

THE PARENT TRAP

by

David Swift
Nancy Meyers
Charles Meyers

FOR EDUCATIONAL PURPOSES ONLY

FADE IN:

EXT. MOUNTAIN ROAD - SOUTHERN MAINE - DAY

A caravan of THREE CAMP BUSES with the name CAMP WALDEN FOR GIRLS emblazoned on their sides climb a tree-lined road. The Buses turn down a narrow lane and pass through a freshly painted wooden gate as the CAMERA RISES giving us a sweeping view of beautiful CAMP WALDEN. A magnificent lake sparkles in the distance with red canoes lined up on its shores. Over this quiet serenity we HEAR the Bus HORNS HONKING to announce the first day of camp has officially begun.

EXT. MAIN LODGE - CAMP WALDEN

Girls. Girls. Girls. Tall ones, short ones and everything in between. Some carry pillows, others carry stuffed animals, all wear backpacks. There are more pony-tails swinging at this moment than you can imagine. Teenage Counselors try to control the pandemonium without much luck. The only men in sight, the Bus Drivers, toss duffel bags out of the buses and into a large pile.

MARVA KULP, the owner of the Camp, late sixties, four and a half feet tall, wearing khaki shorts, talks through a BULLHORN. Next to her stands her daughter and first lieutenant, MARVA JR., just under six feet, tanned and humorless. She also holds a BULL-HORN.

MARVA SR.

(into bull-horn)

Good morning, ladies and welcome to Camp Walden. I'm Marva, your Camp Director and this is my daughter and right hand man, Marva, Jr. Girls, please find your duffels as quickly as possible, we've got a big, big day ahead of us. Marva, 'bunk assignments, if you please.

Marva Jr. lifts her BULL-HORN and starts barking out bunk assignments right into her Mother's ear. Marva Sr. covers her ears in pain.

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MARVA JR.

Berg, Kate, Iroquois, bunk seven
Berg, Lily! Chickasaw, bunk five!

(we HEAR a SCREAM of
joy)

Burnham, Daisy! Kickapoos, bunk three!

MOUNTAIN OF DUFFEL BAGS

sits on the quad as one eleven year-old, HALLIE PARKER, pops up from behind the huge pile.

HALLIE
(to herself)
okay, found my duffel, now the
question is, how do I get it out?

Hallie wears overalls, a baseball cap that says Girls Rule, sunglasses, and a sweat-shirt tied around her waist. Her ears. are pierced, her hair is short, she wears bright red high tops and metallic blue nail polish.

HALLIE
(finding her duffel
bag strap)
Okay, I can do it.

Hallie pulls on the strap with all her might, her face turning bright red.

HALLIE
Okay, no I can't.

A skinny kid with a long neck, ZOE, steps in, carrying her duffel bag on her shoulder and chewing gum.

ZOE
You must be new.

HALLIE
How can you tell?

ZOE
You didn't know to grab your duffel
before the apes tossed it into the
heap. I would say you need some
serious help.

HALLIE
Thanks. it's the big blue one.

ZOE
(helps Hallie pull on
the strap)
Cool hat.

HALLIE
Thanks, it was a going away gift
from my Dad.

As Zoe and Hallie pull on the strap together, the Bus Drivers toss another half-dozen new duffels onto the pile.

Hallie and Zoe shoot the Bus Drivers a look. Just then, NICOLE, a strapping ten year-old in a tie-dye T-shirt, beads and a bandana around her head arrives and easily pulls her duffel from the center of the pile.

HALLIE
Now that's my kind of woman.

ZOE
(cups hands around
her mouth)
Hey! Tie-Dye girl!

Nicole turns around.

HALLIE
Would you mind giving me a hand? My
duffells the red one, way in there.

Nicole nods and drops her duffel. It LANDS right on Zoe's foot.

HALLIE
You okay?

ZOE
(grabbing her foot)
That would be negative.

Nicole yanks Hallie's duffel out of the pile and drops it on Zoe's other foot.

ZOE
Aaaahhh! Why, thank you.

NICOLE
(smiles)
You're welcome.
(reading name-tag on
Hallie's duffel)
Hey, you're from California?

ZOE
You are? Do you live in Hollywood?

NICOLE
Do you like live next door to a movie
star?

HALLIE
-- What are you two, Lucy and Ethel?
I've never even been to Hollywood. I
live in Napa, that's in Northern
California, and I live next door to
a vineyard.

ZOE

A whatyard?

HALLIE

A vineyard. It's where you grow grapes to make wine. That's what we do, me and my lad, we own a vineyard. What bunk are you guys in?

ZOE/NICOLE

(at the same time)

Arapaho.

Zoe and Nicole look at each other, not thrilled.

MARVA JR.

(yells from bull-horn)

Parker, Hallie...

HALLIE

(yells back)

Yo! Right here!

MARVA JR.

(looks over and waves)

Arapaho! Bunk eleven!

The Girls slap hands and head off toward their bunk.

HALLIE

So, either of you by any chance know how to play poker?

(Nicole and Zoe shake their heads)

No? That's a shame. So, tell me, how much cash did you guys bring with you this summer?

As the Girls walk off, CAMERA BOOMS UP to a LIMOUSINE pulling up in front of the MAIN LODGE. Heads turn as the Driver, in a dark suit and cap, hops out and opens the limousine's back door. Out steps a PROPER BRITISH BUTLER, perfect posture, elegant grey suit, extremely proper demeanor. His name is MARTIN and he speaks with a stuffy ENGLISH ACCENT.

Martin leans into the back-seat and takes the hand of an elegantly dressed eleven year-old, ANNIE JAMES. Annie wears a powder blue suit and carries a purse and a small vanity case. Her hair is perfectly neat, shoulder length and worn with a powder blue head band. As Annie turns to Martin, we see her face and we realize SHE LOOKS EXACTLY LIKE HALLIE PARKER! Same hair color, same eyes, same nose, same mouth, same height, same weight. Identical in every way.

MARTIN

Well, here we are - Camp Walden For
Girls.

(looks around, with
disdain)

We travelled six thousand miles for...
this?

Annie looks around. She also speaks with a BRITISH ACCENT.

ANNIE

It's rather picturesque, wouldn't
you say?

MARTIN

I don't know if that's precisely the
term I would use.

Annie smiles as the Limo Driver lines up four pieces of
matching luggage by Martin's side.

MARTIN

So, lets review, your Mother's list,
shall we?

(pulls out a typed
list)

Vitamins?

ANNIE

Check.

MARTIN

Minerals?

ANNIE

Check.

MARTIN

List of daily intake of fruits and
vegetables?

ANNIE

Check. Check.

(Martin looks up)

Check for fruits, check for
vegetables. Go on.

MARTIN

Herbal teas, sugarless candy, sun
block, lip balm, insect repellent,
umbrella, stationary, stamps, fountain
pen, flashlight, batteries, photos
of your mother, grandfather and of
course....

MARTIN
 (turns page)
 Yours truly!

ANNIE
 Got it all, I think.

MARTIN
 Oh, and here's a little something
 from your Grandfather, a brand new
 deck of cards. Maybe you'll find
 someone on this continent who can
 actually whip your tush at poker.

ANNIE
 I doubt it but thanks. And thanks
 for bringing me, Martin.

Martin is suddenly overwhelmed with emotion. He looks away,
 about to burst into tears, quickly grabs Annie, hugs her
 tightly, then just as quickly - regains his dignity.

MARTIN
 And remember, if you change your
 mind and want me to pick you up at
 the end of camp, I'm only a phone
 call away.

ANNIE
 I'll be fine. See you in eight weeks,
 Marty ol' pal.

MARTIN
 Eight weeks it is, Queen of my Heart.

Annie puts out her hand, Martin places his hand over hers
 and they proceed to do an extravagantly worked out SECRET
 HANDSHAKE - with all kinds of moves in it including a butt
 bump, a wave under the chin and a shimmy to-and-fro. When
 it's over, Martin resumes his proper Butler demeanor and
 gets into the Limo. As the Limo pulls away, we HEAR:

MARVA JR.
 Annie James?

ANNIE
 Yes, hello. I apologize if I'm late.
 My plane was fogged in leaving
 Heathrow. You)mow how- London is in
 June.

MARVA JR.
 Can't say that I do. Never been to
 jolly Ol- England but nevertheless,
 M' lady, welcome to the U.S. of A.

MARVA JR.

and what we like to think of as the most beautiful spot on God's green earth - Camp Walden.

(takes a huge sniff of fresh air)

Oh, jeez, a bug flew up my nose.

(starts honking and swatting at her nose and generally going crazy)

ANNIE

Are you all right?

MARVA JR.

Oh sure. Just one of the hazards of camp life. You have a little shnoz ... you'll be fine.

(indicates her' own nose)

Wmeredith this honker, you got problems.

(looks at Arnie's luggage)

Okey-dokey, let's get this show on the road.

ANNIE

Can you manage?

MARVA JR.

Manage? Uh, sure... Suppose I can... Why not?

Marva Jr. awkwardly gathers up all of Annie's luggage and leads her toward her bunk.

MARVA JR.

I know this sounds weird, but ... have we met before?

Marva accidentally steps in a gopher hole and stumbles forward...

ANNIE

Met before? No, no, I don't think so.

(catching her)

I'm positive I'd remember you.

EXT. ANNIE'S BUNK - THE NAVAJOS --A COUPLE OF MINUTES LATER

Marva Jr., huffing and puffing, leads Annie up the steps to her cabin.

MARVA JR.

Showers are to your right. Rec room's to your left. Mess hall's straight ahead. Chow's at seven, twelve-fifteen and sixthirty. Mother gives five demerits for being tardy, so don't be.

Marva Jr. holds the screen door open with her LEG as she balances Annie's suitcases under her arms.

MARVA JR.

Welcome to the Navajos.

INT. NAVAJO BUNK

Eight cots with Seven Girls unpacking and getting into their uniforms. Annie and Marva Jr. enter.

MARVA JR.

New arrival, girls. Name's James.

A cherubic-looking Black girl, JACKIE, her hair in corn rows, looks up from her Game Boy.

JACKIE

Your name's James?

MARVA JR.

Annie James. Just arrived from London, England.

(dropping Annie's
luggage)

First time in the country, I believe, right, Ann?

ANNIE

Yes, ma'am, just arrived this morning, which is actually tonight for me, which makes this tomorrow morning, which...

(notices everyone
watching her)

makes me a ' bit jet-lagged.

(notices empty cot)

This one mine?

MARVA JR.

Yep. Has to be made every morning right after reveille. Mother's a stickler for neatness, so remember to police your area daily. Now, change into your uniform, James, chow's at thirteen hundred. and Mother gives five demerits...

ANNIE
 --for being-tardy.
 (MARVA stops short)
 I remember.

CROSBY, a freckled camper, with a CD Walkman around her neck, catches Annie's eye and smiles.

ANNIE
 .But thank you for reminding me,
 Ma'am.

MARVA JR.
 Quite welcome, James.
 (as she exits)
 Introduce yourself, ladies. Be
 sociable.

Marva trips over a sneaker on her way out. The Girls hold in their laughter as she BANGS her head on the door frame. As soon as she's gone, the Girls crack-up.

CROSBY
 How scary is it that that woman's in
 charge?

INT. DINING HALL - TWENTY MINUTES LATER

A hundred and fifty Girls, all in camp uniforms, have arrived for dinner. Two lines of Girls approach a central buffet table.

IN ONE LINE we find Hallie. IN THE OTHER LINE, headed right toward her, is Annie. Both Annie and Hallie are busy talking to their friends and don't notice each other.

As Annie reaches the front of the line and approaches the buffet table, Hallie does the same. For a split second, they stand directly next to each other. Just as they are about to see each other, Marva Sr. steps between them with a plate full of food.

MARVA SR.
 Excuse me, girls ... I've just got
 to have a scoop of those gorgeous
 strawberries.
 (holding a large
 spoonful, turns to
 Hallie)
 Care for some?

HALLIE
 Oh, no thanks, can't, I'm allergic.

Hallie takes her plate and moves off.

MARVA SR.
 (turns to Annie on
 her other side)
 How bout you, dear? Strawberries?

ANNIE
 (moving off)
 Sorry, wish I could but I'm allergic.

MARVA SR.
 (confused, looks back
 to Hallie, who is
 now gone)
 Oh, yes, allergic, you just told me
 that. How'd you get over there? Oh,
 well, first day of camp... You'll
 have to excuse the ol' girl. At least
 I'm not Putting salt in the sugar
 shakers yet. I mean, sugar in the...
 (turns back to Annie,
 who is also gone)
 Now, where'd she go?

INT. SHOWER HOUSE - LATER THAT EVENING

Hallie ENTERS a shower stall and begins washing her hair. She wears a small GOLD LOCKET around her neck. A beat later, Annie ENTERS the stall next to her and turns on the water. She wears the IDENTICAL LOCKET. The Girls can not see each other over the partition. Hallie drops her soap and it slides into Annie's stall. Annie reaches over the partition and hands the soap back to Hallie.

ANNIE
 Here you go.

HALLIE
 Got it! Thanks.

As their FINGERS TOUCH, they both STAND FROZEN for a moment... a current of some sort running between them. They each TURN AND LOOK AT THEIR TOUCHING HAMS. Then they both let go. Hallie lifts her locket, sucks on it. Annie does -the exact same thing as she turns off the water... EXT. CAMP - THE FOLLOWING DAY A FENCING MATCH. Two Girls, each wearing nylon jackets and wire-mesh masks are in the middle of a duel. The First Girl is whipping the Second's butt, knocking her sword out of her hand and pinning her against the wall. The other Campers applaud and cheer.

Both Girls take off their masks and we see Hallie is the victor.

MARVA JR.
 Touche! Excellent, girls.

MARVA JR.
 (raises Hallie's arm)
 The winner and still undefeated champ,
 Hallie Parker!

Hallie takes a bow and moves off with her-friends. Annie,
 Crosby and Jackie pass by in time to

MARVA JR.
 Do we have any challengers?

ANNIE
 (pulling on a mask)
 Sure. I'll take a whack at it.

She snaps on a vest, flips the sword into the air and catches
 it, then nods to Marva, Jr.

MARVA JR.
 (blows her whistle)
 En garde!

Hallie, still in her mask, turns to see Annie in her mask
 and vest. Annie SALUTES briskly with her sword. Hallie
 hesitates, then does the same. They stand on guard... looking
 like bookends. Marva, Jr. blows the whistle again and...

THE DUEL BEGINS

Hallie lunges, Annie parries, then attacks. Hallie tries to
 knock the sword out of Annie's hand but Annie deflects the
 blade, whirls around and lunges. Point for Annie!

Hallie gets the jump on Annie and comes in low. Point!

Hallie lunges but Annie catches her sword and sweeps it in a
 full circle pulling them together, mask-to-mask. They break.

Hallie charges but Annie side-steps and Hallie runs past
 her. Hallie stops and whips around to find Annie lunging
 toward her. ..Hallie steps back, loses her balance and falls
 butt-first into a WATER TROUGH, landing with a huge splash.
 The Campers explode with laughter.

Annie reaches out to help Hallie but Hallie grabs Annie's
 hand and yanks her into the trough. The Campers crack-up as
 the two Girls sit soaking, side-by-side. They climb out
 together and angrily pull off their masks. Annie tosses her
 long hair as Hallie shakes her short hair dry.

MARVA JR.
 Looks like we got ourselves a new
 camp champ. Miss Annie James!
 Let's shake hands, girls.

Neither girl turns around.

MARVA JR.

Girls!

Annie and Hallie turn, hands extended. And for the first time, THEY LOOK INTO EACH OTHER'S FACES. They freeze.

Speechless. it's like looking into a mirror. Hallie extends her hand...Annie reaches for it.

CLOSE ANGLE - THEIR HANDS

as they touch, something electric again passes between them.

ANNIE AND HALLIE

look down at their hands, then up at each other... not knowing what to say. Just then, their friends join them and they immediately slip their hands into their pockets - at the same time. Their friends stop in their tracks and look from Annie to Hallie - stunned at the resemblance. The lunch bell RINGS and everyone else on the lawn runs toward the Mess Hall.

HALLIE

Why's everyone staring?

ANNIE

Don't you see it?

HALLIE

See what?

ANNIE

The resemblance between us.

HALLIE

Between you and me?! A resemblance?

Let me see, turn sideways ...

(Annie turns)

Now the other way...

(Annie does)

well, your eyes are much closer together than mine. Your ears stick out, your teeth are crooked and that nose... well, don't worry, those things can be fixed.

Zoe and Nicole laugh.

CROSBY

(to Annie)

Want me to deck her for you?

HALLIE

Hold on, I'm not quite finished. You want to know the real difference between us?

ANNIE

I have class and you don't? Or I know how to fence and you don't? Take your pick.

Hallie angrily steps forward but Marva steps between them.

MARVA JR.

Okay, ladies, time to break-up this little love fest. Annie... Hallie...
 (notices how they
 look alike)
 I mean, Hallie... Annie...

The lunch bell RINGS again. Jackie and Crosby pull Annie away, as Zoe and Nicole pull Hallie in the other direction.

ZOE

That girl is a major loser.

NICOLE

Yeah. Too bad you couldn't look like somebody cooler.

ANGLE - ANNIE AND HER PALS - TRACKING

ANNIE

Do we really look as much alike as I think we do?.

CROSBY

It's just a weird freak of nature.
 (slaps her on the
 back)
 Please accept my condolences.

Annie looks back at Hallie, who is sneaking a look at her. She quickly turns away.

INT. ANNIE'S BUNK - THE NAVAJOS - NIGHT

CLOSE on a PILE of CHANGE, crumpled DOLLAR BILLS, CANDY BARS. ANGLE BACK to see a Crowd of Girls watching a poker game Annie, with a Tootsie Pop dangling from the side of her mouth, is playing with Four Older Girls and winning big-time.

ANNIE

Sorry, ladies, read 'em and weep.

Annie spreads out a full house. The Older Girls groan and toss in their hands, as Annie rakes in the pot.

ANNIE

So... that's-it... no other takers?

LITTLE KID

You've already taken everybody...

A CRISP NEW FIVE DOLLAR BILL floats on to the cot.

HALLIE'S VOICE

Not everybody.

ANGLE - HALLIE

standing over Annie, a smile on her face.

CUT TO:

HALLIE'S HANDS - SKILLFULLY-SHUFFLING A DECK OF CARDS

As she deals, we see A SERIES OF QUICK CUTS of Annie and Hallie, going one-on-one... shuffling, dealing, drawing, bluffing... First Annie rakes in the pot... then Hallie... then Annie... it's back and forth... until finally the entire pot sits in front of Hallie and Annie is down to her last dollar.

HALLIE

(tossing in her bet)

Three bucks.

Annie checks her hand... she's holding a straight. She bites her lip... knowing she's holding a winning hand.

HALLIE

Tell you what I'm gonna do, since you're almost tapped out... I'll make you a deal. Loser jumps into the lake after the game.

