

TWINS

by

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Revisions by

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Rev. 04/15/88 (Blue)
Rev. 04/22/88 (Pink)
Rev. 04/27/88 (Yellow)
Rev. 04/28/88 (Green)
Rev. 05/02/88 (Goldenrod)
Rev. 05/09/88 (Buff)
Rev. 05/25/88 (Cherry)
Rev. 06/16/88 (Tan)
Rev. 06/22/88 (Salmon)
Rev. 07/05/88 (White)
Rev. 07/05/88 PM (Mint Grn)
Rev. 07/25/88 (Goldenrod)

CONSOLIDATED FOURTH DRAFT

April 27, 1988

TWINS

FADE IN:

1 LONG BASEMENT CORRIDOR 1

The CAMERA is MOVING SLOWLY DOWN a long basement corridor. We hear a narrator (Werner) --

WERNER (V.O.)

On his 35th birthday, I decided to tell Julius Benedict the truth about himself...

2 CLOSE - LABORATORY HALL - DOORS - DAY (PERIOD) 2

HOLD ON sign: "Top Secret - Authorized Personnel Only."

WERNER (V.O.)

It wasn't that he was the product of a scientific experiment.

3 INT. LABORATORY - DAY (PERIOD - 1952) 3

A white coated scientist (PROFESSOR WERNER) is studying a bizarre piece of equipment that looks suspiciously like a milkshake blender. With him is another scientist -- (this is TRAVEN -- already imperious, already a prick).

WERNER (V.O.)

An experiment designed to produce a physically, mentally and spiritually superior human being. I explained that to him when he was two years old.

4 INT. MEDICAL EXAM ROOM - HALF A DOZEN MEN - DAY (PERIOD) 4

Most of them young, 20s and 30s. They are being given a medical examination by a group of doctors, including Werner.

WERNER (V.O.)

And it wasn't the complexity of Julius's parentage. He knew that unlike other little boys, he didn't have just one, but half a dozen fathers, all very distinguished men.

*

5 INT. HOSPITAL ROOM - CLOSE ON GORGEOUS WOMAN - DAY 5
(PERIOD)

Not your Hollywood type. This is obviously a lady of character and talent. Her name we will come to learn is MARY ANN BENEDICT. She is on a hospital bed and being readied for surgery.

WERNER (V.O.)

Nor was it about the extraordinary woman chosen to be his mother...

*

6 INT. HOSPITAL HALLWAY OUTSIDE DELIVERY ROOM - (PERIOD) 6

Traven emerges, sadly shaking his head. Werner tries to enter the room -- Traven won't permit it.

WERNER (V.O.)

Julius had long lived with the tragic news that she died giving birth to him.

7 OMITTED 7 *

&

&

8

8

*

9 INT. HOSPITAL HALLWAY - DELIVERY ROOM - DAY (PERIOD) 9

As a nurse, parting the security guards, emerges and holds up a plump, serene, smiling baby boy.

(CONTINUED)

9

CONTINUED:

9

WERNER (V.O.)

What Julius didn't know, until
this very moment, was that, about
a minute after he was born...

Another nurse emerges from the delivery room, holding up
a second INFANT -- this one is SCREAMING with rage.

WERNER (V.O.)

His mother gave birth to another
baby...

10

INT. NURSERY - DAY (PERIOD)

10

The serene baby. Any mother's joy.

The angry baby. Fuming.

PULL BACK to reveal:

The two of them are in the same crib.

The leg of the angry baby. It suddenly lashes out,
connects with the rump of the serene baby:

The serene BABY. Starting to CRY.

The angry baby. All smiles now.

HOLD ON the two babies in their crib as the following
words fill the screen:

ARNOLD SCHWARZENEGGER

DANNY DE VITO

TWINS

CUT TO:

11

INT. GREENHOUSE - CLOSEUP - JULIUS (35) - DAY

11

He looks up and stares dead AT the CAMERA --

JULIUS

(stunned)

I have a brother?!!!

CUT TO:

12

INT. GREENHOUSE - DAY

12

A greenhouse on the island.

(CONTINUED)

12

CONTINUED:

12

Werner, now 70, is bent and old. Julius, in peasant garb is a marvelous-looking human being.

WERNER

(speaks with an
Austrian accent)

He was sent to an orphanage in
Los Angeles. At the same time I
brought you here to the island.

Julius isn't listening. His eyes shine.

JULIUS

(amazed)

I have a twin brother?!!
(for a moment,
chews on his right
thumbnail)
What's his name?

WERNER

Vincent.

JULIUS

(moved)

Vincent -- Every time I loved
something I called it Vincent --
I called my first computer
Vincent!

(suddenly spins;
starts off)

I have to find him!

A13 OMITTED

A13

B13 EXT. ISLAND - CLIFFS - DAY

B13

Julius strides along a windswept path, followed by
Werner. The ocean spread out below them is vast and
empty. This island is far from anywhere.

WERNER

(fretting terribly)

You've been here since you were a
baby -- you know nothing of
America --

JULIUS

I know it is the cradle of
democracy and the land of the
free; besides, I speak twelve
languages -- I'm sure I can get a
job.

(CONTINUED)

B13 CONTINUED:

B13

WERNER

They're a simple people; rather primitive, not like us.

JULIUS

My brother will look after me.

C13 OMITTED

C13

13 INT. JULIUS'S HUT - DAY

13

It's a blend of modern technology and the tropical environment -- floor-to-ceiling book-cases, computers, a hammock shrouded in a mosquito net.

Julius is hurriedly packing a small leather suitcase, watched by Werner.

Werner hands over a photograph: it's a picture of a younger Werner, Traven, and the six fathers.

JULIUS

It's your only copy --

WERNER

-- My need for it is only sentimental -- yours may be practical --

Julius slips the photo into his suitcase.

JULIUS

Thank you -- I'll miss you.

WERNER

(holding back the tears)

I'll miss you.

They hug as we --

CUT TO:

A14 EXT. TROPICAL ISLAND

A14

The water's edge. Julius, Werner, an OLDER LADY, two scientists and an ORIENTAL man are all saying goodbye. Julius puts his suitcase into a small rowboat.

(CONTINUED)

A14 CONTINUED: (A1)

A14

OLD WOMAN
(as Julius hugs her)
It's sixty miles to the airport,
Julius; be careful.

*
*
*
*
*

Julius then bows to the Oriental, who bows back.

JULIUS
(in Japanese;
subtitled)
It was an honor to study under
you, Master.

Without warning, the Oriental tries to strike Julius in the face with the side of his hand, but Julius blocks the blow.

ORIENTAL
(in English)
Ahhh, always on guard. You have
learned well, Julius-san.

Julius gives a last hug to Werner.

JULIUS
(to Werner)
I was just thinking, maybe my
brother Vincent is married.

(CONTINUED)

A14 CONTINUED:

A14

WERNER

And...?

JULIUS

Well, if a woman loved my brother enough to marry him, she might have a sister who'd feel the same way about me. That often happens with twins, you know.

WERNER

Julius -- please -- don't get your hopes up. Your brother doesn't even know you exist.

Julius gets in the boat and casts off. The boat takes off like a streak. Julius, in perfect rhythm, increases the pace. The boat is almost flying across the water.

JULIUS

(loudly as he disappears in the horizon)

Of course he does. I've always known there was something missing in my life! And deep down, I'm sure Vincent feels the same way! He's probably just like meeee!

DISSOLVE TO:

14 INT. BEDROOM (L.A.) - DAY

14

VINCE BENEDICT lies in bed, looking extremely pleased with himself. A SEXY YOUNG WOMAN is nestled asleep against him. The digital bedside ALARM PURRS and starts to PLAY MUSIC -- something romantic that Vince hums along to.

VINCE

You sleep well, honey?

CARLA (SEXY YOUNG WOMAN)

Mmmm... like a baby.

VINCE

Me, too. I love this new mattress. It's soft but it's hard at the same time. And I love this new clock.

Carla snuggles against Vince as he surveys the bedroom like a house-proud new owner.

(CONTINUED)

14

CONTINUED: (A1)

14

VINCE

You've done a great job on this room, Carla.

CARLA

You really think so? Even the curtains?

VINCE

The curtains are the key to the whole thing. They're colorful... they're brilliant... they're... great curtains.

CARLA

(melting)

You were great last night, Vince.

VINCE

(not disagreeing)

Naaaw...

(putting his arm
around her)

I think we're going to be very happy here.

Suddenly we hear a DOOR downstairs as it OPENS, and a man's voice drifts up the stairs:

(CONTINUED)

MAN (O.S.)

Honey! I'm home!

VINCE

(a bit surprised but
not panicked)

What's he doing back so early?

Vince jumps out of bed, starts pulling on his clothes while Carla slips into a bathrobe.

MAN (O.S.)

Carla? You gonna cook me some
breakfast or what?

CARLA

Be right down, sweetheart!

Vince checks his appearance in a dresser mirror, straightens his Armani suit, brushes his hair, pulls it into a fashionable ponytail. He cuts a stylish figure. Noticing an expensive gold lighter on the dresser top, he covertly pockets it.

Carla pushes him towards the open French doors.

CARLA

Hurry up! I gotta make breakfast!

VINCE

You're wonderful, Carla. Your husband
doesn't deserve to kiss your feet.

15 EXT. BALCONY - DAY 15

Vince steps out and jauntily climbs over the rail. It's very clear he likes the danger, being on the edge. In another life, he was probably Errol Flynn. Now, he gives Carla an Errol Flynn smile --

-- and with that, he leaps into space!

CUT TO:

16 EXT. AL'S HOUSE - AWNING BELOW - DAY 16 *

As Vince gracefully lands, bounces off it onto the ground. He bends, picks up a flower, puts it in the outside pocket of his Armani suit, heads toward a new Mustang parked not far away. *

CUT TO:

17 EXT. AL'S HOUSE - MUSTANG - DAY 17 *

As Vince gets in, starting to sing.

VINCE
(he's got a good
voice)
'Oh what a beautiful morning,
Oh what a beautiful day'...

Now he does something surprising -- not starting to drive, we expect that. What we don't expect is his destination -- because what he does is simply turn the nearest corner and drive right back to the house he just snuck out of.

VINCE
(exiting the car,
still singing)
... 'everything's going my way'...

CUT TO:

18 INT. AL'S HOUSE - DAY 18 *

where Carla, in her robe, is working away starting to make breakfast. Vince enters, gives her the sweetest smile.

VINCE
Carla, what a joy to look at you.
(MORE)

(CONTINUED)

VINCE (CONT'D)

(as she gives him
a look)

Is my partner and best friend, Al
home from work yet? I am the
bringer of good tidings.

The kitchen door opens and AL GRECO enters. He is singing "Happy Birthday" and carries a wrapped gift held out in front of him. He's dressed in overalls with an insignia on his breast pocket that reads "AIRPORT PARKING."

VINCE

Stop with that horrible song, you
know how I hate birthdays; they're
worse than Christmas.

Al presents him with the gift.

VINCE

(coy)

For me?

AL

Carla and I figured, since you
were always admiring mine, what
the hell...

(CONTINUED)

18

CONTINUED: (2)

18

Vince struggles to contain his delight at this irony.

VINCE

A lighter, just like yours. I don't know what to say, Al. I'm all choked up.

The PHONE RINGS and Carla picks it up.

CARLA

(into phone)

Hello -- the Greco residence... sure. Who may I say is calling... Mr. Burt Klane? Vince, it's for you --

Vince confidently picks up the receiver.

VINCE

(into phone)

Good morning, Mr. Klane. I hope you're having a wonderful --
(cut off)

Yes -- no problem -- I have it. Yes. Today. Of course. 'Bye.

Vince hangs up.

AL

What are you doing talking to a loanshark?

VINCE

(excited)

That's part of my good news -- You know that money I picked up from the Jaguar we boosted. Well, I put the money in the stock market. I got this incredible tip.

*
*
*
*
*

CARLA

Oh no.

*

VINCE

I can't lose. Ever hear of P.V.T. Industries? Probably not -- Secret takeover bid --

*
*

(CONTINUED)

18 CONTINUED: (3) 18

AL
You put the money on a stock? *

VINCE
A very special stock -- and it was
such a sure thing -- I borrowed
another 20 grand from the Klane
Brothers. *

CARLA
(unbelieving)
You borrowed from a loan shark to
invest in the stock market?

VINCE
On margin -- And as of last night
I was ten thousand ahead. I'm
going to make a fortune -- turn on
the T.V. *

CUT TO:

19 OMITTED 19

20 INT. NEWSROOM - CLOSE - TV - DAY 20

Cable news -- stock report.

NEWSCASTER (V.O.)
... that Wall Street's suffering
its worst single-day's losses
since October '87. Hardest hit
were Federated Broadcasting, down
\$18, Waverton Data, down \$24 and
P.V.T. Industries, down \$32.
Analysts speculate that even blue
chip stocks will not remain immune
to...

21 INT. AL'S HOUSE- DAY 21

CLOSEUP ON the extremely worried face of Vince as he
takes in the bad news.

AL
You are having one shitty
birthday, Vince.

(CONTINUED)

21 CONTINUED: 21

VINCE

I'm wiped out. I got to get some
money -- fast. *

AL

Well... '88 B.M.W. came in for
long term last night...

CARLA

Don't you think you're doing this
too often?

VINCE

I'm a desperate man. *

AL

Level three. Stall 25.

CUT TO:

22 OMITTED 22
thru thru
27 27

A28 EXT. AIRPORT PARKING STRUCTURE - ESTABLISHING - DAY A28

CUT TO:

B28 INT. AIRPORT PARKING STRUCTURE - DAY B28

CLOSEUP ON a large painted number 25 then PAN DOWN to
reveal a new BMW.

Vincent approaches the BMW and pretends to be searching
for his keys while he waits for another car to pull out
and drive away. The second it's gone, Vince deftly opens
the BMW door with a "slim-Jim." He gets behind the wheel,
hot wires the ignition and drives away. Vince is a pro.

C28 INT. BODY SHOP - DAY C28

The green BMW is already being repainted by some Men
wearing goggles and using spray guns. Vince comes out of
an office, counting a wad of bills, followed by the OWNER
of the chop shop.

(CONTINUED)

C28 CONTINUED:

C28

VINCE

This is only four thousand --

OWNER

We're in a recession --
Everything's tough -- you want to
try someone else -- no hard
feelings.

VINCE

(sourly)

Forget it.

OWNER

You okay, Vince? You seem a
little worried.

VINCE

Me? I laugh myself to sleep every
night, and I never sleep alone.
I'm doing great!

The Owner smiles and turns. Vince continues counting the
money, nervous as hell. Now --

CUT TO:

28 EXT. AIRPLANE - DAY 28

Flying through clear, blue skies.

29 INT. AIRPLANE - ON STEWARDESS 29

Coming down the aisle, checking the passengers, as we hear:

JULIUS (V.O.)
(singing)
'Put on your red dress, baby
'Cause we're going out tonight...'

A few passengers turn and look back at --

JULIUS

seated in the rear, still in his peasant garb, the bamboo suitcase resting on his lap. He has his headphones on and is singing along to the music, his eyes closed and his head bobbing.

JULIUS
(singing)
'I better wear some boxing gloves,
In case some fool might want to
fight.'

The STEWARDESS removes his headphones and considers Julius with amusement.

STEWARDESS
I knew you were trouble the second
I laid eyes on you.

Julius stares up at her, speechless and mesmerized.

JULIUS
(realizing)
Sorry -- I've never heard this
music before -- I love it.

*

She sighs, leans over him, fastens his seat belt, while Julius gazes down at her ample cleavage.

STEWARDESS
The captain wants us to buckle our
seat belts because we're expecting
a little turbulence.

JULIUS
(reading her name
tag)
Thank you, Betty Lou.

(CONTINUED)

29

CONTINUED:

29

STEWARDESS

I bet you're a football player.

JULIUS

Actually, I'm a horticultural botanist, a mathematician, and a philosopher.

STEWARDESS

Right. And I'm a brain surgeon.

As the Stewardess heads back up the aisle, a MAN jumps up, grabs her around the neck with one arm and brandishes a gun in his other hand.

HIJACKER (MAN)

(to passengers)

Nobody moves, or else we're gonna have a serious draft in here.

(turns to another stewardess)

Get the captain. I want to discuss our final destination.

He continues maneuvering the Stewardess up the aisle. His back is totally to Julius now.

JULIUS

turns to the terrified elderly woman beside him who's clutching a hardcover Bible in her lap.

JULIUS

(whispers)

Excuse me, ma'am.

As he takes the book from her, quickly draws back his arm --

CUT TO:

HIGHJACKER

The gun at the panicked Stewardess's head, he continues slowly up the aisle, shouting for everyone to freeze, not even to think about moving --

-- now a hardcover book comes rocketing through the air, hits him in the back of the neck and he goes limp, falling across some seats, the gun dropping from his hand.

CUT TO:

29

CONTINUED: (2)

29

BUNCH OF PASSENGERS

grabbing him, all of them brave and heroic -- a lot of commotion -- shouts of "I've got him," "Don't move," etc.

CUT TO:

HAND

retrieving the hardcover Bible from the floor and --

CUT TO:

OLD WOMAN

as Julius smiles reassuringly, returns her Bible to her, sits back in his seat.

