

EXT. CHAIN RESTAURANT - AFTERNOON

ESTABLISHING SHOT of a busy chain restaurant in Los Angeles.

INT. CHAIN RESTAURANT - CONTINUOUS

In the grill area of the restaurant, a young cook, EVAN FOLEY, puts an order up on the serving counter and a waitress, LIZ, collects it, the dining area visible.

LIZ

Thanks, Evan.

He smiles at her then looks at his watch. A middle-aged man changing from street clothes to a restaurant uniform comes up to him, the next shift's cook, RAY.

EVAN

Glad to see you, Ray.

RAY

So, you get your coq au vin on the menu yet?

EVAN

Someday -- when I own the hottest restaurant in LA.

RAY

Nice to see a young person with dreams.

EVAN

Dreams are all I have.

RAY

Dreams can come true.

EVAN

They sure can. I've been dreaming all afternoon of getting out of here and having you take over.

RAY

My nightmare. Hey, you know what? I saw them filming down on Pico and your dream girl was there.

EVAN

Annabelle Welles?

RAY

The one and only. Her and Vance Pike.

EVAN

Where?

RAY

Pico and PCH. Some kind of action adventure. They were setting up a crash scene. She looked terrific. I see why you love her.

EVAN

I don't love her. I just admire her. She's talented and the nicest person in Hollywood -- maybe in the country -- or world.

RAY

Yeah, you don't love her.

EVAN

Go and get ready. I want to leave.

RAY

Bet I know where you're going.

EVAN

Home.

RAY

You wish she was at your home.

Ray ruffles Evan's hair and heads to get ready. Evan stares out at the people eating, a wistful look on his face. He shakes his head and goes back to work.

EXT. REAR OF CHAIN RESTAURANT - MOMENTS LATER

Evan comes out the back of the restaurant and gets in his battered old car. Pulls out.

INT. EVAN'S CAR - LATER

Evan drives down Pico.

P.O.V. EVAN - CONTINUOUS

Ahead at PCH by a parking lot, the police have the side of the street blocked off, film vans and trailers parked everywhere, barricades holding back the spectators, a police officer directing traffic.

BACK TO SCENE

Evan finds a parking spot and pulls into a metered space.

EXT. PICO - CONTINUOUS

Evan gets out of his car and puts a coin in the meter. The production is shooting a scene back in the parking lot and he heads towards the barricades.

EXT. FILM SHOOT BARRICADES - CONTINUOUS

He worms his way to the front of the crowd where he can see the scene being shot. The beautiful ANNABELLE 'ANNE' WELLES is unconscious on the ground with two crashed cars behind her, a bloodied dead guy dangling out of the driver's seat from one of them. VANCE PIKE, young, famous, handsome and knowing it, bursts out of the other car with a prop gun in his hand.

EXT. FILM SET - CONTINUOUS

Vance flings the gun away and rushes to Anne, lifting her a bit.

VANCE

Gina, Gina. Come back to me. Please  
come back. Please!

Anne slowly comes to and find Vance holding her and sees the two crashed cars and dead guy.

ANNE

You stopped him. It's over. You  
saved me.

VANCE

Gina, you saved me in every way.

EXT. FILM SHOOT BARRICADES - CONTINUOUS

Evan watches with longing as Vance kisses Anne.

EVAN

(softly to himself)  
Why not me?

VOICE (O.S.)

(booming)  
Why not you?

Evan is startled and looks around. No one else seems to have noticed the thundering voice. Suddenly, Evan looks disoriented, his body wavering.

P.O.V. EVAN - CONTINUOUS

Everything begins spinning into colors, one multi-hued spectator looking at him with concern, and as the shimmering sky fills his vision...

FADE TO BLACK

FADE IN:

EXT. FILM SET - MOMENTS LATER

Vance (Evan in Vance's body) finds himself looking up at the worried face of a PRODUCTION ASSISTANT. The film set is pandemonium as everyone focuses on the star.

EXT. FILM SHOOT BARRICADES - CONTINUOUS

Behind the barricades another group is around Evan (now Vance) who's coming to on the ground, not as concerned.

EXT. FILM SET - CONTINUOUS

PRODUCTION ASSISTANT

Vance, Vance -- are you okay?

Vance shakes his head trying to clear it. Most of the production crew, including the director, TERRY MALLOW, are all staring at him with worried expressions, Anne off to one side looking on with less worry in her face.

PRODUCTION ASSISTANT (CONT'D)

Oh god, good. Thank god.

MALLOW

(looking around)

Where the hell is medical?

PRODUCTION ASSISTANT

(to Vance)

How do you feel? Are you okay?

Vance sits up, utterly confused.

PRODUCTION ASSISTANT (CONT'D)

You nearly gave me a heart attack.

Vance looks at Anne and his surroundings, baffled.

VANCE

What's going on?

His own voice startles him.

VANCE (CONT'D)  
Hello, hello, hello?

PRODUCTION ASSISTANT  
What? Hello. We're here. Can you  
see us?

He looks at her and nods, but she doesn't look convinced.

MALLOW  
(yelling)  
Medical! Medical!

A DOCTOR rushes up with a medical bag and bends to Vance.

DOCTOR  
Keep still, don't move around.

He begins examining Vance who looks around in confusion.

EXT. FILM SHOOT BARRICADES - CONTINUOUS

Evan stands up from the crowd around him, looking more pissed  
off than confused.

EVAN  
What the hell is this?

He looks at the film set.

P.O.V. EVAN - CONTINUOUS

He sees Vance staring at him.

BACK TO SCENE

EVAN  
(more emphatically)  
What the fuck!

He starts through the barricades, security stopping him.

EVAN (CONT'D)  
Get your hands off me. Get away!

They hold on to him as he struggles.

EXT. FILM SET - CONTINUOUS

Vance is shocked seeing himself behind the barricade.

P.O.V. VANCE - CONTINUOUS

The crowd around Evan moves back as he is restrained by the security men, the cop directing traffic pushing towards the ruckus as he speaks into his shoulder mike.

BACK TO SCENE

MALLOW  
 (calling)  
 All right people -- fifteen.

The crew immediately begin heading for their break, not about to waste that no matter the excitement.

MALLOW (CONT'D)  
 (to the doctor)  
 Can he get to his trailer?

DOCTOR  
 (to Vance)  
 You feel all right to walk?

Vance nods and stands up. He looks over at Evan.

P.O.V. VANCE - CONTINUOUS

Evan struggles furiously with security and the cop by the barricade.

EVAN  
 Get your god-damn hands off me!  
 That's me! I'm Vance Pike! Let me  
 through!

A security man puts him on the ground.

BACK TO SCENE

The production assistant takes Evan's arm and leads him towards one of the trailers. Vance looks back at Evan with incomprehension.

P.O.V. VANCE - CONTINUOUS

The crowd has moved back, Evan on the ground struggling with the security men and the police officer.

EVAN  
 (yelling)  
 That's me, that's me! I'm Vance  
 Pike. Let go of me!

BACK TO SCENE

The production assistant opens the trailer door and ushers Vance inside followed by the doctor.

INT. VANCE'S TRAILER - CONTINUOUS

As Vance goes inside, he sees himself in a mirror. He touches his face to make certain he's looking at what's now his own face and it is, his expression concerning the doctor.

DOCTOR

Sit down, Vance. I need to examine you, take your blood pressure.

PRODUCTION ASSISTANT

You want something to drink, Vance?  
(to the doctor)  
Can he have water?

The doctor nods as Vance sits down on a settee, lost in wondering what is happening -- and how it's happening. It can't be, but it is. The production assistant brings Vance a water bottle that he just holds, lost in thought as the doctor examines his eyes and throat and then puts on a pressure cuff and begins inflating it.

PRODUCTION ASSISTANT (CONT'D)

(to Vance)

Are you hungry? Would you like a snack? Maybe you need sugar?

VANCE

No, I'm fine. I don't know what happened. Did you see anything?

PRODUCTION ASSISTANT

Anything what?

VANCE

You didn't hear anything either?

PRODUCTION ASSISTANT

Hear what?

Vance shrugs. The doctor reads Vance's blood pressure and removes the cuff.

DOCTOR

Completely normal. You don't have any pain anywhere?

VANCE

No, nothing like that.  
(MORE)

VANCE (CONT'D)

I should have gotten more sleep maybe.  
I'm fine, really.

PRODUCTION ASSISTANT

You gave us such a scare.

DOCTOR

Just take it easy for a few minutes.  
If you feel anything, let me know  
immediately.

Vance nods and gets up, glancing at himself in the mirror again, staring at what he sees.

PRODUCTION ASSISTANT

You sure you're okay?

Vance breaks away from staring and finds himself still holding the water, guzzling it to cover his racing thoughts.

EXT. FILM SHOOT BARRICADES - CONTINUOUS

Evan in handcuffs, quietly fuming, is being placed in the back of a police car, the POLICE OFFICER putting his hand on Evan's head as he puts him in the back seat.

POLICE OFFICER

Watch your head there, movie star.

Evan glares at him as the officer closes the door and heads for the driver's seat. The security men go back to the set as the car drives off, Evan staring furiously back at the set, the crowd watching him go, some chuckling.

INT. VANCE'S TRAILER - CONTINUOUS

There is a knock on the trailer door and the production assistant opens it on Mallow who comes in.

MALLOW

(to Vance)

Vance, how are we feeling?

(to the doctor)

How's it look?

DOCTOR

He seems fine. I didn't find anything.

MALLOW

Phew, that's a relief.

(to Vance)

You had us worried there.

(MORE)



MALLOW (CONT'D)

Can't shoot around you. If you're up to it, I'd like to get one more take today.

VANCE

Get a take? Today?

MALLOW

It's a key scene.

VANCE

The thing Vance was doing?

MALLOW

What?

VANCE

That scene? With Annabelle Welles?

MALLOW

Yeah, with Anne.

(beat)

It's a short scene. Shouldn't be a problem.

VANCE

Anne Welles and me?

PRODUCTION ASSISTANT

(to Mallow)

He may not feel well enough.

MALLOW

Let the doctor make the diagnosis.

VANCE

No, no. It's not that. I'm fine.

MALLOW

Then let's get to it before we lose the light.

With a deep breath, Vance gets up. The production assistant flies to open the door for him and they all go out.

EXT. FILM SET - MOMENTS LATER

As they come back to the set, the crowd begins CLAPPING and CHEERING for Vance. Vance looks and smiles shyly then waves to the crowd which makes them cheer and clap louder. A CAMERAMAN and the FOCUS PULLER look at one another with obvious disbelief.

CAMERAMAN

Did he wave to the crowd?

FOCUS PULLER

That's a first.

A make-up and a wardrobe girl come up to Vance and check him over, Vance watching Anne as she returns to the set. The wardrobe girl brushes at his pants while the make-up girl touches up his face. When they step back, Mallow comes over.

MALLOW

All right, excitement is over. The cops took the nut away. We're...

VANCE

They arrested that guy?

Mallow nods.

MALLOW

Crazy man. You ready to go?

Vance takes a breath and nods.

MALLOW (CONT'D)

(calling)

All right, places people.

The dead guy gets back in the car and hangs down. Anne takes her place on the ground. The prop man hands Vance the fake gun. Vance looks at it and glances around trying to remember what he saw Vance do earlier.

VANCE

(to prop man)

I get out of the car and throw this over there, right?

The prop man is surprised to find Vance talking to him and nods. Vance takes a deep breath and Mallow comes over to him, guiding him to the car.

MALLOW

The takes have been good, Vance. I want you to try to give it all your emotion this time. Remember, the girl you love was nearly killed. You saved her, she's still alive. Let it out.

Vance barely hears him, terrified at what he's doing.

VANCE

Can I see the script again?

MALLOW

The script? You want to see the script? You need your lines?

VANCE

I don't know...the fainting. I just want to review.

Mallow waves over the SCRIPT GIRL.

MALLOW

(to script girl)  
Give him his lines.

VANCE

Just let me read them.

She shows him the page and Vance mouths the words to himself a couple of times.

VANCE (CONT'D)

(to script girl)  
Can I have this?

SCRIPT GIRL

The script? This one has all my notes. I'll get you a copy?

VANCE

Thank you.

MALLOW

Okay?

Vance nods and takes a breath, feeling the gun in his hand and looking at Anne on the ground. The script girl and Mallow leave him and Vance gets in the car.

MALLOW (CONT'D)

Camera!

Vance gets ready to begin, but the clapper-loader steps in front of the camera and does the sound board then steps aside.

MALLOW (CONT'D)

Action!

Vance copies what he saw Vance do, but it's not the same. In his anxious haste, staring at Anne, he fumbles at the door and instead of throwing the gun he lets it roll out of his hand as if he's forgotten all about it, stumbling to Anne with anguish. He nearly collapses down to her, tenderly cradling her head. He bends to her and almost whispers:

VANCE

Gina, Gina. Come back to me. Please  
come back. Please!

Anne slowly comes to. Vance nearly has tears in his eyes as he raises up and smiles crookedly, gently brushing back Anne's hair. She glances at the crashed cars and dead guy then speaks with more emotion than she did in the previous take.

ANNE

You stopped them. It's over. You  
saved me.

Vance gives a small shake of his head and stares into her eyes and speaks with his voice nearly breaking.

VANCE

Gina -- you...saved me -- in every  
way.

He slowly bends to her, but instead of moving straight in for the kiss as Vance did, he hesitates. Anne puts her hand against his face and raises towards him slightly and then Vance kisses her tenderly and she kisses him, their lingering kiss looking real. The set is silent, watching spellbound. Anne finally pulls back, staring at Vance with a look of love on her face that disappears as soon as Mallow calls:

MALLOW

And cut!

Mallow heads towards them as Anne pulls away and gets up, Vance following with a shy smile at Anne. She looks at Vance with a slightly surprised expression.

ANNE

That was good, Pike. I'm amazed.

VANCE

Thank you, Ms. Welles.

She's startled.

ANNE

You're welcome -- Mr. Pike.

MALLOW

That was great. You both were  
terrific. Real emotion.

ANNE

I liked it. It was good.

VANCE

You were a dream.

Again she looks at him puzzled.

MALLOW

That's the take all right. Good work. Great.

(calling)

All right, it's a wrap here. One more day and we're finished.

The crew moves to disassemble the set, Anne heading off for her trailer with ANNE'S ASSISTANT. Vance is joined by the production assistant though he just stands looking after Anne.

PRODUCTION ASSISTANT

When you're ready.

It reminds Vance and he follows as they head for the trailer.

PRODUCTION ASSISTANT (CONT'D)

You were good in that scene. I'm glad you're okay.

VANCE

Thanks.

(beat, smiling)

I got to kiss Anne Welles.

She wonders what prompted that statement. But he can say and do pretty much anything he wants. He's the star. The script girl comes up.

SCRIPT GIRL

Here's the copy you wanted, Mr. Pike.

VANCE

Oh great. Thank you so much.

As with everyone else, she's unused to Vance Pike being nice, heading off with a smile. The production assistant opens the door to Vance's trailer and Vance starts in.

PRODUCTION ASSISTANT

If you need anything, let me know.

Vance stops.

VANCE

What do I do now?

PRODUCTION ASSISTANT

Beg your pardon?

VANCE

I, uh... I think I lost my keys. I can't get home. I'm finished, right?

PRODUCTION ASSISTANT

(puzzled)

Your keys are in the bowl in the closet. Your driver will be here in a few minutes. He'll wait until you've changed.

VANCE

Changed?

PRODUCTION ASSISTANT

Into your own clothes?

VANCE

Oh, right. Okay. Thanks.

PRODUCTION ASSISTANT

You sure you're okay?

VANCE

Fine, fine. Thanks.

She nods and heads off, glancing back. Vance waves and she hesitantly waves back, watching as he goes in the trailer. She shakes her head as she goes off.

INT. VANCE'S TRAILER - CONTINUOUS

Vance wanders a bit, setting down the script and staring at himself in the mirror again. He opens a closet door and finds clothes on hangers, a wooden bowl holding the keys, a cell phone and a wallet. He opens the wallet and is shocked at how much cash is in it along with a stack of credit cards.

VANCE

It's good to be the star.

He looks through the choice of clothes, picks out pants and feels the cloth.

VANCE (CONT'D)

Nice.

He selects a shirt and heads in the bathroom with the clothes.

EXT. VANCE'S TRAILER - CONTINUOUS

A limo pulls up and the driver, LOUIS, gets out, goes to the door of the trailer and KNOCKS.

INT. VANCE'S TRAILER - CONTINUOUS

Vance comes out of the bathroom dressed in Vance's outfit, wiping his face with a hand towel, checking himself in the mirror again. He opens the door on Louis.

LOUIS

Ready when you are, Mr. Pike.

VANCE

Thank you. Give me just one moment, if you would.

LOUIS

Of course, sir.

Vance closes the door and stands for a second, wondering what to do. He folds the towel neatly and leaves it on the counter then goes to the closet and takes the things from the bowl, putting them in his pocket. He sees the script and picks it up, stopping as he sees himself in the mirror.