ANNIE

Excellent.

HALLIE

Nude.

ANNIE

Even more excellent.
(revealing her hand)
Queen high straight.

HALLIE
 (spreads-a full house
 across the blanket)
 Start unzipping, Princess... full-
 house.

EXT. LAKE - NIGHT

CAMERA IS CLOSE on Annie's CAMP UNIFORM as it falls to the sand. Annie's BARE FEET step away from the clothes.

ANGLE - THE GIRLS FROM THE POKER GAME

huddled on the shore holding candles. Hallie stands in the center of the group, a content smile on her face.

ZOE
 (watching Annie walk
 to lake)
 That girl's butt looks awfully
 familiar.
 (off Hallie's look)
 It does!

CLOSE - ANNIE

She reaches the dock, teeth chattering. She turns back, looks at the Girls. Hallie and her friends wave. Annie salutes them.

THE LAKE

as ANNIE'S LEGS gracefully slice through the water, in a perfect dive. Annie pops up in the water, looks out at the Girls but THEY ARE GONE!

ANNIE'S WET FEET hurry across the sand and arrive at where her clothes were but all that's left are her sneakers.

ANGLE - ANNIE'S WET AND SHIVERING FACE

ANNIE
 (catching on)
 Let the games begin.

EXT. CAMP WALDEN - THE FOLLOWING DAY

Hallie and her friends are trudging home after a hike. They're hot, sweaty and tired.

ANNIE
 I swear I heard that girl sneezing
 all the way across the mess hall
 this morning.

ANNIE
 (the others laugh,
 Hallie yawns)
 I'm so tired. I'm crawling back into
 bed and sleeping until lunch.

NICOLE
 (stops, looking up at
 the roof of their
 bunk)
 That does not seem like a possibility.

HALLIE
 Why not?

NICOLE
 (pointing)
 That's 'why not'.

Hallie stops in her tracks, her eyes rising to THE ROOF OF
 THE BUNK where every single COT is now perched.

HALLIE
 No way.

EXT. CAMP WALDEN - NIGHT

Lights are out. Everything is quiet and peaceful. Suddenly,
 THREE SHADOWY FIGURES run silently toward Annie's bunk.

INT. ANNIE'S BUNK - NIGHT

CAMERA PANS past a sleeping Jackie, Crosby and Annie. The
 door squeaks open and Hallie steps inside. She signals the
 coast is clear" and Nicole and Zoe tip-toe in carrying
 strange, unidentifiable objects. They all quickly go to work
 and we SEE: A jar of HONEY is opened and poured into a pair
 of Addidas. A can of SHAVING CREAM is squirted onto a pillow-
 case.

A ball of TWINE is wound around a bedpost, then zigzagged
 across the room.

An industrial-size can of CHOCOLATE M UP is emptied into a
 bucket.

WESSON OIL is poured all over the floor.

CUT TO:

MORNING - A SLEEPY SEVEN YEAR-OLD WITH A BUGLE
 plays reveille... badly.

INT ANNIE'S BLINK - FOLLOWING MORNING

The bunk looks like one giant spider web. Mazes of string everywhere. The sound of EMILIE reverberates through the room as the Girls get out of bed, slide in the Wesson Oil, get stuck in the honey, trip over the string... lots of yelling and screaming. Annie stands dripping in shaving cream.

ANNIE

She's without a doubt, the lowest,
most awful creature that ever walked
the planet!

EXT. ANNIE'S BUNK - SAME TIME

Hallie, Zoe and Nicole are peeking in the windows, thrilled with their achievement.

HALLIE

(ala Elvis)
Thank you, thank you very much.

Just then, the Two Marva's appear behind them, clipboards in hand.

MARVA SR.

'Morning, girls.

HALLIE/NICOLE/ZOE

'Morning, Marva's.
(then, freaked out))
Marva's?!?!)

MARVA JR.

(climbing steps to
Annie's bunk)
Navajos... Surprise inspection. Ten-
shun! Mom, why don't you do the
honors...

Marva Sr. nods and reaches for the screen door handle but Hallie rushes to her.

HALLIE

No, no, don't go in there!

Annie crosses to her side of the SCREEN DOOR and watches, wondering what Hallie's up to.

HALLIE

one of the girls got sick last night and it's a big mess.
Save yourself the aggravation. It's really disgusting.

MARVA SR.

Well, if someone's sick, dear, then
I must go in.

She starts to OPEN the door, not realizing she's PULLING on a string attached to a BUCKET that's about to tip right over her head. Hallie's eyes shoot up to the bucket, then back to Marva Sr. No, really, let go of that door. I insist. She's highly contagious.

ANNIE

Actually, we're all fine in here.
Unless Hallie Parker knows something
we don't know.

(Annie watches Hallie's
eyes go up to the
bucket)

Open the door and come on in, ma'am.

Wmeredith that, Marva Sr. swings OPEN the door, TIPPING THE BUCKET which we now see is filled with HERSHEY'S SYRUP. Marva Sr. is instantly covered head-to-toe in CHOCOLATE. Marva Jr. SCREAMS, slipping in the syrup and tumbling down the stairs. Marva Sr. turns to Hallie, slowly wiping the syrup from her eyes. OVER, we HEAR:

MARVA SR. (V.O.)

Congratulations, ladies ...

INT. MARVAIS TENT - MOMENTS LATER

Annie and Hallie stand side-by-side as Marva Sr. paces in front of them, holding a towel, still wiping off chocolate. Marva, Jr. stands at her side, also spotted in chocolate.

MARVA SR.

-- That little stunt was the most
revolting display of hooliganism
ever to take place on these hollowed
grounds.

MARVA JR.

A-men.

MARVA SR.

And worst of all, coming from two
sisters who should be setting an
example for the entire...

ANNIE

we're not sisters, ma'am.

Marva Sr. turns, looks at them.

HALLIE

-- We've never even seen each other before.

MARVA SR.

That's impossible.

MARVA JR.

I'm afraid the look-alike thing has been the crux of the problem, Chief.

MARVA SR.

Well, whatever the excuse, I recommend immediate dismissal.

HALLIE

You're sending us home?

MARVA JR.

(sotto)

That does somehow say we failed, doesn't it, Mom?

MARVA SR.

All right, all right... Let me just think...

MARVA JR.

(under her breath)

Uh-oh.

The Girls both bite their lockets, nervously awaiting their fate, as MUSIC BEGINS.

EXT. CAMP GROUNDS - A LITTLE LATER (MUSIC OVER)

The Two Marva's lead Annie and Hallie away from their bunks and up a long winding hill. Hallie balances her duffel bag - on her shoulder, as Annie struggles, her full of luggage. The rest of the Girls, and we mean, the ENTIRE CAMP, marches in a line behind them.

INT. ISOLATION BUNK - A FEW MINUTES LATER

The Two Marvas catch their breath as they lead Annie and Hallie into a bunk with just two cots and two trunks.

MARVA SR.

We've got six weeks left at camp and you two are going to spend every glorious one of them - together. You'll eat together, bunk together and do all your activities together.

MARVA SR.

Either you'll find a way to get along
or you'll punish yourselves better
than I ever could.

MARVA JR.

You'll thank us for this, you'll
see.

The Marvas exit, leaving Annie and Hallie alone and worse, with each other. Annie lifts her suitcases onto the bed and neatly starts unpacking her things. Hallie, on the other hand, flips open her trunk, unzips her duffel and shakes her things out like she's emptying a bag of potato chips into a bowl.

A SIGN that reads: Isolation Table - Do Not Disturb. CAMERA TILTS DOWN to see Annie and Hallie eating at a table in the MESS KUL, directly under the sign. They are separate from the other Campers and eat without speaking. Annie eats a well balanced meal while she reads a book as Hallie munches on a cheeseburger and plays Game Boy. They never look at each other.

INT. DANCE ROOM - DAY

Annie, wearing a black leotard, her hair in a bun, stands at the ballet barre, practicing her plies to SWAN LAKE.

Hallie ENTERS in black bike shorts and sports bra, carrying a boom box. She ignores Annie, turns on a JANET JACKSON CD and starts practicing a hip-hop routine. Annoyed, Annie TURNS UP Swan Lake. Hallie BLASTS Janet Jackson right back at her.

INT. BATH HOUSE - NIGHT

Hallie stands in front of the mirror, in pajama bottoms and a T-shirt, combing her wet hair. She wraps a towel around her head as Annie's pal, Crosby enters...

CROSBY

(mistaking her for
Annie)

Annie, hi! Oh, man, I can not believe
they stuck you with that Hallie
person, I feel so bad for you.

HALLIE

(doing her best ENGLISH
ACCENT, which is
pretty melodramatic)

You have no idea, luv. It's just
bloody awful being in isolation with
that dreadful little monster. I do
miss you so, daahling. Come give us

HALLIE
 a kiss... Right here on my rosy little
 cheek. Come, come, don't be shy,..
 I've been ev-uh so lonely.

Crosby gives Hallie a strange look, then kisses her awkwardly
 on the cheek. Just then, Annie ENTERS, holding her toothpaste
 and toothbrush.

CROSBY
 (leaping away)
 Annie!

ANNIE
 Crosby?

HALLIE
 Guess that makes me Hallie.

Crosby's SCREAM is drowned out by the SOUND of ROLLING
 THUNDER.

EXT. ISOLATION BUNK - ANOTHER DAY

It's pouring. The wind howls.

INT. ISOLATION BUNK - SAME TIM

Hallie, in flannel p.j.'s and a sweat-shirt, is pinning up
 postcards and photos above her cot. Annie, in matching sweater
 and pants, plays solitaire. Now and then, each sneaks a glance
 at the other.

A sudden GUST of wind blows the door open, sending Hallie's
 stack of photos flying into the air. Hallie screams, trying
 to salvage them, as Annie rushes to the door and bolts it
 shut. Together, the girls tie down the blinds. Annie finds
 Hallie's favorite stuffed animal, CUPPY, lying on the floor
 and hands him to Hallie.

HALLIE
 Thanks.

ANNIE
 Any of your pictures ruined?

HALLIE
 (holding torn photo)
 Only the beautiful Leo DiCaprio.

ANNIE
 Oh, your boyfriend?

HALLIE
(shows her photo)
Yeah, right.
(then)
You've never heard of Leonardo
DiCaprio?

ANNIE
I've heard of Leonardo DiVinci.

HALLIE
How far away is London anyway?

ANNIE
From here - six thousand miles. But
sometimes, it seems much further. -
How far away is your home?

HALLIE
California's way at the other end of
the country.
(shows her photo)
Actually, here's a picture of my
house.

ANNIE
Wow. It's beautiful.

HALLIE
We've got this incredible porch that
wraps around the whole house with
rocking chairs and a hammock and
stables back thataway... and this
great pool with a sliding board...

ANNIE
How cool.
(points to the back
of a Man)
Who's that?

HALLIE
Oh, that's my Dad... He didn't know
I was taking a picture or he would've
turned around. He's kinda like my
best friend. We do everything
together.

Annie reacts strangely, as if chilled, she rubs the goosebumps
on her arms.

HALLIE
What's the matter?

ANNIE
(pulling down her
sleeves)
it's chilly in here, that's all.

Hallie crosses to her trunk and takes out a bag of oreos.
Sees Annie watching her.

HALLIE
Want one?

ANNIE
Sure. I love Oreos. At home, I eat
them with peanut butter.

HALLIE
(stops, surprised)
You do? That's so weird. So do I.

ANNIE
You're kidding? Most people find
that totally disgusting.

HALLIE
I know. I don't get it.

ANNIE
Me either.

The Girls laugh, feel a little guilty for enjoying each
other's company, then laugh even harder. Hallie digs a jar
of peanut butter from her trunk and opens it. The Girls start
eating.

HALLIE
What's your dad like? I mean, is he
the kind of father you can talk to
or is he one of those workaholic
types that says, 'I'll talk to you
later, honey', but never really does?
I hate that.

ANNIE
I don't have a father, actually. I
mean, I had one, once, I suppose,
but my parents divorced years ago.
My mother never even mentions him.
It's like he evaporated into thin
air or something.

HALLIE
It's scary the way nobody stays
together any more.

ANNIE

Tell me about it.

Both Girls devour their Oreos and peanut butter.

HALLIE

How old are you?

ANNIE

(her mouth full)

I'll be twelve on October 11th.

HALLIE

(chokes)

So will I.

ANNIE

Your birthday's October 11th?

(Hallie nods)

How weird is that?

HALLIE

Very.

(then, realizing)

Hey, it stopped raining. Want to get a popsicle or something?

Annie walks to Hallie and looks her up and down, really studying her, biting on her locket. Hallie, feeling her eyes on her, plays with her necklace.

HALLIE

What's the matter?

ANNIE

Hallie, what's your mother like?

HALLIE

I never met her. She and my Dad split up when I was a baby, maybe even before, I'm not sure. He doesn't like to talk about her... but I know she was really beautiful.

ANNIE

How do you know that?

HALLIE

Because my Dad had this old picture of her hidden in his sock drawer and he caught me looking at it all the time so he gave it to me to keep. I'm really thirsty, you sure you don't want to go to the canteen and get something to drink?

ANNIE

Will you stop thinking about your stomach at a time like this!

HALLIE

At a time like what?

ANNIE

Don't you realize what's happening?!?
Don't you find it peculiar that we both look so much alike and have the same birthday and...

(putting it all together)

Oh man, this is beyond coincidence, this is beyond imagination! I only have a mother, you only have a father.. You've never seen your Mom, I've never seen my Dad. You have one old picture of your Mom, I have one old picture of my Dad but at least yours is probably a whole picture.

(Hallie drifts over to her trunk)

Mine's a pathetic little thing, ripped right down the middle... What are you rummaging in your trunk for?

HALLIE

(turns, holding PHOTO to her chest)

This. It's the picture of my Mom. And it's ripped, too.

ANNIE

(a little spooked)
Right down the middle?

HALLIE

(nods, nervously)
Right down the middle.

Annie rushes to her trunk, wildly tossing out her things. She pulls out a small box, opens it and carefully takes out her RIPPED PHOTOGRAPH. She walks to Hallie, holding it to her chest.

ANNIE

This is so freaky. Okay. on the count of three, we'll show them to each other, okay?

HALLIE/ANNIE

(at the same time)
One... two...

HALLIE/ANNIE
 (they put their PHOTOS
 together)
 Three!

INSERT - THE TWO TORN PHOTOS

which, when placed next to each other, fit perfectly, forming one COMPLETE PHOTO. ANNIE'S MOM sits cozily next to HALLIE'S FATHER. Behind them, is a life preserver with the name on it.

HALLIE
 (biting her nails)
 That's my Dad...

ANNIE
 That is my Mom...

The Girls stare at the photo, then at each other. A formality of strangeness settles on them. They both reach for their lockets. O.S., the lunch BELL SOUNDS.

ANNIE
 That's the lunch bell.

HALLIE
 I'm not so hungry anymore. So if your Mom is my Mom and my Dad is your Dad... and we're both born on October 11th, then you and I are... like... sisters.

ANNIE
 Sisters?!? Hallie, we're twins!!!

Frozen, Annie laughs then tears come to her eyes. Hallie's eyes fill up and soon tears streak her cheeks. They put their arms around each other and embrace, sobbing. They pull apart, look at each other, smile, then begin to laugh. Hallie bites nervously on her locket.

ANNIE
 What's that locket you're biting?

HALLIE
 Oh, I got it when I was born. It has my initial "Ho on it.

ANNIE
 (showing hers)
 I got mine when I was born, too.
 Except mine has an "Au on it.

HALLIE

Now I've got goose-bumps
 (realizing)
 Oh my God. I'm a twin?!?. There's
 two of me! I mean, two of us? Wow!
 This is like... I have to sit down.

Hallie takes a seat on Annie's bed.

ANNIE

(sitting next to her)
 Think I'll Join you.

They sit for a beat, then:

HALLIE

Can I see your toes?

ANNIE

(pulling off her
 sneakers)
 Sure.

Hallie kicks off her shoes and they hold their feet out in
 front of them, side-by-side.

ANNIE

Identical! Hands?

They hold out their hands together.

HALLIE

Oh my god. Exactly the same. Except
 I bite my nails.

ANNIE

You should stop. See how nice they
 could look.

HALLIE

What's your favorite color?

ANNIE

Mint Green.

HALLIE

Oh my God Oh my God!

ANNIE

(bending her right
 thumb down to her
 wrist)
 Can you do this with your right hand
 only?

HALLIE
 (bending her left
 thumb down)
 No, but I can do it with my left
 hand only.

ANNIE
 If you could only eat one food for
 the rest of your life, what would it
 be?

HALLIE
 I don't know. Pizza...

ANNIE
 Topped with... ?

HALLIE
 Olives, green pepper...

ANNIE
 And... ?

HALLIE
 Anchovies.

ANNIE
 Oh my God. We are twins!

The Girls hug.

INT. MESS HALL - DINNER TIME

Annie and Hallie sit at their Isolation Table, talking a
 mile-a-minute.

ANNIE
 I don't know what our parents fought
 about but it must've been pretty
 dreadful for them to bisect us like
 this.

HALLIE
 I can't imagine anyone not getting
 along with Dad. Everyone loves him.

ANNIE
 I know, same with Mom.

HALLIE
 Tell me about her, what's she like?

ANNIE
 She's a clothing designer.

HALLIE

Get out!

ANNIE

She designs the most beautiful wedding gowns. That's her specialty. She's becoming quite famous, actually. A Princess in Greece just bought one of her gowns.

HALLIE

Wow.

ANNIE

You know what's interesting - neither of them ever got married again. Has your...my... our Dad ever been close to remarrying?

HALLIE

Never. He always says I'm the only girl in his life.

ANNIE

Mom's never come close either. You know what this means, don't you?

HALLIE

Not exactly. You're obviously the older one, you get everything before me. What does it mean?

ANNIE

(leaning in)

Secretly, in their innermost heart of hearts, they must still be in love with each other.

HALLIE

You think so? Then why haven't they tried to see each other all these years?

ANNIE

That's the way true love works. History's filled with stories of lovers parted by some silly misunderstanding. Anyway, Mom can be unbelievably stubborn when she wants to be.

HALLIE

She can't be worse than Dad

ANNIE
 (laughs)
 They sound exactly like us.

EXT. ISOLATION BUNK - ESTABLISHING - LATE AT NIGHT

Everything is quiet and peaceful until we HEAR:

HALLIE'S VOICE (O.S.)
 OhmyGod!

INT. ISOLATION BUNK - SAME TIME

The room is Dark, Annie is sleeping. Hallie bolts straight up in bed.

HALLIE
 I have a brilliant beyond brilliant idea.
 (gets out of bed,
 paces)
 I'm a genius. Annie, wake up, you're related to a bona fide genius.

ANNIE
 What are you raving about?

HALLIE
 You want to know what Dad is like, right?

ANNIE
 I was just dreaming I was on your front porch with him.

HALLIE
 -- And I'm dying to know Mom. So what I'm thinking is ... Oh man, this is so brilliant, it's scary.

