

TWINS

by

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Re v. 04 /1 5/ 88 (B lu e)  
Re v. 04 /2 2/ 88 (P in k)  
Re v. 04 /2 7/ 88 (Y el lo w)  
Re v. 04 /2 8/ 88 (G re en )  
Re v. 05 /0 2/ 88 (G ol de nrod)  
Re v. 05 /0 9/ 88 (B uf f)  
Re v. 05 /2 5/ 88 (C he rr y)  
Re v. 06 /1 6/ 88 (T an )  
Re v. 06 /2 2/ 88 (S al mo n)

**CONSOLIDATED FOURTH DRAFT**

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April  
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Rev. 4/28/88

**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.

\*

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

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



CUT TO:

12 INT. GREENHOUSE - DAY 12  
A greenhouse on the island.

(CONTINUED)

TWINS - Rev. 5/9/88 4.

\*

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)

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5.

\*

**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)

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6.

**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)

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A6A.

\*

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 meeeee!

**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)

TWINS - Rev. 5/25/88

B6A.

\*

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)

TWINS - Rev. 4/15/88

6A.

14 CONTINUED:

14

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.

**TWINS - 4/14/88**

**7.**

**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:**

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)**

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8.

\*

18 CONTINUED:

18

**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)**

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9.

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)

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10.

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)**

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11.

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)

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12/13.

**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:**

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14.

**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)**

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15.

\*

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, fall-  
ing across some seats, the gun dropping from his hand.

**CUT TO:**

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16.

\*

**29 CONTINUED: (2)**  
**BUNCH OF PASSENGERS**

**29**

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 pass-  
engers 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**

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**34 INT. BAR - DAY 34**

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)

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18.

34 CONTINUED:

34

**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)

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19.

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)**

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20.

36  
36

**CONTINUED:**

**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)**

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21/22.

**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:**

TWINS - Rev. 4/27/88

23.

**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

**43**

**39**

thru

**43**

**44 EXT. HOLLYWOOD - NIGHT**

**44**

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

**(CONTINUED)**

TWINS - Rev. 5/2/88

24.

**44 CONTINUED:**

**44**

But Julius is pretty noticable 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 HOLLWYOOD - 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)**

TWINS - Rev. 5/2/88

25.

**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)**

**TWINS - 4/14/88**

**26.**

**A45 CONTINUED: (2)**  
**CYCLIST #2**

**A45**

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)**

**TWINS - 4/14/88**

**27.**

**A45 CONTINUED: (3)**  
**A45**

**JULIUS**

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

A sweet smile.

**CUT TO:**

**45 OMITTED**

**45 \***

thru  
thru

47

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)**

TWINS - Rev. 4/27/88

28.

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.

TWINS - Rev. 4/15/88

28A.

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)

TWINS - Rev. 4/27/88

29.

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:**

TWINS - Rev. 4/27/88

30.

**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)

**TWINS - 4/14/88**

31.

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)

TWINS - 4/14/88

32.

54 CONTINUED:

54

**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)

TWINS - Rev. 4/27/88

33.

54 CONTINUED: (2)  
54

**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)

TWINS - Rev. 4/27/88

34.

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)

TWINS - Rev. 4/27/88

35.

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)

TWINS - Rev. 5/2/88

36.

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)**

TWINS - Rev. 4/27/88

37.

**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)**

TWINS - Rev. 6/22/88

38.

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)

TWINS - Rev. 6/22/88

39.

\*

**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)**

TWINS - Rev. 6/22/88

39A.

**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)**

TWINS - Rev. 4/22/88

40.

**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 63**  
**- DAY**

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)**

TWINS - Rev. 4/15/88 41.

**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)**

TWINS - Rev. 4/22/88

42.

63 CONTINUED: (2)

63

**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)**

TWINS - Rev. 4/22/88

43.

63 **CONTINUED: (3)**  
63

**JULIUS**

You have no respect for logic --

\*

Klane charges Julius, who sidesteps his blow. The axe is  
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:**

TWINS - Rev. 4/22/88

44.

**63 CONTINUED:  
VINCE**

**63**

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)

TWINS - Rev. 4/27/88

45.

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 \***

TWINS - Rev. 4/27/88

46/47.

**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)**

**TWINS - 4/14/88**

**48.**

**65 CONTINUED:**

**65**

**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)**

)O( TWINS - Rev. 7/5/88

49.

\*

**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)**

)T( TWINS - Rev. 7/5/88 PM

50.

\*

**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)**

)T( TWINS - Rev. 7/5/88 PM

50A.

**67 CONTINUED: (A1)**

**67**

**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.

)O( TWINS - Rev. 7/5/88  
\*

51.