P.O.V. VANCE - CONTINUOUS

His face in the mirror.

VANCE

I'm you.

BACK TO SCENE

VANCE (CONT'D)

Not a lot of choices.

Shrugs and goes out.

EXT. VANCE'S TRAILER - CONTINUOUS

Vance comes out and Louis opens the back door of the limo and as Vance gets in:

VANCE

Thank you. What's your name?

LOUIS

Louis, sir.

VANCE

Louis, thank you.

LOUIS

You're welcome, Mr. Pike.

VANCE  
 Ev...I mean Vance. Please call me  
 Vance.

LOUIS  
 Yes sir, Mr...Vance.

As with the others, Louis is surprised at Vance being polite with him. He closes Vance's door, and smiling goes to the driver's door, gets in and the limo rolls off.

EXT. VANCE'S HOME - LATER

The limo pulls up to a sumptuous home high in the Hollywood Hills with a dazzling view of Los Angeles spread out below. Louis gets out to open the door, but Vance is already getting himself out, carrying the script.

LOUIS  
 I would have gotten that for you,  
 sir.

VANCE  
 No problem.

LOUIS  
 I'll pick you up at six then.

VANCE  
 Six A.M.?

Louis is puzzled then nods.

LOUIS  
 Is that all right?

VANCE  
 Yes, fine, fine. I'll see you then,  
 Louis.

LOUIS  
 Have a nice evening.

VANCE  
 I will. You have a nice evening,  
 too.

LOUIS  
 Thank you, sir -- Vance.

He gives Vance a little salute then gets back in and drives away. Vance looks at the house then goes to the door and rings the bell, waits, then rings it again. When no one opens the door, he gingerly tries the knob, finding it locked.



He takes out the keys and goes through a couple before finding the one that opens the door and he goes in hesitantly.

INT. VANCE'S HOME - CONTINUOUS

Vance stops in the entranceway and listens but hears nothing.

VANCE  
(calling)  
Hello? Hello?

To his relief, there's no answer. He wanders around the downstairs, glancing in a small office off the foyer then heads past the dining room into the living room with windows looking out on the lights of LA spread out beyond the patio and backyard with a pool.

VANCE (CONT'D)  
(muttering)  
I'm going to get in trouble.

He looks up towards the sky.

VANCE (CONT'D)  
How are you doing this? Why?

Of course there's no answer and he turns back into the house.

INT. VANCE'S HOME - KITCHEN - CONTINUOUS

He comes into the kitchen where he sets down the script on the granite counter, admiring the appliances. He opens the fridge and finds it nearly bare. When he opens some cupboards, they're equally sparse.

VANCE  
What do you eat, Vance?

Suddenly there is a BANGING AT THE FRONT DOOR and he stares towards it, scared, then goes to open it.

INT. VANCE'S HOME - FRONT DOOR - CONTINUOUS

He opens the door on a security guard, DALE, his hand on his weapon, a car with a flashing light parked in the driveway. Vance stares as if the jig is up.

DALE  
Mr. Pike -- we got an alarm. Is everything okay?

VANCE  
An alarm? Is that why you're here?

DALE  
Is there some trouble?

Vance is relieved he might get away with it.

VANCE  
No, no, everything's fine.

Dale talks into his shoulder-mounted walkie-talkie.

DALE  
(into microphone)  
Wally, Mr. Pike is here. Says it's  
okay. Come on around.  
(to Vance)  
Did you shut off the alarm when you  
came in? May we come in and check?

VANCE  
Yeah, sure, c'mon in.

Vance steps back and Dale comes in, followed by WALLY, another guard who had gone around the back.

VANCE (CONT'D)  
I didn't shut off the alarm. That  
must be what did it. I forgot. I  
wasn't feeling well today.

Wally disappears to look around the house while Dale goes to the alarm on a side wall and looks at a notebook and enters the code to deactivate it. The door suddenly opens and a young woman, BRENDA PETROCELLI, rushes in, her car in the driveway next to the security company car, her driver's door still open.

BRENDA  
Oh, Mr. Pike, are you okay? I got a  
call about your alarm.

VANCE  
Are you with the security company?

Brenda looks confused.

BRENDA  
They called me.

DALE  
Your assistant is on the call list.  
We contacted her.

VANCE  
Oh, of course.  
(MORE)

VANCE (CONT'D)

(to Brenda)  
No, everything's fine.

BRENDA

I was so worried.

VANCE

I had a little fainting incident at work. I forgot to shut off the alarm when I came in. You're my assistant. Do you know the code?

BRENDA

Did you forget? It's in the book.

VANCE

The book...

BRENDA

Your instruction book. Let me get it.

She heads into the small office-equipped room off the foyer. Dale has reset the alarm and Wally comes back from having checked around the house.

WALLY

Everything looks copasetic.

Dale frowns at him, irritated at Wally's big words.

DALE

(muttering)  
Copasetic, yeah.  
(to Vance)  
Okay, false alarm. Anything else you need, Mr. Pike?

VANCE

No, no. That's great. Sorry about all this.

DALE

Glad there was no trouble. Have a nice evening.

VANCE

Yes, you too. Sorry again.

They depart and he closes the door. Brenda comes back with a loose-leaf notebook.

BRENDA

The codes are all here. Remember,  
you add one digit to what you see.

VANCE

Add one digit?

Brenda shows him the page.

P.O.V. VANCE - CONTINUOUS

The page in a plastic sheet with entries reading: "HOME"  
"BANK" each having numbers after it.

BRENDA (O.S.)

For security.

BACK TO SCENE

BRENDA (CONT'D)

I've only used the house code, but  
that's what I was told by Natalie.

VANCE

Natalie.

BRENDA

Your assistant. That's what she  
instructed me when we went over the  
book.

VANCE

Natalie, yeah.

(beat)

But you're my assistant?

BRENDA

Your previous assistant? Natalie?

VANCE

Oh yeah, I know. Okay, add one digit.  
Good to have this. I never remember  
these numbers.

Vance takes the book.

VANCE (CONT'D)

Let's leave this out just in case.

BRENDA

Well, I'm glad there's nothing wrong.  
Do you need me for anything else  
this evening?

VANCE

No, no, sorry to have made you come over. I'm fine.

BRENDA

Okay. If you do need me, you have my cell.

VANCE

It's in the book?

BRENDA

I entered it there under "Personal Assistant." And it's in your cell.

She shows him the section of the book with her name.

VANCE

Ah, Brenda. Okay, I have the book. Thank you, Brenda. Sorry again. Have a nice night.

She nods, a bit puzzled, and opens the door heading out.

BRENDA

Good night.

VANCE

Drive safely.

He closes the door and exhales, looking at the book.

VANCE (CONT'D)

An instruction manual for my life.

Looks around the house.

VANCE (CONT'D)

These people really do live differently.

He goes up the stairs admiring the artwork on the walls.

INT. VANCE'S MASTER BEDROOM - CONTINUOUS

Vance explores the master bedroom which is huge with glass looking out over the view, electronic drapes opened. Off the bedroom is a master bath with a whirlpool tub, a large shower, vanity, the toilet in a separate room. Vance opens a set of doors to the walk-in closet filled with fine clothes of every sort and racks of shoes. He goes to a large bureau and opens a drawer holding underwear, picking up a pair of bikini briefs, looking at them in wonder as they're not his style.

He puts them back and closes the drawer then walks to the immense bed and feels it, puts the manual on the nightstand next to a hi-tech alarm clock then looks around.

VANCE

I am really going to get in trouble.  
I just know it. But...

He flops down on the bed.

VANCE (CONT'D)

...may as well enjoy it while it  
lasts. Who would have thought.

He smiles at his thoughts.

INT. COURTROOM - EVENING

Evan is in front of a judge with a public defender next to him.

JUDGE

Mr. Foley, you have no prior record of any sort, but I'm concerned about your current mental state. Oddly, I'd almost feel better if you had been drunk or drugged -- but evidently you're completely sober which makes your behavior more worrisome. Consequently, this case will be continued until a psychiatric evaluation is completed and I receive the recommendation.

PUBLIC DEFENDER

Thank you, your Honor.

EVAN

Yeah, great. Evan Foley -- what a dismal joke.

The judge frowns as he hands the paper work to the clerk. The baliff leads Vance out.

PUBLIC DEFENDER

I'll see you in a week or so and we'll get you out of here. No worry.

Evan scoffs and shakes his head as he's led away.

INT. VANCE'S MASTER BEDROOM - EVENING

Vance comes out of the master bathroom in a pair of Vance's pajamas, the drapes closed, the bed turned down, the script on the bed. He sits and studies the alarm clock.

VANCE

Six A.M.

He sets the alarm for five A.M. then gets under the covers and picks up the script, opened to the end.

VANCE (CONT'D)

Geez, how do they remember all this stuff?

P.O.V. VANCE - CONTINUOUS

The shooting script reads: "EXT. WEDDING SET - DAY"

BACK TO SCENE

VANCE

I marry Anne. This is a dream -- a good one -- a great one.

He begins studying his lines, saying softly:

VANCE (CONT'D)

Gina, you're everything I've ever dreamed of. You are my life forever.

(beat)

Anne, that is the truth.

He smiles and goes back in the script a bit and reads, silently mouthing the lines and kind of acting it out.

EXT. WEDDING SET - DAY

The filming of the wedding scene is taking place, Vance and Anne standing before the MINISTER on the outdoor set.

MINISTER

I now pronounce you husband and wife.  
You may kiss the bride.

Vance takes her hands as they face one another, and before kissing her he says:

VANCE

(his voice breaking)

Gina, you're everything I've ever dreamed of. You are...my life -- forever.

Anne gives a tortured smile as his words affect her and then they slowly and tenderly kiss as the wedding party CLAPS. They break and turn towards the wedding party, both smiling with their eyes glistening.

MALLOW

And cut! That is a wrap, folks.

Comes over to Vance and Anne as the crew CREW CLAPS before starting to break down the set.

MALLOW (CONT'D)

That was beautiful. Those tears of joy -- brilliant touch.

Anne glances at Vance, somewhat puzzled.

ANNE

That was...nice, Vance.

VANCE

And you -- you're just wonderful...Anne.

She nods, looks at him with her puzzled expression then starts off, joined by Anne's assistant.

VANCE (CONT'D)

(calling to Anne)

See you at the wrap party.

ANGLE ON

Anne and her assistant look back as they walk, Anne puzzled.

ANNE'S ASSISTANT

He seems friendly.

ANNE

He must have some agenda.

ANNE'S ASSISTANT

Well, he is pretty.

ANNE

Skin deep. Show me the soul.

BACK TO SCENE

As they move off, Vance stares after them beaming. The production assistant joins him.

PRODUCTION ASSISTANT

I'm sure you've got a hit here. These last love scenes... I almost cried myself.

VANCE

Thank you. Anne was wonderful, wasn't she?



PRODUCTION ASSISTANT  
 She's always good, but you... I  
 wish there was more to shoot.

So does Vance as they begin heading to his trailer. Vance glances over as Anne disappears into her trailer.

VANCE  
 Once in a lifetime -- what a gift.

The production assistant nods, not knowing what Vance means as she opens his trailer door for him. Vance looks up and says:

VANCE (CONT'D)  
 Thank you.

The production assistant looks upward as Vance goes inside, wondering who or what he was thanking.

INT. VANCE'S HOME - LATER

Vance comes into the house carrying the instruction manual, opening it to the codes section as he hurries to the alarm, but it's already green.

BRENDA (O.S.)  
 Hello, Mr. Pike.

Startled and a bit frightened, Vance looks towards the office.

P.O.V. VANCE - CONTINUOUS

Brenda is getting up from her desk.

BACK TO SCENE

Vance relaxes and closes the manual as she comes out.

VANCE  
 Brenda, I want you to call me Vance.  
 No more Mr. Pike.

BRENDA  
 Thank you. That would be nice. So  
 your movie wrapped?

VANCE  
 Yeah, what a magical day -- just  
 so...terrific. I'm sorry it's over.

BRENDA  
 Well, then I'm sorry, too. But I'm  
 glad you enjoyed it.

VANCE

Oh, Anne Welles. What an unbelievable actor -- and person.

BRENDA

Yes, she's very attractive.

VANCE

And nice and talented...

BRENDA

Is there anything I can do for you?

VANCE

Just be your lovely self. I'm going to take a shower.

BRENDA

Okay. Let me know if you need anything.

VANCE

Will do.

Vance goes upstairs, Brenda looking after him with a slight smile on her face.

BRENDA

(to herself)

My lovely self -- I must be doing good.

She happily heads back to the office.

INT. SHOWER - LATER

Vance is quietly singing to himself as he showers. There's a shadow outside the frosted shower door and he looks, alarmed that his dream is about to come to a sudden end. The shower door is opened by the person outside, CANDI MOXLEY, a hot slutty sort of girl.

CANDI

You want company in there mister?

Vance covers himself up, shocked.

VANCE

Whoa, whoa. Hello there.

She leans in and kisses him, her hand going down to his privates. Vance kisses her but then pulls back.

VANCE (CONT'D)  
Caught me by surprise. I'll be right out.

Candi is put out he didn't invite her in.

CANDI  
Okay.

VANCE  
Just give me a minute to rinse off.

He closes the door and her shadow moves off out of the bathroom.

VANCE (CONT'D)  
Cripes. I wonder if she's in the book?

He shakes his head and rinses off.

INT. VANCE'S MASTER BEDROOM - MOMENTS LATER

Vance comes out covering up in a towel, Candi stretched out on the bed where she leans back smiling.

VANCE  
Let me just throw something on.

CANDI  
You're in rush.

Vance smiles and goes in the closet, smiling back at her as he closes the door. She gets up.

CANDI (CONT'D)  
(muttering to herself)  
What the hell?  
(calling)  
You all right in there?

VANCE (O.S.)  
(muffled)  
Yeah, I'm fine, I'll be right out.

Candi frowns and starts out of the room.

CANDI  
I'll be downstairs then.

INT. VANCE'S CLOSET - CONTINUOUS

VANCE  
Yeah, okay, I'll see you downstairs.

He waits a moment then peeks out, the room empty. He comes out in his towel and hurries to the bureau and gets out underwear and socks and rushes back into the closet.

INT. VANCE'S LIVING ROOM - MOMENTS LATER

Brenda is holding a notebook saying to Candi who is in a chair sipping at a glass of wine:

BRENDA

I made sure Fools knows you're coming.

Candi doesn't care. Vance comes into the room and Candi puts on her flirty face.

CANDI

All cleaned up are we?

VANCE

You bet.

CANDI

You bet? Cute.

She gets up, ready to head out.

CANDI (CONT'D)

What are we driving tonight?

VANCE

Driving. Yeah.

He looks at Brenda.

VANCE (CONT'D)

Where are the keys?

BRENDA

In the cars?

He nods knowingly, then looks around and thinks of where the garage is on the house. He points down a hallway towards the garage side of the house.

VANCE

This way...

Candi heads down the hallway.

VANCE (CONT'D)

(to Brenda, softly)

Do you know where we're going?

BRENDA  
I told Ms. Moxley, I've alerted Fools  
that you'll be there.

VANCE  
Fools, okay.

BRENDA  
Have a nice evening.

Vance speaks to Brenda even more softly:

VANCE  
Why did you let her catch me in the  
shower like that?

BRENDA  
That's what you wanted. It's in the  
manual. And you told me, too.

More normal voice:

VANCE  
Oh, right. Okay. We'll change that --  
later. You have a nice night. You  
headed home?

BRENDA  
If it's okay. Nothing else?

VANCE  
No, no. Go and enjoy yourself. You  
work too hard. I don't want to see  
you tomorrow. Do something fun.

BRENDA  
You sure?

VANCE  
Absolutely.

BRENDA  
Thank you.

He goes down the hallway as Candi opens the door to the  
garage.

INT. VANCE'S GARAGE - CONTINUOUS

It's huge and immaculate with a Mercedes G500 Safari SUV, a  
Bentley and a Lamborghini, Vance thrilled at the Lamborghini.

VANCE  
Ooh.

CANDI  
Let's take the Bentley, it's  
comfortable.

VANCE  
Oh my god. A Lamborghini.

Vance lovingly runs his hand over it.

VANCE (CONT'D)  
A Lamborghini.

CANDI  
You sound like you never seen it  
before. [sic]

He's excited getting in. Candi frowns that he doesn't want to follow her wishes, going around and struggling to get in the low-slung sports car.

INT. LAMBORGHINI - CONTINUOUS

Vance looks at the controls delighted, finding the garage door opener on the visor, opening the garage door and then fixing his seat belt and starting it up, smiling at the ROAR.

VANCE  
Listen to that.

Candi glances at him with the familiar puzzled expression people are giving Vance. He studies the gearshift, finds reverse, and presses the gas, both of them slammed forward in their seats as he blasts out of the garage, almost hitting Candi's bland sedan in the driveway, the two of them thrown backwards when Vance hits the brakes.