ANNIE
 What is it?!?

HALLIE
 I think we should switch places. When camp's over, I leave as you and go back to London and you leave as me and go to California.
 (off Annie's look)
 We can pull it off. We're twins, aren't we?

ANNIE
 Twins from different countries, with different accents, different hair-

ANNIE

styles, different vocabularies...
different everything. Hallie, we're
totally and completely, one hundred
percent different.

HALLIE

So? What's the problem? I'll teach
you to be me and you teach me to be
you.

(gets on knees and
begs)

C'mon, I gotta meet my Mom.

ANNIE

(gets out of bed)

The truth is, you know, if we switch,
sooner or later they'll have to un-
switch US.

HALLIE

And when they do, they'll have-to
meet again.

ANNIE

Face-to-face. After all these years.

HALLIE

I told you I'm brilliant.

INT. DANCE ROOM - DAY

Hallie wears Annie's leotard and Annie wears Hallie's bike
shorts and sports bra. Hallie holds a large pad on which she
has drawn the layout of her house.

HALLIE

-- okay, dining room's on the right,
but we never eat in there except on
Thanksgiving and Christmas. Living
room's here... Dad's office is the
first door down the hall. You never
have to knock, if you do, he'll think
it's weird... Down here is...

EXT. LAKE - SUNSET

Annie and Hallie sit on the dock looking through a stack of
photos, as the sun sinks behind them. Annie wears Hallie's
Girls Rule baseball cap.

ANNIE

This is Grandfather.

HALLIE
He's so cute. What do we call him?

ANNIE
Grandfather.

HALLIE
That makes sense.

ANNIE
(showing next photo)
This is Martin. He's our Butler.

HALLIE
We have a Butler?

MAIN HALL - NIGHT

The entire camp is assembled for a screening of Father Of The ,Bride, Part II, and naturally, they're laughing hysterically. Hallie and Annie sit in the middle of the crowd, whispering.

ANNIE
But I never bite my nails!

HALLIE
But I always do. Daddy'll know.

ANNIE
(sits on her hands)
I can't.

HALLIE
Want me to do it for you?

Annie rolls her eyes and starts chewing away.

INT. MESS HALL - MORNING

Annie sits in Hallie's seat and Hallie sits in Annie's. Hallie sips a cup of tea, very lady-like and Annie munches on Fruit Loops.

HALLIE
(wmeredith a proper
British accent)
I dare say this is frightfully good
tea, wouldn't you agree?

ANNIE
(playing Game Boy)
What-ever.

INT. ISOLATION BUNK - DAY

PANS the walls which are now covered with charts, photos and diagrams of Annie's London Town House and Hallie's Napa Ranch House. COMES TO REST on ANNIE, sitting on a stool in front of a mirror, biting her locket.

ANNIE

Okay, I'm ready.

CLOSE - A DRAWER SLIDES OPEN

and Hallie takes out a comb and a pair of scissors.

CLOSE - ANNIE - CLOSING HER EYES

Hallie steps INT FRAME, grabs a of clump of Annie's hair and closes her eyes, as well.

ANNIE

Don't shut your eyes!

HALLIE

Oh, right. Sorry. I'm just a little nervous.

ANNIE

You're nervous?!? An eleven year-old is cutting my hair. Go ahead, just do it!

As Hallie raises the scissors ...

ANGLE - THE FLOOR

as ANNIE'S HAIR falls in a ring around her feet. A beat and CAMERA TILTS UP to ANNIE staring in the MIRROR at her new look". Hallie leans in next to her. They are now IDENTICAL in every way.

ANNIE

This is scary.

HALLIE

(New Yawk accent)
Honey, you never looked better.
(realizes something)
OhmyGod!

ANNIE

Ohmygod what?

HALLIE

I have pierced ears!

ANNIE

Yeah... ?

(then, panicked)

Oh, no. Forget it! Uh-uh, not happening. Sorry. Wrong number.

HALLIE

Then cutting your hair was a total waste. There's no way I could go to camp with pierced ears and come home without 'em. I mean, come on. Get real.

ANNIE

This isn't fair. I've had to chew my nails, cut off my hair and now you want to punch holes in my ears! You didn't have to do one bloody thing to become me!

HALLIE

Hey, can I help it if I'm a complicated woman with a look entirely my own?

A MATCH

is FIRED UP. Hallie holds a sewing needle over the flame.

HALLIE

(very calmly)

Needle sterilized.

Hallie professionally carries the needle to Annie, who lies on her bed, petrified, holding an ice cube to her ear.

ANNIE

Y-Y-You sure you know what you're doing?

HALLIE

(cool as a cucumber)

I've gone with all my friends to have their ears pierced. Just close your eyes, it'll all be over before you know it. Earring ready?

Annie holds up the earring as her reply.

HALLIE

Okay, just relax. On the count of three, remove the ice. One, two, three!

Annie shuts her eyes TIGHTLY, pulls the ice away as Hallie - STICKS THE NEEDLE through Annie's ear lobe. Both Girls SCREAM at the top of their lungs.

CUT TO:

HALLIE - PASSED OUT COLD ON THE FLOOR

Annie, now wearing the earring, gently slaps Hallie's face trying to revive her.

ANNIE

Hal, are you okay? Wake up! Hallie!
Hallie OPENS her eyes.

HALLIE

Are you bleeding to death?

ANNIE

I'm fine. It didn't hurt at all. But
I refuse to go through life with
only one pierced ear.
(holds up NEEDLE.)
Back to work, darling.

Hallie takes one look at THE NEEDLE and PASSES OUT AGAIN.

ANNIE

Hal!

EXT. MAIN LODGE - MORNING

Teary-eyed Campers are hugging good-bye, as they load into the buses and cars.

Crosby, Jackie, Zoe and Nicole hug Hallie and Annie good-bye and-climb into their buses. Hallie is now dressed in Annie's blue suit and Annie is dressed in Hallie's overalls.

ANNIE

Okay, so remember, you're going to
find out how Mom and Dad met...

HALLIE

-- and you're gonna find out why
they broke up...

MARVA JR.

(through her bullhorn)
-- Annie James! Your car's here!
Annie James, front and center!

ANNIE

That's you.

ANNIE

(hands her envelope)
Here's your ticket and passport. The
plane leaves at noon.

(then)

Also, remember, you've got to figure
out a way to bring Mom out to
California.

MARVA JR.

Last call, Annie James!

The Girls hug.

Give Dad a kiss for me.

ANNIE

And give Mom one for me.

Hallie nods and takes off. Annie watches her, biting her
locket.

ANNIE

OhmyGod! Hallie! I mean, Annie!

Hallie!

(Hallie turns)

The lockets!

Hallie rolls her eyes, runs back and the Girls quickly switch
lockets, kiss good-bye and Hallie takes off again.

ANNIE WATCHES FROM THE CROWD

as Hallie greets the Limo Driver, climbs in the back seat
and speeds off. Annie crosses her arms, then crosses her
fingers.

ANNIE

Good luck.

CUT TO:

LONDON

from 10,000 feet.

ANGLE - HALLIE - SEATED BY THE WINDOW

on British Air, just moments before landing.

HALLIE

(to herself)

Okay, this is it. Oh, God, I hope
she likes me. Please like me.

INT. BRITISH AIR TERMINAL - A FEW

A steady stream of Passengers fill the terminal. Hallie cautiously enters, looking into the SEA OF FACES waiting behind a velvet rope, when she HEARS:

MARTIN (O.S.)

Annie!

Hallie looks up and sees Martin pushing through the crowd, holding a small bouquet of flowers

HALLIE

(wmeredith her best
British accent)

Maaaw-tin!

She rushes to him and dives him a big hug.

MARTIN

You look fantastic. What did you do to your hair?

HALLIE

Cut it. Do you like it?

MARTIN

Love it. It's the new you!
(notices)
And you got your ears pierced! Give me five, girlfriend!

He puts out his hand to start "the handshake". Hallie looks at him strangely for a moment, then remembers "the handshake" and executes it to perfection.

LONDON - THE SIGHTS

as seen from a moving Limo. We PASS the HOUSES OF PARLIAMENT, WESTMINSTER ABBEY and BIG BEN.

INT. LIMOUSINE - MOVING - SAME TIME

Hallie has the window rolled down, her head resting on her hands, as she soaks up the sights.

HALLIE

This is so amazing! What a city!

MARTIN

Eight weeks at camp and suddenly you act like a American tourist.

HALLIE

That's what camp's for, silly. Makes you appreciate home. I just love how everyone drives on the wrong side here.

(then, realizing)

I mean, here they actually drive on the right side, but after being in America where they drive on the wrong side, which after a while begins to feel like the right side, makes this seem like the wrong side... ObmyGod! Martin! Buckingham Palace!!! Can we stop?!? I'm dying to see one of the guards up close.

MARTIN

You've seen the guards up close a million times.

HALLIE

But never with short hair and pierced ears.

MARTIN

Did they serve you anything funny to drink on that plane?

HALLIE

Please, Martin. Just for a sec.

MARTIN

Just for a sec? Now you're even talking like an American. Oh, dear... Gareth pull over, will you, old boy?

The Driver pulls up in front of BUCKINGHAM PALACE and Hallie gets out and runs up to one of the Royal Guards. As is the custom, the Guard doesn't look at Hallie, doesn't even blink.

HALLIE

(waves)

Hi, there. How ya doin'?

(no answer, whispers)

My name's Hallie. I'm from California. We don't have anything remotely like you in California. Oh, this is too cool. My Dad has a nutcracker shaped just like you. Same outfit... everything. is the Queen home? What's she doing? I know you can't answer. Can you blink if she's home?

Suddenly, the Guard clicks his heels, lifts his rifle over his shoulder and snaps to attention.

A DOZEN OTHER GUARDS join him, doing the same. immediately, the other side of the gate is flanked by a MATCHED SET OF GUARDS, all switching their rifles from one shoulder to the other and snapping to attention.

The enormous Gates to the Palace MAJESTICALLY OPEN and a DOZEN PALACE HORS holding Royal Flags exit in formation, followed by A WHITE ROLLS ROYCE. The Rolls slowly pulls through the Gates and heads directly toward Hallie, who stands frozen among the Palace Guards.

HALLIE

Oh jeez, tell me this isn't happening!

The Rolls comes to a stop in front of Hallie and the tinted window in the back-seat slowly lowers. Hallie starts to fall backwards. The Palace Guard pushes her back upright.

From the back-seat, behind the Driver, QUEEN ELIZABETH leans forward and peers out crown and all.

QUEEN ELIZABETH

Good afternoon.

HALLIE

Good afternoon.

QUEEN ELIZABETH

What's your name, dear?

HALLIE

Hallie Parker. I mean, Annie James, ma'am. Not Hallie Parker. Sorry. Forgot my name.

QUEEN ELIZABETH

Yes, I have that effect on people. So nice to meet you, Annie James. Thank you for stopping by the Palace today.

HALLIE

Thank you, Your Highness. Very nice to meet you personally like this ... I didn't even know you were home. I was excited just to see one of your Guards ... I'm supposed to curtsy, aren't I?

QUEEN ELIZABETH

That's okay, my dear, I shan't tell a single soul. I promise.

HALLIE
 (nods, stunned)
 You shan't? Oh, thank you, ma'am.

QUEEN ELIZABETH
 (waves, with a gloved
 hand)
 Time for me to go. Ta-ta.

HALLIE
 (waves back, shocked)
 Ta-ta.

The window rises and the Rolls pulls off amongst The Queen's Guard.

PALACE GUARD
 (through locked teeth)
 Now that's a first.

Hallie turns to Martin and the Chauffeur, who watch, their mouths agape.

EXT. 18TH. CENTURY HOUSE - REGENT'S PARK - A LITTLE LATER

An elegant town house on one of London's loveliest streets.

The Limousine pulls up and the Driver gets out, opening the back door for Hallie. She steps out and looks up at the house.

HALLIE
 (to herself)
 This is it, 18 Cumberland Square.

Martin helps the Driver with the luggage as Hallie rushes up the steps. She places her hand on the big round knob and turns it.

INT. TOWN HOUSE

A beautiful, sun-filled house with a fantastic carved staircase. Hallie stands in the foyer, feeling very small.

HALLIE
 Hello?

She peeks into the Drawing Room, doesn't see anyone, heads around the stairs, counting the doorways and stops at:

THE LIBRARY

where she sees someone sitting in a leather chair, smoking a pipe, hidden behind The Financial Times.

HALLIE
 (softly)
 Grandfather, I'm home.

Hallie's Grandfather, CHARLES JAMES, a small, dapper man, with a moustache and wearing a Saville Row suit, rises with a smile.

CHARLES
 Is that my little girl? That tall gangly thing?

HALLIE
 Yes, it's me.

CHARLES
 (takes her in his arms)
 Did you have a good time, sweet pea?

HALLIE
 (buried in his suit jacket)
 Uh-huh... Great...

CHARLES
 (amused)
 What are you doing?

HALLIE
 Just smelling.

CHARLES
 Smelling?

HALLIE
 I'm making a memory. Years from now, when I'm all grown up, I'll remember my Grandfather and how he always smelled of peppermint and pipe tobacco.

He pulls her close, she rests her head on his chest. Then, from the top of the stairs, Hallie HEARS:

ELIZABETH'S VOICE
 Annie...!

Hallie looks up to the balcony at the top of the stairs and sees her Mother - for the first time in her life. ELIZABETH JAMES is a natural beauty in her mid-thirties. Hallie walks trance-like to the bottom of the stairs.

HALLIE
 Mother?

ELIZABETH
Honey, welcome home!

Elizabeth rushes down the stairs as Hallie flies up toward her.. Hallie falls into her Mother's arms, tears flooding her eyes.

HALLIE
I can't believe it's you.

ELIZABETH
And I can't believe it's you and
with short hair no less.

HALLIE
A girl I met at camp cut it. Do you
hate it?

MARTIN
(entering with the
luggage)
I think it looks awesome.

ELIZABETH
So do I. I absolutely love it. And
you got your ears pierced?!

Hallie nods.

CHARLES
Looks very chic if you ask me,
although nobody ever does.

ELIZABETH
Any other surprises - belly-button
rings, tatoos ... ?

Hallie laughs, shakes her head, looks up at her Mother with tears in her eyes.

ELIZABETH
What is it, sweetie?

HALLIE
I'm sorry, it's just... I've missed
you so much.

ELIZABETH
(hugging her)
Can you believe it? It seems like
it's been forever.

HALLIE
You have no idea.

INT. ELIZABETH'S BEDROOM - MOMENTS LATER

We hear LAUGHTER OFF-CAMERA then Elizabeth and Hallie E R. Hallie takes in the room... it's beautiful, feminine and gracious. Tea has been laid on a corner table. Elizabeth leads Hallie to a small love seat.

ELIZABETH

So tell me all about camp.

HALLIE

Ohmygod, I love your room, Mom...
it's so... totally Mom-like.

ELIZABETH

Nothing's new... it's just as Mom-
like as it's always been. So... c'mon,
tell me... Did you like everyone?
Was it fun?

HALLIE

Yeah, it was great and I liked this
one girl a real lot, I mean... in
particular. She's from California,
actually.

(then)

Have you ever been to California?

ELIZABETH

(pouring tea)

Yes... Once. But that was a long
time ago, before you were born.

HALLIE

(staring at Elizabeth)

Man-o-Manichevitz ... I didn't realize
you were so beautiful.

ELIZABETH

Man-o-Manichevitz ... I love your
new vocabulary.

Just then, Martin knocks on the open door and with disdain,
holds up Hallie's Teddy Bear, by it's ear.

MARTIN

I found a stowaway in your suitcase.

HALLIE

OhmyGod, Cuppy.

(Elizabeth turns to
her)

He belongs to a girl in my bunk... I
don't know how on earth he ended up
in my suitcase. Gosh, whaddya know.

MARTIN

well, since he's not our 'Cuppy',
shall we dispose of him?

HALLIE

(retrieving it)

No! I mean, no. I'll mail him to
her. She loves this thing a lot. A
lot. A lot. She's like slept with
that thing her entire life and she
could never be like in a foreign
country without him. No, no, I'll
take care. of it, thank you, Martin.

Just then, the PHONE RINGS. Elizabeth answers it.

ELIZABETH

Hello? Hi... Really? Can't you manage
without me? Annie just got home from
camp... Well, what's the problem?

As Elizabeth talks on the phone, Hallie crosses to the dresser
and runs her hand across her Mother's brush, her pearls,
smells her perfume, then lifts up a photo of Elizabeth as a
little girl. Hallie t = s back, looks at her Mom. Elizabeth
makes a face about the phone call. Hallie laughs as Elizabeth
continues on the phone.

Hallie notices Elizabeth's closet door is open and she enters,
gazing at all of her Mother's clothes. She looks at a row of
evening clothes and touches the beautiful fabrics.

ELIZABETH

Annie!

Hallie pops out of the closet, worried she's been caught
trespassing.

ELIZABETH

Would you mind very much running
down to the studio with me?

EXT. KINGS ROAD - LONDON - A LITTLE LATER

Through a LONG LENS, shooting through taxi cabs and traffic,
we SEE one very happy Little Girl walking the streets of
London, holding her Mother's hand.

STORE WINDOW - MOMENTS LATER

IS CLOSE on a mannequin wearing an EXQUISITE WEDDING GOWN.
Above the window is the name Elizabeth Tames Designs.

HALLIE (O.S.)

Wow, that's incredible.

ANGLE BACK to REVEAL Hallie and Elizabeth standing in front of the shop.

ELIZABETH

Really? You don't think it's too over-the-top?

HALLIE

No. I love it. You know who would look really beautiful in that gown? I mean, beautiful?

ELIZABETH

Who?

HALLIE

You.

ELIZABETH

Me? I think the time change has made you a little loopy. Come on, let's see what all the fuss is about...

ELIZABETH JAMES STUDIOS - DAY

A skylight fills the foyer of this converted town house with a splash of white light. A huge vase of white orchids sit on an antique table. Elizabeth and Hallie climb a circular stairwell, passing a Bridal Boutique on the first floor.

HALLIE

-- You mean you never think about getting married again?

ELIZABETH

No, I like things exactly the way they are, thank you.

An Assistant hurries past them, carrying a veil.

ASSISTANT

Hi, Elizabeth. Hey Annie, welcome home. Great haircut.

HALLIE

Hi... Thanks ...

(shuts her yes, thinking hard)

-- Fiona! Yeah, I'm back. Thanks.

(then)

But Mom, seriously, doesn't designing all these wedding gowns ever make you think about marriage... or maybe just think about the 'F' word?

ELIZABETH

(stops)
The 'F' word?!

HALLIE

My 'father'.

ELIZABETH

Oh. That 'F' word. Well, no, actually it doesn't because I didn't even wear a wedding gown when I married the 'F' word.

HALLIE

You didn't? Why not?

ELIZABETH

Hey, how did we get into this discussion anyway?