JULIUS

(gently; calming her)

His mischief shall return upon his
own hand, and his violent dealing
shall come down upon his own head
-- Psalm 7:16.

In front now, there is a lot of activity as various passengers hold the Highjacker, almost arguing over who's in control. Julius looks at them a moment, puts on his headset, closes his eyes and is soon bopping away to the music.

CUT TO:

30

EXT. LAX - FROM SKY

30

As the plane circles to land.

CUT TO:

31

OMITTED

31

32

EXT. LAX TERMINAL - LATE AFTERNOON

32

Julius exits the terminal surrounded by Orientals. He makes his way to an airport shuttle bus.

33

EXT. HOLLYWOOD STREET - BAR - DAY

33

As Vince sidles into a booth, watched by a BARTENDER who clearly dislikes him.

BARTENDER

It's him. He's back.

A pretty young cocktail waitress called MARNIE turns and stares daggers at Vince. Marnie is a fireball of a girl, all brass and sass on the outside and sweet as cotton candy on the inside, sort of a Jean Harlow valley girl. She approaches Vince, who greets her with effusive warmth.

VINCE

Marnie! How are you? Is your sister around?

*
*

Marnie pointedly scoops up the tip left by the previous occupants of the booth.

*

Marnie starts to wipe down the table, spilling crumbs into his lap.

MARNIE

You total Linda's car. You pawn her stereo. You declare us as dependents on your tax return!?

*
*

VINCE

What an amazing memory --

FEMALE (O.S.)

Vince! I knew you'd come back!

Marnie's sister, LINDA, also a cocktail waitress, slips into the booth and gives Vince a big kiss. Linda, although just as attractive as her younger sister, has a completely different personality: she's trusting, dependent, and legally blind when it comes to Vincent.

VINCE

(to Linda)

I am so sorry for all the miserable things I've done to you.

LINDA

Like what?

MARNIE

Linda!

(CONTINUED)

LINDA

(to Marnie)

I'm not going to give him any money. Just take care of my station for a minute.

Marnie exchanges an exasperated glance with the Bartender and walks away. Linda distances herself a little from Vince in the booth, not meeting his eyes.

VINCE

(emotionally)

I didn't come here for a loan, sweetheart. I came to say goodbye.

(beat)

It's not safe for me here. People are trying to kill me.

*

Vince starts to rise but Linda pulls him back down.

LINDA

What did you do, Vince?

VINCE

I got involved in the stock market.

LINDA

(getting nervous)

I promised Marnie I wouldn't give you money.

Vince takes Linda's hand between his and stares into her eyes.

LINDA

Don't look at me like that...
Don't do that with your eyes... I shouldn't even be here with you.

VINCE

(softly)

You are here and so am I,
Maybe millions of people go by,
But they all disappear from view,
And I only have eyes for you...
Linda. I only have eyes for you.

LINDA

(moved)

That is so beautiful. How do you make up that stuff? You're such a poet.

(CONTINUED)

34 CONTINUED: (2) 34

VINCE
You inspire me.

CUT TO:

*
*

35 OMITTED 35

36 INT. BAR - DAY 36

A man enters. He starts looking around, checking the booths. He looks like a professional enforcer, which in fact, he is. He is also the smallest of the Klane brothers: BURT KLANE.

Vince ducks down under the table.

VINCE
(whispers)
It's the baby Klane -- I gotta
get the hell out.

Burt Klane strolls to the middle of the room, then suddenly turns and faces Linda.

BURT KLANE
Where's the little shit?

LINDA
(very nervous)
You gotta be more specific,
considering our clientele.

BURT KLANE
Benedict.

LINDA
(laughs)
He wouldn't show his face around
here. Right, Marnie?

She looks down at --

VINCE

He silently starts to crawl away in the direction of the back door.

MARNIE
(enjoying calling
him names)
Who, Vincent?
(MORE)

*
*

*

(CONTINUED)

36

CONTINUED:

36

MARNIE (CONT'D)

-- That weasel, that creep -- that oily little slug -- that two-bit, two-timing, waste of space -- that pathetic, low-life pocket Romeo.

BURT KLANE

(cutting her off)

Okay -- enough.

CUT TO:

A37

EXT. BAR - BACK DOOR - DAY

A37

The back door opens and Vince crawls out on hands and knees. His journey abruptly ends as he now faces KLANE #2 -- BOB -- considerably larger than his brother inside.

B37

INT. BAR - DAY

B37

Vince is thrown in, forcefully, into a table. He crashes onto the floor.

BOB KLANE

Look what I found crawling around out back.

CUT TO:

C37

INT. BAR - DAY (LATER)

C37

A booth at the back of the restaurant: Vince is seated with the two Klane brothers. He hands over the money he picked up from the BMW -- \$4000. The smaller Klane counts it quickly.

BURT KLANE

This is only four thousand --

VINCE

The rest is invested. We're gonna make a fortune.

Bob suddenly punches Vince in the side knocking the breath out of him.

BOB KLANE

(ominous)

Shut up.

(CONTINUED)

C37 CONTINUED:

C37

Linda comes over -- Very nervous, she looks around, then hands over an envelope.

LINDA

I hope this helps -- Please don't hurt him.

BURT KLANE

There you go --
 (he counts Linda's money)
 -- Another thousand -- Okay -- This nice lady just bought you a day Vince -- I want it all -- Twenty-thousand -- this time tomorrow. *

VINCE

Twenty -- ? But I just paid --

Just as he opens his mouth, Vince is elbowed again.

BURT KLANE

That's just the interest. The twenty's the principal. *

37 INT. BAR - NEAR DOOR - DAY (LITTLE LATER)

37

Linda is walking Vince out.

VINCE

That was the most wonderful birthday present anybody ever gave me --

LINDA

It's your birthday? Why didn't you tell me?

VINCE

(suddenly honest)
 I can't take the kindness. It gives me the shakes.

LINDA

You'll tremble plenty before we're through, Vince Benedict.

They kiss.

CUT TO:

A38 EXT. GRAUMAN'S CHINESE THEATRE - MAGIC HOUR

A38

Vince brushes himself off, hesitates a moment, pulling on his left ear with his right hand.

Immediately behind him, facing the opposite direction, is another man, also pulling on his left ear with his right hand. It is Julius --

-- Their backs are to each other. Without ever catching sight of one another, they move off, going their separate ways. Now, from this --

CUT TO:

38 EXT. DOWNTOWN HOLLYWOOD STREET - NIGHT

38

Downtown Hollywood in all it's sleeze. There's a wax museum and a scientology center and every fast food place imaginable and people shouting as they sell things, "flowers" and street food and there's a porno house showing Tight 'n Tender and there's young people dressed like punks and old people boozed out and pimps and druggies and guys slumped unconscious in the gutter and crowds of tourists walking this way, that way, and there's noise and litter and one more thing --

-- There's Julius, case in hand, staring around, taking it all in. We're a long way from his island now. He studies all the humanity swirling around him --

CUT TO:

CLOSEUP ON JULIUS

And you can see it on his face: He loves it.

JULIUS
(almost a whisper)
... How wonderful...

39 OMITTED
thru
4339
thru
43

44 EXT. HOLLYWOOD - NIGHT

44

Julius, eating a hot dog, is walking along a street in Hollwyood. In his island peasant garb, he doesn't look all that unusual considering his surroundings.

(CONTINUED)

44

CONTINUED:

44

But Julius is pretty noticeable no matter where he goes.

CUT TO:

TWO HELMETLESS MOTORCYCLISTS

watching Julius. More specifically, they are watching the expensive-looking leather-edged suitcase he carries in his hand. They look at the case a moment more, then Biker #2 gets his MACHINE PURRING softly.

A45 EXT. WINDOW OF FREDERICK'S OF HOLLWOOD - WINDOW - NIGHT A45

You never saw such lingerie.

PULL BACK to reveal:

Julius, staring at it, shaking his head.

JULIUS
(to himself)
What an amazing country.

CUT TO:

BIKER #1

ROARING up beside Julius, smiling ingratiatingly.

BIKER #1
Got a light, pal?

JULIUS
Sorry, but I don't smoke... pal?

Julius thinks he's found a friend.

BIKER #1
(indicating "Fredericks")
Looking for something for your
girl friend?

JULIUS
I... don't have a girl friend. Do
women really wear these things?

BIKER #1
If you're lucky.
(a beat)
You from out of town?

*

(CONTINUED)

A45 CONTINUED:

A45

JULIUS

Yes, a small island in the South Pacific, about 300 nautical miles south-southwest of Fiji...

*

Biker #2, bounds along, and when he reaches Julius he grabs the handle of the leather case that Julius holds, his plan quite obvious -- to steal the case and disappear into the crowded street.

Not an original plan, certainly, but one that over and over again, always works --

CUT TO:

CASE HANDLE

Julius's hand holds fast to it. Then --

CUT TO:

BIKER #2

As his mouth drops open as we --

CUT TO:

JULIUS

just sort of standing there, no big deal, not much effort showing on his face as Biker #2 begins to slowly rise into the air as he and his cycle are about to be parted and then --

CUT TO:

CYCLIST #2

still holding to the case as his CYCLE ZOOMS away from him and for a moment he is flat in mid-air, parallel to the cement sidewalk and --

CUT TO:

RIDERLESS MOTORCYCLE

ROARING into the crowd and people shriek, dive out of its way and --

(CONTINUED)

A45 CONTINUED: (2)

A45

CYCLIST #2

falling to the pavement, his head colliding hard and he's out and --

CUT TO:

RIDERLESS CYCLE

ending its trip as it collides with a storefront and collapses on its side, MOTOR still ROARING but no movement anymore and --

CUT TO:

CYCLIST #1

stunned, going to his unconscious partner.

BIKER #1

(to Julius)

What the hell did you do?

Julius calmly kneels beside the still form. He puts his case down, and his hands move expertly across the prone figure.

JULIUS

I did nothing, the pavement was his enemy.

CUT TO:

JULIUS

eyes almost closed as his skilled hands touch the guy a moment more.

JULIUS

I would say -- a concussion -- a mild shoulder separation, and ribs four to seven are cracked.

Julius rises.

JULIUS

Get him to a hospital.

And now he picks up his case, starts to go; pauses.

(CONTINUED)

A45 CONTINUED: (3)

A45

JULIUS

And in the future, you should both consider wearing helmets.

A sweet smile.

CUT TO:

45 OMITTED
thru
47

45 *
thru
47 *

48 EXT. HOLLYWOOD STREET - NIGHT

48 *

Vince, approaching his car, sees a motorcycle COP putting a ticket under his windshield wiper. Vince marches over, examines the ticket.

VINCE

Fifty-three dollars? You gotta be kidding. *

COP

Your vehicle's in a handicapped zone.

Vince immediately hunches his shoulder and affects a limp.

VINCE

So? Do I look normal to you?

COP

You don't have a 'handicapped' sticker on your windshield.

(a beat)

Driver's license, please.

CUT TO:

CLOSEUP - VINCE'S HAND

It is being handcuffed to his car's door handle.

COP

You've got over 200 outstanding parking tickets, Mr. Benedict. And you just had your birthday? Well, your driver's license just expired -- Happy birthday. *

(CONTINUED)

48 CONTINUED: 48

As we HOLD ON Vince's depressed face we FADE TO BLACK --

CUT TO:

A49 EXT. ORPHANAGE - DAY A49

Julius walks up the stairs leading to the front door.

49 EXT. ENCLOSED ORPHANAGE PLAYGROUND - DAY 49

Young boys in uniform are raucously enjoying their recess under the supervision of several nuns in habits.

JULIUS (V.O.)

So, this is where my brother grew up. I'm glad he had so many friends to play with.

*

50 INT. ORPHANAGE DORMITORY - DAY 50

An elderly MOTHER SUPERIOR looks dubiously at Julius as he stares out the window down on the playground.

He turns and examines the dormitory which is lined with metal cots. He points to a cot near the door and smiles fondly.

JULIUS

And that's where he must have slept.

MOTHER SUPERIOR

How did you know?

JULIUS

It's the one I would have chosen. It's next to the fire extinguisher. In case of a fire, I could have given the alarm, and saved the other orphans.

MOTHER SUPERIOR

We've only had one fire at St. Charlotte's. Vince Benedict started it, we like to think by accident.

51

INT. MOTHER SUPERIOR'S OFFICE - DAY

51

The Mother Superior opens a file cabinet and begins rummaging through it, watched by Julius.

JULIUS

Tell me about him. Was he a good athlete? Did he like chess and poetry?

(CONTINUED)

51

CONTINUED:

51

MOTHER SUPERIOR

I'm certain that God had a purpose when he created Vincent Benedict, but it had nothing to do with chess or poetry.

She locates a file, removes it; the only thing inside it is a photograph, which falls to her desk.

MOTHER SUPERIOR

That's odd... the contents of his file are missing.

Julius picks up the photo -- a 13-year-old boy leering up at an attractive young nun.

JULIUS

This is him? He looks happy --

*

MOTHER SUPERIOR

(sighing)

He should -- that's Sister Maria, his biology teacher.

*

JULIUS

I always liked biology.

MOTHER SUPERIOR

So did Vincent. He disgraced Sister Maria, who had to leave the order. Then he stole all the money from our library fund and ran away.

CUT TO:

52

EXT. ORPHANAGE - FRONT DOOR - DAY

52

The Mother Superior is trying, tactfully, to close the door on Julius.

JULIUS

But I have to find him. Where do you think he might be?

MOTHER SUPERIOR

Jail. A man of his character could only be in jail. You're full of goodness, Julius -- I pray that you never find him.

Sweet smile as the door is closed and we --

CUT TO:

53

INT. LOS ANGELES JAIL - HOLDING CELL - DAY

53

A bunch of people are in the cell along with Vince. Most noticeable is an amazingly tall, slender, muscular black man. We're talking a SEVEN FOOTER here. A bad tempered Seven Footer.

SEVEN FOOTER

(to Vince who is
scowling at him)

What're you lookin' at?

VINCE

At you, you jerk.

The Seven Footer rises angrily to his full size. Vince moves right in on him -- he may be going through a bad patch, but make no mistake, Vince is tough.

VINCE

(to the others in
the cell)

Tyrone Davis, averaged 23 points, eleven rebounds and four blocks a game his senior year. First round pick of the L.A. Clippers and now look at him.

SEVEN FOOTER

(stunned by the
amount of
information)

Who're you?

VINCE

(as he gives
Tyrone a card)

World International Athletics
Representation. Vincent Benedict
-- President. I coulda got you a
no-cut contract so you wouldn't
have to heist T.V. sets for a
living --

*

CUT TO:

GUARD

coming to the cell door.

GUARD

Benedict! Visitor.

(CONTINUED)

53

CONTINUED:

53

VINCE
(moving away)
Call me when you get out, they're
always looking for centers in
Italy...

And as he goes --

CUT TO:

54

INT. JAIL - VISITING ROOM - DAY

54

Julius is already seated in one of the cubicles, separated by a glass partition from the prisoner's side. This is a big moment for Julius and he looks around as various prisoners are brought in --

-- and as a look of pleasure comes across his face --

CUT TO:

GUARD

leading an attractive, powerful inmate into the room. The guy is Julius's age.

CUT TO:

JULIUS

trying to fight his excitement, watching as the prisoner moves toward him --

-- then past him.

Julius, confused, stares for a moment straight ahead across the partition, and now he's more confused --

-- because Vince is sitting across from him, dubiously studying him, arms crossed. There are phones on both sides of the glass partition. The room, it should be noted, is busy.

Julius makes a smile.

Vince just stares.

Julius mutters "excuse me" and gets up, goes to a nearby GUARD.

(CONTINUED)

JULIUS

(soft)

Excuse me, but I'm looking for
Vincent Benedict.

GUARD

(pointing to Vince)

You got 'im.

Julius turns, looks at Vince, and as he walks back to his side of the cubicle and sits, he is overcome with the wonder of it all.

JULIUS

(impassioned, but a
bit rambling; his
emotions are in
control)

Vincent... dearest Vincent... I
have rowed halfway across the
world -- no, wrong, I only rowed
one day but I came halfway across
the world -- I know you don't know
who I am, but believe me when I
say I have been waiting for this
moment all my life...

*

*

It's hard to tell what Vince is feeling but clearly the look of dubiousness is gone. He picks up the phone on his side, gestures for Julius to do the same. As Julius does, Vince at last speaks:

VINCE

You gotta talk into the phone,
asshole.

*

Julius is confused, momentarily.

JULIUS

(understands now --
into the phone)

Vincent...

CUT TO:

VINCE

listening, somewhat amazed. Who is this loony?

JULIUS (V.O.)

... Dearest Vincent...

Vince glances quickly around to see that no one is listening.

(CONTINUED)

JULIUS (V.O.)

I know you don't know who I am,
but -- I came halfway across the
world --

CUT TO:

TWO OF THEM

VINCE

(cutting in)

-- Whoa. I still got another six
hours to pay the money back. You
tell those crummy Klane brothers
that harassing a man when he's
already in the slammer is beneath
even them --

JULIUS

(overlapping --

they do this a lot)

-- I don't know any Klane
brothers. I'm your brother,
Julius.

VINCE

(stopped dead)

Huh? Again?

JULIUS

I don't know any Klane Brothers.

VINCE

(wary)

Yeah. Go on -- I got that part.

JULIUS

My name is Julius -- I'm your
twin brother.

