

## APPENDIX I ( FILM SCRIPT )

## STILL ALICE GLATZER & WESTMORELAND

INT. NEW YORK RESTAURANT -  
EVENING

In a fashionable uptown Asian-Fusion eatery, a birthday celebration takes place. At the head of the table is ALICE HOWLAND, a woman who could be said to have it all: a highflying academic career, a successful marriage, and three healthy grown children. She is whip smart, charming, undeniably beautiful. To her right is her husband, JOHN HOWLAND, also an academic, a bear of a man with a gleam of high intelligence. To her left is her oldest daughter ANNA HOWLAND JONES, a successful lawyer, and handsome husband CHARLIE. One chair at the table is conspicuously empty.

ANNA (PRE-LAP) : Okay. Happy Birthday, Mom!

Anna hands Alice a gift-wrapped bag.

ALICE : Is that for me?

CHARLIE : Exactly, I don't believe it. You don't even look forty, much less fifty.

ALICE : Oh Charlie, please - but thank you. I appreciate it. Can I open this now?

ANNA : Yes, open it. Please.

Alice opens the present and gasps.

ALICE : Oh! Oh I love it.

ANNA : Oh good.

ALICE : It's so beautiful.

ANNA : You can exchange it if it doesn't fit.

ALICE : No, no, no. I'm not going to. I absolutely love it. You always get me things I love.

PINK PAGES 1

A smart young man bearing a resemblance to John rushes up. This is TOM HOWLAND.

TOM : Sorry I'm late..!

Tom kisses his mom on the cheek.

ALICE : Oh hey!

Tom finds a seat.

ALICE : Isn't...um...Lisa coming?

TOM : No, we split up.

ANNA : Yes, I did notice that your status popped back to single...yet again.

He gives his sister a tight-lipped smile. Then, to Alice:

TOM : I forgot your present. Left it in my locker.

ALICE : I just hope you didn't spend too much.

ANNA : Don't worry, he didn't.

JOHN : Where have you been?

TOM : The ER was like a madhouse. This one guy came in - six stab wounds. I swear one missed his heart by, seriously, an inch.

ANNA : No. Tom, it's dinner time. Please.

TOM : Not yet it isn't.

ANNA : Nearly.

PINK PAGES 2

JOHN : So what kind of antibiotic do you use..?

As John and Tom engage enthusiastically in a rehash of the poor guy's trauma, Alice turns to Anna and Charlie.

ANNA : Mom, have you spoken to Lydia?

ALICE : Yes. She wanted to be here tonight, but she had a really important audition.

ANNA : What for?

ALICE : A guest spot on some TV thing. Something Enemy.

Anna shakes her head.

CHARLIE : Maybe this will be her big break.

ALICE : Yeah maybe.

ANNA : Don't hold your breath.

CHARLIE : Meow.

ANNA (laughing) : Stop it.

CHARLIE : You two must have been something growing up. Why do I picture dolls with heads cut off?

ALICE : No, my sister and I were very close, actually.

Charlie and Anna both look at her, a little surprised.

CHARLIE : Oh...sorry...I was talking about Anna and Lydia.

PINK PAGES 3

ALICE : Oh my goodness, I don't know why I said that.

Anna steps in to change the mood.

ANNA : Well we're here to celebrate you, Mom. So Dad, what about a toast.

She turns to her dad, who is still rattling on about E.R.

ANNA : Dad, a toast?!

JOHN : Oh yes, yes, yes.

They raise their glasses.

JOHN ; To the most beautiful and the most intelligent woman I have known my entire life.

ALICE : Thank you.

EVERYBODY ; Happy Birthday!

INT. UCLA UNIVERSITY CAMPUS - CORRIDOR - LOS ANGELES - DAY

We follow Alice from behind as she walks down the bright, broad corridor of the academic institution.

PROFESSOR JOHNSON (O.S.) : My name is Frederick Johnson, I'm an associate professor of cognitive science here at UCLA and I'm here to welcome today's speaker who has just flown in from New York.

INT. FUNCTION ROOM - AN HOUR LATER

A lectern has been set up in front of a projection screen. About FORTY ACADEMICS are sitting, listening. Young, confident, PROFESSOR JOHNSON is introducing Alice as she waits at the side.

PINK PAGES 4

PROFESSOR JOHNSON : Now in my dissertation I spent about a chapter and a half fairly vituperatively citing today's guest and saying why I thought she was wrong...

The audience laughs, Alice as well.

PROFESSOR JOHNSON : For the record, every time Alice and I have argued, she's right. Alice Howland is the Lillian Young Professor of Linguistics at Columbia University. She famously wrote her seminal textbook, *From Neurons to Nouns*, while raising three children - I'm sure getting more than a few "Ah-ha" moments from them - and it is now considered one of the cornerstones of linguistics education all over the world. Please welcome...Dr. Alice Howland.

Warm applause from the assembled. Alice takes her place behind the lectern.

ALICE : Thank you. Thank you so much.

She taps a computer sitting on the lectern. A photo of an adorable, bright-eyed baby comes up on the screen behind her.

She launches into her talk with great self-assurance.

ALICE : Most children speak and understand their mother tongue before they turn four, without lessons, homework, or much in the way of feedback. How do they accomplish this remarkable feat? Well this is a question that has interested scientists at least since Charles Darwin kept a diary of the early language of his infant son. He observed, "Man has an instinctive tendency to speak, as we see in the babble of our young children."

She taps her computer - a photo of Charles Darwin comes up.

PINK PAGES 5

ALICE : Much has been learned since then but today I'm going to show you some recent studies from my lab in children between the ages of eighteen months and two and a half years.

She taps again - a picture of a toddler in a kid-friendly lab.

ALICE : Now, this might sound like it falls into the great academic tradition of knowing more and more about less and less until we know everything about nothing.

(audience chuckles)

But I hope to convince you that by taking these first baby steps into the...The smooth, assured flow of Alice's lecture is broken - a word isn't forthcoming.

ALICE ; Into the...

The audience waits patiently.

ALICE (deadpanning) : I knew I shouldn't have had that champagne.

An appreciative murmur. Alice takes a slight detour round the word.

ALICE : ...into the word stock of a given language... (hits her stride again) ...we will learn crucial information about the interaction between memory and computation that is the very essence of communication.

INT. BLACK CAR -- MOVING -- LOS ANGELES

Alice stares out the window - something is troubling her. She closes her eyes as if to squeeze out a thought.

PINK PAGES 6

ALICE (under her breath)  
Lexicon! Satisfied, she looks at a WORDS WITH FRIENDS game on her iPhone. Moving three letters, she forms the word "HADJ" on a triple.

EXT. APARTMENT BUILDING - KOREATOWN - LATE AFTERNOON  
The black car arrives at a two-story run-down Seventies apartment building.

EXT. SECOND FLOOR CORRIDOR  
Alice exits the elevator and walks down the corridor of the low-rent building. She passes a room where she glimpses a few young people hanging out listening to indie rock. A little further down, she finds Lydia's door. The door is answered by LYDIA HOWLAND, a feisty young woman with dark hair.

LYDIA : Hey.

ALICE ; Hi.

LYDIA ; Hey, sorry. You just caught me by surprise. Come on in. It's messy but I was in the process of cleaning.

INT. LYDIA'S APARTMENT

ALICE ; It's fine, honey. Don't worry.

Alice looks around. A living room adjoins a kitchen, separated only by a counter that is cluttered with left-overs from lunch. There are some pieces of eighties thrift store furniture, some carelessly discarded men's boots.

LYDIA (picking up a few things) : The boys are total slob. The kitchen is the main battleground, but I've got them in training. So we'll see how that goes.

Alice glances at some photoboos on the wall - Lydia and two young men goofing for the camera.

PINK PAGES 7

ALICE : So where are they?

LYDIA : At work. Doug's at Starbucks. Malcolm does some catering.

ALICE : I guess that's what they mean by a working actor?

Lydia gives a tight-lipped smile. Acting is always a sore topic for them.

INT. L.A. RESTAURANT - NIGHT

The restaurant is typical Silverlake -- hipster Mexican. Lydia has finished eating. Alice is still working on it.

ALICE (PRE-LAP) : Are you involved with either one of them?

LYDIA : Doug's gay. And Malcolm and I did have a thing, but it's over. He got me in with Open Space though. It's like the best theater company.

ALICE : Yes, I heard.

Alice's plate is taken away prematurely by a BUSBOY.

ALICE (joking) : Thank you. Yeah, I'm done.

LYDIA ; It would have been awesome if you saw 'No Exit.'

ALICE : Daddy said you were really good.

LYDIA ; I was *all right*. Not my best night, but at least he got a sense of it all. Figure out why he's

doing - you know - me a solid with the company.

Alice didn't know this. Lydia immediately realizes she shouldn't have said anything.

PINK PAGES 8

ALICE : What do you mean?

LYDIA : It's just really nice of him to help out.

ALICE ; How is he helping out with the company?

LYDIA : It's our responsibility as members to raise equity for our productions we put on. And then eventually we get a cut of the box office - it's like we're shareholders...

ALICE ; So you have to...pay to act, basically?

LYDIA : No. It's a theater group. It's just the reality of the situation. That's how it is here. It's Los

Angeles.

ALICE ; Lydia, don't you think it's time you reconsidered things? You're so smart. There's so much more you could be doing with your life...

LYDIA (interrupting, annoyed) : Like going to college?

ALICE : Yes! Like college.

LYDIA : Yeah...Like we've never talked about that before...every single day of my life. I figured out what

I wanted to do and I'm doing it. It's a good thing.

ALICE : But on whose dime?

LYDIA : You're helping Tom with Med school. You helped Anna with law.

PINK PAGES 9

ALICE : Sweetheart...those are real careers. I just don't want you to limit your choices.

LYDIA : You want to make my choices.

ALICE : No, I don't.

LYDIA : I'm really happy.

ALICE : I'm sorry. I don't - I don't want to argue about this. Just forget I said anything.

LYDIA : It's forgotten.

A noise dings on Alice's phone.

LYDIA : You going to check your phone?

Alice looks at the phone.

ALICE : It's just a game. Your sister and I have developed an obsession with Words with Friends.

LYDIA (feeling a bit left out) : That's cute.

ALICE (reading this) : Believe me, you don't want to play her. She's a demon.

LYDIA : I'm not surprised.

Alice sighs and looks for a way to re-start the conversation.

EXT. TOWN CAR - MOVING - AFTERNOON

Alice is travelling, once again, now through the streets of New York.

PINK PAGES 10

INT. ALICE'S HOME - ENTRY WAY

She enters with her bags and closes the door behind her.

ALICE : John? Hi.

INT. KITCHEN

Depositing her keys in a goldfish bowl, she glances at a small memory board on the wall. No note has been left for her.

ALICE : John?

She gets her iPhone out of her bag and texts John:

TEXT : Where R U?

EXT. UPTOWN STREETS - MOMENTS LATER

Now in athletic wear, Alice runs down the cold street. She navigates around PEDESTRIANS and MOMS WITH STROLLERS.

EXT. RIVERSIDE PARK

In the light of the late afternoon, she runs through the trees on a familiar path.

EXT. COLUMBIA CAMPUS -- DAY

Students and academics are going about their business. A young STREET VENDOR is passing out leaflets calling, "Sale at the Shoe Warehouse." Alice runs into the center of the square then slows down. Suddenly, she's not sure of where she is.

TIGHT CLOSE-UP OF ALICE

THE DEPTH OF FIELD has become very shallow, completely isolating her from her surroundings. The normal University soundscape fades away disconcertingly. She looks from one building to another - from one person to another. Things swim momentarily into focus but there's no context - no bigger picture. Her breathing starts to quicken. She ventures one way a few paces, up some stairs. Her breathing is rapid, her face flushed with fear. She puts her head down, forcing herself to focus.

PINK PAGES 11

Then, she recognizes the Columbia Library Building in front of her. Normality returns. People walk by her, chatting. Everything is in focus now. She heads towards her home.

STREET VENDOR : Want one?

ALICE : No thanks.

INT. ALICE'S HOME - ENTRYWAY

There's the sound of a key in the door.

JOHN (O.S.) : Ali...

