

ALICE

Original Story by

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1 INT. KITCHEN - EVENING

ALICE walks back and forth in her kitchen. Her voice is rushed, but quiet on the phone.

ALICE
I don't understand, why can't you
just tell me what's in it?

Alice holds a bottle of pills in her hand. Most of the bottle is empty, the remaining pills jingle in her hand as she looks at the label. She takes a deep breath. The label reads:
BUPROXITON

ALICE
Yes, I understand that's what it
is. You're not telling me what it
was made with, the exact
chemicals.

Alice squints and stops moving. Her voice raises slightly.

ALICE (CONT'D)
What do you mean, you can't
reveal that information? I'm your
costumer, I have the right to
know what you're putting in it.

Another deep breath, her voice gets quieter again. She rubs her forehead. She starts pacing again.

ALICE (CONT'D)
There's clearly something else in
here, my sister isn't getting any
better.

Alice bangs the phone on her forehead a few times.

ALICE (CONT'D)
She has only gotten worse since
she's started taking these meds.

Her voice gets loud now.

ALICE (CONT'D)
Yes she has! You aren't listening
to me. You have to give me some
sort of-

Alice pulls the phone away from her ear and looks at it with furrowed eyes and clenched teeth. Call Ended.

Alice slams the phone down on the counter.

ALICE

She pops wheat bread in the toaster.

WRITTEN AND DIRECTED BY NICOLE WARTGOW

The toaster pops. She plates it with jelly. She grabs a bottle from the cabinet and takes out two pills from the orange bottle. The label reads AMBIEN. She sets the pills on the plate, fills a glass of water, and walks down the hall with these items.

STARRING

ALICE SHELBY ACTOR

Alice sets the pills on the plate, fills a glass of water, and walks down the hall with these items. Alice knocks on a door in the hall, a quiet voice responds.

WITH

CLARA SHELBY ACTOR

A quiet voice responds.

CLARA

Come in.

Alice walks into the room. The lights are on and the blinds are open, showing the darkness outside. She sets the toast on the end of the bed. Clara slowly sits up in her bed while Alice moves to the window. Clara slowly and shakily picks up the plate and puts it on her lap. Alice closes the curtains.

CHAPTER ONE

THE CARETAKER

She smiles at Clara and moves back to the bed, sitting next to her sister. Clara clears her throat and takes a bite of the toast. Alice reaches into her jacket pocket and pulls out a small black pouch. Clara squints and swallows.

CLARA (CONT'D)

What's that?

Alice unties the string on the bag and dumps a black-stoned ring into her hand. Clara sets her toast down.

CLARA (CONT'D)

Mom's ring.

Clara's eyes widen. Alice smiles weakly.

ALICE

Here, give me your hand.

Clara moves her hand closer to herself.

CLARA

What? You're the older sibling.
You should have it.

Alice rubs the ring between her fingers.

ALICE

Pyrite is a protection stone. Mom
wanted you to be safe and... So
do I. She wanted you to have it.

Clara blinks with bright eyes. She moves the plate to her nightstand and brushes her hands on the comforter. Then she reaches her hand to her sister. Alice takes her hand and slips the ring on her finger. The stone shines in the light. Clara pulls her hand back, looking at the ring. Alice smiles at her sister's now lit-up face. Clara's eyes start to fill with water. Moments later, Clara sniffles and bites her lip. Alice tilts her head and rests her hand on Clara's knee, her eyes fill with tears as well. Clara lifts the ring from her finger.

CLARA

You really should have it you're
the older one, you had more
memories with her.

ALICE

That's why you should have it.
Hold on to the memories you have.

Clara looks at the ring.

ALICE (CONT'D)

And it will protect you, so I'll
know you're okay.

Clara weakly chuckles through tears.

CLARA

You really believe that?

Alice smirks and looks down.

ALICE

Mom did.

The two look at each other with tears in their eyes.

CLARA

What do we do now? Just us, just
you having to take care of-

Alice cuts her off and places her hand on the young girl's face.

ALICE

Don't think about that. It
doesn't matter what I have to do,
it's just us against the world
now.

Clara starts to cry. Alice pulls her into a hug. Her chin rests above Clara's head as she cries into her chest. Tears quietly run down Alice's cheeks as she blinks them away.

2 INT. SHELBY HOME - MOMENTS LATER

Alice wipes tears from her face as she walks back to the kitchen. Her desk sits against the wall; she presses the button on the landline that sits on the back right corner.

AUBREY (V.O)

Hey Alice (pause) This is Aubrey
Morgan, I haven't heard from you
in a while.

Alice picks up the pile of mail on the counter. She flips through the stack seeing envelopes for house bills, hospital bills, and mail from the funeral home. As she looks through the stacks, she moves back to the phone.

AUBREY (V.O) (CONT'D)

I heard about your mother (pause)
It's horrible to catch up this
way, but I thought-

Alice skips to the next voicemail. She finally flips to a bill from BioGenetics.

MADISON

Alice. Why didn't you tell me
about your mom? I had to find out
from Facebook.

Alice throws the stack down on the desk next to her laptop,
still holding the BioGenetics envelope.

MADISON (CONT'D)

Just because you have to stay
indoors

The doorbell rings and she turns her head toward the door.

MADISON (CONT'D)

doesn't mean you can't call me
back.

She stops the voicemail and opens the thick mahogany door. A
man stands at the stoop, the glass door separating the two.

ALICE

You can just leave it there.

The man sets the box on the concrete and walks back to his
truck. Alice closes the door and walks to the counter. She
pulls a pair of latex gloves, a disposable mask, and wipes
out of the cabinet below. She puts on the gloves and mask and
opens both doors. She picks up the heavy box and sets it on
the counter. She opens the box and pulls out a bubble wrapped
urn. The bubble wrap crinkles as Alice removes it. She uses a
wipe to clean off the exterior of the urn. She throws the
box, bubble wrap, gloves, and mask in the garbage. She glides
her hand on the counter while she slowly approaches the urn.
She wraps her hands around the steel surface. She looks up to
see a BioGenetics business card magnetized to the fridge.

BEGIN FLASHBACK:

3 INT. HOSPITAL - NOON

MADELYNN SHELBY, lays on the hospital bed in her single room.
Alice slowly walks in, hugging her arms around her body. One
of her hands holds her phone. Tears line her face as her
mother extends her hand to her.