VINCE

(laughing)

Obviously -- the minute I sat
down I felt like I was looking
in a mirror.

JULIUS

We're not identical twins.

VINCE

I wouldn't be too sure.

(CONTINUED)

54 CONTINUED: (3)

54

JULIUS

(sad)

You don't believe a word I've
said, do you?

VINCE

-- That's right. I don't believe
a word you said. *

JULIUS

Vincent, I don't lie. I am your
brother. Let me help you get out
of here. *

VINCE

(now he's interested)

Oh... you want to help me get
outta here?

JULIUS

Yes.

VINCE

Well, money talks, bullshit walks.

JULIUS

How can bullshit walk? Is that
slang?

VINCE

(to himself)

I'm in fast company here --

(to Julius)

Listen, you get me outta here,
I'll be whatever you want, best
friend, brother, nephew, niece,
grandma...

Vince gets up --

VINCE

(to himself as he
leaves)

Just don't ask me to bend over --

CUT TO:

55 EXT. POLICE STATION - PARKING LOT - DAY

55

A bunch of impounded cars. Vince and Julius walk toward
a small building in the center.

(CONTINUED)

55

CONTINUED:

55

VINCE

Listen, 'twinny,' I hope you didn't blow your wad on those tickets, 'cause it's gonna cost a bunch more to release my car.

JULIUS

I have some more money --

VINCE

You do?

JULIUS

I am happy to help you, Vincent. You're my brother. I love you.

VINCE

Julius -- look -- ease up on the love talk or I'm gonna be tossing my cookies, all right?

JULIUS

Tossing cookies, that is more slang?

VINCE

Just gimme your wallet, okay?

As Julius sweetly hands it over --

56

OMITTED

56 *

56A

EXT. POLICE IMPOUND OFFICE - DAY

56A *

As Julius counts out almost the last of his money to the police attendant, who hands him a set of keys. Vince grabs them and walks out of the building. Julius follows.

57

EXT. IMPOUND PARKING LOT - DAY

57

JULIUS

I know what you're thinking?

VINCE

No, you don't.

JULIUS

You're thinking that this whole twin business is what you call 'bullshit.'

(CONTINUED)

57

CONTINUED:

57

This is exactly what Vince has been thinking.

VINCE

Actually, I was thinking I'm going to need some more money -- to put gas in my car --

JULIUS

You can take some more money --

VINCE

I can?

JULIUS

Sure...

VINCE

We're brothers -- right?

Julius tries to drape an arm around Vince's shoulder. Vince gives him a look. Julius drops his arm.

TIME CUT TO:

A58

EXT. IMPOUND PARKING LOT - DAY

A58

Vince and Julius are walking down a long line of cars.

VINCE

They arrest you, they put you behind bars, they fine you and then they hide your car.

*
*
*

JULIUS

That's --
(points)
-- your car, isn't it?

CUT TO:

VINCE'S MUSTANG

Which is what Julius is pointing at.

VINCE

Yeah -- How'd you know that was my car.

JULIUS

We're twins!

(CONTINUED)

A58

CONTINUED:

A58

Vince unlocks his side, gets in. Julius, smiling and happy, starts to walk around to the other side.

JULIUS

(very happy)

I'm so excited -- we'll go to museums together, discuss philosophy together, read books together -- play chess together --

VINCE

-- Get lost together --

And on that, he GUNS his CAR the hell away, leaving Julius standing there.

CUT TO:

JULIUS

Deserted, alone in the sea of cars.

58

EXT. AIRPORT - PARKING LOT - DAY

58

As a gleaming new Cadillac rolls up to the ticket booth. Al leans out from the booth, taking in the car and its occupants -- two men, one in a Hawaiian shirt, one in a tanktop, both wearing Ray-Bans. They look like they're going on vacation.

(CONTINUED)

58

CONTINUED:

58

AL
Hey, the new Sedan DeVille... Very nice.

The driver, GARFIELD, just nods, holds out his hand for the ticket.

AL
You guys must be going to Hawaii, huh? Catch that good surf.

GARFIELD
Something like that.

The two men just stare straight ahead, uninterested in conversation. Al hands the driver a ticket.

AL
There's plenty of space on level four.

The Cadillac accelerates up the ramp.

59

INT. PARKING LOT - INSIDE CADILLAC - DAY

59

as it pulls into a parking spot in the enclosed lot. Man #2, LARSON, opens an attache case, removes a cassette, inserts it into the tape deck while the driver wipes down the steering wheel, gearshift, etc. with a cloth to remove their fingerprints.

OUTSIDE CADILLAC

as the men get out, lock the car, wipe off the door handles, and then head for the elevator.

CUT TO:

A60

EXT. HOLLYWOOD OFFICE BUILDING - ESTABLISHING - DAY

A60

B60

INT. VINCE'S BUILDING - HALLWAY - DAY

B60

As Vince approaches a door on which a sign reads:

VINCENT BENEDICT, INC. *
SPORTS AGENT - ARTIST'S REPRESENTATIVE *
IMPORT/EXPORT *
AUTOMOBILE SALES - RENTAL - LEASING *
WHOLESALE PATIO FURNITURE *

His door opens and out come two furniture MOVERS with a desk.

(CONTINUED)

B60 CONTINUED:

B60

VINCE

What're you doing with my desk?

MOVER

Taking back the furniture --
you're six months behind.

He opens a desk drawer, pulls out a razor and begins shaving as he walks into his office.

60 INT. VINCE'S OFFICE

60

Almost nothing is left but the phone on the floor, with Miss Busby, his secretary, standing by it. Vince is stunned.

MISS BUSBY

I tried to stop them, Mr. Benedict --

VINCE

It was time to redecorate anyway.

The PHONE RINGS -- Miss Busby drops to her knees beside it.

MISS BUSBY

(into phone)

Vincent Benedict, Incorporated --
Sports agent, artist's
representative -- import/export --
automobile sales, rentals, and
leasing -- wholesale patio
furniture -- How may I help you?

(listens briefly)

Oh, hi.

(to Vince)

It's Al.

As she hands him the phone.

VINCE

(taking it, talking
to her, sweetly)

Miss Busby -- Stacy -- this is a
transition period for the
corporation -- Why don't you take
a few days off.

MISS BUSBY

(a little lost)

... Aah -- all right. Whatever you
say, Mr. Benedict...

(MORE)

(CONTINUED)

60

CONTINUED: (A1)

60

MISS BUSBY (CONT'D)

(stops)

Oh, before I forget... Happy
birthday...

She hands him a gift-wrapped present which he opens.

(CONTINUED)

60

CONTINUED:

60

VINCE

'Aqua-Velva' -- you shouldn't
have --

She takes her purse, smiles, goes. When he's alone,
into phone:

VINCE

I hope you got some good news,
Al --

*
*

CUT TO:

61

INT. AL'S TICKET BOOTH - AL - DAY

61

On the phone in his ticket booth.

AL

(into phone)
Brand new Caddy on level four.

CUT TO:

62

INT. VINCE'S OFFICE - VINCE - DAY

62

VINCE

(thrilled)
Great, I'll be right over.

Vince drops to his knees in order to replace the phone
into its receiver. He then scrambles up, straightens his
suit, heads for the door, making sure his pony tail is
perfect.

CUT TO:

63

INT. VINCE'S OFFICE - HALLWAY - EMPTY CORRIDOR OUTSIDE
- DAY

63

As Vince exits, turns, quickly locks the door, turns back
into the corridor just in time for this --

-- A huge fist slams brutally into his stomach. Vince
gags, falls to his knees as we:

PULL BACK to reveal MORRIS KLANE, the biggest of them all,
standing over Vince.

MORRIS KLANE

Time's up, Vincent -- Got the
money?

(CONTINUED)

63

CONTINUED:

63

He bends over, picks Vince up by the neck like a toy doll, straightens him up briefly, then buries his fist into Vince's gut. Vince goes down. Harder than last time.

*

CUT TO:

VINCE

In agony, on his knees. It hurts to breath. He finally manages to look up at the giant --

VINCE

(gasping)

Did you hit me yet? 'Cause I didn't feel nothin'.

CUT TO:

MORRIS KLANE

He grabs Vince again.

MORRIS KLANE

You gotta understand something, Benedict -- I like my work.

He pulls Vince groggily up and this time he's going for Vince's face. He takes his time setting Vince up, getting his chin at just the right angle. He's concentrating on his work, so he doesn't pay much attention to the fact that the elevator door has opened behind.

Klane draws his fist back and is about to drive it into Vince's face when he suddenly pauses; the expression on his face, at first puzzled, becomes increasingly agonized as we REVEAL that --

JULIUS

Behind him, is squeezing a pressure point on Klane's neck, rendering him unable to punch out Vince. Julius maneuvers the Klane off of Vince and forces him down onto the floor.

JULIUS

(quietly)

These are most unfriendly acts you are committing.

MORRIS KLANE

(totally surprised)

What?

(CONTINUED)

JULIUS

I don't know what the problem is,
but I'm sure it can be solved
without resorting to violence.

MORRIS KLANE

(absolutely in
agreement)

Okay, okay.

JULIUS

Good.

*

Julius lets go of Klane, who gets to his feet, turns around, and instantly lets fly with his fist at Julius's face.

Here Julius effortlessly blocks the punch and goes right on talking.

JULIUS

You moved too soon.

Klane spins and aims a karate kick at Julius's head. Julius coolly ducks it and sends Klane crashing into a wall.

JULIUS

An important rule in a crisis
situation -- negotiate first,
attack last. You never
negotiated. You don't know what
kind of enemy I am.

*

Klane drags himself to his feet while trying to gauge what he's up against.

MORRIS KLANE

Who are you?

JULIUS

Vincent's brother.

VINCE

(happily)

We're twins.

Klane isn't buying it. Seeing a fire axe inside a GLASS CASE on the wall, he SMASHES through and grabs it.

MORRIS KLANE

You're firewood.

(CONTINUED)

JULIUS

You have no respect for logic --

*

Klane charges Julius, who sidesteps his blow. The axe is imbedded in the wall. As Julius grabs him.

JULIUS

-- And I have no respect for those with no respect for logic. You're a very stupid person.

CUT TO:

CLOSEUP - JULIUS

CUT TO:

VINCE

Watching as Julius picks up Klane with both hands and lifts him a foot up into the air, holding him there for a pause.

CUT TO:

VINCE

-- And this next is timed perfectly -- as he pushes the elevator button and...

CUT TO:

ELEVATOR DOOR

slides open and...

CUT TO:

JULIUS

As he heaves Klane across the corridor into the open elevator Klane crashes down hard just as the door slides shut and...

CUT TO:

63

CONTINUED:

63

VINCE

Shouting as the door closes on the crumpled Klane.

VINCE

Tell your brother 'He messes with me, he messes with my whole family!'

64

EXT. VINCE'S OFFICE - STREET - LATE AFTERNOON

64

Despite himself, Vince is definitely warming to Julius.

VINCE

(happy)

I like it when you hit people!

JULIUS

I hate violence.

VINCE

But you're so good at it. We ought to go into business together. You could be a boxer and I'll be your manager.

JULIUS

I don't think I could fight for money.

VINCE

No problem. You do the fighting, I'll keep all the money.

JULIUS

(laughing)

I'm worried about you, Vincent.

They reach Vince's Mustang and get in.

JULIUS

How much money do you owe? Don't lie -- we're twins, I can feel your pain.

VINCE

(exploding)

Why do you keep saying that? We're not twins, we're not brothers, we're nothing, and you're only in this car because I could use a little protection these days --

*

(CONTINUED)

64

CONTINUED:

64

JULIUS
 (closing his eyes)
 Twenty thousand?

VINCE
 (a beat; then,
 quietly)
 Due this morning.

CUT TO:

*
*

AA65 INT. MUSTANG - DRIVING SHOT - LATE AFTERNOON

AA65

Suddenly Vince bangs his forehead with the palm of his hand.

VINCE
 I don't know where my head is -- I forgot I promised this friend of mine -- Sammy -- I'd pick up his car at the airport -- do me a big favor, okay? Drive this car back from the airport for me.

JULIUS
 I'd love to.

Julius reaches into the glove compartment, takes out the car manual, begins speed reading it, running his index finger down the center of each page.

VINCE
 What are you doing with that finger?

JULIUS
 Learning to drive.

Vince isn't sure what's going on at this point. Now Julius studies Vince's shifting moves, the way his hands work the steering wheel. Now he's back to the manual. Now he's staring at Vince.

Vince and Julius's heads are both in motion now -- Julius's from the book to the wheel, Vince's from the road to Julius's finger. As their heads keep turning --

CUT TO:

A65 OMITTED

A65 *

65

INT. PARKING LOT - DAY

65

Vince checks beneath the caddy's tires, then rises, frustrated.

JULIUS

What's the matter?

VINCE

That dopey Sam -- He did it again. Forgot to leave the keys... A lot of handicapped kids are gonna be really disappointed...

JULIUS

(moved)

Handicapped children?

(CONTINUED)

VINCE

This car was supposed to be auctioned off at their charity drive tomorrow. Oh, well, let's go eat.

JULIUS

Maybe we should try to open it ourselves...

Vince raises his eyebrows in mock surprise.

VINCE

You think we should do a thing like that?

JULIUS

Of course -- it's for the children...

CUT TO:

CLOSEUP - SLIM JIM

Vince inserts it into the Cadillac's driver's-side window, watched by Julius. *

VINCE

(feigning ignorance)

I saw a guy from the auto club do this once...

The door locks suddenly pop up in unison.

VINCE

Whaddya know? Beginner's luck!

CUT TO:

VINCE

As he takes a breath, opens the door, scoots inside --

-- and the instant he does there is this terrible shrieking SIREN sound --

-- Vince frantically scrambles around, lying on the car seat, trying to make it stop but he can't --

-- and then two things happen:

(CONTINUED)

65 CONTINUED: (2)

65

First, the car tilts and Vince is pitched unceremoniously forward, landing on the floor of the car under the steering wheel. He scrambles back to the seat -- it's not easy because of the angle.

Second, the SIREN STOPS. Vince looks out the car window.

CUT TO:

JULIUS

holding the rear of the car several feet up in the air.

JULIUS

When the back end is raised to an angle greater than 45 degrees, a mercury switch activates the automatic cutoff system. The alarm's computer thinks the car is being towed away and shuts off.

VINCE

No shit...

It's beginning to dawn on Vince that there may be more to Julius than meets the eye.

66 EXT. LOS ANGELES STREET - MAGIC HOUR

66

The Cadillac passes by, Vince at the wheel.

A pause.

Now the Mustang comes along, Julius at the wheel. He drives terribly, stopping and starting -- jerking along. Julius suddenly puts his foot on the gas and roars past Vincent.

CUT TO:

A67 INT. JULIUS' CAR - MOVING - DUSK

A67

Julius is speeding like a kid with a new toy. Suddenly the CAR PHONE BEEPS. He locates the source of the sound, and picks up the phone.

JULIUS

(into phone)

Vincent Benedict's car.

(a beat)

Vincent! Where are you?

(CONTINUED)

A67 CONTINUED:

A67

VINCE (V.O.)
Ya see that little dot in your
rearview mirror? That's me.

JULIUS
(waving into mirror)
Hi, Vincent.

VINCE (V.O.)
There's a supermarket up ahead.
Take your foot off the gas and
very -- very -- very gently
put it on the brake.

JULIUS
The brake -- right.

CUT TO:

B67 EXT. SUPERMARKET PARKING LOT - DUSK

B67

As Julius makes a sharp turn -- on two wheels -- into
the parking lot and comes to a dramatic squealing stop
that spins the car around 180 degrees.

Vince's car pulls in a moment later. He gets out, gazes
at the skid marks as a smiling Julius approaches.

JULIUS
The brakes worked just fine!

VINCE
Lemme tell you something about
America, Julius -- nobody likes
a smart-ass.

CUT TO:

67 INT. SUPERMARKET - NIGHT

67

Julius and Vince enter the supermarket.

CUT TO:

LINDA AND MARNIE

are pushing a cart down one of the other aisles. Linda
is filling it with birthday candles, cake mixes, etc.

(CONTINUED)

LINDA
(as she reaches
for some cake mix)
Angel's food or devil's food?

MARNIE
The answer's obvious.

LINDA
There's only one Vince Benedict.
He's a force of nature.

(CONTINUED)

MARNIE

And that 'poetry' he pretends to write. They're old song lyrics, Linda.

Linda stops pushing the cart and looks at her.

LINDA

I know that -- Geez, you don't think I know that -- ?

(soft)

It's so cute, the way he thinks he's tricking me. Anyway, what's wrong about other people's songs? Some guys tell you dirty jokes. It just proves that Vince has a romantic soul.

CUT TO:

MAGAZINE RACK

Adjacent to the express checkout lane where Linda and Marnie now join the line. Julius picks up a Playboy and begins speed-reading it. His eyes widen at what he's reading, and seeing, and when he reaches the centerfold he audibly gasps.

MARNIE (O.S.)

Excuse me.

She reaches past Julius to take a copy of Cosmopolitan.

Julius drops the Playboy, which falls open on the ground, with the centerfold revealed. Flustered and blushing, he bends down to retrieve it, watched by Marnie, who can't take her eyes off the sheer beauty of his physique.

MARNIE

(looking at the centerfold)

She's not bad...

