

(75.)

TWINS
(Provisional Title Only)

by

David Cronenberg
and
Norman Snider

March 8, 1987

1. EXT. IMMIGRANT STREET. DOWNTOWN TORONTO. 1954 - DAY

1.

A pair of 7-year-old twin boys, ELLIOT and BEVERLY MANTLE, sit on a porch step, talking.

ELLIOT

You've heard about sex?

BEVERLY

Sure I have.

ELLIOT

I've discovered why sex is.

BEVERLY

You have? Fantastic!

ELLIOT

Yes. It's because human beings don't live under water.

BEVERLY

I don't get it.

ELLIOT

Fish don't need sex because they just lay eggs and fertilize them right in the water. Humans can't do that because they don't live in the water. They have to internalize the water. Therefore, we have sex.

BEVERLY

So humans wouldn't have sex if they lived under water?

ELLIOT

They'd have a kind of sex, but the kind where you don't have to touch each other.

BEVERLY

I like that idea.

(PAUSE)

Have you heard of SCUBA diving? It's just new.

ELLIOT
Self-Contained Underwater Breathing
Apparatus.

BEVERLY
Exactly.

The twins notice a little girl - 9 years old, precocious,
dark complexion, Southern Italian - walking towards them
along the street. They look at each other.

ELLIOT
Are you thinking what I'm thinking?

BEVERLY
Yes. You ask her.

ELLIOT gets up and intercepts the little girl.

ELLIOT
Luciana, would you like to have sex with us
in our bathtub? It's an experiment.

LUCIANA
Fuck off, you freaks! I'm telling my father
you talk dirty!

Luciana runs off down the street, then stops to deliver
one parting shot.

LUCIANA
(YELLS)
Besides, I know for a fact you don't even
know what fuck is!

She turns and disappears around a corner.

BEVERLY
(PAUSE)
They're so different from us.
(BEAT)
And all because we don't live under water.

ELLIOT
(DETERMINED)
We're going to have to figure them out.

BEVERLY
How do we do it?

ELLIOT
(PAUSE)
Dissection.

BEVERLY
Dissection? You mean we find a girl and cut
her apart?

ELLIOT
It works with frogs.

BEVERLY
(PAUSE)
Mom?

ELLIOT
I guess so. We don't know any other girls.

BEVERLY
Will she let us?

ELLIOT
Well, she says she loves us.

BEVERLY
It would probably hurt. And could we get her
back together again?

ELLIOT
I think we could take her apart. I don't
think we could get her back together again.
They think about this.

ELLIOT
Maybe not Mommy.

BEVERLY
Maybe not Mommy.

ELLIOT
We could practice first.

2. INT. TWINS' BEDROOM. TORONTO. 1956 - DAY

2.

The TWINS are now 9 years old and they are taking apart a transparent medical doll girl, the teaching kind. They are using strange little tools which they have made themselves to hold the doll down and take it apart.

ELLIOT

The morculum is working superbly.

BEVERLY

Shall I insert the manticulator?

ELLIOT

Please.

They are working away inside the doll's pelvis with their odd teeny tools.

BEVERLY

What's the diagnosis?

ELLIOT

Intra-ovular surgery.

3. INT. COLLEGE ANATOMY CLASS. 1967 - DAY

3.

The TWINS, now 20, are at medical school. They share the same corpse - a woman's. There are five or six other teams of students working in the same room. The anatomy class SUPERVISOR approaches the twins' table. He notices one of the tools with which they are working.

SUPERVISOR

Where did you get that instrument?

ELLIOT

We had it made for us.

SUPERVISOR

Really?

He holds out his hand for it. ELLIOT gives it to him. It is a beautiful, complex piece of surgical casting.

SUPERVISOR

And how is it used?

BEVERLY

Like this.

Beverly demonstrates.

ELLIOT

It applies leverage to the pelvis while this inverse clamp dilates the...

SUPERVISOR

Yes, yes I see.

(DRIPPING SARCASM)

Well, it might be fine for a corpse, but it won't work on a living patient, I can tell you that.

4. INT. COLLEGE CONVOCATION HALL. 1969 - NIGHT

4.

CU of a golden version of the instrument supported by an oak base. It is an award being presented at a huge medical awards banquet to the twins.

PRESENTER

To our fabulous twins who have as mere undergraduates already brought us glory. And here it is - in solid gold... solid gold plate, that is...

(POLITE LAUGHTER)

... the Mantle Morticator which is now the standard of the industry and financing our boys further education at the Brill Medical Centre in Toronto. Here's to a brilliant future.

Wild applause as twin ELLIOT takes the stage. There is no sign of BEVERLY in the hall.

ELLIOT

(ULTRA SMOOTH AND AT EASE)

Thank you... thank you all so much. I know I also speak for my brother Beverly when I say... "preguto." Let me interpret that for you. That was our secret childhood word for ... thank you.

More wild applause: the twins are obviously very popular.

5. INT. COLLEGE DORMITORY - NIGHT

5.

BEVERLY is sitting at his desk in the twins' student pad, poring over various books and papers. ELLIOT comes in with the trophy.

ELLIOT

Here it is.

BEVERLY

That's wonderful.

(EXAMINES THE TROPHY)

They got the pivot pin backwards.

ELLIOT

Bev, you should have been there.

BEVERLY

(A GENUINE SMILE)

I was.

They embrace, a manly, brotherly embrace.

6. INT. MANTLE CLINIC. EXAMINATION ROOM - NIGHT

6.

It is the present in Toronto, and the twins have an ultra-slick and well-equipped private gynaecological clinic.

We are close on a woman in stirrups - Kate O'Hara. She is gorgeous, in her early thirties. BEVERLY is inside her with his gloved fingers.

KATE

Well? Are all the necessary parts there, Doc?

BEVERLY

Yes, they are. But there are a few other ones I've never seen before.

KATE

Not funny.

BEVERLY

Not a joke. Excuse me a moment. I'll be right back.

7. INT. ELLIOT'S OFFICE - NIGHT

7.

Elliot and Beverly have separate offices which open into the single central examination room. Elliot stands in front of the full-length mirror, checking out his tuxedo. He is dressed to kill.

Beverly walks in and closes the door behind him.

BEVERLY

I want you to take a look at this woman before you go. She's a trifurcate. I've never seen anything like it before.

ELLIOT

I can't. I've got to wow the Chairman's wife so we can get our grant.

BEVERLY

It's Kate O'Hara.

ELLIOT stops in his tracks.

ELLIOT

You're kidding me.

BEVERLY

No. She flew in from London to do a mini-series here. She's got three agents and a bodyguard in the waiting room.

ELLIOT

(DISBELIEVING)
The Kate O'Hara?

BEVERLY

She says she was told that the Mantle Clinic was the best in the world, and...

ELLIOT

And she wants to get pregnant.

BEVERLY

How did you know?

ELLIOT

National Enquirer: "Star's Life Empty Without Children."

BEVERLY

Well, I hope the National Enquirer also explained how we're going to make her fertile. I don't think I can.

ELLIOT

(CHECKING HIS WATCH)

I guess la bella Contessa can wait.

Elliot starts to remove his tux jacket.

8. INT. EXAMINATION ROOM - NIGHT

8.

Elliot enters and closes the door behind him.

ELLIOT

OK, let's have another look.

KATE

(NOTICING HIS TUX PANTS)

Hm. You've dressed for dinner. What is it exactly you're trying to tell me?

ELLIOT

(CHUCKLES AS HE HAS A LOOK)

Maybe just - that I'd like to take you out for dinner.

(TO HIMSELF)

Yes. Fantastic.

KATE

I've never had anybody say that about the inside of my body before.

ELLIOT

(COMING UP FOR AIR)

You've heard of inner beauty, haven't you? I've often thought there should be beauty contests for the insides of bodies. You know, best spleen, most perfectly developed kidney. I mean, why is it that a beautiful woman would induce revulsion in a man if he saw the inside of her thoracic cavity? Why don't we have standards of beauty for the entire human body, inside and out?

continued

9

KATE

I have a feeling that you do.

ELLIOT

I do. You have the most exquisite uterus.

9. *INT. RESTAURANT QUATRE SAISONS - NIGHT *

9.

They are at dinner. He is still in his tux. With them is Kate's agent, an old British gent named LEO.

LEO

So I'll tell him to fuck off. Pardon my French.

KATE

Don't tell him to fuck off. I need the work. This mini-series is paying absolute peanuts.

LEO

You don't need to be humiliated.

KATE

I've decided I want to be humiliated.
(TURNS TO ELLIOT)
Tell me about my uterus.

Leo almost chokes on his veal piccata.

ELLIOT

It has three doorways. Haven't any of your lovers told you that?

KATE

No. My lovers only tell me what I want to hear. I've never wanted to hear that. Until now.

ELLIOT

You have three cervixes leading to three separate compartments in your uterus. That's fabulously rare. Do you have trouble with your periods?

Leo gets up.

LEO

Listen, I'm gonna be late for the Axelrod meeting ...

(HE TILTS HIS HEAD DISAPPROVINGLY TOWARDS ELLIOT)

You'll be OK?

KATE

Goodbye Leo. Remember... I need the humiliation - as well as the money.

Leo leaves. Kate turns back to Elliot, picking up their conversation without missing a beat.

KATE

I almost never have periods. Twice a year, maybe. Not very enthusiastic ones.

(PAUSE)

Could I have triplets, do you think? One in each ... compartment?

ELLIOT

No. It doesn't work that way.

KATE

Really?

(INTENSELY, SEDUCTIVELY)

How does it work?

10. INT. MANTLE APT. DEN - NIGHT

10.

The twins live in a posh Granite Place-type condo, done to the hilt Moderno Milano style, very classy but without individual personality, as though a decorator had been told to come in and just do the style appropriate to the occupants' success.

In the den, BEVERLY is slaving over various huge research works - as though time had not passed and only the rooms had shifted since college. ELLIOT comes in, exhilarated.

ELLIOT

How did it go with la bella Contessa? Do we have our research grant?

BEVERLY

You were great... seductive and charming as usual... and I think you've got your grant.

ELLIOT

Wait a minute. What am I hearing? It's for us, not just for me. For Mantle, Inc.

BEVERLY

Yeah, yeah, I know.

ELLIOT

Did she catch on?

Beverly does his impression of Elliot. It's a little set piece, and not a very flattering one: in it Elliot appears insincere and self-obsessed.

BEVERLY

(DOING HIS IMPRESSION OF ELLIOT)

"Ah, Contessa. You're looking, I don't know, so Catherine Deneuve today. And how is Marcello? I hope he realizes how insanely lucky he is to have you."

(TURNS TO AN IMAGINARY WAITER)

"Due cappuccini, per favore. And quickly. The Contessa is a tigress in the morning until she gets her caffeine."

(LAUGHS A PAINFULLY FALSE LAUGH)

ELLIOT

(ALMOST HURT, BUT NOT QUITE: HE HAS TO LAUGH)
Hey, c'mon... I'm not that bad!

BEVERLY

You're a little smoother in real life. And the movie star? How was she?

ELLIOT

You're going to find out tomorrow. She's expecting me.

BEVERLY

Oh, no.

ELLIOT

Oh yes. It's all set up. Lunch at her hotel suite. She'll still be in bed. All cosy and warm.

BEVERLY

Listen, the clinic's booked to the hilt. We have to pay the rent.

ELLIOT

I'll take your patients too. I want you to go.

BEVERLY

(AMUSED AND SKEPTICAL)

Oh, yeah? You'll take mine too?

ELLIOT

Well, I'll take a couple of yours.

BEVERLY

They're nasty.

(WITH GENTLE IRONY)

Some of them are actually sick. I know you prefer the psychosomatic ones.

ELLIOT

(LAUGHS, BUT HE'S DETERMINED)

I'll take them. You've got to try the movie star. She's unbelievable.

(SEES BEVERLY IS NERVOUS)

You'll be OK. Just do your Elliot impression.

11. INT. HOTEL HALLWAY - DAY

11.

BEVERLY knocks at a hotel room door. Kate opens it. She lights up when she sees Beverly and drags him inside.

12. INT. KATE'S HOTEL SUITE - DAY

12.

KATE

(KISSING HIM PASSIONATELY)

What did you do to me last night? I'm still vibrating all over.

Beverly is not totally at ease with this instant intimacy, but on the other hand, he's already had this experience with women first seduced by his brother.

BEVERLY

I learned it from books.

KATE

I wish more men would read those books.
Drink?

BEVERLY

No thanks.

KATE

Well, Doc? What's the prognosis? Can I have babies or can't I?

BEVERLY

(TAKEN BY SURPRISE)

You're asking me that now? I mean, here?

KATE

You said the tests would be back today.

BEVERLY

Yes.

(PAUSE)

There's no possibility that you can bear children.

A long pause while Kate absorbs this. Finally, she turns to Beverly with a small, strained smile on her face.

KATE

(FORCEDLY CHEERFUL)

Well, I'm not surprised.

BEVERLY

(RELIEVED NOT TO HAVE TO DEAL WITH A SCENE)

Haven't you ever had tests for fertility before?

KATE

They told me I wouldn't have an easy time getting pregnant. But I've been taking hormone injections. And I've been extremely

promiscuous, hoping to meet the man with the super sperm, I guess. I've never used contraceptive devices. I've never even thought contraceptive thoughts.

BEVERLY

There are other reasons for being careful about jumping into bed with just anybody.

KATE

(VERY MECHANTE)

That's true, you know. I never thought of that.

(PAUSE)

Of course, you had a chance to check me out thoroughly before you jumped on me. Are you that careful? Do you only have affairs with your own patients?

BEVERLY

(GETTING NERVOUS)

I was just... concerned... you know...

KATE

Am I very wicked? Is that it? You gonna spank me, Doc?

BEVERLY

(TOTALLY UNNERVED)

Uh... that hadn't occurred to me.

Kate turns away from Beverly, bends over, and flips up her nightie to expose her beautiful rear.

KATE

(TURNED AWAY FROM BEVERLY)

I've been bad and I need to be punished.

After a pause during which Beverly does not seem to react, Kate turns around again - just in time to see the door closing.

13. INT. MANTLE CLINIC. RECEPTION - DAY

13.

ELLIOT is having a terrible time. He's leading a woman out who is sobbing, hysterical. The twins' clinic NURSE, a matronly, attractive woman named DANUTA, leaps out of her chair to take the woman off Elliot's hands.

Elliot gratefully hands her over just as BEVERLY walks in. Danuta leads the woman away down the hall.

DANUTA

C'mon now. Let's just splash some cold water on your face. You'll feel a lot better.

BEVERLY

Elly - what happened?

ELLIOT

A disaster. I'm just no good with the serious ones. Back to you, Beverly.
(PAUSE)

Hey... what are you doing back so soon?

BEVERLY

I'm just no good with the frivolous ones.

14. INT. MANTLE APT. KITCHEN - NIGHT

14.

The twins are having pizza and getting drunk at home alone. They're laughing.

ELLIOT

All she wanted was a little slap on the ass.

BEVERLY

I couldn't tell. I started to wonder what the fuck my brother had gotten into behind my back.

ELLIOT

She's an actress. She's a flake. She plays games all the time. You never know who she really is.

BEVERLY gets quiet.

BEVERLY

Yeah. I can see that.

ELLIOT

You can?

BEVERLY

Yeah.

ELLIOT

You'll go back to her? She's called the clinic five - count 'em - five times already.

BEVERLY

I'm afraid of her.

ELLIOT

Wait a minute. This is serious.

BEVERLY

No it's not.

ELLIOT

It is. If we didn't share women, you'd be a virgin! You'd never get laid on your own.

BEVERLY

I don't get out much.

ELLIOT

The beauty of our profession is you don't have to go out. I picked this one up in the clinic, remember? Right out from under your nose.

BEVERLY

I can't do that. It's not...

ELLIOT

Ethical? Is that what you were going to say?

BEVERLY

No. It's not safe.

ELLIOT

If you don't go to her...

BEVERLY

Yeah?

ELLIOT

I'll tell her that I'm you. And then I'll do terrible things to her. Terrible things.

They burst out laughing.

BEVERLY

What things? I'm going to have to know if I'm going to polish up my impersonation of Dr. Elliot Mantle.

15. INT. KATE'S HOTEL SUITE - NIGHT

15.

BEVERLY is making love to Kate who is bound with surgical clamps and rubber arterial ties and a few other odds and ends. It's kind of comical. She comes hugely. He comes quietly.

KATE

God. Doctor. You've cured me.

They laugh. Beverly starts to unbind her.

KATE

(LAUGHING)

I guess it's a good thing I was born sterile.

BEVERLY

What do you mean?

KATE

Given the bizarre state of my innards, I guess I would've had to use three IUDs instead of one. Or three diaphragms. And what would happen if I got the diaphragms mixed up?

BEVERLY

I see what you mean.

Suddenly, Kate begins to cry.

BEVERLY

What?

(CONCERNED AND OFF-BALANCE)

What is it?

KATE

I'll never get pregnant. I'll never have children. When I die, I'll just be dead. I'll never really have been a woman at all. Just a girl. A little girl.

BEVERLY
You could adopt a baby.

KATE
It wouldn't be the same. It wouldn't be part
of my body.

BEVERLY
(WITH SIMPLE SINCERITY)
Yeah. You're right.

She begins to wail and he holds her tight.

KATE
Please don't tell anybody about me. Please
don't tell. I'm so vulnerable. I'm just
slashed open.

BEVERLY
Who would I tell? Who would I tell?

16. INT. MANTLE APT. LIVING ROOM - NIGHT

16.

BEVERLY comes back. ELLIOT is waiting up. He has been
watching "LIFESTYLES OF THE RICH AND FAMOUS" on TV.

ELLIOT
Hey, it's the swinger.

BEVERLY
Yeah, hi.

ELLIOT
So?

BEVERLY
So? It was nice. She's crazy but... sweet.

ELLIOT
Tell me all about it.

BEVERLY
Later.

ELLIOT
Later? You might forget something later. Some
yummy detail.

BEVERLY

I don't want to tell you about it.

ELLIOT

You don't ... what?

BEVERLY

I want to keep it. For myself.

ELLIOT

Listen, you haven't had any experience until I've had it too. You haven't fucked Kate O'Hara until you tell me all about it!

