and tries to help her. Alice's anguish shifts to rage. She SLAPS FRANK.

ALICE

Get the fuck away from me!

Franks walk away, HANDS IN THE AIR. He looks hurt.
Other crew members keep their distance.

ALICE

*How could this happen? Whose job is
this? Where's Rich? Don, get Rich down
here right now. I'm the customer here!*

*All the DOGS (NOW FOUR IN TOTAL) are onstage, freaking
out.*

*Alice picks up the crockpot of chili and throws it
against a wall, narrowly missing NANDO MUNIZ, a boom
operator, who ducks just in time. It crashes against the
wall and shatters. Chili flies everywhere.*

The young mother and her NOW QUIET BABY watch mesmerized.

INT. CONEJO VALLEY MEMORIAL HOSPITAL - BURN UNIT - NIGHT

Alice is in a bed in a luxury room, her upper torso
heavily bandaged. Gina is at her bedside.

ALICE

We should call Ted again.

GINA

I'll try him in a little bit.

ALICE

Tell him I'm in the burn unit.

GINA

I told him.

ALICE

I can't feel my tits.

GINA

Will there be a lot of damage?

ALICE

Only second degree. I can't believe this
happened to me.

A beat of silence, then--

GINA

My Curves is closing.

ALICE

Do you think I should sue the station?

GINA
I lost my job.

ALICE
You'll find one.

Gina gets up to leave.

ALICE
Don't go.

GINA
If I don't get a few hours sleep I'll be
useless tomorrow. I have four interviews
lined up.

ALICE
Okay. Promise you'll try Ted again
later?

Another beat of silence.

GINA
Anything for you, Alice.

Gina walks out looking hurt.

INT. DR. DREA MARTIN'S OFFICE

Alice enters in a WHEELCHAIR, upper chest covered in
bandages. Drea sits at the edge of her desk.

DREA
I saw the show.

ALICE
Which one?

DREA
That was not respectful.

ALICE
I should have let you know.

DREA
Yes.

ALICE
I didn't mean any harm.

DREA
I don't think you did, but nonetheless, I
can't work with you anymore.

Drea hands Alice a sheet of PAPER.

CLOSE ON a comprehensive list of local psychiatrists, with addresses and phone numbers.

DREA

These are all amazing doctors, a couple of whom I know personally and would be happy to call--

ALICE

You're firing me?

DREA

I'm not firing you, I'm seeing to my own safety. You should try it.

Alice starts to cry.

INT. NEW VITALITY BOARDROOM - DAY

Rich and Gabe sit at the conference table. The dry erase board is BLANK.

Alice ENTERS in a WHEELCHAIR. Much of her torso is still bandaged. She has drawn cartoon breasts on the bandages.

RICH

There she is. Welcome back.

ALICE

Thanks.

RICH

This might cheer you up.

Rich hands her a long REPORT.

RICH

Page thirty-one.

Alice flips to the page.

RICH

Not only did somebody make the ratings, somebody beat the Fresh Prince of Bel Air. Aaaaand we just got a call from KPXXN San Bernardino. They want you for a time-buy.

ALICE

How much will that be?

RICH
No, they're gonna pay you.

GABE
Congrats, Alice.

ALICE
Thanks.

RICH
What's on for Monday?

ALICE
I want to neuter a dog.

GABE
On TV?

The PA pokes her head in.

PA
Deb's walking. So are George, Nando,
Tina, Bob and Jarvis.

RICH
Walking?

PA
Quitting.

Rich runs out with Gabe, leaving Alice looking confused.

EXT. NEW VITALITY PARKING LOT - DAY

Rich, Gabe and the PA jog out from the lobby. FOUR CARS
are already queued up to leave.

PA
They heard she was back today.

Rich and Gabe run up to Nando's car.

RICH
What is this?

NANDO
I'm not supposed to talk to you.

Nando rolls up his window and drives off

Gabe and Rich catch up to Deb as she's getting in her
car.

DEB

She's a menace Rich. I can't believe you're letting her come back. Oh wait, yeah I can. You're a greedy twat of a man.

Deb slams her door and drives off.

They watch her drive away for a long beat, then--

GABE

She has a point.

Rich starts to walk back to the lobby. Gabe stands very still.

GABE

I'm done.

RICH

Go home. I'll finish up with Alice.

GABE

No, I mean really done.

Rich stops and turns to Gabe.

RICH

Gabriel, go home and we'll talk about this tomorrow.

A beat.

GABE

Sometimes I really don't like you.

RICH

Okay--

GABE

You're bossy and you're a bully and you're so fucking arrogant with your pathetic lowest common denominator carrot-chasing post-yuppie rumpled linen suit--

RICH

I also fuck squirrels. Don't forget that.

GABE

You don't respect me, you never have.

RICH

Why don't you take a couple weeks. Take Ted on a gay cruise--

GABE

I want you to buy me out.

Rich looks stung. Gabe starts to walk away.

RICH

I can't believe you're willing to throw this away--

GABE

Throw what away?

RICH

You're so fucking superior. Go ahead with the rest of the fucking lemmings.

GABE

I'll have Barb draw everything up.

Gabe gets in his car.

RICH

This looks really bad.

Gabe slams the door and drives away. Rich suddenly looks small, standing there in the nearly empty parking lot.

He looks towards the lobby where Alice has been watching from her wheelchair. They lock eyes for a moment and, almost imperceptibly, RICH JUMPS.