ALICE

Mom.

Madelynn is pale, her face like a skeleton. Alice unfolds her
hands and reaches for her mother's bony one.

ALICE (CONT'D)
Clara wanted to be here.

Alice releases her hand and opens the Facetime app on her phone. She wipes tears from her face.

MADELYNN
(whisper)
Alice, not yet.

Alice lowers her phone. Her eyebrows pull together. Madelynn grabs her hand slowly. Alice draws closer.

MADELYNN (CONT'D)
Take care... of her.

Alice's mouth opens slightly, her eyes blink.

ALICE
I will.

MADELYNN
Clara needs you. (cough) You have
to be... home for her.

Alice shakes her head slightly, blinking a few more times.

MADELYNN (CONT'D)
Don't.. please don't.. let her
end up (cough) like her mother.

Madelynn coughs hard. Alice shakes her head slightly, blinking a few more times.

MADELYNN (CONT'D)
Alice, promise me.

Alice takes a deep breath and closes her mouth.

ALICE
I promise.

END FLASHBACK.

FADE TO:

Her face goes blank. She swipes the card off the fridge and plops down in the desk chair. She opens her laptop to the company website. She attempts to use the name on the card.

ALICE (CONT'D)
Password?

The computer beeps.

ALICE (CONT'D)

Obviously

She types in a few different passwords until the screen flashes red. Black text appears saying ALERT! UNAUTHORIZED ATTEMPT TO GAIN ACCESS TO SECURE DATABASE

Alice's eyes go wide, her mouth opens. She slams the laptop closed. Her mouth opens more before covering it with her hand.

ALICE (CONT'D)

Oh no.

CUT TO:

CHAPTER TWO

KNOCK, KNOCK

4 INT. SHELBY HOUSEHOLD - NIGHT

Alice sleeps soundly in her bed. Until, quickly a hand covers her mouth and pulls her out of bed. Her eyes shoot open. He lifts her in a cradle position as she kicks and screams through his large hand. Her kicks and spratic hands reaching to pull his hand away, do nothing. The man is much larger than her, he lifts her down the stairs with ease.

5 INT. SHELBY BASEMENT - NIGHT

The room is dark, nothing is in the concrete room other than a chair, table, and her laptop. Alice stopped screaming, her eyes dart around the room. Her eyebrows pull together. She stops fighting. Her eyes look at the man as he lets her down and shoves her in the chair. She groans as her body slams down on the chair.

ALICE (CONT'D)

What the hell is going on.

His hand tightens to a fist. She takes a deep breath with her open mouth before closing it and looking forward. He opens the laptop, the window is already open to a strange looking video call. The green light next to her camera is on. The camera on the other side is offline, a text box hangs on the side. A name with just the initial "N" types.

Alice looks at the man with furrowed eyebrows, then back at the screen. He backs up to the door of the basement.

The mysterious person finishes typing and the message pops up.

TEXT

Hello, Alice Shelby.

ALICE

Can you hear me?

TEXT

Yes.

ALICE

Who are you? What is going on?

TEXT

I've been watching you. You've made quite a ruckus attempting to get into that database.

Alice's breath picks up once again.

TEXT (CONT'D)

That disturbance has caused law enforcement to look into you.

She looks away from the screen and closes her eyes momentarily.

TEXT (CONT'D)

However, I have a proposition for you.

Her head tilts, eyebrows furrowing. She shakes her head.

ALICE

I don't like how this sounds.

TEXT

The company you were trying to get into has a woman working for them that is causing me... problems.

Alice leans back.

TEXT (CONT'D)

If you can watch her movements,
study her patterns. Then, I can
help you out with the police.

She wipes her hair back with her hands.

ALICE

You don't sound like someone I
should trust. Why would I do
this?

TEXT

Keep in mind, going to jail would
cause a lot of problems for you.
Hacking can get you a couple
years behind bars. Your sister
wouldn't do so well without you
around.

Alice takes a deep breath.

ALICE

Just watch her?

TEXT

Yes.

She rubs her forehead, letting out a sigh.

TEXT (CONT'D)

You help me, I help you.

She shakes her head, releasing another sigh.

ALICE

Fine. It's a deal.

6 INT. SHELBY HOUSEHOLD - NIGHT - LATER

Alice lays in bed with her eyes open. She tosses and turns.
She moves to her back and rests her arm across her forehead.
She gets out of bed and reaches for a plastic bag on the
floor. She pulls out a box reading, baby monitor. She creeps
to Clara's room, slowly opening the door, with the monitor in
her hand. Clara's breathing is slow and her eyes are closed.

ALICE

(quiet)

Clara?

No response. Alice quietly tip toes into the room and sets the baby monitor on Clara's desk, mostly hidden behind books. She gets out her phone and looks at the feed from the monitor, we can see the whole room.

7 INT. SHELBY HOUSEHOLD - MORNING

Alice opens a cabinet in the bathroom. She pulls out a perscription bottle reading:

AMBIEN
TAKE ONE TO TWO TABLETS AT
BEDTIME AS NEEDED FOR SLEEP

Alice toasts bagels and pours a glass of orange juice. She crushes three of the tablets from the bottle and sprinkles the powder into the drink. She mixes the orange juice with a spoon. She delivers the food to Clara.

Alice puts shoes on and walks to her closet. Inside a cubby, below a bunch of random items, she pulls out a pair of car keys.

She walks to the front door before she stops and stares at it.

BEGIN FLASHBACK:

8 INT. LAW OFFICES

Alice sits in front of a desk. At the desk sits, MRS. ROWLAND, as the name plate states. The woman wears a navy blue suit and sits with a straight posture. The room is surrounded by bookcases. Multiple ringing phones are heard outside the room. Alice rests her elbow on the desk with her forehead in her hand.

MRS ROWLAND
Ms. Shelby, these precautions are
set in place to protect your
sister from any pathogen that
could invade her immune system
easily.

ALICE
I don't understand why I have to
be completely shut in.

MRS ROWLAND

Ms. Shelby, according to the doctors, the wrong mix of outside bacteria could get to your sister and shut down her system. There's not much room for anything. Her body sees many particles as antibodies and anything not typically in your home, her body will try to fight, but end up destroying itself.