BEVERLY

Then I haven't fucked Kate O'Hara!

Beverly walks away and slams a door.

17. DREAM SEQUENCE. INT. BEVERLY'S BEDROOM - NIGHT

17.

The dream is about the twins being physically joined by a bizarre, stout, veiny, elastic flesh-cord which protudes from their sides just below the ribcage. From the middle of the flesh-cord protrudes their common navel. They want to get away from each other, but they can't. They've become Siamese twins.

The joined twins are naked and in bed with Kate. BEVERLY wants to make love alone to Kate, but ELLIOT is there watching.

BEVERLY

(WHISPERING TO KATE)

No, no, please! Not while he's here! Don't let him see us!

KATE

(UNPERTURBED)

That's all right. I'll just separate you.

Kate bends her head down to the fleshy cord which joins the twins. She opens her mouth and sinks her teeth into the cord.

When the twins realize that Kate is about to bite the cord in half, they both scream NO! But it's too late.

Kate gnaws furiously at the cord. The twins hold each other in terror.

18. INT. BEVERLY'S BEDROOM - NIGHT 18.

BEVERLY wakes up sweating. He looks wildly around in his bed, still half in his dream. He is alone in his bed.

19. INT. MANTLE LIVING ROOM - NIGHT 19.

BEVERLY stumbles through the door into the living room. There he finds ELLIOT sitting on the couch in much the same state as himself, drinking a slug of brandy, sweating, trembling.

Beverly pours himself the same and sits beside his brother on the sofa.

BEVERLY

We're Siamese Twins, Elly.

ELLIOT

What the fuck are you talking about?

BEVERLY

I dreamed we were Siamese twins. Joined here. By a cord of sticky flesh. Our blood flowed through it. I wanted us to be separated, but then I was terrified when we were.

ELLIOT

I dreamed that you got the Feldman Grant and I didn't. And I tried to kill you.

BEVERLY

(PAUSE)

It's the same dream.

They clink glasses and drink.

Beverly begins to tell about his night with Kate.

BEVERLY

Well... When I walked in on Kate she was mad right away because I had disappeared on her. She is scary when she's pissed off!

ELLIOT
(SETTLING IN FOR THE STORY)
I love it. I can hardly wait for my turn.

Beverly doesn't flinch at this comment. His dream has convinced him that he can't deny his brother anything, not even Kate.

BEVERLY
So she says, "Do I have such a horrid ass that it frightened you off?" I had to think fast...

20. INT. BEVERLY'S OFFICE - DAY

20.

BEVERLY is working away in the clinic. He sits opposite Mrs. Rosenthal in his office. She is not happy.

BEVERLY
There's no point to this discussion, Arlene.

MRS. ROSENTHAL
There is a point. There definitely is a point. You started with me and now you won't carry through. And we have a relationship.

BEVERLY
You test out fine. It's your husband who's the problem. All he probably needs is a good sperm wash.

MRS. ROSENTHAL
If it's only laundry, why are you so opposed to doing it?

BEVERLY
We don't do husbands. We do female infertility. We do women. It's our specialty.

MRS. ROSENTHAL
I am a woman and I want you to take care of me. I trust you. It's hard to find someone in the medical profession to trust.

22

BEVERLY

That's really wonderful of you to say. But we don't do husbands, and we don't deliver babies. We make women fertile - and that's all we do. To achieve anything in life, you have to keep life simple, isn't that true?

21. *INT. OPERATING ROOM #1- DAY *

21.

BEVERLY is doing a complex hi-tech operation on Fallopian tubes. He is in fact creating new Fallopian tubes. He is a master of his craft and it is obvious as he operates while peering through an ELECTRONIC MICROSCOPE.

* In an OBSERVATION GALLERY a group of students and foreign doctors sit enraptured, their heads turning from the operating room itself to the video monitors in the bay which reveal the details of the operation.

* As Beverly operates, ELLIOT describes the operation to the gallery audience, his style something like that of a fashion show announcer, his words recorded on the tape through a microphone which he holds in his hand.

ELLIOT

Now of course it's an exaggeration to say that we can make up a new set of Fallopian tubes using anything that's handy... those tubes are highly specialized little organs. But with the kind of help we can offer the process, you can modify several other organs, including the odd vein, to take over the function of conveying the egg from the ovary to the uterus... and of course, conveying the egg to the uterus where it can be introduced to the friendly sperm, why, that's what it's all about, isn't it?

22. INT. KATE'S KITCHEN - MORNING

22.

Kate and Elliot are sitting at her kitchen table, having breakfast coffee, she in a dressing-gown, he in a

studiously informal Ralph Lauren rig. On the table is a vial of pills.

ELLIOT
(INDICATING VIAL)
What's this?

KATE
Let me see.
(SHE PICKS UP THE VIAL AND READS THE LABEL)
Dextroamphetamine resin. Dosage form:
capsules, 7.5 mgs.
(SHE LOOKS UP AGAIN, NOW QUOTING FROM MEMORY)
Use: short term treatment of obesity. Minor
side effects: dry mouth, palpitations,
restlessness, unpleasant taste in mouth.
Major side effects: sleeplessness, rapid
heartbeat... euphoria.
(SHE OPENS THE VIAL, SHAKES A COUPLE OF
CAPSULES OUT, AND WASHES THEM DOWN WITH
COFFEE)
Want one?

ELLIOT
Where did you learn that?

KATE
Doctor, the Physician's Desk Reference is my
favorite bedside reading. As a matter of
fact, they tell me that there's a high
incidence of drug use amongst doctors. Is
that true?

ELLIOT
Yes.

KATE
Do you take drugs?

ELLIOT
For pain. Pain creates character distortion.
It's simply not necessary.

KATE
(PLAYING)
I'm often in a lot of pain.

ELLIOT
What kind of pain?

KATE
I think... psychosexual.

ELLIOT
(LAUGHS)
I think that's a pretty astute diagnosis, but
I wouldn't recommend these...
(INDICATES PILLS)
... for that particular condition. Who
prescribed them for you?

KATE
When you get to be a famous actress, doctors
are, well, friendly.

ELLIOT
Do me a favour. Let me do the prescribing for
you. What else are you taking?

KATE
Little of this, little of that. Am I very
wicked?

ELLIOT
That depends. Is this all for the
psychosexual problem?

KATE
Robertson Davies says that there's no point
in pursuing happiness because, for all we
know, happiness might well be a glandular
condition.

ELLIOT
So?

KATE
I'm just trying to condition my glands.

ELLIOT
Please, Kate. Don't talk dirty.

Kate smiles a wicked smile.

23. INT. KATE'S BEDROOM - DAY

23.

Elliot and Kate have just made love and are now snuggling together.

ELLIOT

God, you're really something, you know that.

KATE

You're all right, yourself, Doc.

(PAUSE)

Does your intimate knowledge of female anatomy help you to be such a good lover?

ELLIOT

Definitely. Sex is basically biomechanics at the service of electrochemistry.

KATE

Hmmm.

(THOUGHTFUL PAUSE)

Beverly?

ELLIOT

(SLEEPY)

Uh-huh?

KATE

You ever heard of Butazamine?

ELLIOT

Of course. Used for extremely serious heart patients.

KATE

It's supposed to be awfully good to make love on.

ELLIOT

So?

KATE

Do you think you could get us some?

Elliot turns himself over onto his stomach and brings his face very close to hers.

ELLIOT

You're really amazing. You take a pill for a wake-up, take another to pass out at night, take another 'cause you're feeling uptight, take another 'cause you're feeling laid back.

KATE

Just biochemistry at the service of better living.

ELLIOT

Remember Judy Garland

KATE

I'm different. I can't sing.

ELLIOT

Marilyn Monroe?

KATE

I'm a better actress.

ELLIOT

Someday you're going to come apart in a million pieces.

KATE

Does that excite you?

ELLIOT

That's a sick thought.

KATE

(LAUGHS)

Is it? Some people are attracted by the scent of self-destruction. But don't worry about me. It won't happen. Some can handle it, some can't. I can handle it.

She plays a long tapered finger over his chest.

KATE

So, Doc, are we gonna get our chemistry set?

27

24. INT. HOSPITAL PHARMACY - DAY

24.

The hospital PHARMACIST is filling a prescription for Elliot. He pushes the vial across the counter, checks the script Elliot has written.

PHARMACIST

You've forgotten to sign this, Dr. Mantle.

ELLIOT

Oh, sorry.

25. INT. HOSPITAL STAFF CAFETERIA - DAY

25.

Elliot joins Beverly, who is sitting by himself nursing a coffee in a plastic cup. He sets the pills down.

ELLIOT

Tired?

BEVERLY

That last operation was rough. Were you watching?

ELLIOT

* I'll get the tape. I'll need it to get the FT *
* paper in shape. They're dying for it down in *
* Boston. After that, the only thing I'll be *
* missing are your tissue-rejection data. Are *
* you close on those? *

BEVERLY

* (WEARILY) *
How about I write the paper one time and you collect the data?

ELLIOT

Just say when. Want to see where I've gone with it so far?

BEVERLY

(RESIGNED)
No. I trust you to make us look good.
(SHAKES HIS HEAD)
I'm exhausted.

ELLIOT

Too exhausted to see Kate tonight?

continued

28

BEVERLY

No! Never!

ELLIOT

(SETTING HIS VIAL OF PILLS DOWN)

You'll need these.

BEVERLY

I'll need what?

ELLIOT

Butazamine. She heard that sex comes on like
Nagasaki with it.

BEVERLY

Oh, God. You're not feeding her pills, are
you?

ELLIOT

(GRINNING)

Listen, baby brother. It's all clear to me
now. This lady is hustling us for drugs.
Underneath all the cute stuff, the
acquisition of illegal chemical substances is
her real game.

BEVERLY

(DISTURBED BY THIS THOUGHT)

I don't think that's true. I don't think
that's true at all.

ELLIOT

(PAUSE)

Let's drop her. We don't need this.

BEVERLY

You drop her.

ELLIOT

(MOCK HORROR)

* Oh, I see! We've gotten to that stage, have
* we? This is unknown territory we're treading
* on here.

BEVERLY

If you don't like her, you don't have to see
her any more.

ELLIOT
(BIG BROTHER SMILE)
Are you kidding? I've got to keep seeing her
in self-defence. If I left you on your own
with her, she'd take you apart.

26. INT. KATE'S HOTEL SUITE - NIGHT

26.

Kate and Beverly are reading lines to each other from one
of Kate's scripts. Beverly is reading all the other
roles. He is not very good at it.

KATE
(READING)
"Just because some dumb cop handcuffed us
together doesn't mean that I have to like
you."

BEVERLY
(READING)
"Handcuffs? You don't get it, do you. Listen
honeymud, we're on the run, and until we find
the computer release code to this thing we're
gonna get to know each other real well. I
suggest we learn to like what we see."

KATE
(READING)
"Can't we get somebody to just blow-torch it
off or something?"

BEVERLY
(READING)
"Sweetpea, this little bond between us is
thicker'n blood. Didn't they tell you? This
thing is made of krakanium. It would take an
atomic bomb to separate us now. And that's
why they're willing to kill us to get it."

Kate finally stops him.

KATE
You're a very self-conscious reader. Just
loosen up and play. Didn't you ever do
routines as a kid? Impersonations?

BEVERLY
The only impersonation I ever did was of my
brother...

Beverly stops himself, but it's too late.

KATE

I didn't know you had a brother.

BEVERLY

Ah, yeah, I do. We... we're not very close.

KATE

(THOUGHTFUL PAUSE)

Beverly. That's a woman's name. Why did your Mum give you a woman's name, I wonder?

BEVERLY

It's not a woman's name. It's spelled differently.

KATE

Right, but it's still a woman's name. Does your brother have a woman's name, too?
"Merian" spelled with an "e" and an "a"?

Beverly freaks out. This is getting a little too close to home.

BEVERLY

(SUDDENLY ANGRY)

What the fuck are you trying to suggest?
That I'm gay or something? That my mother wanted girls? What is this bullshit psychoanalysis?

KATE

(EQUALLY ANGRY)

Listen, Doctor. There's something wrong with you. I don't know what it is... I can't put a label on it... but you're subtly... I dunno... schizophrenic. Or something. Sometimes I like you very much and sometimes you're an amusing lay and not much more and I can't figure out why.

Kate bursts into tears. This sudden switch from ferocity to vulnerability completely distracts Beverly from his anger of twenty seconds ago.

BEVERLY

Kate, no, listen please, I...

He reaches for her but she shrugs him off.

KATE

Just leave me alone, will you?

BEVERLY

No, I... you're right, don't you see? I... I think you're right. There's something very wrong with me.

This is exactly the admission Kate wants to hear, but she's still playing tough.

KATE

Really? What a shame.

Beverly barely notices the irony.

BEVERLY

I'm under certain, well, pressures. I've been living with them for such a long time I... sometimes don't realize how the situation's affecting me. How... how disconnected it can make me feel.

Having won a solid victory, Kate can now be gracious. She turns to face Beverly.

KATE

What pressures?

Beverly doesn't answer but reaches into his jacket pocket, takes out the vial of Butazamine, holds it up for her to see.

Kate is puzzled. She touches Beverly's face with great gentleness.

KATE

Beverly, what pressures?

Beverly opens the vial, shakes out two capsules. He gently inserts one between Kate's lips with his fingers.

BEVERLY

One for you.

He pops the remaining pill in his mouth and swallows it.

BEVERLY

One for me.

27. INT. KATE'S HOTEL SUITE BATHROOM - DAY

27.

Kate makes herself up in front of the mirror. Starting from an empty canvas, her pale un-made-up face, she applies powder, eyeliner, lipstick, transforming the face into the glamorous mask familiar to the movie screens of four continents.

28. INT. FANCY TEA ROOM - DAY

28.

Kate, dressed in ultra-fashionable style, is escorted by the Maitre D' to a good table while heads swivel around to get a better glimpse of her as she passes. Awaiting her at the table is CHRISTIANNE VON REZZORI, a glamorous much-married socialite in her mid-fifties, whose green eyes glitter with worldly knowledge: who's up, who's down, who's in, who's out--- all the grand world's dark secrets. When Kate arrives at the table, they give one another a dry peck on either cheek.

CHRISTIANNE

Sit down my dear, have a drink, and tell me everything.

KATE

I'm not sure I know everything.

CHRISTIANNE lights a small dark cigarillo.

CHRISTIANNE

Well, you could start with all this I've been hearing about you and the wonderful Mantle boys.

KATE

What are you talking about?

CHRISTIANNE

Kate, it's me, Christianne. Please don't be coy, it's tedious. Dear Beverly, Dear Elliot.

There are those who claim they can't ever tell the difference between them but not me, dear. It's obvious to me that... well, before I say anything gauche, maybe you'd better tell me which one you're seeing.

KATE

You mean there're two of them?

CHRISTIANNE

Don't be an ass, dear. Of course there're two of them. They're twins, dear. Identical twins.

Kate's hand goes to her mouth; she's trying to suppress her shock.

CHRISTIANNE

My dear. You've gone absolutely pale. Have I said something?

KATE

No, not at all. Where's that waiter? I want some coffee.

CHRISTIANNE

Oh, how sick-making. I have said something, haven't I?

29. INT. CLINIC. BEVERLY'S OFFICE - DAY

29.

A YOUNG WOMAN sits in Beverly's office, looking shyly pleased with herself.

BEVERLY

Well, congratulations. Your due date is October 1st.

YOUNG WOMAN

Congratulations to you. Fallopian tubes and pregnancy by Beverly Mantle.

BEVERLY

Don't let your husband hear you say that.

A light on the phone console flickers on, making a discreetly muted buzzing noise.

BEVERLY

Excuse me.

He picks up the receiver.

BEVERLY

Yes?

KATE (PHONE)

I must see you.

BEVERLY

How's tomorrow?

KATE (PHONE)

It has to be soon.

(PAUSE)

Because I miss you. Very much.

BEVERLY

(SMILING)

Okay. Tonight.

30. INT. KATE'S LIVING-ROOM - NIGHT

30.

They have just made love under the influence of
Butazamine.

KATE

God... You really are a wonderful lover.

BEVERLY

It helps to have good material to work with.

KATE

(A PAUSE BEFORE SHE SETS HER TRAP)

I wonder... does your technical knowledge of
a woman's body help you to be a better lover?

BEVERLY

Are you kidding? Of course not. Do you think
knowing how to build a Stradivarius would
help Heifitz become a better violinist?

KATE

But isn't sex really just... "biomechanics at
the service of electrochemistry?"

Beverly is puzzled. Kate sounds as though she's quoting somebody, but he doesn't know who or why.

BEVERLY

Is that Robertson Davies again?

KATE

(PAUSE)

Beverly, why haven't you told me that your brother isn't just a brother?

BEVERLY

(VERY CONFUSED)

Oh. Um. That.

KATE

Yes. That.

BEVERLY

It never occurred to me. I mean... he is just a brother. I mean... Is it important?

KATE

Is it important? I've heard that you live together. In the same apartment.

BEVERLY

Yes. That's true.

(BY WAY OF EXPLANATION)

We both like modern Italian furniture. The Milano style.

KATE

(UNBELIEVING)

Oh, God. And do you sleep in the same bed?

BEVERLY

Kate, c'mon.

KATE

You c'mon. You told me you and your brother weren't close and now I find out that not only are you identical twins but you even live together. Is that why you've never invited me home?

BEVERLY

I never thought of it. I guess it is.

KATE

When do you think you might have invited me home?

BEVERLY

Eventually, I guess.

KATE

What's he like, your twin?

BEVERLY

Well, of course, he... he looks like me.

KATE

Are you identical psychologically?

BEVERLY

Oh, no... I wouldn't say that.

KATE

When can I meet him?

BEVERLY

You can't meet him. I mean... you don't want to.

KATE

But Beverly, don't you understand? I have to meet him.

BEVERLY

Why?

KATE

I want to know everything about you.

BEVERLY

I don't think it's a good idea.

KATE

You don't want me to meet your twin. Why is that?

BEVERLY

Because it's difficult. It's very difficult.

KATE

Well, that's it, you see. I want to know why it's difficult for you. It's important to me to know why.

BEVERLY

Well, I... I guess I could arrange for you and... and Elliot to have a drink alone somewhere.