INT. NEW VITALITY SOUNDSTAGE - NIGHT

We're broadcasting. The CREW is mostly new, except for Frank. Alice sits in her wheelchair wearing scrubs.

ALICE

Every year millions of animals are euthanized because there simply aren't enough loving homes. How can we stop the genocide? Spaying and neutering. You may be wondering how I know all this, and if you are, don't judge a book by its cover. I am a knowledgeable woman.

Alice switches camera angles.

ALICE

I was a veterinary nurse for six years and I've assisted in hundreds of procedures.

ALICE (CONT'D)

Due to a crisis in our state's economy, many shelters are unable offer free or affordable neutering and once again, the reckless copulation of the animal kingdom threatens us with a tsunami of new puppies and kitties.

Another switch.

ALICE

Over the next few weeks I plan to devote all my time to this alarming problem. I'll be neutering my own pets and any pets that viewers want to bring by the studio. I'm Alice Klieg.

Alice STANDS UP from the wheelchair and walks over to an OPERATING THEATER where Godzilla lay sedated with a tube coming out of his mouth.

ALICE

As you can see, Godzilla already has had the injectable anaesthetic and the trachea tube is in place. Right now it's pumping a mixture of oxygen and isoflurane gas.

Alice sprays her hands and upper arms with an aerosol sanitizer, puts on gloves, then a mask over her mouth.

ALICE

Let's castrate!

IN THE CONTROL ROOM

Don, Rich and six technicians sit in front of a bank of monitors and control panels.

ON MONITORS: a close-up of Godzilla's equipment as Alice removes the fur with electric clippers

ALICE (ON MONITOR)

The first thing we want to do is get all the hair off the penis and walnuts. Can you get close, Frank?

LATER, IN THE CONTROL ROOM:

Don and other technicians avert their eyes.

ALICE (ON MONITOR)

...the first cut is always the deepest. Then we pull on the walnut so that it separates from the other tissue...

One of the TDs vomits into a waste bin.

DON

Mommy.

ALICE (ON MONITOR)

...then I'm going to tie it off with the monofilament which is going to dissolve. I need to focus here for a minute.

(long beat)

This is called a subcuticular suture which is better in case the doggy licks the wound. Okay, he's good to go.

The PA wheels Godzilla away.

ALICE

Who's next?

BEGIN NEUTERING MONTAGE

- Gina is buying some skim milk at the 7-11 where Alice bought her winning ticket. The clerk has a TV behind the counter that he keeps tuned to Alice's show. The TV is decorated with a homemade sign that reads: "It all started here." Gina and the clerk are both sucked in as Alice neuters a LARGE BLACK DOG.

- Ted and Gabe are standing up in Ted's room watching Alice neuter a CAT on TV. Gabe is eating a chicken leg.

- Drea is watching in her bedroom. A naked woman sits on the edge of the bed brushing her hair.

- An employee is opening the audio-visual department at Sears. All the TV's come on at once. They are tuned to Alice's neuterthon.

- A handsome woman in her late fifties with white-blond hair blown into a halo sits in the New Vitality boardroom watching Alice neuter on a monitor.

END NEUTERING MONTAGE

INT. NEW VITALITY BOARDROOM - DAY

The handsome woman is BARB VAUGHN, New Vitality's in-house counsel. While she watches the show, she arranges documents into four neat stacks

Rich walks in, turns off the monitor and takes a seat across from her.

BARB

Let's start with the easy stuff. Here's what Gabe wants.

She passes him a document. Rich reads it.

BARB

It's quite fair. Appears to be based on your revenue model from a year ago which was a classy move.

Rich puts down the paper looking stung.

RICH

What about Nando?

BARB

Still on the fence, but if he decides to sue, he will win. You'd be wise to offer him a legendary severance package.

RICH

The chili never hit him.

BARB

Not the point. If OSHA gets wind, you could lose New Vitality outright. You should similarly pad what you're giving the other five who walked.

RICH

How much?

Barb passes him a piece of paper. He glances at it, then-

RICH

That's just hurtful.

BARB

Oh, we're still on appetizers. We're looking at thirty-one suits from people who were slandered on the air, twenty-six for defamation and five for invasion of privacy.

Rich looks shocked.

BARB

What are you playing at here?

RICH

What?

BARB
With the Sylvia Plath funtime jamboree.

RICH
She wants to be televised.

Barb chuckles.

BARB
Milkin' it as long as you can, huh?

One by one, she passes over BUNDLED DOCUMENTS.

BARB
Let's see, she called this guy "the taker"... said he was a "prostitute of the mind"... called her a hermaphrodite and a dishonest person... accused this married mother of three of stealing "assorted cosmetic products" from her in 1991, the list goes on.

Rich flips through the bundles.

RICH
How much do they want?

Barb passes him a sheet of paper. Rich reads it and stands up.

BARB
I'm not done. The ASPCA is here tomorrow about the dogs.

RICH
Thanks Barb.

Rich grabs the documents and walks out.

INT. NEW VITALITY - HALLWAY/ VARIOUS - DAY

Rich speed walks down a hallway.

BARB
(calling after him)
We're looking at a fine...

WE FOLLOW Rich as he runs down a stairwell two at a time, turns a sharp corner and walks through a door into the blinding midday desert sun.

He jogs across a parking lot and enters another building which houses the soundstage. The PA is walking out as he walk in.