(they arrive at a
large loft filled
with people)

Okay, here we are. Now let's see what disaster awaits us.

As they step into THE LOFT, we see a PHOTO-SHOOT is in progress. A MODEL wears a beautiful wedding gown as a PHOTOGRAPHER, shoots away. Make-Up, Hair people and Assistants scurry about. MUSIC plays in the B.G. Hallie watches like a kid in a candy store.

PHOTOGRAPHER

Okay, she's here. We're saved.

ELIZABETH

(sotto, to Hallie)
Uh-huh, the pressure's on.

PHOTOGRAPHER

We don't know what to do with the veil. if she wears it, it covers the back of the dress, if she doesn't the dress looks--

ELIZABETH

-- incomplete. Right.
(to Model)
Can you try standing sideways..?
Head up, kind of an Audrey Hepburn type... that's it. That's perfect.
(to Assistant)
Now slip the veil on and drape it back... not over her shoulders ... straight back, there you go...

ELIZABETH

(to Model)

Now lift the train in your arms like you're carrying it. Don't worry about the bouquet, you're married now, you gotta learn to juggle... Beautiful. And look happy, it's your wedding day!

The Model laughs as the Photographer reels off shots.

HALLIE

(to herself)

Mom is too cool.

STUDIO CORRIDOR - MOMENTS LATER

Elizabeth and Hallie make their way down the hall, passing a row of design offices. Two Assistants carry a gown past them.

HALLIE

So what did you wear to marry my Dad?

ELIZABETH

Why the sudden curiosity about your Dad?

HALLIE

Well, maybe because he's never mentioned and you can't blame a kid for wondering...

ELIZABETH

(sticks her head in
an office)

I'm going home, kids ... See you tomorrow.

Elizabeth and Hallie head back down the circular staircase.

HALLIE

So, what was he like? Really.

ELIZABETH

Who?

Hallie rolls her eyes.

EXT. ELIZABETH JAMES DESIGNS - LONDON - LATE DAY

Elizabeth and Hallie step onto the street.

HALLIE

Mother, you can't avoid the subject forever.

ELIZABETH

Okay. He was quite lovely to tell you the truth. When we met, he was...actually entirely lovely. All right?

HALLIE

(smiles)

All right. it starts to RAIN.
Elizabeth snaps open an umbrella.

ELIZABETH

(puts her arm around
Hallie)

Are you cold?

@IE

I'm fine.

(looks up at her)

so, did you meet him here in London?

Elizabeth takes Hallie's hand as they dash across the street.

ELIZABETH

We met on the QE 2.

HALLIE

The QE what?

ELIZABETH

The Queen Elizabeth 2. It's an ocean liner that sails from London to New York. I was nervous about flying in those days, so was your father.

(remembering back)

We met our very first night on board the ship, actually. We were seated next to each other at dinner. He's an American, you know.

HALLIE

No kidding?

ELIZABETH

(nods)

We kind of hit it off immediately.

HALLIE

Hey, I love Americans. I mean, if I wasn't British, I'd be an American. So, was it love at first sight?

ELIZABETH

I knew you were going to ask me all these questions one day.

(yells)

Taxi!

Elizabeth raises her arm and hails a cab. It splashes to a stop and they hurry inside.

INT. TAXI - MOVING

Elizabeth and Hallie sit side-by-side.

HALLIE

So, did you see each other every single night?

ELIZABETH

You know, this part of your personality reminds me of your father. You'd think he raised you instead of me.

(looking into Hallie's eyes)

Yes, we saw each other every night, every morning and every hour in between. Then one night, he popped the question, right there in the middle of the Atlantic.

HALLIE

Cool.

ELIZABETH

And since a ship's Captain can do all kinds of special things, like even marry people...

HALLIE

OhmyGod, you mean, you got married on the QE 2?

(Elizabeth nods)

That's beyond cool. So what happened? You didn't love each other when you weren't in the middle of the Atlantic?

ELIZABETH

I don't know, honey. These things are complicated. I'm very British and your father's very American. I tried living in California, he tried living in London but...

HALLIE

It just didn't work out.

ELIZABETH

No, it didn't. Except for having you.

Hallie smiles. Elizabeth puts her arm around her, pulls her close. Hallie signs.

HALLIE

Dear old Dad. I wonder what he's doing at this very moment?

CUT TO:

DEAR OLD DAD

CAMERA is CLOSE on NICK PARKER and he is lovely, indeed. A smiling, ruggedly handsome guy, who shines among a throng of people waiting anxiously at THE NAPA COUNTY AIRPORT. Suddenly, he brightens and waves.

NICK

Hal! Hey, welcome home, kiddo!

ANGLE - ANNIE WALKING ACROSS THE TARMAC

carrying Hallie's duffel bag over her shoulder. Nervous at first, she breaks into a grin at the sight of her father, waving and smiling at her. ANNIE Dad!!!

Annie runs to him and stops just as she reaches him.

ANNIE

(looking up at him)
Dad... Finally...

NICK

Get into these arms, you little punk.

Nick wraps his arms around Annie and pulls her close.

NICK

I hope you had a lousy time at that camp 'cause you're never going back - I missed you too much.

(Annie smiles, Nick looks at her)

What happened to you? Something's changed. Did you get taller?

They walk off, arm-in-arm, into the terminal, Nick carrying Hallie's duffel.

INT. TERMINAL

ANNIE

So, what's up, Dad? How's Chessy and everybody?

NICK

Great. Everybody's great, can't wait to see you. Eight weeks really is too long, Hal. So much has been happening around here.

ANNIE

A lot's happened to me, too. I feel like I'm practically a new woman.

As they walk, Annie keeps peeking at Nick.

NICK

What's the matter? Did I cut myself shaving?

ANNIE

No, it's just seeing you for the first time. I mean, you know... in so long.

(giggles)

You look taller to me, too.

NICK

(pulls her to him)

C'mon, squirt, let's go home.

EXT. NAPA, CALIFORNIA - AERIAL VIEW - DAY

A dark green Suburban drives past picture perfect wine vineyards.

INT. SUBURBAN - MOVING

Nick drives wearing a straw cowboy hat. Hallie sits next to him.

NICK

Hey, by the way, thanks for all those newsy letters. I'm really glad I bought you all that personalized stationary you just had to have.

ANNIE

we meant to write, Dad, but we just got so busy with...

NICK

We?

ANNIE

Oh. Me and my friend. I met this girl at camp and we got really close. Practically like sisters. She was a lovely girl.

NICK

'Lovely'? You seem to have gotten very Proper all of a sudden.
 (takes her hand, looks at it)
 Still biting those nails.

ANNIE

Dad! You noticed!

NICK

Whaddya mean, noticed? You've been biting them since you got teeth.

ANNIE

But I've decided to stop, Dad. It's a horrid, habit, really it is, Dad.

NICK

'Lovely' girl ... 'Horrid, habit? Did I send you to summer camp or finishing school? And why do you keep saying 'Dad, at the end of every sentence?

ANNIE

I'm sorry, I didn't realize I was doing it, Dad.
 (realizing she's done it again))
 Sorry, Dad.

They both laugh.

ANNIE

Do you want to know why I keep saying Dad... ? The truth?

NICK

Because you missed your old man so much?

ANNIE

Exactly! it's because in my whole life, I mean for these past eight weeks, I was never able to ever say the word 'Dad'. Never. Not once!

ANNIE

And a Dad is an irreplaceable person in a girls' life. I mean think about it, there's a whole day, devoted to celebrating Fathers, right? Just imagine, someone's life without a Father. Never buying a Father's Day card, never getting their Father a birthday present, never sitting on their Father's lap, never being able to say, 'Hi, Dad', 'What's up, Dad?', 'Bye, Dad, catch you later, Dad'. A baby's first words are always]Dada, aren't they? Then there's 'Daddy', 'Daddio', 'Pop', 'My old man'... Not to mention, 'Wait 'til your father gets home, and...

NICK

So, let me see if I get this ... you missed being able to call me Dad.

ANNIE

Yeah. I really have, Dad.

Nick smiles as he turns in under a wooden sign that says Parker Vineyard and Winery. Annie looks out the window.

ANNIE

ObmyGod.

NICK

Now you sound like your old self.

EXT. NICK AND HALLIE'S HOUSE - DAY

A rambling Victorian-style ranch house, with a wide porch that wraps around the entire facade. Nick toots the HORN as he drives down the long gravel driveway. SAMMY, a big golden mutt, races after the car, barking.

JOSE, Nick's right-hand man, arrives from the side of the house, drinking a small bottle of juice. He opens the Surburban's door for Annie.

JOSE

Well, look who finally decided to come home.

ANNIE

Hey, Jose.

JOSE

Did your old man tell you we decided no more camp for you?

ANNIE
 (climbing out)
 Yeah, he told me.

JOSE
 (hugging her)
 it got too quiet around here, Hal.
 We couldn't stand it. Nobody blasting
 music, nobody playing hide and seek
 in the vineyards, nobody getting
 stuck up on the roof...

Annie laughs as the screen door swings open and CHESSY EXITS, humming as if she's a one-woman welcome home band. Chessy, the most lovable woman on the planet, early thirties, warm eyes, great sense of humor, lifts Annie right off her feet.

CHESSY
 Hello, Gorgeous! You grew, you lost
 weight, you look fabulous, we missed
 you, don't let these bums talk you
 out of, going back to camp. You're a
 growing girl. You need adventure.
 You hungry? I made cornbread and
 chili. Why're you so quiet? What's
 wrong?

ANNIE
 I'm just so happy to be home.

NICK
 (passes, carrying
 Hallie's duffel)
 Did I hear something about cornbread
 and chili?

CHESSY
 It's on the stove...
 (without even looking)
 Wipe your feet, Jose!

Chessy looks Annie over, hugs her again.

CHESSY
 You've changed, Hal ... I can't put
 my finger on it, but something about
 you has definitely changed..

Sammy bounds down the steps of the porch.

ANNIE
 Really? Me?
 (then)
 Hi, Sammy!

NICK
 (smiles)
 Okay, Hal.

Annie continues up the stairs, suddenly stops. Turns to Chessy.

ANNIE
 Someone he wants me to meet?

CHESSY
 (on the sly)
 He didn't tell you?

ANNIE
 Tell me what?

Annie HEARS the SOUND of A WOMAN LAUGHING. She looks down.

ANNIE'S VIEW - THE LIVING ROOM BELOW

Nick turns as MEREDITH BLAKE enters from the patio. Meredith is a tawny beauty of twenty-six, wearing a chic sleeveless dress, sleek hair and heels.' Nick takes her hand.

Annie turns back to Chessy and mouths "Who is that?" Chessy motions for Annie to follow her upstairs.

INT. HALLIE'S ROOM

Sunny, warmly furnished with lots of books, CD's, Horse Show ribbons and toys. The French doors are wide open and a gentle breeze billows the curtains.

ANNIE
 Who's the blonde?

CHESSY
 Hal, it's none of my business how your father makes a fool out of himself, you understand? He's a big boy, he can do what he wants.

ANNIE
 Right. So who is she?

CHESSY
 Her name's Meredith Blake. She's a publicist from San Francisco. Your father hired her at the beginning of the summer to do some publicity for the vineyard and if you ask me, she's done a better job selling herself than the grapes.

ANNIE

Whaddya mean?

CHESSY

Look, you and I know your Dad's no suave debonair Bachelor of the Month type, so I wonder what a young hot thing like her sees in a guy who walks around with his shirt-tail hanging out and his cereal bowl full of chili. Then I realized, there's a million reasons why that girl's giggling and they're all sitting in the Napa Valley Community Bank.

ANNIE

You mean you don't think she even really likes Dad...

CHESSY

-- What do I know? But I'll tell you one thing. This one could give Sharon Stone femme fatal lessons. She's got your father eating out of the palm of her hand. They ride together, they swim together, they're out to dinner every night. Not to mention she treats yours truly like the shleppep help' of all time which has really endeared her to me, as you can imagine. You go down and meet her and see for yourself. Don't let me influence you.

INT. LIVING ROOM - A FEW MINUTES LATER

Annie bounds down the stairs, wearing sunglasses and a faded Parker Vineyards T-shirt over a bathing suit-. She looks Around, sees lots of PHOTOGRAPHS of Nick and Hallie when Hallie was a baby.

ANNIE

(admiring a photo)

We were such a cute baby.

She's distracted when she HEARS Meredith's LAUGH. Annie lowers her sunglasses, peering over them at Meredith lounging by the pool ogling Nick. EXT. POOL Annie joins Nick and Meredith under an umbrella. The vineyards and mountains cascade down from the pool creating an incredible vista.

NICK

There's my girl! Hal, I want you to meet a friend of mine. Honey, this is Meredith Blake.

ANNIE

(waves)

Hi ...

MEREDITH

Hi. Wow. I can't believe I'm finally meeting the famous Hallie. I've looked forward to this all summer.

ANNIE

Really? Well ... here I am.

MEREDITH

Nicky, she's adorable.

Nick blushes as Annie mouths "Nicky-O."

MEREDITH

The way your father talked about you I expected to meet a little girl but you're so grown up...

ANNIE

I'll be twelve soon. How old are you?

MEREDITH

(a little thrown)

-- Twenty-six.

ANNIE

Only fourteen years older than me. How old are you again, Dad?

NICK

oh, suddenly she's interested in math. I'm gonna get some more chili and a bottle of champagne to celebrate.

ANNIE

What are we celebrating?

Nick pauses.

MEREDITH

(jumping in)

You're home-coming of course.

Nick and Meredith exchange a quick look which is not lost on Annie. Nick heads toward the house as Annie sits by the pool, dunking her feet in the water. A cell-phone RINGS, Meredith flips it open.

MEREDITH

Hello. Yes, Reverend Mosby... Uh-huh. I'll certainly ask him but I doubt if he'll be available. I understand it's for a local charity. Um-hmmm... I'm writing it all down.

(she writes nothing down)

Okay, got it. Sounds very worthwhile, I-agree but unfortunately, I see that Mr. Parker will be out of the country those days. Yes, I'll be sure to mention it to him. Thank you

(snaps phone shut)

So. How was camp, Hal? Was it fabulous?

ANNIE

Yes, I loved it actually. My Dad's going out of the country? When?

MEREDITH

No, no, I just had to say that to get him out of something.

(changing the subject)

You know I never heard a man talk about his daughter the way Nicky talks about you. You two are obviously incredibly close.

ANNIE

We're closer than close. We're all each other has...

Annie does a huge cannonball into the pool, SPLASHING water all over Meredith. Pissed, but controlling it, Meredith walks to the edge of the pool picks up a towel and pats herself dry as Annie POPS to the surface.

ANNIE

Sorry, did I get you wet, Mer?

MEREDITH

(trying to be sweet)

Just a little, Hal.

(then)

Hey, guess what? Your Dad took me riding the other day and he let me ride your horse. I hope that's okay with you.

ANNIE

Oh, sure. Sprout's used to strange women riding her. Not that you're strange or anything.

ANNIE

Actually, compared to the others,
you seem relatively normal.

(she floats on her
back)

MEREDITH

(curiosity getting
the best of her,
walks to Annie)
Others? What others?

ANNIE

What others? Puh-leeze.
(laughs hysterically,
sees Meredith's
concern)
You want the 411?

MEREDITH

The 411?

ANNIE

The 'information'... the lowdown on
the other women. Can't say that I
blame you. I'd want to know if I was
number twentyeight ... I mean...
number twenty-nine in a man's life.

MEREDITH

I'm number twenty-nine?!

ANNIE

Well, yes but I didn't start counting
'til I was about four. God knows how
many there were before then. it's
always the same routine... horseback
riding through the vineyards ...
long romantic dinners with his special
reserve label wine... moonlight swims
...

(Meredith nods,
intrigued)

But I always say, it's none of my
business if a man his age wants to
make a fool out of himself. Although,
maybe he's changed and you're the
real thing, Mer.

Just then, Nick arrives with a bottle of Champagne.

NICK

okay, here we go. A bottle of my
special reserve label. You girls

NICK
find something to talk about while I
was gone?

Annie smiles and dives under the water, just like a little
angel.

NICK
Does that mean 'yes'?

MEREDITH
It sure does.

EXT. ELIZABETH'S TOWN HOUSE - LONDON - FOLLOWING MORNING
OVER

A PHONE RINGS.

INT. FOYER - SAME TIME

Grandfather walks right past the RINGING PHONE, reading the
morning paper. Elizabeth stands at the top of the stairs,
slipping on pair of heels.

ELIZABETH
Somebody grab that, please.

Martin passes through carrying a tray with coffee on it. He
picks up the phone, balancing the tray with his other hand.

MARTIN
James residence... Annie?

Hallie walks by.

HALLIE
Yes, Martin?

MARTIN
(does a double-take)
Oh dear, it sounded just like you on
the phone.
(into phone)
I'm sorry, who did you wish to speak
with? Annie? Of course. One moment,
please.
(hands Hallie the
phone)
A Mildred Plotka for you... Sounds
like your twin.

HALLIE
My twin? Very funny.
(into phone)
Hello? Oh, Mildred, how you doin'?

INT. HALLIE'S BEDROOM - NAPA, CALIFORNIA - MIDNIGHT

Annie holds the phone as she crosses the bedroom, sneaks into the BATHROOM and locks the door.

ANNIE

(as herself)

Hey! Howls it going over there?.

HALLIE

(also as-Annie)

Oh, everything's quite lovely here. We're expecting a bit of rain today but Mildred, can you... hold on for a moment? Hallie sees the coast is clear and ducks into the hall closet, shutting the door just as Martin walks past. He does another double-take... Where'd she go?

INSIDE THE CLOSET - SAME TIME

Hallie pulls a string above her head, turning on the light.

HALLIE

(as herself)

Okay, now I can talk. OhmyGod, Mom's incredible. I can not believe I've lived my entire life without knowing her. She's beautiful and fun and smart and I love the gowns she designs and I got her talking about how she and Dad first met and what happened between them and if you ask me--

INTERCUT - HALLIE AND ANNIE

ANNIE

(WHISTLING into phone)

Hallie! Stop! We've got a major problem. You're going to have to bring mother out here immediately.

HALLIE

Immediately? Are you nuts? I've had one day with her. I'm just getting to know her. I can't. I refuse.

ANNIE

But this is an emergency. Dad's in love.

HALLIE

(laughs)

Get out of here. Dad doesn't fall in love. I mean, not seriously.

ANNIE

Trust me, he's serious, about this one. He's always holding her hand, kissing her neck, waiting on her hand and foot..

HALLIE

(sinking to the floor)

He is... ?

ANNIE

it's disgusting.

HALLIE

Well, you'll just have to break 'em.up. Sabotage her. Do whatever you have to.

ANNIE

I'm trying but I'm at a slight disadvantage I only met the man twelve hours ago. You've got to get back here to help me.

HALLIE

Annie, I can't. I want more time with Mom.

Hallie FINDS A CANDY WRAPPER in one of Annie's coat pockets, WRINKLES it over the receiver making it SOUND LIKE STATIC.