VANCE (CONT'D)  
Sorry. I just couldn't resist.

Candi smiles thinly, not thrilled. More carefully, Vance backs into the road, shifts and they take off.

EXT. VANCE'S STREET - CONTINUOUS

The Lamborghini roars away down the hill, again too fast.

EXT. FOOLS CLUB - LATER

ESTABLISHING SHOT of FOOLS, a trendy nightspot with people lined up to get in.

INT. FOOLS CLUB - CONTINUOUS

Candi is leading the way, the VIP ATTENDANT opening the rope guarding a stairway.

VIP ATTENDANT

Nice to have you with us tonight,  
Mr. Pike.

VANCE

Nice to be here, thanks.

Some lesser patrons are staring at the famous star going up to the VIP section and Vance waves to them. The VIP attendant looks to see if he's overlooked some famous person.

VIP ATTENDANT

(to himself)

I miss someone?

He sees nobody famous and shrugs.

INT. FOOLS CLUB VIP SECTION - CONTINUOUS

In the dark and intimate VIP section the handsome MATHEW BRENT comes over to them, Vance recognizing the movie star.

BRENT

Oh my god, they're letting in the riffraff now.

VANCE

Mathew Brent.

Brent gives him an elaborate handshake that Vance doesn't know how to do.

BRENT

Hey, you get a chance to talk with Max about that thing, yet?

VANCE

Uh, no, I didn't -- yet. I'll talk to Max about that -- first chance I get.

BRENT

It'll be sick if we do it.

VANCE

Yeah. Sick.

Brent leers at Candi.

BRENT

Hiya, sweetstuff.

CANDI

Matty.

BRENT  
 You know I don't like that. No eeey.  
 You do that on purpose.

CANDI  
 (emphasizing the Y's  
 she puts on his name)  
 Do what, Matteeeey?

BRENT  
 Down and dirty. You get sick of  
 this guy, give me a call.  
 (to Vance)  
 You get sick of Candi here with an I  
 no Y, you give me a call.

Vance finally learns Candi's name.

VANCE  
 Candi. Yeah, will do.

Brent chuckles and heads off. Vance smiles at Candi.

VANCE (CONT'D)  
 Candi.

CANDI  
 I need a drink.

She leads the way to the bar, no one in this section acting  
 as if they're impressed seeing Vance Pike who is looking  
 around at the famous people he recognizes.

EXT. VANCE'S STREET - LATER

The Lamborghini roars up to Vance's house and stops in the  
 driveway next to Candi's car.

INT. LAMBORGHINI - CONTINUOUS

VANCE  
 Home again, home again, hippity hop.

Candi looks at him in disdainful wonder, surprised when Vance  
 gets out instead of driving in the garage.

EXT. VANCE'S HOME - CONTINUOUS

She gets out and joins Vance at the front of the car.

VANCE  
 Well, that was nice. I'll call you.

CANDI  
 Huh?



Vance knows what's supposed to happen, but he wants nothing more to do with this girl.

VANCE

Let me get the door for you.

He goes to her car and opens the driver's door. Candi stands staring at him for a moment.

CANDI

All right, look -- I'll call Jade.  
We can have another threesome if  
that's what you want.

VANCE

No, no. I'm just really tired.

CANDI

(beat)  
Are you serious?

VANCE

It's not you, it's me.

CANDI

You'd better believe that.

In a huff, she gets in her car.

CANDI (CONT'D)

I'll say hello to Matt for you.

VANCE

Great.

She grabs the handle and slams the door and drives off screeching the tires. Vance smiles to see her go.

VANCE (CONT'D)

It can only be the sex with her,  
right Vance?

He shakes his head and heads into the house, calling in a bad accent from the doorway:

VANCE (CONT'D)

Lucy, I'm home...

There's no answer and he closes the door happily.

INT. VANCE'S HOME - KITCHEN - AFTERNOON

Vance is wearing oven mitts as he takes a cake pan from the oven and sets it on the stove to cool. The CELL PHONE RINGS.

Vance considers not answering it then pulls off the mitts, checks to make sure the instruction manual is there, and clicks on the phone.

VANCE

Hello?

INT. AGENT'S OFFICE - CONTINUOUS

Vance's agent, MAX MIDDLETON, is top-of-the-line, doing a couple of things while he talks to his client.

MAX

Vance, my man, how's it with you?

INT. VANCE'S HOME - KITCHEN - CONTINUOUS

VANCE

Yeah, hi, I've got a bad connection here. Who's this?

INT. AGENT'S OFFICE - CONTINUOUS

MAX

(into phone)

Throw out that piece of crap. I'll get you a good phone. Listen, great dope about Line of Succession. Word is you nailed it -- as usual.

VANCE (O.S.)

Oh, good. And you said your name was...?

MAX

Max. It's Max. Hey, Matt Brent said he saw you last night and you wanted to go over that thing.

INT. VANCE'S HOME - KITCHEN - CONTINUOUS

VANCE

Max, right. Now I hear it.

Vance pages through the instruction manual frantically.

MAX (O.S.)

This could be good. I think we should take a meeting. You want to stop by here or I could come to you?

Vance stops at a page and scans it with his finger.

P.O.V. VANCE - CONTINUOUS

Vance's finger stops on: 'AGENT: Max Middleton, Maximus Talent, Inc'.

BACK TO SCENE

VANCE

Agent Max, yeah. How you doing?

INT. AGENT'S OFFICE - CONTINUOUS

Max stops talking and moving for a moment, puzzled.

MAX

I'm good, guy. How are you?

VANCE (O.S.)

Fine, fine, I'm fine.

MAX

Good to hear it. So Brent's got that Johnstown thing, but we might be able to get you the lead, let him play the son-of-a-bitch. You know how he loves those parts.

INT. VANCE'S HOME - KITCHEN - CONTINUOUS

VANCE

Yeah, yeah, son-of-a-bitch. Well, I don't know. I want to think it over.

MAX (O.S.)

What's to think? Another Titanic. Raise your price.

VANCE

Max, tell you the truth, I'm a little burned out. I'm going to take a break.

MAX (O.S.)

Yeah, good idea. Take a few days, chill.

VANCE

No, I mean I don't want to do any movies for awhile. I'm going to take a hiatus.

MAX (O.S.)

Not do any movies for awhile? You're kidding, right?

Vance turns off the oven and looks at the cooling cake.

VANCE

No, I'm not kidding. The only project I'd want to work on is something with Anne Welles. You get me a project with her, I'm there. Other than that, I'm just going to relax.

INT. AGENT'S OFFICE - CONTINUOUS

Max is stunned to silence, something that rarely happens to him.

VANCE (O.S.)

You there?

MAX

Yeah, I... I just don't know what to say. Take a break when you're this hot? And what's this with Anne Welles? Snow White, formula romcoms except for the chance you gave her. She should be begging to be in your next film.

INT. VANCE'S HOME - KITCHEN - CONTINUOUS

VANCE

I don't care what it is -- I want to act with her. I'm going to see her tonight. I'll mention that you're going to contact her agent.

MAX (O.S.)

See her tonight -- I get it. Vanceman scores again.

VANCE

Nothing like that. It's the wrap party. But I'll tell her you'll call her agent.

INT. AGENT'S OFFICE - CONTINUOUS

Max sits quiet yet again for a moment.

VANCE (O.S.)

Hello?

MAX

Yeah. Okay. What you want, I get.

VANCE (O.S.)

Great. Anything else, Max?

MAX  
Nothing I can think of.

VANCE (O.S.)  
Okay then.

MAX  
Talk to you.

He clicks off the call and leans back.

MAX (CONT'D)  
Fucking idiots, all of them.

He makes his next call.

INT. VANCE'S HOME - KITCHEN - CONTINUOUS

Vance slides out the page of contacts.

VANCE  
I'm going to need these.

He tests the cake's texture with a finger and is pleased.

VANCE (CONT'D)  
Perfection.

Smiles and leaves the kitchen with the page of contacts.

INT. WRAP PARTY CLUB - EVENING

The production crew and actors from the film are mingling in the wrap party club, Anne holding a drink and laughing with some of the production crew. Vance comes in, the only one dressed in a suit and tie, Anne noticing him and looking puzzled at his outfit. Mallow goes up to him.

MALLOW  
There he is. Looking sharp tonight.

VANCE  
Hey, how are you doing.

MALLOW  
You want a drink?

VANCE  
Let me say hello to Anne.

He moves off towards Anne whose smile disappears as he approaches.

VANCE (CONT'D)  
Hi, Anne.

ANNE

Vance.

VANCE

Looks like a fun party. Can I get you something to drink?

She raises the glass she's holding.

VANCE (CONT'D)

Oh, right.

A CUTE GIRL from the production crew wearing a low-cut white tee-shirt with autographs all over it comes up to Vance.

CUTE GIRL

Vance, can I get you to sign my shirt?  
I saved you a place.

She points to a clear spot over one of her bra-less breasts and holds up a sharpie pen. Vance stares at the display.

VANCE

I guess -- okay.

Anne moves off as Vance takes the pen and awkwardly signs the fabric over the girl's breast.

CUTE GIRL

Oh, that's great. Thank you. I'll save you a dance.

She gives him a little kiss and moves off, smiling back at him. He smiles then looks at Anne talking with other people. Mallow comes up to him.

MALLOW

C'mon, let's get that drink.

He follows Mallow towards the bar, other people greeting him as he goes by, always glancing back towards Anne.

INT. WRAP PARTY CLUB - LATER

Vance approaches Anne in a group of production people, stands quietly waiting for an opening, the crew glancing at him nervously, not used to Vance Pike standing quietly. A CREW MEMBER speaks to him.

CREW MEMBER

It was great working with you, Vance.  
(laughs nervously)  
I hope you'll remember me for your next production.

VANCE

I sure will.

(beat)

Anne, could I speak to you a moment?

She shrugs and turns to give them just a bit of privacy.

VANCE (CONT'D)

I told my agent, Max, I'd like to work with you again. He's going to contact your agent.

ANNE

What?

VANCE

I asked my agent to...

ANNE

No, I understood you. I'm just surprised.

VANCE

I really enjoyed working with you.

She smiles weakly and says nothing.

VANCE (CONT'D)

Well, if it works out, it would be great.

(beat)

I was wondering. Maybe we could have dinner some night?

Anne stares at him.

ANNE

You and me. Dinner.

Vance nods, smiling.

ANNE (CONT'D)

Vance, no offense, but we're very different people. We worked together, that was...okay. Maybe we could work together again -- if the project seemed right. But personally? I just don't see us going anywhere so dinner would be pointless. Thank you though.

VANCE

You don't really know me.

ANNE

I think I know enough.

(beat)

That suit surprises me though. You look like you're dressed for the prom.

VANCE

Yeah, I saw I'm a little overdressed.

The girl in the autographed tee-shirt, now a bit drunk and with her shirt more covered with signatures and suggestive doodles, comes up again.

CUTE GIRL

Hey there, Vance. Some of us are going to Fools.

ANNE

Excuse me.

Anne takes the opportunity to escape again.

CUTE GIRL

We'd love for you to come along.

VANCE

Oh, thanks, but I'm beat.

CUTE GIRL

We could have fun.

VANCE

Some other time maybe.

CUTE GIRL

When? I'll give you my number.

She gets out the sharpie and a piece of paper and writes on it, Vance looks off to the side while she writes.

P.O.V. VANCE - CONTINUOUS

Anne is getting ready to leave.

BACK TO SCENE

The girl hands the note to Vance and he sees what she wrote.

P.O.V. VANCE - CONTINUOUS

A telephone number and 'anything anytime!!! xxxx????'



BACK TO SCENE

CUTE GIRL

That's a promise.

She leans in and kisses him, Vance thinking it will be a goodnight peck, but she gets her tongue in his mouth, surprising him.

CUTE GIRL (CONT'D)

And that's just a warm-up.

Vance nods.

CUTE GIRL (CONT'D)

Call me.

She goes off and he looks at Anne going out the door with some girlfriends. He looks at the note the girl gave him, checks to see her not looking as she flirts with some other guys, crumples the note and dumps it in a trash can.

INT. VANCE'S MASTER BEDROOM - LATER

Vance is in bed with an open laptop.

P.O.V. VANCE - CONTINUOUS

The computer shows a video of Anne on a talk show, Anne telling the HOST:

ANNE

I have an older sister, Lydia, who my parents adopted when she was ten. She's wonderful, I love her dearly. Her parents were killed in an accident when she was five and she had no one. From five to ten, she thought she'd never have a family again. Most people who adopt want infants, and it's understandable. They have less history, aren't so much an individual yet. Older orphans have much less chance of being adopted, and it's a shame. They deserve a family, too, and I know how well it can work out from my wonderful parents adopting Lydia, bless them. So my foundation, Mentor House, houses these older orphans and brings them together with people interested in adopting so they can interact and get to know one another.

(MORE)

ANNE (CONT'D)

We've had a number of successes, children taken into loving families, couples finding the children they've longed for. The house is a wonderful environment, the staff is skilled and compassionate. I'm thrilled with the work we're doing to heal the hearts of children and adults who long for what we all want and need-- love.

HOST

It's so lovely you do that.

The audience APPLAUDS.

BACK TO SCENE

Vance types on the computer.

P.O.V. VANCE - CONTINUOUS

The website of 'MENTOR HOUSE' opens.

BACK TO SCENE

He taps at the keyboard, takes a scrap of paper and writes on it then leans back and thinks.

EXT. MENTOR HOUSE PARKING LOT - DAY

ESTABLISHING SHOT of the rear of Mentor House, an older multi-storied school building they've tried to spruce up with plants and colorful curtains in the windows, a rear door leading to a parking lot with cars. To one side is a PLAYGROUND where couples and children are mingling, staff from the foundation assisting, refreshments under an open tent.

The Lamborghini pulls into the parking lot and parks among the more normal vehicles. Vance gets out and walks towards the playground.

EXT. MENTOR HOUSE - PLAYGROUND - CONTINUOUS

Anne is talking to a couple and sees Vance coming onto the playground, her smile fading. She excuses herself and heads to meet him. Some of the couples have noticed that Vance Pike is coming, pointing him out to one another. As Vance walks onto the playground, Anne greets him, sort of.

ANNE

(not very friendly)  
What are you doing here?

Vance smiles, still in awe of being around Anne.

VANCE

I read about your foundation. It's nice what you're doing. I thought maybe I could...help out.

Anne hears and then sees the couples buzzing about Vance Pike being there. She takes him by the arm and walks him away a bit for privacy.

ANNE

Vance, if you really want to help, that's great. But I know you. I know what you do. If you think this is going to get you in my pants, you're wasting your time.

Vance is really embarrassed.

VANCE

God no. I... What is Vance Pike like if you can think that?

Anne is puzzled by him yet again.

VANCE (CONT'D)

I just want to help you -- if I can. But if you want me to go...

Anne looks at him doubtfully, but she sees how excited the couples are about Vance Pike being there.

ANNE

All right. C'mon. They're already thrilled. Just behave yourself.

Vance follows her onto the playground, glad she let him stay.

INT. COURTROOM - AFTERNOON

Evan with his public defender is standing before the same judge as before.

JUDGE

Well, Mr. Foley, I've read the evaluation on your case and taken it into consideration.

(beat)

I hope you won't let me down -- because if you do, if you should appear before the court again, there will be severe consequences.

(MORE)

JUDGE (CONT'D)

In this day and age, with some of the things we've seen, caution is called for. But whatever was driving you the day of your arrest seems to be a thing of the past. So, I'm taking a chance. But should you engage in harassing activities again, you will be taken into custody and you will not enjoy what happens. Do you understand this?

PUBLIC DEFENDER

Yes, your honor.

JUDGE

I asked Mr. Foley.

EVAN

Yeah, I understand.

The judge stares at him.

EVAN (CONT'D)

...your Honor.

JUDGE

(beat, harshly)

Case dismissed.

Bangs gavel, the public defender looks pleased with himself, Evan scowling but keeping his feelings to himself.

EXT. PLAYGROUND - AFTERNOON

Vance is nibbling with a plastic spoon at a cup of ice cream in the open tent, other cups set out on a table, an ADOPTING WOMAN from one of the couples bubbling at him.

ADOPTING WOMAN

You are just such a talented actor,  
I love you -- your films...

Vance smiles but looks off to one side.

P.O.V. VANCE - CONTINUOUS

Eight year-old AMANDA LERNER sits on one of the swings off by herself, a bored expression on her face.

ADOPTING WOMAN (O.S.)

I can't tell you what a thrill it is  
to actually meet you.

BACK TO SCENE

Vance picks up another cup of ice cream and a spoon.

VANCE

(to the adopting woman)  
Thanks ever so much -- and thanks  
for being here. But could you excuse  
me a moment? I want to give this to  
someone.

ADOPTING WOMAN

Of course.

Vance carries his cup and the other over to the little girl.  
He sits down on the swing next to her, holding out the other  
cup of ice cream.