RICH
Gimme your headset.

She complies.

RICH
(into headset)
Don? Rich. Hi.... Shut it down. Take
it off for five minutes.... now.

Rich walks into the building.

ALICE'S APARTMENT SET

A STAGEHAND wheels away Alice's latest patient. On-air lights go off. Alice is washing her hands as Rich walks onstage.

ALICE
What's going on?

RICH
I'll be brief. No more neuterings. All that stuff has to go by tomorrow. Take the dogs tonight. I can't house them anymore. That's just health code stuff. And no more 'this person from my sordid past made a big hurty and I hate them for stealing my eraser twenty-six years ago.'

He hands Alice the BUNDLED DOCUMENTS.

RICH
There are thirty-one lawsuits filed against New Vitality from people you slandered on the air so you better get out that pretty binder of yours and make these go away or a lot of good hard working non-psychotic people will lose their jobs. And if you ever hurt, or even come close to hurting someone in my employ again, you can find somewhere else to do this nonsense. No discussion. Have a fantastic show.

Rich walks offstage. On-Air lights come back on.

A kettle that was heating on the stove starts to WHISTLE. Alice removes it from the heat.

The NEW BOOM GUY gives Alice an extra WIDE BERTH.

She pours some hot water in a mug, takes a tea bag from a box and... JUST STOPS with the bag hovering above the mug.

Suddenly we are in a BERGMAN FILM. Her expression is glassy, frozen.

IN THE CONTROL ROOM

Don and the other technicians are spellbound.

DON (O.C.)
Should I say something?

The other guys shrug.

ONSTAGE

She's still frozen, tea bag hovering over mug.

Rich watches from offstage, enthralled. Magda too.

PAN TO each of the crew member's captivated faces. The PA is CRYING. The room is charged with tension.

A few more beats until... Alice drops the tea bag into the mug.

ALICE
That's all for today.

DON (O.C.)
You have another forty minutes.

ALICE
I'm done for today.

She dumps the contents of the mug into the sink.

ALICE
Can someone bring me the dogs?

DON (O.C.)
Let's get Alice her doggies, and you heard the lady. That's a wrap.

The on-air light goes off. Alice looks to Frank, who avoids her gaze, shuts down his camera and LEAVES WITHOUT SAYING GOODBYE.

EXT. HIGHWAY - MAGIC HOUR

Alice walks down the highway with the dogs. Her cellphone is pressed to her ear.

GINA (O.C.)
Hi, this is Gina. I'm sorry I wasn't able to come to the phone. Please leave a message.

Alice disconnects the call, and speed-dials another number.

TED (O.C.)
Hey, it's Ted. Thanks for calling--

Alice dials another number.

MIRIAM AND BUD
Hello, this is Miriam - and Bud - Klieg. We're unable to take your call at this time--

INT. PECHANGA SUITE - NIGHT

Alice is in bed, watching TV, while the dogs wreak havoc.

A knock at the door--

ROOM SERVICE WAITER
(through the door)
Room service.

A keycard swipes, and the door starts to open. The dogs go absolutely NUTS, biting the doorknob.

ALICE
Leave it outside.

LATER

Alice is asleep in her sleeping bag, snoring.

The room service tray is at bedside. It bears many bowls of pudding, a birthday cake and a bowl of hot dogs.

Three dogs are destroying the remnants of a RACK OF LAMB, which they have pulled to the floor.

LATER

Alice is pacing, phone cradled to her ear. She peeks through the closed drapes. Sunlight shines in.

ALICE

Rich Bailey please... thanks...
 Alice Klieg... I want to cancel today's
 show... actually the rest of the week....
 I just need a little time... is Frank
 there... okay, thanks anyway.

She hangs up. A knock at the door.

HOUSEKEEPER (O.S.)

(from behind the door)

Housekeeping.

ALICE

I just need a little time.

LATER

Alice is watching "The Color Purple" and SPEAKING EVERY
 LINE with Oprah's character, Sofia.

SOFIA (ON TV)

*All my life I had to fight.
 I had to fight my daddy, I
 had to fight my uncles, I
 had to fight my brothers.
 Girlchild ain't safe in a
 family of men.*

(beat)

*But I never thought I had
 to fight in my own house.*

(beat)

*I loves Harpo. Lord knows
 I do, but I'll kill him
 dead before I let him beat
 me.*

ALICE

*All my life I had to fight.
 I had to fight my daddy, I
 had to fight my uncles, I
 had to fight my brothers.
 Girlchild ain't safe in a
 family of men.*

(beat)

*But I never thought I had
 to fight in my own house.*

(beat)

*I loves Harpo. Lord knows
 I do, but I'll kill him
 dead before I let him beat
 me.*

Alice wipes tears from her face.

LATER

Alice is in a bathrobe and pacing around the room, phone
 to her ear. The robe falls open at intervals. She
 doesn't bother to close it. The dogs follow her around
 the room.

Sixteen torn open cardboard boxes are stacked by the
 door. They are filled with TINY PACKETS.

A taped Oprah plays on the TV, volume muted.

CUSTOMER SERVICE (O.C.)

Protein to go, how may I change your
 life?

ALICE

Yes, I have a problem with my order.

CUSTOMER SERVICE (O.C.)

I'm sorry to hear that. Let me get your customer number and we'll get you sorted out.

ALICE

I don't know it.