67 CONTINUED:

67

**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)

67 CONTINUED: (2)

67

**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:**

**A68**    **OMITTED**  
**A68**

)O(    TWINS - Rev. 7/5/88  
\*

52A-54.

**B68**    **OUTSIDE THE SUPERMARKET**

**B68**

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.

TWINS - Rev. 4/27/88

55/56.

**68**    **EXT. VINCE'S HOME - NIGHT**

**68**

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)

TWINS - Rev. 4/15/88

56A.

68 CONTINUED: (A1)

68

**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)

TWINS - Rev. 4/27/88

57.

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)**

TWINS - Rev. 4/27/88

58.

**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)**

TWINS - Rev. 5/9/88

59.

**73 CONTINUED:**

**73**

**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)

TWINS - Rev. 5/9/88

60.

73 **CONTINUED: (2)**

73

**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)**

TWINS - Rev. 5/9/88

61.

**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)

TWINS - Rev. 4/27/88 62.

**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)**

TWINS - Rev. 5/9/88

63.

77 **CONTINUED:**

77

**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)

TWINS - Rev. 5/9/88

63A.

77 CONTINUED: (2)

77

**WEBSTER**

Guess you're right.

\*

78 OMITTED  
&  
79

78  
&  
79

TWINS - Rev. 4/27/88

64.

\*

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  
thru  
87

81  
thru  
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)

TWINS - Rev. 4/27/88

65.

\*

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.  
shaken, looks at Julius.

Granger, clearly

**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)

TWINS - Rev. 5/2/88

66.

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)**

TWINS - Rev. 5/25/88

67/68.

**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:**

<b>88</b>	<b>OMITTED</b>	<b>88</b>
<b>&amp;</b>		<b>&amp;</b>
<b>89</b>		<b>89</b>

<b>90</b>	<b>EXT. CHOP SHOP - DAY</b>	<b>90</b>
	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.	

<b>91</b>	<b>INT. CHOP SHOP - INSIDE CADILLAC - DAY</b>	<b>91</b>
	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)

TWINS - Rev. 4/27/88

69.

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 OMITTED

92 \*

thru

thru

98

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:

TWINS - Rev. 4/27/88

70-76.

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)

TWINS - 4/14/88

77.

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)**

TWINS - Rev. 5/9/88

78.

**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)

TWINS - Rev. 5/2/88

79/80.

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)

TWINS - Rev. 4/27/88

82.

\*

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 Caddy 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)

TWINS - Rev. 4/27/88

83.

\*

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)

TWINS - Rev. 5/2/88

84.

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)

TWINS - Rev. 5/2/88

85.

\*

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)**

TWINS - Rev. 5/9/88

86.

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)

TWINS - Rev. 5/9/88

87.

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**

**112**  
thru  
thru  
**A114**  
**A114**

**114 EXT. VINCE'S NEIGHBORHOOD - DAY**  
**114**

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

**HOLD.**

**(CONTINUED)**

TWINS - Rev. 5/9/88

87A.

\*

**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)**

TWINS - Rev. 5/9/88

87B.

\*

**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 Klanes 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)**

TWINS - Rev. 5/9/88

88/89. \*

**A118 CONTINUED:**

**A118**

**BURT KLANE**

Hit him, Bob.

Bob steps forward. Before he can do anything, Webster  
pulls out his GUN and SHOTS him in the foot. Then  
Webster turns and SHOTS 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:**

)J( TWINS - Rev. 6/16/88 90.

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 stretch-  
ing 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 \*

)J( TWINS - Rev. 6/16/88

90A/91.

**A123 INT. GAS STATION - CONVENIENCE STORE - DAWN**

**A123**

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)**

TWINS - Rev. 6/22/88

92.

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. Oooh, 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)

TWINS - Rev. 6/22/88

A92A.

\*

**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:**

TWINS - Rev. 5/25/88

92A.

**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)

TWINS - Rev. 5/2/88

94.

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)**

TWINS - Rev. 4/28/88

95.

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)

TWINS - Rev. 5/2/88

96.

129 **CONTINUED:**  
**TRAVEN**

129

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)

TWINS - Rev. 5/2/88

97.

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)**

TWINS - Rev. 5/9/88

97A.

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)**

TWINS - Rev. 5/9/88

98.

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)**

TWINS - Rev. 4/22/88

98A.

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)

TWINS - Rev. 4/28/88

99.

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.

\*

TWINS - Rev. 4/28/88

100.

**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**

\*

Tommorrow 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)**

TWINS - Rev. 4/22/88

100A.

135 **CONTINUED: (A1)** 135

**JULIUS**

Dance?

