

DON'T WORRY, DARLING

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EXT. CALIFORNIA DESERT - DAY

We SOAR over the seemingly endless California desert.

FRANK (V.O.)
Are you ready to live the life you
deserve?

Suddenly...houses, green lawns, swimming pools. An idyllic
50's development, isolated within the barren landscape like a
colony on Mars. A man's BOOMING VOICE narrates...

FRANK (V.O.)
As an employee of the Oasis
Project, you're invited to *live* in
Oasis, our private community
nestled in the middle of the
California desert.

EXT. MAIN STREET - DAY

1950's Americana. PALM TREES line the streets. A MAN drives
a SKY BLUE TWO-SEATER THUNDERBIRD, his happy WIFE in the
passenger seat next to him. She leans over to light his
CIGAR as they cruise through town.

FRANK (V.O.)
We know how hard you work and we
want to provide you with the life
you deserve outside of the office.

EXT. GOLF COURSE - DAY

A MAN whacks a golf ball on a bright green golf course dotted
with palm trees. FRIENDS cheer him on between swigs of beer.

FRANK (V.O.)
Spend your evenings and weekends
relaxing with friends...

EXT. TENNIS COURT - DAY

Four shirtless, very tan MEN play doubles in the sunshine.

FRANK (V.O.)
Taking advantage of our many
recreational sports...

EXT. HIKING TRAILS - DAY

A couple HIKES a dusty trail. Despite the elevation she's in a dress, heels, and full hair and makeup.

FRANK (V.O.)
Or enjoying the breathtaking
scenery of this sunbaked paradise.

EXT. THE CLUB - POOL - DAY

A row of beautiful WOMEN in stylish bathing suits and swim caps sunbathe next to the glittering COUNTRY CLUB POOL.

FRANK (V.O.)
Although you might find the best
scenery at the club pool...

EXT. MAIN STREET - DAY

Three WIVES link arms as they window-shop.

FRANK (V.O.)
While you're hard at work, there's
plenty for your wife to do in town.

One of them stops, pointing at a DRESS in the window.

FRANK (V.O.)
Maybe too much...

Her friend drags her away.

EXT. BACKYARD - DUSK

Two kids play on a SWING SET in the shadow of the mountains.

FRANK (V.O.)
Oasis is safe and secure. Everyone
is welcome here. It's a perfect
place to raise the family who
depends on you...

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

Dozens of couples in TUXEDOS and GOWNS dance to a LIVE BAND. Everyone looks beautiful, happy, impossibly glamorous.

FRANK (V.O.)
 And to enjoy the wonders of a true
 brotherhood of intrepid pioneers.

EXT. BACKYARD POOL - DAY

A group of FRIENDS barbecue and lounge by the pool, drinking and laughing, living the life. FRANK, the narrator, walks towards us, grinning.

FRANK
 It may be remote, but we have a
 feeling that once you arrive,
 you'll never want to--

SMASH CUT TO:

TIGHT ON A WOMAN'S FACE

Looking straight at us, and trying so hard not to laugh it looks almost painful. This is ALICE CHAMBERS - 32, bold, equally warm and sharp.

[We're no longer in the controlled, almost stereotypically 1950's tone of the promotional video -- this room is loud and raucous and full of music and energy.]

WIDER reveals BUNNY (bawdy, whip-smart) and PEG (pregnant, a little thirsty) beside Alice. They're balancing TRAYS of GLASSES on their heads and all performing the same dance. They're drunk and can't stop laughing and we realize...

INT. LIVING ROOM - PETER AND PEG'S HOUSE - NIGHT

It's the end of a dinner party, and this is a boozy parlor game. These women are dancing for the HUSBANDS -- Alice's JACK, Bunny's DEAN, and Peg's PETER -- who watch appreciatively from the couch, equally drunk.

Peg's not very good at the game, frowning as she tries to keep up. Her husband PETER encourages her as he watches the rest of the room with a competitive, nervous energy--

PETER
 That-- keep it straight, honey--

Bunny's amazing at it, sipping from her own cocktail as she dances. Her husband DEAN, a boisterous jock, teases her:

DEAN

You're wearing too much clothing,
Bunny. It's weighing you down. If
you take your shirt off...

Alice and JACK barely break eye contact as he watches her, mesmerized, totally in love. Jack is the dream partner: sexy, charming, fun, supportive, and obsessed with his wife.

The tray slips off Peg's head and glass SHATTERS. Alice jumps, which just makes her laugh harder, and her tray falls.

ALICE

No! Let me go again! Let me--

She grabs the drink from Jack's hand, downs the rest of it, and puts it on her head just as the song ends. The women end their dance with a flourish, trying to hold in laughter.

Jack jumps to his feet, wraps his arms around Alice--

JACK

You're such a cheater! You're an
egregious cheater--

ALICE

It was quick-thinking, I'm a
problem solver--

JACK (CONT'D)

And it was with *my* drink, you
made me an accomplice--

She laughs as he pulls her on to his lap. She slings her legs over his, very comfortable there, like it's home base.

PEG

My balance was off, because of the
baby...

BUNNY

(innocently)
What baby?

Peter hands Peg a DUSTPAN and she kneels to clean up the broken glass without question. Bunny pours Dean a drink.

BUNNY (CONT'D)

Chop chop, gentlemen. Let's see
some tricks.

JACK

There's no way we could follow
that.

DEAN

Speak for yourself.

Dean grabs three glasses and starts JUGGLING. He immediately drops all of them and they SMASH on the ground.

DEAN (CONT'D)
Peg, there's some here, too.

Alice stands. Jack grabs at her, pulling her back down--

JACK
No, you can't leave...

ALICE
(amused)
I'll be right back!

JACK
Don't do it...

She kisses him and goes. He grins as he watches her walk away. Peter walks up to Jack, offering him a drink.

PETER
How do you do that?

He tries to say it teasingly, but there's a jealous undercurrent.

JACK
Do what?

They both watch Alice walk into the bathroom.

PETER
That.

INT. BATHROOM - PETER AND PEG'S HOUSE - NIGHT

Alice washes her hands, swaying a little-- that moment of not realizing how drunk you are until you're alone in a bathroom.

She dries her hands, then pours herself a glass of TAP WATER and chugs it. As she puts the glass away she notices a FRAMED PHOTO: Peter and Peg posing in front of Niagara Falls. Alice picks it up. They're cute.

INT. LIVING ROOM - PETER AND PEG'S HOUSE - NIGHT

Alice walks in as Bunny's dancing on a footstool, a drink in each hand. Peg's still on her knees, cleaning up the glass. Dean starts handing out CIGARS. Peter takes one, asking--

PETER

With the promotion, do they automatically move you to a bigger place?

BUNNY

The house will be ready by the end of the month.

PEG

Oh, Dean, will you smoke outside?

DEAN

(lighting his cigar)
Peter, your wife is drunk. She's babbling nonsense.

PEG

Peter doesn't like the sm--

PETER

Honey.

Peg quiets. Dean winks at her and balances an ASH TRAY on her back. Peg jokingly starts crawling around on the ground like an animal. Everyone laughs, until--

PEG'S SON (O.S.)

Mommy?

They all turn -- a sleepy BOY in pajamas stands on the stairs, rubbing his eyes.

PEG

Go to bed, Billy.

PEG'S SON (O.S.)

You're being too loud.

DEAN

BOO! Go back upstairs, you wet blanket! We're praying!

The adults burst out laughing.

EXT. ROAD - NIGHT

A BIRD'S EYE VIEW of Jack's CAR snaking through the streets of the edge of the development. His headlights are the only lights on the road.

INT./EXT. JACK'S CAR - NIGHT

Jack drives, Alice draped over him, kissing him. They're drunk and happy.

ALICE

I have a real question: is Peg ever not pregnant?

JACK

There have to be a few hours, at least, when she's actively giving birth.

ALICE

I feel like they have 17 children.

JACK

And Peter's always trying to impregnate you.

ALICE

No he's not...

JACK

I wouldn't leave you alone with him without a very sharp weapon.

ALICE

You don't think I could handle Peter?

JACK

I know you could handle Peter. I didn't say the weapon was for you.

Alice laughs just as Jack SWERVES the car off the road, squealing into the desert. Alice laughs, startled but not surprised, this is clearly something he's done before--

ALICE

Jack!

He grins at her as makes wild turns, going faster and faster. He floors it, neither noticing as his headlights catch--

A figure standing in the middle of the desert.

They're speeding towards it, getting closer and closer. Jack notices it the last second-- Alice SCREAMS as he swerves, just missing it, t, the car fishtailing to a stop.

Jack grips the steering wheel, adrenaline through the roof--

JACK
Jesus CHRIST!

Alice turns to look behind her. The figure is a WOMAN in a disheveled nightgown. She's still standing there, in the red glow of Jack's brake lights. She never even flinched. Alice squints, realizing--

ALICE
Is that *Margaret*?

The woman, MARGARET, locks eyes with Alice. Alice holds her gaze, startled at the intensity but unable to look away.

JACK
Of course it is--

ALICE
What is she doing out here?

JACK
She's a lunatic. Oh my God.

Alice starts to open her door--

ALICE
She's alone out there--

JACK
I'll call Ted when we get home.

Jack floors it, speeding away. Alice looks over her shoulder: Margaret's still standing there, getting smaller as the pull away, until finally it's just--

A BLACK VOID

Just blackness. Then, from overhead:

A row of beautiful DANCERS [in BLACK AND WHITE] stream into view. It's a parade of identical women in matching outfits, practically anonymous in their uniformity.

The dancers burst into a KALEIDOSCOPE of Busby-Berkeley-style choreography, creating geometric shapes with their bodies, twirling and bending and jumping like they're one organism.

The women dance towards each other, closer and closer, until they each hold up a FAN which creates a single image:

Alice's terrified, screaming face. We FALL through one of her EYES like a black hole--

INT. BEDROOM - ALICE AND JACK'S HOUSE - DAY

WHAM. Alice hits the floor of her bedroom with a sickening CRACK-- she's flung herself out of the bed in her sleep.

She sits up, still in shock from the nightmare and the hard fall. She moves stiffly, wincing, and glances at Jack-- but he's still asleep. She quietly gets up to start her day.

INT. KITCHEN - ALICE AND JACK'S HOUSE - DAY

Alice prepares a perfect breakfast. It's a flawlessly coordinated routine, and she takes real pleasure in it: EGGS cracked, BACON frying, a TOMATO sliced, sliced, sliced, unnervingly close to her fingers, COFFEE poured into a cup--

Jack, in a sharp suit, hair still wet from the shower, picks the cup up to take a sip as Alice puts hot bacon on his plate. He watches her adoringly.

JACK

You remember there's the thing at Frank's house tomorrow for--

ALICE

The new couple. Yes. I'm making tuna noodle salad.

(off Jack's look)

What?

JACK

It's just, he doesn't like tuna.

ALICE

Frank?

JACK

I know it seems small but I think these things add up when he's making decisions...

ALICE

I'll make deviled eggs.

Suddenly a small TREMOR starts shaking the house. Alice reaches behind her to hold the cabinet steady as Jack holds their coffee cups. When it stops, Alice gives Jack a look:

ALICE (CONT'D)

That's the third one this week.

Jack is just beaming at her.

ALICE (CONT'D)

What?

JACK

Nothing. You're just...the best.
I'm so lucky.

Alice kisses him, then straightens his tie, hands him his LUNCH, and gives him a playful smack on the ass as he leaves. He turns back to grab her, but she laughs and shoves him off--

ALICE

You're gonna be late! These things
add up!

He kisses her once more and hurries out the door. Alice watches him go, then takes a deep breath and turns back to the house, ready to tackle her day.

EXT. ALICE AND JACK'S HOUSE - DAY

Jack's car pulls out of the driveway as all the men on the block head in the same direction toward Oasis.

INT. VARIOUS - ALICE AND JACK'S HOUSE - DAY

-- Alice WASHES her hands like a surgeon, both hands in the air, cleaning hard between each finger.

-- She SCRUBS every surface of the kitchen with an efficiency that would impress the most intense germaphobe. The original *Peter Pan* cartoon movie plays on the TV, keeping her company.

-- She DUSTS a row of romantic PHOTOS of her and Jack: the two of them on their wedding day, laughing on the beach on their honeymoon, posing in black tie at a town dance.

-- She SNAPS laundry straight, then folds it nicely, setting it next to a CALENDAR where four days a month are "X-ed" out.

-- She IRONS. She SWEEPS. She VACUUMS.

INT. KITCHEN - ALICE AND JACK'S HOUSE - DAY

Done with her work, Alice just...waits. She sits in silence, totally still. We PUSH IN slowly as a SHARP SOUND gets increasingly louder, until finally, Alice looks up:

Out her window, she can see her backyard, separated from their neighbor's front yard by a WHITE PICKET FENCE.

On the other side of the fence, Margaret tends to her ROSE BUSH. The ground is covered in the heads of severed white roses.

INT. BUS/EXT. STREET - DAY

Alice and other HOUSEWIVES ride the NEIGHBORHOOD TROLLEY BUS. They're all SINGING a call-and-response song, clapping along to the rhythm.

With the men at work, during the day, Oasis is all women. The population's surprisingly diverse.

The jolly DRIVER pulls over at a stop and a few more WOMEN board. They immediately start singing as well.

INT. TOWN MARKET - DAY

From overhead, Alice and other HOUSEWIVES stream into view, gliding their shopping carts through the aisles like ants through an ant farm.

-- A SAMPLE GIRL is handing out free APPETIZERS.

SAMPLE GIRL
Pineapple fingers and ham?

Alice takes one, nodding her thanks without stopping.