END FLASHBACK.

9 INT. SHELBY HOUSEHOLD - MORNING

Alice holds her face in her hands. She walks back and forth before finally stopping in front of the door again. She rubs her face as she shakes her head. Finally reaching for the door and unlocking it.

10 EXT. SHELBY HOUSEHOLD - MORNING

The garage door slides open as Alice pushes it up. A light wind of dust makes Alice cough through the face mask she is now wearing. Inside the dark garage sits a Grey sedan, clearly has been sitting there for a few years. She pulls the car keys out of her pocket and clicks the button. The lights of the car blink on. Alice lets out a breath and approaches the car. Once she gets in her seat, her phone dings. She pulls it out showing a picture of her in the garage. Text reads: LOSE THE MASK, TOO SUSPICIOUS. Alice looks around her, breath quickening. She removes the mask, gulps, and drives away.

11 EXT. QUENTIN HOUSEHOLD - MORNING

Alice parks her car on the side of the street. She grabs a ball cap from the passenger seat. She brushes it off and puts it on. She sits in the car watching a house across from her. The garage door starts to open revealing a woman, STEVIE QUENTIN, who appears to be around forty, she opens her black BMW car door and steps inside. Alice shields her face as the car pulls out. A few moments after it passes, Alice shifts into drive and follows.

12 EXT. BIOGENETICS - LATER

The BMW pulls into the parking lot of a very tall corporate building. Alice parks down the street, watching Quentin get out of her car. Alice looks up and down the building, she finally sees a large plaque next to the door. From the distance she's at, the text is in decipherable.

13 EXT. BIOGENETICS - EVENING

Alice lays back in her seat with her phone in her hands. Soft music plays from her phone as she plays a game. She looks toward the clock on her dashboard, it reads 5:04. She sighs when her stomach grumbles.

ALICE

I should have brought snacks.

People in suits walk out of the building. Alice sets her phone down and looks through the crowd. Her eyes move frantically as she can't find Stevie Quentin. She takes a deep breath as the crowd disperses.

ALICE (CONT'D)

Working late I suppose.

Alice lays back in her seat once again. A ding comes from her phone, she picks it up and her eyes go wide. A picture on her phone shows her car outside the building. A text pops up reading, A LITTLE CLOSE TO BUILDING. Alice looks around her, breathing Heavily as she looks through the windows. She looks toward the clock again, it reads 5:27. Suddenly, the woman steps through the front doors and to her car. Her car is only one of about ten left in the parking lot. She pulls out. Alice looks around a bit more, pulling her hood up over her cap and follows the woman's car.

14 EXT. HOUSE - LATER

Next, Stevie parks in the driveway of a new house. The medium sized house is in a rural area, decently far from other houses. Alice parks on the side of the street a short distance from Stevie. The woman steps out of her car and is greeted at the door by middle-aged man. Alice unbuckles her seat belt and climbs out of the car. She walks up to the building. She looks around the area as she quietly steps through the fence. Alice doesn't notice, but a sign on the fence reads: NO TRESPASSING, PRIVATE PROPERTY.

Alice sneaks to the edge of the house, hiding herself in the shadows and bushes. Alice peaks through the window, her ball cap gets in the way of her view. She pulls the hat off and sets it on the ground next to her. Now she can see the couple inside sit down to an already set meal. They hold hands on the top of the table. The man has a ring, but she does not. Alice smiles.

Ding, ding, ding, Alice's loud ringtone goes off. The two people look in her direction and Alice ducks down.

ALICE
(whisper)
Shut up, shut up.

Alice pulls out her smartphone and shuts off the alarm. The alarm reads: MOTION DETECTED ON MONITOR. Her eyes go wide.

Alice sneaks back to the fence, still crouching. Then she takes off into a sprint toward her car. Alice does not look back, failing to collect her cap.

CHAPTER THREE

LONG DARK ROAD

15 INT. SHELBY HOME - EVENING

Alice throws the door open. Her face is partially red and she's breathing heavily. Clara is already standing in the kitchen. Alice's mouth opens as she stops in her tracks. Clara looks her up and down before raising her eyebrows and stepping back. Alice drops her hands behind her back, hiding the keys in her hand.

CLARA
(calm)
Why were you outside?

Without a beat, she answers.

ALICE
Taking out the trash.

Clara tilts her head to the side.

CLARA
(confused)
With your purse and.. are those
mom's car keys?

Alice shakes her head and puts the keys in her pocket.

ALICE

House keys. It's fall Clara, do
you want me to get locked out
with barefeet?

Alice covers with a chuckle. Clara blinks for a moment. She
looks her up and down, then shakes her head.

CLARA

(soft)

No, you look guilty. What
happened?

A ding comes from Alice's phone, she quickly looks at it,
seeing her crouching below the window of the man's house.
Text reads, THEY COULD HAVE SEEN YOU. Alice swallows and
looks up at Clara who's looking to her for an answer. Alice
shakes her head.

ALICE

(stern)

Nothing.

Alice starts walking toward the stairs. Clara lets out a
light scoff.

CLARA

(upset)

Now you're blatantly lying to me.

Alice stops.

FLASH TO:

16 INT. SHELBY HOME - FIFTEEN YEARS AGO - DAY

CLARA

Liar!

Alice and Clara, as children, stand in the living room. The
living room is the same as their current one, but the pillows
are a lot more colorful.

ALICE

I'm not lying! She broke Julie.

Alice lifts up her American girl doll: the body in her right,
and the head in her left.

PAN OUT:

Madelynn Shelby walks over to the little girls. She's younger and healthier, wearing a light brown sweater and jeans. The sunlight from the window shines on her hair. The mom kneels and places her hands on the girls shoulders.

CLARA

Girls, I can buy a new toy. Don't get so mad at each other; who did it doesn't matter as long as you're honest.

Young Alice looks at the ground, grinding her toes into the floor. She looks back at her mother's kind face.

FLASHBACK END.

FADE BACK TO:

17 INT. SHELBY HOME - EVENING

Alice turns back around to face her sister. Before she can speak, her phone starts ringing. She looks at her phone, it says UNKNOWN CALLER. Her eyes widen. Alice looks back up Clara.