VANCE

Would you like some ice cream?

She takes it without saying anything, eating a bite and  
looking off.

VANCE (CONT'D)

It's good, huh?

She glances at him and says nothing.

VANCE (CONT'D)

My name's Vance. What's your's?

AMANDA

(beat)  
Amanda.

VANCE

That's a nice name. Don't you want  
to come over and meet some people?

AMANDA

People are silly. They see you in  
the movies, they're all excited to  
see you in person.

VANCE

It is kind of silly. That's a smart  
observation.

AMANDA

Pretty obvious.

VANCE

How old are you?

AMANDA

Two hundred. I just age well.

Vance chuckles. He already likes this little girl.

VANCE

So, are you having a good time at the party?

AMANDA

This is a party? Pretty boring.

VANCE

It is a little, isn't it?

AMANDA

Yes.

VANCE

How do you like living here?

AMANDA

It's not as good as a trailer park.

VANCE

Why don't you like it here?

AMANDA

Why do you ask so many questions?

VANCE

Because I don't know you -- but I'd like to.

AMANDA

Why does anybody want to know anybody?

VANCE

It's more fun than being alone.

(beat)

Would you like me to push you on that swing?

AMANDA

No thanks.

She gets up and walks away.

VANCE

(to himself)

Phew!

Vance gets up, gives his own swing a push as he watches Amanda walk away, then goes over to Anne.

VANCE (CONT'D)

That little girl's smart, but what a shell.

P.O.V. VANCE AND ANNE - CONTINUOUS

Amanda walks by herself kicking at stones, holding the ice cream cup.

BACK TO SCENE

ANNE

Amanda Lerner. Her mother died from a drug overdose two years ago when she was six. Her father was killed in a motorcycle accident when she was an infant. A lot of the children have some parent or relative no matter how screwed up. She has no one.

VANCE

That just breaks my heart.

Anne looks at him wonderingly. Vance Pike, egotistical Hollywood stud, talking about an orphaned child breaking his heart? Vance looks at Anne very seriously then looks towards Amanda again.

P.O.V. VANCE - CONTINUOUS

Amanda walks by herself looking down.

BACK TO SCENE

Vance looks around on the playground.

P.O.V. VANCE - CONTINUOUS

The other children and couples, some interacting, others not so much.

BACK TO SCENE

VANCE

You're doing really important work here.

Anne's amazed. He seems to truly get it.

ANNE

We're trying.

A wife and her husband, SALLY and RALPH BANDA, come over to Anne and Vance.

SALLY  
Oh, Mr. Pike...

VANCE  
Vance, please.

SALLY  
Vance. I'm such a fan of yours.

VANCE  
Thank you.

SALLY  
Would it be possible to get a picture  
with you?

VANCE  
Of course. I'd love to. What's  
your name?

ANNE  
This is Sally Banda and her husband,  
Ralph.

Vance shakes both their hands.

VANCE  
It's so nice to meet both of you.  
And for you to be here for the  
children.

SALLY  
Oh, they're wonderful.

The husband gets ready to take the picture with his cell phone and Sally hesitantly stands next to Vance who puts his arm around her making her giggle. The husband snaps a picture of them.

VANCE  
(to the husband)  
You should get one with Anne.

Ralph looks thrilled, giving his cell to his wife and Anne steps up and smiles, Ralph putting his arm around her waist as Sally takes a picture of them.

SALLY  
Oh, thank you so much. We're such  
fans of both of you.

VANCE  
We're fans of your's for you being  
here.



SALLY

Oh, well... Let us not keep you.  
We want to meet the children.

VANCE

Enjoy yourselves. They're wonderful.

The couple moves off happily.

ANNE

That was nice. You keep surprising  
me.

VANCE

In a good way, I hope.

ANNE

(beat, wondering about  
his motives still)  
I'm going to mingle.

Anne moves off to talk with other couples, Vance glancing at  
Amanda again.

P.O.V. VANCE - CONTINUOUS

Amanda, still alone off to one side, sees Vance looking her  
way and smiles slightly to herself before turning away again.

BACK TO SCENE

Vance joins another couple talking with one of the children  
who looks hopeful, Vance putting his arm around the child as  
he talks to the adults.

EXT. MENTOR HOUSE PARKING LOT - LATER

The children are back in the house, the last couples leaving,  
Vance and Ralph standing by the Lamborghini, Anne talking  
with Sally nearby.

RALPH

Sweet ride you've got.

VANCE

Is it fun. Hey, thanks for coming.  
It's great for the children.

RALPH

We're pretty certain we are going to  
adopt. We're just not sure who.

VANCE

You couldn't do anything more worthwhile. If those pictures don't work out, we'll get you more at the next meeting.

RALPH

I don't know -- I'm a little worried with you around my wife.

They both laugh.

RALPH (CONT'D)

Great meeting you. Thanks for everything.

They shake hands, Ralph gathers Sally and they head for their car. Anne joins Vance.

ANNE

Well, I'm glad you came by. You were really good. Thanks.

VANCE

You're welcome. I enjoyed it. I hope it does some good for these kids. If it's okay, I'll come to your next get-together.

ANNE

That would be good.

VANCE

Look -- I know what you think of...me. But maybe you'd reconsider about having that dinner some night?

ANNE

(beat)

I'm getting a new side of you, that's for sure. But Vance -- I don't have one-night stands or multiple relationships, while you...

VANCE

I've changed.

ANNE

...said the lion to the lamb.

(beat)

Much as the tabloids would love to see us out together, I just don't think it's a good idea.

(MORE)

ANNE (CONT'D)

If you want to come to the meetings,  
that would be great. We can't get  
too much publicity for these children.  
But let's leave it at that for now.

VANCE

For now.

She sighs and Vance smiles.

VANCE (CONT'D)

Okay. Can't blame me for trying. I  
think you're great, and...

ANNE

See you then.

She gives him a slight smile and heads inside. Vance climbs  
in the Lamborghini.

INT. LAMBORGHINI - CONTINUOUS

Looking at Anne heading in the building.

VANCE

I love you even more now that you're  
real.

He sighs and starts the car.

EXT. VANCE'S HOME - LATER

Vance wheels into the driveway, Brenda's car not there. The  
garage opens and he pulls into it.

ANGLE ON

As the door starts to close, a crouching figure sneaks from  
around the side of the house into the garage.

BACK TO SCENE

INT. VANCE'S GARAGE - CONTINUOUS

As Vance climbs out of the Lamborghini, Evan grabs him with  
two hands on his shirt and gets in his face, the two of them  
the same size.

EVAN

All right, fucker, how'd you pull  
this off?

Vance is shocked and frozen.

EVAN (CONT'D)  
I'm going to kill you.

VANCE  
If you don't let go of me, I'm going  
to turn you into a toad.

Evan keeps holding him, but his mind is suddenly elsewhere,  
wondering if Vance could really do it.

VANCE (CONT'D)  
Get calm -- we have to talk.

They stare at one another.

EVAN  
Motherfucker. How did you do this?

Vance pulls away from him.

EVAN (CONT'D)  
You some kind of wizard? This shit  
can't happen.

VANCE  
We know it can because it did. We  
just don't know how.

EVAN  
Make it go back.

VANCE  
I can't. I can't turn you into a  
toad, either.

EVAN  
Oh, crap. Crap, crap, crap.

VANCE  
I was watching you and Anne film,  
everything starting spinning in colors  
and I woke up as you.

EVAN  
That's what happened to me -- except  
I was you.

VANCE  
Like we downloaded minds into each  
other's body.

EVAN  
A cosmic computer glitch. Great.

Evan paces nervously a moment.

EVAN (CONT'D)  
 You didn't do anything else?

CUT TO:

FLASHBACK TO EVAN WATCHING VANCE KISS ANNE AND LAMENTING  
 "WHY NOT ME?" THE BOOMING VOICE RESPONDING "WHY NOT YOU?"

BACK TO SCENE

VANCE  
 No. What could I have done? It  
 just happened while I was watching  
 you and Anne.

EVAN  
 Weird weird weird.  
 (beat)  
 Did you tell anybody?

VANCE  
 No. I saw what they did when you  
 started yelling you were Vance Pike.

EVAN  
 Yeah. They had me in the loony bin.  
 Real fun.

Both are quiet a moment, Evan more preoccupied than Vance  
 who is less eager to return to his former body -- and life.

VANCE  
 Look, we just have to wait it out.  
 It'll probably change again on its  
 own. We just have to make the best  
 of it somehow -- as long as it lasts.

EVAN  
 I think you're getting the best of  
 it. I see you like my Lamborghini.

VANCE  
 It's beautiful.

EVAN  
 Don't drive it again. You have a  
 car?

VANCE  
 I don't think you'd want your fans  
 seeing you driving my car. Besides,  
 it was parked where you were filming.  
 They probably towed it by now. They  
 drove me here after the filming.

EVAN  
Oh shit. We weren't done.

VANCE  
I finished for you.

EVAN  
What?

VANCE  
Just those last two scenes with Anne.  
They said they liked it.

EVAN  
(beat)  
Let's go inside.

They head in the house.

INT. VANCE'S HOME - KITCHEN - CONTINUOUS

They walk into the kitchen.

EVAN  
At least it's good to be home.

VANCE  
It's a beautiful house.

EVAN  
I'm glad you like it.  
(beat)  
So nobody knows -- you haven't said  
anything?

VANCE  
No, I've been pretending to be you.  
What else could I do? I can't go to  
my job, my house. I'm not me, I'm  
you. Brenda gave me your instruction  
manual so I've been getting  
information from that.

EVAN  
That moron Brenda. She just started  
and already I can't stand her.

VANCE  
I like her. She's been a real help.  
She's sweet.

EVAN  
I'm going to fire her.

Vance doesn't say anything, but that's not going to happen.

EVAN (CONT'D)

So you finished shooting the film for me. What are you -- an out-of-work actor or something?

VANCE

I'm a cook.

EVAN

Great. I can get a job in craft services.

Evan opens the refrigerator.

VANCE

I bought groceries -- you had nothing. There's cake if you want some. I like to bake.

Evan closes the refrigerator without taking anything.

EVAN

Look, this is how it's going to be. You're me for however long this screwed-up situation lasts. But I'm going to call the shots. We both know who's life it is -- and it ain't yours, it's mine, so I'm going to say what you do.

VANCE

Within reason.

EVAN

Within reason? What's that mean?

VANCE

I have to live as you. But I have my own ways, things I like, things I don't.

EVAN

Yeah, yeah, yeah. You seem pretty dull, I'm not worried about you doing anything too crazy.

VANCE

I don't want you screwing up my life, either.

EVAN

Like it could get much worse.

VANCE

You don't know anything about me.

EVAN

And I don't want to -- these clothes?  
You dress horrible.

VANCE

Thanks.

EVAN

And this haircut. Geez.

VANCE

It's not like I had a lot of money.

EVAN

That reminds me -- give me my wallet.

Evan hands it over and Evan starts going through it.

VANCE

I'm going to need your license.  
You've got mine.

Evan stares at him.

EVAN

You don't have any money -- if you're  
going to be me, you've got to keep  
up standards.

Evan takes out the credit cards and hands back the wallet.

EVAN (CONT'D)

I'll keep these and get cash. There's  
enough in there for you for now.  
When you need more...

VANCE

Thanks.

EVAN

Okay. We'll just have you announce  
you're taking a break. There won't  
be any problem with that.

VANCE

I told your agent I didn't want to  
work for awhile.

EVAN

You talked to my agent?

VANCE

He called.



EVAN

Well, you told him the right thing.  
What else have you been doing?

VANCE

Not much. I went to Fools with Candi one night. She caught me in the shower. Brenda said you told her to send her up whenever she was here.

EVAN

(laughing)  
How'd that work out for you?

VANCE

I think she was mad I wouldn't sleep with her. She offered a threesome with someone named Jade.

EVAN

And you didn't take it? You are dull.

VANCE

I helped Anne Welles with her foundation work.

EVAN

Anne Welles? I'll bet she didn't offer a threesome. That frigid bitch hates me.

VANCE

She has a home for orphans, tries to find them families.

EVAN

And you helped her with this?

Vance nods.

VANCE

She's beautiful -- and nice.

Evan looks at him and shrugs.

EVAN

Whatever turns you on.

(beat)

Well, this is a little complicated.

VANCE

To put it mildly.

EVAN

I've got enough money, we don't have to worry about that. And at least you're not bad looking. With my background in acting and your connections -- my connections through you -- I should be able to move up fast. I can get back in play here -- if we stay switched for any length of time, god forbid.

(beat)

Anyone asks about me, I'm an old friend you're helping break into acting. Where are you from -- where am I from?

VANCE

Evan is from Nutley, New Jersey, near New York city.

EVAN

Nutley? Well, this whole thing is nuts so that fits. I'll be an old friend from New York. It's believable -- that's where I started.

(beat)

You seem like a nice enough guy. I'm glad you're not an asshole.

VANCE

Thanks. So we play it as best we can?

EVAN

What else can we do? I'm an actor. I'll just play you -- a better you.

Evan offers him one of the elaborate handshakes Vance doesn't know how to do.

EVAN (CONT'D)

I'm going to take a shower, get some clothes.

VANCE

I've been staying in the master bedroom.

EVAN

Moved right in, didn't you?

VANCE

Not a bad life you have.

EVAN

(laughs)

Too bad you didn't have one I wanted. Anyway, if you're going to be me, you need to keep acting that way so stay in the master. I'll grab a guest room. Who knows? By the time we switch back, you may be a famous actor, too.

VANCE

I'd rather own a restaurant.

EVAN

Nope. Evan Foley is going to the top. Enjoy the ride.

Evan heads upstairs. Vance sighs.

INT. VANCE'S HOME - KITCHEN - LATER

Evan comes down cleaned up and dressed in a stylish outfit of Vance's. Vance is cooking.

EVAN

C'mon, I want to go to Fools.

VANCE

I'm really not up for it. I think I'll hang here.

EVAN

No, you're coming. I can't get upstairs without you -- yet. And we're taking two cars. I want the Lamborghini and I'm not coming back alone so you need your own ride. Take the jungle wagon. I don't know why I bought that thing.

Reluctantly, Vance begins ending his cooking.

VANCE

It's a pain being a star sometimes.

EVAN

I just love being you. Hurry up.

Vance sighs with exasperation.

EXT. FOOLS CLUB - LATER

The people waiting to get into Fools see Vance Pike heading in and a GUY calls to him.

GUY

Vance, Vance, can I get your autograph?

Vance smiles and goes over to him, Evan scowling. As the guy fishes for a pen and a piece of paper, a SECOND GUY in the line thrusts a pen and a dollar bill at him.

SECOND GUY

Me, too, Vance.

Vance signs the dollar bill and then the piece of paper. More people want his autograph, but Evan takes his arm and guides him towards the door.

EVAN

Gotta go.

The door guard opens the door for them.

INT. FOOLS CLUB - CONTINUOUS

EVAN

What are you doing out there?

VANCE

They wanted an autograph.

EVAN

They all want something. Save it for the hot babes.

The VIP attendant opens the rope for them to go upstairs.

VIP ATTENDANT

Nice to see you again, Mr. Pike.

VANCE

Nice to see you. Thank you.

Vance lets Evan go first then heads up.

INT. FOOLS CLUB VIP SECTION - MOMENTS LATER

Vance pleasantly acknowledges the greetings from people.

EVAN

You're being too nice. You're going to kill my rep. Cut it out.

VANCE

Try it. You might like it.

EVAN

No one gives a shit about me. Stay close until the chicks know I'm with you then take it somewhere else.

VANCE

Love to.

They circulate.

INT. FOOLS CLUB VIP SECTION - LATER

Evan sees Candi and a GIRLFRIEND come up the stairs and he goes to talk with Candi.

EVAN

Hey beautiful -- how you doing?

CANDI

Get lost.

EVAN

(calling to Vance)

Hey Vance, my buddy. Come and meet these gorgeous girls.

Candi doesn't look very pleased as Vance comes over.

CANDI

(to Vance)

Feeling any better?

VANCE

Hello.

CANDI

You bet.

EVAN

(to the girls)

What say we get you some drinks?

CANDI

No thanks.

GIRLFRIEND

(to Vance)

Vodka soda.

EVAN

You got it, beautiful.

He heads for the bar, Vance trailing after him, Candi giving the evil eye to her girlfriend.

INT. FOOLS CLUB VIP SECTION - LATER

The four of them are at a table with Evan talking to the girlfriend and Candi while Vance looks around elsewhere. Candi glances at Vance and gets up.

CANDI

I'm going to the rest room.

She glares at her girlfriend.

GIRLFRIEND

Oh -- me too.

She gets up and the girls leave.

VANCE

(to Evan)

You're getting along with them. I'm going to take off.

Evan gets out the keys to the Lamborghini.

EVAN

Take the Lambo. I'll need the SUV to get both of them back.

Vance gets up and takes the keys and gives him the keys to the SUV.