From the kitchen area, John appears, hair messy, a day's stubble visible. Alice enters, trying not to show the turmoil she's feeling.

JOHN : I was wondering where you were.

He goes to hug her.

ALICE : Don't. I'm all sweaty.

JOHN : How did it go?

ALICE : What?

Alice heads to the kitchen.

INT. KITCHEN

JOHN : UCLA..?

ALICE : Good. They were really...receptive.

JOHN : I'm sure they were. And how was Lydia?

ALICE : Good, y'know...

PINK PAGES 12

JOHN : You guys argue?

ALICE : Well we spent the whole evening trying not to. You know, I have to say the news that you were bankrolling her theatre company didn't exactly help.

JOHN : I told you about that.

ALICE : You didn't.

JOHN : I thought I did.

ALICE : You didn't.

JOHN : Well...you're not gonna like this either, but I still have a lot of things to do at the lab. So maybe you could walk me over there right now...

ALICE (annoyed) : No. I don't want to go to campus. I just went for a run. I really need to be home now.

JOHN (a flicker of concern) : Are you okay?

ALICE : Yeah, I'm fine. I just - you said we were going to spend the evening in.

JOHN : I did - and we will. The sooner I go, the sooner I'll be back. And we can watch a movie.

Alice takes a breath.

ALICE : I'm sorry. I'm just exhausted.

PINK PAGES 13

He kisses her on the forehead and heads off.

JOHN : Get some rest. Try to relax.

John walks out.

INT. DR. BENJAMIN'S OFFICE - DAY

Alice sits in a chair being questioned by DR. BENJAMIN, an unseen Neurologist. In one long take, we see her trademark confidence start to erode.

ALICE (PRE-LAP) ;I've started forgetting things. Little annoying things likes words and names. And I got lost - completely lost - running on campus. I talked to my doctor about it and she said it could be menopause and the last time I had a period was in February but then I had one in September right before my birthday so...

DR. BENJAMIN : Are you taking any pills, any medication, supplements?

ALICE : I take a multivitamin, flax seed oil, calcium, iron and occasionally a sleeping pill when I travel.

DR. BENJAMIN : Have you had any head injuries?

ALICE : No.

DR. BENJAMIN : Would you consider yourself depressed, or under undue stress at the moment?

ALICE : No. I work a lot but I thrive on it.

DR. BENJAMIN : How's your sleeping?

PINK PAGES 14

ALICE : It's fine. Like seven hours a night.

DR. BENJAMIN : Now I'm going to ask you to remember a name and address. I'll ask you for it again later, okay?

(she nods)

John Black, 42 Washington Street, Hoboken. Can you repeat that for me?

ALICE : John Black, 42 Washington Street, Hoboken.

DR. BENJAMIN : Good. How old are you?

ALICE : I'm fifty.

DR. BENJAMIN : What's today's date?

ALICE : November 26th.

DR. BENJAMIN : Where are we?

ALICE ; We are on the third floor of New York Presbyterian.

DR. BENJAMIN

Can you spell 'water' for me?

ALICE : W-A-T-E-R.

DR. BENJAMIN : Now spell it for me backwards.

ALICE : R-E-T-A-W.

DR. BENJAMIN : Can you tell me what you see on these cards?

PINK PAGES 15

ALICE : Pliers. A ladder. A sea horse. A screwdriver. An elephant.

It seems absurd for Alice to be answering such childish questions.

DR. BENJAMIN : Tell me about your parents.

ALICE : They're both dead. My mother and sister died in a car accident when I was eighteen. My father died in 1999 of liver failure.

DR. BENJAMIN : Hepatitis?

ALICE : Cirrhosis. He was an alcoholic.

DR. BENJAMIN : And what was he like towards the end?

It's an uncomfortable subject for Alice.

ALICE : Incoherent. Incontinent. To tell you the truth we didn't see a lot of each other. He lived in New Hampshire and...we weren't that close.

DR. BENJAMIN : Sorry. Do you have any other siblings?

ALICE : No. I only had the one.

DR. BENJAMIN : Now can you tell me the name and address I asked you to remember? A wall. Alice tries to recall.

ALICE : Um...John Black.  
 DR. BENJAMIN : And the address?  
 PINK PAGES 16

She takes a moment.  
 ALICE : Damn it, I forgot.  
 DR. BENJAMIN : 42 Argyle street, Cole Street, Washington Street or South Street?  
 A pause. She shakes her head.  
 ALICE : I was distracted, talking about my parents. Can we do that one again?  
 DR. BENJAMIN : There's no need to at this time.  
 ALICE : Okay.  
 DR. BENJAMIN : I'd like to do an MRI, just to rule some things out.  
 ALICE : Like what? Because I think I have a brain tumor.  
 DR. BENJAMIN : It's just a precaution. But it will also allow us to see if there are any lesions or signs of a stroke. Find out what's going on in there. Alice nods, absorbing this.  
 ALICE : Okay - what should I do in the meantime?  
 DR. BENJAMIN : You can get plenty of exercise. It's always good to get the blood pumping. And drink lots of water, hydration is excellent for the memory.  
 Alice takes this in.  
 PINK PAGES 17

DR. BENJAMIN : And the next time that you come and see me, can you bring in someone that knows you well? Your husband or a close relative?  
 After a brief hesitation, Alice nods.  
 ALICE : Okay.

EXT. ALICE'S NEIGHBORHOOD -- DAY  
 Snow has fallen. The busy streets of New York are suddenly, and magically, quiet.

INT. ALICE'S HOME - KITCHEN - AFTERNOON  
 We see winter squash chopped; brussel sprouts peeled, a turkey in the oven being checked. Alice is busily preparing Christmas dinner. A timer rings. She goes over to the far wall murmuring...  
 ALICE : Stethoscope. Millennium. Hedgehog.  
 Lifting a dish cloth on a memory board, she checks three

words - Stethoscope. Millennium. Hedgehog.  
 Erasing the words, she thinks a moment and writes, "Cathode, Pomegranate, Trellis." She places the cloth back over the words and resets the timer.  
 MOMENTS LATER Alice is peeling carrots. There's the sound of someone coming in the front door.  
 TOM (O.S.) : Hello!  
 ALICE : Hi. Come on in.  
 Tom appears with a new GIRLFRIEND.  
 TOM : Hey Mom.  
 ALICE : Good to see you.  
 PINK PAGES 18

TOM : This is Jenny.  
 ALICE : I'm Alice. I'm so happy you could join us.  
 JENNY : Thank you for having me.  
 ALICE : Of course. Sweetheart, why don't you guys go in the and get a drink and grab the - cheese thing. All right? I'm so happy you could join, I really am, Jenny.  
 JENNY : Thank you.  
 Tom and Jenny head to the living room.

INT. LIVING ROOM  
 JENNY ; It smells so good in here.  
 TOM : Beautiful.  
 Tom admires the table spread.

INT. KITCHEN -- MOMENTS LATER  
 Alice assembles milk, sugar, white chocolate, challah bread on the counter. She opens a box of eggs and stares blankly at them.  
 ALICE (to herself) : How many goddam eggs..?  
 The timer goes off again.  
 ALICE : Cathode. Pomegranate...Trellis.  
 She goes over to the memory board, checks the results. Right again! She erases the words as Lydia appears.  
 LYDIA : Hey Mom!  
 PINK PAGES 19  
 ALICE : Hey!!  
 They hug warmly.  
 LYDIA : Merry Christmas.  
 ALICE : Aw, Merry Christmas.  
 ALICE : How was your flight?

LYDIA : Actually awful. This guy coughed all over me the entire time.

ALICE : I hope you don't get sick.

Lydia glances at the ingredients on the counter.

LYDIA : Does this mean what I think it means?

ALICE : Yes.

LYDIA : Bread pudding!

ALICE : It's your favorite.

ANNA (O.S.) : Mom! Merry Christmas!

Anna and Charlie enter the kitchen in expensive casual-wear contrasting with Lydia's thrift-store chic. Anna hugs her mother.

ANNA ; Have you seen my latest Words With Friends?

ALICE : Oh no. I haven't had time yet, sweetheart.

ANNA : It's a real zinger.

PINK PAGES 20

CHARLIE JEALOUSY on a triple.

ANNA : Don't spoil it.

CHARLIE : It's already trending on Twitter. Lydia greets her sister. Alice is distracted, staring at the bread pudding ingredients, as the sisters attempt some friendly conversation.

ANNA : How's California?

LYDIA : It's great.

ANNA : Warmer than here..?

LYDIA : Yes. Definitely warmer than here.

ALICE : Okay now, all get outta here. I have to concentrate or there'll be no food.

LYDIA : Where's dad?

ALICE : He's upstairs.

Lydia goes into the living room.

ANNA : Can I help you with anything?

ALICE : No, I'm fine. Just go get a drink or something.

ANNA : Okay. It's going to be delicious.

ALICE : Oh I hope so.

PINK PAGES 21

ANNA : It will be. I can't wait.

Anna and Tom go into the living room. Alice checks her phone for a bread pudding recipe.

INT. DINING ROOM - AN HOUR LATER

Anna, Charlie, John, Tom and his girlfriend, are seated drinking wine.

ANNA : It's a very big decision. We're excited. The place was recommended by a

couple of friends who'd been trying for years and have just had their first child. So we'll see...

JOHN : I've heard good things about Wellspring.

ANNA : Good. It's expensive, but we obviously want it to work.

TOM : I can't believe you're going to be a Mom.

ANNA : I know!!

They carry on chatting as Alice enters carrying a soup tureen.

ALICE : Here we are...

She places the tureen in the center of the table.

LYDIA : What kind of soup is it?

ALICE : It's butternut squash.

LYDIA ; Nice!

Alice notices Jenny sitting next to Tom.

PINK PAGES 22

ALICE : Hi, I'm Alice. I'm so happy you could join us.

JENNY : I'm - Jenny.

Jenny looks a little startled. Lydia glances over at her.

Alice takes a breath.

ALICE : It's really nice to meet you. Well I think I deserve a glass of wine after all that, don't you?

LYDIA : You want white?

ALICE : Yes. Thank you. Does everyone have a glass?

ANNA : Yes, we do!

ALICE : Let's have a toast. To Christmas!!

ALL : Merry Christmas.

They clink glasses.

INT. DR. BENJAMIN'S OFFICE - DAY

Alice is nervously listening as the doctor reviews her file.

DR. BENJAMIN (PRE-LAP) : No cerebral vascular disease, no evidence of any stroke, no masses.

ALICE (under her breath) : Thank God.

DR. BENJAMIN : And your blood work came back completely clear. But what worries me are the memory tests that I sent you for. You have sporadic memory impairment totally out of proportion to your age and there is evidence of decline in your level of mental function.

PINK PAGES 23

Dr. Benjamin (con't d) : I think we should do a PET scan. It's similar to an MRI but it can pick up things at the molecular level...

ALICE (interrupting) : I know what a PET scan is but what in particular are you looking for?

DR. BENJAMIN : I want to see if the results are consistent with Alzheimer's disease. It would be rare for someone as young as yourself. But you do fit the criteria.

Alice nods, absorbing this.

DR. BENJAMIN : Now last time you came I asked you to bring a close relative.

ALICE : I really didn't think that would be necessary.

DR. BENJAMIN : Next time, for sure. Okay..?

#### INT. KITCHEN - NIGHT

John is at the counter top, reading e-mails on his computer. At the sink, scrubbing a pot, Alice responds to him almost on autopilot.

JOHN : "...enhancement of endogenous levels of beta endorphin has not so far been shown to reduce the incidence of metastasis in the distant cell sites."

ALICE : That's not good.

JOHN : Tell me about it. We've been working on this for months! "The beta-endorphin doesn't significantly impact the microphage activity"...

PINK PAGES 24

ALICE : How about the cytokines?

JOHN : Elevated. Slightly. Oh god back to square one. Are we both here on the seventeenth?

ALICE : I don't remember.

JOHN : Phil and Diane were saying they might come to town for the weekend.

No reply. John looks up at her. She is still determinedly scrubbing.

JOHN: How long are you going to keep at that thing?

ALICE : Until it's clean...

#### INT. BEDROOM - NIGHT

John is sleeping soundly. Unable to sleep, Alice looks at the clock. It's 2.15.