CUSTOMER SERVICE (O.C.)

Not even a problem. I can do this by your name as well.

ALICE

My name is Alice Klieg.
(trailing off)
Welcome to me.

CUSTOMER SERVICE (O.C.)

Wow, you ordered a lot of protein.

ALICE

I'm trying to get my life back.

CUSTOMER SERVICE (O.C.)

I know how you feel. What seems to be the problem?

ALICE

I can't eat sugar.

CUSTOMER SERVICE (O.C.)

Okay.

ALICE

And I explained that and now I have a thousand packets of protein powder with...

Reading from a packet.

ALICE

...32 grams of carbohydrates per serving and...

(starting to cry)

...16 grams of straight glucose in every packet and I can't have that.

CUSTOMER SERVICE (O.C.)
 I'm showing that you ordered our
 Synergistic Post-Workout blend, which is
 a higher carbohydrate product. Are you
 sure that you meant to order that one?

Alice steps on the remote, accidentally un-muting Oprah.

ON TV: Oprah's on a treadmill, talking to Bob Green.

OPRAH
*The problem is knowing exactly what I
 should be doing and then not doing what I
 know I should be doing.*

Alice puts the phone to her breast, walks over to the
 room service tray and CHUCKS A BOWL of vanilla, then
 chocolate pudding at the TV. Beige and brown goo slides
 down the screen.

CUSTOMER SERVICE (O.C.)
 Are you there Ms. Klieg.

ALICE
 Hi.

CUSTOMER SERVICE (O.C.)
 Given the size of your order, I'd be more
 than happy to set up a quick exchange for
 you.

ALICE
 Okay.

CUSTOMER SERVICE (O.C.)
 What about metabolic asset? That's gonna
 give you forty grams of bioavailable
 protein, with a lot of fiber-

ALICE
 I'm all alone.

CUSTOMER SERVICE (O.C.)
 Your net carbohydrates on that product
 come in a less than a gram. Actually
 it's six grams minus that fiber bonus of
 five point five, bringing you back down
 to less than one gram net. How does that
 sound?

ALICE
 (crying)
 Please... I'm all alone.

CUSTOMER SERVICE (O.C.)
How about I put that through then?

ALICE
(full-on sobbing)
I live in a casino...

INT. PECHANGA GAMING FLOOR - NIGHT

In a long shot we take in the full scope of the CASINO FLOOR. The collective hum of the room buzzes below piped in muzak: THE END by the Doors.

Cocktail bearing waitresses bob and weave through high rollers, low-lives, grandmothers, honeymooners.

We take this in for longer than is comfortable, until -- a slight ripple in the texture of the room.

People start reacting to something at knee level, jumping away from something. It's happening at the other end of the room too... and somewhere else... and then we hear it.

BARKING. The dogs are loose in the room.

A few women scream, then we see one... then another running around the room gleeful, ferocious and wild.

There's Godzilla JUMPING UP on the roulette table.

And then, slowly at first, the room starts to part, like the red sea.

And right down the center strolls Alice, NAKED.

Every eye in the place is on her. The room goes quiet.

People keep their distance. She almost makes her way across the whole room before SECURITY is on her, wrapping her in a blanket.

Alice drops to the ground like a protestor at a riot.

INT. CONEJO VALLEY MEMORIAL HOSPITAL - IN-PATIENT MENTAL HEALTH WARD - DAY

Alice is in a hospital gown sitting on a couch.

NURSE
Alice, you have a visitor.

It's Gina. Alice goes in for a hug, which Gina evades.

ALICE

Thank god you're here. Oh, thank god
you're here. You're the first non-nurse
I've seen.

Alice rattles a bottle of PRESCRIPTION PILLS.

ALICE

Back on the happy pills. Look out world.

GINA

When do you get out?

ALICE

Twenty-four hours.

Alice points to a dozen PINK BALLOONS floating in an
upper corner of the room.

ALICE

Those are from New Vitality.

Gina is silent.

ALICE

I haven't seen you since the burn unit.
I've called you a million times.

Alice pulls down the neckline of her hospital gown to
reveal her chest, still pink but much improved.

ALICE

See, I'm almost better.

Gina sits down.

ALICE

Aren't you glad to see me?

GINA

Ted has the dogs.

Alice gasps.

ALICE

Oh my god! I forgot.

Gina stands.

GINA

As soon as they let you out you need to
get the dogs. He can't keep them.

Gina starts to walk out.

ALICE
You just got here.

Gina turns to face Alice.

GINA
You're a terrible friend. You only care about your own pain. I'm sorry you hurt so bad, but you're not the only one who's sensitive and vulnerable and just because you've made a career out of it doesn't mean other people don't have feelings.

Gina's voice starts to crack, her eyes welling with tears.

GINA
For so many years I've been okay with this... but not anymore. I can't anymore.

Alice start to cry too.

GINA
(surprising ferocity)
DO NOT fucking cry right now! I am crying right now.

Alice tries to contain herself, a high whine escaping from her clenched lips.

GINA
I lost my job and yes I told you and I know Ted told you too and you haven't once asked me if I'm okay, or if I need some help, or if I found something yet--

ALICE
I'm sorry. You can have as much money as-

GINA
I don't want your fucking money, I just want you to leave me alone. I thought you were my friend.

ALICE
Gina, I love you.

Alice tries to hug Gina, who pushes away.