ALICE

I have to take this.

Clara shakes her head and pulls back.

CLARA

You're just gonna walk away after lying to me.

ALICE

I'll explain later, I just have to answer this. It's one of my old professors.

Alice quickly walks to the basement door. She runs down the stairs, clicking on the light and throwing open her laptop that still sits at the desk in the corner.

The strange video chat pops up again. N starts typing.

TEXT

There's another thing I need you to do.

ALICE

What? That's not a part of the deal!

TEXT

Remember those photos I sent you, we've been watching you.

A video pops up and begins playing.

It shows Alice hopping over the fence and taking pictures into Quentin's house.

Alice's eyes go wide.

TEXT (CONT'D)

You'll go to prison for a while for trespassing, taking pictures of people through their windows doesn't look too good.

ALICE

It's dark, it's possible its not me.

A photo pops up. It's her baseball cap.

Alice's eyes close and she lets out a breath.

TEXT

It's has your DNA on it.

Alice stares at the screen.

TEXT (CONT'D)

Are you ready for your next job?

Her body sinks into the chair, she crouches over the screen.

ALICE

(quiet)

Yeah.

18 INT. SHELBY HOUSEHOLD - LATER

Alice sits in the living room. She stares at the TV, which is turned off. She holds coffee in her hands. Her hair is clearly wet, the top of her shirt is damp. Her eyes shift to the photo on her wall of herself, Clara, and Madelynn.

The voice of Madelynn rings through her head.

MADELYNN

We're all we have, without your
dad here, you need to be there
for your sister.

Alice's phone dings. A picture of her through the window,
with text, TIK TOK. Alice grunts and looks in the angle on
the camera. She rushes to the window, looking through and
seeing nothing before she draws the blinds. She clings to the
curtain and beathes deeply.

The oven beeps. She blinks back to reality. Alice opens a
cabinet and takes out two tall glasses. She opens the fridge
and pulls out apple juice. She pours the juice in both cups.
She takes the pills out from the cabinet and measures out
three tablets. She stares at the pills in her hands for a
moment and pours out two more, for a total of five. She
crushes the pills and dumps the powder in one of the drinks.

Alice then opens the oven and reaches in, she touches the
casserole with bare hands. She yelps and pulls her hands
away. She runs them under the faucet water.

ALICE

Good job, Alice.

Clara rushes down the steps.

CLARA

Why did you yell?

Alice pulls oven mits out of a kitchen drawer.

ALICE

I burnt myself on the oven.

Clara chuckles slightly.

CLARA

That's why you should wear mits.

ALICE

Ha ha, I know.

Clara sits down at the counter. She looks at her older sister
as Alice pulls the dish out of the oven. Alice sets it on the
table, then takes off the mitts.

CLARA

Are you okay?

ALICE
(defensive)
Yeah, why?

Alice picks up the drink from the counter and hands the tainted one to Clara.

CLARA
You tried to take the burning hot food out of the oven without mitts.

Alice wipes the sweat off her forehead and places her hands on the counter. She takes a moment.

ALICE
I've been cooped up in this house for too long I think.

She laughs weakly. She pulls plates and forks out of the cabinet.

ALICE (CONT'D)
I'm sorry for earlier. I just went for a drive to clear my head. I don't know why I got so defensive.

Clara smiles. Alice hands Clara a fork and begins scooping the casserole on to the two plates.

CLARA
It's okay.

Clara looks down as Alice walks to Clara's side of the island with the plates of food.

CLARA (CONT'D)
I'm the one thats sorry.

Alice places one of the servings in front of her sister.

ALICE
What?

She sits down in the stool next to Clara and faces her.

CLARA
I'm sorry for making you stay here like this: basically locked in.

Alice wraps her arm around Clara's shoulders.

ALICE

It's worth it, you're my sister.
I love you and its hard, (pause)
but I can manage.

Alice gives a weak smile and releases her sister.

19 EXT. QUENTIN HOUSEHOLD - NIGHT

Alice leans against a tree. Her hooded head faces down toward her phone. Quentin's garage opens. Alice looks up. She pulls her hood up more and looks back at her phone as the car pulls out of the driveway and around the block. Alice puts her phone in her pocket and grabs her black backpack from behind the tree. She heads toward the house. She gets to the door, kneels and sets the backpack down. She looks around her, then pulls a black case out of the bag. The case unzips showing a set of of mostly straight metal instruments.

FLASH TO:

20 INT. SHELBY HOUSEHOLD - NIGHT

A simple padlock is thrown on the table. It pans to the man who threw it, a dark haired stern-looking man.

SEBASTIAN

Your turn.

Alice lets out a breath and picks up the lock and two of the metal instruments from the black case already on the table. She inserts it into the lock mechanism. She putts with the tools.

SEBASTIAN (CONT'D)

Focus, feel for the pins and wait
for the click.

Alice takes a deep breath and continues working the lock. A few light clicks are heard. She turns the lock, the top releases with a louder click.

SEBASTIAN (CONT'D)

Good. Now, the lock that's
important.

EXT. SHELBY HOUSEHOLD - CONTINUOUS

Alice and Sebastian crouch outside Alice's front door. He hands her the tools.

SEBASTAIN
Just like I showed you.

Alice inserts the the tools into the lock on the doorknob. This takes her a while longer. Alice huffs.

SEBASTAIN (CONT'D)
Be patient, listen for the pins
to drop.

The lock clicks one, two, three. She attempts to turn the lock, but it doesn't move. She lets out a frustrated sigh.

SEBASTAIN (CONT'D)
Remember, there are more pins in
this lock.

FLASH BACK TO:

21 EXT. QUENTIN HOUSEHOLD - NIGHT

Alice takes two of the tools out of the black case and inserts them into the lock. She grunts. Alice attempts to turn the lock after a bit of fumbling, but only one of the tools moves. She pulls the tools out and looks at the one that moved. It's bent.

ALICE
(whisper)
Come on.

She sighs and grinds her teeth. She grabs another tool from the case.

ALICE (CONT'D)
(whisper)
Let's hope this one works.

Alice shoves the tools back into the lock and a moment passes, still not unlocking the door. She throws the tools on the case.

ALICE (CONT'D)
Forget it.