#### INT. BATHROOM - LATER

She enters, switching on the too-bright light, then looks at herself in the mirror, face

scrunched. Opening the bathroom cabinet, she takes out some sleeping pills.

#### INT. BEDROOM - NIGHT

It's now 4:35 a.m. Alice remains awake. Her eyes open, her thoughts racing. Deliberately, she turns on the bedside lamp and touches John's shoulder.

ALICE : John...John, sweetheart. Wake up.

He groans, shifts around under the covers. He groggily opens his eyes.

JOHN : Hmm... What time is it?

ALICE : I need to talk to you...I've...I've got something wrong with me.

PINK PAGES 25

He gradually starts to wake up.

JOHN : What are you talking about..?

ALICE : I've been seeing a neurologist.

JOHN : You've been seeing a neurologist? Why?

ALICE : They think it might be early onset Alzheimer's.

JOHN : What? That, that makes absolutely no sense.

ALICE : I didn't want to tell you because they don't know anything for sure but I've been doing all these tests and I'm really scared.

John sits up in bed.

JOHN : Ali, that is completely insane.

ALICE : I got lost when I was running on campus awhile ago. I can't remember appointments. Words...

JOHN : Honey, we all have memory lapses. That's a sign of getting older. The other day I forgot the word - 'glucose.'

ALICE : It's not like that. It's like something just drops out under me.

JOHN : But there's no diagnosis yet?

ALICE : No.

PINK PAGES 26

JOHN : Well I think that this is ridiculous. It's complete bullshit, you don't have Alzheimer's.

He reaches out again for her, but she pulls away. Her emotion, stoked by a sleepless night and a failed Ambien, turns to anger.

ALICE : God dammit! Why won't you take me seriously? I know what I'm feeling. And it feels like my brain is fucking dying. And everything I've worked for in my entire life is going. It's all going...



JOHN : Come here don't cry.  
In his eyes we see care and concern but also  
the first signs of reckoning.

INT. KITCHEN - MORNING

Alice sits at the counter in a baggy  
sweatshirt. John is dutifully preparing some  
cereal. They both look exhausted.

JOHN : What time is your tutorial?

ALICE : Eleven.

JOHN : Well, that gives you some time. I'm  
going to be a little late because I have a  
departmental meeting. But when I get back  
maybe we can do dinner, have some Thai  
food?

ALICE : Yeah. Okay. I'm okay...last night  
just got the better of me, that's all.

Their routine conversation seems almost  
stripped of meaning, yet they do what people  
do - they carry on.

PINK PAGES 27

JOHN : Well two things; I think it's way too  
early to jump to any conclusions and  
whatever happens, I'm here.

She looks at him, weighing him, wondering  
about the future.

INT. DOCTOR BENJAMIN'S OFFICE

A computer shows a brightly colored cross-  
section of a brain. Alice's brain.

DR. BENJAMIN : You can clearly see in  
here. The red areas are high in beta amyloid.  
The build up has probably been ongoing for  
several years. I'm sorry.

John sits beside Alice. He is not buying it.

JOHN : There is evidence of high amyloid in  
older people with normal cognitive  
functioning, correct?

DR. BENJAMIN : Yes but not in someone  
as young as Alice. At least, it would be  
extremely rare.

JOHN : I also read that high amyloid is  
associated with conditions other than  
Alzheimer's.

DR. BENJAMIN : Unfortunately, in Alice's  
case this corroborates the clinical symptoms  
she's presenting.

JOHN : Shouldn't any diagnosis be  
accompanied by a genetic test?

ALICE : John, hold on a minute, please.

DR. BENJAMIN : Actually, I was going to  
suggest that.

PINK PAGES 28

Dr. Benjamin (cont'd) : In a case like this -  
with the onset being so early - we'd like to  
check for presenilin mutations. That would  
be an indicator of Familial Alzheimer's  
Disease which is a rarer form. We can make  
an appointment for you to see a genetic  
counsellor.

This news really hits Alice. When she  
speaks, it takes an effort to control her voice.

ALICE : So this concerns my children too?

DR. BENJAMIN : Yes.

ALICE : I assume if I have the gene, the  
chances of passing it on to each one is fifty-  
fifty?

DR. BENJAMIN : I'm afraid so.

ALICE : And if they are carrying the gene,  
what are the odds of them developing the  
disease?

DR. BENJAMIN : I'm afraid it's 100%.

She nods, still trying to stay calm as her eyes  
betray a rush of emotion.

INT. MEDICAL BUILDING ELEVATORS  
-- DAY

Alice and John wait by the elevators.  
There's a tremendous weight upon them. For  
a moment, neither can speak.

ALICE : The kids will be here for our  
anniversary.

JOHN : I don't think we should tell them.  
Not until we have the test results.

ALICE : We will by then. If I go in next  
week...

PINK PAGES 29

Suddenly, John leans forward and punches  
the button.

JOHN : Where the hell is this goddam  
elevator? Here we are in a major hospital,  
and they only have one  
elevator running.

ALICE : John, it's okay.

JOHN : We could have taken the stairs by  
now.

ALICE : It doesn't matter.

The elevator arrives and they get in silently.

INT. LIVING ROOM - DAY

Anna, Charlie and Tom are on the couch,  
Lydia sits apart. Alice wants to make an  
announcement but the words just won't  
come.

ALICE : Well, um everybody...

TOM : What's going on?

ALICE : Oh boy.

She looks at John.

LYDIA : Are you guys breaking up, or...

ALICE : No. It's nothing like that.

ANNA : Mom are you sick..?

ALICE : I've been seeing a neurologist for the past few months and I have Alzheimer's disease. Early onset.

There is a sense of unease and shock in the room.

PINK PAGES 30

TOM : That...That makes no sense. Are you sure? It may be...

JOHN : There's no doubt. She has the disease.

TOM : But at her age...

JOHN : It's rare but it's been confirmed.

ANNA (tearing up) : You're so young Mom. I don't understand that.

LYDIA : I had noticed one or two things. You didn't know Tom's girlfriend when she came over at Christmas--

ANNA (under her breath)

Lydia! Anna shakes her head at Lydia.

TOM : What medications are you on?

ALICE : Right now Aricept and Numenda.

TOM : And they can slow its progress?

ALICE : No.

JOHN (as Alice tries to talk) : I'm afraid not. They can help alleviate the symptoms but not actually prevent the disease.

ALICE : John! The thing is that the type of Alzheimers I have is very rare. And, well, it's familial -- it's passed on genetically.

PINK PAGES 31

ANNA : Oh my god.

JOHN : We believe she got it from her father. And of course we're very worried about the three of you. Now there is a test you can take. But it's completely up to you whether you want to find out or not.

Anna starts to cry. Lydia sits on her own, quietly reckoning.

ALICE : I'm sorry. I'm sorry...

INT. BATHROOM - DAY

Alice reaches for a pill container with different capsules for each day of the week. She empties out Wednesday, starts to down them with water. John passes by the doorway. He doesn't like to watch her regimen.

INT. COLUMBIA LECTURE HALL - DAY

TWO DOZEN STUDENTS are waiting. Alice enters, flustered, opens the computer and clicks on the folder that says "Linguistics Classes." It contains six files: Syntax, Acquisition, Semantics, Comprehension, Phonology, and Pathologies. Looking at the list, she is momentarily confused -- which lecture is she giving? Meanwhile, her students are starting to get restless.

ALICE : Can anyone tell me what it says on the syllabus for today?

A few hands shoot up and a voice calls out "Phonology."

ALICE : And can anyone tell me what phonology is..?

No answers. She clicks on the appropriate file.

PINK PAGES 32

ALICE : "Phono" is from the Greek word "phoné" meaning sound, and phonology, broadly speaking, is the study of the sounds of language. It should be carefully distinguished from phonetics...

EXT. COLUMBIA CAMPUS -- DAY

Bundled up against the cold, Alice walks briskly across the campus. Her phone goes off. It's Anna.

ALICE : Hi Anna.

ANNA (O.S.) : Hi Mom.

ALICE : Are you okay?

ANNA (O.S.) : I got the results, I'm positive.

ALICE : Oh God, Anna. I'm sorry. I'm so so sorry.

ANNA : Tom turned out negative and Lydia didn't want to know. But I'm positive.

ALICE : Baby, how you feeling?

ANNA ; I'm okay. One good thing, at least I found out now before the next IUI session. I guess there's a way

they can test the embryos. So we can be sure - that the baby'll be okay.

ALICE : Anna, where are you? I've got a lecture but I can cancel it and I can be right there.

ANNA : No no, Mom. It's okay. I'm with Charlie.

PINK PAGES 33

ALICE : No, I want to. I want to be there. I can come.

ANNA : No, please don't worry. I'll be fine.

ALICE : Okay. I love you, sweetheart.

ANNA : I love you.

ALICE : Bye.

ANNA : Bye.

She walks off across the campus alone.

INT. ALICE'S HOME - KITCHEN -- DAY  
Alice reaches into the fridge and stops for a moment. There's a bottle of shampoo on the top shelf. She picks it up and looks at it.

INT. LIBRARY BUILDING -- DAY  
Back at the university, Alice walks round the rotunda.

INT. COLUMBIA UNIVERSITY - HEAD OF DEPARTMENT'S OFFICE - DAY  
The Head of Department, ERIC WELLMAN, is an avuncular fifty year-old with an intimidating air. He reads from his computer.

ERIC WELLMAN : "I had been looking forward to this course my sophomore year but I was thoroughly disappointed. The content was often muddled and delivered with little focus or care."

Alice listens uncomfortably.

ERIC WELLMAN ; "Class was a waste of time. I ended up just following the on-line version." (then the next) "I found Linguistics 201 very erratic.

PINK PAGES 34

ERIC WELLMAN (cont'd) : I had a hard time following Dr. Howland's lectures--even she seems like she gets lost in them."

Eric turns to her. Alice looks down.

ALICE : Eric, I am so sorry. I - I didn't know the students felt this way. Obviously I will make the necessary adjustments and we can reevaluate my performance next semester.

ERIC WELLMAN ; Listen, is everything okay at home? Is everything all right between you and John?

ALICE : Yes, everything is fine with John.

ERIC WELLMAN : Is it something we can help with? Stress, depression--

ALICE : No. It's not that...

ERIC WELLMAN : Substance abuse?

ALICE : Oh god, no. Eric...No it's nothing like that. It's, uh, it's medical. It's a medical

issue. And I admit I had a hard time teaching last semester and I wasn't aware of how much it showed.

ERIC WELLMAN : Alice, I'm not following.

ALICE : I have a mild cognitive impairment.

ERIC WELLMAN : Would you unpack that for me?

ALICE : In early February I was diagnosed with Early Onset Alzheimer's disease.

PINK PAGES 35

ERIC WELLMAN ; What? Alice...Oh my God. I'm so sorry.

ALICE : It's early. It's still in the early stages. I mean obviously it will limit my abilities as time goes on but for now I feel perfectly capable...

ERIC WELLMAN (he takes a breath) : Really there's no need to...We don't want you under any undue stress. That would be counterproductive.

ALICE : I can handle the stress. I would like to remain in the department for as long as we all think it's possible.

He looks at her, takes a breath.

ERIC WELLMAN : I'll have to let the department and faculty know

Alice nods, absorbing this.

ALICE : Yes, of course.

ERIC WELLMAN : I'm so so sorry.

EXT. STREETS OF NEW YORK - LATE AFTERNOON

Once again, Alice runs on the streets.

EXT. RIVERSIDE PARK

Alice's breath comes in clouds as she runs beneath the trees.

INT. STREETS OF NEW YORK

She slows down, out of breath, and sees something ahead. A FAMILY is coming out of a Pinkberry Frozen Yoghurt shop. After a moments thought, she walks toward the brightly lit franchise.

PINK PAGES 36

INT. PINKBERRY

Looking at the array of toppings, Alice orders.

ALICE : I'll have a regular with blueberry and coconut, please.

MOMENTS LATER Alice sits on her own, eating her frozen yoghurt.

INT. ALICE'S HOME - HALLWAY - NIGHT

When Alice comes in the front door, John is irate.

ALICE : Hi.

JOHN : Alice, where the hell were you?

ALICE : I went for a run.

JOHN ; But you've been gone for over two hours. I was worried.