VANCE

Good luck.

EVAN

Screw luck, give me fame, that's the power. And you're not using the power I've given you. I've got to work my ass off because I'm just you -- a nobody. You just show up with my face and you can get people to do anything you want. You should use that advantage while you've got it.

Vance stares at him with a dawning thought coming into his mind.

VANCE

You're right. I am going to use it.

He turns to leave.

EVAN

You're leaving? That's not using it.

VANCE

I've got other things to do with it.  
Have fun.

Vance goes down the stairs fast. Evan shrugs and sees an attractive girl going by.

EVAN

Hi there, beautiful.

She gives him a frosty look and keeps going.

EVAN (CONT'D)

(to himself)

Damn. Used to be so easy.

EXT. SUNSET BOULEVARD - LATER

The Lamborghini pulls up to a VENDOR, a sidewalk sign reading 'MAP TO THE STAR'S HOMES.'

INT. LAMBORGHINI - CONTINUOUS

Vance lowers the window and calls to the vendor.

VANCE

Hey, I want to buy a map.

The vendor comes over and bends down to the window.

VENDOR

Cool car.

He sees it's Vance Pike.

VENDOR (CONT'D)

Vance Pike! How you doing, man?

VANCE

Great. How much are they?

VENDOR

Five bucks. Man, I can't believe it's you.

Vance gets out the money.

VANCE

Here's a ten, keep the change.

EXT. SUNSET BOULEVARD - CONTINUOUS

The vendor keeps staring at him while he takes the money and hands over the map.

VENDOR  
 Thanks a lot, man.  
 (beat)  
 Why do you want a map of the star's  
 homes?

VANCE  
 I forgot where I live.

Vance raises the window and the vendor steps back, staring  
 after the Lamborghini as it takes off.

VENDOR  
 (to himself)  
 Must be drugs.

INT. LAMBORGHINI - MOMENTS LATER

Vance pulls over in a quiet spot and turns on the interior  
 light, examining the map for a moment. He then dumps it on  
 the passenger seat and takes off again.

EXT. GATE OF ANNE'S HOME - LATER

The Lamborghini pulls up to the closed gate of an estate. A  
 light comes on, a camera pointing at the Lamborghini.

INT. LAMBORGHINI - CONTINUOUS

Vance lowers the window next to the intercom. The voice of  
 a SECURITY GUARD comes over the intercom.

SECURITY GUARD (O.S.)  
 May I help you, sir?

VANCE  
 I'm Vance Pike. I'd like to see Ms.  
 Welles.

SECURITY GUARD (O.S.)  
 One moment, please, Mr. Pike.

As Vance waits he folds the map and puts it in the glove  
 box. Anne's voice comes over the intercom.

ANNE (O.S.)  
 Vance, what on earth?

VANCE  
 Hi Anne. I've got to see you. I've  
 got a great idea -- for the orphans.

ANNE (O.S.)  
 You know what time it is?



VANCE  
I just thought of it. I don't have  
your phone number. I think you'll  
love it. It's really going to help,  
I think.

ANNE (O.S.)  
(beat, reluctantly)  
All right. Come on up.

EXT. ANNE'S GATE - CONTINUOUS

The gate opens and the Lamborghini drives through.

EXT. ANNE'S HOME - MOMENTS LATER

The Lamborghini stops in front of Anne's elegant home.

INT. LAMBORGHINI - CONTINUOUS

Vance sees Anne as she opens the door. He takes a deep  
breath.

VANCE  
(to himself)  
I really love you.

EXT. ANNE'S HOME - CONTINUOUS

Vance gets out and goes to her at the door.

VANCE  
You look beautiful.

She rolls her eyes.

ANNE  
It better be more than that.

She steps back and Vance goes past her inside, Anne following  
and closing the door.

INT. ANNE'S HOME - CONTINUOUS

VANCE  
What a lovely home you have.

ANNE  
This way.

She leads past a stairway to a study.

INT. STUDY OF ANNE'S HOME - CONTINUOUS

She gestures for him to sit on the couch while she takes an armchair across from him, a book open on the lamp table next to it.

VANCE

What are you reading?

ANNE

Lost and Found.

VANCE

What's it about?

ANNE

Healing broken hearts. Speaking of which, what's this great idea for our orphaned children?

VANCE

Okay. Well, Mentor House is great -- the playground, the party. But I'm thinking we could get more couples more interested if we took them and the children on outings. Not just 'come to an orphanage and meet Anne Welles and Vance Pike and orphaned children.' It would be 'take a fun trip to Disneyland with Anne Welles, Vance Pike, and adorable children who need a family.' We pick up the tab, it's free for the couples, they get to spend the day with the children and us and have a lot of fun. They'll get a new appreciation for how enjoyable it can be to have these children in their lives. And us being with them makes it that much more of an attraction.

Anne sits back in the chair and thinks about it. She decides.

ANNE

I kind of like it.

VANCE

I thought you would. That's why I came right over.

ANNE

We could go to the zoo. Take them all the way to San Diego, lock them in for a whole day.

VANCE

Right. In the winter, we could go up to Big Bear, go sledding. Or out to Catalina on a boat. Lots of fun things. We can do a lot of good with our money and this ridiculous fame.

Anne looks at him with a new appreciation.

ANNE

Well -- I was skeptical, but it is a good idea. I'm glad you came by.

(beat)

Would you like a drink?

VANCE

A diet soda if you have one.

Anne looks at him with that puzzled expression then gets up.

ANNE

C'mon.

Vance beams as he follows her.

INT. KITCHEN OF ANNE'S HOME - LATER

They're sitting at the table both laughing, Anne with a glass of wine, Vance with his diet soda, both drinks mostly consumed.

ANNE

So Brad turns to kiss me and I've got these giant rubber lips on, but he doesn't miss a beat, just sticks his tongue between them -- but I can move them and I clamp on his tongue and he can't get away.

They both laugh.

ANNE (CONT'D)

She was furious.

VANCE

Kind of wicked.

ANNE

It's all in fun -- if some people don't know how to take it, that's their problem.

(beat)

Well, I've got to be up early in the morning...

VANCE

Oh, yeah, yeah. Let me not keep you.

They get up and she leads the way towards the door.

EXT. ANNE'S HOME - MOMENTS LATER

ANNE

I'm glad you came by with your idea. I think it will really help.

VANCE

Good, I'm thrilled you like it. I'm looking forward to our first outing.

ANNE

I'll call you when it's arranged. You sure any weekend is okay for you?

VANCE

Perfect. I'm taking a break for awhile, not doing any films.

ANNE

Really?

VANCE

Like I told you though, unless something comes up you'd want to do together. I really enjoyed working with you.

ANNE

To be honest, I thought we didn't get along too well.

VANCE

Well, I'm sorry for that.

She hesitates then puts her hand on his shoulder a moment.

ANNE

You're changing my mind, that's for sure.

Vance beams.

VANCE

Goodnight -- Ms. Welles.

ANNE

(smiling)  
Goodnight -- Mr. Pike.

He goes to the Lamborghini and gets in, waving to her.

INT. LAMBORGHINI - CONTINUOUS

She waves back and then slowly goes back in the house, glancing back just before closing the door.

VANCE  
(to himself)  
Goodnight, my love.

Sighs again as he starts the Lamborghini then heads off.

EXT. AGENT'S OFFICE - DAY

ESTABLISHING SHOT of Max Middleton's ostentatious office building with its 'MAXIMUS' logo.

INT. AGENT'S OFFICE - CONTINUOUS

Max is leaning back in his desk chair with Vance and Evan across from him. Evan has a new stylish haircut and is wearing a tight outfit and sunglasses with red lenses.

MAX  
(to Evan)  
So you were a cook.

EVAN  
A chef -- but my real interest is acting. I've got the chops.

MAX  
The chops... You just did some off-Broadway things?

VANCE  
He's good, I can tell you. He was better than me starting out.

EVAN  
I'll work my way up. Just get me some auditions. I'll prove myself.

Max looks at Vance, one of his meal-ticket clients, but this... Who in hell is this guy? And how can he get rid of him without pissing off Vance?

MAX  
Well, Vance, you know I love you.  
(looks at Evan)  
I can't promise anything. But you come with a top-o-da-line recommendation from my man here, so... Let me see what I can do.

He stands up, Vance and Evan follow, and he ushers them to the door.

MAX (CONT'D)  
 (to Vance)  
 I'm working on that Anne Welles thing.  
 In the fields every day for you.

EVAN  
 And we appreciate it.

Max looks with resentment that this nobody responded instead of the star. He looks at Vance and smiles.

MAX  
 Glad to do it, Vance. I'll be in touch.

They leave and he shuts the door, shaking his head.

MAX (CONT'D)  
 (to himself)  
 Brings me this schlub...

Back to work.

EXT. AGENT'S OFFICE - MOMENTS LATER

Vance and Evan come out onto the street.

EVAN  
 Cocksucker. You may have to get a new agent -- talk to CAA. I'm beginning to think this guy's a loser. And what was that about Anne Welles?

VANCE  
 Nothing. Let's see what he can do. He seems all right to me.

EVAN  
 Everybody seems all right to you. They're all cocksuckers.

Evan stomps off down the street, Vance chuckling ruefully as he follows.

EXT. DISNEYLAND ENTRANCE - DAY

ESTABLISHING SHOT of the entrance to Disneyland.

EXT. DISNEYLAND - MAIN STREET - CONTINUOUS

Anne comes out of one of the shops disguised in large dark glasses and a hat, carrying a bag.

She joins the Mentor House group of couples including the Bandas, children, staff, and Vance walking slowly as a group down the main street in Disneyland. She goes to Vance and from the bag pulls a hat and sunglasses, putting them on Vance as the group moves along.

VANCE

Is this really necessary?

ANNE

I can't believe you didn't cover up.  
We'll get mobbed. Don't make eye-  
contact.

VANCE

The couples love the attention.

ANNE

They'll soon learn about that, believe  
me.

VANCE

They're having a great time. I'm  
having fun, too.

Anne looks at him and laughs.

ANNE

You really are a little boy at heart,  
aren't you?

Vance knows that's a compliment.

ANNE (CONT'D)

C'mon, let's mingle -- put the couples  
together with the kids.

She moves off and Vance smiles after her. He sees Amanda walking alone, as usual. He goes to her.

VANCE

Having fun, Amanda?

AMANDA

(sarcastically)  
Oh, loads.

VANCE

You ever been to Disneyland before?

AMANDA

I've never been anywhere.

VANCE

Then you've got lots of new great places to see, things to do.

AMANDA

(still sarcastic)

I can't wait.

VANCE

What do you want to ride on?

AMANDA

How would I know? I've never been here, remember?

VANCE

Space Mountain -- I bet you'd like that.

AMANDA

How much do you want to bet?

Vance laughs and puts his around her shoulders.

VANCE

I'm going to make you laugh before the day is over.

AMANDA

Let's bet on that, too. I'll be the richest kid in the orphanage.

VANCE

You're making me laugh, I'll tell you that.

Despite herself, Amanda gives a little smile she doesn't want anyone to see, but Vance notices.

VANCE (CONT'D)

You want some ice cream?

AMANDA

You must like fat girls. You're always giving me ice cream.

VANCE

I'd like you no matter what you were like.

Another slight smile from Amanda. Vance calls out to the others:

VANCE (CONT'D)

Let's get ice cream!



Everyone likes the sound of that, Anne smiling back at him.

EXT. DISNEYLAND - SPACE MOUNTAIN - LATER

They're finishing up their ice cream, Amanda dashing off to thoughtfully drop her's in a trash bin outside the entrance to the Space Mountain ride then trotting back to Vance.

VANCE

(to Amanda)

You ready for this?

She covers her face with her hands.

AMANDA

(sarcastic again!)

Oh, I'm so scared!

VANCE

You will be, you'll see.

She parts her hands just enough to stick out her tongue. Vance laughs again.

VANCE (CONT'D)

You're lucky I didn't grab it.

Amanda puts her hands down, that slight smile on her face again. Vance is winning.

INT. DISNEYLAND - SPACE MOUNTAIN - MOMENTS LATER

They're getting in the cars, the adults riding with a child, Vance with Amanda, Anne behind them with a YOUNG BOY.

VANCE

Now if you want to scream and cry,  
it's okay.

AMANDA

Just don't throw up on me.

The ride sets off and Amanda grips the handrail tightly, not quite as blasé as she pretends. As the ride progresses, she gets more and more genuinely scared and finally screams and leans against Vance and holds onto him, her eyes shut. Vance puts his arm around her. She holds onto him even as the ride smooths out, letting go only when it slows to a stop.

VANCE

I knew it would get you.

AMANDA

I was afraid it would come off the  
rails. That's just crazy.

Everyone is getting out happily, the adults and children exclaiming over the ride. Anne and the young boy come up to Vance and Amanda.

ANNE

That was great, wasn't it?

YOUNG BOY

I heard you screaming, Amanda.

AMANDA

I saw somebody that looked like you -- anybody would scream.

ANNE

(quietly to Vance)

It's working -- look at them.

P.O.V. VANCE AND ANNE - CONTINUOUS

The adults and children talking happily as they move off.

BACK TO SCENE

Anne looks at Vance with complete approval.

ANNE

What a great idea you had.

She gives him a kiss on the cheek, Vance smiling happily as Amanda watches them closely.

ANNE (CONT'D)

(calling)

Okay, more rides!

EXT. DISNEYLAND - JUNGLE RIDE - LATER

Amanda is on her knees leaning over the rail of the jungle cruise ship as it passes the animatronic animals in among the foliage. Vance is next to her as she's turned around to look, Anne next to them with a different child than the young boy who is with a couple.

VANCE

(to Amanda)

Look! There are the lions eating their prey.

Amanda nods. After they pass, she turns and sits with her back to the jungle, looking down lost in thought.

VANCE (CONT'D)

Here come the elephants.

Amanda doesn't turn, looking sad.

VANCE (CONT'D)

What's wrong?

AMANDA

I used to read The Jungle Book to my mom. She loved it.

VANCE

You read to your mom?

Amanda nods then looks away so no one can see her tears. Evan puts his hand on her shoulder and gives a little squeeze. She wipes her eyes and turns back to look out.

ANGLE ON

Anne watches them.

BACK TO SCENE

VANCE (CONT'D)

Don't worry, Amanda. You have your own life with many many wonderful things to come. Magical things will happen for you, you'll see.

AMANDA

You believe in magic?

VANCE

Yes. Yes, I do. In fact, I know it exists.

AMANDA

I believe in it, too. Sometimes magic happens.

VANCE

That's right. And it may be closer than you think.

AMANDA

I hope so.

VANCE

Trust me. It's true.

Amanda is still sad, but Vance kisses her on the top of the head and she smiles.

ANGLE ON

Anne turns away as she sniffles and swallows a tear.

EXT. DISNEYLAND - PIRATES OF THE CARIBBEAN RIDE EXIT - LATER

They're all leaving the ride, Vance still with Amanda.

AMANDA

That was my favorite. My mother and  
I watched all the movies.

Remembering her mother isn't making her as sad now.

ANNE

(calling)

Dinnertime, everyone. Get your  
appetites going.

The staff lead the way, Anne joining Vance and Amanda.

ANNE (CONT'D)

Amanda -- Sally and Ralph Banda asked  
to have dinner with you. C'mon.

AMANDA

Do I have to?

ANNE

You've met them. You'll have a good  
time.

VANCE

And you can have more ice cream for  
desert.

She is reluctant, but Anne takes her to the Bandas, Sally  
putting her arm around Amanda and talking to her as they  
walk. Anne comes back to walk with Vance.

ANNE

They're really interested in her.  
You got her to open up like no one  
has ever done.

VANCE

She's secretly sweet.

Anne puts her arm through his.

ANNE

So -- our first date.

VANCE

Not exactly an intimate dinner, but...

ANNE

This worked out so well I'm mad at myself for not thinking of it -- but I'm glad you did.

(beat)

I thought I knew you, but... It's like I knew two different you's. I'm glad to meet this new and improved you -- at last.

As she smiles at him, he realizes that eventually he's going to have to confess what's happened -- but how can he?

VANCE

You didn't really know me before.

(beat)

Sometime I'll have to explain. But not now. Let's just enjoy ourselves.

ANNE

I am.

They walk arm-in-arm, she happily, he less so.

EXT. MENTOR HOUSE PARKING LOT - EVENING

The excursion is finished, the children heading in, the couples leaving. The Bandas are talking with Anne, Amanda leaving the line of children to come over to Vance.

AMANDA

Thank you, Vance. That was the most fun I ever had. Can we go back soon?

VANCE

I'd love to. We will. And we'll take other fun trips, too.

AMANDA

I want to go to Disneyland first.

VANCE

There will be lots of good times. Better get inside now.

Amanda turns to go then turns back.

AMANDA

Can I give you a kiss good night?

He bends down and they kiss one another's cheek. He straightens and strokes her head.

VANCE

You have a good sleep.