MULIE

Annie, are you still there? I can barely hear you... Ann....

(clicks the receiver)

ANNIE

I'm here! What are you..?

HALLIE

(wrinkles the wrapper)

Operator... ! Operator... Sorry, think I lost you, Annie.

ANNIE

(knowing what's up,
holds receiver out
from her ear))

Thanks for your help, Hal.

INT. FOYER - LONDON - SAME TIME

Hallie creaks open the closet door and crawls out on all fours, only to find her Mother, Grandfather and Martin standing in the FOYER, all looking down at her.

HALLIE

I had a phone call. From a friend at camp. It's an old camp tradition--.. Talk to your best friend from inside a closet... kinda stupid, I know but...

(rises, replaces the phone on the table, sighs)

So... Breakfast anyone?

CUT TO:

Two PLATES LOADED WITH BACON, EGGS, TOAST AND PANCAKES ANGLE BACK- with Chessy, as she carries the plates across the KITCHEN to Annie.

CHESSY

okay, here we go, most important meal of the day... Eggs sunny side up, bacon, toast and just in case you're really hungry... a stack of humongous chocolate chip pancakes which smell incredible, if I do say so myself.

Chessy places all of this in front of Annie.

ANNIE

(not too interested)
Thanks, Chessy.

Chessy waves her hand over the food, sending it's aroma toward Annie.

CHESSY

Not hungry again? You hardly ate your chili, your favorite food and now you're not eating your breakfast. You're not sick, are you?

Chessy puts her hand on Annie's forehead, then joins her at the kitchen table.

ANNIE

I'm fine, I promise. Where's Dad?

CHESSY

He and Miss--

CHESSY

(imitating Meredith)
I'll just have half a grapefruit,
thank you, left about an hour ago.
You overslept and he didn't want to
wake you. Of course, I'd oversleep
too if I was up at midnight making
mysterious phone calls from my
bathroom.

ANNIE

Oh, that. I was calling a friend
from camp. Mildred. She lives in New
York.

CHESSY

Oh, I see and you wanted to call
Mildred at a time that was convenient
for her. Because of the time
difference.

ANNIE

Exactly. Because of the time
difference.

CHESSY

Uh-huh. So you waited until it was
three in the morning her time. That
makes perfect sense.

ANNIE

Actually, it was seven at night her
time. You see she lives in New York
but she was on vacation with her
family in Bora Bora.

Annie takes a bite of bacon and gives Chessy a smile. Chessy
gives her a stare.

CHESSY

Very smooth. Your Dad wants you to
go over to his office as soon as
you're done with breakfast.

ANNIE

He does? Thanks.
(shoves bacon in her
mouth)
I'm done.

She rises as Sammy enters, sees Annie and GROWLS as he scoots
around her.

ANNIE

That dog has gotten so weird!

ANNIE

Bye, Chessy, thanks again for
breakfast. It was great.

Chessy looks down at the plate of untouched food. Annie pushes
on the screen door but it goes nowhere.

CHESSY

(watching her carefully)
Pull, Hal.

Annie laughs, pulls on the door and runs out. CAMERA MOVES
IN on Chessy, wondering what's going on.

INT. PARKER VINEYARDS - BARREL ROOM - A LITTLE LATER

Nick and Annie walk through a huge vaulted room that houses
hundreds of wooden barrels filled with wine.

NICK

(puts his arm around
her)
Honey, I'm glad you're here, there's
something really important I want to
talk to you about.

ANNIE

That's funny because there's something
really important I want to talk to
you about.

NICK

Okay, you go first.

ANNIE

No, you.

NICK

Okay, I want to talk to you about
Meredith.

ANNIE

And I want to talk to you about my
mother.

(then)

What about Meredith?

NICK

(thrown)

W-W-What about your mother?

ANNIE

Dad, I'm almost twelve, how long do
you expect me to buy that story that
The Stork dropped me on your doorstep?

NICK

C'mon, Hal, we've talked about your mother...

ANNIE

No we haven't. Not really. A girl needs more in life than half of a crumpled old photograph. Dad, I'm almost a teenager, face it, I need a mother.

NICK

You know what? You're right. You do. Which brings me to--

They turn a corner and-bump into MEREDITH who is walking with her British assistant, RICHARD NICK Meredith!

MEREDITH

Hi.
(noticing Annie)
Hello, Hal.

ANNIE

Hi there.

MEREDITH

Hallie, this is my assistant, Richard. Richard, this is Nick's daughter, the one I've been telling you so much about.

RICHARD

(stuffy British accent)
oh, hello. How are you, luv?

ANNIE

(wmeredith her best
British accent)
oh, don't tell me you're British?
How lovely.

NICK

(surprised, to Annie)
How'd you do that?

RICHARD

You do an absolutely marvelous British accent.

ANNIE

Yours isn't bad either, old chap, Richard laughs.

MEREDITH
 (whispers to Nick)
 Did you tell her?

NICK
 Almost.

MEREDITH
 Hey, if you're free later, why don't
 we all have lunch on the terrace?

NICK
 Actually, I promised Hal we'd hang
 out together this afternoon.

Annie smiles.

MEREDITH
 No problem.
 (starts off)
 I've got plenty to do... I'm working
 on a new label design , Nicky...
 featuring Y-0-U. You're gonna love
 it.
 (throws a kiss)
 See you for dinner, darling. Bye,
 Hals.

TRACKING ANGLE - MEREDITH AND RIC

As they walk away.

MEREDITH
 (sotto, to Richard)
 First change I make in that household
 is to send that two-faced little
 brat off to boarding school in
 Timbuktu.

RICHARD
 (an exaggerated shiver)
 Oooooooo. Ice woman.

MEREDITH
 And proud of it, babe.

EXT. HILLTOP - OVERLOOKING NAPA VALLEY - A LITTLE LATER

A beat and Nick and Annie gallop on horseback OVER THE CREST
 of the mountain. As they slow their horses to a walk.

NICK
 So, you excited about our camping
 trip?

ANNIE
What camping trip?

NICK
What camping trip? The one we go on every summer before you go back to school.

ANNIE
Oh, that camping trip. Yeah, sure... I can't wait.

NICK
So, Hal, what do you think of Meredith?

ANNIE
As what, Dad? Your publicist? Your friend? Your ... ?

NICK
-- Just what do you think of her... as a person?

ANNIE
Well, she's cute, she has nice hair, good teeth, she can spell the word YOU...

KING NAPA VALLEY - A LITTLE LATER

ANNIE
I don't know. Honestly, Dad, the woman's a complete stranger to me. Why do you want my opinion anyway?

NICK
(takes a beat)
Well, I'll tell you why... because believe it or not, honey...

ANNIE
(cutting him off)
-- Race you back to the ranch, Dad!

Annie jams her heels into Sprout's flanks and the horse takes off like a bat out of hell.

NICK
Hallie, I'm trying to tell you something!

EXT. HOUSE - MOMENTS LATER

Out of breath, Annie runs up the porch steps and throws open the screen door.

INT. LIVING ROOM

Annie stops, catches her breath. She's a little panicky.

ANNIE

(to herself)

I'm in so over my head here. I can't handle this alone. I just can't. I'm only one kid.

Chessy peeks her around the corner of the arm chair she's been sitting in.

CHESSY

You got something you'd like to share with the class?

ANNIE

(jumps, frightened)

Oh, Chessy, you gave me a fright!

CHESSY

I gave you a fright?

ANNIE

You scared me. I didn't know you were like, in here.

CHESSY

(rising)

You sure there's nothing you want to talk to me about? Like maybe why Sammy never comes near you anymore or why your appetite's suddenly changed or why all of a sudden you're neat as a pin and using expressions like, 'You gave me a fright.,

ANNIE

Chessy, I changed a lot over the summer, that's all.

CHESSY

If I didn't know better, I'd say it's almost as if you were...

(shakes it off)

Oh, never mind, that's too impossible.

(turns to leave)

ANNIE

-- Almost as if I were, Chessy?

CHESSY

Nobody. Nobody. Forget I even mentioned it.

ANNIE

Almost as if I were... Annie?

Chessy stops, stunned, goosebumps popping up all over.

CHESSY

You know about Annie?

ANNIE

I AM Annie.

Just then, Nick ENTERS, also a little out of breath.

NICK

-- Why'd you take off like that? I told you I wanted-to talk to you about something? Chessy, why are you looking at her like that?

CHESSY

(wmeredith a start)

Like what? I'm not looking at her any special way.

(eyes tearing up)

I'm looking at her just like I've looked at her for eleven years. Since the day she came home from the hospital, six pounds, eleven ounces, twenty-one inches long.

(crying now)

This is how I look at her. Can I hug her?

Chessy, all broken up, hugs Annie like she's hugging her for the first time.

CHESSY

She's so beautiful and so big.

Annie gives Chessy a look that says, 'Please don't say anything!'

CHESSY

I'm gonna go make you something special to eat. What would you like? Oh, it doesn't matter. I'll whip up everything we've got.

Chessy takes off as Nick approaches Annie.

NICK

Why's everybody acting so nutty around here? Hal, we gotta talk.

ANNIE

Okay. Shoot.

NICK

Honey, look... I want to know what you think about making Meredith part of the family?

ANNIE

Part of our family?

NICK

Yes.

ANNIE

I think it's an awesome idea. Inspired. Brilliant really.

NICK

You do?

ANNIE

Totally. it's like a dream come true. I've always wanted a big sister.

NICK

Honey, I'm afraid you're kind of missing the point.

ANNIE

No, I'm not. You're going to adopt Meredith. That is so sweet, Dad..

NICK

I'm not going to adopt her, I'm going to MARRY her.

ANNIE

(leaping up)

Marry her?!? That's insane! How can you marry a woman young enough to be my big sister?!?

She starts ranting and raving, then slips into French.

NICK

Hal, calm down.

(realizing)

Now you speak French?!?

ANNIE

I learned it at camp.
 (takes a breath)
 Okay, I'm sorry. Let's discuss this
 calmly and rationally...

NICK

And in English, if you don't mind.
 Man, what has gotten into you?

ANNIE

Nothing. it's nothing... Just...
 Just...
 (lets it all out)
 Dad, you can't get married! It'll
 totally ruin completely everything!!!

Annie storms out. Nick notices Chessy standing in the doorway,
 biting her nails.

CHESSY

Don't look at me, I know nothing.

A HORN HONKS O.S. Nick looks out the window and SEES Meredith
 getting out of her red Mercedes convertible. Nick sinks into
 a chair, as, he hears Hallie's DOOR SLAM upstairs.

NICK

Maybe I am too old for this.

Meredith sweeps into the room, wearing sunglasses.

MEREDITH

(to Nick)
 Hi, doll.

She sits on Nick's lap, wraps her arms around him. Kisses
 him. Kisses him again.

MEREDITH

(running her fingers
 thru his hair)
 You look stressed, baby. How about a
 Martini?

NICK

How about a double?

Meredith snaps open her purse and takes out a Tiffany box.

She removes a small SILVER BELL which she holds up and RINGS.

MEREDITH

Chessy?

She RINGS it again. Nick gives her a curious look.

MEREDITH

Don't you love it? it's just what we need. It's such a big house.

She RINGS again. Chessy appears, not too wild about the bell.

CHESSY

You rang?

MEREDITH

Two martinis, please. And make Mr. Parker's a double.

Chessy just stands there.

NICK

Please, Chess. I'm getting a migraine...

Chessy holds her shirt-tails out as if they were a skirt and curtseys.

MEREDITH

(watching her leave)
I don't know if a uniform will make her look better or worse.

NICK

(rubbing his temples)
I told Hallie.

MEREDITH

You did? And?

NICK

She went ballistic. Started yelling in French, which I didn't even know she spoke, I just don't get her lately...

MEREDITH

Nicky, this reaction is totally classic. It's 'Daddy's Getting Remarried - 101'. I'd worry if she didn't react this way. Look, why don't I talk to her... woman to woman.

NICK

She's a little sensitive about you right now.

MEREDITH

(kisses him)

That's why I need to do it. We've got to break the ice sometime.

(unbuttons Nick's shirt button)

Wear your shirt like this... I like when I can see a little chest hair.

INT. HALLIE'S ROOM - MOMENTS LATER

Hallie sits on her deck, feet propped-up on the bannister, shuffling a deck of cards. Meredith appears behind her, knocking on the open door.

MEREDITH

Knock-knock.

(Annie turns)

Can I join you?

ANNIE

(shrugs)

Sure.

MEREDITH

Guess the news of the engagement came as a bit of a shock, huh?

ANNIE

Basically.

MEREDITH

You know, I remember what it was like to be eleven. I had my first beau at eleven. It's a wonderful age. You're starting to feel like a woman and believe it or not soon you'll understand what it's like to be in love.

ANNIE

Me? I don't think so. I don't even have my twelve-year-old molars yet.

MEREDITH

Well, take it from someone who got their molars very early in life... being in love is a fantastic mystery that takes a man and woman on a magical journey to a place...

ANNIE

-- I don't mean to be jerky when you're trying to be all mushy and

ANNIE

everything but I think I know what
mystery my Dad sees in you.

MEREDITH

You do?

ANNIE

You're young and beautiful and sexy
and hey, the guy's only human. But
if you ask me, marriage is supposed
to be based on something more than
just sex, right?

MEREDITH

Boy, your father underestimates you.

ANNIE

But you won't, will you, Meredith?

They study each other carefully.

MEREDITH

So what if I'm young and beautiful?
That's not a crime, you know. And
for your information, I adore your
father. He's exactly-the kind of man
I always planned on marrying. This
is the real deal, honey and nothing
you do is going to come between us.
The reality is, angel, you are no
longer the only girl in Nick Parker's
life. Get over it.

ANNIE

If this is the real deal, then my
Dad's money has nothing do with you
wanting to marry him, right?

MEREDITH

I hope you're not suggesting I'm
marrying your father for his money.

ANNIE

All I know is, I've seen Cinderella
a few zillion times and I'd rather
not end up scrubbing the floors and
befriending all the birds in the
neighborhood while you're having
breakfast in bed... if you get my
drift?,

MEREDITH

You are unbelievably out of line,
young lady.

MEREDITH

(rising)

Now you listen and listen good. I'm marrying your father in two weeks whether you like it or not. So I suggest you do not tangle with me anymore. You're in way over your head. is that clear?

ANNIE

Crystal.

CLOSE ANGLE - A RINGING FAX MACHINE

as a FAX slithers out. A HAND reaches for the FAX. ANGLE BACK -to see Martin, standing in ELIZABETH'S KITCHEN in LONDON. He looks at the FAX quizzically, then carries it into:

THE DINING ROOM

where Hallie is eating dinner with her Mother and Grandfather. Martin refills the adults' wine glasses, holding the FAX behind his back as he pours.

ELIZABETH

This is fantastic wine by the way Martin.

HALLIE

May I have a sip?

ELIZABETH

(offering her a sip)

I don't think you're going like it.

Hallie swirls the wine confidently, passes it under her nose, then takes a healthy sip.

HALLIE

If you ask me, the bouquet is a little too robust for a Merlot. But then again, I'm partial to the softer California grape.

Elizabeth and Grandfather laugh, as Martin moves next to Hallie, holding the FAX behind his back. Hallie cocks her head to read it.

CLOSE - THE FAX

It's a drawing of SAMMY, Hallie's dog, laying on the front porch of Hallie's house. A CARTOON BUBBLE coming out of his mouth says 911!

Hallie bends over so far to read the FAX she FALLS OFF HER CHAIR and RIGHT OUT OF FRAME.

ELIZABETH

Honey, are you okay?

HALLIE

Had one sip too many, I guess.

(getting up)

You know, Mother, I feel like I could use a bit of fresh air. Would it be okay if I stepped outside for a moment?

ELIZABETH

of course. Are you okay? Would you like me to come with you?

HALLIE

No, no. I'll be fine... Just got a touch woozy, that's all.

Hallie wipes her mouth with her napkin and excuses herself. Her Grandfather watches her closely as she EXITS.

EXT. SHEPHERD'S MARKET - LONDON - EARLY NG

Hallie hurries down the picturesque street, turns a corner, spots a phone and rushes to it. She pulls the door closed and dials the Operator.

HALLIE

Yes, I'd like to make a collect-call to California, please. Area code 707
...

INT. HALLIE'S ROOM NAPA - SAME TIME

Annie paces, biting her nails for real now. The PHONE RINGS. She pounces on it in mid-ring.

ANNIE

Hello? Yes, I'll accept the charges. Hallie, thank goodness you got my fax. I'm absolutely desperate.

HALLIE (O.S.)

What's up? Why the 911?

INTERCUT ANNIE AND HALLIE

ANNIE

Dad's getting married.

HALLIE

(laughs)

Whaddya mean, getting married?

ANNIE

I mean black tie, white gown, the whole enchilada. The wedding's in two weeks so, if there's any hope of getting Mom and Dad back together, we've got to do it fast.

Outside the Phone Booth, a MAN reads the evening paper, waiting to use the-phone.

HALLIE

Okay, Mom and I are going to the theatre tonight so I'll drop the bomb on her first thing in the morning.

ANNIE

Give Mom a kiss for me, willya. And Grandfather, too. And Hallie, hurry.

EXT. PHONE BOOTH

Hallie hangs up and steps out of the booth, BUMPING into the Man who's been waiting.

HALLIE

Oh, excuse me.

The MAN turns around. It's Hallie's GRANDFATHER.

HALLIE

Uh-oh...

GRANDFATHER

What do you say you and I take a little stroll in the park, young lady.

Hallie bites her locket as her Grandfather leads her into the park.

EXT. JAMES TOWN HOUSE - ESTABLISHING - MORNING

INT. ELIZABETH'S BEDROOM - SAME TIME

Elizabeth sits up in bed, in white satin pajamas, finishing a cup of coffee and a phone call to Paris. She sketches a wedding gown on a pad as she talks.

ELIZABETH

(in French)

Au, Mademoiselle. I will have the sketch to you by tomorrow. I look forward to hearing from you. Thank you. Au revoir.

Hallie appears in the doorway, listening to her mother talk on the phone. Grandfather walks by and gives Hallie a little nudge, pushing her into the room.

ELIZABETH

Hi, sweetie. Come on in.

Elizabeth pats the bed. Hallie crosses and climbs in next to her mother.

ELIZABETH

(wmeredith her arm around Hallie)

I have to finish this sketch and FedEx it to Paris, then how about you and I go out to lunch and spend the rest of the day getting lost in Harrods?

HALLIE

(nervously)

I can't. Mom, sorry, I have to go out of town today.

ELIZABETH

You have to go out of town?

(thinks she's kidding)

And where may I ask are you going?

Hallie SQUIRMS UNDER THE COVERS, entirely disappearing.

ELIZABETH

Annie?

HALLIE'S VOICE

(from under the covers)

That's where I have to go. I have to go see Annie.

ELIZABETH

(playing along)

I see. And where would Annie be?

