

INT. BILLY'S BEDROOM NIGHT

The moonlight illuminates this young boy's room.

Crudely drawn pictures of a clown are plastered over the wall. One picture, written in crayon, reads:

"My best friend Anda".

Clown paraphernalia is strategically placed throughout the room. A clown clock on the wall; clown dolls on the mantle; a ventriloquist's Dummy sits on the shelf, smiling out into the darkness.

Lying in bed, 8 year old BILLY BUNSEN sleeps soundlessly.

Sitting next to the bed in the darkness is Billy's imaginary friend, ANDA THE CLOWN. He sits there lifeless; stupid, blobby, and baby-like, resembling a doll that was made by an idiot, waiting for Billy to wake up.

Anda moves his face into the moonlight. It is obvious he is scared of the dark. At every noise, Anda nervously jumps. He pokes Billy to attempt to rise him. The slightest move on Billy's behalf, causes Anda to raise his eyes in anticipation that he may wake up.

Anda exchanges a look with the Dummy. The Dummy looks back knowingly.

Night turns to day around the waiting clown.

Billy wakes up, gets out of bed and not seeing the Clown, starts to get ready.

Anda just stands there staring straight ahead in disbelief. He slowly turns to the doorway. Billy isn't there.

Anda's happy clown face does not hide his true feelings of abandonment.

INT. BATHROOM MORNING

Billy brushes his teeth in the mirror with a clown toothbrush. Anda stands beside him watching Billy in the mirror for a hint of recognition. He has toothpaste all

over his face and proceeds to eat the big toothbrush and suck the toothpaste from a very large tube, in hopes for some laughter from Billy.

Billy not seeing him walks out of the bathroom. Anda just stares into the mirror. There is no reflection of himself.

EXT. STREET MORNING

Billy walks to school. Anda walks behind him, hoping he will turn around. Anda is afraid of the real world around him. He keeps close in fear of being left alone.

EXT. BUSY STREET CONTINUOUS

Billy stands at the corner of the road waiting for the light to change. A CROSSING GUARD stands next to Billy with his bright red STOP sign. Anda is extremely worried about the danger of this situation. He stares at the words of the sign.

The light changes.

Anda sticks his hand out for Billy to grab it. Only this time he doesn't.

Billy crosses the road on his own. Anda stays where he is, his hand still lifted beside him, and just watches him. He studies his empty hand and puts it down beside him.

The red hand light starts to blink.

Anda watches Billy get farther down the road. Only when the traffic starts again, does Anda start to cross the road. He makes his way across the speeding traffic, dodging the cars to catch up to Billy.

INT. BILLY'S BEDROOM NIGHT

Billy sits on his bed staring at the walls around him. Anda watches Billy intently for what he is about to do next.

Billy gets off the bed and walks over to the wall. He stares at his drawing of Anda. Slowly and purposefully, he takes the tacks out of the picture and removes it from the wall. He studies the picture in his hand. After

some thought, Billy puts the drawing down on the dresser and leaves the room.

Anda walks over to drawing and picks it up. He stares at it. A tear from his eye drops on the paper. The ink starts to run.

Billy comes back in the room. He is carrying a box. Billy starts walking around the room. He picks up each object, looks it over, as if for the last time, and puts it in the box. Anda cant believe his eyes.

Billy starts taking the pictures off the wall.

INT. BILLY'S BEDROOM NIGHT

The moonlight illuminates the sad clown. He checks for tears but only finds one. Anda looks at the tear on his fingertip with marvel.

He looks to Billy who has opened his eyes and is now looking straight at Anda. Anda can't believe what he is seeing. Anda's eyes light up in anticipation. Only Billy stares off and closes his eyes again.

Anda returns to his sadness. When suddenly something from the back of the room beckons his attention.

Anda gets up from his post next to the bed and walks over to the box in the corner of the room. He looks down in the box and sees something.

The ventriloquist's Dummy lies face up in the deep box, staring out at Anda.

Anda bends down and picks up the Dummy. He carries the Dummy over to the window and sits on the window sill. Anda puts his hand behind the Dummy's head and begins to move his mouth.

DUMMY

What are you going to do?

Anda shrugs his shoulders.

DUMMY (CONT'D)

You can't just go on like this.

Anda shakes his head no in agreement.

DUMMY (CONT'D)

You know that don't you?

Anda stops shaking his head and now starts nodding yes.

DUMMY (CONT'D)

You're let into someone's life...

Anda now starts nodding his head side to side.

DUMMY (CONT'D)

You become their friends...

Anda shakes and nods his head becoming confused about which way to move it and getting dizzy in the process.

DUMMY (CONT'D)

When you find out they no longer believe in you. You have to move on.

Anda shakes his head no, now in rapid disagreement.

DUMMY (CONT'D)

Come on, clown! Don't take it so hard. Billy is just one kid.

Anda's hand moves the Dummy furiously at himself. Anda reels back in terror.

DUMMY (CONT'D)

I know that may be hard to believe, but it can't just be Billy. There's gotta be more than just Billy out there. There has to be!

Anda holds the Dummy out in front of him so the Dummy is looking out the window.