She starts off and Vance calls:

VANCE (CONT'D)  
Watch for that magic.

AMANDA  
I will.

She runs inside, a staff member holding the door for her. Anne joins Vance and they wave to some departing couples. Then they're alone.

ANNE  
You did it, Vance. The Bandas are interested in adopting Amanda. They're going to take her in as foster parents, see how that goes. Then...

VANCE  
(beat,  
unenthusiastically)  
Huh. That's...good.

ANNE  
Any of these children getting a real family is wonderful -- and Amanda especially. She was so closed I never thought it would happen. She blossomed because you paid attention to her. That was magic.

There's that word again, Vance notes.

VANCE  
Sometimes magic happens.

ANNE  
Thanks to you.

VANCE  
(beat)  
Would you like to get a drink somewhere?

ANNE  
I would. Our first intimate date. I know a nice quiet place not far.

VANCE  
Take two cars or...

ANNE  
Well, I'm not riding in that thing.

Points at the Lamborghini.

ANNE (CONT'D)  
C'mon, try my new car. It's cute.

VANCE  
(smiling at her)  
Couldn't be as cute as one thing I  
know.

ANNE  
Ooof. What a line.

They laugh and she takes his arm as they head for her car.

EXT. VANCE'S HOME - LATER

The Lamborghini pulls into the garage at Vance's.

INT. VANCE'S LIVING ROOM - MOMENTS LATER

Evan is watching sports on TV as Vance comes in.

EVAN  
The orphan king returns. How was  
it?

VANCE  
Magical.

EVAN  
You had the kids out kind of late.

VANCE  
I had drinks with Anne Welles.

EVAN  
What? What the fuck? She hated me  
and she's having drinks with you?  
She must be a schmuck for that orphan  
thing you're doing. Pretty sneaky --  
not that I could have ever done it.

VANCE  
How did your audition go?

EVAN  
Don't ask. Talk about clueless.  
The assholes wanted me to sign up  
for this acting class one of them  
runs. What a scam. I'm not sure  
they even had a part. I think they  
do it just to find suckers.

VANCE  
That's too bad.

EVAN

And that bitch Candi. She runs into Mathew Brent at Fools and dumps me like yesterday's garbage. It sucks being you.

Evan gets up.

EVAN (CONT'D)

So c'mon, I have an idea to switch us back.

VANCE

You do? What is it?

EVAN

Yeah, it's not dangerous or anything.

VANCE

What's not dangerous?

EVAN

We're going to try electricity. I've got this generator that creates a charge. We each take a terminal and hold hands, let the charge run through us -- like Daniel Stern in Home Alone in New York. It may reswitch our circuits or whatever.

VANCE

I'm not going to do that.

EVAN

We set the intensity. It'll just tingle a little.

VANCE

Or kill us.

EVAN

I'm not sure that would be worse than this.

VANCE

Yeah, I'm not ready to go yet.

EVAN

I'll just do it to you when you're asleep. We've got to try something and this is better than letting ourselves be hit by lightning. C'mon.

He heads for the garage, Vance reluctantly following.



INT. VANCE'S HOME - KITCHEN - MOMENTS LATER

Evan and Vance come into the kitchen both staggering and twitching from being shocked, the electricity experiment gone wrong just this side of lethal.

EVAN

Fuck!

Evan opens a cabinet and grabs a bottle of liquor, swigs from it.

VANCE

Gimme, gimme!

Vance drinks. They both lean on the counter recovering.

VANCE (CONT'D)

That was a good idea.

EVAN

It was worth a try -- maybe.

VANCE

You have more ideas try them on yourself first.

Evan flops into a seat at the table with his head in his hands.

EVAN

What if we don't switch back? What if I don't make it as an actor?

VANCE

I'll live the good life for you.

(beat)

Don't get too ahead of yourself. Nobody knows what's going to happen. Maybe it will be for the best.

EVAN

For you. Not for me.

VANCE

You've already got enough money to live forever. Almost nobody has that.

EVAN

It's not the money. I liked the fame. It was great. It made things so easy.

VANCE

Then maybe it's a lesson for you to change -- grow.

EVAN

You are one sickening look-on-the-bright-side kind of asshole. I'm going to bed. Don't wake me up.

Evan leaves. Vance takes another swig from the bottle.

VANCE

(to himself)

Sometimes magic happens. But who would believe it? And what would she do?

Doesn't look so happy.

EXT. STREET - GIANNI'S BISTRO - DAY

ESTABLISHING SHOT of GIANNI'S BISTRO, a small upscale restaurant with a sign in the window reading 'AVAILABLE.'

INT. GIANNI'S BISTRO - CONTINUOUS

Vance and TODD GIANNI walk through the tasteful restaurant that appears to be just waiting for customers.

TODD

My father loved the place, but I have no interest in keeping it going now that he's passed. But I'd like to see it go to someone who loves running it as much as he did. I'm a bit surprised it would be you, though.

VANCE

I love cooking almost as much as acting to tell you the truth.

TODD

Well, I'll give you a good price and with you I have no trouble doing owner-finance. I hate giving away the interest.

VANCE

I'd love to say yes right now, but... I'll get back to you as soon as I can. Tell you what though -- if you get an offer, let me know before accepting it if you would.

TODD  
Free tickets to your movies?

VANCE  
The rest of your life.

TODD  
Deal.

They both laugh and shake hands.

EXT. STREET - MOMENTS LATER

Vance's phone rings as he's getting in the SUV. He smiles as he sees who is calling.

VANCE  
Hello Anne.

He gets in the SUV as he listens, his expression growing serious.

INT. SUV - CONTINUOUS

ANNE  
Don't panic. She's a smart little girl. She'll be okay.  
(beat)  
All right, I'm not far from your house. I'll pick you up.  
(beat)  
Okay, stay calm. I'll be right there.

Starts the SUV, checks the traffic.

EXT. STREET - CONTINUOUS

The SUV pulls away fast.

EXT. ANNE'S HOME - LATER

Anne is out front waiting anxiously as the SUV pulls up and she opens the passenger door and gets in and Vance pulls away.

INT. SUV - CONTINUOUS

ANNE  
The Bandas are going out of their minds. They feel like they did something. If anything happens to her...

VANCE

But she didn't show up at Mentor House?

ANNE

No, and she left early this morning. The Bandas said she seemed happy enough. I thought she liked it when I spoke with her. God, thinking of that little girl wandering the streets -- anything could happen. We've got to find her!

VANCE

It will be all right. She's no fool. She's been dealing with things on her own for a long time. It sounded to me like she took care of her mother more than the other way round.

ANNE

She's only eight.

VANCE

We'll find her. Don't worry.

ANNE

I'm going to worry, know that. Where would she possibly go?

VANCE

(beat)  
I wonder...

ANNE

What?

VANCE

She loved Disneyland so much. I wonder if she went there.

ANNE

How would she get to Anaheim?

VANCE

She's smart. We don't have anything else to do but drive around on the streets looking for her. We may as well try there first.

ANNE

Go faster then.

Vance speeds up a little.

EXT. FREEWAY ENTRANCE - MOMENTS LATER

The SUV turns onto an entrance ramp to the freeway heading south.

EXT. DISNEYLAND ENTRANCE - LATER

The SUV comes through the parking lot of Disneyland by the entrance.

INT. SUV - CONTINUOUS

Anne and Vance look anxiously towards the entrance kiosks as they drive along slowly.

EXT. DISNEYLAND ENTRANCE - CONTINUOUS

The SUV comes up on Amanda sitting out front looking calm.

INT. SUV - CONTINUOUS

ANNE

Oh my god, there she is!

Anne opens the door as they're still moving, Vance stopping to let her out.

VANCE

I'll park.

EXT. DISNEYLAND ENTRANCE - CONTINUOUS

Anne runs to Amanda, scoops her up and hugs her.

ANNE

Sweetheart, I'm so glad we found you. We were so scared.

AMANDA

I'm all right.

Anne squeezes her again then lets her go and gets down in front of her.

ANNE

Amanda, this was a bad thing to do.

Amanda shrugs, unrepentant. Vance hurries up to them.

VANCE

Amanda... Did you ride your magic carpet all the way down here?

AMANDA

It wasn't working today so I took the bus. I didn't have enough money to get in though.

ANNE

Darling, you can't do this. The Bandas are frantic, the police are looking for you... If anything happened to you, none of us would ever get over it.

Amanda seems to like that.

VANCE

Okay. All's well that ends well.

Anne gets up, taking a deep breath in relief. People going in are beginning to notice the two stars.

VANCE (CONT'D)

We have to get our hats and sunglasses. Let's go in and buy some -- go on some rides.

Anne is surprised, but Amanda grabs Vance's hand and pulls for the entrance. Vance puts out his other hand to Anne and she takes it and goes along.

ANNE

My two children...

She looks happy, too, though.

INT. SUV - EVENING

Vance, Anne and Amanda ride along in the SUV heading back, all three wearing silly hats. Vance and Amanda are singing.

VANCE AND AMANDA

(singing badly)

It's a small small world da da da da  
de nah...

ANNE

Enough, enough! I can't hear that again.

Vance and Amanda laugh.

ANNE (CONT'D)

They never stop! I thought I was going to go crazy on that ride.

AMANDA

I just love Pirates of the Caribbean.  
I think Johnny Depp is dreamy.

ANNE

More than Vance Pike?

AMANDA

(to Vance)

I've never seen you in a movie.

VANCE

You're right. I'll have to make a  
children's film. You'll be in it,  
too, right Anne?

ANNE

I've made G-rated films. It would  
be nice to see you in one.

VANCE

You will. And I want you in it with  
me.

ANNE

Sounds good.

AMANDA

Can I be in it, too?

VANCE

I think you'd make a great actress.  
Would you like to be an actress like  
Anne?

AMANDA

Like I'll get to choose.

VANCE

You can be anything you want.

ANNE

Amanda -- if you'd like to, I'll  
take you to some acting classes. I  
think you'd be good, too.

AMANDA

You'd really do that?

ANNE

Of course I would -- if you promise  
not to run away ever again.

AMANDA

I guess that wasn't such a good idea --  
but I did have fun.

VANCE

We all did. But no running away  
again.

ANNE

The Bandas were so relieved we found  
you. They're nice, you shouldn't  
scare them like that.

AMANDA

If they adopt me, I'm Amanda Banda --  
ughh.

Despite themselves, both Anne and Vance have to laugh.

VANCE

Hey, you guys hungry?

AMANDA

Ice cream!

ANNE

What did you have in mind?

VANCE

I have in mind a 'special treat.'

AMANDA

What?

VANCE

You'll see.

EXT. VANCE'S HOME - LATER

The SUV pulls into the garage of Vance's home, the Lamborghini  
gone, Brenda's car not there. They get out happily.

EXT. PATIO OF VANCE'S HOUSE - LATER

Anne and Amanda are at the patio table set with plates and  
forks, wine for Anne, milk for Amanda.

ANGLE ON

Vance fusses in the kitchen

VANCE

Cover your eyes now.



BACK TO SCENE

Anne and Amanda put their hands over their eyes.

ANNE

I hope this is worth the wait.

Vance carries out a multi-layered ice-cream cake shaped like a pirate ship with chocolate cake and chocolate chip ice cream for the decks of the ship, sliced bananas for railings, stacked cherries on toothpicks for pirates, the cherry-pirate at the back in front of a large chocolate chip cookie for a wheel, small chocolate cookies stuck on the side for cannons, whipped cream sprinkled with blue sugar around the base for the sea, a pirouette cookie for a mast with an incongruous slice of bread stuck through it for the sail.

AMANDA

Can we look yet?

VANCE

Okay.

They open their eyes and exclaim.

AMANDA

Pirates of the Caribbean!

VANCE

That's right.

(pointing)

And this guy at the wheel is Johnny  
Cherry-Depp!

ANNE

And that sail...

VANCE

Yeah, I didn't have anything else.

ANNE

It's beautiful.

He hands Amanda a knife.

VANCE

Now be careful with this sword.  
You're going to beat back the pirate  
ship with it -- cut it right down  
the side and eat it! That'll teach  
them.

Amanda carefully slices the ship and Vance puts a piece on each of their plates. He and Amanda take a big bite, Anne a small one.

ANNE

That is really delicious. And you made this?

VANCE

Yeah, I'd already baked the cake. I love cooking. I looked at a restaurant for sale today. That's where I was when you called me about our escapee here.

He ruffles Amanda's head and she smiles.

ANNE

You're thinking of buying a restaurant?

VANCE

I am. Gianni's Bistro.

ANNE

I've eaten there. It's good. They're selling it?

VANCE

The owner died and his son is selling it. If I buy it, will you come eat my food?

ANNE

If everything is as good as this, I surely will.

AMANDA

I want to come, too.

VANCE

I'll save us a good table and every time I'll make us our 'special treat.'

ANNE

A special treat just for the three of us.

Anne puts her hand on Vance's and they look at one another smiling. Amanda looks at both of them then sighs and looks down. Anne and Vance notice, concerned.

ANNE (CONT'D)

What's wrong, Amanda?

She looks up at them, hesitates then blurts out:

AMANDA

I want you guys to be my parents.

They're both taken back by her statement.

AMANDA (CONT'D)  
 C'mon. Who knew where I'd be today  
 and came and got me? You, nobody  
 else.

Anne and Vance don't know what to say, looking at one another  
 then Amanda.

AMANDA (CONT'D)  
 You love each other and I love you.  
 Why can't we be a family?

Anne is suddenly near tears and Vance looks back and forth  
 between them.

AMANDA (CONT'D)  
 Why can't I be with the people I  
 love?

Vance looks at Anne and he might be asking the same question.

EXT. BANDA'S HOUSE - LATER

Anne and Vance are getting in the SUV parked in front of the  
 Banda's house. The Bandas and Amanda wave from the doorway,  
 Anne and Vance wave back, and then Sally takes Amanda inside  
 and Ralph closes the door.

INT. SUV - MOMENTS LATER

Vance and Anne are quiet as they ride along. Finally...

ANNE  
 I hope she's good.

VANCE  
 She will be. She said she would.  
 (beat)  
 The Bandas seem nice.

ANNE  
 They are.

VANCE  
 (beat)  
 That was something -- wanting us to  
 be her parents.

ANNE  
 It was.  
 (beat)  
 A little girl wants you to be her  
 father. That's quite a compliment.

VANCE

She wants you to be her mother --  
and I know why.

Anne leans across and kisses his cheek, then rests her hand on his shoulder and smiles as they ride along quietly.

EXT. ANNE'S HOME - LATER

The SUV pulls to a stop in front of Anne's door.

INT. SUV - CONTINUOUS

VANCE

Home again, home again, hippity hop.

She looks at him with a puzzled smile.

VANCE (CONT'D)

I don't know why I say that --  
something from my childhood.

ANNE

Quite a day.

VANCE

Tell me about it.

Vance thinks about finally admitting what's happened.

VANCE (CONT'D)

Anne, sometime I need to tell you...

She interrupts.

ANNE

Would you like to come in? Have a  
diet soda?

VANCE

I don't know about the diet soda,  
but...I'd love to.

They get out.

INT. ANNE'S HOME - MOMENTS LATER

The door opens and Anne holds the door as Vance enters and waits as Anne closes the door and puts the keys on the table. She stops and looks at Vance. He takes a deep breath.

VANCE

Anne, about that thing I want to  
tell you -- how you think I've  
changed.

She puts her finger against his lips.

ANNE

Sssshhh.

She moves up to him, pressing herself against him gently, her mouth close to his lips. He's gone. He kisses her and she kisses him back passionately, all his good intentions forgotten. Finally, she leans back and looks into his eyes then takes him by the hand and leads him up the stairs.

VANCE

(soft whisper)

Wow.

Anne hears him and looks back as they go up.

ANNE

Yeah -- wow.

She turns back and bites her lip, smiling.

EXT. VANCE'S HOME - MORNING

Vance in the SUV followed by Evan in the Lamborghini as they come up the street, the Lamborghini screaming past the SUV and turning into Vance's, the garage opening and both cars pulling in.

INT. VANCE'S GARAGE - CONTINUOUS

Vance gets out of the SUV looking almost dazed, Evan from the Lamborghini looking pleased.

EVAN

And where were you all night?

VANCE

Had your own little fling, huh?

They go in the house.

INT. VANCE'S HOME - KITCHEN - MOMENTS LATER

Evan is making himself a drink, Vance at the table.

EVAN

Hot, hot, hot, I'll tell you. I'm going to need Viagra if I see her again, I swear to god.

VANCE

I'm happy for you.

EVAN

You look happy for yourself. So who was she?

Vance doesn't want to tell him about Anne, just smiling.

EVAN (CONT'D)

C'mon, give me something. Was it Candi? With Jade? You finally get that threesome?

VANCE

Nothing like it.

EVAN

You look... What are you -- in love?

VANCE

I think so.

Evan stares at him a moment.

EVAN

Wait a minute -- there's only one girl you'd be in love with. Are you telling me you screwed Anne Welles?