ALICE : I stopped for Pinkberry.

JOHN : Pinkberry?

ALICE : Yes, Pinkberry.

She heads into the living room. John follows.

INT. LIVING ROOM - NIGHT

JOHN : Well I hope it was worth it because you completely blew our dinner plans - Susan Kirby and her husband.

ALICE : I'm sorry. I forgot. I have Alzheimer's.

She looks at him boldly. For a moment he's at a loss for words. He looks away.

PINK PAGES 37

JOHN : I texted you. I e-mailed you. There are lots of ways of managing this.

ALICE : John, I said I was sorry.

JOHN : She's chair of my department, for crying out loud. I had absolutely no idea where you were, if something had happened to you. Why didn't you bring your phone?

ALICE : I can't while I'm running.

JOHN : Why don't you wear a fanny pack? Is it really so inhibiting?

ALICE : Yes!

She sighs heavily and sits on the sofa.

ALICE ; I hate that this is happening to me.

JOHN : I hate it too.

He sits opposite her.

JOHN : But we have to keep the important things in our life going. We have to try or we're going to go crazy.

ALICE : I know. I know, John. I am sorry. But I don't know what I would have been like at a dinner party. I might not be able to remember names or answer simple questions, never mind get through an anecdote.

JOHN : I think you're doing great recently.

ALICE : Relative to what?

PINK PAGES 38

They look at each other.

ALICE : I wish I had cancer.

JOHN : Don't say that.

ALICE : No, I do. I mean it. I wouldn't feel so ashamed. When people have cancer they wear pink ribbons for you and go on long walks and raise money. And you don't have to feel like some kind of a - social...I can't remember the word. \*

EXT. MOUNT AUBURN NURSING CENTER - DAY

Winter has ended, the air is warm, birds are singing. Alice heads toward a large building bordered with sprouting crocuses and budding bushes.

INT. MOUNT AUBURN NURSING CENTER - ENTRANCE/CORRIDOR

Alice walks from a reception area down a broad corridor with TRACEY FREDERICKS, an African-American CAREWORKER. A few OLD FOLK shuffle around as a COUPLE OF ORDERLIES go about their business.

CAREWORKER : In 2013 we completed repairs and inside we replaced the elevators, refurbished the auditorium, library and lounge area and upgraded our HVAC system.

ALICE : That's good.

CAREWORKER ; We also took away most of the old security doors. Residents are issued a bracelet instead, which keeps them from using elevators or leaving the building - depending on their level. I don't know if you've experienced this yet with your parent, but a lot of times they get nighttime restlessness and wandering.

PINK PAGES 39

CAREWORKER (cont'd) : This way, we can prevent their elopement without our patients feeling they are locked in.

ALICE : I see.

INT. COMMON ROOM -- DAY

Many OLD PEOPLE stare into space or hum to themselves. One old lady puts curlers into another one's hair.

CAREWORKER : We saw after a while that large group activities left most residents unengaged and even

distressed by the confusion they experienced from all the stimulation. So we redefined activities to include all interactions between staff and residents in the unit. All the staff looks for opportunities to make a meaningful connection with residents, starting with knowing about the person who they've been, and what makes them comfortable. One resident who had worked as a nurse sat part of most days at the nursing station, writing notes.

ALICE : That's heartbreaking.

CAREWORKER : Yes but its a behavior we see time and again.

(Alice nods)

We don't have any restrictions on visiting times. Friends and family are welcome any hour of day or night.

ALICE : It doesn't look like anyone is here today.

CAREWORKER : Well, Sunday's the day they usually come by.

An alarm goes off. Across the room, an OLD LADY is up out of her wheelchair in an agitated state. A SECOND CAREWORKER tries to calm her.

PINK PAGES 40

CAREWORKER (talking over her) ; That's a chair alarm. Certain residents have them so we know when

they're up and about. The Old Lady is seated once more in the chair and the alarm is silenced.

ALICE : Is she all right?

CAREWORKER : It's just a precautionary measure.

ALICE : It's all women.

CAREWORKER : We do have mainly female residents here but there are a couple of gentlemen. There's William over there - William was part of the team that sent the first satellite into orbit. William is nearly bent double, shuffling towards a table using his walker. This really gets to Alice.

“BUTTERFLY” SEQUENCE A WHITE SCREEN Words appear quickly typed on a iPhone:

ALICE, ANSWER THESE THREE QUESTIONS.

1) WHAT IS THE NAME OF YOUR OLDEST DAUGHTER?

INT. PRIMARY CARE PHYSICIAN'S OFFICE

ALICE : They just aren't powerful enough to send me to sleep.

DOCTOR : Do you want to try Lunesta?

ALICE : How about Rohypnol?

PINK PAGES 41

DOCTOR : They're very strong...

ALICE : I need something strong.

ON THE WHITE SCREEN

2) WHAT STREET DO YOU LIVE ON?

INT. HOME OFFICE

Alice has plugged a small video camera into her computer. She reaches to press RECORD then sits in front of the camera.

ALICE : Hi Alice. I'm you and I have something very important to say to you.

INT. MOUNT AUBURN MANOR NURSING CENTER--LOBBY

Alice types questions onto her phone (dialogue from previous scene continues)

ON THE WHITE SCREEN

3) WHAT MONTH IS YOUR BIRTHDAY? ALICE (V.O.)

So I guess you've reached that point - the point that you can no longer answer any of the questions.

INT. ALICE'S HOME--OFFICE

Alice continues making the recording.

ALICE : So this it the next logical step. I'm sure of it.

INT. ALICE'S HOME - MASTER BEDROOM

Alice writes a note to herself.

ALICE (V.O.) : In your bedroom is a dresser with a blue lamp. Open the top drawer. In the back of the drawer there is a bottle with pills in it. It says take all pills with water.

PINK PAGES 42

ALICE (V.O) ( cont'd) : Now there are a lot of pills in that bottle. But it's very important that you swallow them all.

Alice attaches a label to the bottle of prescription pills. She puts them at the back of her dressing table drawer, behind bits and pieces of jewelry and accessories. Then something catches her eye: an old pendant of a small

enamel butterfly, brightly colored, a bit gaudy. She takes it out and weighs it in her hand.

INT. ALICE'S HOME -- OFFICE

Alice finishes up the video and drags it to a folder on her desktop labelled 'Butterfly.'

ALICE (V.O.) : Okay? And then lie down, and go to sleep...And don't tell anyone what you're doing.

ON THE WHITE SCREEN WHEN YOU CAN NO LONGER ANSWER THESE QUESTIONS GO TO A FILE ON YOUR COMPUTER LABELLED BUTTERFLY

INT. LIDO BEACH HOUSE - LIVING ROOM - EVENING

Suddenly, Alice awakens. She's been napping, curled up on a big old sofa. There's the sound of waves. She looks around - a little disoriented. She sees a BOWL OF SHELLS on the table in front of her and a MEMORY IMPAIRED bracelet on her wrist. Slowly, she gets up and wanders towards the french doors. Stepping out on the balcony, she sees the ocean.

EXT. LIDO BEACH - LATE AFTERNOON

Alice walks along the virtually abandoned beach. Down by the water's edge, she takes in the massive beautiful landscape. MOMENTS LATER she is sitting on a rock.

A hundred yards away, John comes running.

JOHN : Ali!

He joins her on the rock. They sit for a moment looking out at the sea.

PINK PAGES 43

JOHN : I love it here.

ALICE : I know. I love it too.

They move in for a tender kiss. The song, "If I had a Boat," comes up on the soundtrack.

INT. LIDO BEACH HOUSE - BEDROOM - NIGHT

Alice and John are in the bedroom, laughing together.

ALICE : Remember Santorini?

JOHN : Can you believe that was 30 years ago?

ALICE : Don't do that to me - oh my god. Oh that was a complicated time, huh?

JOHN : What was it - about a year after?

ALICE : Yeah. Something like that.

JOHN : I know I've said this to you before, but I am sorry I never got to meet your mother and your sister.

ALICE : Me too. (she sighs) We had a great time though.

JOHN : Yeah.

She shifts a little and looks up at him.

ALICE : Don't you ever wish we'd had more of that?

JOHN : If you mean blow jobs on the beach, yes I do wish we had more of that.

PINK PAGES 44

ALICE : You know, yeah all of it. It all happened so fast, you know. Anna was born, our careers.

JOHN ; You were pretty relentless. You wanted everything and all at once.

ALICE ; That's how I am. That's how I like it. Anna's the same way, right.

JOHN ; I like the way you are. I like everything about you.

She comes to kiss him and they roll over together.

ALICE : This is so great you know. I kind of like it, being liberated from Columbia. Why don't you take a sabbatical next year?

JOHN : And we're going to do what, tour around the country in an R.V?

ALICE : Sure. I don't know. Spend more time here. Go to Bhutan.

JOHN : I think our summer on the Island is all the excitement I can handle right now.

ALICE : Well, you know what, this might be the last year that I'm myself, you know...

This brings John up short.

JOHN : Please don't say that.

INT. LIDO BEACH HOUSE--LIVING ROOM

Alice answers the questions on her phone.

PINK PAGES 45

IPHONE SCREEN

1) WHAT IS THE NAME OF THE STREET YOU LIVE ON?

The answer 1 - 1 - 2 - T - H

Then WHAT MONTH WERE YOU BORN IN?

O - C - T - O - B - E - R

INT. LIDO BEACH HOUSE - LIVING AREA - MORNING

Alice finishes up her daily memory-check on her iPhone. Then, gets up and walks out of the door.

EXT. LIDO BEACH HOUSE - GARAGE - MORNING

It's a foggy, overcast morning.

ALICE : John...

JOHN (O.S.) : I'm over here.

John, down below, planting some shrubs in the garden.

ALICE : Hey when do you leave for the conference?

JOHN : On Monday.

ALICE : And when is Lydia coming?

JOHN : Lydia comes on Sunday.

ALICE : She doesn't have to come all that way to baby-sit me.

JOHN : Well shes's coming to do the Chekhov play at the Saugatuck, remember?

She looks around at the misty morning.

ALICE : ...Right.

PINK PAGES 46

JOHN ; When I get finished are we still going to go for a run?

ALICE : Yeah, I just need to grab another layer.

She heads inside.

INT. LIDO BEACH HOUSE - MASTER BEDROOM

Entering the master bedroom, she goes over to a large dresser. She opens a drawer, digs around and finds what she is looking for - a lightweight top. It's a bit more colorful than her taste usually runs. She puts it on over her T-shirt, turns, and notices something. It's a photo album of her childhood, with fading photos and Polaroids, held in place by yellowing cellophane.

EXT. LIDO BEACH HOUSE - UPSTAIRS BALCONY - MINUTES LATER

Alice sits, studying the photo album. In one photo, her MOTHER, a woman in her thirties, and her sister ANNE, mid-teens, are on the beach, smiling for the camera. Turn a page, and there is young Alice eating dinner, her mouth full of spaghetti. Another page and there is her FATHER, giving the camera a slightly askew smile. Alice ponders him for a moment.

JOHN (O.S.) : Hey, are we still going running?

He appears from inside.

ALICE ; I'm sorry. Hey look I found this photo album with these pictures of my mother and my sister.

(John nods patiently)

Hey, when are you going to the conference?

JOHN : Monday.

ALICE ; And when is Lydia coming?

PINK PAGES 47

JOHN : Lydia is coming Sunday.

ALICE ; Ok.

JOHN : Are we going running?

ALICE : Yes we are, I just have to go pee. I'll be right back.

INT. LIDO BEACH HOUSE - UPSTAIRS

Alice walks in but feels disoriented, suddenly unsure of where she is.

INT. LIDO BEACH HOUSE - HALLWAY/LIVING AREA

She comes downstairs, looks into the kitchen, then makes her way to the hallway, trying doors but not finding the bathroom. There's a closet. Then Lydia's room. Then an office. Hurrying towards the living room again, she becomes more and more anxious. She tries the door to her right -- the closet again.

CLOSE ON ALICE Her skin is flushed, reddening with humiliation. John rushes down the stairs.

JOHN : Alice!

She is standing by the hallway, her sweat pants soaked in urine.

JOHN : Ali...

ALICE : I couldn't find the bathroom.