-- She charms the BUTCHER as he cuts her a slab of meat:

MARKET BUTCHER	ALICE
When will I finally get to see what you do with these beautiful cuts I give you?	You never come over! You're always teasing me!

-- The CHECKOUT LADY bags Alice's food, hands it to her:

MARKET CHECKOUT LADY
Eight dollars has been added to Jack's account.

ALICE
Thank you so much.

In the next lane, an EMBARRASSED HOUSEWIFE is trying to quietly plead with the CHECKOUT MAN, who shakes his head.

MARKET CHECKOUT MAN
I'm sorry, ma'am, but your husband has capped the credit at \$5.

The Housewife glances behind her, embarrassed, as she takes a few items off the counter. Alice leans over to the Checkout Lady as she leaves--

ALICE
Will you put the rest of hers on
Jack's account, too?

The Checkout Lady nods discreetly as Alice exits.

EXT. ALICE AND JACK'S HOUSE - DAY

Alice, arms full of groceries, stands at the hedge between her front yard and Bunny's. Bunny hangs LAUNDRY on a clothesline as her rambunctious KIDS (son HANK, 7, son FRED, 5, and daughter JANE, 3) play with the HOSE behind her.

BUNNY
Don't point the hose at the
laundry!
(back to Alice)
Was she drunk?

ALICE
I have no idea. She didn't even
move. We almost killed her.

BUNNY
You're sure it was Margaret?

ALICE
Who else would be standing in the
middle of the desert in her
pajamas?

BUNNY
(to her kids)
Unwrap it from her neck, Hank!

Alice gestures to an Oasis-branded MOVING TRUCK parked at the end of their street.

ALICE
Have you heard anything about them?

BUNNY
They're young, apparently. Bill
and something.

ALICE
I guess she'll be my new best
friend, since you're leaving.

BUNNY

Don't worry. Dean said Jack's gonna get promoted and you'll be right behind us. What are you making for the party tomorrow?

ALICE

Deviled eggs.

BUNNY

Oh, Jack's gonna be CEO--

She senses chaos behind her and turns to her kids on a dime:

BUNNY (CONT'D)

That's it. I'm calling him.

Hank immediately drops the hose.

BUNNY'S SON HANK

DON'T!

BUNNY

I have to. This is why Santa gave me his phone number.

BUNNY'S SON FRED

(frantic)
WE'RE NOT DOING IT ANYMORE!

BUNNY (CONT'D)

He said I had to let him know if you're being bad--

BUNNY (CONT'D)

I wish it were up to me. I wish I had a choice--

She picks up the hose and starts SPRAYING the kids. They shriek, delighted, sprinting around, as Bunny chases them. They hide behind Alice, who jokingly protects them--

BUNNY (CONT'D)

You think I won't spray her?

INT. KITCHEN - ALICE AND JACK'S HOUSE - DAY

Alice, still a little wet from the hose, cooks the same way she cleans: like she's preparing for battle. She CHUGS a glass of water-- WASHES her hands-- WIPES clean the surfaces-- then SLAPS a thick cut of meat on a cutting board.

Alice WHISTLES a tune as she lays out her materials: twine, a needle, scissors, a MASSIVE KNIFE. She starts to hack at the meat. Slicing, slicing, slicing, until she stops with a guttural moan.

She's cut through the meat of her thumb, nearly severing it. It's dangling off of her hand like a loose tooth.

Alice's stunned. She stares at her hand for a beat-- then reaches up and slowly pushes her thumb back where it belongs.

Something about that snaps her into TRIAGE MODE. She moves quickly and purposefully, almost like a sense memory--

She washes the wound, WINCING as the water hits the cut, then lays her hand on the counter like it's another piece of meat.

With one hand, she lights the stove-- fishes a pair of SCISSORS out of a drawer-- then picks up the needle and twine with the scissors and holds them both over the open flame.

Once they're sterilized, she uses the scissors to pierce the skin of the wound, then the other side, pulling tight. She twists the string, then pulls it through the cut again.

She's suturing her own wound. Pierce, wince, swoop, bite, tie. Over and over. She flips her hand over, then sutures the other side. Finished.

Alice stares at her trembling hand, more startled by what she just did than by the cut itself. How did she do that?

Then she registers the mess in front of her. She gathers the bloody evidence, wiping up the counter--

EXT. BACKYARD - ALICE AND JACK'S HOUSE - DUSK

Alice glances around furtively as she throws the bloody evidence in the garbage. She turns to sneak back inside--

And sees Fred, Bunny's son, watching her from the yard next door. Alice freezes.

ALICE

Hi, honey. What are you doing?

Fred holds up a stick to answer. Then:

FRED

What are you doing?

ALICE

My chores. I need my allowance so I can split it with you.

Fred grins. Alice waves him back inside.

INT. KITCHEN - ALICE AND JACK'S HOUSE - DUSK

Her hand wrapped in a bandage, Alice continues to cook dinner as if nothing happened.

INT. DINING ROOM - ALICE AND JACK'S HOUSE - NIGHT

Alice finishes lighting the CANDLES on a beautifully-set dining room table when HEADLIGHTS flood through the windows.

BY THE FRONT DOOR

Jack walks in to find Alice waiting in the foyer, holding a COCKTAIL in a HIGHBALL GLASS for him. He grins at the image.

ALICE

Hi.

JACK

Hi.

They say it like they really missed each other, even though it's just been a few hours. Alice hands him the drink and takes his briefcase, then helps him pull his jacket off. There's a heightened, sexy energy to this evening routine.

ALICE

How was your day?

JACK

Boring. Much better now.

He notices her bandage and grabs it, immediately concerned.

JACK (CONT'D)

What happened to your hand?

Alice waves it off, trying to seem casual.

ALICE

Nothing. I cut myself cooking.

Jack searches her face, but she looks fine. He kisses the bandage. She starts backing up, pulling him with her.

ALICE (CONT'D)

I made a roast.

JACK

It smells amazing.

He's backed her up against the dining table. This also seems like part of the evening routine.

ALICE
And some green beans.

JACK
What else?

He reaches up under her dress.

ALICE
Mashed potatoes...

Jack finally kisses her. She wraps her legs around him and Jack turns her around and bends her over the table as they start to have passionate, spirited sex.

Her head is inches from the lit candles and the rattling steak knives-- it feels slightly dangerous, but she doesn't notice or care. It's animalistic and hot and we CUT TO:

FRANK
Jack, you came!

EXT. FRANK'S HOUSE - DAY

FRANK, Oasis's CEO and de-facto Mayor, and his wife, SHELLEY, stand in the doorway of their INSANELY GORGEOUS MANSION. It's all clean lines and glass, practically twinkling in the sun. The sounds of a PARTY float from the backyard.

Alice (carrying a tray of APPETIZERS, and wearing white GLOVES) and Jack wave as they approach the house.

Frank is the definition of quiet power: brilliant, confident, disarming. Shelley, Oasis's "first lady," is warm and gracious, the ideal host.

Jack shakes Frank's hand, still starstruck by his boss, as Alice and Shelley hug--

JACK
It's an honor to visit your house, sir.

SHELLEY
Alice, welcome! You look wonderful.

ALICE
Are you kidding me? This dress--

SHELLEY (CONT'D)
Frank, look at her, she's glowing.
(teasing, re: her belly)
(MORE)

SHELLEY (CONT'D)

Is this glow due to any particular reason?

ALICE

Just general happiness, I think.

Shelley notices the edge of the bandage peeking out from Alice's glove. Shelley reaches for it--

SHELLEY

What happened, honey?

ALICE

(pulling her glove down)
Oh, just a kitchen wound.

SHELLEY

Our battle scars.

ALICE

We're so excited to meet the new couple.

FRANK

They're lovely. Bill and Violet.
Painfully young.

ALICE

You're hiring so often, it feels like there's a new couple here every week.

JACK

(quickly)
Which, we love.

FRANK

We're lucky to be growing. And as our best employees keep moving up, we'll have more entry-level positions to fill.

He claps Jack on the shoulder. Jack beams.

EXT. FRANK'S BACKYARD - DAY

Jack and Alice walk out, awed-- the back is even more gorgeous than the front. COUPLES roam around the manicured lawn and beautiful pool, past a SCALE MODEL of the town of Oasis on display. Everyone's having fun, pouring drinks.

Alice squeezes Jack's hand. He kisses her cheek. Frank and Shelley's KENNEDY-ESQUE KIDS walk around with platters of appetizers, serving in adorable outfits.

Jack sees Dean at the bar and kisses Alice before he walks over to him. Alice spots Bunny, holding a cocktail and talking to a CHATTY HOUSEWIFE. Bunny catches Alice's eye and gives her a "thank God" look.

BUNNY

(to Chatty Housewife)

You know what, will you excuse me?
I just saw Alice, and it looks like
she needs help. With...her leg.

Bunny hurries over to Alice.

BUNNY (CONT'D)

Thank Christ.

ALICE

You having fun over there?

BUNNY

How long would you think she could
talk about her son's art projects?
Multiply it by your entire life.

She gestures to Frank and Shelley's kids.

BUNNY (CONT'D)

Do they wear matching outfits every
day? I find them terrifying.
(takes a sip, then)
But that little one makes maybe the
best Manhattan I've ever had.

JUMP CUT TO:

Alice, Jack, Bunny and Dean talk to the new couple, BILL and VIOLET. Bill's sweet and anxious, like he's always worried he's about to screw something up. Violet's young and eager. The women chat off to one side:

VIOLET

And then we honeymooned in Sea
Island.

ALICE

We honeymooned in Sea Island! So
did Carol. Did you eat at
Dominick's?

As Bill talks with Jack and Dean, like an eager freshmen hanging out with the cool seniors:

BILL

We're just-- so excited to be here.
Really excited. Can't believe it,
honestly.

DEAN

All right, you got the job. Calm
down.

Back with Violet, Alice lowers her voice, kindly:

ALICE

How are you actually doing?
(off Violet's surprise)
This is a lot. You've met a
hundred new people and are probably
drowning in casseroles.

VIOLET

It's wonderful. We're just
unpacking and adjusting...
(admitting)
It is kind of a lot.

Alice touches Jack, speaking loudly enough for the men:

ALICE

Why don't you come shopping in town
with us tomorrow? And Bill can
golf with the boys. It's our
little Sunday tradition.

BUNNY

They exercise their bodies and we
go exercise their wallets.

DEAN

Bunny's practically an Olympic
athlete at this point.

Violet looks to Bill for permission. Bill glances at Jack.

BILL

Is that-- okay? Can I do that?

JACK

(amused)
Yeah, Bill. If you want to.

Bill can't hide how thrilled he is.

BILL

Okay, yeah, great. Count me in.
Sunday golf. With the boys.

He squeezes Violet's hand and beams at her. Alice and Jack catch eyes, sharing a smile. He takes her hand, when--

GLASS TINKS. Everyone turns-- Shelley's standing with Frank, tapping a glass to get everyone's attention.

SHELLEY

Thank you for coming out to help us
give a warm welcome to Bill and
Violet. If you're here, it's
because we believe you're the best
and the future of Oasis.

Some claps. Bill flushes. Shelley looks at Frank adoringly.

SHELLEY (CONT'D)

Bill, Violet, you don't yet know
how lucky you are to learn from my
husband, and be a part of this
community that he created, but soon
you will.

MARGARET (O.S.)

(loudly)
We're not alone!

Everyone turns, startled. Margaret's standing in the middle of the crowd. TED, her mortified husband, tries to quiet her without making a scene, but Margaret doesn't move.

MARGARET (CONT'D)

You all know it. Something's out
there. And we're hiding here.

Violet looks to Bunny and Alice, concerned:

VIOLET

Who is that?

BUNNY

Margaret.
(sotto, to Alice)
She's gonna get Ted fired.

MARGARET

They're out there...

Ted starts dragging her away, as--

Frank clears his throat. Everyone immediately turns back to him, quiet. They watch him with reverence.

FRANK

Part of what makes us a family is that we support each other even in the most difficult times.

(then)

This is a special place. Shelley sometimes teases me and says I've created our own little world out here, but the truth is, it's one we've created. And it's one I'm so proud of. Not just because of the extraordinary and brave work you gentleman do at Oasis... but because this is a community that accepts everyone.

The crowd nods, roused.

FRANK (CONT'D)

This is what the world should look like and should feel like. Out there, arbitrary regulations and rules stop us from being as innovative as we know we can be. And if we have to create our own universe out here until everybody else catches up, so be it.

Alice glances around, realizing that Jack is gone.

FRANK (CONT'D)

We're having a pretty good time.

Everyone CHEERS and WHOOPS, raising their glasses.

INT. FRANK'S HOUSE - DAY

Alice tiptoes down the pristine, stylish hallway, her footsteps echoing in the empty house. She whispers:

ALICE

Jack?

She walks around the corner--

MARGARET

Are you lost?

Margaret is standing right there. Alice jumps a mile.

ALICE

Oh my God.

MARGARET

I can't find my way out either.

Alice studies her face, concerned.

ALICE

Are you okay, Margaret?

Margaret looks at Alice like that question is insane.

MARGARET

No. None of us are.

ALICE

If you ever want to talk, or need anything, you know I'm right next door. Last night--

MARGARET

I don't sleep well. I have bad dreams. Like you.

Alice blinks, startled.

ALICE

I don't have bad dreams.

MARGARET

Yes you do. You see them too. And now it's too late for both of us. We don't belong here.

ALICE

(disturbed)

I need to find my husband...

Alice quickly walks away, leaving Margaret alone in the hallway. She rounds the corner and passes by an open door, stopping when she sees--

INT. BEDROOM - FRANK'S HOUSE - DAY

Jack is standing in Frank's beautiful, light-filled BEDROOM.

ALICE

What are you doing?