JULIUS

(embarrassed)

I'm sorry. I had no idea these magazines had things like that... inside them.

Julius tries to stuff the centerfold back into the magazine, but only manages to crumple it. Linda and Marnie exchange a look.

(CONTINUED)

MARNIE

You didn't? Where've you been?
(gulping)
A desert island?

JULIUS

As a matter of fact, a small
tropical island, in the South
Pacific, about 300 nautical miles
south-southwest of Fiji. I only
got here yesterday, but already
I've found my wonderful brother.

*
*
*

MARNIE

Your brother?

VINCE (O.S.)

That's right...

They all turn and look at Vince, who's pulled his cart
up behind them.

JULIUS

(proudly)
My twin brother, Vincent.

Linda and Marnie, stunned, look from Vince to Julius.

VINCE

(to Linda)
God you look beautiful in this
light.

LINDA

Vince... ? I didn't know you had
a brother.

JULIUS

You all know each other?

VINCE

Julius, meet Linda and...
(sarcastic)
Her charming sister, Marnie.

JULIUS

(significant)
Sisters?

MARNIE

(to Julius)
Twins?

CUT TO:

The girls stand holding their bags while the brothers are each in their cars.

VINCE

(waving)

Goodbye girls, see you soon.

And he guns off.

JULIUS

(waving)

Goodbye girls, see you soon.

And he guns off too -- only in his excitement he's gone into reverse.

JULIUS

(embarrassed)

I've only been drivng for an hour.

Now he follows Vince.

MARNIE

Why do I think I'm going to see him again?

(beat)

Like maybe tomorrow.

Vince leads Julius from the garage to the front door.
Julius is carrying all the grocery bags.

JULIUS

Linda is your girl friend, isn't she?

VINCE

Yeah. Kind of.

JULIUS

Is Marnie your girl friend, too?

VINCE

Marnie! Marnie hates my guts.
She seemed to like you.

JULIUS

(trying not to sound
too interested)
She hardly knows me.

A beat.

VINCE

That's the best way -- women love
men who are mysterious and devious.
It keeps them on their toes --
makes them excited you know what
I mean?

JULIUS

No.

VINCE

You do like women, don't you?

(CONTINUED)

JULIUS

Very much, they're... strange
and sensitive and they have
compassion. I have the highest
respect for women.

Vince listens to this earnest declaration and tries to
keep a straight face. Suddenly the truth dawns on him.

VINCE

Now correct me if I'm wrong.
You're a virgin, aren't you?

JULIUS

That's private.

(CONTINUED)

68

CONTINUED:

68

Vince clocks Julius's reaction as he removes an eviction notice from his front door.

VINCE
(to himself)
He's a 230-pound virgin.

*

69

INT. VINCE'S HOUSE - NIGHT

69

It's a small one-bedroom decorated primarily with garden furniture. As they come inside, Vince is confronted by a reproachfully MEOWING CAT.

VINCE
(to cat)
Alright! Alright! I got your food. Yes! 'Liver and Cheese,' 'Chicken Giblets,' all your favorites, Julius.

JULIUS
You named your cat, Julius?

Vince freezes, realizing the implications.

A70

INT. VINCE'S KITCHEN - NIGHT

A70

Vince is seasoning some containers of take-out food and popping them in the microwave, while Julius strokes the cat who shares his name.

VINCE
The secret to take-out veal Parmesan is adding a little extra cheese. I know you're probably used to growing your own vegetables and spearing fish in the lagoon, but here on the mainland we just nuke it!

The microwave ALARM sounds, and it pops open.

VINCE
Dinner is served!

70

INT. VINCE'S DINING ROOM - NIGHT

70

As Vince and Julius prepare to eat, they both turn their plates counter-clockwise, then dab their lips with their napkins. They both reach for the salt at the same moment.

(CONTINUED)

70 CONTINUED: 70

They both freeze and stare at each other for a long beat.
Julius smiles and we --

CUT TO:

71 EXT. AIRPORT GARAGE - ESTABLISHING - NIGHT 71

72 INT. AIRPORT GARAGE - NIGHT 72

A man, pushing forty, appears, taking a keychain with a
caddy fob on it from his pocket. This is WEBSTER.

Dressed in businessman's clothing, he looks odd -- but not
necessarily frightening. He walks to the spot where the
car was.

CUT TO:

PARKING SPOT

It's definitely empty.

CUT TO:

WEBSTER

He looks at the Cadillac key. Clearly, he is not happy at
the turn of events.

CUT BACK TO:

73 INT. VINCE'S DINING ROOM - LATER 73

They've finished eating.

VINCE

(expansive)

So, let me get this right. One of
our fathers was a famous football
player, another one was a physicist
at M.I.T. --

*

JULIUS

He won the Nobel Prize.

Vince, playing along, rolls his eyes.

(CONTINUED)

VINCE

Naturally... so all of our dads were these big shots and Mom was, like, Superwoman, but she didn't survive our delivery. I got sent to an orphanage while you were brought up in a tropical paradise by this scientist you do research for, but who doesn't actually pay you because you don't need money.

(a beat)

Did I leave anything out?

Julius ignores Vince's cynicism.

JULIUS

I think it's important we try to find our fathers.

VINCE

You mean, all those geniuses who contributed to the...

(making a jerk-off gesture)

... Sperm milkshake?

*

JULIUS

Why are you being so immature about this?

*

Vince throws down his napkin.

VINCE

Do you know how many times I've heard stories like this? It's every orphan's fantasy: 'My real Mom and Dad were rich and beautiful, but there was a mix-up at the hospital and I got switched with another baby... But one day there's going to be a knock at the door and there they'll be with open arms, crying... "My darling! My treasure! We didn't know! How can we make it up to you?"'

(a beat)

I'm telling you this for your own good, Julius. It's a crock.

Vince goes over to a trunk, rummages in it, comes up with a dusty mouldering folder from which he removes a yellowing piece of paper.

(CONTINUED)

VINCE

I liberated this from my file at the orphanage. Read it and weep.

Julius takes the paper and reads aloud.

JULIUS

Dear Sister Anderson, your request for orphans benefits for Vincent Benedict has been denied. According to our files his mother did not die during birth. We have a current address for her at 172 Canyon Glen Drive, Los Angeles. Vincent's case seems to be one of simple abandonment and as such he is inelligible for aid.

Vince snatches the paper back. Julius stares at him, just stunned.

VINCE

That's right, Julius, she abandoned me.

JULIUS

This letter was written thirty years ago. We were five years old -- Our mother... didn't die when we were born...

(staring at Vince
now)

You've known all this time where she was and you never contacted her?

VINCE

(angry)

I don't know about your momma, Miss Perfect of 1952, but my momma was a slut, and if she's still alive, I hope she's in a lot of pain. She dumped me once -- no way she gonna get a chance to do it again --

JULIUS

Vincent, if they lied to us about Momma for all these years, maybe they lied to her, too. We must find her, we must check this address.

*
*

*

(CONTINUED)

73

CONTINUED: (3)

73

He can't hide the excitement.

VINCE

Julius -- slow down -- I've got no time for this. You go hunt down Mom, I've got a cash flow problem to deal with.

*
*

Vince goes to the PHONE which is RINGING.

VINCE

(into phone)

What!

BURT KLANE (V.O.)

We haven't forgotten about you, Benedict -- You better have our money tomorrow morning. Or else.

VINCE

Or else what?

Suddenly, Vince's living room WINDOWS EXPLODE in a burst of GUNFIRE. Vince and Julius hit the floor and try to shield themselves from the SHATTERING GLASS. The sound of a CAR SQUEALING away outside the window.

JULIUS

Everyone seems so angry in America.

74

EXT. AEROSPACE PLANT - ESTABLISHING - DAY

74

A sign in front reads: "SOUTHLAND AEROSPACE."

75

INT. AEROSPACE PLANT - CORRIDOR - DAY

75

The driver of the Cadillac (GARFIELD), and his partner (LARSON), now dressed in suits and ties, walk along an executive corridor toward the reception area.

GARFIELD

The tests on the lower temperature gaskets look great.

LARSON

Looks like an easy weekend.

76

INT. RECEPTION AREA - DAY

76

As they head for Garfield's office, a SECRETARY tries to hail them.

(CONTINUED)

76

CONTINUED:

76

SECRETARY
 (concerned)
 Mr. Garfield, there's a...

*

GARFIELD
 (preoccupied)
 Not now.

77

INT. GARFIELD'S OFFICE - DAY

77

As they enter they suddenly stop and stare as we...

*

PULL BACK to reveal --

Webster, immaculate and well mannered, rising from a chair.

GARFIELD
 Who are you?

WEBSTER
 (friendly)
 I'm Webster, it's okay.

CUT TO:

GARFIELD

on the sound of the name. He looks at Larson. A beat.

*

LARSON
 (terribly upset)
 Christ, man, you were never supposed to come here.

*

GARFIELD
 (rattled)
 The deal was we were never supposed to meet. You're supposed to be...

WEBSTER
 Driving that Cadillac to Texas?
 (holds up his
 gloved hands)
 Got my driving gloves, got my driving glasses, got my hat... but no car.

GARFIELD
 The car was there! The merchandise was in the trunk! Your instructions were on the cassette!

*

(MORE)

(CONTINUED)

LARSON (CONT'D)

(to Garfield)

He wants more money. That's what this is about.

WEBSTER

Let me explain something to you. I have a reputation to uphold. People put their trust in me because they know I always deliver the goods and I always come back with the money. This whole thing is making me look very bad... professionally.

GARFIELD

This is bullshit! The car was there.

LARSEN

That's right. The parking attendant thought we were off for Hawaii.

WEBSTER

(a brief pause)

The parking attendant?

GARFIELD

He liked the car. We'd put on those damn loud shirts so we'd look like tourists --

LARSEN

He asked us if we were going surfing. He was a jerk.

Webster suddenly gets to his feet, smiles.

*

WEBSTER

You know, I just realized that in twenty years of service no other client has ever seen my face.

*

*

GARFIELD

(nervously)

I don't think that's a problem.

*

Webster pulls out a silencer-equipped pistol and puts a bullet in each of their foreheads. They lie very still and very dead.

(CONTINUED)

77

CONTINUED: (2)

77

WEBSTER

Guess you're right.

*

78

OMITTED

78

&

&

79

79

80 INT. RECEPTION AREA - DAY 80

As Webster emerges from Garfield's office and then turns back as if to say goodbye, watched by Garfield's Secretary.

WEBSTER

Thanks for everything, guys. I'll see what I can do about those Laker tickets.

(a beat)

Yeah, I'll tell her.

Webster closes the door behind him, smiles charmingly at Garfield's Secretary.

WEBSTER

They want you to hold their calls. They're going to be working late.

CUT TO:

81 OMITTED 81
thru thru
87 87

A88 EXT. WINDING ROAD (BEL AIR) - DAY A88

As Julius jogs steadily uphill, checking the occasional house number against the address on Vince's letter.

B88 EXT. STREET (BEL AIR ESTATE) - DAY B88

An imposing security gate stands wide open as several cars roll through it and climb up the long driveway. Julius, checking the address, sprints in after them just before the gates close.

C88 EXT. BEL AIR ESTATE - DAY C88

As Julius jogs up to the front door. The circular driveway is filled with cars. Adults and children are visible on the grounds; it appears that a party is in progress. Julius rings the doorbell, which is answered by GRANGER, a man of about 60; he's dressed in swimming trunks and sports an impressive physique. He's holding the hand of a five-year-old GIRL.

Julius and Granger look at one another and, for a brief moment, hesitate, as if each of them finds the other vaguely familiar.

(CONTINUED)

C88 CONTINUED:

C88

GRANGER

(after a beat)

Yes?

JULIUS

I'm terribly sorry to disturb your party and I realize this might sound strange, but I'm looking for someone who lived here a long time ago...

(finally)

Mary Anne Benedict.

Granger reacts; he's speechless. Julius hands him the group photo of his mother, six fathers, Traven, and Werner.

JULIUS

She was my mother.

Granger looks at the photo, then at Julius.

GRANGER

You're Mary Anne's son?

GIRL

(pointing at photo)

Isn't that you, Grandpa?

Julius gently takes the photo from the Girl, looks at the face she pointed at, then at Granger. Now Julius is speechless -- Granger is one of his fathers!

GRANGER

(to Girl)

Why don't you go help your grandma with lunch, honey?

The little Girl disappears back inside. Granger, clearly shaken, looks at Julius.

GRANGER

They told your mother that you died at birth...

ON Julius's reaction, as we --

CUT TO:

D88 INT. GRANGER'S STUDY - DAY

D88

Trophies, framed photos, other memorabilia of Granger's illustrious football career adorn the walls.

(CONTINUED)

D88 CONTINUED:

D88

Julius studies them admiringly while Granger looks at the group photo.

GRANGER

I guess you could say I'm your father...

JULIUS

One of my fathers --

GRANGER

(wistfully studying photo)

'Mary Anne Benedict'... I haven't said her name aloud for over 30 years. She was the love of my life.

(shaking his head)

The times I've wondered what would have happened if I'd married her...

JULIUS

Why didn't you?

GRANGER

She turned me down. Said she was afraid to have children. She took it real hard when they told her you died. She even stopped painting. Did you know she painted?

JULIUS

Until yesterday I didn't even know she might still be alive... Who told her we died?

GRANGER

'We'?

JULIUS

I have a twin brother, Vincent.

GRANGER

There's two of you? She never knew that, either.

*

This really gets to Granger -- the injustice of it all. He points to Traven's face in the photo.

GRANGER

Mitchell Traven. He supervised the experiment for the government.

(MORE)

(CONTINUED)

D88 CONTINUED: (2)

D88

GRANGER (CONT'D)

He's the one responsible for all of this. He still runs the genetics lab at Los Alamos, New Mexico.

JULIUS

I'll go see him.

GRANGER

Watch out for him -- he's kind of a dickhead, if you know what I mean.

JULIUS

No, I don't -- but I'm learning.

CUT TO:

88 OMITTED 88
&
89 89

90 EXT. CHOP SHOP - DAY 90

As the Cadillac enters through a gate and makes its way past the hulks of dead cars towards the same body shop we saw earlier.

91 INT. CHOP SHOP - INSIDE CADILLAC - DAY 91

As Vince cleans out the glove compartment, pocketing some cigars and spare change. He pulls the cassette out of the STEREO, glances at it, pops it back in, turns it ON, and hears:

GARFIELD (V.O.)

Mr. Webster, I hope you're happy with the vehicle we chose for your little journey. When you get to Houston, phone 713/555-0342 and ask for Beetroot McKinley. He will arrange to trade you a briefcase for the merchandise in the trunk.

*

(CONTINUED)

91

CONTINUED:

91

Vince stops the car dead, the Body Shop Owner comes up to him.

BODY SHOP OWNER
New Caddy? Let's check it out.

As the chop shop Owner checks under the hood of the Caddy -- Vince moves to the back of the car and pops open the trunk.

The trunk is filled with a sleeping bag that might contain a dead body. Vince unzips the bag, sees some kind of giant engine part. He tries to lift it out -- It won't budge.

Vince closes the trunk --

Vince looks at the Owner who's already counting out the cash from his bankroll.

BODY SHOP OWNER
The car's okay -- I'll give you three grand.

VINCE
(deciding and
getting in the car)
Sorry -- the car's been promised
for a kid's charity.

BODY SHOP OWNER
Okay, four grand.

As Vince starts to drive away:

BODY SHOP OWNER
(calling out)
Okay -- Six thousand -- that's
as high as I'm going...

CUT TO:

92
thru
98

OMITTED

92 *
thru
98 *

99

INT. VINCE'S APARTMENT - DAY

99

A piece of paper by the phone on which Vince is writing. It's got Beetroot McKinley's name and phone number on it. And also one amount: \$20,000. On the desk is a map with Houston circled. Vince has just finished dialing. The phone is picked up before the first ring is half over.

CUT TO:

100 EXT. HOUSTON SKYSCRAPER - DAY

100

A sign on the top of the building reads: "McKinley
Aerospace."

VOICE (V.O.)
Beetroot McKinley talkin'.

CUT TO:

101 VINCE'S APARTMENT - CLOSEUP OF VINCE - DAY

101

He doesn't know whether to shit or wind his watch just
now -- God knows what he's into.

McKINLEY(V.O.)
Who's cloggin' up the line?

(CONTINUED)

101 CONTINUED:

101

VINCE
(experimentally)
-- Uh... Webster -- calling from
California. I happen to have some
merchandise you might want --

CUT TO:

102 INT. MCKINLEY'S OFFICE - DAY

102 *

A huge office in Houston. We are looking at the bottom
of a pair of fancy boots. It blocks the view for the
moment of the speaker, but we can see a briefcase on the
desk.

MCKINLEY
Well, bring it to me, son, and
let me enrich you.

VINCE (V.O.)
It's the amount of enrichment I
want to talk about.

Boots down now -- we are looking at a very rich, very
tough S.O.B.

MCKINLEY
Don't try and renegotiate with Old
Beetroot, son --

CUT TO:

103 INT. VINCE'S APARTMENT - VINCE

103

Edgy. His pencil bounces up and down on the crucial
amount, the twenty thousand.

VINCE
Look, Beetroot -- if we can't
renegotiate we wither and die.
I'm not delivering any goddam
Cadillac without knowing for sure
I got twenty for my cut.