**VINCE**

I guess you haven't done that  
before either.

**(CONTINUED)**

TWINS - Rev. 5/9/88

101.

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:**

TWINS - Rev. 5/9/88

102.

\*

**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)**

)J( TWINS - Rev. 6/16/88  
\*

103.

**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 si-  
multaneously flush before unzipping. Julius smiles.

**JULIUS**

You do that too, huh?

**(CONTINUED)**

)J( TWINS - Rev. 6/16/88  
\*

104.

**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

)J( TWINS - Rev. 6/16/88

104A.

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

TWINS - Rev. 5/2/88

105.

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)**

TWINS - Rev. 5/9/88

106.

**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)

TWINS - Rev. 5/9/88

107.

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 Klans)

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 Klans 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**

)O(    TWINS - Rev. 7/5/88  
\*

108.

**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)**

)O( TWINS - Rev. 7/5/88  
\*

108A.

**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.

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)

)O( TWINS - Rev. 7/5/88

110.

143 CONTINUED: (2)

143

**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)

TWINS - Rev. 4/28/88

111.

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.  
averts his eyes.

Julius

**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)

TWINS - Rev. 5/9/88

112.

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)

)T( TWINS - Rev. 7/5/88 PM

113.

\*

146 CONTINUED:

146

**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)

)T( TWINS - Rev. 7/5/88 PM

113A.

\*

146 CONTINUED: (2)

146

**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:

TWINS - Rev. 4/28/88

114-116.

\*

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)**

TWINS - Rev. 4/22/88

117.

\*

**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)

TWINS - Rev. 5/2/88

118.

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)**

TWINS - Rev. 5/2/88

119.

**C149 CONTINUED:**  
**THE QUARTER**

**C149**

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)

TWINS - Rev. 4/28/88

120.

\*

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)

TWINS - Rev. 4/28/88

120A.

\*

**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)**

TWINS - Rev. 4/22/88

121.

\*

**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

149

&

&

150

150

A151 EXT. WHISPERSING 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)

TWINS - Rev. 4/28/88

122.

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)**

TWINS - Rev. 6/22/88

123.

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)

TWINS - Rev. 6/22/88

124.

**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:**

TWINS - Rev. 5/9/88

124A.

**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:**

TWINS - Rev. 5/2/88

125.

155 OMITTED  
155  
thru  
thru  
169  
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:

TWINS - Rev. 5/9/88

125A.

**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:

TWINS - Rev. 5/9/88

126.

**170 INT. WAREHOUSE (HOUSTON) - DAY 170**  
He drives inside a large warehouse, parks, gets out and



I trust you.

(CONTINUED)

TWINS - Rev. 5/9/88

127.

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)

TWINS - Rev. 5/9/88

128.

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:**

TWINS - Rev. 5/2/88

129/130.

**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:**

TWINS - Rev. 4/28/88

131.

\*

**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)**

TWINS - Rev. 4/28/88

132.

\*

**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)**

TWINS - Rev. 5/9/88

133.

\*

**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 godamn 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)

I 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)**

TWINS - Rev. 5/9/88

134.

\*

**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.  
Webster and snatches the case back.

Then he turns to

**VINCE**

Looks like you messed with the  
wrong people, wise guy.

Webster shrugs and takes out a cigarette.

**(CONTINUED)**

TWINS - Rev. 5/9/88

135.

\*

**F173 CONTINUED: (4)**  
**F173**

**WEBSTER**

You got lucky.

He lights it with his lighter.  
something. Bad.

Suddenly Julius smells

**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)**

TWINS - Rev. 5/9/88

136.

\*

**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)

TWINS - Rev. 5/9/88

137.

**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**

**173**

thru

thru

**176**

**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:**

TWINS - Rev. 5/9/88

137A.

**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:**

)T( TWINS - Rev. 7/5/88 PM  
\*

138.

**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)**

)T( TWINS - Rev. 7/5/88 PM  
\*

138A.

**F177 CONTINUED:**  
**ROSES**

**F177**

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.

)T( TWINS - Rev. 7/5/88 PM

138B.

**177 INT. VINCE'S OFFICES - NIGHT**  
**CLOSE A NEON SIGN**

**177**

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)**

)O( TWINS - Rev. 7/5/88  
139/139A.\*

**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:**

)U( TWINS - Rev. 7/25/88  
\*

140.

**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 **OMITTED**

178  
thru  
thru  
180  
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)**

)U( TWINS - Rev. 7/25/88  
\*

141.

**181 CONTINUED:**  
**181**

**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:**

**182 EXT. GRIFFITH PARK MERRY-GO-ROUND - LATER**  
**182**

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**