

1 A MULTI-COLORED SCREEN 1

After a few introductory credits, we pull back to reveal the source of this kaleidoscopic backdrop: A SINGLE, STRIPED TULIP, planted in a long row of other tulips. A HAND reaches in and pulls the tulip from the ground. We then cut to:

1A A BASKET of tulips, carried by hand to a truck, where it 1A
is loaded with hundreds of other baskets. The door of the
truck is SHUT and we cut to:

1B The door of the truck OPENING to reveal that the tulips 1B
are now boxed and crated. A forklift moves the crates onto a
wagon, which is driven by a MANNED CART across the biggest
warehouse on the planet, the Bloenen Markt (CHECK THIS--
steven) in Amsterdam, Netherlands. The cart and wagons we
were following disappear into a maze of synchronized
activity.

1C The cart arrives in the AUCTION ROOM, which is 1C
constructed like an amphitheater: the buyers sit in a steeply
raked semi-circle, facing two giant, clock-shaped scoreboards
that display the bids on the flowers being viewed. The
striped tulips fetch a very high price.

1D The carts of striped tulips are delivered to an automated 1D
sorting apparatus of enormous size and complexity. They end
up on a truck heading for the airport.

1E The tulips are loaded onto a plane. During the transatlantic
flight, they sit nestled in the cargo hold.

1F The tulips are unloaded from the plane, driven across an 1F
airport tarmac and loaded onto another plane.

1G The tulips are unloaded from the plane and loaded onto a 1G
truck. The truck drives through a small town and pulls into
the back of a

2 EXT./INT. FLOWER SHOP -- DAY 2

A YOUNG MAN takes delivery of the flowers and carries them
through the rear of the store to the display area up front.
We stay on the tulips as we hear the following conversation:

CUSTOMER
Wow. How do they do that?

(CONTINUED)

OWNER

It's an accident. It means the flower developed a virus early in the bulb stage. The flaws create the unusual coloring.

CUSTOMER

Can you arrange something for me with those?

OWNER

Of course. What kind of price range are you looking for?

Now we SEE the customer: TESS.

TESS

Well, it's for my parent's anniversary. They don't know I'm coming. I just want it to be beautiful. Can you just do whatever you think looks best?

OWNER

I'll need a few minutes.

TESS

Take your time, please. And thank you.

The Owner moves toward a corner of the store where the flowers are arranged. Tess walks around, looking at the rest of the store.

Tess looks out the window. A black sedan is pulling up at the curb.

OWNER

That should be some surprise.

TESS

Which?

OWNER

For your parents.

TESS

Oh. Yes. I hope so.

One of the POWER TWINS gets out of the driver's side door and crosses in front of the car. Tess starts moving away from the window.

(CONTINUED)

2 "Clowns Can't Sleep"
CONTINUED: (2)

3.
2

OWNER
Which one is it?

TESS
I'm sorry?

OWNER
Anniversary.

TESS
Oh. Fortieth

OWNER
Wow. Okay. I think I have an idea.
Something classic.

The Power Twin opens the rear passenger side door, revealing
TERRY BENEDICT.

Tess turns away from the window.

TESS
Do you have a bathroom?

OWNER
Straight back, on the left. It's
unisex.

TESS
Thank you.

Tess scurries to the back.

OWNER
(to Tess, a caveat)
It's unisex!

Tess flies past the bathroom and heads for the back door. She
pushes through it and runs right into Power Twin No. 2.

CUT TO:

3 EXT. HOUSE -- DAY

3

A nice place on the eastern seaboard. We hear the faint sound
of a phone ring.

4 INT. HOUSE -- DAY

4

Danny Ocean picks up the receiver, checks the caller ID. He smiles and answers:

DANNY
Miguel Diaz speaking.

Almost immediately, his expression clouds. He looks at his watch.

DANNY (cont'd)
Tess, Tess. It's okay. You remember what we talked about, if this happened? All right. Call me in twenty-four hours on that number.

He hangs up the phone and runs out of the house. He doesn't take anything with him.

5 EXT. HOUSE -- DAY

5

Danny runs out of the house and down the street, leaving his car in the driveway.

6 INT. CAR -- DAY

6

Tess, floral arrangement in her lap, sits in the car with Benedict.

BENEDICT
The Baldwins.

TESS
What about them?

BENEDICT
We had dinner with them three years ago. You talked about your parent's anniversary.

She says nothing.

BENEDICT (cont'd)
I'm getting married next month.

TESS
So am I.

(CONTINUED)

6 "Clowns Can't Sleep" 5.
CONTINUED: 6

A beat.

BENEDICT
Well, I hope Danny is as good as he
thinks he is. A bouquet toss in
prison can get pretty ugly.

7 INT. BANK VAULT -- DAY 7

Danny takes a safe deposit box out of a wall, He opens the
box, revealing a CELL PHONE and some CASH.

8 EXT. TRAIN STATION (NOT A BIG ONE) -- DAY 8

Danny boards a train.

9 INT. AMTRAK TRAIN -- DAY 9

The landscape hurtles by. We pan over to find Danny sitting
next to the window. We continue to pan and find REUBEN
TISHKOFF seated next to a group of male commuters.

REUBEN
(over)
I really think you're being too
sensitive. She's crazy about you. I
can tell.

10 INT. SPA -- DAY 10

REUBEN lies in a mud bath, his face covered with a dried
exfoliating "mask" treatment. There is a cigar in one hand
and a cellphone in the other. His eyes are closed to the sun.