GINA

And fuck you for making me fat on your stupid show.

ALICE

I'm so sorry. Please still love me Gina.

GINA

Don't call me.

Gina exits leaving Alice looking broken.

INT. PECHANGA HALLWAY - DAY

Alice walks down the hallway with a HOTEL SECURITY OFFICER. They arrive at her suite and he unlocks the door and enters. Alice hovers outside.

ALICE

Would you mind turning on the TV?

INT. PECHANGA SUITE - SAME

The security guy FUMBLES with three remote controls and ends up turning on the TV and the VCR.

Alice walks in.

ALICE

It's bad luck to walk in a room with the TV off.

The officer nods.

ON TV: the Oprah episode from earlier. HONORING FRIENDS.

The officer waits just inside the door. His eyes never leave Alice, who walks around the room throwing clothes and swan figurines into big black garbage bags.

While she packs, Alice watches Oprah.

ON TV:

OPRAH

Each of you has been an inspiration to me in ways that you cannot possibly know and so I decided to devote this show to honoring the people who are important in my life. You guys are my family.

Rachel Ray starts to weep and is consoled by Maya Angelou.

Alice STOPS packing, sits on the edge of the bed and
WEEPS HARD SILENT TEARS.

OPRAH

*Gayle King, thank you for being my best
friend...*

SECURITY OFFICER

Ms. Klieg, we need to go.

OPRAH

*(starting to cry)
...thank you for your loyalty and your
humor and for keeping me real...*

SECURITY OFFICER

Ms. Klieg?

INT. TED'S APARTMENT - DAY

A knock brings Ted to the door. Godzilla and the other
three dogs are lounging in the living room, placid and
content.

He looks through the peephole.

It's Alice lifting up her shirt and sticking out her
tongue. Today she's wearing a bra.

Ted opens the door.

ALICE

Please forgive me.

The dogs go NUTS. Alice, Gabe and Ted spend the next few
minutes trying to corral the dogs into the kitchen.

LATER

Alice, Ted and Gabe are sitting in the living room
sipping ice water. The mood is chilly.

ALICE

I would like to take this opportunity to
apologize for what I did.

TED

Do you even know why you're apologizing?

ALICE
The re-enactment.

GABE
Do you understand why that was hurtful to
Ted?

TED
(to Gabe)
And you.

GABE
And me, but to a lesser extent.

TED
Babe. Go do your Tai Chi.

GABE
Don't be mad at me.

TED
I'm not mad at you. Do your Tai Chi.
It'll feel really good.

Gabe walks out.

ALICE
He loves you.

TED
Don't change the subject.

LATER

Alice and Ted are sitting in front of his computer. Bank
statements and contracts litter the desk.

ALICE
That's it?

TED
You've been busy.

ALICE
What about the lawsuits and fines?

TED
That's why this is an approximate number.
So much stuff is pending.

ALICE
So conservatively speaking, this is all I
have left?

TED

Fourteen million is still a fortune. If I were you, I'd get this in a safe place right away.

ALICE

It's at the bank.

TED

I mean safely invested. I can help you.

ALICE

Sounds boring.

TED

If you make some smart choices you can have a very comfortable life.

Beat.

ALICE

Do I look like the kind of girl who wants a comfortable life?

INT. NEW VITALITY BOARDROOM - DAY

Alice waits at the conference table, tapping her fingers.
Rich enters.

RICH

You got the balloons?

ALICE

Yes. That was really nice.

RICH

Feeling better?

ALICE

Much. Back on my meds.

RICH

Oh good. So, what's on your mind?

ALICE

I have six shows left, but I want to do one long one.

RICH

We just assumed you were done.

ALICE

Almost.

RICH
What did you have in mind?

ALICE
Something big.

RICH
We can do big. But you have to be nice.
I don't want any more shit. The moment
you go off nice, you're off the air.

EXT. DREA MARTIN'S OFFICE, LOBBY - MORNING

Alice walks up to the door to and finds it LOCKED. She
tries the knob a few times.

There is a NEW VIDEO INTERCOM SYSTEM on the wall near the
door. Alice finds Drea's name and presses the button.

Drea's face appears on a tiny screen.

ALICE
You're on TV.

DREA
Alice, I can't--

ALICE
I'm back on my meds.

DREA
Good. You don't have to keep pressing
the button.

Alice releases the button.

ALICE
Can I come in.

DREA
No.

ALICE
Just for a minute.

DREA
Alice--

ALICE
I'm sorry.

DREA
I accept your apology.

After a painful beat, Alice starts to walk away.

DREA (CONT'D)
You scared me.

Alice stops, her back to the intercom.

DREA (CONT'D)
You made me feel like I was bad at my job
and here you are saying sorry and giving
me a little hope again. I do hope for
you Alice. I hope you have good life.

Alice turns around.

ALICE
Thanks. Will you be in my telethon?

DREA
Bye Alice.

The tiny screen goes black.

EXT. BUDGET INN - NIGHT

Cars speed by a highway motel. All the rooms are dark
but one.

INT. BUDGET INN - DOUBLE ROOM - SAME

Alice's sleeping bag has been laid out neatly on one of
the beds. On the other bed, all four dogs are snoozing,
each in his own plush doggy bed.

The TV is tuned to an infomercial about a home waxing.

Alice sits at the desk, humming to herself and writing
furiously. She's surrounded by notebook paper.