KATE

Uh-huh. Nix. No good.

BEVERLY

Why not?

KATE

I want to see you two together.

31. INT. BAR - DUSK

31.

The twins are sitting in a dimly-lit booth nursing drinks when Kate arrives. Beverly, nervous, but intent on carrying this awkward situation through to a successful conclusion, leaps to his feet to make introductions.

BEVERLY

Ah, there you are. We were beginning to think you weren't going to make it.

KATE

Here I am. I wouldn't have missed this little gathering for the world.

BEVERLY

Well, then. Kate O'Hara, this is my brother, Elliot.

ELLIOT

(SHAKING HANDS)

Hi, Kate. I hope Beverly's told you what a big fan of your films I am.

KATE

No, he hasn't. He hasn't mentioned you at all.

ELLIOT

Really?
(TO BEVERLY)
That isn't very flattering.

KATE

I feel such a fool, actually. I must be the only woman in town who doesn't know about the fabulous Mantle twins.

BEVERLY

Well, you are going to sit down, aren't you?

KATE

Yes, I guess I am.

Kate sits down in the booth beside BEVERLY.

ELLIOT

What are you drinking?

KATE

Just a tonic water, please. I want to be very sober right at this moment. I want to be very clear.

BEVERLY

(SIGNALLING OVER A WAITER)
One tonic, please.

Kate is giving them both long, hard looks in turn, as if she were examining a type of alien life-form under a microscope. The waiter brings her drink.

KATE

There really isn't any telling you apart, is there? Absolutely identical in every respect.

ELLIOT

I'm actually a couple of millimetres taller.

KATE

I bet somebody who knew you both, how shall I put it, knew you both really well, could tell the difference, couldn't they? Without measuring your height, I mean.

ELLIOT

What are you getting at?

KATE

(TO ELLIOT)

Well, Beverly's the sweet one and you're the shit, am I right?

ELLIOT

What are you talking about?

KATE

Let's be frank, okay Elliot? Let's just ease up on the bullshit for one moment. You can be honest with me. After all, I am laying both of you, aren't I?

BEVERLY

Hey, hold on a second...

KATE

(UNSTOPPABLE)

It's a sweet little act you have.

(TO BEVERLY)

You soften them up with all that smarmy concern and along comes Dracula here...

(INDICATES ELLIOT)

... and polishes them off.

The twins look at each other for support. Elliot turns back to Kate, his eyes hard.

ELLIOT

(VERY HARD)

Actually, I was the one who fucked you first. Then I gave you to my little brother because you weren't very good.

BEVERLY

(TERRIFIED THAT WAR IS ABOUT TO BREAK OUT)

Oh, God, no, please...let me explain..!

Kate stands up and - more vexed by Beverly's weakness than Elliot's kick in the head - throws her drink in Beverly's face.

KATE
YOU ABSOLUTE SHIT! Explain what?

People in the bar are beginning to stare at them as Kate raises her voice.

ELLIOT
Hey, keep it down!

KATE
(IGNORING HIM)
EXPLAIN WHAT? Listen, I've been around a bit, you know, and I thought I'd seen some creepy things go on in the movie business, but I really have to say this is the most disgusting thing that's ever happened to me.

ELLIOT
I doubt that.

KATE
(FLARING UP)
What is it with you, chum? Can't get it up unless little brother's watching?

ELLIOT
(TO BEVERLY)
I told you this was a really bad idea.
Really stupid.
(GETTING UP)
I'm leaving.

Kate jumps up first.

KATE
Don't bother. I've had more than enough.

Kate walks out of the restaurant, leaving the twins alone in their booth. Elliot sits back down.

ELLIOT
Well, I guess that solves that problem.

Tears spring into Beverly's eyes. He is devastated. Elliot is shocked to see this. He slides over to Beverly and puts his arm around him.

41

ELLIOT

(VERY GENTLE)

Jesus, Bev. This is a surprise. What's going on? Are you in love with her?

BEVERLY

(TEARFUL)

I guess I am. I'm very upset.

ELLIOT

Well, why don't you let me go to her and explain the situation? I'll tell her it's all my fault. I don't care about her. You know that.

BEVERLY

No, Elly. Don't. Please... just stay away from her. I'll figure it out on my own.

32. INT. CONVENTION HALL - DAY

32.

*The cream of the East-Coast medical establishment are *
applauding as ELLIOT bounds up on stage. They're all
wearing evening clothes, their wives are wearing all the
finery that the successful practice of medicine can
provide.

MC

(OVER APPLAUSE)

I give you the winner of the 1987 Feldman
Award, Elliot Mantle.

In the audience is DR. CARY WEILER, a tall, thin, darkly
attractive lady-doctor in her early thirties. She is
enthusiastically applauding Elliot's success. To her
surprise, BEVERLY stumbles into the seat beside her -it's
Elliot's seat, marked with a card saying DR. ELLIOT
MANTLE - and begins to check the glasses on the table for
something to drink. He has obviously had a few drinks
already. He looks profoundly unhappy, deep circles under
his eyes.

Cary offers him her own barely-touched scotch.

CARY

Here. Take mine.

Beverly is too drunk to be grateful. He grunts and begins
to drink.

Onstage, Elliot accepts the award and the cheque from the MC. More applause.

CARY

You should really be up there too, Beverly.

Beverly does not applaud but attends steadily to his drinking.

ELLIOT

(ON STAGE)

I suppose all of us know just how important it is for any practioner to receive the recognition of his peers. However, I feel that this award is not for me really, but for all those women who have been able, through my efforts, to provide that most precious thing, perhaps the most precious thing, the gift of life.

Beverly rises unsteadily to his feet, watched quizzically by Cary, and makes his way, shakily, to the dais, amidst applause. TWO YOUNG DOCTORS, in their twenties, sitting at nearby table, are watching the goings-on wth cynical, jaundiced relish.

FIRST YOUNG DOCTOR

Christ, is he loaded!

SECOND YOUNG DOCTOR

I don't think I've ever seen them both in public before.

ELLIOT

(ON STAGE)

I want to thank the trustees of the Feldman Foundation; I want to thank Dr. Angus Lawson, who gave me the time to pursue my own research; but most of all, I want to thank my brother, my partner, Beverly Mantle, who, as is his habit, is not here wasting time, basking in glory...

(A PAUSE FOR LAUGHTER)

... but is hard at work at our clinic gathering and shaping the data which have made whatever modest success we have had possible...

Beverly now stumbles out onto the stage.

BEVERLY
(DRUNKENLY)
Not true, not true. I'm here!

ELLIOT
(SHOCKED TO SEE BEVERLY)
Well, how about that. My little brother
decided to leave his monk's cell...

When Beverly finally finds his way to the microphone, he
throws his arms around Elliot and then nearly collapses.
Elliot braces himself and his twin.

ELLIOT
(TRYING TO SAVE THE SITUATION)
Beverly has obviously been doing a lot of
celebrating tonight. He's got a lot to
celebrate. He's been recognized as one of
America's leading clinicians.

Beverly shakily grasps the mike in one hand.

BEVERLY
I've had a lot to drink. But I just want to
say one thing. There's been a fraud
perpetrated here tonight. The whole thing's a
fraud.

The room goes totally silent. There's the feeling that
something terrible is going to happen.

BEVERLY
(DRAMATIC PAUSE)
He's Beverly, I'm Elliot.

There's a smattering of uneasy laughter.

ELLIOT
(SOTTO VOCE)
Okay, say thanks and let's get off.

BEVERLY
I want to say one more thing. Some of you may
wonder how we divide up the work.

ELLIOT

Oh, God...

BEVERLY

Well, it's this way. I slave over the hot
snatches, and Elliot makes the speeches.

ELLIOT

(ANGER BEGINNING TO RISE)

For Godsakes, Beverly!

BEVERLY

I do everything for those bimbos except take
'em home and stick it in 'em.

ELLIOT

(TO BEVERLY)

I'm getting you out of here.

(TO AUDIENCE)

I told you he was doing a lot of celebrating.
Thank you, thank you very much.

As the audience, shocked, applauds sporadically, Elliot
half-leads, half-carries Beverly off the platform.

All Cary Weiler can do is shake her head in dismay.

Unlike everybody else around them, the two YOUNG DOCTORS
applaud vigorously.

FIRST YOUNG DOCTOR

Do you believe what he said? Do you believe
it?

33. INT. RESTAURANT QUATRE SAISONS - LUNCHTIME

33.

The twins sit at a table, talking.

BEVERLY

Sorry about the catastrophe last night.

ELLIOT

Hey, it was kind of fun seeing you so loose.

BEVERLY

Oh, sure.

-

ELLIOT

(PAUSE)

It's true I had to... uh... smooth a few
ruffled feathers...

All Beverly can do is look even more sheepish.

ELLIOT

But now for the good news... Well, baby
brother, it's all starting to come together
for us. The Feldman was the final piece of
the puzzle. I got a call today. They want me
to give the keynote address at the AMA
convention in Washington. And guess what?
Lawson's finally offered me that associate
professorship at the hospital.

SEAN, the Maitre D', arrives with a drink for Elliot.
Elliot is obviously a special customer.

SEAN

One vodka martini, Doctor Elliot.

ELLIOT

Thank you, Sean.

(TO BEVERLY)

You sure you don't...?

(TAKES A CLOSE LOOK AT THE BAGS UNDER
BEVERLY'S EYES)

No, you don't.

(TO SEAN)

No more drinks, Sean.

Sean hands them both menus and leaves.

BEVERLY

You going to accept?

ELLIOT

Of course I'm going to accept. It's the next
step to being chairman of the department.

BEVERLY

What happens to the practice?

ELLIOT

The practice goes on as before.

BEVERLY

Only you're not there.

ELLIOT

I won't be there as much, true.

BEVERLY

How about taking in a partner?

ELLIOT

Out of the question. Absolutely out of the question. Our patients are special people; they need special attention. We don't want some klutz messing around with them. Besides, do you want to give up the income? I'm certainly not going to be bringing home a helluva lot.

BEVERLY

It just means a lot of extra work for me, that's all.

(THROWS DOWN MENU)

I'm not eating.

ELLIOT

You okay?

BEVERLY

Yeah, I'm fine.

Beverly breaks out a vial and washes down two tablets with water.

ELLIOT

What are those?

BEVERLY

Dex. I'm tired. Want one?

ELLIOT

No, I don't. Listen, don't overdo those.

(BEVERLY SHRUGS. ELLIOT CHECKS THE MENU)

Mmm. I've been looking forward to that seafood omelette all morning.

(PAUSE. PUTS THE MENU DOWN)

Bev... if I can find time to do research, teach, fly around, you can find time for a few more patients, can't you?

BEVERLY
Sure. Why not?

34. INT. MANTLE APT. BEVERLY'S BEDROOM - BEFORE DAWN 34.

The alarm rings. Beverly stirs, goes back to sleep for a second, then with a strong effort of will forces himself out of bed.

35. INT. MANTLE APT. BEVERLY'S BATHROOM - DAWN 35.

Beverly dunks his head in a sinkful of cold water. He then opens the medicine chest cupboard and fumbles for the three vials of pills and capsules on the middle shelf.

Beverly selects a vial, opens it, shakes out a couple of capsules, flips them into his mouth and washes them down with a toothmug of water.

When he closes the medicine cabinet door, Beverly is shocked to see the image of a half-naked woman reflected in the mirror.

Beverly whirls around to face CARY WEILER, who nonchalantly closes Elliot's oversized housecoat over her breasts.

BEVERLY
God! I didn't know you were here.

CARY
(WHISPERING)
Shh! Elly's asleep. His plane doesn't go 'til noon.

BEVERLY
His plane?

CARY
Yeah. AMA. Washington. Remember? He's going to be gone for a week.

BEVERLY
Oh, yeah. Yeah.
(PAUSE)
I didn't realize you two were so friendly.

CARY

We're not so friendly.

An awkward pause. Cary doesn't elaborate.

CARY

You gonna have a shower?

BEVERLY

Uh, no. No, I'm not.

CARY

(SHRUGS)

OK. See you.

Cary disappears from the doorway. Beverly turns back to face his image in the mirror. He looks VERY tired.

36. INT. ITALIAN FURNITURE GALLERY - AFTERNOON

36.

Beverly is talking to a Milanese salesman who is very smooth. The furniture in this Galleria is very expensive and very extreme in style.

SALESMAN

Well, you can call it empty or you can call it clean, sculptural. It's a question of the individual nervous system, I think.

BEVERLY

Yes, well, that presupposes that one has an individual nervous system.

SALESMAN

Please?

Suddenly, Beverly breaks contact. From his POV we see Kate, alone, looking at a Mondrian-like chair which is basically impossible to sit in. She tries to sit in it. Beverly, on spotting her, visibly pales.

BEVERLY

(RATTLED)

Um, listen, excuse me please.

Beverly heads for the door, fleeing the gallery.

37. EXT. GALLERY - DAY

37.

Beverly comes out of the gallery, head down, his mind racing. He comes to a dead stop, turns around and goes back in.

38. INT. GALLERY - DAY

38.

Kate is in front of a couch. Beverly is now beside her.

BEVERLY

Kate?

KATE

(TURNING AROUND)

Yes? Oh, it's you. Or should I say, which one of you is it?

BEVERLY

Kate, please don't.

(AWKWARD PAUSE)

I've been thinking about getting my own place. Tell me... should I like this stuff?

KATE

I thought you did like this stuff.

BEVERLY

I realize I don't really know what I like.

KATE

(SOFTENING INTO PLAYFULNESS)

You mean, you want my opinion to usurp your brother's?

BEVERLY

Right now I'd be happy to have any opinion at all.

KATE

Like a character in a script who needs to have his apartment furnished?

BEVERLY

(BRIGHTENING)

Yeah. Like that.

KATE

Well, then it's the production designer you want to talk to. Not the poor actor. The actor walks onto the set and it's all there, right down to the last book and photo on the wall. Fait accompli.

BEVERLY

Is that how it's done? I somehow thought the actor furnished his character's apartment.

KATE

How delightfully naive. Would that it were so.

(A GENTLE PAUSE)

How have you been?

39. INT. KATE'S APT. LIVING ROOM - EARLY EVENING

39.

The lights snap on to reveal a living room done in a very expensive, cluttered, eclectic, pseudo-Victorian style.

KATE

This is it. This is home. Leo found it for me. One of his friends, I suspect. That hotel was just too damned expensive. I like to save a little on my per diem.

BEVERLY

You're still doing the mini-series?

KATE

Re-shoots. Director didn't know what he was doing.

Kate drops her coat onto a sofa and turns to face Beverly.

KATE

Well, tell me how sorry you are. Tell me how much you miss me.

BEVERLY

My brother and I have always shared everything.

KATE

I'm not a thing.

BEVERLY

I mean people too. Experiences. It's never bothered me before.

KATE

It's different with me, is it?

BEVERLY

Yes, it is.

KATE

Is Elliot jealous of me? Is he worried that I'll steal you away from him?

BEVERLY

(DISTURBED BY THIS THOUGHT)

No, not at all. He even offered to talk to you for me, to try to help patch things up.

KATE

That would have been amusing. Why didn't he?

BEVERLY

I wouldn't let him.

KATE

Were you afraid I might like him as much as I like you? Or maybe that when it came down to it, I couldn't tell the difference?

BEVERLY

No, no... listen... it just doesn't work that way between us.

KATE

I think it does. I think you two have never come to terms with the way it really does work between you.

BEVERLY

Maybe we're afraid to. Maybe we shouldn't. It's been OK up to now.

KATE

But you want things to be different now,
don't you? You've turned the corner, haven't
you?

BEVERLY

I only want to be with you, Kate. And that is
different. Completely different.

Beverly takes a hesitant step towards Kate. She grabs him
and kisses him. They embrace.

40. INT. KATE'S BEDROOM. DREAM SEQUENCE

40.

Kate is kissing Beverly in bed. He is wearing pyjamas.
Suddenly something starts to bulge out of the shirt of
his pyjamas and push them apart. Kate lifts the pyjamas
top. There, underneath, half-growing out of Beverly's
chest, is a shrunken, parasitic twin version of Beverly,
a hideous, distorted parody of him. It lifts itself up
and begins to speak in a grotesque but somehow pathetic
voice. Beverly watches, his mouth frozen open in horror.

PARASITE

No, no, don't kiss him! I'm the real Beverly.
Kiss me!

Kate is repulsed and flattens herself back against the
wall. The parasite struggles to pull itself out of
Beverly's body but can't do it.

PARASITE

He forces me to live as a parasite, but some
day I'll pull myself free. I'll be free!

The parasite places its tiny hands on Beverly's hips for
leverage, then with a huge effort rips himself out of
Beverly's body. Kate screams.

41. INT. KATE'S BEDROOM - NIGHT

41.

Beverly is rolling around in bed, Kate beside him asleep,
in the grips of his savage nightmare. He tosses about,
muttering unintelligibly. Then, lashing out, he clobbers
Kate with his elbow, a backhand swipe.

KATE

(WAKING)

Ow! Oh! Ow!

BEVERLY

(WAKING)

Kate, My God! I'm sorry. I was having a real horror show of a dream.

KATE

(RUBBING HERSELF)

Good Christ, what about?

BEVERLY

It was about Elliot.

KATE

What happened?

BEVERLY

Ugh, you don't want to know, it was fucking grotesque.

KATE

Go back to sleep.

BEVERLY

I don't want to have that dream again.

Kate reaches over to the night table beside the bed, rummages around and comes up with a vial of pills.

KATE

Have a couple of these.

BEVERLY

What are they?

KATE

Seconal. I guarantee you you won't dream.

BEVERLY

Yeah. OK.

Beverly takes the vial and takes two. Kate takes the vial and takes one herself. They both turn back into the bedclothes.

42. INT. CONFERENCE ROOM. WASHINGTON - NIGHT 42.

Elliot tells a joke to a huge crowd of medical people.

ELLIOT

For a while I thought I was at the wrong convention. Nobody was talking medicine. Everybody was talking malpractice suits. I thought it was a legal convention. Then I realized I was OK.

(PAUSE)

I was with the insurance underwriters.

The audience breaks up appreciatively. He has them in the palm of his hand and they love it. And him.