DUMMY (CONT'D)

Somewhere out there, another young child has no one real to play with. Some other child is bound to feel alone in the world.

Anda sits down with the Dummy.

DUMMY (CONT'D)

And they are going to dream up
some friend to play with. And
that friend could be you.

Anda points his hand at himself in some belief of what
the Dummy is saying.

DUMMY (CONT'D)

There are people in this world
that are going to believe in you.
It's just not Billy. Billy's not
the one!

Anda looks over at Billy sleeping on the bed. Dummy just
looks at Anda in admiration. They share a moment between
each other.

DUMMY (CONT'D)

I'd have liked to go with you
Clown, and see you out there in
the world, see you grow and learn.
Only, I too have my own fate. But
you shouldn't be scared clown.
You know why?

The music starts. The lights dim, and the spotlight
appears on the Dummies face. He begins to sing.

DUMMY (CONT'D)

Because I believe I'm going to be
alright. I might be a star
someday. I'm leaving Billy's
room, I have done all that I
could. I know, I'm going to be
proud. Though I may not know
what will be. I have faith in me.
I won't let the unknown future let
me down. Oh yes, I have faith in
me.

The spotlight fades. The lighting returns to its ambient
beginning.

Anda looks out the window.

DUMMY (CONT'D)

Someone out there is waiting to meet you. You just have to go out and find them.

INT. BILLY'S BEDROOM DAY

Billy wakes up and without seeing Anda, leaves the room.

Anda sits alone on Billy's bed. Two colorful suitcases are on the floor next to him.

EXT. STREET DAY

Anda walks down the street. This is his first time on his own.

MONTAGE:

Anda hesitantly starts following different kids around the city. Most ignore him, but some are afraid of him.

Anda stands on the street corner as the people pass him. He holds up a crayon sign:

"FRIENDLESS"

Anda performs to people on the street. They walk by him oblivious to his existence. Anda is very hurt by their lack of reaction.

INT. ALLEY DAY

Anda is searching through a large garbage can. He pulls out some paper from the refuge. He starts unfolding them. They are Billy's old drawings.

INT. ALLEY DAY

Anda stands lifeless in an alleyway. He has lost himself.

The seasons change around him.

FADE OUT.

FADE IN:

EXT. STREET DAY

Anda walks out into the street. As he walks he automatically stops and briefly performs. As they keep walking, he immediately ceases his performance and keeps walking. This has become normal for him.

All of the sudden, Anda sees something. He stops cold in his tracks.

Walking towards him, is a YOUNG MAN of about 16. He passes Anda, unnoticed.

Anda pulls out a picture from his coat pocket. It is a crudely drawn little boy. The crayon writing reads:

"Billy."

EXT. STREET DAY

Billy walks down the street. Anda follows curiously behind him. Every time Billy happens to look over his shoulder, Anda hides.

EXT. GREASY SPOON DAY

Anda is looking through the window of a greasy spoon.

INT. GREASY SPOON CONTINUOUS

Billy and a TEENAGE GIRL share a milk shake at the counter. Anda is pressing his face up to the window, trying to see in.

EXT. GREASY SPOON AS BEFORE

Anda hears the sound of laughter. Surprised that he can be seen, he turns his head to where the laughter is coming from.

Dressed in an old suit, a size too small, middle aged and grey, The AGENT, is talking on a payphone.

AGENT

I'm not going to spend my life
talking to an imaginary chicken
and you will never get a better
deal.

He hangs up the phone and walks out of the booth. On the after thought he rushes back into the booth and continues his conversation.

AGENT (CONT'D)

And i think you should reconsider getting other representation.

Feeling victorious the agent leaves the booth and sees something. It is Anda.

INT. GREASY SPOON DAY

Agent is sitting by himself at one of the tables. He is talking to someone that no one else can see. It looks as if Agent is talking to himself.

AGENT

Look, sometimes you exist, sometimes you don't. It's all part of the business.

Anda is sitting sadly across from him staring at Billy.

AGENT (CONT'D)

There's a reason for your existence. You're still here, aren't you?

Anda lifts his head. Agent sees he has his attention.

AGENT (CONT'D)

This is where you're supposed to be right now. You just have to know "it always works out." Look at me.

Agent holds his hands out to present himself.

AGENT (CONT'D)

Huh? Whaddya think? Not bad, eh?

Anda's mood suddenly changes for the worse.

Agent sees that he's losing Anda.

AGENT (CONT'D)

Hey! Come on! Do something funny!

Anda is triggered by his request to perform. Agent sees this and continues.

AGENT (CONT'D)

Yeah come on, do a routine! Make me laugh! Make everybody laugh!

Anda looks around. There are only a few other patrons in the restaurant. Anda looks back at Agent. Agent eggs him on.

He starts his routine by bumping into a OLD WOMAN's walker and falls on the floor. Agent bursts out in a loud laughter.

AGENT (CONT'D)

Ha, ha! Ha that's a good one!

THE COOK, thinking Agent is bugging the customers, motions towards someone to get him out.

The waitress, LOUISE, a very strong, large older woman, waddles out from behind the counter with a tray full of scrambled eggs.