JOHN ; It's okay, baby. Come on, let's get you cleaned up.

ALICE ; ...I don't know where I am.

PINK PAGES 48

She starts to cry. John puts his arm round her and they go upstairs.

EXT. LIDO BEACH - DAY

A wide shot of the empty beach. Small in the frame, the figures of Alice and Lydia walk along the shoreline.

EXT. LIDO BEACH - BOARDWALK

LYDIA : I like that necklace.

ALICE : You haven't seen it before?

LYDIA : Nope.

ALICE : My Mom gave it to me.

Alice fingers the butterfly pendant as they walk along.

ALICE : When I was a little girl, second grade, my teacher told me that butterflies don't live a very long time, they live like a month or something - and I was so upset. And I went home and I told my mother, and she said, yeah but you know, they have a nice life. They have a really beautiful life, so...it makes me think about my mother's life and my sister's life. And to a certain extent my own.

LYDIA : You're going to be around for a long time Mom.

ALICE : Yes yes...There are some things I want to do. I want to take a sabbatical year with daddy, but I don't think that's going to happen. I want to read some classic books I've always meant to read. And I want to see Anna have a baby, I want to see Tom graduate...

LYDIA : You will!

PINK PAGES 49

ALICE : And I'd like to see you go to college.

Lydia looks at her.

ALICE : Not for medicine, or anything - but for drama.

(Lydia shakes her head)

You know, and then if acting doesn't work out you could teach or you could do workshops. You'd have some kind of backup plan.

LYDIA : Yeah...I don't want a back-up plan. I want to do this. I want to give it a shot, it's not going to happen if I don't believe in myself.

ALICE : I believe in you, Lydia. I do. It's just that, you know, life's tough. It is tougher than you know. I want you to have some sort of security before I go.

LYDIA : Mom - you have to - you can't use your situation to get me to do everything that you want.

ALICE : Why not? Why can't I?

LYDIA : Because it's not fair.

ALICE ; I don't have to be fair. I'm your mother. Right...

EXT. BEACH -- DAY

Flashbacks of Alice's memory play like a movie. She is on the beach with her mother and sister.

INT. LIDO BEACH HOUSE - DAY

Framed photos show the Howland family at a younger age. Alice is playing Words With Friends.

PINK PAGES 50

She drags three letters onto the board to make the underwhelming word TONE. As ever, the game is with Anna Howland-Jones. Alice looks sadly at a photo of Anna, then gazes out of the window into nothingness.

EXT. LIDO BEACH HOUSE - UPSTAIRS

John is answering e-mails on his computer as Alice walks up the stairs.

JOHN : Hey.

ALICE : What's going on?

JOHN : I'm just working. How about you?

ALICE : Nothing. I need something to read.

JOHN : I thought you were reading Moby Dick.

ALICE : Yeah. I was. I got tired of reading the same page over and over again. I can't focus.

JOHN ; That happens to me when I read Moby Dick too. (she smiles) Why don't you try something lighter.

ALICE : What like the Cat in the Hat?

JOHN : How about some of those plays Lydia has downstairs? They're quicker, they're easy to read. Might give the two of you something to talk about.

Alice nuzzles against him, trying to distract him, but he continues.

ALICE : Okay.

PINK PAGES 51

She gets up to head down the stairs.

ALICE : You work all the time.

INT. SECOND BEDROOM

Alice enters. Lydia's personality can be felt in her absence: incense on the window sill, paintings on the wall, clothes strewn over chair backs. On the bedside table there's a pile of plays. Alice picks up a few of the thin volumes and looks at them - Proof, Three Sisters, Angels in America. She opts for Angels in America and is about to set the other two back on the stack when she notices something: a small notebook with the handwritten label "Lydia Howland Journal."

Alice hesitates a moment, then opens it.



## EXT. LIDO BEACH HOUSE - LIVING AREA - NIGHT

Lydia and Alice are trying to have a productive discussion as per John's suggestion.

ALICE : What I really liked about it was how... She searches for a word.

ALICE : How...big...how wide...the scape of it was.

LYDIA : Yeah the scope of it.

ALICE : The scope of it, yes that's the word. God, listen to me.

Lydia perseveres.

LYDIA : It's unbelievable to me that you guys had to live through that. You must have known somebody who died from AIDS right?

ALICE : Oh yes, honey. Everybody did. We lost a lot of people.

PINK PAGES 52

She looks at Lydia.

ALICE ; What did you think? You and Malcolm - you played the Mormons, didn't you - the husband and wife? You did the scenes in your acting class.

LYDIA ; Yeah - how'd you know that?

Alice hesitates.

ALICE : I don't know. You must have told me about it.

LYDIA : I didn't tell you.

ALICE : Well, I don't know how I know.

Lydia looks right at her.

LYDIA ; Mom, did you read my journal?

Alice looks away, trying to remember.

LYDIA : Why? Why would you do that? Mom?!

ALICE ; I am so sorry Lydia. I honestly didn't understand what I was reading.

LYDIA : You didn't understand "Lydia Howland" written across the front of the notebook?

ALICE : I'm sorry, I'm so sorry.

LYDIA : I don't believe you!

ALICE ; I didn't mean to...

PINK PAGES 53

LYDIA : Okay, it's fine. I just can't...

Lydia storms off.

ALICE : Lydia, I didn't - I really didn't know...

LYDIA : Just stop!

ALICE : I wouldn't do that to you. A door slams. Lydia is gone.

## INT. LIDO BEACH HOUSE DINING AREA

In the bright clean light of the day, the table is laden with bagels, lox, toppings, and fruit salad. Anna, Charlie and Tom are visiting. Lydia is conspicuously absent. Alice struggles to follow the conversation.

TOM : So you can't eat this you know.

ANNA : No, I know. No sushi, no hot dogs - hot dogs are the worst!

CHARLIE : No alcohol.

ANNA : No alcohol.

CHARLIE : Cigarettes.

ANNA : I've never even smoked.

CHARLIE : Well I mean...

JOHN : You mean to tell me you've never smoked a cigarette in your entire life?

ANNA : Not one.

PINK PAGES 54

CHARLIE : You can't be too careful.

ANNA : He was so cute. He even grabbed my hand the other day as I was walking down the stairs.

CHARLIE : I was just trying to protect my investment.

General laughter. Alice jumps in. Rather awkwardly.

ALICE : Anna, I want you to return my Words with Friends.

ANNA : I'm sorry, Mom. I haven't had time.

Lydia walks up to the table.

LYDIA : Hey congrats.

ANNA : Hey. Thank you.

She hands Lydia a mimosa.

LYDIA : So it's twins, huh?

ANNA : Yes. A boy and a girl.

TOM : Kinda perfect.

JOHN : It's exactly what your mom and I were hoping for.

ALICE : It's so wonderful.

John's phone goes off. He checks the I.D.

JOHN : Oh gosh. I'm sorry. I've got to take this.

PINK PAGES 55

He heads back to the office talking into his cell.

LYDIA : How far along are you?

ANNA : Five weeks. I know it's very early days, but...well the timing of things, how we found out, and when

we did...well it really worked out in the end.

LYDIA : Great. That's amazing.

Alice smiles, not completely following.

TOM : So Mom, how are you feeling?

ALICE : Mostly fine.

TOM : Really?

ALICE : Yeah. I use this thing. You know, instead of a memory. It reminds me to take my medications and things like that.

Alice produces her iPhone.

TOM : It's nice how technology can help.

Alice starts to open up her iPhone calendar.

ALICE : Lydia, what time is the play?

LYDIA : It's eight o'clock.

CHARLIE : Are you nervous about tomorrow?

LYDIA : Yes. It'll be find once I'm up there, but I'll definitely have to block all of you out.

PINK PAGES 56

ALICE ; I'm sorry, what time did you say it was again?

LYDIA : Eight o'clock.

ANNA : Mom, you don't have to schedule it. It's ok.

ALICE : No, no. I want to put it in! And where is it?

LYDIA : The Saugatuck theater.

ALICE : Can you spell that?

ANNA : Come on, Mom - it's not like we're going to forget to bring you.

LYDIA ; Just let her do it. S - A - U - G - (carries on)

ANNA (under her breath) : Oh God.

TOM : Anna, you're not helping.

ANNA : No, you're not helping. Why should she have to worry about remembering something that she doesn't have to remember?

LYDIA : Well, if you just let her do it she won't worry. What's the problem? Don't talk about her as if she isn't sitting right here.

ANNA : I'm not - I'm talking to her. Aren't I, Mom?

ALICE : Yes. Yes you are.

PINK PAGES 57

ANNA : And what makes you such an expert?

LYDIA : Shut up.

ANNA : Grow up Lydia!

LYDIA : Suck it!

ANNA : Oh, that's very articulate. Well said.

ALICE : Girls...

LYDIA : You want me to show you?

ANNA : Are you kidding me?

ALICE : Girls that's enough!

LYDIA : Why are you such an asshole?

John re-enters in the middle of the argument.

ALICE : Both of you stop it!

JOHN : What is going on?

An awkward silence.

CHARLIE : Alice, this is a wonderful spread.

ALICE : Thank you, Charlie.

INT. KITCHEN - MOMENTS LATER

With the rest of the family on the balcony, Alice ladles out fruit while Lydia folds napkins.

PINK PAGES 58

ALICE : Lydia. Baby. I have a feeling that we argued about something yesterday but I can't remember what it was about.

LYDIA : It was nothing, honestly.

ALICE : No, I know I upset you. I should apologize.

LYDIA : No. I should apologize. I'm - I feel really bad. I was so insensitive yesterday. Will you forgive me? Honestly?

ALICE : But what for?

Lydia sighs.

LYDIA : It was about you not respecting my privacy. And I don't want that, and I take it back - completely.

And I'm sorry.

ALICE : I'm sorry. It's not as if I can remember it.

LYDIA : I know.

Alice laughs. Lydia takes a long look at her Mom.

LYDIA : What is it like? I mean what does it actually feel like?

ALICE ; Well, it's not always the same. I have good days and bad days. On my good days, I can almost pass for a normal person. But on my bad days, I feel like I can't find myself.

PINK PAGES 59

ALICE (cont'd) : I've always been so defined by my intellect, my language, my articulation, and now sometimes I can see the words hanging in front of me and I can't reach them and I don't know who I am and I don't know what I'm going to lose next.

LYDIA : It sounds horrible.

They pick up some bowls and head outside.

ALICE : Thanks for asking.

INT. LIDO BEACH HOUSE - MASTER BEDROOM - NIGHT

Alice finishes cleaning her teeth. As John enters the bathroom, she comes into the bedroom, ready for sleep.

She is about to climb into bed, when she notices something. Under the covers is an old-fashioned school notebook, with the label Lydia Howland Journal. There's a yellow post-it on it that says "No Secrets." Alice is deeply moved.

ALICE : Oh, Lydia...

INT. SAUGATUCK STREET THEATRE

In small community theater, Lydia is on stage, playing Irina in Chekhov's THREE SISTERS. All three sisters are on stage. MASHA speaks. The family watches Lydia. MASHA : They are leaving us. One has quite left us, quite and for ever. We remain alone, to begin our life

over again. We must live... we must live....

LYDIA/IRINA : There will come a time when everybody will know why, for what purpose, there is all this

suffering, and there will be no more mysteries. But now we must live...

IN THE AUDIENCE Watching Lydia perform, Alice is calmly attentive.

PINK PAGES 60

BACK ON STAGE

LYDIA/IRINA : ...we must work, just work! Tomorrow, I'll go away alone, and I'll teach and give my whole life to those who may perhaps, need it. It's autumn now, soon it will be winter, the snow will cover everything, and I shall be working, just working....

IN THE AUDIENCE

Abruptly, there's resounding APPLAUSE. John stands, smiling, clapping. Alice follows suit.

ON STAGE

Lydia and the rest of the cast take their bows.

INT. BACKSTAGE - CORRIDOR

We follow Alice from behind, as she walks backstage following her family. The corridor is crowded with FRIENDS OF THE CAST.

INT. BACKSTAGE - DRESSING ROOMS

The family greets Lydia, who's just emerged from the dressing room. There's a cacophony of voices, as Charlie, Tom, John, and Anna all chime in on Lydia's performance.