Jack looks up, delighted to see her.

JACK
Look at this.

She walks over Jack, who's standing at a beautiful DRESSER. It's covered in private details: cuff links, scattered jewelry, framed photos of Frank and Shelley. Alice picks one up: Frank and Shelley, posing in front of Niagara Falls.

JACK (CONT'D)
This is where he sleeps. This is crazy.

Jack's genuinely awed by the intimate space. He touches a NECKTIE left on the dresser, admiring it, studying it.

JACK (CONT'D)
I wonder why he chose this tie.

Alice watches him lovingly. His adoration is cute, if a little obsessive. She leans into him.

ALICE
I like your ties.

Jack kisses her-- then reaches under her dress. Alice looks at him, surprised but game.

ALICE (CONT'D)
Everyone's outside...

Jack doesn't care. Just being in this room is a turn-on. He presses her up against the wall, unbuckling his pants as she wraps her legs around him. They start to have sex as silently as they can. Alice moans and Jack covers her mouth to keep them quiet. She grabs at him, then sees--

Frank is standing in the doorway.

Watching them. Staring at Alice. They lock eyes for a beat too long. It's like she's in a trance. Jack clocks it and follows her eyes-- he sees Frank, jumps, and pulls up his pants, scrambling away from Alice, caught.

FRANK
You two all right?

JACK
Yeah. Yes sir.

Another beat. Frank just keeps staring at them. Then he grabs a pair of SUNGLASSES from the dresser, gives Jack a tiny, almost proud smirk.

FRANK
I should've knocked.

Frank walks out. Jack is a buzzed combination of embarrassed and thrilled. He kisses Alice quickly before hurrying out after Frank.

Alice stands there, totally thrown, alone in Frank's bedroom. She smooths down her dress, putting herself together, and looks down at the dresser to a FRAMED PICTURE: the whole community posing in black tie, like a class photo.

Alice finds herself in the crowd, beaming in black and white. We PUSH IN on her face until suddenly--

It cracks apart like pieces of glass. We're back in the...

BLACK VOID

And back in BLACK AND WHITE. The Busby Berkeley DANCERS had been holding the pieces of her face together.

They toss them aside and begin a choreography: one dancer grabs another from behind, holding her face.

It's beautiful, but then it morphs from choreography to what seems like real violence. The first dancer covers the other's mouth, smothering her-- she can't breathe-- she kicks and flails, scared, and tries to SCREAM as we CUT TO--

INT. BEDROOM - ALICE AND JACK'S HOUSE - DAY

Alice's eyes pop open-- her back is arched halfway off the bed, her body contorted, one hand smothering herself. She can't breathe. She struggles to pry her own hand off, finally getting free with a painful GASP. She catches her breath, stunned, while Jack sleeps next to her.

INT. BOUTIQUE - DAY

Alice, Bunny and Violet walk through a CLOTHING BOUTIQUE, checking out different dresses. Violet looks around, amazed--

VIOLET
We can just charge at all these stores?

ALICE
It goes right to their Oasis accounts.

Alice starts WHISTLING the same tune she was whistling before.

BUNNY

They can put a limit, though, so don't let yourself go.

(to Alice)

What is that song?

ALICE

I was hoping you would know. It's been in my head for days, I can't figure out what it's from.

BUNNY

I hate that.

Just then a TREMOR runs through the store -- everything shakes gently, the clothing racks rattling. Violet's eyes go wide, but Alice and Bunny barely register it. It's over as quickly as it started.

BUNNY (CONT'D)

The joys of desert living. Soon you'll barely notice them.

ALICE

We never have to drive. The bus runs from morning til six and takes you everywhere you need to go.

VIOLET

Do you ever bring the boys their lunch?

ALICE

To Oasis?

Bunny almost laughs.

BUNNY

No. Of course not.

Violet gives them an impish look.

VIOLET

You guys have really never been? I mean, I know we're not supposed to, but just to sneak a peek?

ALICE

No.

BUNNY

Never.

ALICE (CONT'D)

Only employees are allowed near the headquarters.

BUNNY

It's way too dangerous.

ALICE

And why would we? We have everything here.

VIOLET

What do you think they're doing? Bill says it's technology to create a better world--

BUNNY

(a little too sharp)

We don't really talk about it, honey.

Violet shrinks, self-conscious. Bunny softens.

BUNNY (CONT'D)

Honestly, even if they tried to explain it I couldn't understand.

ALICE

They're doing important work but our work back here is just as vital. We have to take care of them and support them so they can go change the world.

VIOLET

Absolutely. And I'm ready to do that for Bill. I just...

(admitting)

I'm worried I'll get a little stir crazy.

Alice and Bunny exchange a look. Violet clocks it.

VIOLET (CONT'D)

What?

ALICE

Margaret went out to Oasis once.

BUNNY

("don't do this")

Alice--

VIOLET
That weird woman from the party?

BUNNY
(giving in to the story)
She used to be normal.

ALICE
She went out there with her son--

BUNNY
She walked.

ALICE
Trying to get to the Oasis
headquarters, they think. But she
never made it. They found her
alone two days later, wandering and
dehydrated, totally out of it.

VIOLET
Alone, like--

BUNNY
They never found her son.

Violet's stunned.

VIOLET
What did...

ALICE
So we can't just go wandering
around.

BUNNY
But you won't go stir crazy.

She says the next part for Alice's benefit as much as
Violet's:

BUNNY (CONT'D)
We just have to play by the rules
and then we get to enjoy all of
this. Being a good sport is how
you get what you want. So let's
move on to more pressing business
and find you a dress for the
Anniversary Party.

VIOLET
What's that?

BUNNY

It's the best night of the year.
It's like our own private July 4th.

ALICE

Frank throws a blowout to celebrate
the anniversary of Oasis's
incorporation.

Bunny holds up a dress.

BUNNY

The question is, how soon do you
want to have a baby? Because if
you wear this dress, Bill will
impregnate you immediately.

VIOLET

(laughing)

Bill wants one yesterday. I gotta
do my job while he does his.

CUT TO:

CLOSE ON a lawn-mower blade shredding grass.

WIDEN OUT to see a LANDSCAPER mowing the lawn of a bright
green golf course at the edge of the barren, cracked desert.

EXT. COUNTRY CLUB POOL - DAY

Alice, Bunny and Violet eat lunch by the pool of a CLASSIC
COUNTRY CLUB: women tanning in stylish bathing suits and swim
caps, KIDS sticky with popsicles, MEN in golf clothes or
tennis whites wandering around the edges.

WAITERS bring the women more drinks. One offers Violet
COCONUT OIL, which she happily accepts. Bunny's daughter
Jane is curled up on Alice's lap, explaining how her toy
works. Alice listens warmly.

BUNNY

Jane! Go find your brothers. Let
Alice eat.

Violet watches as Jane kisses Alice and climbs awkwardly out
of her lap, scurrying after the boys.

VIOLET

How many kids do you have?

ALICE

I don't have children.

Violet reacts as if Alice just admitted to occasional murder.

VIOLET

Oh.

BUNNY

Don't get me started.

VIOLET

I'm so sorry.

ALICE

Don't apologize. It's just not what Jack and I want.

VIOLET

(even more surprised)

It's on purpose? How?

(a little embarrassed)

I mean, he's so handsome, and he adores you, how do you stop yourself--

BUNNY

They don't. I'm next door, I hear everything. She and Jack just want each other for themselves. It's nauseating.

ALICE

Bunny's kids like me more than they like her, anyway.

BUNNY

That's true, and infuriating.

Alice laughs as she watches Jane and Bunny's sons playing by the side of the pool. Behind them, a row of LADIES swim laps in matching SWIM CAPS with smiling faces on them.

VIOLET

I think three is the perfect number. Bill wants four.

BUNNY

Once they outnumber you, it's all the same. Having a second kid is like you're drowning and someone throws you a baby.

As their heads dip in and out of the water, the faces on the swim caps MORPH into PAINED or SCREAMING faces.

Alice blinks, startled-- but as the ladies come up for air one last time, the caps are back to normal.

BUNNY (CONT'D)

Alice, how many babies should
Violet have?

Alice shakes off that moment, turning back to the women:

ALICE

At least five.

INT. KITCHEN - ALICE AND JACK'S HOUSE - THE NEXT DAY

TIGHT SHOTS of Alice's breakfast routine: EGG cracked, BACON fried, COFFEE poured, JACK kissed. She hands him his LUNCH.

INT. VARIOUS - ALICE AND JACK'S HOUSE - DAY

Jack gone, Alice tackles her day. She WASHES her hands like a surgeon again, careful to work around her BANDAGE.

-- She SCRUBS-- DUSTS-- VACUUMS-- SNAPS-- FOLDS--

INT. KITCHEN - ALICE AND JACK'S HOUSE - DAY

Alice wraps SARAN WRAP around leftovers, organizing the fridge. She pulls a big piece, then stares at it for a beat. Almost hypnotically, she wraps it around her face, smothering herself.

She struggles to breathe against the clear plastic, mouth open, gasping-- she leaves it on a beat too long, then quickly frees herself. She stands there, rattled.

INT. BUS/EXT. STREET - DAY

Alice rides the bus. It pulls to a stop, but she doesn't get off. The Driver waits a beat, but she doesn't move. He pulls back on to the road.

BUS DRIVER

No shopping today?

ALICE

I'm just here for a joyride. Get some fresh air, get out of the house for a bit.

The Driver winks at her.

INT. BUS/EXT. STREET - DAY

A HOUSEWIFE steps off at the last stop, at the very the edge of town. Alice is the only passenger left as the bus turns to make its way back into the heart of downtown.

She stares out into empty desert beyond their little village. A single road leads out to the OASIS HEADQUARTERS, barely visible in the distance. Then she spots--

There's a plane in the sky above the Oasis Headquarters that's starting to falter. It dips, struggling to keep its nose up, dropping dangerously. It looks like it's out of control. She calls out without taking her eyes off of it--

ALICE
Sir? Do you see...

It dips again, then suddenly plunges toward the ground, disappearing behind the Oasis building just as it would CRASH into the earth. Alice CRIES OUT--

ALICE (CONT'D)
OH MY GOD!

BUS DRIVER
You alright, miss?

Alice jumps to her feet and hurries up to the driver--

ALICE
Did you see that? That plane?!

She points to where she saw it, but the sky is empty.

BUS DRIVER
I'm afraid I don't know what you--

ALICE
It crashed! A plane just crashed!

BUS DRIVER
(squinting as he looks)
Are you sure?

ALICE
We have to see if anyone-- drive that way, I can show you where--

BUS DRIVER
I don't go that way.

ALICE
What?

BUS DRIVER

That's not my route. I have to return to town, make sure you girls get everything you need.

ALICE

That-- people could be hurt--

BUS DRIVER

I don't go that way.

ALICE

A *plane crashed*--

BUS DRIVER

That's not my route.

Alice can't believe him. She grabs her bag and throws him an angry look as she dashes off the bus--

ALICE

I'll go myself.

She starts racing toward where she saw the crash. The Driver stares at her for a long beat, then slowly turns the bus back to town.

EXT. ROAD - DAY

Alice hurries toward the looming Oasis Headquarters, sweating in the sun. She passes a SIGN -- *WARNING! Hazardous Materials Ahead. Security Personnel Only* -- but keeps going. A lot more WARNING SIGNS wait ahead.

EXT. OASIS PROJECT HEADQUARTERS - DAY

Alice finally approaches the OASIS HEADQUARTERS.

Most of the facility is underground -- an industrial, concrete above-ground structure is the only entrance.

Alice searches for any sign of the plane -- but she doesn't see anything. No debris, no smoke. No one is here at all.

There's a DOORWAY to the building, but no other windows, no identifiable signs. Alice calls out:

ALICE

Hello?

(then)

Anyone?! There's been an accident!

She stares at the door. She knows they're not supposed to go inside. But she takes a breath, then a step, and pushes the door open, and suddenly--

We SMASH CUT TO Alice's PUPIL DILATING-- then it's--

FULL SENSORY OVERLOAD

Strobing lights-- a horrible indefinable noise-- it's frantic and chaotic and overwhelming.

In ALICE'S POV-- colors and shapes start to come into focus-- IMAGES are being projected on the walls and on her body. She tries to move her arms but they're being held down--

CUT TO:

INT. LIVING ROOM - ALICE AND JACK'S HOUSE - NIGHT

Lights from the TV (the original *Alice in Wonderland* cartoon) flash on Alice's face as she snaps awake, SCREAMING, on the couch.

Jack runs in from the kitchen, holding a pan--

JACK

What?! What! Are you okay?!

Alice scrambles to her feet, pulling at her arms as if there are still ropes there. Jack drops the pan and holds her, a little freaked out--

JACK (CONT'D)

You're okay. Alice, honey. HONEY.

ALICE

What happened?!

JACK

Just calm down. You had a bad dream.

He gently pushes her back down to the couch.

ALICE

No. No no no--

JACK

Yes, you're okay.

ALICE

That-- when did you get here?

JACK

A few hours ago. You were asleep on the couch. I figured you weren't feeling well.

ALICE

How did I get home?

JACK

The bus.

ALICE

He came out and got me?

JACK

(confused)

It took you home from town. The driver stopped by an hour ago to check on you. He said you were acting strange when he dropped you off.

ALICE

No, I got off the bus. There was a plane crash, I went to help...

JACK

A plane crash?

ALICE

I saw it--

JACK

Baby, I would've heard if a plane had crashed.

(he touches her forehead)

What did you eat today?

Alice's head is spinning.

ALICE

The driver brought me here?

JACK

Yes. And you've been out like a light since then.

Alice finally registers the pan he had been holding.

ALICE

Were you *cooking*?