She rubs her face and packs up the tools, placing it back in the bag. She stands and walks around the side of the small house.

ALICE (CONT'D)

Any open windows?

Spratically looking behind her, she continues around the house. She sighs again. She walks back to the backyard and picks up a medium sized rock. She looks around her once more and approaches the back door. She throws the rock through. She reaches through the hole and unlocks the door.

ALICE (CONT'D)

Ow.

She pulls her hand away. She pulls her black sleeve back, revealing a skinny inch long gash along her forearm. She gently lowers the sleeve and turns the knob. The glass crunches as her dark brown boots step through the door. She looks around the house. She quickly walks through the house and up the stairs until she comes to a closed door. She opens the wood door with a creak. A desk with a computer and table lamp sit in the middle of the room. The curtains are drawn and a seat for the desk is the only chair in the room.

ALICE (CONT'D)

Looks like the right place.

Her phone dings. She takes it out of her back pocket and opens it to a picture of her throwing the tools down when she was picking the lock. The text reads:

TEXT

NAUGHTY WOMAN DOESN'T DO AS SHE'S
TOLD

Another photo pops up of her holding the rock, then breaking the glass. She looks away and clenches her jaw. She puts the phone back in her pocket. Alice walks around the desk and takes a seat. She takes off the backpack and places it on the table. She pulls a red flash drive out of the pack. A voice echos through her head.

SEBASTAIN (V.O)

Use this to download any
confidential files you find.

Alice plugs the flash drive into the computer and begins searching the files. She comes across a file that makes her squint.

ALICE

BioGenetics?

She opens the folder, only a few files are unlocked. Her mouth opens. Suddenly, the sound of a garage opening is heard. Alice runs to the window and peaks through the curtains. Quentin's BMW is approaching the driveway. Alice's eyes go bug-eyed, her breath picks up. She runs back to the computer and drags the folder to the flash drive. She throws the flash drive in the bag. As she stands up, she throws the bag over her shoulder. She stops. She drags the folder still on the computer to the trash and permanently deletes the trash. She bolts up and quickly gets to the door. She shuts it behind her, from upstairs, she can see Stevie get through the garage door. Alice hides behind the closest wall. Her breath is even faster. She looks below to the broken door. Alice takes a deep breath and walks toward the stairs. As Alice passes the railing, Stevie walks in the direction of the backdoor. Alice stops, crouching.

ALICE (CONT'D)

(whisper)

Shit.

Stevie gets to the backdoor. Alice runs into the nearest room.

STEVIE

Hello?

Alice closes the door slowly, without a sound. The room has a bed, dresser, and other furniture.

Stevie grabs a bat from the garage.

Alice runs to the window. She attempts to lift the latch, but it won't budge.

Stevie inspects the lower rooms.

Finally the window makes way. Alice starts climbing through the average sized window.

Stevie starts up the stairs.

Alice gets the window closed, from the outside, by the time Stevie gets to the top of the steps.

Alice walks across the roof. It's clearly tall, not death height tall, but enough to make Alice's lips purse up and her nose scrunch.

Stevie gets to the first door at the top of the stairs. Alice looks toward the window as the doorknob turns. She takes a deep breath and jumps. Her jaw clenches as her feet hit the ground. She falls over, clutching her ankles. She quickly stands and hides behind the small trees on the corner of the house. After a few moments, Alice stumbles out from behind the bushery and quickly limps down the street.

CHAPTER FOUR

FREEFALL

22 INT. SHELBY HOUSEHOLD - LATER

Alice throws her basement door open. Her eyebrows are titled toward her face as she opens the laptop. The call immediately comes up. The box says N is typing, but before he can finish, Alice shouts.

ALICE

You work with BioGenetics, don't you!

The typing stops for a moment then starts again.

TEXT

Yes, figured you'd find that out by now.

Alice scoffs.

ALICE

I'm not doing anything else for you, you work for the company that is killing my sister.

TEXT

Clever girl. However, you're not in a place to make demands. That little cut on your wrist left blood that ties Quentin's break in to you.

ALICE

I didn't steal anything!

TEXT

Breaking and Entering is a maximum of a year, including two cases of trespassing, that makes it at least three years.

Alice leans back in the chair.

TEXT (CONT'D)

Do you really think Clara can
survive on her own for that long?

Alice pounds her fist into the table and lets out a grunt.

TEXT (CONT'D)

Be careful, those meds won't keep
Clara knocked out for long. Don't
wanna wake her up.

Alice lets out another groan and rubs her temples.

ALICE

Fine! What do you want from me
now?

TEXT

A few years in prison is going to
be hard for me to erase. I need
you to do something difficult for
me.

ALICE

Just tell me what it is.

TEXT

The woman you've been watching, I
need you to get rid of her.

ALICE

What! I'm not doing that, I don't
care what you do to me.

TEXT

We both know this is only about
Clara. I can do anything to you,
but I don't think you'd like what
I could do to her.

Alice sits up straight.

ALICE

I won't let you do anything to
her.

TEXT

You've seen the people who work
for me, I don't think you'd like
a visit from them.

ALICE

Then get one of those grunts to
get rid of Quentin.

TEXT

They've been in your house
without you knowing, I can get to
Clara anytime.

Alice's phone dings. She opens it to a picture of Clara
sleeping in her bed, the picture is from the bedroom doorway.

ALICE

(whisper)

Clara.

Alice jumps up and runs to the basement door. It won't open,
she slams her body against, no dice.

ALICE (CONT'D)

Clara!

Her phone dings again, this time the picture is the same, but
now from inside the room. Alice runs back to laptop.

ALICE (CONT'D)

Okay, I'll do what you ask, just
leave Clara out of it.

TEXT

I'll be sending Sebastian over to
train you.

The screen goes black. Alice runs to the basement door, it
opens. She quickly skips up the stairs to Clara's room. She
bursts the door open. Clara awakens. No one else, but Clara
is in in the room. Clara rubs her eyes.

CLARA

What's going on?

ALICE

(whisper)

Sorry, I wanted to check on you.
Go back to bed.

Alice closes the door and she slides down the wood.

23 INT. SHELBY BASEMENT - EVENING

All the furniture in the basement has been moved to the walls. Sebastian crouches down next to an open duffle bag. On the floor lays shin guards, and hand wraps.