43. INT. HOTEL ROOM. WASHINGTON - NIGHT 43.

Elliot opens the door. A pretty young hooker enters.

HOOKER

Dr. Elliot Mantle?

ELLIOT

Yes.

HOOKER

We're your special order from Escort Embassy. I'm Mimsy and this is my sister Coral.

In walks Coral. She is Mimsy's identical twin, and dressed exactly like her.

CORAL

Hi. Good things come in pairs, don't you think?

ELLIOT

I agree with you completely. Listen, just so I know which of you is which, I want Mimsy to call me Elly, but I want Coral to call me Bev.

44. *INT. OPERATING ROOM #2 - DAY * 44.

Beverly is just finishing up another hi-tech infertility operation. When he moves to sew up the incision in the uterus, he misses the transfer of an instrument from the nurse to himself.

BEVERLY

Shit!

NURSE

Watch it, watch it!

ATTENDING DOCTOR

I've got it, Beverly. I've got it. That's okay.

BEVERLY

Damn.

ATTENDING DOCTOR

That was a near thing. You okay?

BEVERLY

Yeah, fine.

DOCTOR

I thought you were a little shaky there for a second.

45. INT. KATE'S BEDROOM - MORNING

45.

Kate comes into the room, fresh from the shower, reading a script, carrying a cup of coffee, hair wrapped in a towel. Beverly is flat asleep in the bed, but really out.

KATE

Beverly, it's past nine.

No answer.

KATE

You're really late.

BEVERLY

Uhhh.

KATE

(PUTTING DOWN SCRIPT AND SHAKING HIM)
Beverly, you've got to get up.

Beverly sits up in the bed, groggy, drugged-looking.

BEVERLY

I need something to get me up.

KATE

(LEAVING ROOM)

You know where it is.

BEVERLY

(CALLING AFTER HER)

Will you call Danuta for me and cancel my first three patients? I'll never make it.

46. INT. KATE'S APT. LIVING ROOM - LATER. MORNING

46.

Beverly and Kate are sitting in front of an elaborate breakfast tray. Beverly starts to eat, realizes that he has no appetite, starts toying with his food. Then, giving up, he lays down his knife and fork.

BEVERLY

I can't eat.

KATE

What's wrong?

BEVERLY

I don't know. I can't eat.

KATE

(VERY GENTLY)

Well, if you don't know, I do. Too many sleepers last night, that's what.

BEVERLY

Look who's talking.

KATE

(AFFECTING A BLACK-STYLE GROWL)

If ya can't be cool wit' it, don't fool wit' it.

(IN HER OWN VOICE)

Maybe you ought to take a week off and just stop taking everything. I'm serious.

BEVERLY

I'll talk to Elliot when he gets back. I couldn't do it until then.

continued

57

KATE

Elliot is back. He called here for you while you were in the shower.

BEVERLY

You spoke to him?

KATE

I couldn't help it, could I? I explained to him that you were staying here with me for a few days.

BEVERLY

How did he react? How was it talking to him?

KATE

Civilized. He apologized for the scene in the bar. I more or less accepted his apology.

Kate gets up and walks to the door.

BEVERLY

Where are you going?

KATE

* Leo's in town. I told you I was seeing Leo about that Arkansas picture. We're real close *
to a deal.

BEVERLY

I want you to stay here.

KATE

Bev, I can't.

BEVERLY

I know. It's OK.

47. INT. FILM SET. MAKE-UP TRAILER - DAY

47.

Elliot watches Kate having some old age make-up applied in the make-up trailer of her current production. There are five people around her, all of them oblivious to anything but their work.

ELLIOT

Fascinating stuff. Lucky Bev. Gets to rub up against the magic.

KATE
He seems totally uninterested.

ELLIOT
He's not into art.

KATE
You are?

ELLIOT
I'm into glamour. The art of glamour.

KATE
Well, here it is.

ELLIOT
I was surprised that you wanted to see me.

KATE
I like your brother very much. I thought it would be good for you and me to be friends if we can.

ELLIOT
I think we can.

KATE
There's something else. I'm going away to do another film and I'm worried about leaving Beverly alone.

ELLIOT
Beverly's not alone.

KATE
No, you're right. He's not alone. But he's... lonely. Even with me. He's developing a serious little drug problem. Did you realize that?

ELLIOT
I thought you were the one with the drug problem.

KATE
Occupational hazard.

ELLIOT

For Bev too.

KATE

You resent me tremendously, don't you?

ELLIOT

You contribute a confusing element to the Mantle Brothers' Saga. Possibly a destructive element. It's not personal. I think you're terrific.

KATE

But I just don't have a role in the Mantle Brothers' Saga.

ELLIOT

Maybe if you liked us both. In the same way. It would make it easier. It's been known to happen.

KATE

I'm sorry, but I can't.

Elliot smiles, gets up.

ELLIOT

(PAUSE)

I appreciate your coming to me. I know it wasn't easy.

(PAUSE)

Am I really all that different from Bev?

KATE

You really are.

Elliot makes a move to kiss her, but all five make-up people leap forward to prevent him from messing up their work.

ELLIOT

(TO THE MAKE-UP PEOPLE)

Sorry, sorry!

(TO KATE)

I'll take care of Bev. Don't worry about it.

48. INT. KATE'S BEDROOM - NIGHT

48.

Beverly squirms in bed. Kate is sound asleep beside him. He wakes, looks at the clock on the side-table. It says 3:37 A.M. He takes the vial, pops a couple of Seconal, settles back under the covers.

49. INT. KATE'S BEDROOM - EARLY DAWN

49.

Kate is quietly packing in her room, careful not to wake Beverly. After a moment, she goes over to Beverly who is flat out unconscious, feels his forehead, checks his pulse and breathing. She straightens up, reflects for a beat, worried, then goes on with her packing.

50. INT. KATE'S APT. HALLWAY - DAY

50.

A uniformed CHAUFFEUR comes down the hallway and knocks on the door. Kate opens it and thrusts a valise at him.

KATE

There you are. There's this one here. And another three inside.

Kate turns to Beverly.

KATE

Well.

BEVERLY

I wish you'd let me come to the airport.

KATE

* If there's one thing I won't subject myself *
* to, it's public goodbyes. *

BEVERLY

Ten weeks seems like such a long time.

KATE

* I'm keeping my flat here till the shoot's *
* over. I couldn't bring myself to live *
* entirely out of a motel room in Arkansas. *
(PAUSE)
* Bev, I'll fly up to see you whenever there's *
* a break. *

BEVERLY

* Kate... please don't let's lose each other. *

They embrace.

51. INT. BEVERLY'S OFFICE IN CLINIC - DAY

51.

On the other side of the desk sits an unsuspecting young patient, Frieda.

BEVERLY

Any more questions that you want to ask me?

FRIEDA

I don't think so.

BEVERLY

You mind if I ask you a question?

FRIEDA

(SLIGHTLY SURPRISED)

No, not at all.

BEVERLY

We've always had good rapport, haven't we Frieda?

FRIEDA

Why, yes.

BEVERLY

What do you think of my brother?

FRIEDA

Your brother?

BEVERLY

Yes, Elliot. They say... they say that we're identical twins.

FRIEDA

Well, I - I've heard he's also a very fine doctor.

BEVERLY

But you see, we're not really identical. In terms of personality, I mean.

FRIEDA

Of course not.

continued

62

BEVERLY
(SUDDENLY ANGRY)
Not "of course not!" Not "of course not!"
(SCHIZOPHRENICALLY CHANGING GEARS, GENTLER)
You know, sometimes I long to have a real
identical twin. I mean, a real one. One who
could actually... share my thoughts, share
everything. In a very real sense, Elly is a
false twin. I suppose it's conceivable that
we aren't really related at all.

FRIEDA
(EXTREMELY EMBARRASSED AND WEIRDED OUT)
I have to go now.

BEVERLY
If I were religious, I could believe that he
was really a demonic doppelganger sent to
plague me, believe that I've never really
been a twin at all. If I were a clinical
psychiatrist, I might believe that Elly was
just a schizophrenic hallucination, a
Narcissitic projection...

Frieda is gone, but Beverly hardly notices.

Beverly reaches down and opens the drawer on his right
hand. We can see that the drawer is jammed with an
astonishing number of plastic vials containing
prescription drugs. He runs the fingers of one hand over
the tops, selects one, opens it and swallows three or
four capsules. Then, he turns to his phone, picks up the
receiver, and begins to dial.

52. *INT. KATE'S MOTEL ROOM IN ARKANSAS - DAY *

52.

Kate is having a small meeting in her hotel room. Present
are her assistant, a tall, fastidious gay man named
BIRCHALL, her director, GARVEY, and her costumer,
GISELLE. An enormous rack of costumes stands in the
middle of the room.

KATE
Birchall, will you please explain to my
director and my wardrobe person that I am not
about to do this movie dressed like a Soho
hooker.

BIRCHALL

Miss O'Hara is not about to do this movie
dressed like a Soho hooker.

Giselle bursts into tears. Garvey puts his arm around her
and gives her a squeeze.

GARVEY

It's OK. It's OK.

Garvey floats over to Kate, sits down beside her, and
begins his campaign to convince her to dress the way he
wants her to.

GARVEY

Kate, will you admit at least that your
character thinks of herself as a kind of
emotional hooker.

KATE

I do more than admit it. I'm the one who
pointed it out to this...
(INDICATES GISELLE)
... wardrobe person. But she's so bloody
literal-minded...

The phone rings. With lightning-fast reflexes, Birchall
answers it.

BIRCHALL

Hello? O'Hara suite.
(PAUSE. NOBODY SPEAKS)
Hello?

53. INT. CLINIC. BEVERLY'S OFFICE - DAY

53.

Beverly listens. He is not happy to hear a man's voice.
Finally he speaks.

BEVERLY

Have you examined her carefully yet?

54. INT. KATE'S MOTEL ROOM - DAY

54.

Birchall is now perplexed.

BIRCHALL

What? Who is this?

64

BEVERLY (PHONE)
I'm her gynaecologist. Kate O'Hara's.

BIRCHALL
You're... what?

BEVERLY (PHONE)
Her gynaecologist. She's a trifurcate, you know. I'd have to classify that as a mutation.

BIRCHALL
What exactly is this?
* (WHISPERS SURREPTITIOUSLY, AS TO AN *
* UNPREDICTABLE LOVER) *
* Is that you, Byrnes? *

55. INT. BEVERLY'S OFFICE - DAY

55.

BEVERLY
Carefully lubricate the two prime fingers of your right hand and insert them into Kate O'Hara's vagina. Instead of feeling one cervical head, you will feel three. Basically this means that you have been fucking a mutant. I just thought you ought to know that.

56. INT. KATE'S MOTEL ROOM - DAY

56.

Birchall slams down the phone. He looks at his hand as though it had slime on it. The room has gone quiet. Everybody is looking at Birchall, who is literally trembling.

KATE
Who was it?

Birchall is shaken. He has taken this very personally.

BIRCHALL
It was disgusting. I don't really want to talk about it.

57. INT. BEVERLY'S OFFICE - DAY

57.

Beverly sits at his desk with the dead phone still in his hand. Tears spring into his eyes.

Just then, DANUTA shows another patient into his office. Distracted, Beverly turns to face the patient. Tears roll down his cheeks. Neither woman quite knows how to handle the situation.

DANUTA

I'm sorry, Doctor. I thought you were ready to see Mrs. Randall.

Beverly stands up and smiles as though nothing were wrong.

BEVERLY

Mrs. Randall, please sit down. I believe we haven't met before. Let me introduce myself. I'm one of the Mantle twins.

58. INT. HOSPITAL LECTURE ROOM - DAY

58.

Elliot is instructing a group of students. Next to him on the blackboard is a drawing of the female cervical region.

ELLIOT

A condition analogous to adenomysis of the uterus is described in relation to the cervix. Endocervicosis, as it is called, consists in a proliferation of glandular elements of the cervix which invade the fibromuscular layer deeply.

A nurse pokes her head in the room, tries quietly to get Elliot's attention.

ELLIOT

(CONTINUING)

Some of the glands become cystic but, unlike those in true endometriosis of the cervix, do not menstruate. The lesion causes diffuse enlargement of the cervix and leucorrhoea, but the diagnosis is usually only made on histological examination of the removed organ.

(SPOTS NURSE)

Excuse me, ladies, gentlemen, for a second.

continued

66

Elliot walks over to nurse.

ELLIOT
Yes, what is it?

NURSE
Your brother's waiting for you in your
office. I think you'd better see him.

59. INT. ELLIOT'S TEACHING OFFICE - DAY

59.

Elliot walks into his office to find Beverly sitting
there, tears streaming down his face, sobbing
uncontrollably.

ELLIOT
* Bev? What are you doing here? What's wrong? *

BEVERLY
I've been hiding out at Kate's.
(PAUSE)
I've been hiding from you.

ELLIOT
From me? What are you talking about?

BEVERLY
I was afraid of you. Afraid you wouldn't let
me have Kate.

ELLIOT
That's crazy, Bev. Crazy.

BEVERLY
You're right, it was crazy. Because now, now
I know that Kate is having an affair. She's
unfaithful to me, Elly.

ELLIOT
Beverly, please. Don't take it so seriously.
She's a show-biz lady. What did you expect?

BEVERLY

I love her, Elly. I have to take it seriously.

ELLIOT

It can't be love if it does this to you. It can't be love, Bev.

Beverly stumbles to his feet and embraces Elliot.

BEVERLY

You're right, Elly. I was hiding from the wrong person.

60. INT. MANTLE APT. - NIGHT

60.

ELLIOT is dancing with CARY to soft jazz on the stereo tape-deck, while BEVERLY looks on, drunk already and still drinking.

Cary has a kind of ready-for-anything air, a cool, appraising glance. She thinks of herself as a sexual adventuress, sufficiently liberated to take her pleasures in the same way as a man. She and Elliot are dancing extremely closely, almost glued together. After a while, she detaches herself from Elliot and turns to Beverly.

CARY

Dance?

BEVERLY

No, you go ahead.

ELLIOT

Come on, Bev. Dance with the girl.

Despite himself, Beverly gets up and begins to dance with Cary. She moves herself as close to him as she was to his brother. Beverly pulls back a bit from this intimacy. Undeterred, Cary strokes the back of his neck with thin, elegant fingers. Aroused despite himself, Beverly pulls her even closer, wrapping both arms around her.

Spotting this, Elliot gets up and joins in, pressing up to Cary from behind, his arms encircling both her and Beverly.

The three continue to dance on smokily as Elliot begins to guide the trio to the bedroom door. The clumsiness of actually trying to get through the bedroom door arouses Beverly from his hypnotic stupour.

Beverly detaches himself and heads for the front door.

ELLIOT
What's wrong, Bev?

BEVERLY
I can't. I just can't.

Cary looks inquiringly at Elliot. All Elliot can do is shrug. He is as disappointed as she is.

Elliot cuts Beverly off at the door.

ELLIOT
Stay with us, Bev. Stay with me.

BEVERLY
I.. I...

Beverly opens the door and takes a step to go but, without warning, his legs crumple underneath him. He staggers, tries to hold on to the wall, then pitches forward onto the floor.

ELLIOT
Bev! Bev!

Cary rushes over.

CARY
What happened?

ELLIOT
He just collapsed!

Elliot seems paralysed. Cary immediately bends down and places her fingers on Beverly's throat.

CARY
There's a pulse but... God! He's not breathing!

She holds Beverly's nose closed and opens his mouth, preparing to give him mouth-to-mouth resuscitation.

Snapping out of his paralysis, Elliot grabs her brutally by the shoulders and hauls her off Beverly.

ELLIOT

No, no! Not you! I'm his brother. I'm his brother!

Cary shrinks back from Elliot's unexpected craziness. She watches, mesmerized, as Elliot slowly sinks to his knees beside Beverly and puts his mouth over Beverly's mouth.

61. EXT. CITY STREETS - NIGHT

61.

An ambulance roars through the streets, siren screaming.

62. INT. AMBULANCE - NIGHT

62.

Elliot sits in the back of the ambulance, watching the unconscious Beverly as he is rocked by the vehicle's motion. Tears stream down Elliot's face.

63. INT. EMERGENCY DEPT. OF HOSPITAL

63.

Beverly is wheeled in on a stretcher, Elliot walking beside him.

64. INT. BEVERLY'S HOSPITAL ROOM - NIGHT

64.

Elliot has pulled a chair close to his brother's bed. The room is only dully lit by one fluorescent light at the head of Beverly's hospital bed, so that they are almost in shadow.

ELLIOT

Bev, Bev.

BEVERLY

(GROGGY)

Elly, you're here. Thank God.

ELLIOT

(ANGUISHED)

Oh, God. Look at you. You're a wreck. You're a mess. You might even have had a stroke, Bev. You're lucky to be in one piece.

BEVERLY

(STILL MUDDLED)

Yeah. One piece.

ELLIOT

(WARY OF BEING OVERHEARD)

We can't let them know about the drugs. If that gets out, we're finished.

BEVERLY

(VERY WEAK)

How are they going to find out?

ELLIOT

Are you crazy? I had to fight them off to keep them from taking a blood sample. But I can't sit here with you day and night. We've got to get you off those pills without anybody knowing. It's not going to be easy.

BEVERLY

(PATHETIC)

Elly, you really think I'm addicted?

ELLIOT

Oh, God, Bev.

(PAUSE. HE SPEAKS MORE TO HIMSELF THAN TO BEVERLY)

I'll put you on a detox program and supervise it myself. I can't bring you back to the apartment. I'm going to be doing some serious entertaining there... medical politics... the worst kind...

BEVERLY

The clinic.

ELLIOT

What?

BEVERLY

I could move into your office for a while.

continued

71

ELLIOT
(BRIGHTENING)
Sure. The clinic is perfect. You'd be under
my direct care.
(LAUGHS)
And getting to work would be easy.

BEVERLY
But how would you get me out of here?

ELLIOT
Are you kidding? I practically run this
place.

65. INT. CORRIDOR OF TWIN'S CLINIC BUILDING - DAY 65.

The elevator opens and a Chinese DELIVERY BOY emerges bent under the weight of a cardboard box crammed with canned goods. He rings the bell, gets no answer, rings again. After a long pause the door opens a crack and Elliot looks out suspiciously, eyes darting back and forth.