JACK

Well, yeah. There was no dinner.
I had to fend for myself.
(then, admitting)
It's a disaster. I think you might
have to buy new pans.

Alice laughs despite herself and stands.

ALICE

Let me make you something. You
must be starving.

Jack sits back, watching happily as Alice hurries into the
kitchen. He calls after her:

JACK

I'd love a steak.

INT. BATHROOM - ALICE AND JACK'S HOUSE - THE NEXT DAY

Alice showers, mind wandering. She starts washing her hair,
unraveling the bandage on her hand so it doesn't get wet,
stopping in her tracks when she sees--

Her cut has turned black. The skin is rotting away,
revealing new skin underneath. Alice studies it, horrified--

Suddenly the shower curtain's YANKED back. Alice jumps.
Jack pokes his head in, dressed for work--

JACK

I'm heading out. Love you.

Alice tries to hide her hand behind her. We can't tell if
Jack clocks it. She kisses him goodbye.

INT. KITCHEN - ALICE AND JACK'S HOUSE - DAY

Alice finishes re-wrapping her bandage when she hears--

BUNNY (O.S.)

Is she awake?

Alice goes to the window-- Bunny and Violet are chatting in
Bunny's yard. Bunny waves, calling out:

BUNNY (CONT'D)

Look who decided to join the land
of the living. I heard you hit the
sauce last night!

Alice flinches, but covers, calling through the glass:

ALICE
It's what I get for trying to keep
up with y--

She stops mid-word.

There's another plane in the sky behind Bunny and Violet.
It's faltering and dipping like the last one, plunging then
desperately trying to right itself.

ALICE (CONT'D)
No...

It starts to drop out of the sky. Alice bangs on the glass,
trying to get Violet and Bunny to notice, but they're
chatting obliviously.

EXT. ALICE AND JACK'S HOUSE - DAY

Bunny and Violet are back to chatting casually. The plane
falls behind them. Alice bursts out of her house just as--

The plane violently plummets to the ground out in the desert,
by Oasis. Alice gasps, horrified.

Bunny and Violet jump, startled, then turn behind them to
where Alice is looking, but they don't see anything. Bunny
turns back, worried--

BUNNY
What?!

ALICE
You didn't see...

Alice hesitates. Bunny and Violet search her face,
concerned. For some reason, she feels exposed.

ALICE (CONT'D)
I'm sorry. I had a really weird
night. I think it was a migraine,
or something. And I thought I
saw... Sorry.

BUNNY
(deadly serious)
Don't lie to us.
(then)
You're having an affair with the
bus driver.

Violet laughs. Alice forces a laugh.

ALICE
I tried to deny it for so long...

VIOLET
(trying too hard to get in
on the joke)
Your secret is safe with us.

Violet sees something behind Alice and her face falls.

VIOLET (CONT'D)
Does she live right behind you?

Alice and Bunny follow her gaze-- to Margaret, who's standing in her yard just behind Alice's.

BUNNY
Yes, lucky us.

Margaret is staring at Alice. Then she turns to look exactly where the plane just crashed.

Alice's stomach drops. She forces herself to look away from Margaret, putting on a cheery face:

ALICE
Anyone headed to town?

INT. TOWN MARKET - DAY

Alice unloads her basket at the register, zoning out. She picks up a BRIGHT RED APPLE, studying its shine.

MARKET CHECKOUT LADY
Anything I can help you with?

Alice looks up at her.

ALICE
Where does this come from?

MARKET CHECKOUT LADY
The produce aisle.

ALICE
No, where does it actually come from?

The Market Checkout Lady looks at her blankly.

ALICE (CONT'D)

They ship all of this food in from somewhere. Where does it come from? Why can't we grow it here?

MARKET CHECKOUT LADY

Well, we only want the best at Oasis. Our produce comes fresh from all corners of the world--

ALICE

There are no living things here, at all. No food, no animals... why can't we grow anything here?

She gestures behind her and hits a GLASS BOTTLE, which falls, SMASHING on the ground. Everyone turns to stare at her. Alice reddens. Everyone keeps staring at her.

Suddenly the market starts RUMBLING with another TREMOR. There's a quiet ROAR of glass and tin and packaging as all the goods in the market shake.

Then the lights begin FLICKERING. Suddenly all the EMPLOYEES and CHILDREN in the store turn and look at Alice. They open their mouths HIDEOUSLY WIDE-- but instead of a scream, a terrible, screeching electronic sound comes out.

The rumbling stops even more suddenly than it started. Everyone looks normal again. The other Housewives adjust themselves, then head back to their shopping.

VOICE OVER LOUDSPEAKER (O.S.)

Hold on to your hats, ladies. That was a little bigger than we're used to. But at these prices, our Betty Crocker cake mix is gonna be flying off the shelves no matter what...

Alice leaves her basket at the register and runs outside.

INT. KITCHEN - ALICE AND JACK'S HOUSE - DAY

Alice pours herself a glass of water, trying not to freak out. She's about to drink-- then stops, putting the glass back on the counter, staring at it. Then she looks outside.

EXT. BACKYARD - ALICE AND JACK'S HOUSE - DAY

Alice walks to the fence dividing her yard from Margaret's.

ALICE

Margaret?
 (then)
 Are you home?

She hears a strange sound. Then hears it again-- it's coming from above. Alice looks up.

Margaret is standing on her own roof.

ALICE (CONT'D)

(alarmed)
 Margaret? What are you doing?

Margaret looks down at her. Smiles. Spreads her arms. And falls forward off the roof.

ALICE (CONT'D)

NO NO NO--

Alice flinches and turns away just as Margaret's body lands on the spikes of the WHITE PICKET FENCE with a horrifying SQUELCH. She looks back to see the bright red blood splatters across the fence and the roses.

Alice SCREAMS. She moves toward Margaret--

When suddenly her feet are off the ground-- a MAIL MAN has appeared and picked her up, pulling her away from the body.

Alice flails as more SERVICE MEN -- a MILK MAN, a GARBAGE MAN, a DELIVERY MAN -- suddenly appear around Margaret, tending to her, and the Mail Man drags Alice away.

INT. LIVING ROOM - ALICE AND JACK'S HOUSE - NIGHT

Alice and Jack are mid-argument. Alice is pacing, heated.

JACK

You need to settle down--

ALICE

There is no way she's fine!

JACK

I don't know what to tell you!
 Ted's with her at the hospital
 right now, he said she just needs a
 few stitches.

ALICE

Ted is *lying to you*. She jumped.
 She did it on purpose--

JACK
 She slipped cleaning the window.
 It was an accident.

ALICE
 Jack, I *saw her*. I saw her hit
 that fence.

JACK
 You probably saw what you were
 worried would happen--

ALICE
 (shaking her head)
 No. No--

JACK (CONT'D)
 She fell and you imagined the
 worst case scenario--

ALICE (CONT'D)
 I *heard* it! I heard her body
 break!

JACK
 Please don't get dramatic.

ALICE
 She wanted me to see.

JACK
 Alice, stop.

ALICE
 Why would they lie about what
 happened? What are they hiding?
 There's something off here, there's
 something *wrong*--

JACK
 Don't do this.

ALICE
 What are you doing at Oasis?

JACK
 You know what I do. I'm a
 technical engineer.

ALICE
 But you don't know what *they're*
 doing. What the effects of their
 work might be on the people who
 live here, or the *land*--

JACK
 STOP IT.

His tone startles her. He's genuinely mad.

JACK (CONT'D)

Do you know how hard I've worked to get here? I'm finally at the precipice of something and you are risking everything! What do you need? Attention? What more can I give you? You're acting delusional!

He reaches for her bandage. Alice pulls her hand away--

ALICE

No--

Jack pins her and RIPS it off to see-- the wound is gone. Completely. There's no black, there's not even a scar.

JACK

You are fine. You're fine.

Alice stares at it, astonished.

JACK (CONT'D)

You have to get a hold of yourself.
Do not do this to me.

He has to stop himself from going farther and marches off, pissed. Alice stands there, reeling.

INT. KITCHEN - ALICE AND JACK'S HOUSE - NIGHT

Alice stands in the kitchen in her nightgown, staring out the window toward Margaret's house.

She walks past Jack sleeping on the couch. She stops, looks at him for a beat, and keeps going.

EXT. STREETS - NIGHT

Alice's barefoot feet walk the empty, moonlit streets of Oasis.

EXT. HIGH DIVE - COUNTRY CLUB - NIGHT

Alice climbs the ladder to the top of the HIGH DIVE.

She reaches the top and walks carefully out to the edge of the diving board.

She closes her eyes and spreads her arms the way Margaret did just before she jumped.

Suddenly-- the POOL LIGHTS COME ON. It startles Alice, who suddenly realizes the pool below her is empty. It's been drained of water, it's just a concrete pit.

She loses her balance, falling off the board-- she tumbles through the air, toward the concrete--

SMACK.

EXT. UNDERWATER - NIGHT

Alice hits the surface of the water with a violent SLAP.

She twists underwater, screaming.

EXT. COUNTRY CLUB POOL - DAY

Alice surfaces, taking in a breath. She's just been swimming laps in the club pool. She climbs out and walks over to Bunny, Violet, Peg and Shelley and a few other HOUSEWIVES are having a boozy lunch, lounging in chairs by the pool.

PEG

...PJ still fits into the pants I bought him last Christmas.

SHELLEY

I don't ever want them to grow up. This is the cutest age.

Alice takes a towel, drying herself off.

SHELLEY (CONT'D)

You'll see, Alice. Once you have kids, you won't even be able to remember your life before them.

Bunny watches Alice cautiously as Shelley stretches luxuriously in the sun.

SHELLEY (CONT'D)

How lucky are we, ladies? Our men lug off to work all day and we get to lounge by the pool. We can't ever let them figure out how much we've got it made.

The other women laugh. Alice doesn't.

SHELLEY (CONT'D)
 Seriously, though. Out there, we
 couldn't live like this. Hopefully
 soon the whole world will look like
 Oasis.

ALICE
 Have you ever left, Shelley?

Everyone turns to Alice, surprised.

SHELLEY
 What do you mean?

ALICE
 Since you've been here. Have you
 left? Gone on vacation?

SHELLEY
 (laughs, gesturing around)
 Why would I need a vacation?

PEG
 Oh my God.

She points to the other side of the club. The other women
 jump up, squealing excitedly. At first Alice can't see what
 they're looking at, but the crowd parts and she realizes--

It's Margaret.

And she looks completely fine. Better than fine-- sublime.
 She's glowing, happy, basking in everyone's attention,
 totally different from how we've seen her before.

Alice's heart pounds. She grabs a towel and walks over to
 the crowd. Margaret's bouncy and bright as she recounts her
 saga to an eager audience:

MARGARET
 It was mortifying. I tore my
 dress, the mail man found me--

VIOLET
 You look amazing!

MARGARET
 Thank you...

Margaret stares at Violet, not remembering her.

SHELLEY
 That's Violet, honey.

MARGARET

Violet. Of course.

(then, apologetic)

I'm having trouble remembering, but I know I need to apologize for the way I've been behaving since...

(then)

Ted told me some of the things I've done, and--

SHELLEY

Please. We're just happy to have you back.

MARGARET

Dr. Collins is a miracle worker. Ten stitches and an icepack--

ALICE

Margaret.

She says it a little too sharply, a little too loudly. The other women jump, surprised.

ALICE (CONT'D)

Can I talk to you for a second?

AWAY FROM THE OTHERS

Alice pulls Margaret a few feet away from the other women, trying to stay calm as she whispers:

ALICE

What the hell happened?

MARGARET

I was trying to clean the outside of our windows, like an idiot--

ALICE

Why are you acting like this?

MARGARET

Like what?

ALICE

Margaret.

(searching her face)

You jumped.

Margaret laughs.

MARGARET

I wish I'd jumped! I would've
landed better.

ALICE

You looked at me. And you hit the
fence, there was blood everywhere,
it wasn't just ten stitches--

Margaret looks back at the other women and gives them a
weird, almost "help me" look. That snaps something in Alice.
She grabs Margaret's arm, hard.

ALICE (CONT'D)

I know you're lying.

MARGARET

I'm going to get some lunch--

Margaret tries to get her hand away but Alice won't let go.
Shelley walks over, warm but discreet.

SHELLEY

Alice, are you all right?

ALICE

Tell me the truth!

A COUNTRY CLUB STAFF MEMBER approaches.

COUNTRY CLUB STAFF MEMBER

Ma'am, please take this elsewhere,
or we'll be forced to call your
husband.

SHELLEY

Honey, why don't you get out of the
sun for a bit. I think it's
getting to your head.

Alice realizes that everyone is watching her. Bunny gives
her a "what are you doing?" look. Alice drops Margaret's
hand and clears her throat, walking away.

INT. PHONE BOOTH - COUNTRY CLUB - DAY

Alice takes a slip of paper out of her bag. It's a phone
number: "emergencies only." Alice dials and waits as it
rings, her face oddly determined. Finally someone answers:

ALICE

Jack?

INT. DOCTOR'S OFFICE - DAY

CLOSE on the DIAL of a BLOOD PRESSURE CUFF tightening around Alice's arm. A nervous Jack and Alice sit with DR. COLLINS (50s, cheerful, patronizing).

JACK

Is there a bug going around?

DR. COLLINS

Not that I know of. I think this is just run-of-the-mill exhaustion.

(removing the cuff)

Have you had any new stresses or pressures lately?

ALICE

No.

JACK

She saw Ted's wife Margaret fall. Maybe it's shock.

DR. COLLINS

That was quite a tumble. She was so embarrassed.

ALICE

What exactly happened to her?

DR. COLLINS

Pardon?

ALICE

I know she got ten stitches. Where were they? Where did she hurt herself?