EXT. BUDGET INN PARKING LOT - PRE-DAWN

Alice is walking the dogs, cell phone to her ear.

GINA (O.C.)
Hi, this is Gina. I'm sorry I wasn't
able to come to the phone. Please leave
a message.

ALICE

Hi. It's me. I know I'm not supposed to call but I wanted to tell you that I'm doing one final show today. I really need you to be there... I mean, I want... I would be honored... please come.

EXT. BUDGET INN PARKING LOT - DAWN

A limo idles. ALICE RUNS OUT, dogs in tow.

INT. LIMO - SAME

All the windows are rolled down as the limo SPEEDS through the desert.

The dogs have their heads out the window, biting the air.

Alice laughs and stares out, twirling a small white swan figurine in her hand.

EXT. NEW VITALITY PARKING LOT - SAME

The limo pulls up. The PA is waiting by the stage door.

Alice exits the limo, hands the leashes to the PA and runs inside.

INT. NEW VITALITY SOUNDSTAGE - SAME

It's dark and full of muffled pre-show energy, like an orchestra moments before a performance.

There's a full audience, though the lights are still too low to read faces.

IN THE CONTROL ROOM

Don and the other five technicians are at their posts. Rich stands at the back of the room, arms folded.

TD

Standing by to take four. Fifteen to the show.

DON

In ten, nine, eight, seven, six, five, four, three, two--

ONSTAGE

SFX: Loud foghorn and seagulls

LIGHTS UP on FOUR RE-ENACTORS sitting in a GIGANTIC SWAN BOAT (bigger than the original). Each re-enactor is intended to signify someone dear to Alice. There's a Ted, a Gina, a Frank, and a Drea.

The boat rocks slightly. Mist fills the stage.

TED (RE-ENACTOR)
I think I can see land ahead.

GINA (RE-ENACTOR)
I hope so Ted. We've been out here for years.

A HUGE CRASHING SOUND.

FRANK (RE-ENACTOR)
I think we hit something. Look down there in the sea. It's a woman. A sensual woman.

DREA (RE-ENACTOR)
Somebody get a net.

The men toss a net overboard. With great heaving effort, they pull something seaweed covered aboard.

IT'S ALICE, wearing a MERMAID TAIL. The PA tosses her a mic and she begins to sing.

ALICE
There was a time of innocence before the darkness fell...
So many lessons to learn before I could truly shine...
But this is my time, it is a time for understanding...
Because this is my time... it is a time for me to share.

LONG APPLAUSE from the audience. Ted and Gabe are in the front row in suits. Constant Fan waves to Alice. Alice blows her a kiss.

INT. NEW VITALITY - BACKSTAGE - NIGHT

The PA struggles to remove Alice's mermaid tail.

ALICE
It's pulling my underwear off.

The tail comes off. The PA helps Alice into a HOSPITAL GOWN.

ALICE
Is she here?

PA
Not yet. There's time.

ALICE
You checked?

PA
I checked.

INT. NEW VITALITY SOUNDSTAGE - SAME

Alice walks back onstage. More APPLAUSE.

ALICE
Thank you. Thanks for tuning in to
Welcome To Me: the Legend of the Swan: a
Telethon for Change. My name is Alice
Klieg.

All four dogs are in a MAKESHIFT PEN a few feet away.
They start to BARK.

ALICE
Hi guys. You want your balls back. I
know. There's a lot I wish I could
change too. I almost burned my tits off
and I let some people that I care about
feel like they weren't important to me.
I'm still learning and tonight I'm going
to try to make it right.

Alice opens the pen and the dogs run around the stage.

ALICE
Anybody who adopts one of these loving
friends today will receive a year's worth
of dog food and treats, a doggy bed, and
a luxury travel crate. Do you have the
number onscreen, Don?

DON (O.C.)
Yes I do, baby.

ALICE
Thanks baby. Let's read it together.

DON (O.C.)
 One eight eight eight two
 four two twenty-six
 hundred.

ALICE
 One eight eight eight two
 four two twenty-six
 hundred.

A STIRRING ORCHESTRAL REWORKING OF ALICE'S THEME (think St. Elmo's Fire) starts. The stage begins to MOVE.

ALICE
 What's going on, Don?

DON
 Alice, if I'm not mistaken, that's the
 carousel of life.

MULTICOLORED LIGHTS come up on the revolving stage. Each section has an elaborate set: a bombed out building, an empty apartment, a picnic at the beach. Re-enactors populate each section and SCENES ARE ONGOING.

Alice feigns WONDER and SURPRISE.

The stage stops on a delivery room scene. A WOMAN screams, surrounded by DOCTORS AND NURSES. This goes on for a long time, until the Doctor lifts up a convincing looking NEWBORN. The baby wears the ALICE PLAQUE.

The audience breaks into APPLAUSE.

ALICE
 I have so much to be thankful for and
 right now I'd like to express my
 gratitude to a certain cameraman but the
 last time I saw him, he was at sea.
 Frank, you close to shore?

ANGLE ON the boat. Frank's re-enactor has been replaced by Frank himself. He walks over to Alice.

ALICE
 Once in a blue moon, life surprises you
 with a one-way ticket to that deeply
 erotic playland that exists inside us.
 Like a shining captain in a sea of takers
 you docked in my port and it wasn't even
 raining. Thank you Frank for providing
 both the safety and danger I needed to
 access my secret place. You're probably
 one of the best men in America and I mean
 that.