CUT TO:

104 INT. MCKINLEY'S OFFICE

104

Beetroot. Exploding.

(CONTINUED)

104 CONTINUED: 104

McKINLEY
Listen, you little shit-for-brains
peckerwood, you're out of your
goddam crazy diseased greedy mind!

We can see the briefcase now by the way -- it's open and
seems quite full of money.

CUT TO:

105 INT. VINCE'S APARTMENT - VINCE - DAY 105

clearing his throat, taken aback by the violence of
Beetroot's tone.

VINCE
I guess twenty seems a little high
to you. I'm a reasonable guy --
I'll take fifteen --

McKINLEY (V.O.)
Listen to me, you poor excuse for
a warmed over turd, a deal's a
deal --

VINCE
-- But --

CUT TO:

106 INT. McKINLEY'S OFFICE - CLOSEUP - McKINLEY - DAY 106

McKINLEY
Don't 'but' me, the deal is five --

VINCE (V.O.)
I can do better than five here.

McKINLEY
(on his feet -- in a
fury)
If you can do better than five
million dollars, take it!

*

CUT TO:

107 INT. VINCE'S APARTMENT - VINCE - DAY 107

as the words "five million dollars" really sink in.
We are looking at what just might be the high moment of
his life.

(CONTINUED)

107 CONTINUED:

107

VINCE
 (hard to breathe)
 F-five million dollars...

He writes down the proper amount now: \$5,000,000. Then he kisses the piece of paper.

VINCE
 (into phone)
 Beetroot?

McKINLEY (V.O.)
 What?

VINCE
 I'll see you in Houston -- after all, fair is fair.
 (staring at the written \$5,000,000)
 I'll just have to find it in my heart to live with your offer...

Vince hangs up, jumps up and screams with joy. He puts the cassette in his pocket, crumples up the piece of paper, and sky-hooks it into the waste basket.

VINCE
 Five million dollars!

108 OMITTED

108

109 INT. AL'S HOUSE - DAY

109

Al and his wife Carla are tied to chairs in the dining room. Webster sits between them, drinking a cup of coffee and calmly loading his gun.

WEBSTER
 Your boss at the lot told me you were on duty when the Cadillac clocked in. Now what's his name?

*
*
*
*

AL
 Okay... His name is Vince Benedict.

Webster puts down the gun, jots down the name.

WEBSTER
 That's certainly a beginning.

CARLA
 (to Al)
 I'm really disappointed in you -- ratting on your best friend.

(CONTINUED)

109 CONTINUED:

109

WEBSTER

(to Carla)

My best friend who's been
screwing my wife for three years.

CARLA

You knew?

AL

All three years.

CARLA

(indicating Webster;
angry)

And you never told me until there
was a stranger listening? Shit,
what about my reputation?

WEBSTER

Where can I find Mister Benedict?

AL

I'm not saying.

WEBSTER

Let me get this right -- You're
protecting the weasel who's been
screwing your wife for the past
three years.

*

AL

He's my friend.

WEBSTER

Well, I guess I'll have to beat
it out of you --

Webster suddenly kicks over the chair with Al on it.
Carla screams --

CARLA

Stop -- I'll tell -- He lives at
1622 Westridge Place -- He's got
an office at the corner of
Highland and Hollywood.

Webster writes it all down.

AL

Thanks for saving me.

CARLA

I always loved you, Al.

(MORE)

(CONTINUED)

109 CONTINUED: (2)

109

CARLA (CONT'D)

It's just I couldn't resist Vince.
It's those eyes -- he does this
thing with his eyes...

AL

I love you too, Carla.

WEBSTER

(getting up,
heading for the
door, shaking his
head)

No one's gonna believe this one.

CUT TO:

110 EXT. VINCE'S DRIVEWAY - DAY

110

As Vince comes out of his house, carrying a sleeping bag, pillow, some clothing, a six-pack of soft drinks. On top of the stack is a map of the Western U.S., which he's studying while singing the song "Houston":

VINCE

(singing)

'Going back to Houston, Houston,
Houston...'

Vince tosses the items into the back seat of the Caddy, just as Julius jogs up the driveway and collapses against the Caddie door. He's red in the face, completely drenched with sweat, gasping for breath, having run all the way from Bel-Air.

VINCE

(startled)

Jesus!

JULIUS

(panting)

Vince, the most amazing thing has
happened.

VINCE

You scared the living shit out of
me --

JULIUS

I met one of our fathers. He told
me of a man in New Mexico who
probably knows where Momma is.

(CONTINUED)

110 CONTINUED:

110

VINCE
(patronizing)
Great.

Julius, in his fervor, grips Vince by the shoulders.

JULIUS
She didn't abandon you -- she
didn't even know you were born!

VINCE
(feigning concern)
Awww -- that's terrible.

Vince removes Julius's hands, slides him away from the door, and opens it.

JULIUS
And she was told that I died!

VINCE
Look, Julius, I'm in kind of a
hurry. Sammy wants me to take
the car to Houston. Much bigger
bucks when you raffle for charity
in Houston.

Julius takes the map from Vince, looks at it.

JULIUS
(excited)
-- New Mexico is on the way to
Houston.

VINCE
(snatching back map)
A lot of places are on the way to
Houston. I'll be back in a few
days. Stay in my apartment. Run
up my phone bill. Throw wild
parties. Take advantage of me.

Vince gets in behind the wheel. Julius marches around the car and gets into the passenger seat beside him.

JULIUS
Vincent, we have to go see this
man Traven in New Mexico!

VINCE
No we don't.

Julius slams his hand down on the top of the dash.

(CONTINUED)

110 CONTINUED: (2)

110

JULIUS

Yes we do! And I'm coming with you!

Vince, realizing that Julius won't be denied, tries a new tack.

VINCE

You know -- you're right. This is fate -- destiny -- But there's no way I'm gonna drive for 1500 miles with you smelling like that --

JULIUS

(calming down)

You're right -- I'll take a shower -- be right back --

Julius leaps out of the car and bounds into Vince's apartment. As soon as the door shuts behind him, Vince hits the CADDY'S IGNITION and begins SQUEALING out of the driveway in reverse... just as Linda and Marnie's car pulls into it, blocking his path. Vince slams his hands down onto the wheel in frustration.

Linda and Marnie get out of their car, singing "Happy Birthday." Linda approaches Vince with a birthday cake, complete with lit candles.

VINCE

(to himself)

Why does everybody have to like me so much?

Vince gets out of the car and, although it kills him, tries to put on a happy face for Linda.

LINDA

Happy birthday, Vince.

VINCE

Oh please -- It's not my birthday anymore --

MARNIE

Happy birthday, Vince. Is Julius around?

VINCE

He's inside.

Marnie walks into the house.

Linda gazes at Vince's belongings in the Caddy.

*
*
*
*

(CONTINUED)

110 CONTINUED: (3)

110

LINDA
(crestfallen)
Where are you going?

VINCE
Nowhere --

LINDA
You were going somewhere -- you
weren't even going to say
goodbye --

Vince, knowing when he's beat, whispers conspiratorially.

VINCE
Okay, okay -- look, you can't tell
anybody this -- not even your
sister -- but I'm onto something
so huge it gives me a rash just
thinking about it.

LINDA
Like what?

VINCE
I got something in here --
(pats the trunk)
-- I don't even know what it is
-- that's worth a fortune!

LINDA
(shrieks)
A fortune! That's great!

An apartment door opens, revealing a FEMALE NEIGHBOR of
Vince's.

NEIGHBOR
Never sleep with that man. Never
loan him money. And never believe
a word he tells you -- that's
free advice.

She slams the door shut.

LINDA
Vince...?

VINCE
(as if innocent)
I borrowed a cup of sugar from
her once...

(CONTINUED)

110 CONTINUED: (4)

110

LINDA

I'm coming with you. I'm not letting you out of my sight.

VINCE

No you're not.

LINDA

I am because if you say 'no' one more time --

(suddenly shouting)

-- I'll tell everybody you're hiding a fortune in your --

VINCE

(a hand over her mouth; he's beaten and he knows it)

Okay, okay. Just don't let on to Julius. He thinks we're going to look up our ancestors, like in 'Roots' or something.

111 INT. VINCE'S APARTMENT - DAY

111

Marnie snoops around, examines the group photo lying on top of Julius's suitcase. In the b.g. she can hear Julius singing in the shower --

JULIUS (O.S.)

'Put on your red dress, baby,
'cause we're going out tonight...'

She puts the photo back as the sound of SHOWER STOPS. Julius emerges from the bathroom, clutching a towel around his waist, and freezes at the sight of Marnie.

JULIUS

(embarrassed)

Marnie -- excuse me -- I was just taking a shower.

MARNIE

(holding up a box of cookies)

I heard you singing -- I baked some cookies for you.

An awkward silence.

MARNIE

I guess it was a dumb idea.

(CONTINUED)

*
*
*
*

111 CONTINUED:

111

JULIUS

Not at all -- I'm really looking forward to tasting them.

(a beat)

I should put on some clothes -- But I'm not sure...

*
*
*

MARNIE

Oh -- don't mind me.

She turns her back to him.

Julius realizes he has no clean shirt.

JULIUS

I hope Vince doesn't mind if I borrow one of his shirts.

MARNIE

(while eyeing Julius through her compact)

Just don't try wearing his pants.

They both turn as --

LINDA

throws open the door, with a big smile on her face.

LINDA

Guess what? Vince just invited us all to go to New Mexico and Texas.

Vince comes in behind Linda, trying to conceal his exasperation.

JULIUS

That's a great idea, Vince.

CUT TO:

112 OMITTED
thru
A114

112
thru
A114

114 EXT. VINCE'S NEIGHBORHOOD - DAY

114

The CAR, Vince at the wheel, ROARING away, the four of them happily inside.

HOLD.

(CONTINUED)

114 CONTINUED: 114

Now, from the opposite direction comes another car. Webster is driving. He spots the address, turns in and as he does --

CUT TO:

115 INT. VINCE'S LIVING ROOM - DAY 115

It's pretty much a shambles as Webster ransacks the place. Frustrated, he moves out of the room as we --

CUT TO:

116 INT. VINCE'S BEDROOM - DAY 116

as Webster begins working it over. He lifts up the mattress -- it's heavy -- pushes it to the floor and knocks the wastebasket over.

CUT TO:

CLOSEUP - VINCE'S CRUMPLED PIECE OF PAPER

As Webster unfolds it, reads Beetroot McKinley's name, phone number, and the sum "5 million dollars." Vince's CAT appears at Webster's feet, MEOWING. He reaches down and strokes it.

A117 INT. VINCE'S KITCHEN - DAY A117

Webster is feeding the cat when he hears a sudden, VIOLENT POUNDING at the front door.

BURT KLANE (O.S.)

Open up, Benedict! I know you're in there!

WEBSTER

(to cat)

Your owner seems to be a very popular fellow these days.

CUT TO:

117 INT. VINCE'S FRONT DOOR - DAY 117

As it crashes open, revealing Burt Klane and his two large brothers, Bob and Morris.

(CONTINUED)

117 CONTINUED:

117

Morris has his elbow in a sling and a bandage on his head, courtesy of Julius. They spread out... and then freeze at the sound of RUNNING WATER from the kitchen tap.

A118 INT. VINCE'S KITCHEN - DAY

A118

As the Klans burst inside and see Webster turn off the tap and begin drying his hands. He's friendly, solicitous, definitely non-threatening.

WEBSTER

Howdy.

BURT KLANE

Who are you?

WEBSTER

It's not really important, is it?
I wanted to feed the cat before I left.

Webster starts for the door. Morris (the really big one) blocks the doorway, cutting Webster off.

BURT KLANE

I asked you a question.

Webster shrugs, exhales.

WEBSTER

Who are you?

BOB

(helping out)

We're the Klane brothers. That's Burt and Morris -- I'm Bob.

WEBSTER

Interesting genetic pool. You're looking for Vince Benedict, right?

The brothers all nod.

WEBSTER

Am I Vince Benedict?

Morris stares hard at him, shakes his head.

WEBSTER

So what's the difference who I am?

(CONTINUED)

A118 CONTINUED:

A118

BURT KLANE

Hit him, Bob.

Bob steps forward. Before he can do anything, Webster pulls out his GUN and SHOOTs him in the foot. Then Webster turns and SHOOTs Burt in the foot. The two brothers crumble to the floor, screaming in agony.

WEBSTER

(to Morris)

Your brothers seem to have a problem with their feet.

(dangerously to
Morris)

It could be contagious.

Morris immediately backs away and lets Webster pass by.

WEBSTER

(polite, as he
leaves)

Have a good, good day.

118 OMITTED

118

119 EXT. HIGHWAY - NIGHT

119

A sign reads: WELCOME TO ARIZONA. The CADDY ROARS by.

CUT TO:

120 INT. CAR - NIGHT

120

Linda, in the front seat, has her head resting on Vince's shoulder.

Marnie has her head on Julius's shoulder as well. She seems peacefully asleep while Julius sits carefully not daring to move. As Marnie cuddles closer to him, her short skirt rides even higher up her thighs. Julius sighs deeply. His biceps bulge and one of the shirt sleeves tears apart at the seams.

Vince watches through the rearview mirror, knows what's going on. Or rather, what isn't going on, yet. He drives on through the night.

CUT TO:

A121 EXT. HIGHWAY - NIGHT

A121

The car speeds by.

121 EXT. GAS STATION - DAWN

121

The car is being serviced. Linda and Marnie are stretching their legs.

LINDA

Did Julius like the cookies?

Marnie shrugs.

MARNIE

I'm not sure... he said they'd provide one hundred percent of the average daily requirement of fourteen source vitamins in a high-fiber form that's an integral part of a properly balanced diet.

Linda looks at her. A beat.

LINDA

I think that's good.

MARNIE

I really hope so.

122 OMITTED

122 *

Vince picks out a T-shirt from the racks for Julius.

VINCE

This ought to fit you.

Julius removes the shirt he borrowed from Vince, who pretends to be horrified at the sight of Julius's huge muscles.

VINCE

Whoa -- get away from that window!
There's women and children out
there!

(staring at him)

What is wrong with you?

JULIUS

What?

VINCE

You allergic to something?

JULIUS

No. Why?

VINCE

What are those bumps doing all
over your body? You're all
swelled up. You look like you're
about to explode.

(CONTINUED)

A123 CONTINUED:

A123

JULIUS
 (finally getting it)
 We can't all be born beautiful
 like you, Vince. Some of us --

Julius puts on the T-shirt and looks at himself in a mirror. Emblazoned across its front is a Hells Angel Death head and the motto: BORN TO BE BAD.

VINCE
 -- Are just born to be bad. It's
 you, Julius. Ooh, you are so
 scary...

B123 EXT. GAS STATION

B123

Linda and Marnie watch by the car as the boys emerge from the shop. They stare at the T-shirt on Julius.

MARNIE
 Julius...

As he walks past, Julius slaps her five.

JULIUS
 Let's rock and roll.

He opens the car door and climbs in.

VINCE
 (to the girls)
 It's his first T-shirt.

123 EXT. ROAD - DAY

123

The car driving along. Day now. Spectacular scenery.

CUT TO:

124 OMITTED

124

A125 EXT. SANTA FE - MOTEL - DAY

A125 *

As Vince pulls the car to a stop in front of the motel. Linda and Marnie get out, followed by Julius, who starts to get into the front seat beside Vince. Marnie touches his hand. *

MARNIE
 Good luck. *

(CONTINUED)

A125 CONTINUED:

A125

JULIUS

Thank you.

MARNIE

See you later.

Julius, blushing, climbs into the front seat while Vince leans out the window at Linda.

VINCE

See if you can get us a room with a king-sized bed, okay?

Linda smiles at him, and winks. Julius, misunderstanding the sleeping arrangements, leans out the window.

JULIUS

(to Linda or to
Vince)

That's not necessary. I always sleep on the floor.

Vince looks askance at Julius, then pulls the car away. HOLD ON Linda and Marnie, gazing curiously after them.

CUT TO:

125 EXT. LOS ALAMOS - DAY

125

The Caddy drives through this mysterious town in the mountains of New Mexico.

126 EXT. LAB BUILDING - DAY

126

Julius and Vince have parked the car and are walking to a research building. Vince is trying to humor Julius who is full of a quiet confidence.

VINCE

Now promise me something.

(MORE)

(CONTINUED)

126 CONTINUED:

126

VINCE (CONT'D)

If this professor Traven says he's never heard of Mom, and us twins, and all our dads, and the experiment, I don't want you to be upset.

(a beat)

-- Because this is entirely possible.

JULIUS

You still think I'm making it all up, don't you?

CUT TO:

A127 INT. LAB BUILDING CORRIDOR - DAY

A127

As TRAVEN, now a tanned, fit 70-year-old, stands framed in his office doorway, looking coldly out at Vince and Julius. He looks like more of a prick than ever.

TRAVEN

I don't know who you are and I don't know what you're talking about. Now get the hell out of here before I call security.

*
*
*

Traven slams the door shut in their faces.

VINCE

(vindicated)

Well, that's that. On to Houston.

He leads a stunned Julius down the corridor, towards several armed security guards.

JULIUS

He's lying!

VINCE

Keep your voice down. This place is crawling with security --

*

JULIUS

For the first time in my life, I am --

(looking for the word)

-- pissed off!