Dr. Collins laughs good-naturedly.

DR. COLLINS

You wouldn't want me sharing details of your treatment with other patients, would you?

(then)

I'm gonna prescribe the same pills we gave you before.

ALICE

I don't think I need those. They made me groggy. I couldn't think.

DR. COLLINS
They're precautionary. To keep you
calm.

JACK
How long would she have to take
them? Just a few days?

ALICE
Could it be something in the water?

DR. COLLINS
(a beat)
The water?

ALICE
Or the air? Or whatever causes
those earthquakes?

Dr. Collins just watches her for a beat. Then:

DR. COLLINS
Hmm.

ALICE
What?

DR. COLLINS
Margaret asked me that same
question.

His voice technically sounds the same, but something in the
room has shifted.

DR. COLLINS (CONT'D)
She was also having trouble
sleeping. Are you having any
trouble sleeping? Any bad dreams?

He clicks his pen to take notes. Alice steals a glance at
Jack. They're both suddenly on high alert. A record of
Alice behaving like Margaret isn't something either of them
want.

ALICE
No. Nothing like that.
(then, carefully)
You're probably right. I'm most
likely just exhausted.

Dr. Collins pats her knee.

DR. COLLINS
 We're gonna get you squared away.
 (standing)
 You two lovebirds wait here and
 I'll grab your medication. Nurse
 Collins will drive you home.

NURSE COLLINS, Dr. Collins's Head Nurse and wife, appears behind Dr. Collins, smiling happily.

INT. NURSE COLLINS'S CAR/EXT. STREET - DAY

Alice sits in the backseat, head against the window, as Nurse Collins gets in the front seat. She sits up when she sees--

Jack, arguing with Dr. Collins in the parking lot. She unrolls her window, just able to faintly hear:

DR. COLLINS
 You're being reckless.

JACK
 It's not necessary!

Nurse Collins turns the ENGINE on, drowning out the conversation. Alice tries to open the door, but it's locked.

ALICE
 I need to hop out for a second.

NURSE COLLINS
 (pleasantly)
 Dr. Collins said I was to take you
 straight home.

ALICE
 It's important, I need to ask my
 husband something.

Alice yanks at the door. Nurse Collins just smiles.

NURSE COLLINS
 Rest and relaxation, that's what
 you need.

ALICE
 Please. Please let me out--

NURSE COLLINS
 Doctor's orders!

She drives away. Alice turns around to watch Jack and Dr. Collins continue arguing as they get smaller in the distance.

EXT. ALICE AND JACK'S HOUSE - DAY

Alice walks up to her front door. Nurse Collins waits in her car, watching. She doesn't pull away until Alice is inside.

EXT. BACKYARD - ALICE AND JACK'S HOUSE - DAY

Alice stands in her backyard, staring at Margaret's roof. She walks over toward the fence where Margaret fell. There's no blood, no marking, no evidence at all. Maybe she did imagine it.

She reaches out and touches the fence-- and when she brings her fingers back, they're covered in wet, white paint.

The fence has been repainted.

Alice stumbles back. She wasn't crazy.

She turns to look toward Oasis. Then she walks over to Bunny's yard, trying to seem casual, eyes darting around to make sure she's not being watched.

One of Bunny's kids BIKES has been discarded in the yard. Alice picks it up and is about to swing her leg over it when--

BUNNY'S SON FRED (O.S.)
(singing)
Merrily merrily merrily merrily...

Bunny's son Fred is swinging on their swing set, his back to Alice, singing the same line over and over:

BUNNY'S SON FRED (CONT'D)
(singing)
Merrily merrily merrily merrily...

Alice looks around, but it seems like no one else is home. Fred's alone. Alice approaches him, uneasy.

ALICE
Honey? Where's your mom?

BUNNY'S SON FRED
(singing)
Merrily merrily merrily merrily...

ALICE
Fred--

She touches his shoulder to stop him swinging. He turns to her-- and his mouth opens in a horrifying scream, emitting the same terrible electronic screech she heard in the market.

Alice staggers back. He reaches for her hand sweetly, but Alice backs away, scared, and jumps on the bike, furiously pedaling away.

EXT. ROAD - DAY

Alice bikes down the empty road toward Oasis Headquarters, the town disappearing behind her.

EXT. OASIS HEADQUARTERS - DAY

Alice pedals on dead-tired legs, finally here. She drops the bike, it's wheels still spinning on the ground.

She walks up to the doorway. She looks around, takes a deep breath, steels herself, and pushes the door open and we SMASH CUT TO--

HER PUPIL DILATING --

AND IT'S SENSORY OVERLOAD AGAIN

We're in ALICE'S POV-- the lights are too bright, moving and flashing-- everything's too loud--

Then lights and colors start to come into focus. She slowly takes in her surroundings. IMAGES are being projected on to Alice and the PLASTIC CURTAINS surrounding what feels like a little corner of the room.

She's lying on a bed, in a white nightgown. She's paler, gaunt, not in 50's style. Two IV's run from her arm to a simple machine with an elegant screen. She slowly sits up, blinking in the chaos of the images, trying to make them out.

Some of them are 1950's advertisements: A man blowing cigarette smoke into an eager woman's face: **Blow in her face and she'll follow you anywhere.** A husband hugging his embarrassed wife: **Don't Worry Darling, You Didn't Burn the Beer!** A wife bent over her husband's knee, his arm raised to spank her: **If he finds out you didn't buy Sanborn!**

The ceiling is covered in moving black-and-white patterns-- which she realizes are Busby Berkeley dancers. *These are the same dancers from her dreams.*

Alice's head spins. She struggles to move, like a fawn discovering its limbs. She's restrained by the IV's in her arm and another cord-- running up to a small white implant attached to her skull, just under her ear.

Alice pulls at the cords, alarmed. Then she notices an elegant IPAD-LIKE DEVICE resting on top of the machine she's connected to. She picks it up-- it's monitoring information of some kind. It looks medical.

In the corner is a photo of...herself? A small one, like an Avatar. She looks different in a way she can't describe.

She touches it-- and the screen CHANGES. Two photos show up, a MAN and WOMAN, captioned "NEW USERS: BOB AND KATHY." Alice stares at the device like it's witchcraft.

She touches it again-- and a VIDEO starts playing. It's the tourism video from the opening, just where we left it: a group of FRIENDS drinking and laughing by the pool, just as Frank walks onscreen. Alice jumps back at the sight of him.

FRANK

It may be remote, but we have a feeling that once you arrive, you'll never want to leave.

(then)

Your acceptance into this brotherhood is no small feat. You've passed multiple background and psychological tests, and have proven your dedication and loyalty to our cause and way of life.

Alice looks around the room, panicking. Where the fuck is she? She studies the machine -- it's too hard to read, DOTS and charts everywhere--

FRANK (CONT'D)

But this acceptance is not tenured. There are rules, and punishments if you or your loved one breaks those rules. You can move up in our organization by recruiting others to join our community--

She tries to stand, but her legs are so weak that when she puts pressure on her right foot, her ankle TWISTS. She falls, hitting her head on the machine behind her on the way down and PASSING OUT COLD as we CUT TO--

UNDERWATER

The rippling surface of a body of water.

REVEAL Alice is underwater, eyes wide, terrified. She opens her mouth to breath, realizes she can't, and sits up--

INT. BATHROOM - ALICE AND JACK'S HOUSE - NIGHT

In her bathtub, gasping for a breath. She pants, choking on air, fighting tears as she feels her body, tries to understand where she is and what just happened--

A happy Jack enters, in a TUXEDO, buttoning his cuffs--

JACK

I might ask Shelley to dance at
some point, if it feels like the--

He stops, surprised, when he sees her in the tub.

JACK (CONT'D)

How long do you need to get ready?
We're gonna be late.

Alice catches her breath, leaning back, covering her face. She manages to nod. Jack takes her in, still awed by her.

JACK (CONT'D)

You look incredible.
(then, mischievous)
I've been thinking we should try
something kind of crazy.

He squeezes her thigh, rubs his hand down it. Alice can't even think about sex right n--

JACK (CONT'D)

Let's have a baby.

He couldn't have stunned her more if he'd smacked her.

ALICE

What?

JACK

I mean, not right this second,
obviously, we don't have time.
But...I love you, and I want more
of you, and now I think I want a
little you. I don't know. It'd be
an adventure.

He stands and starts to leave, then stops, remembering:

JACK (CONT'D)

Oh, here.

He hands her -- a pill. Alice stares at him for a beat, then takes it and puts it in her mouth.

As soon as he's gone, she spits out the pill and pulls the bath's plug, letting it dissolve as the water drains.

She submerges herself back underwater as we CUT TO--

A SINGER'S FACE

On stage, in a spotlight, performing into a microphone. We are...

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

This is the biggest event of the year-- a boisterous, rowdy black tie affair. The whole town is here, drinking and dancing and letting loose.

A classic 50's BIG BAND, led by the singer, plays in the iconic CLAMSHELL stage in front of a small dance floor, the rest of the room filled with beautifully-set tables.

Alice and Jack walk in. Alice is overwhelmed by the room-- everything is too loud, too much. She clutches Jack's arm, trying not to panic, anxious and paranoid.

AT THEIR TABLE

Alice and Jack arrive to cheers from Bunny and Dean, Peg and Peter, and Violet and Bill. This is the fun table, already deep into their drinks. Peter and Peg dance in place as Bunny has Violet twirl to show off her dress:

BUNNY

How good does that look on her?!
Bill better watch out. It fits
better than it did in the store!

Violet blushes, pleased, as Peg looks between them:

PEG

You guys went shopping together?
All of you? As a group?
(too brightly)
That's fun.

Dean is making Bill chug from a bottle of champagne. He chokes on the bubbles but keeps going, spilling on his shirt. Jack cheers him on as he hands Alice a glass of champagne. She takes it just to hold something, as--

SHELLEY (O.S.)

Here are the troublemakers.

Shelley walks up, making the rounds.

SHELLEY (CONT'D)
I don't know how we're allowed to
put you all at one table.

JACK
It's probably better for insurance
purposes.

Shelley touches Alice's arm softly.

SHELLEY
Alice, how are you feeling?

Shelley says it pleasantly, but it feels loaded.

ALICE
I'm great.

SHELLEY
If I hear glass breaking, I'm
coming right here.

Everybody laughs too hard as Shelley moves on to the next table. Alice watches her go-- then sees Margaret, giggling and flirting with Ted, charming everyone at their table. Ted's beaming, relaxed, back in everyone's good graces.

She watches Margaret kiss Ted on the cheek and walk over to the BAR. Alice turns to Jack, shouting over the music:

ALICE
I'll be right back.

BY THE BAR

Margaret takes two drinks from the bartender just as Alice walks up behind her. Margaret turns and sees her, trapped.

MARGARET
Oh, hi. I'm just going to bring
these back to Ted--

ALICE
You can tell me whatever's going
on.

Alice is trying to look her in the eye, but Margaret won't hold her gaze.

ALICE (CONT'D)

(quietly)

I do have bad dreams. I know they're hiding something. I know something's out there. What are they making you cover up?

Margaret's looking at Alice the way they all used to look at Margaret: like her crazy might be contagious.

MARGARET

I need to go find my husband.

Margaret walks away. Alice turns back to see Jack has been watching the whole thing. He looks disconcerted.

Suddenly the BAND PLAYS A HEROIC CUE... because Frank has walked on stage, taking the mic to say a few words. Alice walks back to her table, sitting close to Jack.

FRANK

Just wanted to say thank you to everyone for coming out. This is my favorite night of the year. I love being all together under one roof, I love seeing who can no longer fit in their tuxedos, but mostly I love looking back on how far we've come.

Alice looks around the room. Everyone is watching Frank with total devotion. They're all enraptured.

FRANK (CONT'D)

It's amazing to see how much we've grown. And I'm happy to say that we're still growing, even tonight. We've set the bar terribly high for their first night in town, but I'd like to take this opportunity to introduce our newest hire and his beautiful wife, Bob and Kathy King.

An elated man, BOB, and his sheepish wife, KATHY, walk out, holding hands, waving to everyone. The room applauds warmly.

Alice's stomach drops.

These are the people from the "NEW USER" photo she saw.

Alice grabs Jack's arm, hard.

ALICE

Jack, I need to go home.

JACK
What? We just got here.

FRANK
(to Bob and Kathy)
Welcome to Oasis. We do this every
Saturday.

The crowd LAUGHS -- and suddenly they all have no teeth. It looks horrifying. Alice is spinning out. She squeezes her eyes shut-- when they open, everyone looks normal again. She grabs Jack again--

ALICE
We need to get out of here.

JACK
We'll get you a drink...

Frank's watching them. He grins.

FRANK
Now, if I could have Jack come up
here for a minute.

Jack blinks, startled. Their whole table is amazed. Alice grabs his hand, distressed, whispering to him--

ALICE
Please. Please let's just go.

Jack looks from Alice to Frank, beckoning him on stage. He looks at her like "what am I supposed to do?" Then pulls his hand away, jumping to his feet and hurrying to the stage.

ALICE (CONT'D)
(desperate)
Jack...

Alice watches helplessly as Jack hops on stage next to Frank. He's blushing, jittery with nerves.

FRANK
Bob's going to have big shoes to
fill. He'll be taking over for
Jack, as I'm pleased to announce
that Jack is being promoted to
Senior Technology Manager.

Their table erupts in CHEERS. Jack shakes Frank's hand, giddy. Alice starts hyperventilating. She can't catch her breath. She runs out of the room. Bunny watches, concerned.

INT. BATHROOM - "DOLL HOUSE" NIGHTCLUB - NIGHT

Alice pushes open the bathroom door, still gasping. A beat later Bunny follows her in--

BUNNY

What has gotten into you? Jack--

Alice grabs her, wild and desperate.