DELIVERY BOY
Grocery delivery. \$197.36.

Elliot opens the door and wordlessly removes his wallet from his pocket and counts out the money.

66. INT. CLINIC. RECEPTION - DAY 66.

Elliot walks back through the empty waiting room of the clinic with the canned goods

66A.*INT. CLINIC. ELLIOT'S OFFICE - DAY * 66A.

Beverly has moved a camp bed and hot-plate into Elliot's office. He is sitting up in bed, unshaven, a cigarette dangling from his lips, watching a small T.V. which he has also moved into the office. He looks thin and gaunt.

As he watches TV, Beverly toys with the old golden version of the Mantle Morticulator. He is unscrewing the surgical instrument from its trophy base as Elliot enters.

ELLIOT
Bev, there are a couple of things we're going
to have to...
(NOTICES WHAT BEVERLY IS DOING)
Hey, why are you taking that apart?

BEVERLY
(AS THOUGH ANSWERING)
Elly, I can't sleep.

ELLIOT
If you're asking me for a sleeper, I'll tell
you right now that you're not going to get
one.

BEVERLY
What am I going to do then?

ELLIOT
You'll stay up.

BEVERLY
Elliot, I'm gonna die if I don't get some
sleep.

ELLIOT
You'll stay up.

BEVERLY
What happens if I take something when you go
home?

ELLIOT
I'm staying right here.

BEVERLY
But what happens if I take something when you
go to sleep?

ELLIOT
I won't go to sleep.

BEVERLY
How will you stay awake?

ELLIOT
I'll take something.

BEVERLY
You're going to take an up so I won't take a
down? This is crazy.

ELLIOT

Don't worry about me. I'm not you.
(INDICATES THE NOW DISMANTLED TROPHY)
And don't destroy that, will you?

67. INT. CLINIC WAITING ROOM - DAY

67.

Seated in the waiting room is Mrs. Ada Beekman, a cultivated-looking woman in her late forties.

68. INT. EXAMINATION ROOM - DAY

68.

Beverly, who is exceptionally pale, is performing a vaginal examination on Mrs. Beekman. She has her legs up in the stirrups. Beverly looks like he hasn't slept in six months and all his movements are extremely shaky.

We soon notice that the instrument Beverly is using to examine Mrs. Beekman with is the golden Mantle Morticulator. As Beverly inserts it, Mrs. Beekman gives a little cry of pain.

MRS. BEEKMAN

Ow! That really hurts.

Beverly withdraws the instrument and holds it aloft.

BEVERLY

This? You mean this hurts?

MRS. BEEKMAN

Well, I don't know exactly what it was that was hurting, but...

BEVERLY

(UPSET)

Do you realize that this is a solid gold Mantle Morticulator? Solid gold! It couldn't possibly hurt. It's the best there is.

MRS. BEEKMAN

(INTIMIDATED)

I wasn't meaning to question the...

BEVERLY

(CUTTING HER OFF)

And when did you have your last period, Mrs. Beekman?

MRS. BEEKMAN

I haven't had one in four or five months.

BEVERLY

Does it, uh, hurt when you have intercourse?

MRS. BEEKMAN

Yes, it does.

Beverly seems to space out in the course of the examination, staring at Mrs. Beekman's genitals as if he isn't quite sure what they are.

BEVERLY

Uh, where was I?

MRS. BEEKMAN

(PATIENTLY AND DELIBERATELY)

You asked me whether or not it hurt when I had intercourse and I told you it did.

BEVERLY

What was it you had intercourse with?

MRS. BEEKMAN

(TOTALLY CONFUSED)

What do you mean?

BEVERLY

There seems to be some general internal disruption. I wondered if... I was once asked to treat a woman who had had intercourse with a Labrador Retreiver. I thought maybe...

Mrs. Beekman's eyes are open wide, possibly in shock.

69. INT. ELLIOT'S OFFICE - DAY

69.

Elliot is going over his affairs with VICTOR, his accountant, a bald plump man in his late thirties, who apparently sees nothing odd in the presence of the bed and hot-plate.

VICTOR

It might be a good idea to diversify your portfolio...

Beverly staggers through the door, lurches towards the desk, barely preventing himself from passing out onto the floor.

BEVERLY

(SHAKING)

Elliot, I ... there was a problem with this last patient. She... her insides were not right. This...

(INDICATES MORTICULATOR)

...this wouldn't fit. It hurt her. Now, that's impossible, isn't it? I mean, unless she were somehow internally deformed, that couldn't happen. Am I right?

Victor looks up at Elliot. Elliot smiles and leads Beverly out of the room.

ELLIOT

(TO VICTOR)

Excuse us.

70. INT. CLINIC CORRIDOR - DAY

70.

ELLIOT

You used this on Mrs. Beekman?

BEVERLY

Yes.

ELLIOT

(AS THOUGH TALKING TO A CHILD)

Bev... this is not for normal internals, remember? This is for radical palpations only. No wonder it hurt her. How could you forget?

BEVERLY

(STUBBORN IN HIS EXHAUSTION)

No. No. There's nothing wrong with the instrument. It's the body. The woman's body was all wrong.

71. EXT. ART GALLERY - NIGHT

71.

Beverly stands outside a small art gallery, looking in through the window. On display is a show of metal

continued

76

sculptures, primarily small, primarily cast out of aluminum and steel. A blow-up of a critic's review of the show is taped to the inside of the window. The review is entitled CUBISM IN METAL FROM ANDERS WOLLECK.

71A.*INT. ART GALLERY - NIGHT *

71A.

Beverly enters the art gallery, which is all but empty. He goes up to the desk and speaks to the very carefully dressed young lady who sits behind it.

YOUNG LADY

May I help you?

BEVERLY

Yes. I'd like to get in touch with your sculptor Mr. Wolleck.

72. INT. WOLLECK'S STUDIO - NIGHT

72.

Beverly is showing sketches to ANDERS WOLLECK, the sculptor. They are in the Wolleck's studio, which is basically a converted downtown commercial garage which still boasts a grease pit and the rusted moorings of an automotive hoist. The sketches are spread out on a rough wooden work table in the centre of the studio.

Wolleck is tall, slim, tough. What little hair he has has been allowed to grow long and greasy. He is very bright, and is intrigued by Beverly's sketches which are surprisingly precise and draughtsmanlike.

BEVERLY

(INDICATING SKETCHES)

I need your help with these.

WOLLECK

What kind of help?

(HE STUDIES THE SKETCHES)

What are these?

BEVERLY

Gynaecological instruments. For working on mutant women.

WOLLECK

That's a nice theme for a show.

continued

77

BEVERLY
(UPSET BY THIS COMMENT BUT TRYING TO CONTROL HIMSELF)

It's not for a show. It's not a question of art. I'm a gynaecologist and I... I've been faced with a lot of mutant patients lately and I... I don't seem to have the proper tools for the job. Their genitalia are quite, you know, deformed and so the normal instruments don't fit.

Wolleck senses that Beverly is not quite right but this just increases his interest in him.

WOLLECK
Well, that's a little out of my line. What do you want me to do?

BEV
(NOW VERY CLEAR AND CONTROLLED)
I need to have three-dimensional prototypes of these made up - cast in surgical steel - functioning. I don't know how to go about that and I thought you might be able to help me.

WOLLECK
Aren't there big companies that specialize in that kind of thing?

BEVERLY
(PARANOID)
No, no! I can't go to them. What I'm doing is... it's too radical for them. We've always been too radical. I can't... it's too complicated.

WOLLECK
(PAUSE. HE CAN'T RESIST)
Maybe we could work something out.

73. INT. HOSPITAL CORRIDOR - DAY

73.

* A lady PATIENT hooked to an I.V. is wheeled into the *
* corridor by a NURSE. The patient, MRS. NELSON, is in *
* tears. *

continued

78

NURSE

* It'll be all right, dear. Everything will be *
* fine. I'm just going to make sure that we've *
* got you a room. *

Just then, BEVERLY walks past the door of the room in his surgical garb, takes a look in, walks past, does a double take and then returns. He is unshaven but seems relatively steady.

BEVERLY

Mrs. Nelson, what are you doing here?

MRS. NELSON

Dr. Mantle, I lost the baby.

BEVERLY

What happened?

MRS. NELSON

I had a miscarriage.

BEVERLY

I know you had a miscarriage. I'm asking you how it happened.

MRS. NELSON

Well, I went out for a second and when I got home I was bleeding and...

BEVERLY

You mean you got out of bed?

MRS. NELSON

(TIMID)
Ye-es.

BEVERLY

(RAISING HIS VOICE)
Didn't I tell you to stay in bed?

BEVERLY

DIDN'T I TELL YOU TO STAY IN BED?

MRS. NELSON

Yes, you did.

continued

79

BEVERLY
THEN WHAT THE FUCK DO YOU EXPECT IF YOU WON'T
FUCKING DO WHAT I TELL YOU?!

Blind with rage BEVERLY rips the I.V. out of the
* patient's arm, grabs the glucose bag and hurls it against *
* the wall, where it splatters like a squid. Then, suddenly *
* realizing what he's done, he rushes down the corridor - *
* away from the shocked gaze of the nurse and a BEARDED *
* ORDERLY who has just come to see what the shouting was *
* about. *

74. INT. HOSPITAL CORRIDOR - DAY

74.

Beverly walks down the hall. He suddenly stops, clutches his chest, starts gasping for air. He lurches along the wall, scrabbling for support. He looks at the door near him. The sign says "O.R."

75. *INT. OPERATING ROOM #3 - DAY *

75.

Two SURGEONS are in the midst of an operation, working in the incision. The ANAESTHETIST is keeping an eye on the pulse rate and heartbeat of the patient on the electronic monitor.

FIRST SURGEON
(AS HE WORKS)
I really find I get good miles to the gallon
on my old Peugeot. I don't need a new car.

SECOND SURGEON
Yeah, but how can you like diesels? There's
that smell. And they clatter like something's
broken inside.

The SURGEONS work on. Beverly staggers into the theatre, wild-eyed. He looks around, spots the PATIENT, unconscious and prone. He puts one hand on the patient's chest.

BEVERLY
I need ... something. I need... to slow
everything down!

And he rips the mask off the face of the surgical PATIENT and claps it to his face, taking a deep hit of anaesthetic.

FIRST SURGEON

What the hell is going on here?

SECOND SURGEON

Stop that man!

The scene dissolves into chaos.

76. INT. HOSPITAL BOARD ROOM - DAY

76.

ELLIOT sits in a hard chair facing a MEDICAL TRIBUNAL - TWO OLD MEN and ONE OLD WOMAN, each one tough, each watching Elliot microscopically, searching for signs of the physical and mental deterioration they've obviously been told about. But of course Elliot is not Beverly - although he is impersonating him at the moment - and he is immaculate and perfectly in control.

ELLIOT

(IMPERSONATING BEVERLY)

I am more than willing to apologize for my behaviour. I've been working too hard. I've got to be more realistic about my energy levels and my ability to concentrate under pressure. I must add, though, that some of these accusations come from a lack of understanding of the radical techniques my brother and I are known for, and, quite frankly, there is some jealousy involved as well...

77. EXT. STREET. SANDWICH STAND - DAY

77.

Beverly and Elliot grab a sandwich on the street.

ELLIOT

Bev, I don't want you going back into the hospital. Not for a while.

BEVERLY

I've got to. We have commitments. As long as you come in with me, I'll be OK.

ELLIOT

(IRRITATED)

I can't always be there, looking over your damn shoulder. You know, I've already had to cover for you. Walk in there and say, here I am, Beverly Mantle, and there's nothing wrong with me.

BEVERLY

You're right, Elly. You're right. But I wouldn't worry if I were you. It's just the patients, Elly. They're getting out of hand and they've gotta be whipped into shape.

Elliot takes a hard look at Beverly. For possibly the first time in his life, he doesn't understand what Beverly's talking about.

78. INT. WOLLECK'S STUDIO - NIGHT

78.

We are close on a tightly wrapped burlap bundle. Hands come into the frame and unroll the bundle to reveal eight shining surgical instruments of radical and varied design.

We move back to see Beverly and Wolleck standing by the rough wooden table, admiring the instruments.

WOLLECK

Here they are.

BEVERLY

(EMOTIONAL, SCHIZZY)

They... they appear to be beautiful.

WOLLECK

The casting was no problem. A lot of hand-work went into finishing them, though. It was a helluva lotta work.

BEVERLY

(AFRAID TO TOUCH THEM)

Do they function? I mean, the pivot pins, the springs...?

WOLLECK

They seem to work.

(JOKING)

At least, my girlfriend likes them.

Beverly is not sure how to take this comment. He looks worried.

BEVERLY

Your girlfriend? Hm. Is she..? Hm.

(PAUSE. HE LOOKS AT WOLLECK)

Do you take American Express?

Wolleck's smile dies on his face.

79. INT. CLINIC WAITING ROOM - DAY

79.

A couple of ladies are waiting in the waiting room. An irate husband, GLASER, storms into the room and stomps up to Danuta's desk.

GLASER

Listen! I've had just about enough of the bullshit I've been getting from this office.

I've asked you ten times to transfer my wife's records to the Mount Sinai and you just never do it! And they refuse to admit her without them! What's going on?

DANUTA

(SHAKEN)

Mr. Glaser, I'm so sorry. The doctors assured me that they'd already been sent.

GLASER

Bullshit! I'm not gonna leave here until you put them right here in my hand.

80. INT. BEVERLY'S OFFICE - DAY

80.

Beverly has his tie wrapped around his arm, pulling it tight between clenched teeth. He's injecting himself with a syringe. There's a knock on the door.

BEVERLY

(TRYING TO TALK THROUGH THE TIE)

Uh-urgh.

DANUTA (THROUGH THE DOOR)

I have to speak to you, Doctor.

continued

83

BEVERLY

Not now.

The door opens anyway. DANUTA is treated to the grisly sight of her employer in mid-injection.

DANUTA

I just wanted to say that I am giving you notice. I won't work under these conditions.

Beverly completes the injection, slumping back relaxed into his chair, on the nod.

BEVERLY

(STONED, A MILLION MILES AWAY)
Fine, fine.

81. INT. SURGICAL SCRUB ROOM - DAY

81.

Beverly is scrubbing up, putting on the gloves. His movements are slow, automaton-like. He holds his hands out in front of him as if they were strange, alien instruments that belonged to somebody else.

82. *INT. OPERATING ROOM #4 - DAY *

82.

The ANAESTHETIST is just completing his work; the PATIENT, a plain-looking woman in her forties, is sinking into unconsciousness. Beverly, assisted by another SURGEON, stands at the head of the operating table, weaving slightly. The patient's lower abdomen is exposed, surgically prepared for the operation.

SURGEON

We're all set, Beverly.

Beverly goes over to a tray and unveils his eight strange instruments. He wheels the tray over to the side of the operating table. The others in the room toss quizzical looks back and forth amongst themselves.

BEVERLY

We'll use these. Give us the tools, and we will do the job.

NURSE

(BAFFLED)

I... I'm afraid I'm not familiar with these instruments, Doctor.

Beverly stands transfixed, his eyes far away like a saint in a trance, sweat pouring off his brow. Then, almost with an audible snap, his consciousness clicks back in for the moment.

BEVERLY

Just number them one to eight, left to right. I'd like number five. Right now, please.

NURSE

Yes, number five.

Instrument number five is a wicked-looking device with a curved, scalpel-sharp snout. The nurse hesitates for a beat, then plucks the fifth instrument from the tray. She hefts it in her hand for a moment, then with a dubious look hands it to Beverly.

NURSE

Number five.

Beverly stares at the rectangle of exposed flesh in front of him, his instrument held in his hand like a dagger. He suddenly drives downward with the tool and plunges it deep into the patient's abdomen. Blood begins to spout from the wound.

NURSE

Oh, my God!

SURGEON

Jesus Christ, Beverly!

Beverly's eyes glaze over, then roll back in his head; he collapses full length on top of the PATIENT, who jerks in convulsions; then he rolls over onto the floor, sending the instrument tray flying.

SURGEON

Get him out of here! Get him the hell out of here!

83. INT. CLINIC. ELLIOT'S OFFICE - NIGHT

83.

Elliot is on the phone in his office. Beverly sits on the cot, smoking furiously.

ELLIOT

That's fine, sir. Yes. We've always planned to ease ourselves into pure research anyway. No. No, I don't think that'll be necessary. You have our co-operation.

Elliot hangs up. He looks at Beverly.

ELLIOT

They say the woman died. They say we killed her.

BEVERLY

They're lying. They've always been jealous.

ELLIOT

They won't revoke our hospital privileges as long as we don't ever use them again. The alternative is a full investigation, CMA reps, the works.

BEVERLY

Fuck 'em. We've always planned to ease ourselves into pure research anyway. I certainly always planned it. Didn't you?

ELLY

(PAUSE)

He said something about surgical instruments. Something about holding them as evidence of a disturbed mind at work. Do you know what he's talking about?

BEV

I tried to tell you, Elly, but... you just don't know the kind of patients we've been getting lately. I don't know what's going on out there but the patients are getting strange. They look all right on the outside, but... their insides are deformed. I had to deal with it somehow. Radical technology was required.

continued

86

ELLY

You're right, Bev. Something radical is definitely required.

84. *INT. CLINIC. ALL ROOMS - DAY *

84.

Elliot, looking his most determined, goes from room to room, checking each cupboard and desk drawer that might contain his twin's drug supplies, sweeping all the various vials and bottles into a large green garbage bag. We can see that, now, there are items of the twins' housekeeping interspersed among the clinic's medical equipment and paraphernalia, open tins of soup next to the tongue depressors, a loaf of pumpernickel with caraway seeds, half-eaten, next to a tray of dressings and bandages, all marked "Sterile".

Elliot marches from his twin's office, where the ravaged-looking Beverly lies recovering from his most recent debacle, watching the miniature television set, which stands on his office desk, to Beverly's examination room, dumping the vials and bottles into the bag. From there, he walks through the reception area, now deserted once and for all, past the firmly-locked entrance door across which now lies the waiting room couch, effectively barricading the twins into the clinic.