(CONTINUED)

A127 CONTINUED:

A127

VINCE

Don't do this to me. I got a car to deliver. The last thing I need is a detour in the slammer --

Julius furiously stops and turns around.

JULIUS

I'm going to make him tell us the truth...

VINCE

No...

CUT TO:

127 INT. TRAVEN'S OFFICE - DAY

127

Traven looks up from some papers on his work table as --

HIS OFFICE DOOR

comes flying off its hinges and crashes to the floor.

JULIUS

marches inside, towards a startled Traven, as Vince tries to restrain him.

Julius shrugs Vince aside, approaches Traven and shoves the group photo into his face.

*
*
*

JULIUS

(indicating photo)

That's our mother -- those are our six fathers -- that's Werner -- and that's you! Start talking!

Traven decides, turns to Vince.

TRAVEN

You turned out just like I thought you would, Vincent. What did you do, escape from prison?

Vince stops dead, shell-shocked.

VINCE

... How did you know my name?

(CONTINUED)

127 CONTINUED:

127

TRAVEN
 (reptilian smile)
 I named you.

Vince's jaw drops as he realizes --

*

VINCE
 Holy shit. It's all true.

*

*

CUT TO:

128 INT. BASEMENT HALLWAY - DAY

128

As CAMERA MOVES SLOWLY DOWN it, we realize this is a
 reprise of our film's opening location.

LABORATORY DOOR

Chained and padlocked. Traven unlocks it, pulls off the
 chains.

129 INT. LAB - DAY

129

The very same one we saw in our opening, now covered in
 dust and cobwebs. Julius and Vince take it all in;
 they're numb, while Traven seems in control again.

TRAVEN
 This room was sealed as soon as
 your mother gave birth.

JULIUS

approaches a delivery table, touches it gently, looks
 back at Traven.

TRAVEN
 You came out first, of course...
 (indicating Vince)
 We weren't expecting him.

VINCE

gazes at the "blender" we saw Traven demonstrating in
 1953.

VINCE
 (awestruck)
 This must be where you made the
 milkshake...

(CONTINUED)

129

CONTINUED:

129

TRAVEN

gazes contemptuously at Vince.

TRAVEN

We weren't making milkshakes.

(indicating Julius)

We were making the most fully-developed human the world has ever seen.

Vince is not unhappy at this information.

VINCE

But instead of just one perfect kid, Mom had two of us -- way to go, Mom.

TRAVEN

Wrong. The embryo split in two, but it didn't split equally. All the purity and strength went into Julius. All the crap that was left over went into what you see in the mirror every morning.

*

VINCE

(stunned)

Whoa -- I'm the crap?

JULIUS

It's not true, Vince.

VINCE

No, I want to hear this.

(to Traven)

I'm left-over crap? I'm no good?

JULIUS

He's wrong.

Angry tears well up in Vince's eyes.

TRAVEN

Just look at him --

VINCE

You tellin' me I'm a side effect!?!

(CONTINUED)

129 CONTINUED: (2)

129

TRAVEN

(dismissive)

You haven't got the brainpower to understand this -- Vincent, and I haven't got the time -- show's over.

He turns to go.

Julius grabs Traven, slams him up against the wall.

JULIUS

(at boiling point)

Tell us where our mother is...
dickhead!

*

TRAVEN

(terrified)

Whispering Pines... it's an artists colony... two hundred miles north of Santa Fe.

JULIUS

If you're lying to me.
(the famous snarl)
I'll be back.

Julius tosses him aside.

CUT TO:

130 EXT. LAB PARKING LOT (LOS ALAMOS) - DAY

130

Vince is sitting in the car, slumped over the wheel.

VINCE

My life just got flushed down the toilet.

JULIUS

You're wrong, Vincent. Your life's just about to begin.

VINCE

I'm genetic garbage.

Julius shakes his head.

(CONTINUED)

130 CONTINUED: (A1)

130

JULIUS
Vincent, we're twins.

*

Vince looks at his brother.

VINCE
(patronizing)
I know this is a touchy subject
for you, Julius. But the fact is,
we don't look the same -- we don't
act the same, we don't talk the
same -- we don't dress the same.

*
*
*
*
*

JULIUS
I know.

VINCE
(angry)
So how come if we're the same,
we're so damn different.

*

JULIUS
We had six fathers, Vince. We're
different parts of a lot of
different people.

Vince is starting to get interested again.

VINCE
Yeah?

JULIUS
And remember, I was taken to a
beautiful island, protected,
educated, loved, given every
opportunity to grow, to dream, to
create. But you had none of that.

Vince remembers. All the bravado about loving being an
orphan has gone now.

JULIUS
You had nobody. Nobody to love
you, nobody to trust you, nobody
to encourage you. All life taught
you was that the only person you
could count on was yourself.

Tears begin to well up in Vince's eyes.

(CONTINUED)

130 CONTINUED:

130

JULIUS

You're the missing part of my
life and I'm the missing part
of your life. And when we find
our mother we can fill the
missing part of hers. We won't
be alone anymore, Vince.

(a beat)

We can be a family.

Vince looks at his brother. A beat.

VINCE

A family? You really think so?

(CONTINUED)

130 CONTINUED: (2)

130

Julius nods. Vince thinks about it some more.

VINCE

With like Thanksgiving dinner?
And Christmas trees...

JULIUS

... and a real home where you'll
always be welcome.

VINCE

Always?

JULIUS

Even when you've been bad.

Vince begins to brighten.

CUT TO:

131 EXT. DOWNTOWN SANTA FE - ESTABLISHING - DAY

131

132 INT. CLOTHING STORE (SANTA FE) - DAY

132

As Vince ushers Julius through the door.

JULIUS

Is this necessary?

VINCE

I'm not introducing you to my
mother dressed like some
goatsherder from Albania. You
need some new clothes.

A SALES CLERK approaches Vince.

SALES CLERK

Can I help you, sir?

(CONTINUED)

132 CONTINUED:

132

VINCE

Do I look like I need help?
 (indicating Julius)
 Here's the problem.
 (looking around)
 Maybe I'll try on a couple of
 things myself.

133 EXT. CLOTHING STORE - LATER

133

As Vince and Julius emerge, dressed in identical outfits; each in his own way looks like a male model from an Italian fashion magazine.

JULIUS

Do I look okay?

VINCE

You look better, put it that way. We got to do something about the way you walk. You're moving a tad stiff, Jules. Ever see Frankenstein?

*

JULIUS

I read the book.

VINCE

That's not gonna help. You got to walk like you're moving in time to music. I'm not talking about military marches now, I mean Aretha Franklin, Otis Redding, Wilson Pickett, Archie Bell and the Drells and a couple of white guys.

*

*

Julius doesn't have a clue. Vince dons sunglasses and demonstrates a soulful strut.

VINCE

Like this... You just got to try to be cool, you know? Try these on.

Indicating glasses.

Julius puts on sunglasses, snaps his fingers, tries to ape Vince's moves while Vince appraises him.

JULIUS

Am I cool now? --

*

*

VINCE

Mr. Ice.

*

*

134 EXT. PARK (SANTA FE) - DAY

134

Linda and Marnie look up in amazement as Vince and Julius bop down the pavement towards them.

MARNIE/LINDA

Wow!

JULIUS

(excited)

We know where to find our momma!

VINCE

Everything Julius said was true.
I'm the product of geniuses!

LINDA

I always knew that.

VINCE

Of course, but it's nice to make
it official.

JULIUS

Tomorrow we're going to finally
meet our mother.

VINCE

And tonight we celebrate!

*
*

*

135 INT. VINCE AND JULIUS'S MOTEL ROOM - NIGHT

135

Vince is finishing dressing, making sure he looks particularly fantastic. Julius hangs back; something is bothering him.

JULIUS

(embarrassed; a burst)

Vince, you've got to help me --
I've never been out on a date
before... what should I do?

VINCE

Talk to her, buy her some drinks,
dance with her. Girls like to
dance.

Julius looks at his brother.

*

(CONTINUED)

135 CONTINUED: (A1)

135

JULIUS

Dance?

VINCE

I guess you haven't done that
before either.

(CONTINUED)

135

CONTINUED:

135

Julius shakes his head.

VINCE

Well -- forget all that disco
shit, everyone's seen it. When I
really want to romance a girl, I
waltz with her.

JULIUS

You dance with them?

*

VINCE

It turns them to putty in your
hands.

CUT TO:

VINCE

He shoves a chair out of the way, making a little room.

VINCE

Okay, come here, put your feet by
my feet --

JULIUS

(coming over)

-- Thank you for this, Vince --

VINCE

(a pained look on
his face)

-- I said put your feet by my feet
not on my feet! --

Julius looks at his brother, then self-consciously takes
his hands.

VINCE

I'll lead, you follow. Okay, one,
two, three, turn...

(AD LIB as follows)

... put your arm here -- you're
breaking my fingers -- you're not
wrestling a boar 300 miles south
southwest of Fiji -- don't clench
your teeth --

Vince begins to take Julius through the steps slowly at
first, then as Julius gains confidence they begin to
sail round the room, and we --

CUT TO:

136 INT. DADDY'S GIRL - NIGHT

136

Julius and Marnie in the middle of the large dance floor in a large club -- and Julius is waltzing magnificently.

Marnie, thrilled, stays with him step for step as we --

PULL BACK to reveal --

Vince and Linda, waltzing brilliantly, too. The four of them have the whole floor to themselves as other dancers ring the area, watching and shouting encouragement.

The SONG ENDS -- Everyone applauds -- Our two couples head over to their table.

VINCE

(to Julius)

Well, you've learned to waltz. Now it's time to introduce you to the wonderful world of getting shit-faced.

CUT TO:

A137 INT. DADDY'S GIRL - BOOTH

A137

Vince, Linda, Julius and Marnie are seated at a table covered with quite a few empty beer bottles. They are all a little drunk.

JULIUS

Did you know they had beer in ancient Egypt?

MARNIE

Er... no...

JULIUS

Actually it was invented by the Assyrians, but the Egyptians were the first people to perfect the malt fermentation process.

LINDA

You sure know a lot about beer.

MARNIE

He knows a lot about everything.

Julius polishes off the bottle, belches.

(CONTINUED)

A137 CONTINUED:

A137

JULIUS

But it's all from books. Until tonight I never had a beer. All theory, no practice -- the story of my life!

VINCE

Well, we're going to change all that -- aren't we, Marnie?

Julius, embarrassed, looks over at Marnie, who's smiling sweetly at him.

JULIUS

Can I ask you a question?

MARNIE

Anything...

JULIUS

Am I shit-faced yet?

Linda, surprised, does a spit-take with her beer.

MARNIE

(laughing)
You're getting there.

Vince gets to his feet.

VINCE

Please excuse me -- my back teeth are floating.

Vince exits. Julius looks at Marnie, blushes, gets to his feet.

JULIUS

I better see if mine are, too.

Julius takes off after Vince.

CUT TO:

B137 INT. DADDY'S GIRL - MEN'S ROOM - NIGHT

B137

As Vince and Julius approach the urinals. The both simultaneously flush before unzipping. Julius smiles.

JULIUS

You do that too, huh?

(CONTINUED)

B137 CONTINUED:

B137

VINCE

(lying)

Not all the time.

(a beat)

Listen, Marnie's got the hots for you. Tonight could be your lucky night...

JULIUS

I don't think she really likes me.

VINCE

Piece of cake. You're nervous 'cause it's your first time. Perfectly natural.

JULIUS

Were you nervous?

VINCE

I was twelve and she was a nun -- that's real pressure.

They both finish at the urinals and begin washing at the sink.

VINCE

I got to admit it, Jules -- since I met you, life is getting better all the time.

Julius, a little smashed, can't hide his feelings. He grips Vince by the shoulders.

JULIUS

For me, too, Vince! Sometimes I'm so happy, I want to pick you up and hug you!

Julius starts to do so, just as another man enters.

VINCE

Hey, cut it out! Not in here!

Julius releases Vince, who clocks the other man's reaction.

VINCE

(to Julius)

Go easy on the beer, okay?

137 OMITTED

137

138 INT. MCKINLEY'S OFFICE - NIGHT

138

BEETROOT
Lookin' forward to it.

As Beetroot hangs up, the CAMERA SLOWLY PANS to reveal he is not alone. In the b.g. is a very hard-looking man, Beetroot's bodyguard. And standing close to the desk is WEBSTER.

BEETROOT
(to Webster)
Sorry, Webster, looks like I'm
doin' business with someone else.

WEBSTER
(nods)
I'd do the same thing. You want
the delivery, it's not your
problem who delivers.
(handing him a
card)
If you ever need me, my answering
service forwards all messages.

And he's gone.

BEETROOT
(handing card to
bodyguard)
Put this in my personal file.
(staring at the
door)
God, I love a professional...

139 OMITTED
&
140

139 *
&
140

141 INT. DADDY'S GIRL - BOOTH - NIGHT

141

Linda and Marnie, both a little tipsy. Linda suddenly freezes at the sight of Morris Klane scoping the room. Morris is still wearing a bandage from his beating by Julius.

LINDA

Did you tell anybody we were coming to Santa Fe?

MARNIE

(unconcerned)

Well, I phoned work and told them we wouldn't be coming in for a few days... Oh, I forgot to tell you -- we've been fired.

LINDA

(tight-lipped)

Let's go to the ladies' room.

MARNIE

But we just went.

Linda takes Marnie by the hand, just as --

BURT AND BOB KLANE

each with a cast on his foot, each supported by a crutch, force them back into the booth.

BURT KLANE

Hello, girls -- Do you mind if we sit down and enjoy the music with you?

CUT TO:

VINCE AND JULIUS

approach the table. Burt and Bob open their jackets, revealing they have guns on the girls. Morris Klane appears behind Vince and Julius.

BURT KLANE

This has gone way past a simple case of loan delinquency.

BOB KLANE

We don't like getting shot.

*

VINCE

What are you talking about? We didn't shoot anybody.

(CONTINUED)

141 CONTINUED:

141

BURT KLANE
It's no way to do business.

JULIUS
What do you want?

BURT KLANE
We want to take Vince out to the
parking lot and kill him.

A long beat.

VINCE
That's kind of drastic, don't you
think?

Morris grabs Vince roughly by the arm.

MORRIS KLANE
Let's go.

JULIUS
(ominous)
Don't touch him.

BURT KLANE
(suddenly rough)
This is not your problem -- you
don't want me to hurt these lovely
ladies, do you?

*
*

He pushes his gun into Marnie's side.

MARNIE
(cries out)
-- Ow!

JULIUS
You moved too soon...

BURT KLANE
What?

JULIUS
The second rule in a crisis
situation:

MORRIS KLANE
(wary)
He's starting that funny talk
again...

(CONTINUED)

141 CONTINUED: (2)

141

JULIUS

If you choose to bluff, you must be prepared to have your bluff called.

BURT KLANE

This is no bluff -- Asshole --

Burt gives a small head signal and two very large men stand up from a nearby table. They each grab one of Julius's arms.

BURT KLANE

Meet my cousins.

(to the Klanes)

Get these jerks outside.

Just then, so sudden and quick that it's over as soon as it begins, Julius double kicks the seated Burt and Bob in the head. They're out cold before they realize they've been attacked.

Without stopping, Julius whips his arms together in front of him bringing Sam and Dave into painful contact with each others' head. They, too, are now out cold.

Vince uses this opportunity to stomp, with all his might, on the toe of Morris who's busy watching Julius dismantle his relatives. Morris screams and lets go of Vince, who runs to the nearby pool table, grabs a cue and slams it over the head of the now hobbling Morris. All five Klanes are out cold.

VINCE

How many of those... rules do you have?

JULIUS

Quite a few. They were formulated by a Kendo swordsman in the 17th century, but their philosophical underpinnings can be applied to many other areas of life.

VINCE

I bet.

A142 OMITTED
thru
143

A142
thru
A143

B143 EXT. SANTA FE MOTEL - ESTABLISHING - NIGHT

B143

143 INT. MOTEL ROOM - NIGHT

143

Julius is unpacking his suitcase on one of the beds -- arranging his books on the bedside table, hanging his clothes on hangars. Vince watches him, glances at his watch, and begins to edge towards the door.

VINCE

Uh... we got cable TV, a fully stocked bar, free ice -- we're in great shape.

JULIUS

Where you going?

VINCE

I thought I'd just go and tuck Linda in for the night.

Vince picks up one of Julius' heavy tomes.

VINCE

Maybe read her a bedtime story.
(with a wink)
Don't wait up for me.

Julius looks fondly at his brother as he sees him to the door.

JULIUS

What a day, Vincent, we visited our birth place. We bought new clothes. We danced the waltz. We get into a fight -- We've got this great room.
(heart-felt)
It just doesn't get any better than this.

Vince gives Julius a sly look as he lets himself out of the room.

VINCE

Oh yes it does.

TIME CUT TO:

CLOSE - A TV SCREEN

showing a clip of the "3 Stooges" at their moronic best.

JULIUS

sits watching the TV, nodding in amusement, laughing, slapping his knee in pleasure.

(CONTINUED)

143 CONTINUED: (A1)

143

He returns his attention to the book he's been reading -- something the size of a dictionary -- but can't help returning his gaze to the TV.

He freezes at the sound of a KNOCK at the DOOR. Embarrassed by what he's been watching, he quickly turns off the TV, and goes to answer the door, still holding the book.