ALICE

Something bad is happening.
Something is deeply, deeply wrong
with this town. And with Frank.
Oasis is doing something wrong or
it's covering up something wrong--

Bunny's momentarily stunned by Alice's intensity.

BUNNY

Okay, slow down--

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

Back in the main room, Frank still has Jack on stage.

FRANK

Now, I heard there's a special way
Jack likes to celebrate good news.

The band starts playing a SONG. Jack laughs, embarrassed--

JACK

No. No way...

FRANK

I've heard you're the best...

Jack shakes his head, secretly loving this. Then he starts to tap dance to the music. His table ERUPTS, delighted. Jack begins to perform a full choreography. He keeps an eye on Frank, desperate to please him. Frank watches happily.

INT. BATHROOM - "DOLL HOUSE" NIGHTCLUB - NIGHT

Alice is exploding with everything she's been holding in, frantically trying to explain--

ALICE

I went to Oasis--

BUNNY

What do you mean you went there?

ALICE

And when I walked inside I
woke up somewhere else.

BUNNY (CONT'D)

You *walked inside*? What are
you talking about?!

ALICE (CONT'D)

It wasn't even inside, I woke up in
another room. And I was connected
to a machine, like it was an
experiment, and there was a video
with Frank, Frank was there, and
there was a photo of *that couple*
out there and it said "new users"--

Bunny takes her hand, trying to calm her down.

BUNNY

That was probably a dream. Jack
must've mentioned the new couple,
or you saw a photo of them and
didn't remember--

ALICE

Margaret should not be okay and
she's acting like she's fine and
they're all covering it up.

Bunny's starting to get scared for her friend.

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

Jack keeps dancing, really throwing himself into it, sweating
and struggling a bit. Frank watches from the side.

INT. BATHROOM - "DOLL HOUSE" NIGHTCLUB - NIGHT

ALICE

I think Frank brought us all here.

BUNNY

Of course he did, he hired--

ALICE

No! It's something else. I think
he brought us here for another
reason. We can't trust him.

BUNNY

Honey...

ALICE

I know it sounds insane. I know how it sounds. But you have to believe me. Bunny. You have to.

Alice is getting louder. Bunny tries to quiet her--

BUNNY

Alice, Frank and Shelley are just outside--

ALICE

Come with me right now and I'll show you. I'll prove it.

BUNNY

Come with you-- to the headquarters?!

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

Jack's sweating, he's dancing so hard. The whole place is impressed-- but Jack is just watching Frank to see if he's happy. Frank grins.

INT. BATHROOM - "DOLL HOUSE" NIGHTCLUB - NIGHT

ALICE

I can show you what happened--

BUNNY

You can't do that.

ALICE

We could take Jack's car, no one would notice--

BUNNY (CONT'D)

Absolutely not, there's no way in--

ALICE (CONT'D)

You have to come with me so I can show you. You have to believe me.

BUNNY

It's way too dangerous--

A WOMAN walks in and Bunny immediately quiets. The Woman walks past and Alice grips her hands, desperate.

ALICE

Bunny, please. Please. I'm begging you. I can prove it. I'll show you--

BUNNY
 (trying to quiet her)
 Alice--

ALICE
 (loud)
 You have to let me show you.

BUNNY
 We can go home--

ALICE
 I'm going either way. Right now.

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

Jack ends his dance with a FLOURISH, panting. The whole place CHEERS. Frank throws an arm around him proudly. This is the best night of Jack's night.

At their table, Bunny appears behind Dean, kissing his neck. He reaches around to grab her ass as she slips a hand inside his jacket, pulling out his CAR KEYS.

INT. DEAN'S CAR/EXT. ROAD - NIGHT

A very nervous Bunny drives Alice down the empty, scary road. Their headlights are the only source of light for miles.

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

Frank still has his arm around Jack onstage.

FRANK
 This is why tonight is my favorite night of the year. You're all extraordinary. This is a brotherhood of brilliance. Never forget that.

INT. DEAN'S CAR/EXT. ROAD - NIGHT

Alice keeps checking behind them to see if they're being followed. Bunny's gripping the wheel, terrified.

ALICE
 Turn your headlights off.

Bunny groans as she looks for the headlight switch -- but she turns them off and they're enveloped in darkness.

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

The crowd is riveted by Frank. Jack doesn't take his eyes off of him.

FRANK

We're here because we know we don't need to heed what the rest of the world convinces itself is important or right. You all worked so hard to get here, and I picked each of you. I chose you. And not just because of your talent and drive, but because of the dedication you demonstrate to our cause.

The men CHEER, ignited. Even Violet looks emotional. Dean looks around, searching for Bunny.

EXT. OASIS HEADQUARTERS - NIGHT

They pull up to the lobby, moonlight illuminating: the door now has a HUGE LOCK on it. Alice steps out of the car, incredulous. Bunny steps out after her.

BUNNY

Was that not there before?

(then)

That's a sign, Alice. We should go before Dean realizes--

Alice walks to the back of the car. She opens the trunk and takes out a CROWBAR.

BUNNY (CONT'D)

(alarmed)

Alice...

Alice walks up to the door and HITS THE LOCK as hard as she can. Bunny jumps.

INT. "DOLL HOUSE" NIGHTCLUB - NIGHT

Frank's electric onstage.

FRANK

We're changing the world. You're changing the world. And we cannot take our foot off the gas.

EXT. OASIS HEADQUARTERS - NIGHT

Alice hits it again, and again, over and over, wailing on it, taking out all her anxiety and stress--

CLANK. It breaks. Alice drops the crow bar, out of breath, and turns back to a truly stunned Bunny.

ALICE

It's going to be intense. It takes
a minute to adjust. Just stay calm
and push through the beginning.

Bunny nods, nervous. Alice grabs her hand, clutching it tightly, and pushes the door open, entering--

INT. OASIS HEADQUARTERS - NIGHT

...the Oasis lobby. There's no blinding light or crazy noises or sensory deprivation: they're just inside the dark, clinical LOBBY of a government building.

Bunny walks in after her, footsteps echoing as she takes in the empty FRONT DESK and frozen ESCALATORS leading below.

Alice can't believe it. She walks outside to try again--

ALICE

Come back out. Maybe we didn't--

BUNNY

Alice.

ALICE

(realizing)
Frank did this.

BUNNY

STOP.

Alice stops. Bunny grabs her hand and looks her in the eye, empathetic but firm--

BUNNY (CONT'D)

You need to get a hold of yourself.

ALICE

This isn't--

BUNNY

Listen to me. I love you, and I
believe that you've seen things.

(MORE)

BUNNY (CONT'D)

But I think you should start taking
the pills again and see--

ALICE

It's not like last time--

BUNNY

We should not be here. You
shouldn't have dragged me into
this. I'm leaving and you're
coming with me. Get in the car.

Bunny walks back out to the car, picking up the discarded
crowbar on her way.

Alice stands in the middle of the empty lobby, reeling.

INT. KITCHEN - ALICE AND JACK'S HOUSE - NIGHT

Alice, in a nightgown, flips through a PHOTO ALBUM at the
kitchen table. Photos of their WEDDING, she and Jack posing
on vacation, in love... she turns a page, then turns it back.
It's a photo of her and Jack at Niagara Falls.

It looks exactly like the photo of Frank and Shelley and the
photo of Peter and Peg at Niagara Falls.

INT. KITCHEN - ALICE AND JACK'S HOUSE - THE NEXT DAY

Alice is back in the routine-- EGGS cracked, BACON frying, a
TOMATO sliced, COFFEE poured--

Alice presents the cup of coffee to Jack, who's still high
off of last night.

ALICE

I'm sorry I went home early last
night.

JACK

I'm sorry for you that you missed
my dance.

ALICE

I'm sorry, in general. I know it
was an opportunity to impress Frank
and I...I just haven't been myself
lately. But I know how to make it
up to you. I invited Dean and
Bunny and Bill and Violet and the
new couple to dinner tonight. And
Frank and Shelley are coming, too.

Jack almost spits out his coffee.

JACK
Frank is coming here?

ALICE
I told him we wanted to welcome Bob
and Kathy to the neighborhood. We
can blow it out, cook a delicious
meal, show them what great hosts we
are, what a great *couple* we are.

Alice walks around the table to sit on his lap.

ALICE (CONT'D)
Let me do this for you.

She kisses him, then swings her leg around to straddle him.
Jack breaks the kiss to check his watch--

JACK
What time is it? I don't--

Alice kisses him again. She's turning this from a goodbye
kiss into sex.

ALICE
We're a team, right?

JACK
Always.

She pins his hands to the chair.

ALICE
I love you.

He's surprised, but not *not* into it, as she takes control.

JACK
I love you.

ALICE
You and me.

JACK
Yes. You and me.

She kisses him.

INT. BATHROOM - ALICE AND JACK'S HOUSE - NIGHT

Alice puts on her makeup like it's war paint.

She stares at herself in the mirror for a beat.

INT. FOYER/DINING ROOM - ALICE AND JACK'S HOUSE - NIGHT

Alice looks incredible, done up to the nines, holding a tray of CIGARETTES. A BEAUTIFUL dinner spread's on the table, MARTINIS lined up ready to be handed out.

Jack opens the door to Dean and Bunny, taking their coats. Bill and Violet walk in behind them, awed.

ALICE
Welcome, boys.

DEAN
Look at you.

Dean takes a cigarette and leans over to Jack--

DEAN (CONT'D)
How the hell did you get him to
come to your house?

Bunny keeps a cautious eye on Alice as they hug, whispering:

BUNNY
What's going on?

ALICE
A dinner party. Who wants a drink?

VIOLET
Alice, I adore what you've done
with this place!

Bob and Kathy follow them, timid but excited:

BOB
Thanks so much for having us.
We're thrilled to be included.

BILL
All right, calm down, Bob, you
already got the job.

Bill winks at Dean, who rolls his eyes-- as Frank and Shelley walk in. They immediately own the room.

FRANK
Jack, this is lovely.

JACK
 (chest puffed out)
 Thank you. Thank you for coming.

SHELLEY
 And it smells *amazing!*

JACK
 It usually does. I'm a lucky guy.
 (then)
 Let me take your coats. What can
 we get you to drink?

INT. KITCHEN - ALICE AND JACK'S HOUSE - NIGHT

Alice prepares appetizers in the kitchen, chopping, planning,
 until--

FRANK (O.S.)
 I learned something very exciting.

Frank is standing in her kitchen. He pops an appetizer in
 his mouth and leans against the counter casually. Alice puts
 on a calm, chipper face.

ALICE
 (brightly)
 What do you mean?

FRANK
 Rumor is that you and Jack are
 trying.

It takes all of Alice's effort to keep her face bright.

ALICE
 Well, we'll see.

FRANK
 I also heard you and Bunny took a
 little trip last night.

Alice stops dead. Frank just grins at her.

FRANK (CONT'D)
 Don't worry. You're not in
 trouble.
 (then)
 I'm sorry it was just the boring
 lobby. But I couldn't let you exit
 three times.

He grins and pops another appetizer in his mouth as Alice's insides go cold. He studies her face, intrigued.

FRANK (CONT'D)

No one else has ever tried. Or even asked the questions. I've been waiting for someone like you.

(then)

And yet you're still in here, preparing dinner, like a good girl.

He shrugs. Before Alice can respond, Shelley walks in.

SHELLEY

There you are! You have to see the rest of the house. It's so cute.

FRANK

Take me on a tour.

SHELLEY

What a perfect starter home. And plenty of space to grow...

She winks at Alice as they walk out. Alice stands there.

INT. DINING ROOM - ALICE AND JACK'S HOUSE - NIGHT

Everyone's still laughing and talking as they take their seats to eat. Jack pulls the chair at the head of the table out for Frank to sit, then hurries over to the other head of the table. He pulls a chair out for himself--

But Alice slides into it, sitting at the head. Jack's startled. Everyone else exchanges glances, alarmed.

Alice just stares at Frank as Jack awkwardly takes the seat beside her. Dean tries to start up the conversation again.

DEAN

Anyway, then I bet Jack that he couldn't. A gentleman's bet--

JACK

He always exaggerates this part. You can't believe a word he says--

Alice keeps watching Frank. Getting more determined.

BUNNY

He only really inflates stories about his golf scores.

JACK
That is blasphemous--

VIOLET
Bill does that too!

ALICE
Kathy, where are you from?

It cuts through all the other conversation. Kathy's a little startled to be put in the spotlight.

KATHY
Pardon?

Alice looks at her warmly.

ALICE
Where are you from?

BOB
Philadelphia.

VIOLET
(delighted)
I'm from Philadelphia!

Alice doesn't look away from Kathy.

ALICE
Everyone here is from Philadelphia,
or Baltimore, or Boston. Every
once and awhile, Chicago. Where
did you vacation last?

Kathy looks at Bob.

KATHY
Vacation?

JACK
Is everybody good on drinks?

ALICE
I could probably guess.

She points to framed PHOTOS on the wall.

ALICE (CONT'D)
One of those places. Right?

The husbands exchange looks. Jack her a look, like "what the hell are you doing?"

JACK
Honey, maybe you want to lay down--

A smiling Frank holds up a hand, quieting him.

FRANK

I'm curious where she's going with this.

Alice is trying to talk directly to the women, even as they avoid her eyes.

ALICE

We all share the same four or five memories. It's like there are different tracks. We honeymooned in Sea Island, or the Poconos, or Niagara Falls.

BILL

(trying to help)

I think those are popular honeymoon destinations...

ALICE

Violet, where did you meet Bill?