ANNA : There she is! Hey, you were amazing.

JOHN : Miss Howland, would you sign this for me?

When Alice arrives, Lydia comes into focus. Alice chooses her words carefully.

ALICE : It was just wonderful. I found it so easy to empathize with her. You really caught her despair, but also her joy.

This pleases Lydia enormously.

LYDIA : Thank you. Awesome.

PINK PAGES 61

ALICE : So will we get to see you in anything else this summer?

Lydia's looks at her nervously, her eyes scanning her mother's face, but she keeps her emotion in check.

LYDIA : No, this is the only job I got.

ALICE : Oh so you're here just for the season?

LYDIA : Yeah -

Tears well in Lydia's eyes - but she does not have the heart to contradict Alice's misunderstanding.

ANNA : Mom! Mom, this is Lydia. Your daughter.

ALICE : ...I know that.

John looks on worried. Lydia tries to keep the conversation going.

LYDIA : Thanks for coming, to see me. This is so weird, it's like embarrassing.

ALICE : Don't be embarrassed. Please, don't be.

INT. DR. BENJAMIN'S OFFICE - DAY

We see Alice gradually coming into focus.

ALICE : Giraffe...Hammer...Comb. Oh I know what that is. It's like a chicken. But it's not..

The card shows a duck.

ALICE : It's...it's a duck!

PINK PAGES 62

DR. BENJAMIN : How about this one?

ALICE : Basketball.

He puts the cards down.

DR. BENJAMIN : Can you spell water backwards for me?

ALICE : Well, let me try it forwards first.  
She holds her fingers up one by one. John looks very uncomfortable.

ALICE : W...A...T...E...R. So backwards...  
(folding down her fingers)

R...E...T... (she hesitates) A...W!

DR. BENJAMIN : Very good.

Alice nods - pleased to have completed the task.

DR. BENJAMIN : Now do you remember the name I gave you a few minutes ago?

ALICE : I feel as though you always tell me and I never remember it.

DR. BENJAMIN : Was it John Black, John White, John Jones, or John Smith?

She guesses randomly.

ALICE : Smith.

DR. BENJAMIN : And his address, was it East Street, Washington Street, Main Street or Humbolt Street?

John speaks up.

PINK PAGES 63

JOHN : Sorry to jump in here, we're both concerned about the rate of deterioration. Is that normal?

DR. BENJAMIN : Every case is different. With Familial Early Onset, things can go fast -- and actually with people who have a high level of education, it can go faster. Often they've managed to sustain their mental

processes by innovative means and that delays diagnosis. Clearly Alice's memory is failing but she's still incredibly resourceful.

ALICE : Thank you.

DR. BENJAMIN : I know you're discouraged. But sometimes I've seen patients plateau, even at this point. Don't lose hope. Alice, I read your name in the Dementia Care Conference brochure. You're going to give a speech.

Alice nods.

ALICE : Will you be there?

DR. BENJAMIN : Yes, I'm looking forward to it.

JOHN : I'm going to be away on business in Minnesota and I'm worried. Are you sure this is a good idea -- considering the state that she's in? She's going to be under a lot of stress.

DR. BENJAMIN : Oh, I think it will be great for her. I'm sure everything will be fine. You're not worried are you, Alice?

She ponders this for a moment.

PINK PAGES 64

ALICE : No, I don't think so.

INT. ALICE'S HOME - OFFICE - DAYS LATER

Alice is practicing her speech out loud, going over the words with a yellow marker. On the computer in front of her, Lydia is on Skype.

ALICE : "Various ways to prevent the production of Amyloid are being tried. There is a new study that combines base and gamma secretase inhibitors and this is one of our best hopes for the future..."

That's it. That's the speech.

LYDIA : It's good, Mom. It's good. It's very scientific.

ALICE : Yes. Well, you know.

LYDIA : And I'm sure it's valid. But um...

ALICE : But what?

LYDIA : I mean, is there any value in making it a bit more personal?

ALICE : I don't understand. What do you mean by personal?

LYDIA : It's not a speech to a room of scientists. What I want to know really is how you feel. What does

it feel like? What does this disease mean to you?

ALICE (getting irritable) : You weren't listening because that's all there. That's in the speech.

LYDIA : Okay. Don't ask me then.

PINK PAGES 65

ALICE : Oh no then, I won't ask - then.

Lydia gives it a moment then tries to re-engage her mother.

LYDIA : Hey...mom...let's give it one more shot, okay?

ALICE (annoyed) : I can't because I have done it already. I use this - this yellow thingy - to make it so I don't have to read the same line over and over and over again.

Alice waves her highlighter pen at the screen.

LYDIA : Got it. Totally. Just print out one more.

ALICE : Do you know that it took me three days to write this?

LYDIA : You can print out one more...

ALICE : No no! It took me three days!

LYDIA : Sorry.

ALICE : Three days.

She clicks off the Skype and stares at the blank screen.

INT. LECTURE THEATER -  
AFTERNOON

From behind, we follow Alice and Tom as they enter a large, crowded lecture hall, led by LUCIA GUZMAN, a coordinator for the Alzheimer's Association.

LUCIA GUZMAN : Here you are...

ALICE : Thank you.

PINK PAGES 66

She removes two 'RESERVED' stickers on places at the front of the auditorium. Alice sits, a sheaf of papers in her lap. Tom cranes around to look at a sea of unknown faces. Alice sees Anna and Charlie about eight rows behind and waves. A voice comes in from the left.

DR. BENJAMIN : Hello there.

TOM : Hello.

Alice turns and sees Dr. Benjamin - recognizes him, but can't remember his name.

ALICE : Oh, Hi. Tom this is my doctor. This is my son.

DR. BENJAMIN : I'm Travis Benjamin, I'm your mother's neurologist.

ALICE : This is my son, Tom.

DR. BENJAMIN : So how you feeling Alice?

ALICE : I think I'm nervous.

DR. BENJAMIN : You're going to do great. Break a leg!

He smiles encouragingly as he departs.

DR. BENJAMIN (to Tom) : Nice to meet you.

INT. LECTURE THEATER -ON STAGE  
AFTERNOON

Lucia Guzman is now at the podium.

LUCIA GUZMAN : It's a great honor to welcome our next speaker, Alice Howland. A former Professor of Linguistics at Columbia, she's written textbooks and she's lectured all over the world.

PINK PAGES 67

LUCIA GUZMAN (cont'd) : Alice has been living with Early Onset Alzheimer's with the care and support of her loving family. Please welcome Alice Howland.

Alice walks to the podium, sets down her file and looks out to the sea of strange, intimidating faces.

ALICE : Hello. Please give me a minute here.

She uncaps her pen. And she begins reading from her speech, highlighting each sentence as she goes. It makes for an awkward presentation.

ALICE : Good morning. It's an honor to be here. The poet Elizabeth Bishop once wrote: 'the Art of Losing isn't hard to master: so many things seem filled with the intent to be lost that their loss is no disaster.' I'm not a poet, I am a person living with Early Onset Alzheimer's, and as that person I find myself learning the art of losing every day.

She turns the page and looks up.

ALICE : Losing my bearings, losing objects, losing sleep, but mostly losing memories...

When she looks back down, she knocks the pages from the podium. A murmur from the assembled. Alice tries to gather up the pages with the help of Lucia Guzman. For a long moment, she seems lost in confusion. Finally, she finds a page with some yellow markings on it and resumes.

ALICE : I think I'll try to forget that just happened.

Warm laughter from the crowd - they're with her!

ALICE : All my life I've accumulated memories - they've become, in a way, my most precious possessions.

PINK PAGES 68

ALICE (cont'd) : The night I first met my husband, the first time I held my textbook in my hands. Having children, making friends, traveling the world. Everything I accumulated in life, everything I've worked so

hard for - now all that is being ripped away. As you can imagine, or as you know, this is hell. But it gets worse.

In the audience, Dr. Benjamin is willing her on.

ALICE : For who can take us seriously when we are so far from who we once were? Our strange behavior and fumbled sentences change other's perception of us and our perception of ourselves. We become ridiculous, incapable, comic. But this is not us, this is our disease. And like any disease

it has a cause, it has a progression, and it could have a cure. My greatest wish is that my children, our children - the next generation - do not have to face what I am facing.

Anna watches her mother from the audience, the words resonating.

ALICE : But for the time being, I'm still alive. I know I'm alive. I still have people I love dearly. I still have things I want to do with my life. I rail against myself for not being able to remember things - but I still have small moments in the day of pure happiness and joy.

She turns the final page. Tom has tears in his eyes.

ALICE : So, 'live in the moment' I tell myself. It's really all I can do, live in the moment. And not beat myself up too much for mastering the art of losing. One thing I will try to hold onto though is the memory of speaking here today. It will go, I know it will.

PINK PAGES 69

ALICE (cont'd) : It may be gone by tomorrow. But it means so much to be talking here, like my old ambitious self who was so fascinated by communication. Thank you for this opportunity. It means the world to me.

Alice looks up from her pages.

ALICE : Thank you.

The audience breaks into applause. Strong applause that builds and builds. Spontaneously, people rise from their chairs and give her a standing ovation.

EXT. STREETS OF NEW YORK

A cold and rainy day. Winter is approaching.

INT. ALICE'S HOME - BEDROOM -- MORNING

John is dressing for work, in mid-explanation. Alice is sitting on the bed in a crumpled shirt.

JOHN : It's the Mayo Clinic. It would start up next spring and I would be heading my own team.

ALICE : So you want to move to...

JOHN : Minnesota. Rochester, Minnesota. It could be a whole new adventure for us. You might even like it there.

ALICE : Everything I know is here. Anna and Tom and the babies that are coming.

JOHN : It's a two hour flight. We'd see them almost as much as we do now. Ali, this just came up and they

haven't even made a formal offer. But don't you see? This is it - they're working on so many cutting edge treatments, they've got so many resources-

PINK PAGES 70

Alice, visibly distressed, tries to think this through.

ALICE : I understand. I understand that work is important. I miss working. I think you should ask them if you can start in a year.

JOHN : It's not academia, Ali. They don't give sabbaticals.

ALICE : But to pick up and move, at this point, when I...when we...

(shakes her head, frustrated)

Why can't I say what I want to say?

JOHN : Ali, one way or another, we'll still be together.

ALICE : So no time off.

JOHN (getting frustrated) : I just can't take a year off. Financially - it's not an option. God knows what we'll be facing further down the line.

ALICE : That's it then, that's it.

JOHN : What?

ALICE : You - you don't want that. A year at home, with me, watching this. You don't want it.

JOHN : I didn't say that.

ALICE : You didn't have to.

She turns and looks right at him. He looks away.

PINK PAGES 71

INT. ALICE'S HOME - LIVING ROOM - DAY

Alice is doing her daily questions.

ON A WHITE SCREEN

*WHAT IS THE NAME OF YOUR OLDEST DAUGHTER?*

The answer comes in A - N - N - E Then corrects: A - N - N - A

*WHAT MONTH WERE YOU BORN IN?*

The predictive text has a hard time figuring out "October."

INT. ALICE'S HOME - MASTER BEDROOM - NIGHT

Alice lies awake in bed. She checks the alarm clock - 2.05. After a moment, she sighs and gets out of bed.

INT. HALLWAY

Tentatively she descends the stairs in the dark.

INT. ALICE'S HOME - KITCHEN

Entering the kitchen, she finds her bag on the counter and begins to empty out the contents: keys, wallet, tissues. She looks in a second bag -- magazines, papers. She opens the kitchen drawer. It contains a wide assortment of items - screwdrivers, packets of seeds, a tape measure, Scotch tape, drink coasters, a potato.

ALICE : Where the hell is it?!

In frustration, she picks up the fish bowl full of keys and loose change and unceremoniously dumps it out. It makes an explosive sound as the contents scatter across the granite counter top. Manically, she begins sorting through everything.

John enters.

JOHN : Ali, what are you doing?

ALICE : I can't find it!

PINK PAGES 72

JOHN : Can't find what?

ALICE : I'm looking for my phone.

JOHN : It's the middle of the night.

ALICE : It goes off at 8 o'clock every morning and asks me these questions. I have to find it.

JOHN : We'll look for it in the morning.

ALICE : No, I have to find it.