SEBASTIAN

Now that I've shown you basic
fighting skills, let's move on to
a few key moves to quickly take
down your opponent.

He pulls boxing gloves out of the bag and hands it to Alice, who is standing in the middle of the room. Alice is wearing spandex shorts and a tank top, her hair is tied into a bun. She slips the padded gloves on. Sebastian puts gloves on his own hands. He holds them up.

SEBASTIAN (CONT'D)

Lead with the jab, then hit them
with a cross.

Alice swings at his right glove.

The camera fades to Clara sleeping in her room. A plate filled with crumbs sits next to her bed. Her breathing is slow. The clock speeds up, a couple hours pass.

Back to the basement, Alice places her hands on her hips and Sebastain readjusts his gloves.

SEBASTIAN (CONT'D)

Now try that.

Alice strikes his glove, turns around and throws her elbow at him. He blocks the attack with his hand.

SEBASTAIN

Good job.

He shakes his hand before putting them back up.

SEBASTIAN

Again.

Alice continues slamming her fists and elbow into his padded hands. She strikes with huffs. Quick shots of Sebastain showing Alice moves and Alice attempting them is shown. Her fists are dark red, bruising along her elbows, knees, knuckles, and other lingering spots.

Alice slumps to the ground she takes a sip out a waterbottle from the corner.

ALICE

I'm not cut out for this.

SEBASTIAN

You've been doing well.

ALICE

This isn't me. I think my sister would rather die than sacrifice her morals. She'd hate me.

Sebastian's face goes firm.

SEBASTIAN

It doesn't matter what she thinks, if she's dead.

He stands. Alice stares at him and swallows the lump in her throat. He moves to the middle of the room and puts his fists up.

SEBASTIAN

Again.

Alice stands, taking in a deep breath.

24 INT. SHELBY HOME - EVENING

Alice stares at the orange bottle on the counter that sit next to two glasses of juice. She twists the cap off and pours out a handful of pills, about ten, and holds them in her palm. She stares at the pile before shaking her head and crushing them.

25 INT. SHELBY HOME - EVENING - LATER

Alice and Clara sit at the kitchen counter. Clara takes bite after bite of her spaghetti while Alice scoops servings into her mouth less often. Clara looks over to Alice who is staring at the wall across from them. Clara lifts a handkerchief from her lap and coughs into it. The cough is harsh and leaves tiny red dots on the inside. She folds the cloth and wipes her face, all the while, Alice doesn't notice.

CLARA

Alice, I know that being stuck here isn't what you wanted. I'm happy you're going out and being with friends or a girlfriend.

Clara's voice is hourse. Alice continues staring at the wall without turning toward her sister. Clara's voice starts to fade.

CLARA (CONT'D)

I just want to make sure you're safe. What's the point of you taking care of me if you don't get to have a life too.

FLASHBACK:

26 INT. HOSPITAL - AFTERNOON

Alice stands with a her mouth slightly open in front of Mrs. Rowland. They stand in the hall as nurses and doctors pass-by. The lawyer's voice fades in until completely audible.

MRS ROWLAND

I know this is difficult for you, Ms. Shelby, but you can't keep ignoring this.

Alice looks toward a room with it's door closed.

MRS ROWLAND (CONT'D)

Your mother doesn't have much longer. Take this time to be with her before you have to prepare to be Clara's full-time care-

Alice snaps her head to the woman, cutting her off.

CLARA

I can't do full-time care, I have college and a social life.

The woman sighs and steps forward.

MRS ROWLAND

Your sister needs care full-time, unless you can-

Alice cuts her off again.

ALICE

I already told you I can't afford
a nurse.

Mrs. Rowland lets out a soft, concerned sigh.

ALICE (CONT'D)

I can't leave college, I was
going to be a journalist, help
unvail the secrets of
organizations that hurt people.

The lawyer opens her mouth to speak, but Alice continues.

ALICE (CONT'D)

I was going to help the people
that can't speak up. How will
they have a voice now?

MRS ROWLAND

I'm sorry, Ms. Shelby, but you
have to start thinking about
what's best for your family.

Alice looks back at the hospital room.

ALICE

(whisper)

When will this all be over?

CUT TO:

27 INT. SHELBY HOME - EVENING

ALICE

(whisper)

I won't.

CLARA

What?

Alice doesn't notice her comment and shoves another heaping
of noodles into her mouth.

CLARA (CONT'D)

Alice?

Clara nudges Alice with her elbow.

CLARA (CONT'D)

Alice?

ALICE
(annoyed)

What?

Clara relaxes her shoulders with a quiet breath.

CLARA
I just want you to be happy, the
only thing you've done is taking
care of me. You deserve to have a
life filled with all the
different things you wanna do.

Alice looks at her food and lowers her fork. Clara coughs
into the hankerchief. Alice checks her watch. Clara yawns.

ALICE
It's starting to get late.

CLARA
Yeah, I'm tired, I'll just clean
this up.

Clara stands with her plate. Alice immediatly stands up.

ALICE
Let me, you just rest.

Clara smiles.

CLARA
Thank you. You're a good sister.

Alice takes the plate from Clara with a toothy smile. As
Clara walks up the stairs, Alice's smile fades. She shakes
her head.

ALICE
If only you knew.

Alice walks to the sink and runs the water.

28 EXT. STUDIO - NIGHT

Alice slowly approaches the studio, music plays. She peeks
through the window. Her mouth opens as she sees Stevie
Quentin with ballet shoes on. Alice squints.

ALICE
(Whisper)
Ballet?

CUT TO:

29 INT. AUDITORIUM - UNKNOWN

The scene opens to a couple rows of filled auditorium seats. The lack of windows makes the room very dark besides the stage. Bright lights shine on the group of pre-teen girls on the stage. Young Alice spins on her toes in the middle of the group. The rest of the girls move to the side as Alice continues her routine. The girls mimic some of the moves Alice makes, doing a simpler version of the dance behind her. Madelynn and Clara sit in the audience with smiles. The scene continues in slow motion as Alice finishes and the room erupts into applause. Alice smiles widely, her face a little red and sweaty. She looks across the room and meets eyes with her family, who's faces are completely lit up like hers.

CUT TO:

30 EXT. STUDIO - NIGHT

Alice backs away from the window.