Hallie's SHAPE SQUIRMS further UNDER the covers.

HALLIE'S VOICE

In Napa with her father, Nick Parker.

CLOSE - ELIZABETH

as it hits her. Her eyes widen. She looks up to see HER FATHER leaning in the door frame, puffing on his pipe. He nods. Elizabeth's eyes instantly fill with tears. She lifts the covers to see Hallie, hiding, scared to death.

ELIZABETH
You're not Annie?

HALLIE
That would be correct.

ELIZABETH
You're Hallie...

HALLIE
I am.
(crawls out from under covers, then with her American accent)
Annie and I met at camp and we decided to switch places. I'm sorry, but I'd never seen you and I'd dreamt of meeting you my whole life and Annie felt the exact same way about Dad, so we just sorta switched lives. I hope you're not mad because I love you so much and I just hope one day you can love me as me and not as Annie.

ELIZABETH
Oh, honey, I've loved you your whole life.

She takes Hallie in her arms.

ELIZABETH
Why didn't you tell me it was you all along?

HALLIE
(thru teary eyes)
I was scared.

ANGLE - DOORWAY

where Martin stands, BAWLING hysterically. Grandfather gently steps in and shuts Elizabeth's door. Martin falls into Grandfather's arms, heaving.

MARTIN
I've never been so happy in my entire life.

Grandfather pats him gently.

INT. ELIZABETH'S ROOM SAME TIME

Hallie and Elizabeth break from their hug. Elizabeth wipes her tears.

HALLIE

I guess you have to switch us back now, huh?

ELIZABETH

Legally, you belong to your father and Annie belongs to me.

HALLIE

'His' and 'Hers', kids. No offense, Mom, but this arrangement really sucks.

ELIZABETH

I agree, it totally sucks. I don't want to lose you now that we've been together.

HALLIE

Well, then I guess we'll just have to fly to Napa, see Annie and Dad and work this whole thing out.

ELIZABETH

I guess we will.

HALLIE

Will you be nervous about seeing Dad again?

ELIZABETH

No, of course not.

(as if it's
preposterous)

I can handle seeing Nick Parker after all these years. People see their ex's all the time, don't they? Not to worry, sweetheart. I'll take care of everything. Not-to-worry.

INT. ELIZABETH'S BEDROOM - THE FOLLOWING DAY

Elizabeth is a mess. She wears a silk blouse over a slip and a few Velcro rollers just on top of her head. She chain smokes as she paces. Open luggage is laid out on the bed behind her. Martin ENTERS carrying freshly pressed clothes.

ELIZABETH

I'm sorry, I can't handle this'. I haven't seen or heard from Nick Parker in over eleven years and suddenly I'm flying halfway across the world to... I'm not mature enough for this. if the man didn't make me so nuts, I'd still be married to him.

(pulling out rollers)

We came up with this-arrangement so we'd never have to see each other again.

(puts on sunglasses)

Look at me, Martin, have you ever seen me like this? Don't answer that.

(pacing)

What if he doesn't recognize me? Be honest, Martin, how old do I look? No, don't answer that either. Hey, what am I worried about? He could be fat or bald. Or both.

MARTIN

Actually, Hallie says her Dad's quite the hunk. And never re-married, either. Just like you, ma'am.

ELIZABETH

Martin, it just so happens I'm not remarried by choice. I've had my opportunities for llamour. Not lately, of course. But I've had my share of gentlemen callers.

MARTIN

Not lately.

ELIZABETH

I just said that! Hallie said he was a hunk, huh? He was rather dashing. He used to make me weak in the knees, if you Can imagine that.

(looks in the mirror)

Is that a grey hair?!

She yanks the hair out as Hallie ENTERS carrying an overnight bag.

HALLIE

All set, Mom.

ELIZABETH

(suddenly composed)

Good. Me too. Almost. Not quite.

HALLIE
 Mom, your suitcase is totally empty.

ELIZABETH
 Oh. Right. Sorry. Did you speak to
 your father, dear?

Martin looks at Hallie. She LOCKS EYES with him for an
 instant, then turns to her Mom.

HALLIE
 Uh, yeah, I just hung up with him,
 actually. He said he's really anxious
 to see you.

ELIZABETH
 He did? Anxious-nervous, like he's
 dreading it or anxious-excited like
 he's looking forward to it?

HALLIE
 Anxious-excited, definitely.

Again, Martin SQUINTS at Hallie, just knowing she's lying.
 But Hallie rolls on...

HALLIE
 He said he'll meet us tomorrow at
 noon at the Four Seasons in San
 Francisco.

ELIZABETH
 Tomorrow? My, my that's incredibly
 soon, isn't it? Well, honey, why
 don't you run downstairs and gather
 our tickets from your Grandfather
 while I finish up here?

Hallie starts out, Martin follows.

MARTIN
 (sotto, to Hallie)
 Liar, Liar, pants on fire...

ELIZABETH
 Oh, Martin, could you come back for
 a moment, please?

Hallie raises her finger to her lips to 'Ssshhh' Martin, as
 he RE-ENTERS Elizabeth's room.

ELIZABETH
 Martin, I have a really ridiculous,
 somewhat childish request to make.
 Martin, you know you're more than a

ELIZABETH

Butler to me. You're like a lovable brother who just happens to wait on us and...

(Martin nods modestly)

Anyway, I was wondering if...

MARTIN

-- I'd accompany you to make the trip a bit easier for you?

ELIZABETH

Would you, Martin? I'd be forever grateful. And you don't even have to go as our butler. Just as a friend.

MARTIN

Madame, I'd be honored. And as a friend, may I say...

(reaches into her closet)

-- if I were seeing my ex after eleven years and I had your legs...

(pulls out a little

RED DRESS)

I'd wear this baby. You'll kill in it.

EXT. ELIZABETH'S TOM HOUSE - THAT AFTERNOON

A Limousine waits at the curb. Martin, in a black leather jacket and shades, hands the luggage off to the Limo Driver. Elizabeth hugs her Father good-bye. Then, it's Hallie's turn. She throws her around her Grandfather.

HALLIE

Bye, Pop.

GRANDFATHER

Bye, Hal.

HALLIE

You're coming to Napa for Thanksgiving, right?

GRANDFATHER

I wouldn't miss it for the world.

Hallie rises up on her tiptoes and kisses her Grandfather good-bye.

GRANDFATHER

(as she runs off)

Say hello to your Father for me!

HALLIE
 (waving as she gets
 in Limo)
 I will!

DISSOLVE TO:

EXT. GOLDEN GATE BRIDGE - ESTABLISHING - DAY

EXT. THE FOUR SEASONS - SAN FRANCISCO - DAY

A CLOCK above the hotel's entrance clicks to twelve noon.

INT. HOTEL LOBBY - DAY

Meredith walks across the lobby with her PARENTS, a stunning couple in their early fifties. We can see where she gets her looks and confidence.

MEREDITH
 (checks her watch)
 Okay, they'll be here any minute...
 Be nice, Daddy. He's everything you
 ever wanted for your little girl...
 plus millions more.

MR. BLAKE
 Then you know I'll be nice.

MEREDITH
 (laughs)
 Okay, there he is...
 (her face drops)
 -- with the whole motley crew.

ANGLE THE FRONT ENTRANCE

Nick, Annie, Chessy and Sammy ENTER the Lobby. Meredith rushes to greet them, kissing Nick.

MEREDITH
 Hi, darling...
 (then, nods to the
 others)
 Hallie, Chessy... And Sammy, what in
 the world are you doing here?
 (to Nick)
 Honey, a dog in The Four Seasons?

NICK
 Hal begged me to bring him.

MEREDITH
 And naturally you said 'yes'.

ELIZABETH

(to Doorman)

Hello, Doorman. Oh, you scared me, I thought you were real for a minute...

HALLIE

(to herself)

I'm in such major trouble here.

INT. HOTEL LOBBY

Martin and Hallie lead Elizabeth through the Lobby and deposit her at the Front Desk. Miraculously, Nick and Meredith are nowhere in sight. Elizabeth RINGS the BELL a zillion times. Hallie stops her by placing her hand over the bell.

HALLIE

Mom, you gonna be okay?

ELIZABETH

Absolutely. Never felt better in my life. But darling, tell me 'cause I'm a bit confused... Have we landed yet?

Wmeredith that comment, Hallie lies her head down on the counter.

WHIPS ACROSS THE LOBBY

where Meredith, her folks, Nick, Chessy, Annie and Sammy EXIT a Dining Room.

MEREDITH

-- I'm just saying, I know it's short notice,, but if they can do it, I think it would be a brilliant room for the wedding... Not too big, not too cramped... Not that I don't like the idea of getting married at the house... I do but this could be... amazing...

CAMERA WHIPS BACK ACROSS THE LOBBY as Hallie leads Elizabeth away from the FRONT DESK and toward a BANK OF ELEVATORS. Elizabeth tries to hitch a ride on a passing luggage cart. Martin peels her off.

ON THE OTHER SIDE OF THE LOBBY

Sammy sniffs like a Hound Dog on the hunt, pulling Annie away from Nick, Meredith and Meredith's Folks. Annie holds onto Sammy's leash while at the same time, holding Chessy's hand. They are dragged across the lobby as they others stay behind.

MEREDITH

I've already checked us in, so why don't we go up to the rooms, freshen up, then meet for lunch?

MR. BLAKE

Sounds good, I'm starved. Meet you back here in ten.

MEREDITH

(kisses her Dad on the cheek)

Perf.

(then, leaning on Nick)

Sweetheart, want to check out the Honeymoon Suite while we're here? I bet it's to die for.

AT THE SAME TIME - ELIZABETH, HALLIE AND MARTIN

step into an OPEN ELEVATOR. As the doors are about to close...

ELIZABETH

Oh, jeez...

She sticks out her hand and the doors POP BACK OPEN.

ELIZABETH

-- Forgot my purse.

She RUSHES OUT of the elevator and CROSSES BACK toward the Front Desk just as...

SAMMY SNIFFS HIS WAY

toward HALLIE'S OPEN ELEVATOR. Sammy looks up, sees his favorite girl!

HALLIE

(from the elevator)

Sammy!

Hallie and Annie lock eyes as SAMMY BOLTS from Annie and leaps INTO THE ELEVATOR, paws up on Hallie, licking her face.

AT THE FRONT DESK - ELIZABETH GRABS HER PURSE

and heads back to the elevator where she joins Annie, putting her arm around her.

ANNIE

Mom!

Chessy's eyes widen, she does AN IMMEDIATE ABOUT-FACE so as not to be seen.

ELIZABETH

Honey, you didn't have to wait for me, I could've found the room by myself. Besides ...

(whispers)

I've got to make a pit stop. Vodka makes you have to go like crazy... Go on, thweetie, I'll meet you upstairs...

(Chessy sneaks a peek at her)

I mean, upthstair... uppth... upppthst... I'll meet thyou up... thstairs!

(EXITS, then turns back)

I like that jacket by the way. Were you wearing that the whole time on the plane?

Elizabeth turns back and just misses colliding with a Bellhop carrying a huge BOUQUET OF FLOWERS. Annie slaps her forehead.

ANNIE

(to Chessy)

She's drunk. She's never had more than one glass of wine in her entire life and she chooses today to show up zonked.

CHESSY

(leading her into an elevator)

Just do what the woman says and meet her upthstairs.

Chessy and Annie get into a waiting elevator, it's DOORS CLOSE and they are gone.

A BEAT LATER

Nick and Meredith stroll up to the same elevators. Meredith nibbles on Nick's ear as an elevator arrives. They step INSIDE THE ELEVATOR.

MEREDITH

Alone at last.

Meredith folds her arms around Nick's neck. At that very moment, Nick spots:

ELIZABETH - STANDING DIRECTLY IN FRONT OF HIM

Nick blinks, unable to believe his eyes. Elizabeth smiles and gives him a little wave.

Nick's EYES WIDEN as Meredith, her back to Elizabeth, continues kissing Nick. As the ELEVATOR DOORS START TO CLOSE, Nick leans further and further to his right, trying to keep his eyes on Elizabeth. He leans, he leans... but the DOORS CLOSE. He stands there stunned, eyes wide open.

INT. HOTEL CORRIDOR - MOMENTS LATER

Elizabeth barrels down the hallway, focused and furious.

ELIZABETH
Hallie Parker!

Simultaneously, TWO DOORS OPEN ACROSS THE HALL FROM EACH OTHER. Hallie stands in one doorway, Annie in the other.

ELIZABETH
Don't do this to me, I'm already
seeing double! Which one of you is
Hallie?
(Hallie raises her
hand)
Okay, now...
(then, softens at the
sight of Annie)
Oh, honey... hi...

ANNIE
Hi, Mom.

Elizabeth crosses to Annie and hugs her.

ELIZABETH
You look beautiful. So tan and
healthy...
(kisses her, then,
remembering)
Okay you two:.. How could you do
this to me?

CHESSY
(arriving behind Annie)
May I suggest we take this little
pow-wow inside.
(to Elizabeth)
Hi, you probably don't remember me...

ELIZABETH
(warmly)
Chessy!

CHESSY

I knew I always liked you.

INT. HOTEL SUITE - MOMENTS LATER The Girls sit side-by-side.

ELIZABETH

Let me put this as succinctly as possible. You...

(points to Hallie)

I mean,

(points to Annie)

-- One of you told me your father knew I was arriving here today... And I'm here to tell you the man I just saw in the elevator had absolutely no idea he and I were on the same planet, let alone in the same hotel.

ANNIE

You saw Dad already?

ELIZABETH

Yeah. And it was completely and utterly humiliating. I gotta lie down...

(flops down on sofa,
resting her head on
a pillow)

The man went completely ashen. Like I was the bloody ghost of Christmas past.

(rubs her head)

Can one of you get me something cold for my head?

(the Girls cross to
the bar)

Don't you think I've pondered what it was going to be, like to see your father again after all these years?

(the Girls exchange a
look)

Well, let me tell you, me waving like a mindless idiot while Nick Parker is wrapped in another woman's arms is not exactly the scenario I had in mind. No sireee...

(the Girls arrive
with a wet washcloth
and a glass of water)

Thank you.

ELIZABETH
 (she places the wash
 cloth on her forehead,
 shuts her eyes)
 And furthermore and much worse, is
 the fact that I've been lied to by
 my own children and I'd like to know
 why.

On that note, Martin passes through the room wearing only a
 SPEEDO BATHING SUIT. Elizabeth cracks open an eye, sits up.

ELIZABETH
 Martin! What are you doing?

MARTIN
 Going for a swim. Do you mind?

ELIZABETH
 No, no, that's perfectly perfect. By
 all means, yes, have fun... someone
 ought to. Just put on a shirt... my
 God...

She lies down again as Chessy ENTERS from an adjoining room
 with Sammy. She stops when she sees Martin.

CHESSY
 Oh... Hell-o.

MARTIN
 Hello, Hello...

There seems to be something in the air between them.
 ELIZABETH Oh, Chessy, this is our butler, Martin.

CHESSY
 (plainly interested,
 extends her hand)
 How do you do?
 (indicates Hallie)
 I'm her butler.

MARTIN
 (gallantly kissing
 her hand)
 Enchante, mademoiselle.

CHESSY
 Gee, the pleasure's all mine,
 monsieur.

The Girls can't believe it and suppress their giggles.

ELIZABETH

Girls! You were going to tell me why you lied and brought me here without telling your father!?!

CHESSY

Were they? O-kay, that's good.
 (starts tip-toeing out)
 Well, then why don't I just slip back into my room and check out the ol' mini bar...

MARTIN

(trying to escape)
 Allow me to assist you...

ELIZABETH

(sits straight up)
 Wait! You mean everyone knows but me?!? What's going on here?

Everyone freezes.

ANNIE

Mom... Daddy's getting married.

ELIZABETH

Oh. I see... getting married...

ANNIE

-- To Cruella de Ville. She's awful, Mom...We can't let him go through with it.

ELIZABETH

Girls, your father's a grown man and quite capable of deciding whom he wishes to marry...

HALLIE

But she's all wrong for him. And the only way he won't marry her is...
 (to Annie)
 You tell her, she knows you better.

ANNIE

Is if he sees you again.

ELIZABETH

(piecing it together)
 You're trying to fix me up with your father.

HALLIE

Why not? You're perfect for each other.

ANNIE

A match made in heaven.

By now, Chessy and Martin have reached the door.

ELIZABETH

Hold it! You two knew about this?

MARTIN AND CHESSY

(turn, ad jibbing at
the same time))

No. Not exactly. We tried to reason with them. What could we do? They made us do it. We're the hired help. Don't fire us. It was a mistake.

Elizabeth rises unsteadily

CLOSE ANGLE - MEREDITH

in THE SUITE NEXT DOOR.

MEREDITH

No. I don't understand.

Nick nervously runs his fingers through his hair and straightens his clothes as he tries to get out the door.

NICK

I just need to go downstairs for a few minutes to c-c-clear my head... then I'll meet you for lunch.

MEREDITH

Clear your head? What do you have to clear your head about? Is something wrong?

'NICK

I hope not. I mean... no. What could be wrong? We're getting married in ten days, everything's perfect.

(then, quickly)

I gotta go.

He quickly kisses her on the cheek, opens the door.

MEREDITH

We're still going ring shopping after lunch, right?

NICK
Ring shopping?

MEREDITH
Nicky!

NICK
Of course! For the funeral. I mean,
for the wedding.

MEREDITH
The funeral?!?

NICK
I'm kidding.
(laughs)
Don't listen to me. I'll see you
there. I mean, here. Downstairs.

He slips out the door, hurries down the CORRIDOR and bumps
right into Annie.

ANNIE
(as Hallie)
Hey, Dad, what's up?

NICK
Just running down to the lobby. Hey,
Hal, do me a favor, keep Meredith
company, willya?
(rushing off)
Thanks, kiddo.
(turns back)
Do I look alright? Like presentable
and everything? Not too old?

ANNIE
You look fab, Dad. Young and fabulous.

LOBBY - MOMENTS LATER

Nick rushes off the elevator, looks around for Elizabeth.
He turns a corner and bumps into the real Hallie, who hasn't
seen her Dad all summer.

HALLIE
Dad!

NICK
I thought you were going to keep
Meredith company?

HALLIE
I was? I mean, I am. Yeah. I was
actually just looking for her.

HALLIE

(then)

It's great to see you, Dad. She can't help herself and gives her Dad a quick hug.

NICK

It's great to see you too, squirt.

(pats her on the tush)

Now go on, get up there.

Nick heads off in one direction as CAMERA TRACKS Hallie back to the elevators. An elevator PINGS and Meredith steps out, checking herself in a compact. She snaps the lid shut when she sees Hallie (who has never laid eye's on Meredith).

MEREDITH

Have you seen your father?

HALLIE

You talkin' to me?

MEREDITH

What are you, Robert DeNiro? Yes, I'm talking to you.

HALLIE

(realizes)

Oh! Meredith... Uh, yeah, I just saw him...