JOHN : I'll help you find it tomorrow.

ALICE : No...No.

JOHN : Tomorrow. I'll help you find it.

ALICE : Help - help me find it.

JOHN : I promise we'll find it. Come to bed with me. Come to bed with me please...please.

ALICE : Okay...

Her manic rage finally subsides.

INT. ALICE'S HOME - KITCHEN - MIDDAY

From the front room, there are sounds of John on the phone. At the kitchen table, Alice, in a quiet mood, is doing a jigsaw puzzle. Someone approaches from the dining room, carrying take-out.

ANNA : Hi.

PINK PAGES 73

ALICE : Anne? Hi.

ANNA : Hi Mom. It's Ann-a.

She kisses Alice on the cheek.

ALICE : I thought you were my sister.

ANNA : It's ok.

ALICE : How are you feeling?

ANNA : So uncomfortable. I can't breathe. I can't sleep. Was it like this for you?

ALICE : I didn't have two at a time.

ANNA : This is true.

Anna unloads the Thai food on the counter.

John enters.

JOHN : Did you get the green curry?

ANNA : I did. It's right here. Everything on track?

JOHN : Yeah. They've made a very generous offer.

ANNA : Oh, that's great.

JOHN : I guess.

John sighs, conflicted.

ANNA : No it is. It's absolutely the right decision.

PINK PAGES 74

JOHN : Would you like some water?

ANNA : Yes, please.

John starts getting some glasses out for drinks.

ALICE : John, what happened? Who was that on the phone?

JOHN : That was that hospital honey, the Mayo Clinic

ALICE : Oh. Is someone sick?

JOHN : No. Nothing's wrong. Everything is absolutely fine.

He moves to the freezer, opens it and picks out an ice tray.

JOHN : Oh My God.

Reaching into the back of the freezer, he produces a frozen, frost-encrusted iPhone.

He shows it to Alice.

ALICE : Oh no.

(she approaches)

I was looking for it all last night. She takes the phone and examines it.

JOHN (quietly, to Anna) : That was over a month ago.

INT. ALICE'S HOME - MASTER BEDROOM - EVENING

Alice is slowly, painfully, trying to tie her shoe-laces.

123 EXT. SUPER 8 FOOTAGE - PARK 123

Young Alice and her sister play with their Dad.

INT. LIVING ROOM -- DAY

Alice sits before a blank TV, staring. The home-help, ELENA, is vacuuming the rug.

PINK PAGES 75

EXT. SUPER 8 FOOTAGE - BEACH - DAY

Young Alice is given a piggy back ride by her dad by the shoreline. She rushes suddenly towards the camera.

INT. BATHROOM - NIGHT

Alice looks at herself in the mirror. For an instant, she doesn't recognize her naked older face. Then she takes some toothpaste and smears it over her reflection.

JOHN (O.S.) : Ali, wake up.

INT. ALICE'S HOME - MASTER BEDROOM - MORNING

Alice opens her eyes.

JOHN : Hey. Wake up. Wake up baby. It's time to wake up. It's time to get dressed. I'm going to help you.

Slowly, Alice gets up out of bed. John begins laying out clothes for her - more like her original style.

JOHN : I've got some very good news for you. Let me help you get your pants on.

ALICE : I want my green one.

JOHN : Oh, I think this one would be really really nice. Let's put that one on. Lean on me. Okay hold on.

Tenderly, he helps her get dressed.

INT. HOSPITAL - DAY

Led by John, Alice walks along brightly lit corridors, passing DOCTORS, NURSES, PATIENTS. They approach Anna's room.

ALICE (whispering) : What's wrong with her? She looks terrible.

PINK PAGES 76

JOHN

She's just delivered the babies, honey!

INT. HOSPITAL ROOM

They walk through a door. Anna is in the bed cradling a baby. Charlie is by her side with another.

ALICE : Anna! You had your babies!

ANNA : I did mom!

Charlie unfolds the blanket, revealing a small pink face.

CHARLIE : This is Allison.

JOHN : You look so beautiful.

ANNA : Thank you.

CHARLIE : And that's Charlie Jr.

JOHN : My goodness.

Allison starts crying.

ALICE : Can I hold her?

CHARLIE : Um -- is that a good idea?

ALICE : I know how to hold a baby.

ANNA : That's okay, Mom. You can sit right there in that chair.

Alice sits on a chair and Charlie hands her the baby.

ANNA : That's good.

PINK PAGES 77

CHARLIE : Something tells me you've done this before.

Alice looks down happily at the baby, then over to Anna.

ALICE : She looks like you.

Something breaks in Anna -- she beams back at her mother. Alice continues to look at the baby with pure unalloyed joy.

INT. ALICE'S HOME - LIVING ROOM - DAY

Alice is asleep on the sofa. Out of focus in the distance, her family talks about her future.

JOHN : There are days she knows where she is, certainly, but just as many days when she doesn't. Maybe she thinks she's a child back in New Hampshire, or who knows where...

ANNA : It's happening more and more, Tom. She doesn't know what's going on.

TOM : Yeah, but...I always think of what she said in the speech, y'know, how important her memories are to who she is...

ANNA : I know but, but that was months ago.

JOHN : Guys, this is difficult for all of us. But what we have to remember is who Alice was. She would not

want to be a burden. Anna, you have the babies, and you want to go back to work. And you're not in a

position to care for her, not seriously, Tom. And I can't keep Mayo waiting. Beginning of the month, I'm gone.

Alice starts to wake up.

PINK PAGES 78

JOHN : Now I want to take her with me. And once she adjusts to Minnesota, she'll be happier for it and so will we all.

A thoughtful moment.



TOM : Lydia's gonna flip out.  
 ANNA : So let her.  
 TOM : Well, she is.  
 ANNA : She has no right to. If she really cared, she wouldn't be on the other side of the country.  
 Suddenly, they become aware of Alice sitting up, listening.  
 ALICE : It's hot in here.  
 There's a moment's self-consciousness at the table: how much did she overhear?

INT. ALICE'S HOME - KITCHEN - EVENING

Alice is talking to Lydia on Skype. A kettle is close to boiling on a stove in the background.

ALICE : So who is he exactly?  
 LYDIA : A manager. His name's Bill Thompson.  
 ALICE : And why is he so important?  
 LYDIA : He'll open doors, get me to auditions I wouldn't have access to. He got me some good headshots.  
 ALICE : I see. What's his name?  
 PINK PAGES 79

LYDIA : Bill Thompson. He's with Thompson and Gould if you want to look them up. They're good.

ALICE : The kettle's boiling.  
 LYDIA : Where's Elena?  
 Alice goes over to the stove, puts a tea bag in the cup and pours water over it.  
 ALICE ; I'm making myself a cup of tea.  
 LYDIA : Cool...where's your caretaker?  
 ALICE : Elena is not here today. Her daughter is sick. She's at the doctor.  
 LYDIA : So you're there alone?  
 ALICE : I can make myself a cup of tea.  
 She returns to the computer.

LYDIA : Okay. You want to check out my headshot? If I send you a link can you open the file - download the file?

ALICE : Yes!  
 LYDIA ; Good.  
 (she sends)  
 There you go. I'll talk to you later, okay. I love you.  
 ALICE : Bye.  
 LYDIA : Bye.  
 PINK PAGES 80

Alice clicks on the file from Lydia to download it. When the download is

complete, she clicks Skype closed but cannot find the file. She clicks one folder on her desktop, then another, then another. One of the folders opens revealing a Quicktime with a picture of herself on it. Surprised, she clicks on it. It is the Butterfly file. There on the screen is Alice - younger, sharper, coherent, reassuring.

ALICE ON QUICKTIME : Hi Alice. I'm you and I have something very important to say to you. I guess you've come to that point, the point where you can't answer the questions. And this is the logical next step. It's the right step, I'm sure of that. Present-day Alice watches, intrigued, amused, not reckoning with the seriousness of what her old self has to say.

ALICE ON QUICKTIME : Because what's happening to you, the Alzheimer's - you could see it as tragic. But your life has been anything but tragic. You've had a remarkable career, you've had a great marriage, and three beautiful children. Alice on Quicktime has to struggle to control her emotions. Present-day Alice just sits there watching like a curious bird.

ALICE ON QUICKTIME : All right. Listen to me, Alice. This is important. Make sure you are alone. Go to your bedroom. There's a dresser by the window, the one with the blue lamp on it. Go to the dresser and open the drawer. In the back of the drawer are some pills. It says 'take all pills with water' on it. There are a lot of pills in that bottle, but you need to swallow them all. Present-day Alice is now listening attentively.  
 PINK PAGES 81

ALICE ON QUICKTIME : Then go to the bed, lie down and go to sleep. And don't tell anyone what you're doing, okay? Abruptly, the Quicktime ends. Alice obediently gets up and leaves the room.

INT. ALICE'S HOME - STAIRCASE

Alice climbs the stairs, muttering to herself.  
 ALICE : Dressing table, blue lamp.  
 INT. ALICE'S HOME - MASTER BEDROOM

Alice enters, still muttering.  
 ALICE : Dressing table, blue lamp. Dressing table, blue lamp.

She stands in the center of the room, looking around, confused. She goes to the dressing table...There's a blue lamp on it...But she doesn't know what to do next.

INT. ALICE'S HOME - KITCHEN - EVENING

ANGLE ON THE COMPUTER

ALICE ON QUICKTIME : ...Go to your bedroom. There's that dressing table, the one with the blue lamp on it. Go to that table and open the drawer. In the back of the drawer are some pills. It says 'take all pills with water' on it.

Present-day Alice, listens, again trying to memorize the instructions.

INT. STAIRCASE

We follow Alice from behind as she heads back up the stairs.

INT. MASTER BEDROOM

She enters again, heads over to the dressing table.

ALICE : Dressing table, blue lamp. Dressing table, blue lamp.

PINK PAGES 82

She pulls the drawer out. There are bits of old jewelry and accessories, some coins. Alice picks out a bracelet made of polished grey stones, puts it on and inspects it. She realizes she's forgotten something -- but what was it?

INT. STAIRCASE

Now Alice heads back up the stairs carrying the laptop as the message plays:

ALICE ON QUICKTIME : ...Go to your bedroom. There's a dresser by the window, the one with the blue lamp on it. Go to the dresser and open the drawer. In the back of the drawer are some pills.

INT. MASTER BEDROOM

She enters and sees the drawer already open. She wanders up to it and looks down. This time she seizes immediately on the pill bottle and holds it up. We see the attached note in Macro close up - TAKE ALL PILLS WITH WATER.

ALICE ON QUICKTIME : It says 'take all pills with water' on it. There are a lot of pills in that bottle, but you need to swallow them all. Then get into bed and go to sleep. Then go to the bed, lie down and go to sleep. And don't tell anyone what you're doing, okay?

INT. BATHROOM

She enters the bathroom. Going over to the basin, she empties out the contents of the toothbrush mug into the sink. She fills the mug with water and empties the pill bottle into her hand. Then -- A NOISE!

ELENA (O.S.) : Hello?

Alice turns her head and, in shock, drops the pills. They scatter everywhere.

INT. HALLWAY

Elena enters downstairs and closes the door.

PINK PAGES 83

INT. BATHROOM

Alice stares down at the pills blankly not knowing what to do next.

INT. PINKBERRY - DAY

Alice and John are at the head of the line, looking at the array behind the counter.

JOHN : May I have cookies and cream and a chocolate hazelnut. Alice, you know what you want right?

ALICE : Cookies and cream and a chocolate hazelnut.

JOHN : No honey. You usually have the original with blueberries and coconut.

ALICE : Ok...

JOHN : Original with blueberries and coconut please.

MOMENTS LATER

John and Alice are eating their frozen yoghurt.

JOHN : Ali, you see that building over there? Do you know what it is?

He points to a structure in the distance.

ALICE : I don't think I know that.

JOHN : That's Columbia. Where you used to teach.

ALICE : Someone told me, I was a good teacher.

JOHN : Yes, you were.

PINK PAGES 84

ALICE : I was really smart.

John looks away, fighting back emotion that threatens to overwhelm him.

JOHN : You were the smartest person I've ever known.

He looks at her, struggling with something.

JOHN : Alice. Do you still want to be here?

She answers brightly.