JULIUS
(calling out)
You forgot your key -- I know.
Lucky I waited up.

Julius opens the door, revealing Marnie, who walks in right past him.

(CONTINUED)

143

CONTINUED:

143 *

JULIUS

Hi.

*
*

MARNIE

Hi -- Vince and Linda want to be alone, so I'm afraid I'm going to stay here. Which bed should I take?

*

JULIUS

(stunned)

Either... I always sleep on the floor.

Watched by Julius, Marnie pulls the curtains shut, kills the overhead lights, all the while providing him with glimpses of various parts of her anatomy. She gets into one of the beds, turns off the bedside lamp.

MARNIE

Good night.

JULIUS

Good night.

Julius puts the blanket and pillow from the other bed onto the floor between the two beds, then shuts off the other lamp.

Silence...

MARNIE

This mattress is awful.

Getting out of bed, she pulls the blanket and pillow with her as she steps over Julius, who tries not to look up, and gets into the other bed.

MARNIE

Sorry. Good night.

JULIUS

Good night.

Silence...

MARNIE

This mattress is just as bad as the other one.

She gets out, again dragging the blanket and pillow, puts them down on the floor next to Julius. She crawls under the blanket, turns her back to him.

(CONTINUED)

MARNIE

This is better... Good night.

JULIUS

Good night.

Silence. Marnie shivers, chattering her teeth.

JULIUS

Are you cold?

MARNIE

It's alright.

JULIUS

No, please, take my shirt. I'm
baking. *

Julius strips it off and hands it to her. She puts it on and pulls the blanket over her shoulder. Again she shivers.

JULIUS

You still cold?

MARNIE

Just my legs.

Julius lies there, thinking about it.

JULIUS

Well, I could give you my...

MARNIE

(sitting up)

Thanks.

Julius reaches under the blanket, removes his bottoms and passes them over. Marnie puts them on under her blanket.

JULIUS

Anything else?

MARNIE

I'd love a glass of water.

JULIUS

(realizes that he's
now nude)

Right.

He wraps his blanket around his waist, goes into the bathroom, comes out with a glass of water. He hands it to her.

(CONTINUED)

143 CONTINUED: (3)

143 *

MARNIE

Thanks.

She spills the water all over her top and bedding.

MARNIE

Oh, great!

She starts stripping off everything she's wearing. Julius averts his eyes.

MARNIE

Do you mind if I share your blanket? -- Mine's all wet.

JULIUS

(gulps)

No -- that would be okay.

They both lie down under his blanket. Silence...

MARNIE

Could we switch sides? I like to sleep on the left.

JULIUS

Sure.

She starts to roll over Julius, then pauses directly above him and looks him dead in the eye.

MARNIE

Can I ask you something for a change?

JULIUS

Anything.

MARNIE

Do you like me? I mean, even a little bit?

JULIUS

I... I'm crazy about you, Marnie. But there's something about me you ought to know.

Marnie tenses, expecting the worst.

MARNIE

What?

JULIUS

(looking away)

I'm a virgin.

(CONTINUED)

143 CONTINUED: (4) 143

Marnie glances heavenward, and silently mouths the words "thank you." She smiles down at Julius and starts very gently kissing him.

CUT TO:

144 OMITTED 144
& &
145 145

146 INT. VINCE AND LINDA'S HOTEL ROOM - NIGHT 146

Linda, dressed in a negligee, comes out of the bathroom area. Vince, wearing pajamas, is on the floor, legs curled under the bed, doing sit-ups.

VINCE
(under his breath;
counting)
-- Eighteen -- nineteen --

LINDA
You sick or something?

VINCE
Julius gave me a few pointers --
(counting)
-- Seventy-five -- seventy-six --
I don't need to exercise, but
Mom's gonna see me for the first
time in thirty-five years, I wanna
look my best. *

LINDA
She'll love you whatever you
look like.

VINCE
I know she will -- I have that
effect on people --
(counting)
-- One hundred and forty-three --
one forty-four --
(beat)
-- I just hope she's not too
disappointed in Julius -- he can't
help how weird he seems at the
start -- *

(CONTINUED)

LINDA

I think you're nervous.

VINCE

Hey -- I sleep great every night --

(beat; softer)

-- what if she's disappointed in me?

LINDA

(pats the bed)

C'mere.

VINCE

(final sit-up)

Five hundred.

(gets up)

Don't want to overdo.

He goes into her arms.

LINDA

If she's disappointed in you, then she's a fake -- who could want more from a son?

VINCE

(thinking about it)

You're right.

(a beat)

I couldn't do this without you, Linda.

LINDA

I know. That's why, when we get back, I think we should move in together.

VINCE

(threatened)

Whoa! Move in together?

LINDA

I'm not saying we have to get married or anything, and it's not about me wanting to keep an eye on you, either.

(warmly)

I just want to live with you.

VINCE

I'm no good at playing house -- I'm grouchy in the morning, cranky in the afternoon, moody at night --

(CONTINUED)

LINDA

I promise not to try and make you
happy unless you want me to.

Vince is clearly unnerved by the twin emotional demands
of Linda and meeting his mother.

VINCE

Why don't we sleep on this, okay?
I mean, I've got a big day
tomorrow.

(shifting gears)

It's gonna be great -- taking my
best girl to meet my mom.

LINDA

Am I really your best girl?

VINCE

There's nobody else, Linda, not
anymore.

LINDA

There better not be, because...

(quoting)

'I only have eyes for you...'

They kiss.

CUT TO:

147 INT. JULIUS AND MARNIE'S MOTEL ROOM - NIGHT (LATER) 147

They're both gazing up at the ceiling, bathed in after-glow. Marnie has obviously just had the sexual experience of her life. Julius is equally dazed and happy.

MARNIE

Are you sure you've never done
this before?

JULIUS

I think I would have remembered...

They start to kiss and we start to hear four RAUCOUS
VOICES singing a great old ROCK SONG a capella.

CUT TO:

A148 EXT. NEW MEXICO LANDSCAPE - DAY A148

It's our heroes singing. The Cadillac is moving quickly
through the extraordinary landscape.

CUT TO:

B148 EXT. SMALL INDIAN VILLAGE (NEW MEXICO) - DAY B148

The Caddy pulls up by a roadside flower stand.

(CONTINUED)

B148 CONTINUED:

B148

LINDA

Let's get her some flowers.

VINCE

Good idea. One bunch from me,
one from Jules.

MARNIE

And one from us --

Julius smiles happily at Vince's thoughtfulness.

148 EXT. WHISPERING PINES - DAY

148

In the mountains, which dramatically tower over a lovely, wide park-like area with a large adobe building and a few smaller satellite huts.

The car drives up a long, dusty driveway to the entrance, which is protected by high gates. Our principals exit the car.

They approach the fortress-like gated entrance, gazing around at the magnificent scenery. Both men carry flowers and seem self-conscious about the prospect of finally meeting their mother.

JULIUS

It's very beautiful, isn't it,
Vince?

VINCE

Not to mention valuable -- real
estate like this must be worth a
fortune.

JULIUS

(a rebuke)
You mustn't always think of money.

VINCE

(innocent)
You got me wrong -- I'm just
saying it's nice Mom's loaded --
that's a worry she won't have to
have in her old age.

Julius smiles at Vince and rings the bell. A MALE
CUSTODIAN answers the door -- friendly but very firm.

CUSTODIAN

Can I help you?

(CONTINUED)

148 CONTINUED:

148

JULIUS

We'd like to see Miss Mary Anne Benedict, please.

CUSTODIAN

I'm afraid that's not possible.

As he starts to close the door, Vince takes charge.

VINCE

We've come a long way. I can assure you she's going to be very happy to see us.

CUSTODIAN

I suggest you write a letter to the Benedict Foundation stating your business.

The Custodian politely closes the door in their faces.

VINCE

A foundation?

*

CUT TO:

A149 EXT. WHISPERING PINES - OUTER GARDEN WALL - DAY

A149

Our principals circle the wall, try a locked door to no avail. They'll have to go over. Julius boosts Marnie over the wall. Linda boosts Vince over.

CUT TO:

B149 OMITTED

B149

C149 EXT. WHISPERING PINES - INNER GARDEN - DAY

C149

Our principals take in the scene -- a large, enclosed garden, with pathways, shady trees, all very lovely, with a great view of the sun setting against the surrounding mountains.

Their attention is drawn to -- A PAINTER working at an easel. Several young artists are gathered around her, admiringly. This is happening underneath a beautiful old tree and the sight is just lovely.

CUT TO:

(CONTINUED)

C149 CONTINUED:

C149

THE QUARTER

They stand still watching.

JULIUS
 (indicating the
 bucolic scene)
 You think it's her? I do.

VINCE
 Gotta be.
 (as they still
 stare)
 Well, don't just stand there.

LINDA
 Introduce yourselves.

*

As they take a step in the direction of the painter.

WOMAN (O.S.)
 (sharp and loud)
 Hey!

CUT TO:

FEMALE GARDNER

on her knees. She's in work clothes, smudged, hair in a bandana. Maybe 60, there's something terribly appealing about her. She's her own woman. She gets up from her knees now as they approach -- but not before we note the quality of her gardening -- it's the size Julius had back on the island.

GARDENER
 Should you be here?

VINCE
 (tries to joke)
 That depends on how you feel personally about trespassing.

GARDNER
 (unamused; to
 Julius about Vince)
 Is he always funny like that?

JULIUS
 (very politely)
 We'd like to see Mary Ann
 Benedict please; is she here?

(CONTINUED)

C149 CONTINUED: (2)

C149

GARDENER

'Course she's here --
(shakes her head)
-- climbing over the wall like
that, I should call the police --

VINCE

Please don't do that -- look --
this isn't one of your average
everyday situations -- she's our
mother is the thing.

JULIUS

We're her sons.

VINCE

Twin sons.

GARDENER

-- You're comedians --

VINCE

We're kind of a surprise.

GARDENER

(takes off her
gardening gloves)
I'll bet you are -- follow me.

She leads them towards the painter who glances up from
her easel.

VINCE

(whispering to
Julius)
We were right --

JULIUS

(softly)
-- It is her --

Now the Gardener leads them past the painter.

JULIUS

(confused)
We thought that that woman --

VINCE

-- Is Mary Ann?

GARDENER

No -- This is an artist's colony;
there's a lot of painters.

(CONTINUED)

C149 CONTINUED: (2A)

C149

VINCE

This is some chunk of real estate
-- Mom owns it all, I guess.

They are heading toward a door in the garden wall.

GARDENER

You can't really own something
like that view over there, or that
sunset, can you?

VINCE

(a believer)

No, of course not.

JULIUS

(to Linda and
Marnie)

I can't wait to meet her.

GARDENER

This way, please.

The Gardener ushers them towards a door in the garden wall. She opens it, politely stands back, letting them go through it. They turn back to look at her.

GARDENER

Mary Anne Benedict never understood why people wanted to buy her paintings. But for a brief period they were considered valuable. She used the money to buy Whispering Pines so that young artists would have a place to work.

(CONTINUED)

C149 CONTINUED: (3)

C149

VINCE

She's not famous anymore?

GARDENER

She never wanted to be famous.
She just wanted to be left alone.

JULIUS

May I ask you a question?
(a beat, concerned)
Why do you keep referring to her
in the past tense?

GARDENER

Because she passed away, some time
ago.

VINCE AND JULIUS

They look like they've been kicked in the stomach.

VINCE

But -- but you said she was here --

GARDENER

She is -- I meant her spirit. Her
spirit is always here.
(a beat)
Excuse me.

The Gardener gently closes the door in their faces.

ANOTHER ANGLE - VINCE AND JULIUS

They haven't moved. Linda and Marnie try to console them.
Julius still doesn't move. Vince shakes Linda off and
stomps away.

149 OMITTED
&
150

149
&
150

A151 EXT. WHIPSERING PINES -FRONT ENTRYWAY - DAY

A151

Vince, out in front, hurls his flowers to the ground,
kicks them, then hurries toward the Caddy. Julius, still
carrying his bouquet, picks up Vince's flowers, then
places the two bouquets into a niche in the wall. Marnie
joins him and adds her flowers.

(CONTINUED)

A151 CONTINUED:

A151

The sound of the Caddy's HORN HONKING.

VINCE

(behind the wheel)

Can we get the hell out of here?

CUT TO:

151 EXT. WHISPERING PINES - INNER GARDEN - DAY

151

The Gardener is back at work, staking up her tomatoes, as the female Painter approaches her.

PAINTER

What was that all about?

GARDENER

These real estate developers won't be happy until they turn this place into a golf course.

PAINTER

Now they're climbing over the walls?

GARDENER

They're shameless. They'll try anything.

(bitterly amused)

Those men claimed to be my twin sons, if you can believe that. It was really quite disturbing.

PAINTER

Oh, Mary Anne, I am sorry...

GARDENER (MARY ANNE)

It's alright... You get over things. *

(with a sigh)

I did have a child once, but he died at birth... *

CUT TO:

152 OMITTED

152

153 EXT. ROADSIDE DINER (NEW MEXICO) - LATE AFTERNOON

153

Julius, Vince, Linda and Marnie are quietly sitting at a roadside table, eating some junk food.

(CONTINUED)

153 CONTINUED:

153

LINDA

You ought to be so proud of your mother, Vince. She donated her house and her land and all her paintings to help young artists.

VINCE

Do I look like a young artist to you, Linda?

MARNIE

(gently)

Vince, all she meant was --

VINCE

(picking a fight)

I know what she meant. And I know why she's here, too. It's got nothing to do with my mother and everything to do with money.

LINDA

You know that's not true.

VINCE

(hard)

Bull-shit.

Julius, who's been quiet and distant throughout, suddenly intercedes.

JULIUS

Take it easy, Vincent. It's not her fault.

VINCE

You hear that, everybody? The creature from the black lagoon just put in his two bits. I should have my head examined for listening to you in the first place -- deal-of-a-lifetime opportunity and I'm driving around looking for a dead mother.

*
*
*

JULIUS

(very sad)

All I wanted was to make us into a family.

VINCE

(stands up)

Family, my butt. There's no family here. There's just me and three losers -- I'm leaving.

(CONTINUED)

153 CONTINUED: (2)

153

Vince storms off, gets into the Caddy and squeals away, throwing Julius's suitcase out the window as he goes. Linda and Marnie take off after him.

LINDA

Vince -- quit acting crazy --

MARNIE

(stunned)

He dumped us in the middle of New Mexico.

JULIUS

We'll be fine. And maybe he'll be better off alone.

LINDA

You don't know -- he's got something worth maybe millions in that trunk -- he could get himself killed delivering it.

JULIUS

He's been getting out of trouble all his life, he's good at it.

MARNIE

He may need you.

JULIUS

(voice flat, dead)

I don't know much anymore -- on the island I was smart. Here, I've only made things worse.

MARNIE

Don't you realize you could make things a lot worse if you don't do something.

(gently; close
beside him now)

Julius -- you're still very smart it's just you're not thinking so well right now -- on account of what you found out at Whispering Pines -- but you're not alone, you know -- I mean, you live long enough, everyone's mother dies...

No reaction from Julius. It's impossible to tell what he's thinking.

CUT TO:

154

INT. CADDY - VINCE - DUSK

154

in the Cadillac. He's driving very fast and is on the car phone.

VINCE

Okay, Beetroot -- It's time. I'll be there tomorrow -- where do we meet and trade?

CUT TO:

155
thru
169

OMITTED

155
thru
169

A170

EXT. SANTA FE AIRPORT - MAGIC HOUR

A170

Julius is saying goodbye to Linda and Marnie. He's carrying his leather suitcase.

JULIUS

(to Linda)

Don't worry, Linda. I found him once, I'll find him again.

MARNIE

Be careful...

*

Julius gives Marnie a rather chaste kiss.

JULIUS

He turns away.

CUT TO:

MARNIE

watching.

CUT TO:

JULIUS

spinning back, grabbing her up, folding her into his arms, planting a world-class kiss on her mouth. HOLD ON the two of them.

*

He puts on his sunglasses and strides into the airport.

CUT TO:

AA170

EXT. JULIUS'S PLANE

AA170

Taking off in the New Mexico sunset.

DISSOLVE TO:

B170

EXT. HOUSTON - ESTABLISHING - CRACK OF DAWN

B170

CUT TO:

C170 EXT. CADILLAC (HOUSTON) - DAY C170

The Cadillac driving into town.

D170 INT. CADILLAC (HOUSTON) - CLOSEUP ON VINCE - DAY D170

He's real serious.

CUT TO:

E170 EXT. HOUSTON AIRPORT - DAWN E170

With planes landing in the early morning behind him, we see --

CLOSEUP OF JULIUS

standing -- waiting -- trying to pick up the scent...

DISSOLVE TO:

F170 EXT. DOWNTOWN HOUSTON - DAY F170

Julius strides purposefully along, carrying his suitcase. He reaches a sign-posted intersection, looks in all directions, chooses one, begins to move. As he does, a CREEP starts walking along with him, eyeing his suitcase, just like the Biker did when Julius first arrived in Hollywood.

CREEP

(holds up cigarette)

Got a light, pal? *

Julius, without breaking stride, turns his head, looks at the Creep.

JULIUS

(scary)

Don't fuck with me... pal.

The Creep falls back.