Violet's nervous, she doesn't want to answer, but she does:

VOILET

On a train--

VIOLET

To Boston.

ALICE

To Boston.

ALICE (CONT'D)

You dropped your ticket and he picked it up and gave it to you.

(then)

That's how Peg met Peter. And how Debbie McIntyre met her husband. There are only so many different stories we're told. We're told what we remember. We're given those memories.

FRANK

Is memory problems a symptom you've experienced before, Alice?

He's almost...energized. Ready for a challenge. Alice ignores him, trying to make eye contact with the women--

ALICE

Try and remember something from before you came to Oasis. Something that's just yours.

FRANK

A symptom of your other issues?

Jack stares at his plate, his leg bouncing rapidly, trying not to panic.

FRANK (CONT'D)

Dr. Collins prescribed you something for your mental health, didn't he?

ALICE

To distract me. Because I was realizing the truth.

JACK

(pleading, quietly)
Alice...

FRANK

Because you've been having trouble conceiving?

Suddenly-- A BABY'S CRY. Coming from the bedroom. No one else reacts-- no one else can hear it. Only Frank looks toward it. He grins and it stops.

Alice turns to the men:

ALICE

He's lying to you. He's *using* you. You don't even know what he's doing there. I've seen it, I went to Oasis--

The men all look at Frank, disturbed and alarmed. Jack looks like he's going to be sick.

JACK

What?

ALICE

And I saw that this isn't *real*.

FRANK

What does that even mean?

She points to Bob and Kathy.

ALICE

I saw them before they got here. It's all planned. It's fake. Nothing in this place--

FRANK

This is all fake? The food we're eating? Am I fake?

ALICE

I saw what he created, where he keeps us--

FRANK

I just want to follow your logic. Everything we're seeing doesn't exist. The townspeople, the houses, the children! The children aren't real.

Everyone stops. Bunny finally looks up.

FRANK (CONT'D)

Are Bunny's children real?

ALICE

He's trying to turn us against each other--

FRANK

They're not, right? If this is all some fake, alternate universe? Otherwise it doesn't make sense.

ALICE

Try and remember anything outside of this. Anything besides what Frank has told you--

FRANK

I've invented all of this, so Bunny's children aren't real.

ALICE

Yes, because none of it--

BUNNY

ENOUGH.

Bunny looks up at Alice, hard. Then:

BUNNY (CONT'D)

Dean, I'm ready to go.

For once, Dean is speechless. He stands and hurries to follow Bunny out the door.

FRANK

Have a good night, Bunny.

ALICE
Bunny-- please-- this is what he's
trying to do--

FRANK
I don't know why she's so upset
with me...

CRASH. Alice angrily shoves her plate and glassware off the table, shattering on the ground. The others jump, startled.

A beat.

FRANK (CONT'D)
Jack, I think you may have over-
served your wife.

Jack stands so quickly he almost knocks his chair over.

JACK
Yes, I think-- Thanks for coming--

The others jump to their feet, desperate to escape. They avoid eye contact as they hurry to the door. Frank just sits, watching Alice, almost pleased. She's shaking.

Finally Frank stands and calmly walks out behind the others.

INT. DINING ROOM - ALICE AND JACK'S HOUSE - NIGHT

Alice hasn't moved from the table. She hears Jack saying goodbye to the last guests, murmuring apologies. Then the sound of the door closing. Jack stomps back in-- for maybe the first time, he's truly angry at her.

JACK
What the fuck was that?

ALICE
I wanted to tell you--

JACK
Are you trying to get me fired?!
Do you want me to lose my job? I
can't-- I don't even--

ALICE
Jack, I need you--

JACK
You went to Oasis?! Do you have
any idea how dangerous that is?

Alice grabs him, the truth spilling out.

ALICE

I saw a plane crash. I saw a plane crash in the desert and I went to help and there was no one there, I was looking for help, and that's when you found me on the couch.

JACK

(realizing)

That was a week ago! How could you hide that from me?!

ALICE

And since then it's like this reality is falling apart. And last week I went again and I saw it, I saw whatever Frank is doing, he's trapping us here. This town is rotten, the children and the employees, their faces disappear, it's like I can see through them--

Jack falls into a chair, rubbing his head.

JACK

Honey. Honey...

ALICE

Jack, what do they do? What does Oasis do?

JACK

I don't know. I don't know what they do. No one does. We all have a specific role, but we don't....

She takes his head in her hands, distraught.

ALICE

Please, baby. I need you. I need you to believe me.

Jack studies her face. He's almost crying.

JACK

Okay.

ALICE

...okay?

JACK
I believe you. I love you. So I
believe you.

Alice releases a breath that's almost a sob, she's so
relieved. She throws her arms around him.

JACK (CONT'D)
You should have told me...

ALICE
I'm sorry. I'm sorry--

He pulls back, distressed.

JACK
Am I trapped?

ALICE
What?

JACK
I work at Oasis, I live here. But
I go into that building every day.
I do whatever Frank wants me to do.
Am I helping him?

Alice takes his hand, sad but determined.

ALICE
Yes. I think you all are, without
even realizing--

JACK
Then what do we do?

ALICE
We have to go. We have to get out
of here.

Jack looks sick, but he nods.

JACK
Okay. Let's go.

ALICE
Okay?

JACK
We should go tonight.

ALICE
Let's go right now.

She jumps to her feet, fueled by Jack and finally having a plan. Jack grabs her and kisses her hard.

INT. JACK'S CAR - NIGHT

Alice SLAMS the passenger door, checking to make sure no one's seen them--

Jack jumps in the driver's seat and turns on the car on, their headlights illuminating the house--

But then he just sits there. Alice looks at him.

ALICE

Jack.

He's not moving.

JACK

I'm sorry.

ALICE

What?

He starts crying.

JACK

I love you so much. I tried so hard to keep this from happening.

ALICE

(getting scared)

Jack...

JACK

Please try to remember me, and what we had.

The light from the headlights flickers. Alice turns--

All of the other husbands are standing in front of their car.

Alice SCREAMS as the men move methodically, surrounding the car. Alice unbuckles and tries to escape through the backseat but they open the door and grab her, dragging her out as she tries to fight back. Jack just cries in the driver's seat.

CUT TO:

INT. 1950'S HOSPITAL - NIGHT

Alice is strapped to a GURNEY, struggling weakly, clearly drugged. MALE DOCTORS surround her, preparing to perform ELECTRIC SHOCK THERAPY.

The charge BUILDS and she's SHOCKED--

And we see a FLASH of something-- *Alice using an ELECTRIC KEYCARD to BEEP herself past security.*

She's SHOCKED--

And we see another flash-- *Alice staring at herself in a metal reflection, looking totally different--*

She's SHOCKED-- and she looks up to see--

A FEMALE DOCTOR in a mask, staring down at her. The doctor sighs and pulls the mask down-- it's Alice. A very 21st-century Alice, in scrubs, looking defeated.

ALICE

Fuck.

Alice tosses her mask on the ground and marches out of the OPERATING ROOM. She BEEPS her keycard to walk through a secure door and we follow her into the--

HOSPITAL HALLWAY

It's a windowless, chaotic, grimy hospital. NURSES and other doctors step aside or quiet as she passes, clearly intimidated by her. An INTERN attempts to catch up with her--

HOSPITAL INTERN

Dr. Williams, we've got two more GSW's on their way in.

ALICE

I've already done five today. Find Feldstein.

HOSPITAL INTERN

He asked us to ask you--

Alice steps on to an open ELEVATOR.

ALICE

I've been on for 36 hours. I'm done. Find Feldstein.

INT. ELEVATOR - DAY

As soon as the doors close, Alice's shoulders collapse. She undoes her ponytail, rubs her temples, stressed and overwhelmed. She doesn't even notice that someone else is in the elevator -- a schlubby PHARMACEUTICAL REP standing behind a cart of products in the corner. We don't fully see him, but we can sense he's watching her. Finally:

PHARMACEUTICAL REP
Crazy day?

Alice gives him a polite smile -- the smile you give someone you see every day, but don't have any desire to know.

ALICE
Always.

He hangs on her every word. She doesn't notice.

PHARMACEUTICAL REP
You work too hard.

Alice has turned back to her phone.

PHARMACEUTICAL REP (CONT'D)
You need somebody to take care of
you.

She doesn't respond. She's reading something. Maybe she didn't hear him, maybe she's pretending she didn't.

DING. The elevator reaches her floor. He knows it's where she gets off, that their time is up.

PHARMACEUTICAL REP (CONT'D)
I'll see you tomorrow.

Alice waves, still distracted by her phone.

ALICE
Yep.

She steps off the elevator and we finally see him -- 21st century Jack -- watching her, unblinking, until the doors close.

INT. 1950'S HOSPITAL - NIGHT

One final SHOCK-- and Alice goes limp on the gurney.

The doctors calmly roll her gurney out of the room, past the old-fashioned machines.

CUT TO:

INT. STAIRWELL - DAY

We're following a MAN, close on his back, as he climbs the dark, drab stairs. He's in a WINTER COAT and WHISTLING the same tune we've heard Alice whistle. We stay right on his shoulder as he throws open a DOOR and continues down an--

APARTMENT HALLWAY

He pulls out a key and opens the door to 10B, walking into--

AN APARTMENT

We're still behind him as he tosses his key into a dish by the door and moves his way through the barren, modest home.

He reaches a bedroom door with an intense, high-tech ELECTRIC KEYPAD. It's out of place in the rest of the plain apartment. He types in a CODE and the door CLICKS open to a--

BEDROOM

We finally swing around to see this man from the front... it's 21st-century Jack.

He's still whistling as he passes an empty chair with an IPAD resting on it to Alice's and keeps walking toward an area curtained-off in THICK PLASTIC CURTAINS. Familiar images and SOUNDS blare behind them. He pulls back the curtains--

An unconscious Alice lays on the bed we've seen her wake from. Jack turns off the VIDEOS so she's laying in silence.

Jack picks up the iPad with Alice's avatar and clicks something. A message pops up: *REBOOT 100% DOWNLOADED. READY FOR FULL RESET.*

Across the room, Alice's eyes open. She's awake. She struggles to move, but she can't. Her eyes dart around the room, desperate. She watches Jack work the iPad as he WHISTLES that same tune. He turns back-- she closes her eyes, pretending to be unconscious again.

Jack stands over her, studying her. He looks almost crestfallen. Then he grabs both of her legs.

He slowly starts moving them in circles, as if she was pedaling a bike -- *he's stretching her muscles.*

JACK

I'm so sorry, baby. You'll remember the essentials. And we'll get back to where we were in no time. We'll get to fall in love all over again.

Finally he drops her legs and walks over to the iPad. He clicks "BEGIN REBOOT" and turns back-- she quickly closes her eyes again. Jack touches her leg lovingly.

JACK (CONT'D)

Here we go. See you at home.

The machine BEEPS and Alice's entire body SEIZES. She's being reset. Jack walks back over to his CHAIR. He connects his own IMPLANT DEVICE to the machine, lays down, closes his eyes, and--

EXT. ALICE AND JACK'S HOUSE - DAY

The sun BEAMS as Jack opens the passenger side door of his convertible, helping Alice out of the car. Bunny watches from next door as she trims her roses, gasping delightedly when she sees it's Alice. Jack calls over to Bunny--

JACK

Look who's feeling better!

Alice swats him lovingly.

ALICE

Don't shout it to the whole neighborhood.

JACK

Oh, I put it in the paper. And there's a radio announcement later--

She goes to swat him again but he catches her hand flirtatiously. She's bright, happy-- not fake, necessarily, but like herself in the beginning.

BUNNY

HALLELUJAH!

Jack and Alice walk over to Bunny. She leans over the hedge to hug Alice, grabbing her tight--

BUNNY (CONT'D)
I missed you so much I started
writing my gossip in a journal.

Alice laughs. Bunny takes her in:

BUNNY (CONT'D)
How are you?

ALICE
I'm good.
(then, almost prepared)
I'm having a hard time remembering
things, but I know that I must have
behaved--

BUNNY
Stop. I'm just glad you're back.

She squeezes Alice's hand. Alice squeezes back gratefully.

JACK
I told the guys I'd meet them on
the course. Why don't you two
catch up while I play 18?

BUNNY
Yes, please. Play 36. Play 72!
Alice can help me garden.

Alice makes a face. Bunny clarifies:

BUNNY (CONT'D)
Sit and drink and look at my
plants.

ALICE
Oh, yes please.

EXT. BUNNY AND DEAN'S BACKYARD - DAY

Alice and Bunny sit in Bunny's backyard, drinking and
laughing as Bunny fills her in on the town gossip,.

BUNNY
Peg's face got so red I thought it
might actually pop off.

ALICE
Peg is...

BUNNY
Peter's wife. Always pregnant.
Inexplicably annoying.

ALICE
Yes, of course.

BUNNY
It'll come back to you.

Bunny's trying for cheer, but there's something sad behind it. They're interrupted by childish SQUEALS-- Bunny's kids Hank and Fred sprint into the backyard, wobbling beneath the weight of their bags.

BUNNY'S SON HANK
(delighted)
MISS ALICE!

They jump into Alice's lap. Alice looks at Bunny, happily surprised by the reaction. Bunny laughs, suddenly so flooded with relief to have her friend back she almost cries.

CUT TO:

ECU of a NEEDLE landing in the groove of a record.

INT. VARIOUS - ALICE AND JACK'S HOUSE - DAY

Alice is back in her element, tackling her housework like a machine. She SCRUBS-- DUSTS-- SNAPS laundry straight--

She starts absent-mindedly WHISTLING the song she had in her head-- the one Jack whistles in the real world.

She stops dead in her tracks. We PUSH IN on her as she goes completely still.