MEREDITH

(straightens out her suit)

Well, hel-lo? Where was he?

HALLIE

Oh, he went thataway, I think.
(sizing her up)

MEREDITH

What are you staring at?

HALLIE

Oh, nothing. You really are pretty... that's all.

MEREDITH

Don't tell me you're going to break your rotten streak and suddenly be nice to me?

(starts off)

If you see your father, tell him I'm waiting.

MULIE
 (to herself, as
 Meredith exits)
 Whatever you say, 'Cruella.

EXT. HOTEL CORRIDOR

Nick ducks his head into THE HOTEL GIFT SHOP, looking for Elizabeth. Instead, he sees Annie buying a candy bar. He does a double-take.

NICK
 What are you doing? I thought you
 were gonna...

ANNIE
 -- She wasn't in her room, Dad.

NICK
 She wasn't? Oh... okay... See you in
 a little bit, kid.

ANNIE
 If not sooner, Dad.

INT. HOTEL CORRIDOR - MOMENTS LATER

Nick walks along the corridor, looks through a bank of windows and thinks he sees Elizabeth walking through the HOTELIS GARDEN. He tries to get a closer look but gets caught in the midst of a group of Japanese Tourists. Elizabeth notices him and gives a little wave.

Nick weaves through the Tourists but when he gets to the patio, Elizabeth is gone. Discouraged, he pauses, then SEES Hallie sitting in a large wicker chair, under a palm tree, sipping a fruit cocktails He jumps, surprised.

HALLIE
 Lookin, for somebody, Dad?

HOTEL BAR - MOMENTS LATER

Meredith enters, takes a seat at the nearly empty bar. Only one other customer sits at the bar - Elizabeth. Meredith sits one stool away from her. The Bartender delivers a red concoction to Elizabeth, who holds a glass of ice to her head.

BARTENDER
 Here you go. This'll cure anything
 you got. Just don't ask what's in
 it.

ELIZABETH
 (hesitates)
 Okay... Here's to...
 (turns to Meredith,
 not recognizing her)
 Here's to you. May your life be far
 less complicated than mine.

MEREDITH
 Thank you...

Elizabeth tosses down the drink and winces at the taste.

MEREDITH
 (orders)
 Martini, dry and a pack of
 Parliaments.

Elizabeth belches.

ELIZABETH
 Excuse me...
 (to Meredith)
 I apologize. Really, I'm so...
 (belches again)
 -- sorry. I think I just drank tar.

The Bartender hands Meredith her drink and Elizabeth her bill. Elizabeth signs her check and Meredith sneaks a peak at her signature, practically choking on her Martini.

MEREDITH
 You're Elizabeth James?

ELIZABETH
 Guilty.

MEREDITH
 I can't believe it. You're the
 designer, Elizabeth James?

ELIZABETH
 Still guilty.

MEREDITH
 I faxed your office just yesterday.
 I saw a wedding dress you designed
 and fell completely in love with it.
 Your office said you were out of
 town and they didn't know if you
 could make another one. I can't
 believe it. This is fate.

MEREDITH
 (moves to a seat next
 to her, extending
 her hand)
 I'm Meredith Blake.

ELIZABETH
 (shaking her hand)
 How do you do?

MEANWHILE - AT THE POOL

Nick steps into the sunlight, still searching for Elizabeth. He sees a Woman resembling Elizabeth sitting under a large straw hat. He crosses to her, takes a quick peek, realizes it's not her and smiles an apology to the Lady and her BodyBuilder Husband. He backs into an umbrella as Meredith's Parents join him.

MR. BLAKE
 There you are! We've been looking
 all over for you!

MRS. BLAKE
 Nicholas, I think this hotel is
 perfect for the wedding... The more
 I see of it, the more I like it.

NICK
 (still looking around)
 Me too. Absolutely.

Nick glances across the pool and spots Elizabeth arrive, talking on a cell phone. She waves shyly at Nick, slipping on sunglasses.

MR. BLAKE
 Tell me, dear, how many guests will
 there be from your side of the family?
 Just a guesstimate?

NICK
 (staring across at
 Elizabeth)
 I'm not sure at the moment... Can I
 get back to you on that one?

MRS. BLAKE
 Of course, And are we thinking formal
 attire or...

A small contingent passes in front of Elizabeth, blocking her from Nick's view. Not wanting to lose her, Nick darts around a Towel Boy, side-steps a couple of Toddlers, then trips over a rubber duck.

CHESSY
 (lying on a chaise
 next to Martin, looks
 up)
 Boss, you okay?

Nick glances over at her, gets tangled up in Sammy's leash and almost crashes right into Annie.

 ANNIE
 Dad! Watch out!

Too late! Annie and Sammy jump out of the way as Nick SPLASHES head first into the deep end of the pool.

ELIZABETH TURNS

and SEES Nick pulling himself out of the pool and coming toward her, soaking wet, cheek bleeding, not looking terribly happy.

 ELIZABETH
 Nick, hello... Long time no see...
 (backing up)
 Please try not to go crazy...

 NICK
 A little late for that advice. What is going on? I haven't seen or heard from you in eleven years and suddenly you're popping up everywhere I look and naturally on the day I'm--

Annie appears at her Mother's side.

 ANNIE
 -- Dad, I can explain why she's here.

 NICK
 Hallie, you know who this is?

 ANNIE
 Actually, yes. And actually I'm not Hallie.

Hallie appears on Elizabeth's other side.

 HALLIE
 Actually, I am.

Nick looks from ANNIE to HALLIE, back to ANNIE, then to Elizabeth. She's nods. He's speechless.

 NICK
 Both of them? Annie... Hallie...

ANNIE

I guess you and Mom sort of think alike ,cause you both sent us to the same camp. We met and the whole thing kind of just spilled out.

ELIZABETH

They decided to switch places on us, Nick.

NICK

Wait a minute. You mean I've had Annie all this time?

ANNIE

(nods)

I wanted to know what you were like and Hallie wanted to know Mom. Are you angry?

It takes a moment to sink in, then Nick takes Annie in his arms.

NICK

Honey, of course not. It's just... I can't believe it's you. The last time I saw you... you had diaper rash. Look at you...

ANNIE

Well, I'm quite grown up now and quite without a father.

HALLIE

And I'm headed into my crazy mixed up teenage years and I'll be the only girl I know without a mother to fight with.

NICK

(still trying to put it together)

Hal, you've been in London all this time?

(Hallie nods)

Come here.

He pulls her to him...

HALLIE

Mom's amazing, Dad... I don't know how you ever let her go.

ELIZABETH

Girls, why don't you let your father
and I talk for a couple of minutes,
okay?

The Girls take off. Nick grabs a towel... dries his hair.

NICK

Oh, man, I can't believe this. Seeing
them together... and you... and...
(a beat)
How are you, Lizzie or does everyone
call you Elizabeth now?

ELIZABETH

No, no, Lizzie's fine. My Dad still
calls me Lizzie. I've been terrific.
How 'bout you?

NICK

Well, I've had better days.
(touches his cheek)
Ouch!

ELIZABETH

Let me help you with that?
(to passing Towel Boy)
Excuse me, do you have a First-Aid
kit?

TOWEL BOY

Sure.

ELIZABETH

Okay, lie down...

Nick lies on a chaise as the Towel Boy returns with a First
Aid Kit. Elizabeth sits beside Nick, tending to his cut.

NICK

(looking up at her)
How is your Dad, still sneaking those
stogies?

ELIZABETH

Every day.

They exchange a smile.

NICK

I can't believe it, you haven't
changed at all...

ELIZABETH
 You thought maybe I'd be fat and
 grey?

NICK
 Well, not grey...
 (then)
 Ouch!

MEREDITH (V.O.)
 -- Finally! There you are!

Nick and Elizabeth turn, looking CLOSE ENOUGH to be kissing.
 Meredith is taken aback.

MEREDITH
 (thrown by seeing
 them together)
 Oh. You've met Elizabeth. Good. Honey,
 Elizabeth's going to make my...
 wedding gown... But, I don't
 understand... How did you two meet
 and why are you so wet?

NICK
 I wasn't paying attention and I...
 (turns to Elizabeth)
 You're making My fiance's wedding
 gown?

ELIZABETH
 Nick, I didn't know she was your
 fiance...

NICK
 (confused)
 How did we meet? How did you two
 meet?

MEREDITH
 Am I missing something here?

NICK
 Sweetheart, you know what? This is
 one all world...

MEREDITH
 How small?

Just then, Annie arrives.

ANNIE
 Oh, hi, Mer.

MEREDITH

Hello.

HALLIE

(joining Annie)

How ya doin'?

Meredith SCREAMS at seeing double.

NICK

Honey, did I ever mention Hallie was a twin?

MEREDITH

No, as a matter of fact, you didn't. Two of them?!? How fabulous.

HALLIE

Don't feel bad, Mer, he never mentioned it to me, either. Imagine my surprise. By the way, I'm the real Hallie. This is Annie. She was just pretending to be me while I was in London pretending to be her. And this is our Mom, Elizabeth James. By the way Dad, I want to change my name to Hallie James-Parker.

MEREDITH

Is your mother?

GIRLS

Yes.

MEREDITH

(to Elizabeth)

Were married to Nick?

ELIZABETH

Guilty again.

MEREDITH

Well, this is a small world.

NICK

And getting smaller.

MEREDITH

And what a coincidence that we're all here on the same exact weekend.

ELIZABETH

It's not exactly a coincidence. The children arranged it so their father

ELIZABETH
and I could work out their custody
situation.

The Girls smile.

MEREDITH
The children arranged it? Oh. How
sweet.

INT. TIFFANY - THAT AFTERNOON

CLOSE on a LRY CASE filled with DIAMOND ENGAGEMENT RINGS.
CAMERA TILTS UP to find Nick and Meredith, browsing in
Tiffany.

MEREDITH
I'm sorry, I just don't see why you
have to have dinner with your ex-
wife with her little 'Mary Poppins'
accent. Why couldn't you just meet
her in the lobby, discuss the custody,
shake hands and say good-bye? I'll
tell you why - because your daughters
don't want me to marry you.

NICK
That's not true.

MEREDITH
(to Saleswoman)
Can we have some help over here,
please?
(then)
It's totally true. They see me as
the evil stepmother., Trust me, I'm
not being paranoid. Those girls have
something up their sleeve...
(without missing a
beat, to Saleswoman)
Can I try on the emerald cut please?
No, the bigger one... The biggest
one.

NICK
Honey, calm down. The girls have
never had a meal with both their
parents in their entire lives. How
could I say no?

MEREDITH
(lightening up as she
slips on the ring)
I told you to let me represent you
on all your negotiations, didn't I?

MEREDITH
 (showing, him the ring)
 This is incredible. What do you think?

NICK
 I think I have to get dressed for
 dinner.

MEREDITH
 (whines)
 Nicky...

NICK
 If you love it. I love it.

MEREDITH
 (throws her arms around
 him)
 I love it.

EXT. FOUR SEASONS HOTEL - THAT NIGHT

Nick and Hallie exit, both dressed to the nines. A LIMO waits
 by the curb.

NICK
 Hal, I've had enough surprises for
 one day... just tell me where we're
 going...

HALLIE
 You're gonna love it, Dad, trust me.

Just then, Elizabeth and Annie step out of the hotel.
 Elizabeth is wearing the red dress Martin recommended. Nick
 tries not to admire her too openly.

NICK
 Hey... Hi.

ELIZABETH
 Hi. So do you know where they're
 taking us?

NICK
 She won't crack.

ANNIE
 (as they cross to
 Limo, hands them eye
 shades)
 Okay, now put these on. You can take
 them off when we reach our
 destination.

NICK
We're going in a limo?

HALLIE
You want one of us to drive?
(off Nick's look)
Please, indulge us.

DARK STREET - NIGHT

A FOGHORN sounds, as the Limo pulls to a stop. The Girls hurry out.

ANNIE
Okay, you can take them off.

Nick and Elizabeth exit, taking off their blindfolds. Their eyes widen as they look ahead and SEE:

AN EXQUISITE 150 FOOT YACHT

all lit up and bobbing gently in the sparkling Bay.

HALLIE
She's ours for the night.

NICK
And exactly how are we paying for her?

ANNIE
Hallie and I pooled our allowances.

Nick and Elizabeth look at her doubtfully.

ANNIE
Okay, Grandfather pitched in a bit.
(they continue looking
at her)
Okay, he pitched in a lot.

Nick and Elizabeth exchange a quizzical look, as they follow - the Girls down the steps to the DECK, where a Uniformed Captain welcomes them aboard.

HALLIE
Okay folks, right this way...

Hallie and Annie open a pair of DOUBLE DOORS:

HALLIE
Ta da!

And in front of them, they SEE:

A ROMANTIC DINING ROOM

where a candle-lit table is set for two. The windows reveal the San Francisco Bay, lit by the yacht's twinkling lights.

NICK

The table's only set for two.

ANNIE

That's the other part of the surprise we're not joining you.

ELIZABETH

You're not?

The Girls smile and shake their heads as Chessy ENTERS, dressed as a Ship's Steward, in tropical white.

CHESSY

No, but I am. Good evening, I'm Chessy, I'll be your server tonight. No wisecracks please.

At that moment, out steps Martin, also dressed in ship's whites and carrying a bottle of champagne.

MARTIN

And I'm Martin, your Sommelier. May I offer you both a taste of the bubbly in hopes that you'll get a little snickered and won't can this lovely lady and myself for following the orders of two eleven year-olds...

CHESSY

Annie, mood music, if you please.

Annie pushes a few buttons and the LIGHTS DIM. Moonlight spills into the room as we HEAR Sade's Smooth Opez-ator play over the cabin's speakers.

ANNIE

(like a hypnotist)
Relax... Sail through time...

HALLIE

-- Back to yesteryear...

The Girls disappear behind double doors, leaving Nick and Elizabeth looking thoroughly confused. Chessy approaches with a tray of hors d'oeuvres.

CHESSY

You don't get it, do you?

CHESSY

Smooth Operator... 'Big hit in 1986
... The year you two met... Hors
d'oeuvre?

ELIZABETH

So, that's what this is all about.

Nick notices a LIFE RAFT with a homemade sign that says QE2 hanging on the wall.

NICK

They're recreating the night we met...
The boat... the music ...

CHESSY

(points to herself)
The help.

ELIZABETH

(a little misty-eyed)
It's incredibly sweet.

NICK

Martin, I think I'll have that drink.

Martin pours them both champagne, then he and Chessy slip away.

NICK

To tell you the truth, I haven't
been on a boat since the QE2.

ELIZABETH

Neither have I.

A soft wind blows Elizabeth's hair.

NICK

(taken with her, lifts
his glass)
Well then, here's to...

ELIZABETH

(finishing his
sentence, lifts her
glass)
Our daughters.

NICK

(not exactly what he
was thinking, but
okay)
To our daughters.

THROUGH A PORTHOLE

Hallie and Annie sneak a peek, thrilled to see their Parents toasting.

BACK TO SCENE

NICK

You know, I always see you in Hallie.
I always have. Something about her
eyes...

ELIZABETH

That,s funny. I always see you in
Annie.

Something about her smile.

An awkward moment, they each sip their champagne. As they glance over at the porthole, the Girls drop out of sight.

NICK

Now I know how a goldfish feels.
(re: Girls)
They turned out pretty good though,
huh?

ELIZABETH

We've been lucky.

NICK

Sometime, if we're ever really alone
maybe we could talk about... what
happened between us. It all feels a
bit hazy to me now... It ended so
fast.

ELIZABETH

It started so fast.

NICK

Now that part I remember perfectly.

THROUGH ANOTHER PORTHOLE

Chessy and Martin watch.

MARTIN

Looks like things are heating up
nicely. I'd say it's safe to serve
the vichyssoise.

CHESSY

You ladle, I'll serve.

They start back toward the galley. It's tight, they try to pass one another and get momentarily stuck, their eyes lock, then they squeeze past each other.

MARTIN
 (pulling himself
 together)
 Yes, I'll ladle.

CHESSY
 Right. And I'll...

MARTIN
 Serve.

CHESSY
 Right.

THE DINING ROOM - SAME TIME

ELIZABETH
 So, you've done incredibly well.
 Your dream of owning your own
 vineyard... it actually came true.

NICK
 Hey, how about you, always drawing
 on napkins and corners of newspapers?
 Now you're this major designer...
 pretty impressive.

.ELIZABETH
 Yeah, it's amazing. We both actually
 got where we wanted to go...

NICK
 Yep. We did.

Chessy ENTERS carrying two bowls of soup and places them in front of Elizabeth and Nick.

NICK
 So, what do we do about the girls?

ELIZABETH
 Well, I guess now that they've met,
 we can't very well keep them apart.
 I could keep them half the year and
 you could--

CHESSY
 -- Guys, they can't go to two schools
 every year.

NICK

I agree.

ELIZABETH

Okay, I could keep them for a whole year, then you could--

NICK

-- Liz, this is why we...
(looks at Chassy)

CHESSY

Sorry. Ignore me. I'm gone.

She backs out of the room.

NICK

This is why we came up with the solution we have.

ELIZABETH

Really? I thought it was because we decided never to see each other again.

NICK

Not me Lizzie...

ELIZABETH

You know that part's become a bit hazy for me too over the years.

NICK

You don't remember the day you packed?

ELIZABETH

No, that day I remember perfectly. Did I hurt you when I threw that suitcase? I've often wondered.

NICK

(rubbing his shoulder)
Let's put it this way, I'll never pitch for the Yankees.
(starts his soup,
stops)
So how come you never got married again? I always figured by now you'd be re-married with a new family...

ELIZABETH

Me? No... no, no... no...

NICK

That's a lot of no's..

ELIZABETH

That's because I realized a long time ago marriage wasn't for me...

A beat of silence. Nick starts to eat again, stops.

NICK

You know I may never be alone with you again, so... about the day you packed... why did you do it?

ELIZABETH

Nick, we were getting along so badly, we found out we each had tempers, we said foolish things... So I packed... Got on my first 747 and... you didn't come after me.

Dead silence.

NICK

I didn't know I was supposed to.

ELIZABETH

Well, it really doesn't matter now... Let's put on a good face for the kids, shall we and get this show on the road...

(looks at her watch)

Gosh, I'm still on London time, so...

NICK

(resigned)

Okay. Yeah. You're right. Let's get the show on the road.

Elizabeth starts her soup. Nick joins her, not a word passing between them.

ANGLE - THE PORTHOLE

Annie and Hallie watch, crestfallen.

EXT. FOUR SEASONS HOTEL - ESTABLISHING - FOLLOWING A.M. INT. HOTEL LOBBY - FRONT DESK - SAME TIME

Elizabeth signs her bill, turns to Martin who tips the Belhop.

ELIZABETH

All set then. Where's Annie?

MARTIN

I just called, she's on her way down.

Nick and Chessy join them. Everyone's spirits are low.

NICK

Okay, so uh... send Hallie back to you over Christmas.