VANCE

No, I didn't screw her. I... We..  
(beat, looking into  
his memory)  
Wow...

EVAN

Anne fucking Welles? I can't believe this. I did everything I could to bang her and nothing. But she screws you? Why not me?

Only Evan hears the voice booming:

VOICE (O.S.)

Why not you?

Evan looks around the room in shock. Vance has a fearful expression on his face, staring at Evan. Vance stands up and staggers towards Evan.

P.O.V. VANCE - CONTINUOUS

Everything is spinning in the colors the same as when he switched to being Vance. He sees Evan blinking his eyes,

knowing he's seeing the same thing. He puts out his arm, reaching towards Evan who's collapsing.

FADE TO BLACK:

FADE IN:

P.O.V. VANCE - MOMENTS LATER

An out-of-focus face hovers in Vance's vision.

BRENDA  
Vance! Vance! Oh, please be all  
right!

His vision clears and he sees the frantic face of Brenda.

BACK TO SCENE

Vance, prone on the floor, sits up and sees Evan coming to on the floor near him. He looks at Brenda crouching next to him.

VANCE  
Who am I?

BRENDA  
You don't remember who you are. I'm  
going to call an ambulance.

She starts to get up and he grabs her.

VANCE  
Tell me who I am. Who do you see?

BRENDA  
You're Vance Pike. Do you remember?  
Oh, this is awful.

Evan sits up and he and Vance stare at one another.

VANCE  
Evan?

EVAN  
Oh no. Oh no. No, no, no...

Brenda goes to Evan who's not at all happy.

BRENDA  
Oh, Mr. Foley, are you all right?  
What happened? Was there some gas  
leak?

She sniffs the air and Vance laughs.

VANCE  
Whaddy say, Foley. That was some  
ride we took. Damn!

Evan slumps. Vance gets up and checks his reflection in the window.

VANCE (CONT'D)  
Oh you handsome devil. I'm so glad  
to see you again.

Evan gets up and collapses at the table.

VANCE (CONT'D)  
(to Evan)  
Cheer up.

BRENDA  
Oh, I'm so relieved.

VANCE  
Brenda, get out of here. You're  
fired.

She's rightfully shocked.

BRENDA  
I beg your pardon?

VANCE  
You can beg it, but your not gonna  
get it. Get out of here and don't  
come back. You'll get your severance  
in the mail. Good luck.

She looks at Evan and then Vance again with her lip trembling.

BRENDA  
But I thought...

VANCE  
I don't give a shit what you thought.  
Get out of here -- now!

Barely holding back a flood of tears, she runs out. There's the sound of FRONT DOOR SLAMMING.

EVAN  
You didn't have to do that.

VANCE  
I didn't have to, but I wanted to.  
She liked you, not me.  
(MORE)



VANCE (CONT'D)

(beat)

Hey, don't look so down. You had a good ride while it lasted. Now we're back with our lives. I've got mine, you've got yours.

EVAN

No -- I don't.

VANCE

You might not want it -- but yeah, you do.

EVAN

(to himself)

I didn't tell her. I'll never see her again.

Vance hears and turns his back to Evan as he smiles.

EXT. UPSCALE RESTAURANT - EVENING

The Lamborghini pulls up to the valet at the front of an expensive restaurant. Vance gets out dressed in an open shirt with chains hanging on his neck, tight pants and boots, the red sunglasses. The attendant hurries up to him.

ATTENDANT

Nice to see you this evening, Mr. Pike.

Vance flips him the keys.

VANCE

Don't fuck with it.

ATTENDANT

Never.

As Vance heads inside, a MALE FAN approaches with paper and pen.

MALE FAN

Vance, can I get you to sign this?

Vance doesn't even bother replying, brushing past. But just by the door a HOT GIRL speaks to him.

HOT GIRL

Oh, Mr. Pike, I'm such a fan. Could I please have your autograph?

VANCE

Anything for my fans.

He takes her pen and piece of paper and writes on it and gives it back.

VANCE (CONT'D)

Give me your autograph -- and your number. I think I could be a fan of your's.

The girl giggles and fishes out another piece of paper and writes on it.

INT. UPSCALE RESTAURANT - CONTINUOUS

Anne is at the bar watching Vance outside as he looks at the paper the girl gives him then puts in his shirt pocket. He gives her a kiss on the lips and smiles at her then heads inside, the girl gaga. Anne leaves the bar, going up to Vance as he comes in.

VANCE

Hey, there you are. All set for the big date?

ANNE

You're almost an hour late.

VANCE

Traffic was a bitch. C'mon, let's grab a seat.

The maitre d' comes over to the stars.

MAITRE D'

Good evening, Mr. Pike. This way please.

He leads them to a choice table, but Vance doesn't like it.

VANCE

No, this is too obvious. Give us something out-of-the-way. Don't want the hoi-polloi bothering us.

MAITRE D'

Of course. I'm sorry.

He leads them to a quieter table and holds the chair for Anne, while Vance plops in his.

ANNE

Thank you.

MAITRE D'

The waiter will be right with you.

VANCE  
Tell him to hurry up. I'm hungry.

MAITRE D'  
Yes sir.

He leaves. Anne is already looking at Vance with puzzlement.

VANCE  
So, Max tells me he spoke with your agent, there might be something we can do together again.

ANNE  
So I heard. That might be fun.

VANCE  
The price better be right. If Line of Succession does the business everyone seems to think, we should both be getting a raise.

ANNE  
(beat)  
Anything more about the restaurant?

VANCE  
The restaurant?

ANNE  
Gianni's. I just wondered if you'd made a decision.

VANCE  
No, no decision. Still thinking.  
(beat)  
You look hot tonight, Anne.

ANNE  
Hot?

VANCE  
Yeah, very attractive outfit.

Anne looks down at her modest outfit.

ANNE  
I don't know about hot.

VANCE  
You always look hot.

ANNE  
As opposed to cold?

VANCE

Well, you know we didn't get along too well -- at first. I'm glad we've gotten closer.

Anne nods, looking at him with puzzlement again.

VANCE (CONT'D)

I'm curious. What changed your mind about me?

ANNE

What changed my mind?

VANCE

Yeah. When we ended Line of Succession there was no way you would have slept with me. Now... I'm just wondering why you changed your mind.

ANNE

Well, to be honest, you just seem a lot nicer -- the way your are with Amanda...

VANCE

Who?

Anne looks at him with incomprehension.

ANNE

Amanda.

VANCE

Oh, yeah, Amanda. One of those orphan kids, right?

Anne sits back in her chair and stares, distracted as the WAITER shows up to give them their menus.

WAITER

Good evening. Would you like drinks before dinner?

VANCE

Scotch, neat.

ANNE

Scotch?

VANCE

(to the waiter)  
Make it a double.

(MORE)

VANCE (CONT'D)

(to Anne)

What do you want?

She shakes her head, staring.

INT. UPSCALE RESTAURANT - LATER

They're eating their dinners, not speaking. Anne's cell phone rings.

ANNE

Excuse me.

She turns a bit for privacy as she answers it.

ANNE (CONT'D)

Hello?

(beat)

Oh, no.

(beat)

Let me come and speak with her. I think I know what's in her mind. I'll be there in a little while.

(beat)

Yes, thank you.

She clicks off the phone.

ANNE (CONT'D)

Amanda has made the Bandas bring her back. She's refusing to stay with them.

VANCE

Huh.

ANNE

You know what she's thinking.

VANCE

Who knows what these kids think.

ANNE

I'm going down there.

VANCE

Now?

ANNE

(beat)

Do you want to come?

VANCE  
I don't think I'd add anything. You  
want to hook up later?

ANNE  
(beat)  
I don't know how long I'll be.

VANCE  
All right. Well, I'll call you.

ANNE  
You're really not coming?

Vance shakes his head.

ANNE (CONT'D)  
(frostily)  
Great.

She gets up and Vance gets up and gives her a kiss, Anne turning her cheek to take the peck, not trying to kiss him. She heads out, glancing back with a frown.

P.O.V. ANNE - CONTINUOUS

Vance has sat back down and is looking at the piece of paper the hot girl gave him.

BACK TO SCENE

Anne looks angrily puzzled. Hurries out.

EXT. MENTOR HOUSE PARKING LOT - LATER

Anne parks in the lot, gets out and hurries to the door.

INT. MENTOR HOUSE - MOMENTS LATER

Anne's sitting on the edge of a chair in a lounge when Amanda is brought in, a staff member leaving them as Amanda flops into a seat across from Anne, not looking at her, a determined look on her face.

ANNE  
Amanda...

Amanda just sits.

ANNE (CONT'D)  
Why are you doing this? The Bandas  
love you. You'll have a wonderful  
family.

Amanda says nothing.

ANNE (CONT'D)

Are you going to talk to me?

AMANDA

What do you want me to say?

ANNE

I want you to say that you'll go back to the Bandas and try your best. If you give it time, you'll see how wonderful it is.

AMANDA

I don't want to be with them. You know who I want to be with.

ANNE

I'm sorry, Amanda. It isn't going to happen. Vance and I just aren't ever going to be together. I thought there was a chance, but there isn't.

AMANDA

Why? You love him and he loves you. I know it.

ANNE

No, that's not true. He doesn't love me -- and I don't love him. He's quirky, he changes his mind a lot. He changes. He's one way and then another. Part of him I love. But another part I don't. You can't be with someone unless you love them totally -- and I don't love him that way. We can't be your parents.

Amanda has to bite her lip to keep from crying.

AMANDA

Why can't I ever have what I want?

ANNE

Sometimes we have to take what's given to us, that's all. We can't have our wishes come true all the time.

AMANDA

All the time? When do mine ever come true?

She's not doing so well with her tears.

ANNE

Oh darling, I'll never leave you.  
We'll always be friends. I want  
good things to happen for you. And  
I think the Bandas are a good thing  
for you now. Don't stay here. Stay  
with them. They need you. They  
need a family, too.

Amanda wipes her eyes.

ANNE (CONT'D)

I'll never leave you. We're friends  
for life.

AMANDA

Unless you die.

ANNE

That isn't going to happen -- not  
for a long time. Don't you worry  
about that. We'll have a long time  
together. You'll grow up, I'll see  
you lots. I'll take you to acting  
classes. I'll pick you up at your  
home with the Bandas and we'll go to  
acting classes together. You can be  
an actress, just like me. I love  
it. If you love it, you can do it.  
We'll have a wonderful time. You  
can start by being in my movies.

Amanda springs from her chair and embraces Anne.

AMANDA

I love you.

ANNE

And I love you, darling.

Now Anne has tears in her eyes. Amanda pulls back.

AMANDA

Don't cry. I'm sorry I made you  
cry.

ANNE

It's all right. They're tears of  
joy because I love you and we'll  
always be friends.

They embrace again.



EXT. STREET - GIANNI'S BISTRO - DAY

ESTABLISHING SHOT of the restaurant, Evan's old car parked in front.

INT. GIANNI'S BISTRO - CONTINUOUS

Evan and Todd are at a table in the restaurant, legal documents in front of Evan.

TODD

If you can get Vance Pike to co-sign and you have the down payment, I have no problem financing you. I thought he was the one who wanted it...

EVAN

I'm the force behind his decision to get into the restaurant business to tell you the truth. He's awfully busy with his acting so... But he'll be actively involved.

TODD

Okay. Just let me know.

EVAN

I'm going to go over to see him right now. I'll try to get back to you with these later on.

TODD

That'll be fine. I'll be here until late. I'm getting my father's favorite things but most of it's staying. Don't worry about that.

EVAN

Great. Hopefully, I'll get back.

They shake hands and Evan gathers the papers and heads out.

EXT. VANCE'S HOME - LATER

Evan pulls into Vance's driveway and gets out with the papers, taking a deep breath.

INT. VANCE'S HOME - KITCHEN - LATER

They are sitting at the kitchen table, the legal papers spread out, Vance reading one.

EVAN

I lost my job, getting my car out of impound cost me most of my money, I'm about to be evicted from my apartment. This whole thing was a disaster.

Vance finishes looking at the paper and puts it down.

VANCE

I don't know what you saw in Anne Welles. She's a bitch.

Evan holds his temper.

EVAN

So what do you think? It's a good investment. I'm a good cook. I love the business. You'll make a ton of money, have your own restaurant.

VANCE

(beat)

I'll say this -- you could have been a bastard if you wanted to be. Maybe you never thought of it, but you could have thrown me out on my ass. You were me, the star. I was you, the nobody. No one would have believed any different. I would have been back in the nuthouse.

(beat)

So I'll help you. What the hell. It's chicken feed and I'll always have somewhere to eat good food for free.

EVAN

Vance -- I'll never forget this.

VANCE

Gimme a pen.

Evan digs one out of his pocket and Vance signs a document.

VANCE (CONT'D)

I get all the profits until we're square then we split evenly. And my name will be on the front -- Pike's Place.

EVAN  
(unenthusiastically)  
Okay. Pike's Place. All your  
Hollywood friends will be good for  
business.

VANCE  
Damn right -- and they'd better love  
the food. You cook right.

EVAN  
Vance, this is great. Thank you so  
much.

VANCE  
Fucking weird and wonderful what  
happened, isn't it?

EVAN  
You can say that again. But I hope  
it never happens again.

VANCE  
Don't even talk about it.

The doorbell rings.

EVAN  
I'll get going. I want to catch  
Todd before he leaves the restaurant.

They both start for the front door.

VANCE  
Have him call my business manager  
for the check.

EVAN  
Will do. What's his name and number?

Vance gestures for Evan to give him the papers. Evan gives  
him a sheet with a pen and Vance writes on it. The doorbell  
rings again a couple of times, Vance handing back the paper  
and pen.

VANCE  
All right, all right, keep your  
panties on -- or if you're hot, don't.

INT. VANCE'S HOME - FRONT DOOR - CONTINUOUS

Vance opens the door, Evan behind him. Amanda is standing  
there with a taxi in the driveway next to Evan's car, the  
DRIVER waiting.

EVAN

Amanda!

VANCE

Who? Oh, the orphan kid. What are you doing here?

AMANDA

I came to see you. Anne thinks you don't love her.

VANCE

She's got that right.

EVAN

Amanda, you can't be doing this.

AMANDA

Who are you?

Evan realizes he has to cover up.

EVAN

Anne is a friend of mine. She told me all about you -- about your running away. She'll be upset. Everyone must be looking for you again, right now.

AMANDA

I don't care.  
(looks at Vance)  
I want you and Anne to be my parents.  
I know you love her.

Vance laughs. The taxi horn BEEPS, Vance and Evan looking.

P.O.V. EVAN AND VANCE - CONTINUOUS

DRIVER

(calling)  
The kid said you'd pay me.

BACK TO SCENE

VANCE

(calling to driver)  
Hang on, you're driving her back.

EVAN

No, I'll take her.  
(to Amanda)  
Come in.

Amanda comes in and stands defiantly. Evan gets money from his wallet and hands it to Vance.

EVAN (CONT'D)

Here, pay him.

Vance hesitates, not liking being ordered around, but he doesn't know how to talk to Amanda so he goes out.

EVAN (CONT'D)

The Bandas must be going out of their minds with worry.

AMANDA

No, they won't. I was at the orphanage. I made the Bandas bring me back.

EVAN

Why did you do that? They love you.

She looks at him oddly.

EVAN (CONT'D)

Well, we'll get you home. We'll have to call the house. Does Anne know you're gone?

AMANDA

I don't know who knows I'm gone. I don't care.

Vance comes back in, shutting the door behind him.

EVAN

(to Vance)

You should call Mentor House. Tell them we have her and she's all right.

VANCE

Okay. You have the number?

He opens his wallet and gets out the piece of paper he wrote it on when he viewed the website. He notices Amanda looking at him and looks away. Vance starts to take the number then says:

VANCE (CONT'D)

Why don't you handle this. It's more your kind of thing.

Evan takes the phone, Vance not looking at Amanda who's staring at Evan quizzically.

EVAN

(into phone)

Hello, I'm calling for Vance Pike.  
I'm Evan Foley, a friend of his. We  
have Amanda Lerner here.

(beat)

Yes, she's fine. There's no problem.  
She came to visit Vance, we'll be  
bringing her back right away.

(beat)

No, that won't be necessary. She's  
fine, everything's fine. We should  
be there in less than an hour.

(beat)

Okay, thanks.

He clicks off the phone and hands it to Vance, putting the  
paper back in his wallet.

EVAN (CONT'D)

They were relieved. They'll tell  
the police.

VANCE

(to Amanda)

Lucky the cops don't come for you  
anyway, little girl. You shouldn't  
be taking taxis with no money. It's  
illegal.

Amanda stares at him then looks at Evan then back to Vance.

AMANDA

(to Vance)

She said you change a lot.

VANCE

Who said I change a lot? Oh, Anne  
Welles said that. Well...she has  
her own opinion.

He looks at Evan and smiles.

VANCE (CONT'D)

We all change a lot.

EVAN

We should go.