G170 EXT. WAREHOUSE (HOUSTON) - ESTABLISHING - DAY G170

Vince pulls up in the Caddy.

DISSOLVE TO:

170 INT. WAREHOUSE (HOUSTON) - DAY

170

He drives inside a large warehouse, parks, gets out and looks warily around. He opens the trunk, unzips the sleeping bag, revealing the merchandise.

BEETROOT (O.S.)

Step away from that car, Mr. Benedict.

Vince turns to see Beetroot coming out of the warehouse, accompanied by his BODYGUARD carrying an attache case and holding a gun. The Bodyguard pats Vince down.

VINCE

I thought we had a deal here.

The Bodyguard ignores him, checks out the trunk.

BODYGUARD

(to Beetroot)

This is it.

VINCE

This is what?

BEETROOT

(to Vince)

You come here alone, unarmed? You're just a fool who stole a car, aren't you? It's a new, low-cost fuel-injection system for jet engines -- worth a fortune to the company that brings it to the market first.

(ruthlessly; to Bodyguard)

What are you waiting for?

Vince closes his eyes, waiting for the bullet that he knows is coming. When he opens his eyes the Bodyguard is holding the attache case open to show him the five million dollars.

VINCE

Five million dollars --

BODYGUARD

(sarcastic)

You wanna count it?

VINCE

I trust you.

(CONTINUED)

*
*
*
*
*
*

170 CONTINUED: 170

Vince takes the case, gazes at the money, snaps it shut. He can't believe he's pulled it off. Beetroot and the Bodyguard get into the Cadillac.

The Caddy speeds away while Vince clutches the attache case to his chest and does a little dance of triumph. The big score at last! TWO SHOTS RING out. Vince freezes and sees --

171 EXT. CADDY AT WAREHOUSE - DAY 171

The Cadillac suddenly CRASHES against the side of another warehouse. It's HORN is BLARING.

WEBSTER

emerges from the shadows with a powerful pump action shotgun. He opens the Caddy and pushes the dead Bodyguard off the horn.

*
*

Beetroot has a hole in his head, as well.

Webster turns and gazes back toward Vince who is sprinting for safety. Webster calmly goes after him, reloading his rifle.

172 INT. WAREHOUSE - DAY 172

It's filled with forklifts, cranes and various forms of heavy machinery. Webster enters and looks cautiously around.

WEBSTER

(calling out)

All I want is the money, Benedict.
Just give me what's mine and you
can go back to stealing cars and
screwing your best friend's wife.

VINCE

hiding behind some machinery, scurries deeper into the bowels of the warehouse.

WEBSTER

moves forward, stalking him.

(CONTINUED)

172

CONTINUED:

172

VINCE

crawling along the ground. He spots an open window up ahead at the end of the warehouse. Nearer, to his right, is another window, closed.

Vince picks up a piece of pipe, aims, fires it at the closed window and as it breaks the glass --

CUT TO:

WEBSTER

FIRING at the sound. He can't see Vince but he pours his fire at the window Vince broke -- large chunks of the BUILDING EXPLODE off wherever Webster fires.

*
*

WEBSTER

Pack it in, Vince, you're only wasting time -- I don't give a damn about you, just the money --

He's reloaded during this -- moving forward as we...

CUT TO:

VINCE

crouched near the open window, glancing back at Webster who has no idea where he is. Noiselessly, he slides out of the open window, briefcase in hand, starts to run away --

CUT TO:

WEBSTER

moving in on the shattered window. A bit irritated.

WEBSTER

Vince, if you don't cut this horseshit I may have to hurt you.

JULIUS

(over)

Leave my brother alone!

As Webster whirls, looks around --

CUT TO:

A173 EXT. WAREHOUSE - DAY

A173

Vince, outside, really chugging away now, doing his best Carl Lewis imitation.

CUT TO:

B173 INT. WAREHOUSE - DAY

B173

Julius looking down at Webster from the floor above. His hands are held high. In one of them is a briefcase.

JULIUS

I've got the money.

WEBSTER

(gun trained on
Julius)

Well don't be shy --

(gesturing)

-- come on down.

CUT TO:

C173 EXT. WAREHOUSE - DAY

C173

As Vince puts distance between himself and the warehouse. Suddenly he stops, as if he's heard or "felt" something. He shakes the feeling off, resumes running... and then stops again, shuts his eyes tightly, trying to deny what's happening to him.

VINCE

No way... this is bullshit...
(eyes snapping open)
Julius, you putz.

Vince turns and runs back towards the warehouse.

CUT TO:

D173 INT. WAREHOUSE - DAY

D173

as Julius gracefully shinnies down a cable, lands near Webster. He tosses the suitcase to the ground, backs away. Webster approaches. Julius' hands, as before, are held high over his head.

WEBSTER

Just exactly who are you?

JULIUS

Vincent's twin brother -- we're in this together.

WEBSTER

Keep your hands that way.

JULIUS

Don't be nervous -- I hate violence and I never carry guns.

E173 EXT. WAREHOUSE - DAY

E173

Vince peering in through the window he jumped out of, takes in the scene.

VINCE

(muttering)
Goddam ESP-psycho-voodoo bullshit...

F173 INT. WAREHOUSE - BACK TO WEBSTER - DAY

F173

Opening Julius' suitcase. He pulls out Julius' old clothes, tosses them aside, then removes some books, books, and more books.

(CONTINUED)

F173 CONTINUED:

F173

WEBSTER

(disgusted)

'Shakespeare's Collected Works'?...
'The Mind of Confucius'?...
'Advanced Quantum Mechanics'?...
What is this shit?

JULIUS

I needed something to read on
the airplane.

WEBSTER

(raising rifle)

Yeah, well your flying days are
over...

CUT TO:

SUITCASE WITH THE MONEY

flying through the air, landing near Webster's feet.

VINCE (O.S.)

Put the goddam gun away -- you're
a multimillionaire.

CUT TO:

VINCE

hands held high, appears, stands beside Julius.

WEBSTER

He covers them both, kneels, opens Vince's suitcase,
glances at the money inside.

VINCE AND JULIUS

both with their hands up, look at one another and
begin arguing.

VINCE

I am never going to forgive you
for this.

JULIUS

You were going to get killed.
I tried to distract him so
you could escape.

(CONTINUED)

F173 CONTINUED: (2)

F173

VINCE

I had escaped. I was on my way to Brazil -- when I felt you.

JULIUS

So, why didn't you go?

VINCE

Because, thanks to you, I'm now not only a goddamn psychic, I've got this disease called a conscience!

JULIUS

Nobody ever said being good was easy.

Webster uneasily monitors their argument.

VINCE

How am I going to survive out there? What are my friends going to think?

JULIUS

(smiling)

You haven't got any friends.

WEBSTER

Just what are you two talking about?

VINCE

(to Webster)

Butt out, okay? This is family stuff, we're squabbling, it's personal, just take the money and go sit in the lap of luxury somewhere. Try Brazil.

WEBSTER

(cocking his shotgun)

It doesn't work like that, you might talk to people --

(aiming the rifle now)

Who wants it first.

JULIUS

Shoot him. This whole thing is his fault.

WEBSTER

Whatever you want.

(CONTINUED)

F173 CONTINUED: (3)

F173

VINCE

-- Hold it, don't I get a say in this?

Webster points the shotgun at Vince, starts to squeeze the trigger when --

JULIUS

pulls a gun from his sleeve and blows Webster's weapon out of his hands. Webster screams in pain, clutching his hand, dancing around.

VINCE

(amazed)

You can be an irritating pain -- but sometimes you come in handy. -- Where'd you get the gun?

JULIUS

From the dead man in the car.

VINCE

(to Webster)

You should have checked if he had a gun, chump.

WEBSTER

He said he didn't believe in them.

JULIUS

(proudly)

I lied.

VINCE

(teasing)

Oooh -- you lied?

JULIUS

I had to.

Vince beams with deep fraternal pride. Then he turns to Webster and snatches the case back.

VINCE

Looks like you messed with the wrong people, wise guy.

Webster shrugs and takes out a cigarette.

(CONTINUED)

F173 CONTINUED: (4)

F173

WEBSTER

You got lucky.

He lights it with his lighter. Suddenly Julius smells something. Bad.

WEBSTER

(smiling)

But your luck just ran out.

A stream of gas is pouring out of the drums that Webster punctured whilst he was shooting at Vince. It runs in a broad stream across the warehouse floor, right beneath Julius and Vince's feet. Webster is holding his cigarette out, ready to drop it in the fuel and incinerate them.

WEBSTER

Drop the gun and give me back the case, or we're gonna have ourselves some barbecued Benedict.

Julius drops the gun and Vince slowly hands back the case. Webster smiles and backs off down the stream of gas, still holding out the cigarette. He stops at the very edge of the building.

WEBSTER

Well, I guess this is goodbye.

He raises the cigarette, ready to throw it.

JULIUS

Wait a minute.

Webster looks up.

JULIUS

You've forgotten something.

Webster grips the case tighter.

WEBSTER

I don't think so.

Julius nods.

JULIUS

The third rule in a crisis situation.

Julian leans calmly against the warehouse wall, supported by one arm.

(CONTINUED)

F173 CONTINUED: (5)

F173

WEBSTER

The third rule?

Julius's hand has pressed a button in a metal cage.

JULIUS

(smiling)

Duck.

Suddenly the load hanging from the boom of a nearby crane smashes into Webster's back, and then dumps on him, burying him in rubble.

VINCE

(even more amazed)

Duck?

(can't believe it)

Duck? You are developing real style, Julius.

JULIUS

drapes his arm around Vince as they walk towards the unharmed attache case full of money.

JULIUS

You came back for me.

VINCE

Yeah, yeah, yeah.

JULIUS

I always knew you would.

VINCE

You're my brother, right?

(as Julius smiles)

We're family, right?

JULIUS

Thank you, Vincent.

VINCE

(with a gleam)

We're a rich family, right?

Both reach for the attache case at the same time.

JULIUS

We're a good family. I'm sorry, Vince, but we have to return the money.

(CONTINUED)

F173 CONTINUED: (6)

F173

VINCE

Return the money?!? Are you
nuts?!? This is dirty money,
Julius -- it doesn't belong to
anybody --

*

JULIUS

-- Including us -- think how much
better you'll feel when it's out
of our lives --

*

VINCE

(almost jumping
up and down)

-- I won't -- I won't feel one bit
better -- I'll never feel better,
not if I live to be... oh no --

*

As the sound of POLICE SIRENS get LOUDER we --

FADE TO BLACK.

173 OMITTED
thru
176

173
thru
176

FADE IN:

A177 CLOSE - NEWSPAPER - FRONT PAGE

A177

A large photo of Vince and Julius being handed a check,
with an accompanying headline that reads:

"LONG LOST TWINS RECEIVE REWARD
RETURN CASH, STOLEN ENGINE"

CAMERA PULLS BACK to reveal we are --

B177 EXT. WHISPERING PINES - INNER GARDEN - DAWN

B177

Mary Anne Benedict, seated at a breakfast table, stares
at the newspaper in astonishment. It's being held in
front of her by the Painter from the earlier scene, who
gently places the newspaper into Mary Anne's hands.

PAINTER

I think you'd better read this...

DISSOLVE TO:

C177 INT. TRAVEN'S OFFICE (LOS ALAMOS) - MORNING

C177

Traven is reading a newspaper with his feet up on the desk. It has the same headline and photo.

MARY ANNE (O.S.)
You stole my family, you lying
son of a bitch!

*

Traven looks up just as Mary Anne's fist comes crashing into his face and sends him flying.

DISSOLVE TO:

D177 OMITTED

D177

E177 INT. LINDA'S APARTMENT BUILDING - DAY

E177

As Linda comes through the door, gets her mail from the mailbox. She turns and comes face-to-face with Vince, standing there with a contrite look on his face.

VINCE

Linda, I --

LINDA

What the hell are you doing here?

VINCE

You wouldn't answer my calls or my letters, so I... Look, I made a terrible mistake and I apologize and I want to tell you that I'm a changed man.

Linda is almost buying it, but then --

LINDA

How did you get in here?

VINCE

Well, there was a window in the back that --

LINDA

(resigned again)

Typical.

She walks past him, approaches her door, puts in the key. Vince follows, speaking softly, his sincerity absolutely genuine.

VINCE

All I ask is for another chance. I know I probably don't deserve it, but --

LINDA

You're right, you don't deserve it.

She opens her door, walks in, and slams it in his face.

F177 INT. LINDA'S APARTMENT - DAY

F177

She sighs, turns from the door, and sees --

(CONTINUED)

F177 CONTINUED:

F177

ROSES

Dozens of them -- everywhere -- all over her apartment -- beautifully arranged -- in gorgeous vases.

ON LINDA

Taking it all in, her resistance melting. She turns, flings open the door, looks out -- no sign of Vince... until CAMERA TILTS DOWN to reveal Vince on his knees.

VINCE

I had to break into your apartment,
but --

LINDA

Vince, they're beautiful.

VINCE

So, do you forgive me?

Linda hesitates.

LINDA

Yes, but...

VINCE

But?

Vince looks at her, understands.

VINCE

You mean, that matter we talked
about once and never really
resolved.

LINDA

(feigning
ignorance)

What matter is that?

VINCE

The matter of you and me living
together.

LINDA

(haltingly)

What about it?

Vince gets to his feet.

VINCE

Your place or mine?

They rush into each other's arms.

CLOSE A NEON SIGN

It reads: "The Benedict Corporation." CAMERA PULLS BACK to reveal we are -- inside Vince's office. *

The offices have been redecorated -- they look serious, professional, and are filled with computer terminals and other high-tech equipment.

Julius is sorting through a stack of mail while Vince talks to a prospective client on the phone. Both of them are wearing suits and ties.

VINCE

(into phone)

What do we do? Most people on this planet cause problems -- the Benedict Corporation solves them. We're a consulting firm -- a think-tank -- sort of like the Rand Corporation -- only smarter!

(a beat)

Tuesday at three. See you then.

Vince hangs up the phone, loosens his tie. Julius excitedly holds up a stack of letters.

JULIUS

Look at this, Vince -- proposals from the Red Cross, UNICEF, the World Health Organization -- we should only have clients who do humanitarian work.

VINCE

Just as long as they pay -- we're not running a charity, you know.

The sound of FOOTSTEPS down the corridor, then a tentative KNOCK at the DOOR.

VINCE

Come in!

THE DOOR

As it opens, revealing Mary Anne Benedict, not looking at all like the gardener they met in Whispering Pines.

VINCE AND JULIUS

Confused, just look at her for a moment.

(CONTINUED)

177 CONTINUED:

177

MARY ANNE

Clearly overwhelmed, struggles to find the appropriate words.

MARY ANNE

It's so incredible I'm not even sure which one of you is which.

VINCE AND JULIUS

Look at one another, then at Mary Anne, realizing at the same time that she's their mother!

THREE OF THEM

Staring at each other in silence, until --

MARY ANNE

You see, I didn't believe you, I mean who would believe a story like your story -- crazy -- They lied to me all these years... And they lied to you... But you found one another... And you found me... Please -- God -- one of you say something.

VINCE

(softly)

Momma?

Mary Anne nods.

JULIUS

(softly)

Mamma?

She nods again.

VINCE

(anguished wail)

MOMMA!

They both run to Mary Anne and hug her for all she's worth. They're laughing, crying, holding each other. Slowly, we...

DISSOLVE TO:

JULIUS

Watching them. Now there are tears on his face, too. He goes to them, gently puts his arms around them, lifts them both up in to the air, cradling them.

They're laughing. They're crying. They're holding each other.

No words are necessary.

Slowly...

DISSOLVE TO:

178
thru
180

OMITTED

178
thru
180

FADE IN:

181

CLOSE ON WERNER

181

Smiling happily. PULL BACK to reveal we are --

EXT. GRIFFITH PARK - DAY

In front of the merry-go-round. Werner purchases a handful of tickets from the vendor, hands one each to Mary Anne, Linda and Marnie.

MARY ANNE

I just can't get over how alike they are...

The three women all turn and gaze affectionately back at --

VINCE AND JULIUS

Walking along the path behind them. We assume it's them the women were discussing, until we notice that each of them is pushing a double-stroller with identical twin babies inside! It's the twin children that are the source of the women's wonder, and Vince and Julius' as well.

Vince and Julius both yawn simultaneously.

JULIUS

They kepp you up all night again, too?

(CONTINUED)

VINCE
Sceaming in stereo.

They both stop the strollers, look down lovingly at their kids, begin fondling them. Vince and Julius, simultaneously flip identical baby rattles and shake them at their twins.

JULIUS
(to baby #1)
I think you need your diaper
changed.
(to baby #2)
What a surprise -- so do you.

Vince becomes aware of the condition of his kids' diapers.

VINCE
(checks his babies)
Not you, too -- It's not a
competition, you know.

They both start pushing their strollers again.

JULIUS
Just think what we'd be like if
we'd been raised together.

VINCE
Now that's a scary thought.

They both yawn simultaneously once again.

TIME CUT TO:

Vince and Julius are sitting on adjoining horses. Linda and Marnie hand their sons up to them, watched proudly by Mary Anne.

The merry-go-round starts moving, and the last image we see is of Vince and Julius on the horses, holding their twin sons. As they move PAST US, END CREDITS BEGIN TO ROLL.

FADE OUT.

THE END