Elliot walks around the corner and opens the door of a small bathroom, originally there for the convenience of the clinic's patients, but now festooned with the twins' dirty laundry, which they have been attempting to wash in the shower. Elliot empties out the contents of the garbage bag, and, one by one, proceeds to empty them out into the toilet. Clenching his teeth, he flushes down one load, then repeats the performance.

85. INT. BEVERLY'S OFFICE - DAY

85.

Beverly, bare-chested, sits blankly in bed in front of the flickering television. Elliot returns to the room, carrying his physician's black bag from which he doles out three separate lots of pills that he sets before his twin. Elliot then records the dosage in small, black notebook.

ELLIOT

Take these now. Take those others around seven this evening and that other lot before you go to bed.

BEVERLY

(GIGGLING)

Yes, doctor.

ELLIOT

Can I trust you to do that? Or do I have to sit here with you all day?

BEVERLY

Do you think you can trust me?

ELLIOT

It all depends whether you want us to get out of this mess in one piece.

BEVERLY

But there are two of us, aren't there? How could we ever get out of this mess in one piece?

ELLIOT

(HOPELESS)

Oh, God.

BEVERLY

(COYLY)

It's a puzzle. Let me think about it.

ELLIOT

Please don't do this to me, Bev.

BEVERLY

I'm only doing it to me, Elly. Don't you have a will of your own? Why don't you just go on with your very own life?

ELLIOT

You remember the original Siamese twins?

BEVERLY

Chang and Eng.

ELLIOT

You remember how they died?

BEVERLY

(AS THOUGH RECITING A MUCH-LOVED NURSERY RHYME)

Chang died of a stroke in the middle of the night. He was always the sickly one. The one who drank too much. When Eng woke up, he saw that his brother was dead and then he died of fright right on the spot.

ELLIOT

Does that answer your question?

A pause, and then Beverly shakes his head sadly.

BEVERLY

Poor Elly.

ELLIOT

Poor Bev.

86. INT. CORRIDOR OUTSIDE CLINIC - DAY

86.

Elliot dead-bolt locks the clinic door from the outside.

As he walks to the elevator, he takes a glassine vial out of his pocket, checks his watch, and swallows down a few pills, one by one. At the elevator, he carefully makes notes in his notebook about the time and nature of the pills he just took.

87. INT. CLINIC BEVERLY'S OFFICE - DAY

87.

Beverly is sleeping. He stirs fitfully, wakes to see the sun shining through the blinds. He pulls the covers back over himself, closes his eyes and tries unsuccessfully to go back to sleep. He gets out of bed, wearing T-shirt and shorts. He looks at his watch which is lying on his office desk. He has not washed or shaved for many days. The watch says 3:17. He takes the pills which his twin has laid out for him and gets back into bed. Soon he is asleep.

88. INT. MANTLE APT. - NIGHT

88.

Elliot is trying to watch his favourite show - LIFESTYLES OF THE RICH AND FAMOUS - but Cary is getting in the way, pacing back and forth in front of the TV set.

continued

89

CARY

The hospital is still getting complaints.
Now its about your private practice. They've
even approached me - informally, of course...
off the record, of course - asked me about
Bev, is he a junky... everything.

ELLIOT

Of course you told them nothing.

CARY

Of course. But you can't insulate yourselves.
They're going to nail you. They're going to
be forced to nail you.

ELLIOT

It's none of their business.

He takes some pills.

CARY

Wow. It's starting to get hard to tell you
two apart. Elly, you haven't done anything
wrong. Your reputation is separate from
Bev's. You've still got a career.

ELLIOT

* Cary - my bother's research is the basis of *
* my career. I need him. Besides, the truth is *
* - nobody can tell us apart. We are perceived *
* as one person. If Bev goes down the tubes... *
* no pun intended... I go too. I've got to save *
* him. *

CARY

I think it's too dangerous for you. I think
you're the last person on earth who should
try to do that. You've got to stay away from
him now. Sure, find somebody to help him, but
for God's sake - you've got to cut yourself
loose!

ELLIOT

It wouldn't work. Don't you get it yet?
Whatever's in his bloodstream goes directly
into mine.

CARY

You can't be serious.

ELLIOT

That's an objective, medical observation.

Cary grabs his pills and throws them on the floor.

CARY

You're making it true. But it's not true. If you don't put these in your mouth, they won't get into your bloodstream.

Elliot stoops down and starts to pick up every last pill.

ELLIOT

Beverly and I have to get synchronized, that's all. Once we're synchronized, it'll be easy.

89. EXT. AIRPORT - DAY

89.

Plane lands.

90. INT. KATE'S APT. - DAY

90.

The door opens, a chauffeur helps KATE with her valises. The instant the chauffeur leaves, Kate reaches for the phone.

91. INT. ELLIOT'S OFFICE - DAY

91.

Beverly awakes, tries without success to go back to sleep. He looks for pills but there are none, he's used up his supply.

The phone rings. He answers.

BEVERLY

Yes?

KATE (PHONE)

Who's this?

BEVERLY

It's Beverly.

KATE (PHONE)

Bev... It's Kate. I'm back.
(PAUSE. BEVERLY SAYS NOTHING. THE SOUND OF
KATE'S VOICE CAUSES BEVERLY PAIN))
Bev, why haven't I been able to reach you?
Why didn't you call me.

BEVERLY

(WITH DIFFICULTY)
Kate... I... Kate... why did you betray me?

92. INT. KATE'S APT. - DAY

92.

KATE

What are you talking about...?

BEVERLY (PHONE)

That man... in your motel room...

KATE

Oh, my God. That was you who called?
(LAUGHS)
That was my secretary, Birchall, darling.
He's defiantly gay and you managed to gross
him out completely.
(PAUSE. BEVERLY SAYS NOTHING)
Bev, is there something wrong? I want you to
come and see me. Come to me right now.

A pause and then Beverly hangs up. Kate is suddenly very
worried.

93. INT. CLINIC. BATHROOM - DAY

93.

Beverly is in the bathroom. Somewhere in the clinic the
phone is ringing, but Beverly ignores it.

With great difficulty he shaves himself, nicking his face
in one or two spots. From the shower, he takes a not-
quite-dry shirt. He manages with difficulty to put
himself into pants, socks, shoes. They all mismatch
wildly; one sock is red, the other violet, the shirt
gray, the trousers brown.

94. INT. CLINIC. RECEPTION AREA - DAY

94.

Beverly walks into the reception area, pushes the couch partly aside, only to find the door locked from without. He walks to the empty receptionist's desk. There, carefully, unsteadily, he dials the phone.

95. INT. JANITOR'S CUBICLE - DAY

95.

The JANITOR reads The National Enquirer. His phone rings.

JANITOR

Yeah?

96. INT. CLINIC. RECEPTION AREA - DAY

96.

BEVERLY

Mr. Virdo?

JANITOR (PHONE)

Yeah?

BEVERLY

This is Doctor Mantle.

JANITOR (PHONE)

Yeah?

BEVERLY

(TRYING HIS BEST TO ASSUME A PLAUSIBLE, AUTHORITATIVE MANNER)

I know this sounds awfully silly, but I'm afraid there's been a terrible mix-up. I've locked myself into the clinic. I was wondering if you'd mind coming up and letting me out?

97. INT. CORRIDOR OUTSIDE CLINIC - DAY

97.

The elevator opens and the JANITOR gets out. He goes to the entrance to the clinic, and taking out a bunch of keys from his pocket, opens the door. When he goes to push it open, it jams against the couch. Beverly suddenly appears, trying to move the couch out of the way. He looks like death. The janitor tries to get a glimpse inside the clinic but Beverly attempts to block his vision.

JANITOR
(CATCHING A GLIMPSE OF THE CHAOS)
Hey, what's goin' on in there?

BEVERLY
Oh, you know how it is. Endless renovations.

98. INT. LOBBY - DAY

98.

Beverly shuffles through the lobby on unsteady legs. The DOORMAN notices that Beverly is walking with some difficulty.

DOORMAN
Can I get you a cab or anything, Doctor?

BEVERLY
I don't need a cab.

DOORMAN
Doc, you don't look so hot.

BEVERLY
(SNAPPISH)
I'm fine, thank you.

DOORMAN
You're the doctor.

99. EXT. STREET - DAY

99.

Beverly walks the street unsteadily, lurching occasionally, only just remaining upright. Passersby give him a wide birth, as if he were any other street crazy or wino.

100. EXT. STREET NEAR ART GALLERY - DAY

100.

A crazed Beverly walks along the street, heading towards Kate's apartment. By chance he happens by the art gallery which represents Anders Wolleck's work.

Beverly slows and looks in the window. To his horror, he sees a small display of surgical instruments in a beautifully made and finished hardwood box: it is obvious that Wolleck made duplicates of all of Beverly's bizarre instruments.

A card below the box reads:

GYNÆCOLOGICAL INSTRUMENTS
FOR OPERATING ON MUTANT WOMEN
by Anders Wolleck

There is a red dot sticker on the card, indicating that the work has already been sold.

In a rage, Beverly pulls open the door to the gallery.

101. INT. ART GALLERY - DAY

101.

Beverly enters the gallery and walks over to the display case. It is the only Wolleck work there. The show has been changed and the work of a minimalist painter fills the gallery.

Without hesitation, Beverly begins to pull the instruments out of their case one by one and stuff them into the pockets of his coat which, though large, are not large enough. The instruments fall to the floor with an enormous clatter.

The few patrons in the gallery look up in disbelief. The YOUNG LADY gets up from her desk and runs towards Beverly.

YOUNG LADY

Hey! What are you doing? Put those back!

BEVERLY

They're mine and I'm taking them.

A LARGE MAN joins the young lady and they both approach Beverly with as much menace as they can muster. The young lady now vaguely recognizes Beverly and this slows her down.

YOUNG LADY

They're not yours. They...they've been sold.

The large man is all gung ho. He makes a fist and shakes it at Beverly.

LARGE MAN

I'm calling a cop right now!

Beverly looks up, suddenly panicked. He grabs three of the instruments and runs out of the store, with a fourth still twisted into his coat pocket.

BEVERLY

They're mine and I'm taking them!

102. INT. CLINIC. ALL ROOMS - NIGHT

102.

Elliot walks into the clinic. He hums as he lays out the various dosages of pills for Beverly to take. Then he knocks on his office door. No answer. He opens the door. No Beverly. He races through the clinic. Still no Beverly.

He starts to take the pills himself.

ELLIOT

Well, your bloodstream or mine... what's the difference? I've got to get them into you somehow, little brother.

103. INT. KATE'S APT. - NIGHT

103.

Kate is just going to bed. There's a knock on the door. She opens the door on the chain.

KATE

Who's there?

BEVERLY

It's me, Beverly.

She looks through the partly open door and spots his ravaged face; she visibly recoils in shock.

BEVERLY

Please let me in.

He sags against the door.

BEVERLY

Please Kate.

She takes the chain off and opens the door. He leans on the wall for support. She takes his arm and helps him across the room to the couch.

KATE
(THROWING HER ARMS AROUND HIS NECK)
Oh, my darling, what's wrong with you?

BEVERLY
I need some Seconal, Kate.

KATE
Bev, I'm so sorry... I don't have anything at all...

BEVERLY
I'm going to write the prescription for you. They'll fill it for you. I can't do without them, Kate.

She nods.

BEVERLY
There's just one other thing. Don't let Elliot know I'm here.

KATE
Yes, of course. But why?

BEVERLY
I think he's becoming a drug addict. I think he's becoming dangerous.

104. INT. KATE'S APT. - NIGHT

104.

Beverly has passed out on the couch. Kate tucks a blanket around him, then picks up his coat from where it has slid onto the floor.

She gets up and takes his coat to hang up. From under the coat tumbles a dirty towel in which something heavy has been wrapped. She unwraps it. There, inside, are four surgical instruments.

105. INT. KATE'S APT. - DAY

105.

Beverly is eating a meal with Kate. His appetite is good.

BEVERLY
Are you sure he hasn't phoned?

KATE

I'm sure.

BEVERLY

It's not like Elliot. You know how he is. I would've expected him to be here, kicking the door down.

KATE

Well, I haven't heard a word from him.

BEVERLY

Not while I was sleeping?

KATE

Not at all.

(PAUSE)

You brought some tools with you.

BEVERLY

Tools?

KATE

Surgical instruments.

BEVERLY

I did?

KATE

Yes.

BEVERLY

I don't remember. Where are they?

106. INT. KATE'S BEDROOM - DAY

106.

The instruments lie on the bed.

BEVERLY

I guess I connected them with you.

KATE

I'm flattered. What are they for?

BEVERLY

They're for separating Siamese twins.
(PAUSE)

We're mutants, you and I. Do you realize that?

KATE

I've never quite thought of myself that way.

BEVERLY

I've never thought of myself that way either.
Until just lately.

KATE

(INDICATING INSTRUMENTS)

What do we do with these? Open each other up?

BEVERLY

It's not unthinkable, you know. I was once
confronted by a husband who was in a jealous
rage because I had seen and touched the
inside of his wife's body - "fondled her
internal organs," he said - and he hadn't.
I'd been more intimate with her than he ever
could be.

(PAUSE)

I have to go back.

KATE

Don't go back. Stay here.

BEVERLY

For how long?

KATE

For as long as you like.

BEVERLY

(HE PICKS UP ONE OF THE INSTRUMENTS)

I have to go now. I'll take these with me.
There's some surgery I have to do.

(PAUSE)

I'll come back.

KATE

Your brother won't let you come back.

BEVERLY

How can he stop me?

107. INT. CLINIC. ALL ROOMS - NIGHT

107.

Beverly opens the door to stupendous mess. Flies buzz in swarms over rotting take-out food, half-eaten pizzas and Chinese food leftovers. There are soiled clothes strewn everywhere, furniture is overturned. Just incredible destruction everywhere. Elliot is nowhere in sight. Beverly looks in Elliot's office, in his examination room, in his own office. Everywhere there is devastation. In a corner, somebody has been sick but neglected to clean the mess up. Elliot is nowhere to be seen. Finally, he looks in the bathroom. The shower is running, sending water everywhere. Inside, Elliot sits crosslegged, fully clothed under the water, injecting himself with a syringe.

ELLIOT
Welcome home, kid.

FADE THROUGH TO

108. INT. CLINIC. ALL ROOMS - NIGHT

108.

We travel through the rooms of the clinic to reveal the place in even further decay. The furniture from Beverly's office has been moved out into the corridor. The floor is littered with discarded hypodermics. The clinic now resembles a leprosarium in New Delhi.

109. INT. CLINIC. BEVERLY'S OFFICE - NIGHT

109.

The twins have moved both beds into Beverly's office. Except for towels wrapped around them like diapers, they are naked.

They now accomplish every small movement together in bizarre synchronisation, like a swimming duo or back-up singers for James Brown.

They are making themselves coffee on the hot plate. Elliot puts instant coffee into the cups, Beverly pours the boiling water. They walk in tandem to the camp bed and sit down together.

ELLIOT
We got to take a shot of Dilantin tonight.
Otherwise we might convulse.

BEVERLY
I'll remind you.

ELLIOT
Don't forget.

BEVERLY
I won't.

ELLIOT
Then we go to Percodan in the morning.

BEVERLY
Right.

ELLIOT
Then, a little treat in the afternoon,
Dilaudid. Just because it's Saturday.

BEVERLY
But on Monday we start to kick, right? We
agreed we have to start to pull things back
together then.

ELLIOT
Oh, next Monday we're gonna kick, definitely.

BEVERLY
How about some of that birthday cake?

ELLIOT
I could go for that.

Beverly goes to a cupboard and takes a crumbling kiddie's
cake from the shelves and breaks two pieces with dirty
fingers.

ELLIOT
And some orange pop.

Beverly sets the cake down on the couch, gets the pop
from a miniature freezer, opens it.

ELLIOT
(EATING)
I want some ice cream.

BEVERLY

(CHILDISH)

We don't have any ice cream, Elly. Mommy forgot to buy it.

Elliot is unable to swallow the cake.

ELLIOT

I want some ice cream.

BEVERLY

Happy birthday, Elly.

ELLIOT

It isn't our birthday, Bev.

BEVERLY

Yes it is.

ELLIOT

Happy birthday, baby brother.

110. INT. CLINIC. EXAMINATION ROOM - NIGHT

110.

Elliot is on the table in the stirrups. Beverly has his instruments laid out on a filthy serving plate.

BEVERLY

(A QUIET ANNOUNCEMENT)

We are about to separate the Siamese twins.

ELLIOT

Don't forget the good part.

BEVERLY

Oh, yes.

He prepares a hypo.

BEVERLY

Chang was always very concerned about dulling the pain.

Beverly injects Elliot.

BEVERLY

Let me know when it takes effect.

ELLIOT

(GIGGLING)

I don't think I'll notice. You can start any time.

Beverly makes a cut in Elliot's stomach. Elliot winces a bit, then laughs.

ELLIOT

Do you think the Morticulator is required, Eng?

Beverly begins to cry.

BEVERLY

(TEARS STREAMING)

I think everything is required, Chang.

ELLIOT

Why are you crying, Eng?

BEVERLY

Separation can be a terrifying thing.

ELLIOT

Don't worry, baby brother. We'll always be together.

Beverly wipes away the tears and bears down in earnest with the instruments.

111. INT. CLINIC. BEVERLY'S OFFICE - DAY

111.

Beverly is stretched out on one of the camp beds, unconscious. He gradually awakens, opens his eyes, sits up. His eyes are watery as though he has been crying in his sleep. He is very afraid. He looks around. He doesn't see his brother.

BEVERLY

(QUIETLY, TEARFULLY)

Elly? Elly? I had a terrible dream.

Beverly gets up and moves slowly out of the room, calling softly to his brother.

BEVERLY
Elly? Elly?

112. INT. CLINIC. EXAMINATION ROOM - DAY 112.

Beverly enters the examination room. Elliot lies dead on the examination table. There is blood everywhere, dried and unreal in the dusty morning light.

Beverly falls to his knees as though pole-axed. He weeps bitterly.

113. INT. BATHROOM - DAY 113.

Beverly is dressing in a great hurry. He has shaved and now he has put on his best suit and tie. He has packed a small bag. He finishes tying the tie, picks up the bag and leaves the clinic.