INT. FOYER - ALICE AND JACK'S HOUSE - DAY

Jack walks in, sweaty and happy, golf bag over his shoulder.

Alice is waiting for him, holding a COCKTAIL in a HIGHBALL GLASS, a perfect pout on her lips. An incredible LUNCH sits on the table behind her.

ALICE
I figured you'd have worked up an
appetite.

Jack drops his bag, thrilled to be home.

INT. DINING ROOM - ALICE AND JACK'S HOUSE - DAY

Jack rubs Alice's feet in his lap as they eat.

JACK

Violet asked if we wanted to play tennis next week.

(then, re: the food)

This is amazing. Are there more potatoes?

ALICE

Yes, I'll get you some--

She starts to stand, but Jack stops her.

JACK

Don't get up, I can get it. You made this whole spread. Let me take care of my wife.

Jack grins. But he doesn't move. He looks down, concerned.

ALICE

What's wrong?

JACK

I don't--

He goes to move again, but nothing happens.

JACK (CONT'D)

My legs.

ALICE

Baby?

JACK

I can't move my legs.

ALICE

Just your legs?

His eyes go wide and he looks up, scared.

JACK

Or my arms.

ALICE

Good. It should be limbs first. Then general motor functions.

JACK

...what?

She places her old bottle of pills, now EMPTY, on the table.

ALICE

Don't worry, darling. It's just the sedative you've been trying to force down my throat. 500 milligrams should knock you out without stopping your heart.

(then)

Hopefully. My math could be wrong.

JACK

How do you know that?

ALICE

Because I'm a fucking doctor.

Jack blinks. Then PASSES OUT.

CUT TO BLACK.

INT. DINING ROOM - ALICE AND JACK'S HOUSE - NIGHT

SLAP. Jack's startled awake by Alice's hand smacking him across the face. He tries to get his bearings-- his arms and legs are tied to the chair. Alice is eating the cake she prepared for desert straight from the pan.

ALICE

What's wrong, sweetie? Did you have a nightmare?

JACK

Alice. What are you doing...

Alice picks up the pill bottle, admiring it.

ALICE

I have to admit, I wasn't sure this would work. But the mistake you idiots made was in making everything here real. Food gets you full. Alcohol gets you drunk. Pills knock you out.

JACK

Honey, you're scaring me.

ALICE

I know who you are. I know what you did to me. Whatever you tried to do, whatever you did to Margaret, it didn't work.

JACK
You're having an episode--

ALICE
I was supposed to forget, but it made me *remember*. It wasn't just Frank, it was you. You hooked me up to that machine--

JACK
This is okay. We'll go back to Dr. Collins--

ALICE
How do I get out?

JACK
Get out of where?

ALICE
This fucking place. How do I make the exit come back?

JACK
Listen to yourself, baby. We need to take you to the doctor.

EXT. ALICE AND JACK'S HOUSE - DAY

A COUPLE walks by, on a neighborhood stroll. Through the house's PICTURE WINDOW, they see Alice and Jack sitting having lunch. Jack's back is to them, seemingly fine. Alice spots them and waves cheerfully.

HOUSEWIFE ON A WALK
I'm so happy they're doing better.

INT. DINING ROOM - ALICE AND JACK'S HOUSE - DAY

Alice's fake cheer drops as she turns back to Jack.

ALICE
Tell me where the exit is.

JACK
You're my wife. I can help you--

Alice laughs.

ALICE
Help me?! You're sick. You're a monster--

JACK
I love you--

ALICE
I saw you in that disgusting room.
I saw what you really look like.

JACK
Stop--

ALICE
You're pathetic.

JACK
Stop it--

ALICE
You kidnapped me. I have a life
out there. I help people. I'm not
your fucking property. You keep me
locked in a cage--

Something snaps in Jack, his face distorted with rage--

JACK
I SAVED YOU.

He can't control himself, he's so offended--

JACK (CONT'D)
I brought you here to give you a
good life. All I wanted to do was
make you happy. You were *miserable*
and tired and lonely and I saved
you from that loneliness. I'm the
only one who loves you enough to
take care of you. I spent
everything I have on you.

ALICE
How long have I been here?

Jack's rage deflates. He looks like he wants to cry.

JACK
What does it matter? You worked so
hard, for what? You were never
happy before, but you are here.
You're happy with me.

ALICE
You're psychotic.

JACK

That's not you talking. That's society. That's your friends and your peers and these bullshit modern mind games you're taught. You like it here!

ALICE

It's not real.

JACK

What's more real than this?

ALICE

Anything! Everything here is fake! Nothing's alive.

She grabs a knife. Jack is suddenly scared.

JACK

Whoa--

She holds it against her neck--

ALICE

Margaret just came back like nothing happened. I could kill myself and just wake up--

JACK

(frantic)

NO! No no no. Everyone only gets one reset. You and Margaret-- you've been reset already. If you die in the simulation, you won't wake up. Please don't hurt yourself.

She holds the knife out to him.

ALICE

Fine. I'll kill you.

JACK

You can't. If a man dies in the simulation, he'll die in the real world. I'd starve, there's no one to take care of him. I would really die. Please baby.

Alice hesitates. Despite everything, he has a pull on her.

JACK (CONT'D)

We love each other. This isn't fake. What we feel isn't fake. I would rather be here with you than anywhere else.

She watches him for a beat.

ALICE

Are they all like me?

JACK

What?

ALICE

The other wives. Are they all trapped here? Is Bunny?

JACK

Don't worry about them. Just think about us. About you--

ALICE

Is Bunny hooked up to a machine somewhere in some room?

JACK

I don't know where Bunny is. I don't even know *who* Dean is. It's not our business. A man is responsible for his own wife and nothing else.

ALICE

But she's hooked up to a machine--

JACK

The women here have all been saved! The world out there is fucked. It's full of hatred and violence and bigotry and cruelty. Frank created a better world. I have to leave every day just to make enough money to keep us here and I hate every minute of it. You get to stay here. We can stay here. Together. You like this. And that's okay. It's okay to be happy here. With me. Just think about our life. Think about what you really want.

Alice drains the rest of her drink. She looks torn. Like she's maybe acquiescing.

JACK (CONT'D)

I love you.

ALICE

I don't care.

And Alice levels him with the HIGHBALL GLASS she's holding, shattering it against his temple. Blood splatters as his chair topples over.

EXT. ALICE AND JACK'S HOUSE - NIGHT

Through the picture window, we see Alice standing over Jack's discarded chair, although from the outside we can't see what she's staring at.

Then she walks out of frame and comes back holding one of Jack's GOLF CLUBS. She swings it up and WHACKS Jack over and over, blood splattering all over her dress.

She walks out of frame again, then comes back with a BROOM. She starts to clean up the mess.

EXT. STREET - DAY

Alice, still covered in blood, marches down her street, holding Jack's golf club. She passes a car and swings the club, SMASHING the back window. She winds up and SHATTERS a mailbox, then a front gate, everything's she's passing.

ALICE

We have to go right now!

The commotion brings a HOUSEWIFE to her window. A SECOND HOUSEWIFE walks out of her front door, her ANXIOUS HUSBAND trying to keep her inside, but she ignores him. It's like they're being drawn toward Alice.

ALICE (CONT'D)

We're all prisoners here!

Bunny comes to the window of her house, watching. She's scared for her friend, but she can't move.

ALICE (CONT'D)

We don't have to live like this!

Alice slows there's a row of cars waiting to stop her, like a barricade. Dr. Collins steps out of one of the cars.

VIOLET (O.S.)

Alice.

DR. COLLINS (CONT'D)

Alice? Do you know where you are?
You've suffered a psychotic break.

ALICE

No no no no no--

DR. COLLINS (CONT'D)

You're in the hospital. Do
you remember what happened?

DR. COLLINS (CONT'D)

Your hallucinations became violent.

ALICE

I know you're a part of this--
Frank uses you--

DR. COLLINS

It's important to establish reality
when coming out of something like
this. I'm incredibly sorry to tell
you this. But during the...
episode...you killed your husband.

ALICE

He kidnapped me. He trapped me
here, this isn't real--

DR. COLLINS

Bunny told us about the delusions
you've been having. The alternate
reality. I wish I'd known. I
failed you in your initial
diagnosis.

He's kind, and sad, and convincing. Nurse Collins won't look
at her. Doubt starts creeping in.

ALICE

I know this isn't real.

DR. COLLINS

I should have recognized earlier
signs. The stress and isolation
you were feeling... I've seen
psychotic breaks like this in
housewives living in big cities,
simply from the stress of home
life. Adding the seclusion of
Oasis...

ALICE

Jack admitted it to me. He told me
everything.

DR. COLLINS

(kindly)

You've hallucinated quite a bit recently, haven't you? Margaret's fall, plane crashes, distorted faces...

He shows her a photo. It's Jack's bloody, broken face, the shattered highball glass next to him. He's dead.

ALICE

No... that's not...

DR. COLLINS

I'm truly sorry, Alice. I've given a statement to the police confirming your damaged mental state and recommending you stay here instead of any prison time.

Alice takes the photo in her hand and sinks into her chair as she realizes what she's done.

Then there's a KNOCK at the door. It's Frank.

Alice freezes. But he just walks in and kneels, kindly, next to her chair.

FRANK

It's going to be okay, Alice. We're taking care of you now. You'll be safe with us.

He touches her knee paternally.

FRANK (CONT'D)

Shelley and I are sending all our thoughts and prayers.

INT. ROOM - HOSPITAL - DAY

Alice sits in her room. Time has passed. She's a muted version of herself, drained of color and life.

There's a stir in the hallway. At first, Alice doesn't bother to turn around. But then she recognizes the voice...

BUNNY (O.S.)

I do have permission.

It's Bunny. She's a little more refined, fancier, imposing...she looks more like Shelley. She's arguing with a NURSE at reception.

HOSPITAL NURSE

I'd need to ask Dr. Collins...

BUNNY

I wouldn't have come all the way down here if it wasn't already approved.

(then)

I could call Shelley right now and she can ask Frank directly. Is that what you'd like?

HOSPITAL NURSE

(a little scared)

No. No.

BUNNY

Then I'll see my friend now.

INT. ROOM - HOSPITAL - DAY

Bunny sits with Alice, trying to stay upbeat despite their surroundings. She absent-mindedly arranges Alice's things to look a little nicer.

BUNNY

This room isn't bad.

(then)

I'm sorry I haven't been.

ALICE

I understand.

BUNNY

You should have told me it was such a party.

Alice manages a small smile. Bunny takes her hand.

BUNNY (CONT'D)

Shall we go get some lunch?

ALICE

I can't.

BUNNY

You can, actually. I got you a day pass. Let's go into town. We'll get some fresh air, catch up on gossip...it'll be good for you.

She tucks a strand of Alice's hair behind her ear.

BUNNY (CONT'D)

Do they not have hair brushes here?
Are they banned?

Alice laughs despite herself.

INT. DEAN'S CAR/EXT. ROAD - DAY

Bunny drives. Alice stares out the window.

BUNNY

We're basically Frank's neighbors,
which is sometimes more stressful
than fun. But Dean takes the bus
in to work so I can have the car
during the day now, which is nice.
A little more freedom. I can pick
up all my boyfriends.

Alice leans her face against the window, closing her eyes.

INT. DEAN'S CAR/EXT. ROAD - DAY

Alice wakes as the car pulls to a stop. She looks around,
confused-- they're in the middle of the desert, parked just
before what looks like the edge of a cliff.

BUNNY

We're here.

ALICE

Where?

Bunny's still staring straight ahead.

BUNNY

I just wanted to take you on a nice
walk. Get some air. But I
couldn't stop you. I tried to get
help but it was too late. You
jumped.

ALICE

What are you talking about?

BUNNY

This is the end.

ALICE

The end of what?

Bunny finally turns to look at her.

BUNNY
I'm sorry, Alice. You were right.
I know that now.

Alice is gobsmacked.

BUNNY (CONT'D)
I wanted to ignore it, I wanted you
to ignore it, I made you think you
were crazy because I didn't want
you to leave...

ALICE
Bunny...

BUNNY
You did something. After you left.
And I couldn't ignore it anymore.
This is the edge of what Frank
built. It's an exit.
(then)
They don't bother protecting it
because they don't believe anyone
will be brave enough to jump.

Alice looks out, astounded. Bunny did it. She found a way
out. She turns to Bunny, electrified--

ALICE
Come with me. We'll go together.

Bunny clutches the wheel, trying to keep it together.

BUNNY
I can't.

ALICE
You have to. I know it's scary but
it's worth it. We can be free--

BUNNY
This is my life. My kids.

ALICE
Bunny, this isn't real. This isn't
all your life can be--

BUNNY
I'll tell them I tried to stop you.

She says it simply, with no room for negotiation.

Alice knows what Bunny's doing for her. She looks at the edge, then turns back to her friend.

ALICE

I love you.

They hug. Bunny can't look while Alice gets out of the car.

EXT. CLIFF - DAY

As soon as Alice is out of the car, Bunny slowly pulls away.

Alice waits a beat, until Bunny is out of sight. Then she turns to the cliff.

She stares down. It's a terrifying drop. She takes a breath, smiles, raises her arms, and then LEAPS off of it.

As Alice falls through the air--

CUT TO BLACK.

EXT. CALIFORNIA DESERT - DAY

Again, we SOAR over the seemingly endless California desert.

FRANK (V.O.)

Are you ready to live the life
you've imagined?

Suddenly...the Oasis development. It's nearly tripled in size. Massive construction spills new roads and houses out into the desert. This place is growing, fast.

FRANK (V.O.)

Welcome to Oasis. The fastest
growing community in the world. As
an employee and dedicated member of
the Oasis Project, you're invited
to live here, in our paradise...