ELIZABETH

And I'll see that Annie spends Easter with you.

The ELEVATOR OPENS and Hallie and Annie step off, dressed identically in T-shirts and overalls. It's impossible to tell them apart.

NICK

(to Annie)

This one's Hallie, I'm positive.

HALLIE

(grins at him)

I hope you're right, Dad. You wouldn't want to send the wrong kid all the way back to England.

Nick looks to Elizabeth, he can't be sure.

ANNIE

Here's our proposition. We go back to Dad's house, pack our stuff and the four of us leave on the camping trip.

ELIZABETH

The four of us!?

ANNIE

And when you bring us back, we'll tell you who's Hallie and who's Annie.

ELIZABETH

Or... You do as we say and I take one of you back with me to London whether you like or not.

CUT TO:

A 747 SOARING INTO A CLEAR BLUE SKY

BOOMS DOWN to...

EXT. NICK'S HOUSE - NAPA - THAT AFTERNOON

As FOUR SLEEPING BAGS are tossed into the TRUNK of Nick's SUB URBAN. Nick throws in the final bag as Meredith watches, wearing a tight suit and sunglasses.

MEREDITH

What am I supposed to do for three days sit home and vomit?

Elizabeth exits the house looking very Out of Africa, carrying a backpack.

MEREDITH

Excuse me, what is she doing here?

NICK

That was the deal - the four of us go together.

MEREDITH

What are you suddenly, the Brady Bunch? This is ridic--

ELIZABETH

-- Hi, Meredith.
(off her look)
Everything okay?

MEREDITH

Well, no, as a matter of fact, it isn't. I didn't realize you were going on this little outing and to tell you the truth, I'm not so sure I am okay with it.

ELIZABETH

I agree. This ex-wife in the next sleeping bag is a little weird...

MEREDITH

Thank you.

ELIZABETH

I insist you come with us, really.

Meredith stops cold.

NICK

Liz ...

ELIZABETH

Nick, I messed up your entire weekend, it's the least I can do to pay you back.

EXT. NICK'S HOUSE - A FEW MINUTES LATER

Annie and Hallie exit-with Chessy. As the Kids climb into the car, they notice Elizabeth and Meredith come out of the house. Meredith is now dressed in tight black work-out gear.

HALLIE
Dad, what's Meredith doing here?

NICK
(getting behind the
wheel)
Your mother invited her. Be nice.

The Girls look at each other, then to Chessy, as Meredith smiles and climbs into the front seat.

ELIZABETH
(closes door)
Okay. Have fun everybody.

NICK
Liz, what are you doing?

ELIZABETH
I really think you and Meredith need time alone before the big day.

ANNIE
Mom! Come on, that's not the plan.

ELIZABETH
Honestly, you'll have much more fun without me.

MEREDITH
(having second thoughts)
Look, if you're not going... I don't have to go... Trust me, I'm not exactly a big nature girl.

ELIZABETH
But this'll be your chance to really get to know the girls... Starting next week, they're half yours.

Nick catches Elizabeth's eye. She blows him a kiss.

ELIZABETH
Have fun yalll!

As the car pulls off, Chessy turns to Elizabeth.

CHESSY
I would pay to see that woman climb a mountain.

VISTA OF RUGGED TERRAIN

as far as the eye can see. CAMERA DISCOVERS Hallie and Annie climbing a steep hill, wearing back-pack and baseball caps.

They're followed by Meredith, puffing and perspiring, dabbing sunscreen, on her nose as she tries to keep her balance. Nick brings up the rear. Meredith plops down on a rock, trying to catch her breath.

MEREDITH

I'm gonna kill my trainer... He says
I'm in such great shape...
(rubbing her legs)
I can't believe people actually do
this for fun.

NICK

(calls)
Girls, hold on, we're stopping.

HALLIE

(coming back towards
them)
Again? Dad, at this rate, it'll take
three days just to get up the
mountain.

NICK

Meredith isn't used to the altitude...
Just chill, okay?

Behind Nick and Meredith, we SEE Annie SLIPPING LARGE ROCKS into meredith's Prada Backpack.

MEREDITH

Somebody hand me my Evian... I can't
move.

Annie spots a SMALL LIZARD, grabs it and places it on top of Meredith's water bottle.

ANNIE

Here you go, Mer.

Meredith takes the bottle, lifts it to her mouth and finds herself EYE-TO-EYE with the LIZARD. She SCREAMS, tossing the Evian bottle in the air, losing her balance and SLIPPING off the rock.

NICK

Honey, you okay?

ANNIE

(catching the Lizard)
This little guy was on her Evian
bottle, I guess.
(holding Lizard upside
down by it's tail)
He won't hurt you, Mer.

MEREDITH

(SCREAMS again)

Get it away from me! I hate things that crawl. It's disgusting... It's a lizard, it should be a belt. Ugh, how can you touch it? Put it down!

ANNIE

Okay.

Annie walks behind Meredith and gently DEPOSITS the Lizard right on top of Meredith's head.

NICK

Why don't I take the lead, you two help Meredith.

Nick moves off. Meredith rises, still not knowing the Lizard sits on top of her head.

MEREDITH

(to Girls)

Sure, you're going to help me... right over a cliff, you'll help me.

HALLIE

(sotto, to Annie)

Not a bad idea. See any cliffs?

Meredith GROANS as she now lifts her much heavier backpack.

ANNIE

Need a hand?

MEREDITH

(pulling away)

Not from you, thank you. Don't think I can't see right past those angelic faces. One more trick from you two and I promise I'll make your lives miserable from the day I say I do. Got it?

HALLIE

Got it, Cruella.

MEREDITH

(turns)

What'd you call me?

HALLIE

Nothing. Not a thing...

(sotto)

Cruella.

HALLIE
 (then, turns back)
 oh, Mer... I think there's something
 on your head...

The Girls walk ahead. Meredith reaches up and feels her hair... then her HAND lands on the LIZARD. She SCREAMS a BLOOD-CURDLING SCREAM and the Lizard panics and runs down her FACE and right INTO HER MOUTH. Meredith's EYES BULGE, she SPITS the Lizard out, GAGGING and COUGHING. Nick and the Girls run back.

NICK
 Are you okay?!? What happened?!

Bright RED and in SHOCK, Meredith stomps her feet and points to Annie and Hallie. We can almost see the smoke pouring out of her ears.

ANNIE
 What did we do, Dad? We were with
 you.

EXT. TRAIL - A LITTLE LATER

Meredith walks by herself, banging the buttons on her cell phone.

MEREDITH
 Please work... Hello? Hello?

Meredith stops when she SEES Annie and Hallie bent over examining something on the ground. Meredith sneaks up behind them and OVERHEARS:

ANNIE
 I didn't know they had mountain lions
 up here.

HALLIE
 Oh yeah, the place is crawling with
 them.
 (winks at Annie)
 An old Indian guide once showed me
 how to keep them away.
 (picks up TWO STICKS
 and hits them together)
 Just do this and they'll never come
 near you.

The Girls pick up sticks & ad move off down the trail, CLACKING them together. Meredith stoops, pitks up two sticks, CLACKS them together and follows.

A CRACKLING CAMP FIRE THAT NIGHT

Nick, the Girls and Meiedith sit around the campfire. Everyone eats trout, except Meredith, who sits on a rock, wrapped in a blanket, swatting at mosquitos and rubbing lotion on her arm.

ANNIE

You sure you don't want some trout, Mom? Is that okay, by the way? If we start calling you Mom?

MEREDITH

I think your mother would prefer if you called me Meredith and no thank you, I do not eat trout... for the thousandth time. I'll wait until breakfast. What are we having?

NICK AND THE GIRLS

Trout.

NICK

We always live off the trail up here, it's part of the experience.

MEREDITH

(swatting away)
What's the other part, being eaten to death by mosquitos?
(swats at another mosquito, then looks at lotion)
You'd think they actually liked this stuff.

NICK

What is that you're using?
(looks at the bottle, puts some on his hand)
You're going to attract every mosquito on the mountain. This is sugar and water... Where'd you get this stuff?

Meredith looks to the Girls, who busy themselves eating.

MEREDITH

That's it. I'm taking a large sleeping pill and going to bed.

She picks up her two sticks and WHACKS them together as she moves off toward her tent.

NICK

Sweetheart, what are you doing?

MEREDITH

I don't want the mountain lions to...
 (realizes she's been
 had)
 There are no mountain lions up here,
 are there?

Nick shakes his head.

Meredith glares at the Girls, drops her sticks in the fire, walks to Nick and gives him a luscious kiss goodnight, smiles at the Girls and marches off to her tent.

NICK

I'm telling you guys, lay off. This isn't her thing, okay? I'm not marrying her because she's Annie Oakley.

ANNIE

Who's Annie Oakley?

NICK

Just cool it.

EXT. CAMPSITE - MIDNIGHT

Everything is quiet. An Owl HOOTS in the distance. The Girls sneak out of their tent and tiptoe over to Meredith's tent.

INT . MEREDITH'S TENT

The Girls step inside, see Meredith fast asleep on her air mattress. They position themselves at Meredith's head and feet and on the "count of three", LIFT her up on her mattress. It isn't easy. As they carry her out, Meredith -moves her arm, brushing her hand across Hallie's nose. Hallie twitches her nose but keeps going.

The Girls step out of the tent carrying Meredith on her mattress. CAMERA TRACKS them down a path to the lake-front, where they quietly drag the air mattress into THE LAKE, nod to each other and push her off.

HALLIE

(watching Meredith
 drift away)
 Sweet dreams, Mommy Dearest.

EXT. LAKE - HIGH SHOT - DAWN

Meredith is sound asleep on her back in the middle of the lake. A BIRD rests on her nose.

CLOSER ANGLE - MEREDITH

She flops an arm into the water.

MEREDITH
(in her sleep)
That feels so nice...

She gently moves her fingers in the water, then her EYES
SPRING OPEN.

She looks straight up as the BIRD flaps its wings and flies
across her face. Meredith SC sits up, realizes she's in the
middle of the lake. She SC again, her voice ECHOING off the
mountains.

MEREDITH
Niiiiiiick!!!!!!

Nick sticks his head out of his tent, half-asleep, spots
Meredith thrashing around, screaming, in the middle of the
lake.

NICK
What's she doing in the lake?

Hallie and Annie peek out of their tent and see Meredith
splashing back to the shore in her soaking wet pajamas. She
storms past the campfire, kicks the coffee pot into the air
and marches up to Nick.

NICK
What's going on?

MEREDITH
Here's what's going on, buddy, the
day we say I do is the day I ship
those brats off to Switzerland. Get
the picture? It's me or them. Take
your pick.

NICK
Them.

MEREDITH
Excuse me?

NICK
(spells)
T-H-E-M. Get the picture?

EXT. NICK'S HOUSE - AT SUNSET

Elizabeth sits on a rocker on the front porch, reading when she hears Nick and the Girls pull up. She rises to greet them.

ELIZABETH

Back so soon? Did you have fun?

ANNIE

Not exactly.

HALLIE

We've been punished through the end of the century.

NICK

Starting now. Go.

ELIZABETH

Where's Meredith?

HALLIE

We played a couple of harmless tricks on her and she kinda freaked out a little.

NICK

A little?
(shows Elizabeth the ring)
We broke up.

ELIZABETH

Oh, jeez ... This-is all my fault.
If I hadn't suggested she go...

NICK

-- Tricked her would be more like it. Like mother, like daughters...

ELIZABETH

I'm really sorry, Nick.

ANNIE

We are too, Dad... really.

HALLIE

Will you forgive us?

NICK

Up to your room.

NICK
 (when they're gone,
 he smiles)
 I gotta remember to thank them one
 day.

ELIZABETH
 You're relieved?

NICK
 I think I am.
 (not wanting to talk
 about it)
 I'm also starving... Chessy around?

ELIZABETH
 She and Martin went off on a picnic
 around noon... yesterday.
 (Nick looks up on
 that one)
 Hopefully they'll be back...
 soonish...

NICK
 Who would've thought my Nanny and
 your Butler...
 (then)
 So, listen, how 'bout I whip us up
 something to eat?

ELIZABETH
 You know how to cook now?

NICK
 Of course, I know how to cook. I can
 make pasta... and pasta... and...

ELIZABETH
 Pasta sounds good.

UPSTAIRS HALLWAY - A FEW MINUTES LATER

Nick, now clean shaven and wearing fresh clothes, passes the
 Girl's room. Inside, we SEE Hallie and Annie in pajamas,
 getting into bed.

HALLIE
 Wow! You look so nice, where are you
 going'?

NICK
 (shutting their door)
 Good night, Ladies!

INT. KITCHEN - MOMENTS LATER

Elizabeth sets the table as Nick enters.

NICK
Smells good in here.

ELIZABETH
Really? I'm just boiling water.

NICK
Oh. Then it must be you...
(takes out wine glasses)
So what are you in the mood for, red
or white?

ELIZABETH
I think red.

NICK
Follow me...

INT. STONE STAIRWELL

leading to Nick's private WINE CELLAR. A cavernous space lit
by beautiful lanterns. The walls are lined with bottles of
wine... ladders lean against the walls, library style.

NICK
This is where I keep my private stash.
Did you know I also collect wine?

ELIZABETH
Oh really?

NICK
Yeah, I'm a man of limited interests.

Elizabeth laughs. Nick leads her into a small cozy room,
pulls a bottle from a rack.

NICK
Here's a 1921 Burgundy... They say
the rain that year made this the
best Burgundy ever harvested... Oh
wait, you'll appreciate this one...
(shows her another
bottle)

ELIZABETH
(reads label)
Vi Day, 1946... incredible.

NICK
Yeah, I love that...

NICK

(shows her another
bottle)

The same wine my parents served at
their wedding... a 152 Bordeaux. I
think my sister was conceived off
this baby.

ELIZABETH

What's this-one?

(reads label)

Where Dreams Have No End... 1983.

NICK

That one actually took me years to
track down.

ELIZABETH

Why, where's it from?

NICK

It's the wine we drank at our wedding.
I now have every bottle ever made.

ELIZABETH

(completely thrown)

You do?

NICK

I do.

ELIZABETH

Can we open one?

NICK

You're the only one I'd drink it
with.

Nick pulls a bottle from the shelf, dusts it off. He looks
at Elizabeth and sees her eyes are teary.

NICK

You okay?

ELIZABETH

Just got a little dust in my eye...

NICK

I can offer you a clean sleeve to...

ELIZABETH

(pulling back from
the offer)

No, no, I'm fine, now. Really. All
better.

NICK

You don't always have to be so brave,
you know.

ELIZABETH

Oh, but I do, actually...

Just then, they HEAR the cellar door opening above them and footsteps.

CHESSY (O.S.)

Anybody home?

Nick hesitates, looks to Elizabeth, who shrugs.

NICK

Yeah... We're on our way up...

Nick and Elizabeth climb the stairs and enter the KITCHEN where they are greeted by Martin and Chessy. Martin wears shades and a Laker baseball cap.

ELIZABETH

Welcome back... How was the picnic?

CHESSY

Who knew the man wanted to eat in
L.A.? We drove eight hours to have a
picnic in a city with no parks.

MARTIN

But what a town! I saw mountains,
beaches, I saw Michael Keaton, not
to mention I found out I have the
same hand size as John Wayne and the
same shoe size as John Barrymore.

CHESSY

The man is a lot to handle... but a
lot of fun. How was the camping trip?
Aren't you back early? Are we
interrupting anything? We are. Let's
go, Marty.

ELIZABETH

No, no, you're not interrupting
anything. Are you hungry? In the
mood for some pasta?

Nick looks at Elizabeth, wishing she hadn't invited them to stay.

CHESSY

You don't mind? We haven't eaten
since Hearst Castle.

NICK
No, no, it's fine.

ELIZABETH
I'll set the table for two more...

As Chessy and in Join them, Nick slips the bottle of wine into a cabinet and closes the door.

CLOSE - ON A ROW OF SUITCASES

lined up IN FRONT OF NICK'S HOUSE. CAMERA TILTS UP as Elizabeth comes down the front steps and joins Annie and Martin, who are dressed and ready to go.

ELIZABETH
Okay, then, I guess that's that.
We're really off this time.

ANGLE NICK, HALLIE, CHESSY AND SAMMY

sadly watching as a Cab Driver loads the baggage into the trunk. The Girls hug and promise to see each other over Thanksgiving. Chessy and Martin hug and promise to see each other over Christmas...

Then Nick and Elizabeth hug in a distant way and let go very quickly.

NICK
Take care of yourself.

ELIZABETH
You too.

The trunk is closed and Elizabeth hugs Hallie hard... Nick hugs Annie. Elizabeth, Annie and Martin wave, then duck into the cab. As the taxi pulls off, Chessy, Hallie and Sammy all look up to Nick. He turns away...

EXT. LONDON - ESTABLISHING - DAY

A Taxi ENTERS FRAME, rounds a corner and pulls up in front of Elizabeth's town house.

INT. F.LIZABETH'S TOWN HOUSE - MOMENTS LATER

Elizabeth and Annie ENTER, dropping their bags by the front door.

ELIZABETH
Hi ... We're home.

They don't bear anything.

ANNIE
 (calls out)
 Grandfather?

ELIZABETH
 I'll check his study.

Elizabeth ENTERS THE STUDY, and sure enough, there he is, sitting behind the desk, hidden behind The Financial Times.

ELIZABETH
 Hey stranger...

The paper comes down and Elizabeth SEES it's HALLIE sitting behind the desk.

HALLIE
 Hi, Mom. Did you know the Concorde gets you here in half the time?

ELIZABETH
 (stunned)
 Yeah, I've heard that...

Annie arrives in the door behind Elizabeth, shocked to see Hallie.

ANNIE
 What are you doing here?

HALLIE
 It took us around thirty seconds after you left to realize we didn't want to lose you two again.

ELIZABETH
 We?

NICK
 (appears from the doorway behind Hallie)
 We. I made the mistake of not coming after you once, Lizzie and I wasn't going to do it again... no matter how brave you are.

Elizabeth looks across the study at Nick, her eyes once again filling up, a smile on her face.

ELIZABETH
 Thank you.

They stand frozen, their eyes locked on each other.

ANNIE

Pssst....

She signals for Hallie to Join her in the hall.

EXT. STUDY - SECONDS LATER

Hallie rushes up to Annie.

HALLIE

We did it! We did it!

They hug.

ANNIE

It's unbelievable.

HALLIE

OhmyGod, you guys are gonna love living in California....

ANNIE

What do you mean ... California?
You two are going to love living in London...

HALLIE

London???

CLOSE ON ELIZABETH AND NICK

embracing by the window. CAMERA PULLS BACK through the WINDOW and CONTINUES into THE FRONT YARD, revealing Chessy and Martin, in each other's arms. CAMERA BOOMS UP and AWAY finally REVEALING Sammy barking in the front yard at a little Poodle in the yard next door. And as Grandfather walks down the street, opens the garden gate and enters the path to the house, we:

FADE OUT:

THE END