AMANDA

Why isn't Vance driving me?

EVAN

He has a lot to do.

VANCE  
Yeah, lot to do.

AMANDA  
(to Evan)  
You know how to get there?

EVAN  
Yes.

Amanda looks at Vance.

AMANDA  
Do you know where it is?

VANCE  
Not really. Evan will take you.

Vance opens the door and Amanda looks back and forth between the two of them again, Evan trying to look casual.

AMANDA  
(to Vance)  
Can I have a special treat before I go?

VANCE  
I don't have any candy. You want a soda?

She looks at Evan who has a frozen look on his face and shrugs. Amanda furrows her brow, her eyes moving back and forth between Evan and Vance.

EVAN  
C'mon, we'd better go.

VANCE  
(to Amanda)  
Don't be running away again. You'll get in trouble.

Amanda stares at Vance with a frown as Evan guides her out.

EXT. VANCE'S HOME - CONTINUOUS

Amanda looks back at Vance with one more penetrating look, Vance closing the door without even looking at her. She looks at Evan who keeps looking straight ahead.

INT. EVAN'S CAR - LATER

They drive along, quiet a moment before Evan starts in.

EVAN (CONT'D)

You can't be running away all the time, Amanda. People worry and they're right. You're only eight. You could get hurt out on the streets by yourself.

AMANDA

How do you know I'm eight? And you know my last name.

EVAN

Anne told me.

AMANDA

I never heard her talk about you.

EVAN

Well... Just don't be running away again.

(beat)

What about the Bandas? What happened with them?

AMANDA

You know all about me, huh?

EVAN

I know enough to know you're ruining a good thing. They love you.

AMANDA

I don't love them.

EVAN

You barely know them. You have to give it time. Love grows.

AMANDA

Not all the time. Anne said she doesn't love Vance anymore.

EVAN

(interested)

She said that?

Amanda gives him an appraising look. Evan glances at her then quickly looks away.

EVAN (CONT'D)

We have to make one stop.

EXT. GIANNI'S BISTRO - MOMENTS LATER

They pull up at Gianni's.



EVAN

I have to run in here to give a man some papers.

AMANDA

This is Vance's restaurant.

EVAN

Yes, I'm helping him get it. We're going to own it together.

AMANDA

What are you going to do?

EVAN

I'm going to be the cook. I'll only be a minute. Don't open the doors for anyone. Okay?

AMANDA

Vance was the one who likes to cook.

EVAN

We'll both cook. Now stay in the car and don't let anyone in. Maybe you should come in with me.

AMANDA

I'll be fine.

EVAN

No, I'll feel better if you're with me. C'mon.

AMANDA

Whatever...

They both get out.

EXT. STREET - GIANNI'S BISTRO - CONTINUOUS

They go inside.

INT. GIANNI'S BISTRO - CONTINUOUS

Todd comes up to them.

EVAN

Here are the papers all signed. Vance said to call his business manager, he'll get you the check. His name and number are on there.

TODD

Terrific. I'm so glad. My father would have wanted someone like you who loves the business to have it. Is this your daughter?

EVAN

No, no. This is Amanda Lerner. I'm taking her home. Amanda, this is Todd Gianni.

TODD

Nice to meet you.

AMANDA

Nice to meet you.

Amanda gives Evan yet another appraising look.

AMANDA (CONT'D)

You can make special treats here.

Evan tries to look like he doesn't know anything about that.

EVAN

(to Todd)

We have to go. Amanda's got to get back. Thanks again, Todd.

TODD

My pleasure. Hope this all works out for you.

EVAN

I think it will.

AMANDA

Sometimes magic happens.

Todd nods, wondering where that came from. Amanda looks at Evan who knows but tries not to show it. They leave.

EXT. MENTOR HOUSE PARKING LOT - LATER

Evan's car pulls up and they get out and walk towards the back door. As they do, the door opens and Anne rushes out.

ANNE

Amanda!

She runs and bends down and hugs Amanda then holds her at arm's length.

ANNE (CONT'D)

This has got to stop. Do you understand me?

AMANDA

Yes.

Anne sighs and stands. She puts out her hand to Evan who takes it with joy.

ANNE

I'm Annabelle Welles. Vance told me you were driving her back.

EVAN

Yes. Evan Foley.

ANNE

Thank you so much, Mr. Foley.

(to Amanda)

You have no idea the fright you caused. What were you thinking?

AMANDA

I went to Vance's house. You were right. He's not the same.

ANNE

Oh, Amanda. Come inside.

(to Evan)

Thank you again, Mr. Foley.

EVAN

You're welcome -- Ms. Welles.

Anne looks at him, echoes of the new Vance in her mind.

EVAN (CONT'D)

Ms. Welles -- I, uh...

She waits as he hesitates then chickens out.

EVAN (CONT'D)

Well, it was a pleasure meeting you.

(to Amanda)

Amanda, I loved meeting you, too. I hope you become happy with the Bandas. They love you.

Amanda looks at Evan, that appraising look in her eye.

ANNE

Thank you again for bringing her home.

EVAN

Home again, home again, hippity hop.

Anne stares at him and Evan smiles, realizing his mistake. He considers finally telling her but then thinks it's all too late.

EVAN (CONT'D)

Well -- goodbye.

He turns and hurries off, looking back at them with longing, Anne with her hand on Amanda's back as they go in.

EVAN (CONT'D)

(to himself)

Too fantastic -- too late.

Dejectedly, he gets in his car and drives off.

INT. MENTOR HOUSE - CONTINUOUS

Anne gestures towards a waiting staff member to give her a moment with Amanda, taking her to one side in the lounge.

ANNE

Amanda, what are we going to do with you?

AMANDA

(thinking)

He said he was a friend of yours, but you didn't even know him -- he never met you before.

ANNE

Who? Mr. Foley?

AMANDA

He knew all about me. He said you told him. He said you were friends, that's how he knew.

ANNE

He's a friend of Vance's. He probably told him all about you.

AMANDA

That's not what he said.

ANNE

Well... Time for you to be in bed. But the Bandas want to try again. Despite all the trouble you've given them, they still want you. They love you.

AMANDA

How did he know the Bandas love me? That's what he said. But how does he know? And Vance didn't even know how to get here but that Evan did. And he had the phone number in his wallet.

ANNE

Let's focus. You can't keep running away. And I'm going to tell you something you may not want to hear, but it's the truth. Children your age who don't have parents any longer most likely will never have a family. That's why I started this place. I want you and all the children to have a family. And you're one of the lucky ones. The Bandas want you. They're lovely and loving people. You'll grow up with a loving family. You have to give them a chance, Amanda.

AMANDA

I think he's Vance. Vance is not Vance, but he is. He was just like Vance. He's buying that restaurant, the one Vance said we could come to for our special treat. Vance didn't even know what our special treat was. I asked and he said he didn't have any candy. He looked the same, but that wasn't Vance.

Anne begins guiding Amanda towards the staff member.

ANNE

I told you -- Vance changes. He's quirky. Some people just are that way.

AMANDA

Not like that. He didn't even know me. But that Evan did. He was just like Vance. He was nice.

The staff member comes to take Amanda.

ANNE

You be good, little girl. You remember what I said about us going to acting classes together? That can only happen if you're good. No running away again... Promise me?

ANGLE ON

Amanda crosses her fingers behind her back.

AMANDA

I do. I promise.

BACK TO SCENE

She hugs Anne.

AMANDA (CONT'D)

Goodnight, Anne. I love you.

ANNE

I love you, too, sweetheart.  
Goodnight.

Anne kisses her cheek then smiles down at her tenderly, stroking her head. No matter what Amanda does, Anne will always love her. The staff member walks with Amanda towards the rooms. As Anne heads out, another staff member says to her:

STAFF MEMBER

Finally getting to go home, Anne?

ANNE

Home again, home again, hip...  
(beat, to herself)  
Hippity hop.

That gives her a pause, but it's ridiculous -- just a little girl's wishful thinking.

ANNE (CONT'D)

Good night.

She goes on out.

EXT. CHAIN RESTAURANT - DAY

ESTABLISHING SHOT of the chain restaurant where Evan worked.

INT. CHAIN RESTAURANT - CONTINUOUS

Evan is at a table with Brenda, diet sodas in front of them.

EVAN

It's only going to be a week or so before we're opened. I've got everything stocked in there. So I think you should come down and get the office set up the way you like it.

BRENDA

Oh, Mr. Foley, this is so wonderful of you. I didn't know what I was going to do.

EVAN

I want you to call me Evan.

BRENDA

I will, I will.

EVAN

I'm glad to have you, Brenda. I've seen how organized you are and you're pleasant. And I need someone to run the business side. I'm going to be cooking, along with my friend there...

ANGLE ON ORDERING WINDOW

Ray beams over at Evan and Evan gives him the thumbs up.

BACK TO SCENE

EVAN

Ray is a great guy. I think you'll get along well.

BRENDA

(beat)

Maybe I shouldn't say this, but I thought you were kind of mean to me when you came to stay with Vance. Now I see how wrong I was. You couldn't be nicer.

EVAN

It wasn't right what Vance did. I'm glad I can help you -- and you can help me. I think it will work out great.

BRENDA

Just thank you so much.

EVAN

You're welcome. Now I've got something else to take care of so I have to run. Don't worry about the bill, I'll take care of it. And I'll call you.

BRENDA

Thank you again.

Evan goes to the waitress, Liz, and gives her some money.

EVAN

Liz, this will take care of us --  
and keep the change.

LIZ

Oh, thanks Evan. I'm sorry about  
your job here.

EVAN

No problem. It all worked out --  
some of it anyway.

LIZ

Good luck.

EVAN

I hope so.

Evan goes out.

EXT. MENTOR HOUSE PARKING LOT - LATER

Evan's car pulls into the lot at Mentor House.

INT. EVAN'S CAR - CONTINUOUS

Evan sits staring at Mentor House for a moment, makes up his  
mind, takes a breath and gets out.

INT. MENTOR HOUSE - LATER

Evan sits in an office across from a WOMAN behind a desk, a  
name plate reading 'SHEILA BOWERS, EXECUTIVE DIRECTOR.'

SHEILA

So it's a new job...

EVAN

That's true, but Vance Pike...the  
actor?

She nods, knowing who he is.

EVAN (CONT'D)

Big star, very rich. He and I are  
partnering in the new restaurant --  
Pike's Place.

SHEILA

You and Mr. Pike -- you're life  
partners?



EVAN

Life partners? Oh, no, no. Partners in the restaurant, financial partners. I expect my income to not be any problem -- soon.

The director doesn't look convinced.

SHEILA

So you are single -- you're not with anyone?

EVAN

Yes. Doesn't appear that that will change any time soon -- unfortunately.

SHEILA

Well, you're certainly free to submit a formal application for review, but frankly... We look for couples, of course -- a stable family for the child. And we would like to see financial stability. I don't doubt your restaurant will be successful, but at the moment...

Evan has nothing else.

SHEILA (CONT'D)

And the child you're interested in, Amanda Lerner, she's going to a family hoping to adopt her.

EVAN

But she's not happy.

SHEILA

These things can take time -- but I'm not at liberty to discuss the specifics.

EVAN

I know about the Bandas and that Amanda ran away. Anne and I found her at Disneyland. I saw how happy she can be.

SHEILA

Yes.

(beat)

Well, if there's nothing more, I'm afraid I have an appointment...

She stands up and Evan follows. She walks him towards the door.

SHEILA (CONT'D)

I'm sorry I couldn't be more encouraging. I think it's lovely that you want to adopt. When things change...we'll be here. There are many children that need homes.

EVAN

Thanks for listening to me. You and Anne -- Ms. Welles -- are doing wonderful work here.

She nods and Evan heads off disappointed.

EXT. MENTOR HOUSE PARKING LOT - MOMENTS LATER

Evan walks slowly across the parking lot towards his car.

INT. MENTOR HOUSE - UPPER WINDOW -- CONTINUOUS

Amanda is standing at the window looking out.

P.O.V. AMANDA - CONTINUOUS

Evan gets in his car and drives off.

BACK TO SCENE

Amanda looks determined as she turns and strides off.

EXT. MENTOR HOUSE PARKING LOT - EVENING

Anne's car drives into the lot fast. She jumps out and trots towards the rear entrance.

INT. MENTOR HOUSE - MOMENTS LATER

As Anne rushes into Mentor House, Sheila comes up to her.

SHEILA

Anne, I'm so sorry.

ANNE

You're sure she's gone?

SHEILA

We've searched everywhere. I don't know how she keeps doing it. She's very clever. The police have been notified.

ANNE

(to herself)

Would she go back to Disneyland again?

SHEILA

Mr. Foley mentioned that today.

ANNE

Mr. Foley? Evan Foley?

SHEILA

Yes. He was here inquiring about Amanda -- wanted to adopt her actually.

ANNE

Evan Foley? He wanted to adopt Amanda?

SHEILA

I couldn't be very encouraging. He's single, little money -- said he was opening a restaurant with Mr. Pike. I thought maybe they were life partners wanting to adopt together, but no.

Anne is baffled by the information.

SHEILA (CONT'D)

He said how you and he found Amanda at Disneyland and how happy she was... He seemed very fond of her.

ANNE

He said that he and I found her at Disneyland? Evan Foley said that?

Sheila nods.

SHEILA

Do you think she went back there? Perhaps I should tell the police to check there.

ANNE

I'll find her. Don't worry.

She turns and strides out, as determined as Amanda was.

EXT. GIANNI'S BISTRO - EVENING

From across the street, Amanda looks at Gianni's.

P.O.V. AMANDA - CONTINUOUS

Evan passes by the front windows.

BACK TO SCENE

Amanda checks the traffic and starts across the street with her purposeful stride.

INT. GIANNI'S BISTRO - CONTINUOUS

Evan hears the front door open and close, and goes to see who it is. Amanda stands there. Neither says anything for a moment then Evan gives up.

EVAN

They won't let me adopt you. I want to, but I can't.

Amanda runs to him and throws her arms around his waist, Evan stroking her head.

AMANDA

It was you. I knew it!

She looks up at him and he nods.

EVAN

I don't know how it happened, what happened. But it let me meet you and Anne, so I'm glad. I just... I wish...

He can't speak.

AMANDA

It will be all right.

EVAN

(beat)

You're going to get in trouble for running away again.

AMANDA

I don't care.

EVAN

I don't either.

AMANDA

(beat, holding on)

You know what our special treat is?

EVAN

I do.

AMANDA

Can we have some?

EVAN

We can. We have to make it.

She loosens her grip.

EVAN (CONT'D)

You know after we have it, I have to take you back.

She nods.

EVAN (CONT'D)

But I'll always be here for you no matter what happens. I might look different, but I still love you. You know that?

She nods again, happy.

EVAN (CONT'D)

C'mon -- help me make it.

They go into the back.

EXT. VANCE'S HOME - EVENING

Anne's car screeches into Vance's driveway and she jumps out, rushing to the front door, pushing the doorbell again and again. In a moment Vance answers the door.

VANCE

Well, hello there. Glad to see you.

ANNE

Have you seen Amanda?

VANCE

The orphan kid? No. She's missing again? You'd better lock her up.

ANNE

Where's Evan?

VANCE

I don't know -- at the restaurant? He's getting it ready to open. What do you want him for? Come on in, we'll have a drink.

ANNE

A diet soda?

Vance laughs.

VANCE

I think we can do better than that.

ANNE

(beat)

It was never you.

Vance pretty well knows what she means.

VANCE

What are you talking about? It's  
always me.

She shakes her head.

ANNE

No. You're always an asshole.

She turns and hurries for her car.

VANCE

(calling)

And you are a bitch!

He SLAMS the door, Anne getting in her car and driving away fast.

INT. GIANNI'S BISTRO - EVENING

With Evan next to her, Amanda carefully carries the pirate ice-cream cake to the table set with a tablecloth and plates and knives and forks for four, a candle lit in the center. She sets it down and they sit. Evan hands her the knife.

EVAN

(pirate voice)

Ayyy, be careful with that blade  
now, matey.

AMANDA

(her pirate voice)

I'm going to slice off their heads,  
those wicked fellows.

They both laugh and Amanda carefully starts to cut the cake. The door opens and Anne comes in, closes the door behind her and stands.

ANNE

You two are having our special treat  
without me? I don't think so.

Evan stands up, flustered, Anne slowly walking towards them.

EVAN

Ahh... Uhh...

ANNE

After all this, that's the best you  
can do?

EVAN

Anne, I... I know this doesn't make  
sense, but...

ANNE

Strangely, it finally does make sense.  
And I'm so glad. Home again, home  
again, hippity hop.

She smiles, Evan smiles, Amanda looks ecstatic. Evan holds  
the seat for Anne, she sits, Evan sits. Amanda takes Anne's  
hand then Evan's, Evan puts out his other hand for Anne who  
takes it, and the circle is complete.

AMANDA

(happily)

It's really true -- sometimes magic  
happens!

FADE OUT

THE END