114. EXT. BUILDING 114.

Beverly walks briskly out of the building, a spring in his step. It's a fine, sunny day. He smiles at the passersby, looks up at the clouds; he feels a deep sense of release. He steps into a phone booth, drops a coin, dials.

BEVERLY
Kate?

KATE (PHONE)
Yes, Beverly?

BEVERLY
Are you there?

KATE (PHONE)
Yes, I'm here. I'm here, Beverly.

BEVERLY
I'm on my way over. I'm free.

He hangs up the phone. His face clouds over. He stands stock still. He takes one step out of the telephone booth and stops again.

Beverly turns around and walks back into the clinic building, as if magnetically drawn.

115. INT. BUILDING CORRIDOR - DAY

115.

KATE O'HARA, pale, no make-up, tinted glasses, is walking along with the JANITOR of the medical building.

JANITOR

They haven't been very friendly lately. They're gonna scream at us if we try to open the door on 'em.

KATE

They were supposed to meet me. They didn't show up. I want to make sure nothing's wrong.

JANITOR

OK, OK. Long as they yell at you 'stead of me, I don't care. But lemme tell you, doctors are weird people. I got a building full of 'em and I know what I'm talking about.

They stop at the clinic door. The JANITOR knocks.

JANITOR

Hello.
(PAUSE)
Hello!

No answer. The janitor turns to Kate.

JANITOR

Maybe you just crossed wires. Maybe they're standing in front of your door.

KATE

Open it up.

JANITOR

OK. You're the boss.
(PUTS THE KEY IN THE LOCK AND TURNS IT)
Don't be surprised at the mess. They're doin' renovations.

The janitor tries to swing the door open but can't: the couch is still shoved up against it.

JANITOR

See what I mean?

105

116. INT. CLINIC. RECEPTION - DAY

116.

Kate helps him push the couch aside and steps into the reception area. The terrible smell hits her and she has to put her hand over her mouth and nose. She surveys the apocalyptic mess.

KATE
(FEARING THE WORST)
Oh, no. Please, no.

The janitor steps in behind her and begins to gag.

JANITOR
Jeez, that's fuckin' awful. What have they been doin' in here? Cuttin' up bodies?

Kate makes her way into the clinic with difficulty, pushing aside overturned lamps, gingerly avoiding the various messes on the floor. She keeps her hand up to her face against the overpowering smell.

* The janitor can hear Kate muttering behind her hand, or *
* perhaps whimpering, but he can't make out what she's *
* saying. *

When she reaches the examination room, she pokes her head around the corner, then reels back in horror. Tears welling up in her eyes, she crosses herself.

KATE
Jesus, Mary and Joseph!

117.*INT. CLINIC EXAMINATION ROOM - DAY *

117.

* Kate fights to regain some equilibrium, then walks slowly *
* back around the corner into the examination room where *
* the twins sit on the floor, jammed together in a corner. *
* Beverly cradles Elliot's head in the crook of his left *
* arm, his right hand holds Elliot's left hand. *

* Kate approaches the twins. Her foot taps a hypodermic *
* needle - the one Beverly has used to kill himself - and *
* sends it spinning across the floor. *

continued

106

* She stops a few feet from the twins. She stands very *
* still, gazing at them, distanced now, somehow - or *
* perhaps more accurately, shut out by them even now. The *
* pallor of death has imparted a statue-like quality to *
* them, their flesh like very fine, blue-white translucent *
* marble. *

* The spinning hypodermic slows and then stops, coming to *
* rest with its needle pointing at Kate. *

THE END

THE MANTLE CLINIC, LTD.
1177 Leslie Street
Don Mills, Ontario
M3C 2J6

"TWINS"
ONE LINE SCHEDULE

REVISED - Pink
March 26, 1987
Page: 1

PLEASE NOTE: TW beside scene number indicates both twins in use on camera

SC. #	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 1 Monday, May 4 (Location)</u>					
11	INT.	KATE'S HOTEL CORRIDOR	- Bev comes to visit Kate	D	1/8
12	INT.	KATE'S HOTEL SUITE	- Kate doesn't get spanked	D	2
<u>Day 2 Tuesday, May 5 (Location)</u>					
15	INT.	KATE'S HOTEL SUITE	- Surgical clamps for good lovemaking	N	1 2/8
<u>Day 3 Wednesday, May 6 (Location)</u>					
22	INT.	KATE'S HOTEL SUITE KITCHEN	- Elliot as Bev finds out Kate takes drugs	D	2 1/8
<u>Day 4 Thursday, May 7 (Location)</u>					
23	INT.	KATE'S HOTEL SUITE BEDROOM	- Kate asks for butazamine Elliot as Bev	D	2
<u>Day 5 Friday, May 8 (Location)</u>					
26	INT.	KATE'S HOTEL SUITE	- Bev and Kate pop butazamine	N	3

END OF WEEK ONE		DAYS OFF Saturday, May 9 & Sunday, May 10			

<u>Day 6 Monday, May 11 (Location)</u>					
27	INT.	KATE'S HOTEL SUITE BATHROOM	- Kate does her make-up	D	2/8
30	INT.	KATE'S HOTEL SUITE LIVINGROOM	- Kate want to see twins together	N	3
<u>Days 7 & 8 Tuesday May 12 & Wednesday, May 13 (Location)</u>					
TW 31	INT.	BAR	- Kate meets the twins	N	4
<u>Day 9 Thursday, May 14 (Location)</u>					
28	INT.	TEA ROOM	- Kate finds out they're twins	D	1 2/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 10 Friday, May 15 (Location)</u>					
TW 25	INT.	HOSPITAL CAFETERIA	- Elliot wants to drop Kate	D	1 7/8

END OF WEEK TWO DAYS OFF Saturday, May 16 & Sunday, May 17 & Monday, May 18					

<u>Day 11 Tuesday, May 19 (Location)</u>					
9	INT.	FANCY RESTAURANT	- Elliot as Bev tells Kate about her condition	N	1 5/8
<u>Days 12 & 13 Wednesday, May 20 & Thursday, May 21 (Location)</u>					
TW 33	INT.	4 SEASONS RESTAURANT	- Elliot is offered ass't professorship	D	2 3/8
<u>Day 14 Friday, May 22 (Location)</u>					
4	INT.	GREAT HALL	- Elliot gets award	N	5/8
TW 5	INT.	COLLEGE DORM	- Bev notes trophy pin in wrong	N	4/8

END OF WEEK THREE DAYS OFF Saturday, May 23 & Sunday, May 24					

<u>Days 15 & 16 Monday, May 25 & Tuesday, May 26 (Location)</u>					
TW 3	INT.	ANATOMY CLASS 1967	- The anatomy class	D	6/8
<u>Days 17 & 18 Wednesday, May 27 & Thursday, May 28 (Location)</u>					
1	EXT.	IMMIGRANT STREET 1954	- The boys talk dirty with Lucy	D	3
<u>Day 19 Friday, May 29 (Location)</u>					
2	INT.	THE TWINS BEDROOM 1956	- The boys use strange little tools	D	5/8

END OF WEEK FOUR DAYS OFF Saturday, May 30 & Sunday, May 31					

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Days 20 & 21 Monday, June 1 & Tuesday, June 2 (Location)</u>					
TW 32	INT.	CONVENTION HALL - Bev, drunk, embarasses Elliot		D	3 2/8
<u>Day 22 Wednesday, June 3 (Studio)</u>					
6	INT.	CLINIC EXAM ROOM - Bev examines Kate		N	4/8
8	INT.	CLINIC EXAM ROOM - Elliot as Bev examines Kate		N	7/8
<u>Day 23 Thursday, June 4 (Studio)</u>					
TW 7	INT.	CLINIC ELLIOT'S OFFICE - Kate is trifurcate		N	1 2/8
<u>Day 24 Friday, June 5 (Studio)</u>					
TW 13	INT.	CLINIC RECEPTION - Elliot is not good with serious patients		D	4/8
20	INT.	CLINIC BEV'S OFFICE - Bev explains their specialty		D	6/8
29	INT.	CLINIC BEV'S OFFICE - Kate phones to see Bev		D	7/8

END OF WEEK FIVE DAYS OFF Saturday, June 6 & Sunday, June 7					

<u>Day 25 Monday, June 8 (Studio)</u>					
51	INT.	CLINIC BEV'S OFFICE - Bev suggest Bev not a real twin		D	1 6/8
53,55,57	INT.	CLINIC BEV'S OFFICE - Obscene call to Birchall		D	1/8,2/8,4/8
<u>Day 26 Tuesday, June 9 (Studio)</u>					
TW 66A	INT.	CLINIC ELLIOT'S OFFICE - Elliot will take ups to stay awake		D	1 3/8
<u>Day 27 Wednesday, June 10 (Studio)</u>					
67	INT.	CLINIC RECEPTION - Mrs. Beekman waits for appointment		D	1/8
68	INT.	CLINIC EXAMINATION ROOM - Bev hurts Mrs. Beekman		D	1 4/8
<u>Day 28 Thursday, June 11 (Studio)</u>					
65	INT.	CLINIC BUILDING HALLWAY - The groceries come		D	3/8
66	INT.	CLINIC RECEPTION - Elliot takes canned goods through reception		D	1/8
TW 69	INT.	CLINIC ELLIOT'S OFFICE - Bev interrupts Elliot and his accountant		D	6/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 29 Friday, June 12 (Studio)</u>					
TW 70	INT.	CLINIC CORRIDOR	- Mrs. Beekman's body was wrong	D	4/8
79	INT.	CLINIC RECEPTION	- Glaser wants record	D	4/8

END OF WEEK SIX DAYS OFF Saturday, June 13 & Sunday, June 14					

<u>Day 30 Monday, June 15 (Studio)</u>					
80	INT.	CLINIC BEV'S OFFICE	- Danuta quits	D	4/8
TW 83	INT.	CLINIC ELLIOT'S OFFICE	- The surgery patient died	N	1
<u>Day 31 Tuesday, June 16 (Studio)</u>					
TW 84	INT.	CLINIC ALL ROOMS	- Elliot searches out drugs	D	7/8
86	INT.	CLINIC BUILDING CORRIDOR	- Elliot pops pills	D	2/8
<u>Day 32 Wednesday, June 17 (Studio)</u>					
TW 85	INT.	CLINIC BEV'S OFFICE	- Bev talks of Eng & Chang	D	1 5/8
<u>Day 33 Thursday, June 18 (Studio)</u>					
87	INT.	CLINIC BEV'S OFFICE	- Bev wakes and takes pills	D	2/8
91	INT.	CLINIC ELLIOT'S OFFICE	- Kate finds out Bev called Birchall	D	5/8
93	INT.	CLINIC BATHROOM	- Bev dresses and shaves	D	2/8
<u>Day 34 Friday, June 19 (Studio)</u>					
94,96	INT.	CLINIC RECEPTION	- Bev realizes he's locked in and phones janitor	D	1/8, 4/8
97	INT.	CLINIC BUILDING CORRIDOR	- Janitor lets Bev out	D	3/8
102	INT.	CLINIC ALL ROOMS	- Elliot can't find Bev	N	3/8

END OF WEEK SEVEN DAYS OFF Saturday, June 20 & Sunday, June 21					

<u>Day 35 Monday, June 22 (Studio)</u>					
TW 107	INT.	CLINIC ALL ROOMS	- Bev finds Elliot in shower	N	3/8
108	INT.	CLINIC ALL ROOMS	- The clinic deteriorated	N	1/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 36 Tuesday, June 23 (Studio)</u>					
TW 109	INT.	CLINIC BEV'S OFFICE	The twins celebrate birthday	N	2
<u>Day 37 Wednesday, June 24 (Studio)</u>					
TW 110	INT.	CLINIC EXAM ROOM	Bev kills Elliot	N	1 5/8
TW 112	INT.	CLINIC EXAM ROOM	Bev sees dead Elliot	D	1/8
<u>Day 38 Thursday, June 25 (Studio)</u>					
111	INT.	CLINIC BEV'S OFFICE	Bev wakes after killing	D	3/8
113	INT.	CLINIC BATHROOM	Bev shaves and packs a bag	D	1/8
<u>Day 39 Friday, June 26 (Studio)</u>					
115	INT.	CLINIC BUILDING CORRIDOR	Kate breaks in to clinic	D	1
116	INT.	CLINIC ALL ROOMS	Seeing the mess	D	5/8
TW 117	INT.	CLINIC EXAM ROOM	finding the dead twins	D	4/8

END OF WEEK EIGHT DAYS OFF Saturday, June 27, Sunday, June 28 & Monday, June 29					

<u>Day 40 Tuesday, June 30 (Location)</u>					
47	INT.	FILM SET MAKE-UP TRAILER	Kate and Elliot discuss Bev's loneliness	D	2 2/8
<u>Day 41 Wednesday, July 1 (Location)</u>					
38,36	INT.	ITALIAN FURNITURE STORE	Looking for furniture, Bev meets Kate	D	5/8, 1 1/8
37	EXT.	ITALIAN FURNITURE STORE	Bev leaves furniture store	D	1/8
<u>Day 42 Thursday, July 2 (Location)</u>					
39	INT.	KATE'S APARTMENT LIVING ROOM	Bev sees Kate's new apt.	N	1 7/8
<u>Day 43 Friday, July 3 (Location, possible set?)</u>					
41	INT.	KATE'S APARTMENT BEDROOM	Bev takes seconal after nightmare	N	1 1/8
48	INT.	KATE'S APARTMENT BEDROOM	Bev pops drugs to sleep	N	1/8
45	INT.	KATE'S APARTMENT BEDROOM	Bev tired, cancels patients	D	6/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 44 Monday, July 6 (Location)</u>					
49	INT.	KATE'S APARTMENT BEDROOM	- Kate packs	D	2/8
46	INT.	KATE'S APT. LIVING ROOM	- Kate suggests Bev stop doping	D	1 4/8
<u>Day 45 Tuesday, July 7 (Location)</u>					
50	INT.	KATE'S APT. HALLWAY	- Kate leaves for location shoot	D	5/8
90	INT.	KATE'S APT. FRONT DOOR	- Kate arrives from location	D	1/8
92	INT.	KATE'S APT. LIVING ROOM	- Kate tells Bev Birchall is gay	D	4/8
103	INT.	KATE'S APT. LIVING ROOM	- Bev arrives and asks for seconal	N	1 1/8
<u>Day 46 Wednesday, July 8 (Location)</u>					
104	INT.	KATE'S APT. LIVING ROOM	- Kate finds surgical instruments	N	2/8
105	INT.	KATE'S APT. DINING ROOM	- Bev eats & can't remember instruments	D	7/8
106	INT.	KATE'S APT. BEDROOM	- Instruments are for parting twins	D	1 2/8
<u>Day 47 Thursday, July 9 (Location)</u>					
52,54,56	INT.	KATE'S MOTEL SUITE	- Birchall & obscene call	D	1,4/8,2/8
<u>Day 48 Friday, July 10 (Studio)</u>					
73	INT.	HOSPITAL HALLWAY	- Bev throws I.V. bag	D	1 3/8
74	INT.	HOSPITAL CORRIDOR	- Bev reels down hall	D	1/8
75	INT.	OPERATING ROOM #3	- Bev grabs mask	D	7/8

END OF WEEK TEN DAYS OFF Saturday, July 11 & Sunday, July 12					

<u>Days 49 & 50 Monday, July 13 & Tuesday, July 14 (Studio)</u>					
TW 17	INT.	MANTLE APT. BEDROOM	- Bev's siamese twin dream	SFX N	6/8
<u>Day 51 Wednesday, July 15 (Studio)</u>					
44	INT.	OPERATING ROOM #2	- Bev drops an instrument	D	5/8
81	INT.	SCRUB ROOM	- Bev scrubs for operation	D	1/8
82	INT.	OPERATING ROOM #4	- Bev uses his new instruments	D	1 4/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Days 52 & 53 Thursday, July 16 & Friday, July 17 (Studio)</u>					
40	INT.	KATE'S APT. BEDROOM	- Bev's parasitic twin emerges	SFX N	5/8

END OF WEEK ELEVEN DAYS OFF Saturday, July 18 & Sunday, July 19					

<u>Day 54 Monday, July 20 (Studio)</u>					
TW 64	INT.	BEV'S HOSPITAL ROOM	- Bev will move into clinic	N	1 5/8
<u>Day 55 Tuesday, July 21 (Studio)</u>					
24	INT.	HOSPITAL PHARMACY	- Elliot gets butazamine	D	2/8
TW 21	INT.	O.R. OBSERVATORY #1	- Bev operates, Elliot narrates	D	5/8
<u>Days 56 7 57 Wednesday, July 22 & Thursday, July 23 (Studio)</u>					
TW 60	INT.	MANTLE APT. LIVING ROOM AND HALL	- Bev refuses menage a trois and collapses	N	2
<u>Day 58 Friday, July 24 (Studio)</u>					
34	INT.	MANTLE APT. BEV'S BEDROOM	- Bev has trouble waking	N	1/8
35	INT.	MANTLE APT. BATHROOM	- Bev finds Cary at apt.	D	1

END OF WEEK TWELVE DAYS OFF Saturday, July 25 & Sunday, July 26					

<u>Day 59 Monday, July 27 (Studio)</u>					
88	INT.	MANTLE APT. LIVING ROOM	- Cary warns Elliot about medical community concerns	D	1 4/8
<u>Day 60 Tuesday, July 28 (Studio)</u>					
10	INT.	MANTLE APT. DEN	- Bev discusses La Contessa & Kate	N	2 1/8
<u>Day 61 Wednesday, July 29 (Studio)</u>					
TW 14	INT.	MANTLE APT. KITCHEN	- Elliot coaxes Bev to try Kate a second time	N	1 6/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 62 Thursday, July 30 (Studio)</u>					
TW 16	INT.	MANTLE APT. LIVING ROOM	- Bev wants to keep Kate to himself	N	7/8
18	INT.	MANTLE APT. BEV'S BEDROOM	- Bev wakes from nightmare	N	1/8
<u>Day 63 Friday, July 31 (Studio)</u>					
TW 19	INT.	MANTLE APT. LIVING ROOM	- After the nightmare	N	1 1/8