ALICE : I'm not done yet. Do we have to go?

JOHN : No. Don't worry. Take your time.

EXT. ALICE'S HOME - DAY

Blossoms in a tree show signs of another spring. A taxi pulls up outside.

INT. HALLWAY

Alice sleeps on the sofa in the front room. John carries a suitcase into the hallway. Behind him is Lydia.

JOHN (O.S.) : Is this all of your stuff?

LYDIA : I shipped some boxes as well.

JOHN : Were you sad to leave L.A.?

LYDIA : I'm trying to convince myself I'm more of an east coast girl. Where's mom?

JOHN : She's sleeping.

He indicates the sleeping Alice.

PINK PAGES 85

INT. ALICE'S OFFICE

The room has been partially converted back to being a bedroom, but some of Alice's touches remain.

JOHN : Yeah well - here it is. Your old room.

They drop the bags.

JOHN : How did it go with your manager...?

LYDIA : It's a west coast company, so...you know. Not good.

JOHN : Oh. That's too bad. You sure you don't mind..?

LYDIA : Dad, we've had that conversation.

JOHN : Okay.

LYDIA : This is New York. I'll audition. Do theater. I know this is where I need to be so...

John nods, weighing his daughter's sacrifice.

JOHN : Well...you're a better man than I am.

She looks at him. Troubled, he looks quickly away.

LYDIA : Dad...I got her, okay.

Unexpectedly, the dam bursts. He starts sobbing uncontrollably. She pulls him into a hug.

EXT. NEW YORK CITY

We see the seasons pass -- spring, summer, fall...

PINK PAGES 86

EXT. RIVERSIDE PARK - DAY

It's a bleak winter's day in a small unfriendly park overlooking the cold Hudson river and the distant grey shores of New Jersey.

A few PEOPLE are scattered through the park -- walking dogs or jogging by.

A TEENAGE BOY strums a melancholy tune on his guitar and harmonizes with his GIRLFRIEND. On a bench nearby, Lydia is checking her phone. Next to her sits Alice, visibly diminished. She picks repeatedly at her coat.

LYDIA : It's getting pretty cold, huh. You want to head home? Come on. Let's do it.

Lydia helps Alice up and they shuffle off down the path.

INT. ALICE'S HOME - LIVING ROOM

Alice and Lydia enter through the main door to be greeted by the nurses aide, ELENA.

LYDIA : Hey.

ELENA : Hi. How was your walk?

ALICE : I don't think I know you!

ELENA : Yes, you do.

LYDIA : Mom, it's Elena.

Alice responds with a vague, unfocused look. It's not clear she even recognizes her.

LYDIA : I'm going to get you some juice okay.

ELENA : Come on, let's take off your coat and go inside.

PINK PAGES 87

INT. HOWLAND HOUSE - FRONT ROOM

Alice has a cup of juice and is staring into space. Lydia sits in front of her, book in hand, reading a speech from Angels in America.

LYDIA (O.S.) : Night flight to San Francisco; chase the moon across America. God, it's been years since I was on a plane. When we hit 35,000 feet we'll have reached the tropopause, the great belt of calm air - as close as I'll get to the ozone. I dreamed we were there.

Lydia looks directly at her Mom, but Alice seems absent.

LYDIA : The plane leapt the tropopause, the safe air, and attained the outer rim, the ozone, which was ragged and torn, patches of it threadbare as old cheesecloth, and that was frightening. But I saw something only I could see because of my astonishing ability to see such things.

Then -- a flicker of comprehension. Alice's eyes turn to Lydia as she reads.

LYDIA : Souls were rising, from the earth far below, souls of the dead, of people who'd perished from famine, from war, from the plague, and they floated up like

skydivers in reverse, limbs all akimbo,  
wheeling  
and spinning.

Lydia notices her mother's attention and it  
inspires her reading.

LYDIA : And the souls of these departed,  
joined hands, clasped ankles and formed a  
web - a great net of

souls. And the souls were threatom oxygen  
molecules of the stuff of ozone, and the  
outer rim absorbed them, and was repaired.

Nothing's lost forever.

PINK PAGES 88

LYDIA (cont'd) : In this world, there is a  
kind of painful progress, a longing for what  
we've left behind, and

dreaming ahead. At least I think that's so.

Alice looks down. Lydia breaks from her  
performance.

LYDIA : That's it.

She comes over to Alice, sits down next to  
her.

LYDIA : Hey...did you like that? What I just  
read, did you like it?

Alice nods. It's unclear she even knows  
what Lydia is talking about. But Lydia  
persists, wanting some kind of affirmation.

LYDIA : What was it about?

ALICE : Love. Love.

Tears come into Lydia's eyes.

LYDIA : Yeah, Mom. It was about love.

Alice smiles and looks at Lydia. She is still  
able to connect.

There is a SUPER 8 FLICKER, a memory,  
of Alice and her sister walking away from  
the camera on a beach long ago.

THE END

PINK PAGES 89

**APPENDIX II ( FILM REVIEW )**

Title : Still Alice  
Director and Writer : Richard Glatzer and Wash Westmoreland  
Distributor : Sony Pictures Classics  
Release dates : 2014  
Running time : 101 minutes

Still Alice is 2014 American drama film starred by Julianne Moore as Alice Howland, a Linguistics Professor of Columbia University diagnosed with familial Alzheimer disease, Alec Baldwin plays as her husband, John, Kate Bosworth, Hunter Parrish, Kristen Stewart play as her children, Anna, Tom, and Lydia. Mainly, it tells about Alice's struggles for facing and struggling against Alzheimer. Alzheimer is a disease of the brain that causes problems with memory, thinking, and behaviour. It gets worse over time. Although symptoms can vary widely but the first problem many people notice is forgetfulness which affects the abilities. It may cause a person gets lost in familiar places, misplace things, or have trouble with language (Alzheimer Association, 2015:1). Almost all people living with Alzheimer find these symptoms so does Alice.

All these symptoms are faced and undergone by Alice. The first is about forgetfulness, she gets severe forgetfulness. She forgets remembering the words, address, and names but she covers it with various ways like remembering particular words while she is cooking, installing and playing "Words with Friends" on her cellphone, and making some questions on her cellphone which

should be answered in particular time. Dealing with lost in familiar places, Alice also feels that herself lost while she is running around Columbia University whereas everyday she works at that place. In addition, she has a trouble with language, she gets difficulty while communicating with other. As a professor who has outstanding brightness and intelligence, she does not want that her disease affect and limit her abilities so she uses an innovative way and tries it patiently. Eventually, her effort does not vain, it is proved with her success in conveying the speech in Alzheimer Association.

Although there are many complicated problems and burdens should be faced but Alice does not give up easily. They do not decrease her spirit to try and always try hard for defending herself on her Alzheimer. Anytime and anywhere her day is filled with activities which can decrease the risk of her disease. She always conducts physical activity and also plays game “Words with Friends” which can increase her memory to memorize kinds of words, and so on. Many people living with Alzheimer loss of motivation in running their life, they receive the condition without any efforts but it is not found on Alice. Although she has Alzheimer but she is still able to run her life normally because she wants to prove that she is “Still Alice” who is known as the cornerstone of Linguistics over the world. How she survives present and teach for many people that every problem which comes should be faced and overcome. There is no problem without solution and there is no disease which can not be cured. These reasons which boost and force Alice to defend and survive. Life is long journey which end with joy and happiness if there is an intention and effort to achieve it.

Generally, this film presents many important and useful things. It teaches about the journey of life, the relationship of family, struggle and also the way to face problems. Due to this film presents many valuable things, it gets many appreciation and good reponse from some sides, such as from The National Board of Review Awards named *Still Alice* as one of the top ten independent films of 2014, Peter Debruge of *Variety* wrote in positive review that the film had been shot “in such a way that the activity is constantly spilling beyond the edges of the frame, giving the impression that caharcters’ lives continue when they are not on camera, Deborah Young of the *Hollywood Reporter* called the film “warm, compassionate but bitingly honest” and asserted that Julianne Moore had “a carrer high performance”. Further, the appreciation came from Gregory Ellwood of *Hitfix* who praised Moore, “in each scene she peels a little bit more of Alice away as the emotional pain of the disease takes its toll”. In addition, the main character, Julianne Moore also got many accolodes. For her performance as Alice Howland, she won the Academic Award for Best Actress among other awards and nominations. She became the seventh actres in leading role who won the Academy, BAFTA, Golden Globe, SAG, and Critic’s Choice Award for a Single Performance.

## APPENDIX III ( SELECTED DATA )

### 4.1 Promise Strategy

#### Dialogue 1

1. Alice : Eric, I am so sorry. I - I didn't know the students felt this way. Obviously I will make the necessary adjustments and we can reevaluate my performance next semester.  
 2.  
 3.  
 4. Eric Wellman : Listen, is everything okay at home? Is everything all right between you and John?  
 5.  
 6. Alice : Yes, everything is fine with John.

### 4.2 Be Optimistic Strategy

#### Dialogue 1

1. Alice : In early February I was diagnosed with Early Onset Alzheimer's disease.  
 2.  
 3. Eric Wellman : What? Alice... Oh my God. I'm so sorry.  
 4. Alice : It's early. It's still in the early stages. I mean obviously it will limit my abilities as time goes on but for now I feel perfectly capable...  
 5.  
 6.

#### Dialogue 2

Eric Wellman (he takes a breath)

1. Eric Wellman : Really there's no need to... We don't want you under any undue stress. That would be counterproductive.  
 2.  
 3. Alice : I can handle the stress. I would like to remain in the department for as long as we all think it's possible.  
 4.

#### Dialogue 3

INT. DR. BENJAMIN'S OFFICE - DAY

(We see Alice gradually coming into focus)

1. Alice : Giraffe... Hammer... Comb. Oh I know what that is. It's like  
 2. a chicken. But it's not..  
 (The card shows a duck)  
 3. Alice : It's... it's a duck!  
 4. Dr. Benjamin : How about this one?  
 5. Alice : Basketball.  
 (He puts the cards down)



#### Dialogue 4

1. Dr. Benjamin : Can you spell water backwards for me?
2. Alice : Well, let me try it forwards first.
3. (She holds her fingers up one by one. John looks very uncomfortable).
4. Alice : W...A...T...E...R. So backwards...
5. (folding down her fingers)
6. R...E...T... (she hesitates)
7. A...W!
8. Dr. Benjamin : Very good.
9. (Alice nods - pleased to have completed the task).

#### Dialogue 5

In the audience, Dr. Benjamin is willing her on.

1. Alice : For who can take us seriously when we are so far from who we
2. once were? Our strange behavior and fumbled sentences change
3. other's perception of us and our perception of ourselves. We
4. become ridiculous, incapable, comic. But this is not us, this is our
5. disease. And like any disease it has a cause, it has a progression,
6. and it could have a cure. My greatest wish is that my children,
7. our children - the next generation - do not have to face what I am
8. facing.

#### Dialogue 6

1. Alice : But for the time being, I'm still alive. I know I'm alive. I still
2. have people I love dearly. I still have things I want to do with my
3. life. I rail against myself for not being able to remember things –
4. but I still have small moments in the day of pure happiness and
5. joy.

(She turns the final page. Tom has tears in his eyes).

#### Dialogue 7

Alice goes over to the stove, puts a tea bag in the cup and pours water over it.

1. Alice : I'm making myself a cup of tea.
2. Lydia : Cool...where's your caretaker?
3. Alice : Elena is not here today. Her daughter is sick. She's at the doctor.
4. Lydia : So you're there alone?
5. Alice : I can make myself a cup of tea.

### 4.3 Strategy of giving understanding to the hearer

#### Dialogue 1

1. Tom : So Mom, how are you feeling?
2. Alice : Mostly fine
3. Tom : Really?
4. Alice : Yeah. I use this thing. You know, instead of a memory. It reminds
- 5 : me to take my medications and things like that.

#### Dialogue 2

(Lydia gives it a moment then tries to re-engage her mother)

1. Lydia : Hey...mom...let's give it one more shot, okay?
2. Alice : (annoyed)
3. : I can't because I have done it already. I use this - this yellow
4. : thing – to make it so I don't have to read the same line over and
5. : over and over again.

(Alice waves her highlighter pen at the screen).