Agent is now pointing and laughing at a MAN drinking a coffee. The Man has no idea what he is pointing and laughing at. Anda is sitting and mocking Man drinking his coffee. Anda pretends he is in a bad mood as well.

AGENT (CONT'D)

Funny! Very funny! Hilarious!

Man, annoyed with Agent pointing and laughing at him, starts to leave. Agent laughs through the whole thing.

The others in the diner watch Agent nervously. They do not know what he is laughing at. He returns their stares with a smile, but unsure of what to do, they just look away.

Anda comes up behind Agent and bombards him with a series of his very own, adapted, clowning routines. Agent laughs and looks around to see who else is watching.

Anda looks up. No one is paying attention. Anda just stares back at the people. They do not see him. He motions to them but he is invisible. He looks back at Agent and they exchange a moment.

Louise stands at Agent's table with a pad and pencil in hand, ready to write down his order. She seems very disturbed. Oblivious, Agent seeing her as a potential audience, motions to Anda.

AGENT (CONT'D)

Oh, oh, oh. Do the finger trick.
Do you remember the finger trick?
Come on, show her...

Anda does the finger trick but suspiciously watches Louise. This excites Agent.

Louise does not seem amused. Agent laughs out loud.

Anda still doing his "finger trick" just watches the situation, aware of the reaction Agent's odd behavior is soliciting.

Agent looks around and gestures the suggestion that they are missing out on the entertainment.

LOUISE

Were you going to order something today?

AGENT

(Still laughing)
Water please. In a cup.
(to Anda)
You want some water in a cup?

Louise deliberately puts her order book into her apron. She sternly looks at Agent and starts to lift him by the arms.

LOUISE

OK, that's enough. This is the last time. We don't want any trouble. Come on. Up you go. Let's go.

Agent, used to the treatment, obeys and gets up to leave immediately. As he is being violently ushered to the door, he looks back at Anda, who stands there dumbfounded.

AGENT

Give them time. They'll get it,
eventually.

EXT. GREASY SPOON AFTERNOON

Anda stands outside looking in at Billy. Agent tries to re-enlist him.

AGENT

But that's funny. Come on! Think
about it. An imaginary show! The
irony of it!

Anda notices Billy has started to leave the restaurant.
Agent seems to be losing his patience.

AGENT (CONT'D)

I'm a genius. You don't
necessarily know it now, but I'm a
genius.

There seems to be a little tension between the two.
Agent stares at him smiling like a menace.

AGENT (CONT'D)

You'll see.

Billy comes out of the restaurant. Anda starts trying
to get his attention.

Agent has lost his audience. He keeps close to Anda.
Anda is torn between these opposing worlds. He doesn't
know who to follow.

AGENT (CONT'D)

Oh okay, I'm sorry, and I suppose
you know what's funny and what's
not funny right? Mr. Clown. Mr.
Funny man, hardy-har-har. I mean,
who am I right? Just the guy who
doesn't know what funny is. Now
you tell me. Who's the fool here?
The successful agent of all the
imaginary friends in this town or
the clown with no real friends to
play with, huh?

Billy walks down the street. Anda starts to follow him.

EXT. STREET DAY

Anda runs down the street frantically looking for Billy. He has lost him.

EXT. ALLEY DAY

Anda cries on his own. His tears flow like a river. Eventually he stands in a puddle of his own tears. Anda looks around him and the water that he has created. Suddenly he sees something. He looks down and sees his reflection in the water.

EXT. STREET DAY

Anda runs around looking at himself in the reflection of windows. His excitement increases at every glimpse he gets of himself. He likes what he sees.

EXT. STOREFRONT DAY

Anda walks down the street and stops at a store window. The window reads "USED TOYS".

He looks at the window and sees his reflection. He waves to the reflection. The reflection waves back. Anda smiles. Suddenly Anda sees something through the window.

It is the ventriloquist's Dummy. Anda's eyes brighten up. He waves at the Dummy and points to himself, showing the Dummy what he has found. The Dummy smiles back from his window display.

Anda waves at the Dummy, one more time, and merrily walks down the street.

EXT. STREET DAY

All of the sudden, Anda stops in his tracks. A MAN walks by Anda and stops at the lights, waiting to cross.

Anda approaches him. It is Billy. Anda just looks at his hand and then at Billy's. The red hand turns to the walking man. Billy steps of the curb and crosses the street.

Anda looks at his feet and then up at Billy who is now halfway across the road. Anda smiles. Lifts his hand and waves good-bye to Billy.

EXT. STREET DAY

Anda is now performing on the street. The people still walk by him but Anda is unphased by their lack of attention. He is thoroughly enjoying his own performance.

Sensing something behind him, Anda suddenly stops his performance.

SOUND: A CHILD'S LAUGHTER

Anda turns around. A YOUNG CHILD stands on the sidewalk looking up at Anda. The young child motions to Anda to come over to him. Anda points at himself, asking "Me?". He then laughs. They both laugh together.

Anda approaches the child. The child puts his hand out. Anda grabs his hand.

Anda and the child walk down the street together.

FADE OUT