END OF WEEK THIRTEEN DAYS OFF Saturday, August 1, Sunday, August 2 & Monday, August 3					

<u>Day 64 Tuesday, August 4 (Location)</u>					
58	INT.	HOSPITAL LECTURE ROOM	- Elliot's lecture is interrupted	D	7/8
TW 59	INT.	ELLIOT'S TEACHING OFFICE	- Bev has been hiding from Elliot	D	1 1/8
<u>Day 65 Wednesday, August 5 (Location)</u>					
76	INT.	HOSPITAL BOARD ROOM	- Elliot as Bev at tribunal	D	4/8
42	INT.	CONFERENCE ROOM	- Elliot wows the conference	N	3/8
43	INT.	WASHINGTON HOTEL ROOM	- Elliot and the hookers	N	3/8
<u>Day 66 Thursday, August 6 (Location)</u>					
99	EXT.	STREET	- Bev walks unsteadily	D	1/8
100	EXT.	ART GALLERY STREET	- Bev sees window display of instruments	D	4/8
101	INT.	ART GALLERY	- Bev takes instruments	D	7/8
<u>Day 67 Friday, August 7 (Location)</u>					
TW 77	EXT.	SANDWICH STAND	- Elliot complains about Bev's behavior	D	5/8
71A	INT.	ART GALLERY	- Bev gets Wolleck's address	N	2/8
71	EXT.	ART GALLERY	- Bev sees Wolleck's work	N	2/8

END OF WEEK FOURTEEN DAYS OFF Saturday, August 8 & Sunday, August 9					

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 68 Monday, August 10 (Location)</u>					
95	INT.	JANITORS CUBICLE	- Janitor answers his phone	D	1/8
98	INT.	CLINIC BUILDING LOBBY	- Bev leaves clinic	D	4/8
114	EXT.	CLINIC	- Bev calls Kate but goes back into clinic	D	4/8
<u>Day 69 Tuesday, August 11 (Location)</u>					
72	INT.	WOLLECK STUDIO	- Bev orders instruments	N	1 4/8
78	INT.	WOLLECK STUDIO	- Bev gets instruments	N	7/8
<u>Day 70 Wednesday, August 12 (Location)</u>					
89	EXT.	AIRPORT RUNWAY	- A plane lands (STOCK?)	D	1/8
TW 63	INT.	HOSPITAL EMERGENCY	- Bev is wheeled along	N	1/8
TW 62	INT/EXT	AMBULANCE INTERIOR	- Elliot cries over Bev	N	1/8
TW 61	EXT.	CITY STREETS	- Ambulance roars by	N	1/8

END OF SHOOT

PLEASE NOTE: TW beside number indicates both twins in use on camera

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 1 Tuesday, May 19</u> (Location)					
11	INT	KATE'S HOTEL CORRIDOR	Bev comes to visit Kate	D	1/8
12	INT	KATE'S HOTEL SUITE	Kate doesn't get spanked	D	2
<u>Day 2 Wednesday, May 20</u> (Location)					
15	INT.	KATE'S HOTEL SUITE	Surgical clamps for good lovemaking	N	1 2/8
<u>Day 3 Thursday, May 21</u> (Location)					
22	INT	KATE'S HOTEL SUITE DINETTE	Elliot (as Bev) finds out Kate takes drugs	D	2 1/8
<u>Day 4 Friday, May 22</u> (Location)					
23	INT	KATE'S HOTEL SUITE BEDROOM	Kate asks for butazamine (Elliot as Bev)	D	2

END OF WEEK ONE DAYS OFF Saturday, May 23 & Sunday, May 24					

<u>Day 5 Monday, May 25</u> (Location)					
26	INT	KATE'S HOTEL SUITE	Bev and Kate pop butazamine	N	3
<u>Day 6 Tuesday, May 26</u> (Location)					
27	INT	KATE'S HOTEL SUITE BATHROOM	Kate does her make-up	D	2/8
30	INT	KATE'S HOTEL SUITE LIVING ROOM	Kate wants to see twins together	N	3
<u>Days 7 & 8 Wednesday, May 27 & Thursday, May 28</u> (Location)					
TW 31	INT	BAR	Kate meets the twins	N	4
<u>Day 9 Friday, May 29</u> (Location)					
28	INT	TEA ROOM	Kate finds out they're twins	D	1 2/8

END OF WEEK TWO DAYS OFF Saturday, May 30 & Sunday, May 31					

<u>Day 10 Monday, June 1</u> (Location)					
TW 25	INT	HOSPITAL CAFETERIA	Elliot wants to drop Kate	D	1 7/8
<u>Day 11 Tuesday, June 2</u> (Location)					
9	INT	FOUR SEASON'S RESTAURANT	Elliot (as Bev) tells Kate about her condition	N	1 5/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Days 12 & 13 Wednesday, June 3 & Thursday, June 4 (Location)</u>					
TW 33	INT	FOUR SEASON'S RESTAURANT	Elliot is offered ass't professorship	D	2 3/8
<u>Day 14 Friday, June 5 (Location)</u>					
4	INT	GREAT HALL	Elliot gets award 1969	N	5/8
TW 5	INT	COLLEGE DORM	Bev notes trophy pin in wrong	N	4/8

END OF WEEK THREE DAYS OFF Saturday, June 6 & Sunday, June 7					

<u>Day 15 Monday, June 8 (Location)</u>					
TW 3	INT	ANATOMY CLASS 1967	The anatomy class	D	6/8
<u>Day 16 Tuesday, June 9 (Location)</u>					
1	EXT	IMMIGRANT STREET 1954	The boys talk dirty with Lucy	D	3
<u>Day 17 Wednesday, June 10 (Location)</u>					
2	INT	TWINS BEDROOM 1956	The boys use strange little tools	D	5/8
<u>Days 18 & 19 Thursday, June 11 & Friday, June 12 (Location)</u>					
TW 32	INT	CONVENTION HALL	Bev, drunk, embarasses Elliot	D	3 2/8

END OF WEEK FOUR DAYS OFF Saturday, June 13 & Sunday, June 14					

<u>Day 20 Monday, June 15 (Studio)</u>					
6	INT	CLINIC EXAM ROOM	Bev examines Kate	N	4/8
8	INT	CLINIC EXAM ROOM	Elliot (as Bev) examines Kate	N	7/8
<u>Day 21 Tuesday, June 16 (Studio)</u>					
TW 7	INT	CLINIC ELLIOT'S OFFICE	Kate is trifurcate	N	1 2/8
<u>Day 22 Wednesday, June 17 (Studio)</u>					
TW 13	INT	CLINIC RECEPTION	Elliot not good with serious patients	D	4/8
20	INT	CLINIC BEV'S OFFICE	Bev explains their specialty	D	6/8
29	INT	CLINIC BEV'S OFFICE	Kate phones to see Bev	D	7/8
<u>Day 23 Thursday, June 18 (Studio)</u>					
51	INT	CLINIC BEV'S OFFICE	Bev suggests Elliot not a real twin	D	1 6/8
53,55, 57	INT	CLINIC BEV'S OFFICE	Obscene call to Birchall	D	1/8 2/8 4/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 24 Friday, June 19 (Studio)</u>					
TW 66A	INT CLINIC ELLIOT'S OFFICE	- Elliot will take ups to stay awake		D	1 3/8

END OF WEEK FIVE DAYS OFF Saturday, June 20 & Sunday, June 21					

<u>Day 25 Monday, June 22 (Studio)</u>					
TW 68	INT CLINIC EXAM ROOM	- Bev hurts Mrs. Beekman		D	1 4/8
70	INT CLINIC CORRIDOR	- Mrs. Beekman's body was wrong		D	4/8
<u>Day 26 Tuesday, June 23 (Studio)</u>					
TW 69	INT CLINIC ELLIOT'S OFFICE	- Bev interrupts Elliot and his accountant		D	6/8
65	INT CLINIC BUILDING HALLWAY	- The groceries come		D	3/8
66	INT CLINIC RECEPTION	- Elliot takes canned food through reception		D	1/8
79	INT CLINIC RECEPTION	- Glaser wants records		D	4/8
<u>Day 27 Wednesday, June 24 (Studio)</u>					
TW 80	INT CLINIC BEV'S OFFICE	- Danuta quits		D	4/8
83	INT CLINIC ELLIOT'S OFFICE	- The surgery patient died		N	1
<u>Day 28 Thursday, June 25 (Studio)</u>					
TW 84	INT CLINIC ALL ROOMS	- Elliot searches out drugs		D	7/8
86	INT CLINIC BUILDING CORRIDOR	- Elliot pops pills		D	2/8
<u>Day 29 Friday, June 26 (Studio)</u>					
TW 85	INT CLINIC ELLIOT'S OFFICE	- Bev talks of Eng & Chang		D	1 5/8

END OF WEEK SIX DAYS OFF Saturday, June 27 & Sunday, June 28 & Monday, June 29					

<u>Day 30 Tuesday, June 30 (Studio)</u>					
87	INT CLINIC ELLIOT'S OFFICE	- Bev wakes and takes pills		D	2/8
91	INT CLINIC ELLIOT'S OFFICE	- Kate finds out Bev called Birchall		D	5/8
93	INT CLINIC BATHROOM	- Bev dresses and shaves		D	2/8
94, 96	INT CLINIC RECEPTION	- Bev realizes he's locked in & phones janitor		D	1/8 4/8
97	INT CLINIC BUILDING CORRIDOR	- Janitor lets Bev out		D	3/8
<u>Day 31 Wednesday, July 1 (Studio)</u>					
TW 102	INT CLINIC ALL ROOMS	- Elliot can't find Bev		N	3/8
107	INT CLINIC ALL ROOMS	- Bev finds Elliot in shower		N	3/8
108	INT CLINIC ALL ROOMS	- The clinic deteriorated		N	1/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 32 Thursday, July 2 (Studio)</u>					
TW 109	INT	CLINIC ELLIOT'S OFFICE	The twins celebrate birthday	N	2
<u>Day 33 Friday, July 3 (Studio)</u>					
TW 110	INT	CLINIC EXAM ROOM	Bev kills Elliot	N	1 5/8
TW 112	INT	CLINIC EXAM ROOM	Bev sees dead Elliot	D	1/8

END OF WEEK SEVEN DAYS OFF Saturday, July 4 & Sunday, July 5					

<u>Day 34 Monday, July 6 (Studio)</u>					
111	INT	CLINIC ELLIOT'S OFFICE	Bev wakes after killing	D	3/8
113	INT.	CLINIC BATHROOM	Bev shaves and packs a bag.	D	1/8
<u>Day 35 Tuesday, July 7 (Studio)</u>					
115	INT	CLINIC BLDG. CORRIDOR	Kates breaks into clinic	D	1
116	INT	CLINIC ALL ROOMS	Seeing the mess	D	5/8
117	INT.	CLINIC EXAM ROOM	Finding the dead twins	D	4/8
<u>Day 36 Wednesday, July 8 (Location)</u>					
47	INT	FILM SET MAKE UP TRAILER	Kate & Elliot discuss Bev's loneliness	D	2 2/8
<u>Day 37 Thursday, July 9 (Location)</u>					
38,36	INT	ITALIAN FURNITURE STORE	Looking for furniture he meets Kate	D	5/8, 1 1/8
37	EXT	ITALIAN FURNITURE STORE	Bev leaves furniture store	D	1/8
<u>Day 38 Friday, July 10 (Location)</u>					
39	INT	KATE'S APT. LIVING ROOM	Bev sees Kate's new apt.	N	1 7/8

END OF WEEK EIGHT DAYS OFF Saturday, July 11 & Sunday, July 12					

<u>Day 39 Monday, July 13 (Location)</u>					
41	INT	KATE'S APT BEDROOM	Bev takes Seconal after nightmare	N	1 1/8
48	INT	KATE'S APT. BEDROOM	Bev pops drugs to sleep	N	1/8
45	INT	KATE'S APT BEDROOM	Bev tired, cancels patients	D	6/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
<u>Day 40 Tuesday, July 14</u> (Location)					
49	INT	KATE'S APT BEDROOM	- Kate packs	D	2/8
46	INT	KATE'S APT LIVING ROOM	-Kate suggests Bev stop doping	D	1 4/8
<u>Day 41 Wednesday, July 15</u> (Location)					
50	INT	KATE'S APT HALLWAY	- Kate leaves for location shoot	D	5/8
90	INT	KATE'S APT FRONT DOOR	- Kate arrives from location	D	1/8
92	INT	KATE'S APT LIVING ROOM	- Kate tells Bev Birchall is gay	D	4/8
103	INT	KATE'S APT LIVING ROOM	- Bev arrives and asks for Seconal	N	1 1/8
<u>Day 42 Thursday, July 16</u> (Location)					
104	INT	KATE'S APT LIVING ROOM	- Kate finds surgical instruments	N	2/8
105	INT	KATE'S APT DINING ROOM	- Bev eats & can't remember instruments	D	7/8
106	INT	KATE'S APT BEDROOM	- Instruments are for parting twins	D	1 2/8
<u>Day 43 Friday, July 17</u> (Location)					
52,54, 56	INT	KATE'S MOTEL SUITE	- Birchall & obscene call	D	1, 4/8, 2/1

END OF WEEK 9 DAYS OFF Saturday, July 18 & Sunday, July 19					

<u>Day 44 Monday, July 20</u> (Studio)					
TW 17	INT	MANTLE APT BEDROOM	- Bev's Siamese twin dream SFX	N	6/8
<u>Day 45 Tuesday, July 21</u> (Studio)					
44	INT.	OPERATING ROOM #2	- Bev drops instrument	D	5/8
81	INT.	SCRUB ROOM	- Bev scrubs for operation.	D	1/8
82	INT	OPERATING ROOM #4	- Bev uses his new instruments	D	1 7/8
<u>Day 46 Wednesday, July 22</u> (Studio)					
TW 64	INT.	BEV'S HOSPITAL ROOM	- Bev will move into clinic	N	1 5/8
<u>Day 47 Thursday, July 23</u> (Studio)					
40	INT	KATE'S APT BEDROOM	- Bev's parasite twin emerges SFX	N	5/8

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
------	---------	----------	----------	-----	----------

Day 48 Friday, July 24 (Studio)

TW	24	INT HOSPITAL PHARMACY	- Elliot gets Butazamine		
	21	INT O.R. & OBSERVATORY #1	- Bev operates, Elliot narrates	D	2/8
	18	INT. MANTLE APT BEV'S BEDROOM	- Bev wakes from nightmare	D	5/8
	34	INT. MANTLE APT BEV'S BEDROOM	- Bev has trouble waking	N	1/8
				N	1/8

END WEEK TEN DAYS OFF Saturday, July 25 & Sunday, July 26

Day 49 Monday, July 27 (Studio)

TW	10	INT MANTLE APT DEN	- Bev & El discuss La Contessa & Kate	N	2 1/8
----	----	--------------------	---------------------------------------	---	-------

Day 50 Tuesday, July 28 (Studio)

TW	19	INT MANTLE APT LIVING ROOM	- After the nightmare		
	35	INT MANTLE APT BATHROOM	- Bev finds Carey at apt	N	1 1/8
				D	1

Day 51 Wednesday, July 29 & Day 52 Thursday, July 30 (Studio)

TW	60	INT MANTLE APT LIVING RM & HALL	- Bev refuses menage a trois and collapses	N	2
----	----	---------------------------------	--	---	---

Day 53 Friday, July 31 (Studio)

	88	INT MANTLE APT LIVING ROOM	- Cary warns Elliot about medical community concern	D	1 4/8
--	----	----------------------------	---	---	-------

END WEEK ELEVEN DAYS OFF Saturday, Aug. 1, Sunday, Aug. 2 & Monday, Aug. 3

Day 54 Tuesday, Aug. 4 (Studio)

TW	14	INT MANTLE APT DINING ROOM	- El coaxes Bev to try Kate a 2nd time	N	1 6/8
----	----	----------------------------	--	---	-------

Day 55 Wednesday, Aug. 5 (Studio)

TW	16	INT MANTLE APT LIVING ROOM	- Bev wants to keep Kate to himself	N	7/8
----	----	----------------------------	-------------------------------------	---	-----

Day 56 Thursday, Aug. 6 (Location)

TW	58	INT HOSPITAL LECTURE ROOM	- Elliot's lecture is interrupted	D	7/8
	59	INT ELLIOT'S TEACHING OFFICE	- Bev has been hiding from El	D	1 1/8
	82A	INT HOSPITAL BOARD ROOM	- Elliot as Bev at tribunal		

SC.#	INT/EXT	LOCATION	SYNOPSIS	D/N	PG COUNT
------	---------	----------	----------	-----	----------

Day 57 Friday, Aug. 7 (Location)

99	EXT STREET	- Bev walks unsteadily			
100	EXT ART GALLERY STREET	- Bev sees window display of instruments.		D	1/8
101	INT ART GALLERY	- Bev takes instruments		D	4/8
71A	INT ART GALLERY	- Bev gets Wolleck's address		D	7/8
71	EXT ART GALLERY	- Bev sees Wolleck's work		N	2/8
				N	2/8

END WEEK TWELVE DAYS OFF Saturday, Aug. 8 & Sunday, Aug. 9

Day 58 Monday, Aug. 10 (Location)

	42	INT. CONFERENCE ROOM	- Elliot wows the conference		
	43	INT WASHINGTON HOTEL ROOM	- Elliot and the hookers	N	3/8
TW	63	INT HOSPITAL PHARMACY	- Bev is wheeled along	N	3/8
TW	62	INT/EXT AMBULANCE	- Elliot cries over Bev	N	1/8
TW	61	EXT CITY STREETS	- Ambulance roars by	N	1/8
				N	1/8

Day 59 Tuesday, Aug. 11 (Location)

	95	INT. JANITOR'S CUBICLE	- The janitor answers his phone		
	98	INT. CLINIC BLDG LOBBY	- Bev leaves clinic	D	1/8
	114	EXT CLINIC	- Bev calls Kate but goes back into clinic	D	4/8
				D	4/8

Day 60 Wednesday, Aug. 12 (Location)

	72	INT WOLLECK STUDIO	- Bev orders instruments		
				N	1 4/8

END OF SHOOT

2nd UNIT

	89	EXT AIRPORT RUNWAY	- A plane lands		
				D	1/8