Alice and Frank hug for a long time. The audience applauds. Frank runs back to his camera.

ALICE'S THEME starts again and stage starts turning. It stops on a sandy beach where a NINE-YEAR OLD, wearing the Alice plaque, stands across from a MEAN LOOKING MATRON.

SFX: Seagulls, waves

Alice perches on the edge of the stage and leans to the audience, confidingly--

ALICE

This is when I pretended to drown.

The scene begins.

YOUNG ALICE

Do you have any regular hot-dog buns?

MATRON

Those are regular hot-dog buns.

QUICK CUTS - CAROUSEL OF LIFE RE-ENACTMENTS:

- MALE RE-ENACTORS perform CPR on a wet Young Alice, who coughs and spits water.

MALE RE-ENACTOR

She's gonna be fine!

ANGLE ON Alice clapping. The AUDIENCE JOINS IN.

- A ROYAL CANADIAN MOUNTED POLICEMAN RE-ENACTOR handcuffs a violently thrashing TEEN ALICE.

TEEN ALICE

--with a church group. I'm not from this country. Perhaps this is a matter for the American Embassy--

- TEEN Alice talks to REPORTERS at Palm Springs Airport.

TEEN ALICE

It's good to be back on American soil. I really missed the warm desert winds that are so characteristic of the Conejo Valley.

- A YUBA COLLEGE OF VETERINARY MEDICINE GRADUATION SCENE. Grads toss caps. Alice puts hers in a ZIPLOCK BAG.

- PAN TO AUDIENCE which has GROWN SIGNIFICANTLY. Some people are eating.

IN THE CONTROL ROOM

DON
 (into headset)
 Still no Gina?

PA (O.C.)
 No. I'm by reception.

DON
 (to the technicians)
 No Gina.

ON MONITORS Ted and Alice's CITY-HALL WEDDING RE-
 ENACTMENT.

TD
 What do we do?

DON
 Use the re-enactor.

TD
 (into headset)
 Get Gina re-enactor ready for New
 Apartment. Forty-five to the roll.

IN THE AUDIENCE

Ted and Gabe are in the front row taking it all in. The
 PA waves for Ted's attention just offstage.

TED
 I have to go.

GABE
 Who's a good sport?

They kiss. Ted walks off.

INT. NEW VITALITY RECEPTION AREA - MAGIC HOUR

The PA is pacing in the lobby. She takes one more
 craning look out into the parking lot.

PA
 (into headset)
 No Gina.

The RECEPTIONIST is sitting at her post, watching the
 show on a small monitor.

RECEPTIONIST
 I wouldn't come either.

PA

I would.

INT. NEW VITALITY SOUNDSTAGE - SAME

Alice is sitting in the pen with all the dogs.

ALICE

How we doin' on adoptions, Don?

DON (O.C.)

Nothing yet but the lines are open and operators are standing by.

Alice makes eye contact with the PA and mouths "Gina."

The PA shakes her head. Alice looks crushed.

ALICE'S THEME resumes. The stage turns and stops at the EMPTY APARTMENT SET.

ALICE

This is for Ted and Gina.

The real Ted and the Gina re-enactor enter with boxes, followed by a FRAIL LOOKING WOMAN bearing the Alice plaque. She has huge clumps of dirt in her hair.

TED

Well, I think your new apartment is great Alice.

Re-enactment Alice walks around the apartment looking suspicious.

GINA (RE-ENACTOR)

I agree. This will be a warm home for you Alice.

ALICE (RE-ENACTOR)

I don't know if I can do this. Maybe I should go back to the halfway house where I have been living for much of 1996 after loosing my job at Palm Desert Animal Control.

Re-enactment Gina picks pieces of sod from Re-enactment Alice's hair.

GINA (RE-ENACTOR)

You're ready to have your own place Alice. I, Gina Selway, just know that you are.

Parked on her bike to the side of the action, Alice starts to weep.

TED
You can really do this Alice Klieg. I,
Ted Thurber, agree.

GINA (RE-ENACTOR)
And we'll be here for you. Whatever you
need.

ALICE (RE-ENACTOR)
It's almost as if you two believe in me
more than I believe in myself.

TED We do. You're right.

GINA (RE-ENACTOR) We really do.

Alice starts to applaud wildly. The audience joins in.

INT. NEW VITALITY RECEPTION AREA - TWILIGHT

The receptionist is doing origami with a post-it note.
The lobby doors open. She looks up.

INT. NEW VITALITY BACKSTAGE - SAME

The PA is helping Alice into a WHITE TUXEDO when she reacts to something on her headset.

PA
She's here.

Alice screams. THEY HUG. The PA jogs towards reception.

INT. NEW VITALITY SOUNDSTAGE - SAME

A tuxedo-ed Alice and Ted stand onstage waiting. Gina walks onstage and takes her place beside Ted.

Alice waves tentatively to Gina.

ALICE
I'd like to read from a prepared
statement.

She removes some folded notebook paper from her bra. She faces Gina.

ALICE

Dear Gina. Thank you for being the only girl who would speak to me in sixth grade. Without you, I could never have made it though my twenties, much less become a millionairess and talk-show host. You are the kindest and most patient person I know and some day I want to be just like you, but with my own hair.

Alice turns to Ted.