ALICE

She's like me.

She runs her hand through her hair.

31 INT. COLLEGE DORM - MORNING

Alice sits at a desk typing away, another girl looking the same age as Alice walks into the room.

GEN

Alice, will you ever take a break
from that article?

Alice chuckles, not looking away from her laptop. She stops typing for a moment to respond.

ALICE

I got amazing research on Cell
Textiles.

She starts typing again.

ALICE (CONT'D)

You'd be surprised what they get
up to.

GEN

Well you're only turning this
into the professor.

Alice turns around in her seat.

ALICE

Or I could also submit it to a
blog or something.

Gen shakes her head. Alice turns back to the computer once
again.

ALICE (CONT'D)

Just wait until I uncover
problems with companies that have
been lying to us for years.

CUT TO:

32 INT. COFFEE SHOP - DAY

Alice sits at a table alone close to a table with Stevie
Quentin. She has an opened magazine covering her face with a
ball cap on her head. Alice skims over the magazine, peaking
over it at the woman. Stevie sips coffee while talking on the
phone.

STEVIE

You'll be very pleased with this
information I'm getting you.

Alice leans closer to Stevie's table.

STEVIE (CONT'D)

Yes, I did get that. Don't you
worry. It's on my computer at
home, not in the hands of those
bastards.

Alice takes a sip of the coffee in front of her, lowering the
magazine.

STEVIE (CONT'D)

Finally, their customers will
know what they're actually
buying.

CUT TO:

33 EXT. STUDIO - NIGHT

Alice steps back further with her head in her hands.

ALICE

(whisper)

What am I doing? What am I doing?

MALE VOICE (V.O)

You'll go to prison for a long
time.

ALICE

What am I supposed to do? I can't
do this.

Alice looks around, breathing heavily.

CUT TO:

34 INT. SHELBY HOME - EVENING

Alice sits with her legs out, with her laptop on her lap, on her bed. She leans against her backboard, typing away. Clara lays on her stomach on the bedroom floor. An incomplete puzzle lays in front of the younger girl. Alice looks at her watch, then the clock.

Clara coughes into her hankerchief, showing dots of red on the cloth when she pulls it away. Clara looks up at her sister, shoving the hankerchief in her back pocket.

CLARA

Alice?

Alice looks at Clara.

CLARA (CONT'D)

What would you be doing if you
didn't have to take care of me?

Alice tilts her head.

ALICE

(soft, sincere)

Really? What's going on there
Clara?

Clara chuckles weakly and smiles.

CLARA

Your life would be a lot
different if I wasn't sick.

ALICE

I'm happy with my life here, with
you.

Clara putts with a puzzle piece. A soft ping rings from
Alice's laptop. A message from an unknown person pops up
saying, "YOU DON'T HAVE TIME TO LOSE".

CLARA

This surely isn't what you wanted
though.

Alice looks down at the keyboard, clenching her jaw.

ALICE

(whisper)

No.

CLARA

What?

Alice closes the laptop. Alice sits up on the edge of the
bed.

ALICE

Clara, the only thing that
matters is that you're safe and
I'd do anything to keep it that
way.

FADE BACK TO:

35 EXT. STUDIO - NIGHT

Alice's face goes blank. She looks at her phone and pulls up
the messages.

ALICE (CONT'D)

For Clara, then we're done.

CUT TO:

CHAPTER FIVE

PALE LUNA

Alice approaches the studio. Her gloved hand reaches for the door. As the chorus starts to play, Alice busts the door open.

Stevie spins to face the door. She looks at Alice in a moment of shock: her eyes wide and mouth open. Quickly, Stevie lunges for a piece of wood that has been tossed in the corner with others. Alice kicks hard at her chest, sending her to the ground. The woman sweep kicks at her feet. Alice falls to the ground next. Alice kicks the woman in the face hard. She holds her bleeding nose before Alice forces herself on top of her. She gets her hands around Stevie's throat. Now closer to the corner, Stevie gets her hand around the wood and slams it down on Alice. Alice holds her head and falls on her side. The woman stands and tries to run Alice grabs her leg, sending her to the ground. She kicks, Alice moves her head and dodges the attack, but loses the grip on her ankle. Stevie breaks for the door again. Alice takes the opportunity to slam herself against the woman. They both hit the wall, creating a large dent. The woman headbutts Alice, momentarily breaking her grip, Alice stumbles back. The woman pauses briefly to recover. Then Alice grabs the sides of Stevie's head and slams her against the wall in rebuttal. The wall is broken now. She grabs the woman's shoulders and whips her around, Alice's back is now to the wall. Alice's fist comes in contact with the woman's nose. She turns by 180 degrees clockwise and slams her elbow into Stevie's face. The woman slouches, clutching her face. Alice pulls a wire out of her black jacket pocket and moves to the back of the woman. Kicking the back of her knee, sending her to her hands. Alice wraps the wire around her neck and pulls hard while her knee digs into Stevie's back. The woman moves from a kneeling position, kicking her feet sporadically. She loosens her grip around Alice's hands as she stops struggling. Alice waits a moment before pulling away and letting her body flop to the ground.

36 INT. STUDIO - NIGHT

The scene starts with an image of the ground being scrubbed with a sponge. There is no visible grime on the ground, yet the hands keep scrubbing. Zoom out to Alice on her hands and knees cleaning the ground with heavy force. A bucket is next to her. She wipes her forehead with her wrist, where the plastic gloves end. She huffs and scrubs harder. Her eyebrows furrow while her eyes squint.

Alice's white hands scrub the table with a towel, then the railing. She wipes down corners and cracks.

She sets the bucket on the table and wipes her forehead. She stares at the broken wall. Her mouth gapes, eyebrows pulling together tightly. She scratches her forehead, then rubs her neck. After looking it up and down, she grabs a hammer from the toolbox in the corner. With a hard swing, the hammer head crashes through the plaster. She breaks the section of wall to the wood frames a foot away from the initial damage.

Moments later the wall is cut out. She looks at the ground, inspecting the hardwood floor and her shoes. Tiny pieces of plaster cover the ground. She bites her bottom lip and raises a brow. Then her eyebrows perk up and she shrugs.