ALICE

My dearest Teddy Ruxpin. Your homosexuality is wonderful. Was it my woozie? Just kidding. I do want to take credit because I think it's the best thing that ever happened to you. I don't deserve a friend as loyal as you but I sure am lucky to have one.

(to both)

Both of you could have given up on me millions of times, but you didn't. For all those times, I'd like to present you with the following...

Alice darts offstage and returns with TWO GIGANTIC CHECKS. She hands one to Ted and the other to Gina.

Each check is made out for SEVEN MILLION DOLLARS.

The PA tosses Alice a WHITE RIFLE. Alice fires at the ceiling and hundreds of DOLLAR SIGN BALLOONS fall all over the stage.

The dogs start biting balloons, making them POP.

Alice jumps up and down, looking happier than we've seen her thus far.

Ted and Gina stand side by side holding their checks. Alice looks at each of them and all three start to LAUGH-CRY at the same moment.

Alice's theme music starts up and one by one ALL THE ALICES FROM ALL THE RE-ENACTMENTS (young Alice, teen Alice, the black skier, a bearded man, the frail one and THIRTY-EIGHT MORE we haven't seen) come out in a line SINGING, pageant style.

ALL ALICES

There was a time of innocence before the darkness fell...

The re-enactment Alices come up behind Alice and PLACE THE ALICE PLAQUE around her neck.

Alice joins in the song.

ALICE AND ALICES

So many lessons to learn before I could truly shine... but this is my time, it is a time for understanding.... Because this is my time... a time for me to share...

Alice gets on the swan boat, which is now onstage. The audience STORMS THE STAGE. Constant Fan is crying.

The boat FLOATS UPWARD, on cables. Everyone sings.

EVERYONE

There was a time of innocence before the darkness fell... So many lessons to learn before I could truly shine... but this is my time, it is a time for understanding.... Because this is my time... a time for me to share...

The swan stops ascending at fifteen feet. Alice waves.

IN THE CONTROL ROOM

DON

Get close on her face Frank.

ON MONITORS: Alice's tear-stained face.

DON

We're out in ten, nine, eight, seven...

She looks satisfied, waving from above.

DON

...six, five, four, three, two...

ON MONITORS Alice's face, then blackness.

ONSTAGE

Alice steps off the swan, walks across a catwalk and down a ladder to center stage where everyone is still assembled and clapping. ALICE BOWS. For all the madness, there is real tenderness here, and a sense of having been through something together.

Alice walks up to Gina. They embrace. Ted joins in for a group hug. Gabe joins the huddle.

Don comes down from the control room and shakes Alice's hand.

The PA walks up to the dog pen, where she attaches a leash to one of the dogs. She kisses it.

Magda and a SOUND GUY each choose a dog, leaving Godzilla alone in the pen, looking a little forlorn.

People start to leave. Rich walks up to Alice. They hug. He pats her back.

Constant Fan walks up Alice, drying her eyes. Alice opens her arms for a hug, and the woman SPITS IN ALICE'S FACE.

Alice stands still for a moment, THEN SPITS BACK AT THE WOMAN, but she's already walking briskly away.

Frank wipes Alice's face with a bandana.

Alice and Frank walk towards the stage door. Alice is carrying a doggy travel crate, and a duffle bag.

Alice takes one look back at the studio.

INT. ALICE'S APARTMENT - NIGHT

It's dark except for the flickering TV.

Alice walks in, still wearing the ALICE PLAQUE. Frank follows.

She sets the dog crate down by her bed. Frank stands near the door, unsure of what to do.

Alice walks over and puts her head on his chest.

FRANK

Was that Jordana?

ALICE

I think so.

FRANK

Want me to stay?

ALICE

I think I need to bond with the beast.

FRANK

I got a present for you.

Frank reaches into the pocket of his trench coat and pulls out a DIGITAL CAMCORDER.

ALICE

What am I supposed to do with this?

FRANK

Anything you want.

They hug again.

FRANK

Okay. Do your thing. I'll come by tomorrow.

They kiss. Frank leaves.

Alice examines the camcorder, turns it on and aims it at various places in her apartment.

Then she places it on top of her TV set and aims it at her bed. She hits record. A tiny RED LIGHT comes on.

THROUGH THE VIEWFINDER we see Alice roll up her sleeping bag on her bed and jam it a closet.

She starts throwing all the bundled lottery tickets into a huge BLACK GARBAGE BAG.

She walks up to the wall of OPRAH CASSETTES and throws a ton away, leaving a hole which she fills with HUNDREDS OF DVD CASES labelled 'Welcome to Me' with airdates.

She pours a bowl of dog food, places it in front to the dog crate and opens the door.

She takes off her clothes and puts on a big T-shirt with a butterfly on it.

She sets the alarm for 11:00 AM, then resets it for 10:45.

She un-tucks her sheet and blanket and gets into bed.

She looks over at the TV, the soft flickering light reflecting on her face.

Godzilla emerges slowly from the crate. He sniffs his food and looks up at Alice in bed. They stare at each other for a moment.

Alice reclines on her bed, contemplating the ON/ OFF switch on her remote. She takes a deep breath.

Without looking, she aims at the TV and TURNS IT OFF.

It's dark except for a tiny RED LIGHT.

THE END



440 Lafayette Street, 5th Floor | New York, NY 10003 | t. +1.646.354.7160
1207 4th Street, Suite 300 | Santa Monica, CA 90401 | t. +1.310.395.3939
www.cargoentertainment.com