ALICE
Recent Renovation

She surveys the room before picking up the bucket, wiping the table down one last time. After gathering the cleaning supplies, she leaves the studio.

37 EXT. STUDIO - NIGHT

Alice opens the trunk. The trunk is mostly occupied by plastic covering something large. A hand pokes out of the tight layers. Alice places the bucket filled with wet towels, gloves, and other cleaning supplies inside the trunk in the corner.

Alice takes a seat in her car, looking back at the shed she lets out a deep breath. She turns back to the steering wheel. She closes her eyes and bites her bottom lip. She throws open her door and runs back inside the studio. She wipes down the edge of every surface with a wet cloth. She wipes the floor under the table and the walls.

She goes back to the car. She pulls her key out of her pocket. She grasps it tightly. She hears a deep male voice in head repeat one of the messages.

N
I've always got eyes on you.

The voice trails out. She lets her arm fall while her head rests on the steering wheel.

She goes back inside the studio. She scrubs the surfaces again, the railing, the corners, she wipes down the windows too. She moves to the mirror and quickly wipes the area. She stops, her eyes lock with her own reflection's. Her mouth opens, she blinks a few times. Quickly she tightens her face back up, clenching her jaw and her eyes become darker.

She surveys the rooms again, this time checking everything. She walks to the table and bends down to look under it. She looks closely at the walls and railing. With one last glance of the room, she nods to herself and walks out of the studio. The door shuts tight with a wham.

38 EXT. FOREST - NIGHT

Her car pulls into an open wooded area. The woods are heavy around her despite the circle of dirt. Alice steps out of the car and slams the door shut. She walks to the trunk of her car, opening it. She reaches in the car, she pushes back plastic and an arm falls out. Underneath the arm is a shovel that she pulls out. She shuts the trunk and walks in front of the car's headlights, a few feet away. She raises the shovel and plunges it into the ground.

Alice drags the plastic covered body out of the trunk. Stevie's feet and arm stick out of the wrapping. After throwing her inside the hole, Alice starts to cover it with dirt.

Alice grabs a smaller plastic wrapping out of the trunk.

FLASH TO:

39 INT. ALICE'S BASEMENT

Egor plops a plastic wrapped thing on the table in front of Alice. The thing is not visible through the layers. It looks about the size of the table. Alice looks down at it with furrowed brows. She looks up at the man, covering her nose.

ALICE

What is this?

EGOR

A dog.

Alice's eyes widen, her eyebrows raise.

EGOR (CONT'D)

For the grave.

She shakes her head with a set of furrowed brows again.

ALICE

What?

The man has a blank expression on his face as he speaks.

EGOR
(monotone)
Dig hole, place body, add dirt,
place dog, more dirt.

FLASH BACK TO SCENE:

40 EXT. FOREST - NIGHT

She unwraps the animal with a cough. It rests inside the hole completely exposed before Alice tosses another layer of dirt on top.

CHAPTER SIX

THE LONELY SOLDIER

41 INT. SHELBY HOUSEHOLD - NIGHT

Alice opens the door slowly and steps inside. Her face has remnense of dirt and her dark clothes are also covered. She looks toward the stairs before shutting the door slowly, she locks the door and flips the dead lock with a soft click. Alice slips off her shoes and starts up the stairs.

42 INT. SHELBY HOUSEHOLD - LATER

Alice walks out of the bathroom, drying her hair with a towel. Alice slowly opens Clara's door. She peers inside with a smile, then her eyebrows furrow. Clara is in bed on her back, her arms and legs a bit spralled out. Clara's face isn't facing the door. Alice opens the door more, letting in light, her skin looks white. Alice approaches her sister.

ALICE
(whisper)
Clara?

No response. Her body isn't moving, as if she isn't breathing.

ALICE (CONT'D)
Clara?

No response. Alice places her hand on Clara and shakes her. Alice breathes heavy.

ALICE (CONT'D)
(frantic)

Clara?

Alice lifts her hand to Clara's face. Her face rests its weight fully in Alice's hand. Alice puts her other hand to Clara's pulse. Alice lets her hands go and she backs up quickly. Clara's head falls back into the pillow. Alice breathes even heavier, staring at her sister's body. She looks down at Clara's pale hand. She takes her hand and slowly slides the ring off Clara's finger. Tears run down her face as she hyperventilates. Teardrops hit the ring, she slides it on her finger and kisses the black stone.

A ringing fades into the scene. Alice looks at her phone, another unknown call.

FADE TO:

43 INT. SHELBY BASEMENT - MOMENTS LATER

Alice stares at the screen in front of her. On the screen are pictures of her at the studio, looking through the window, breaking the door, launching at Stevie, as well as images from the forest.

TEXT

You have more work to do.

Alice's closes her eyes, tears fall down her cheeks. She lets her phone drop to the floor.

44 INT. SHELBY HOUSEHOLD - MORNING - DAYS LATER

Alice grabs the mug and sits on the couch with her legs curled into herself. Tears form in her eyes as her mouth opens slightly. Staring into space again, she lifts the coffee to her lips and takes a sip. She gulps harshly and lets out a steamy breath. She puts her hand to her throat. The coffee steam floats away after Alice blows lightly on the coffee.

Her phone rings on the coffee table in front of her. She looks to it, reading "Horton Hospital" The person on the other line is muffled, we're unable to hear what is being said on that side.

ALICE
Yes, of course.

She looks at her watch.

ALICE (CONT'D)

I'll contact the funeral home today. (Pause) Before I go, can I ask, why did the disease take over her suddenly?

The other line fades in.

WOMAN

Ma'am, (pause), Clara Shelby died from an ambien overdose.

Alice's mouth opens. Her voice gets softer.

ALICE

Sleeping pills?

WOMAN

Yes, ma'am.

ALICE

Thank you.

Alice hangs up the call. She sits up.

ALICE (CONT'D)

It was my fault.

45 INT. BIOGENETICS - NIGHT

Alice's black boots step through the glass doors of a large corporate building. She removes her hood as she looks at the high ceilings. She looks around the room, seeing a woman sitting at a long reception desk. She looks up at Alice, Alice starts to approach the woman. Before she reaches the desk, a man steps out of the elevators, his loafers click against the marble floors. We can't see his face, just an angle of his tailored dark blue suit.