REUBEN
Joyce, she's ninety-two. I'm all
she has left.
(beat)
The wheelchair thing was an
accident, she's having some trouble
with the joystick. I'll adjust it.
(beat)
I told you, when her mouth hangs
open like that, that means she's
happy.
(beat)
I am. When are you coming over?
(beat)
(MORE)

(CONTINUED)

REUBEN (cont'd)

You're tired because you work too much. You don't have to work all the time. Don't you want to take a break? Those trays look so heavy.

(beat)

Of course. How could you ask that?

(beat)

Because when I heard you laugh, all my problems disappeared.

A SHADOW crosses over Reuben's face, and Reuben squints open one eye. There, with the sun like an aura behind his head, is TERRY BENEDICT.

11 INT. AMTRAK TRAIN -- DAY

11

Reuben is handed a bloody mary by the porter, who then continues on, bringing a glass of white wine to THE AMAZING YEN.

12 INT. POOL -- DAY

12

Yen swims a strong, steady freestyle. Pull back to reveal that he is swimming in a 9' by 5' "Endless Pool" in his 15th floor Shanghai apartment.

A HAND MOVES INTO FRAME and turns off the water current. Yen immediately slams into the end of his jacuzzi-sized pool. He lifts his head out of the water to SEE the POWER TWINS standing "poolside."

He spits out a stream of invective, in Chinese. The Power Twins look at each other.

13 INT. AMTRAK TRAIN -- DAY

13

Yen sets his magazine down and heads for the bathroom, where TURK and VIRGIL MALLOY are waiting in line.

TURK

The opening doesn't work.

VIRGIL

Duh.

TURK

She shouldn't have the same dream as Franklin. He's the antagonist.

(CONTINUED)

VIRGIL
It was your idea.

TURK
No it wasn't.

VIRGIL
Well, it wasn't mine. It couldn't
be; it's too stupid.

TURK
Why do you do that? why do you have
to get personal?

VIRGIL
It's not personal, it's a fact.

VIRGIL and TURK MALLOY, in GTX lycra yoga gear lead a class
(mostly female) through the vinyassa. The studio is mirrored
on three sides.

TURK
It's personal. You don't argue
logically. You attack.
(to the class)
Bring the right foot back even with
the left, buttocks raised high....
(to Virgil)
...you have to have reasons, to
support your argument...
(to the class)
...flattening the back so the body
forms a triangle.

VIRGIL
I can't listen to you anymore. It
makes me physically sick.

Turk looks to him, but also sees a GUY in the class staring
at all of the women "raising their buttocks high". He
indicates this to Virgil, who goes over to the guy.

TURK
Relax the crown of the head toward
the floor. Draw the hips away from
the hands, lengthening the spine.
And press the heels toward the floor.

14 "Clowns Can't Sleep" 8.
CONTINUED: 14

Virgil steps on the guy's back and leans down to whisper in his ear.

VIRGIL
This a serious class. No pigs
allowed. Okay?

GUY
Sorry.

TURK
Virge.

Virgil stands up. Benedict and the Power Twins are standing right behind him. His expression changes as he sees them in the mirror.

15 INT. AMTRAK TRAIN -- DAY 15

The Malloys and Yen are still waiting for the bathroom.

TURK
You're hallucinating.

VIRGIL
Yeah, whatever, OJ.

Finally, the lock OPENS and RUSTY RYAN exits. We follow him to his seat, where he puts on a pair of headphones.

16 TIGHT SHOT 16

Of molten metal bubbling in a small iron cask, a jeweler's cask. MOVE to REVEAL a GARAGE filled mostly with cars in some state of restoration

FIND RUSTY as he painstakingly works on a new piece that is just BELOW FRAME. Whatever it is, it is clearly getting to him. He shakes his head; it's not right. It's just not good enough. Rusty glances at the digital thermometer attached to the cask of molten metal. It reads: 736.18 degrees.

RUSTY
You are kidding me.

17 INT. RUSTY'S CAR -- DAY

17

Rusty glances in his rearview as he drives through the city talking on his cell phone. He's keeping an eye on a white Cadillac that seem to be following him.

RUSTY
736.18 degrees Fahrenheit, Felix.
I watched it.

FELIX (TELEPHONE V.O.)
Rusty. What do you want from me?

Rusty turns a corner, then glances in his rearview again.

RUSTY
I want what I paid for.

FELIX
And that's what I sent.

RUSTY
No, Felix, no. I paid for pure. And if my workshop were on top of Mount Everest it would be pure. But I'm at sea level, Felix, and at sea level it should liquefy at 736.95. If it's pure, that is. Which this isn't.

Rusty makes another turn. A few seconds later, the Cadillac turns behind him.

FELIX (TELEPHONE V.O.)
Well, I didn't know you were going to liquefy it.

Rusty pulls to a stop light. The Cadillac pulls up three cars behind him.

RUSTY
Let me ask you something: When Christo calls his cotton supplier and asks for 100% cotton cloth, do you think his supplier sends him 98% cotton and 2% polyester and when that doesn't work, says to Christo, "Well, you should have told me you were going to wrap the coast of Australia"?

(CONTINUED)

FELIX
Who's Christo?

Rusty looks to the heavens.

RUSTY
Felix, you're in a shame spiral.
Have your assistant lose my number.

Rusty snaps his phone shut.

RUSTY (cont'd)
My god.

Rusty looks into the rear view mirror and then slows the car to a stop. He gets out of his car and slams the door shut. He walks back to the Cadillac and knocks on the window. It rolls down electronically to reveal Benedict.

RUSTY (contd)
How long you gonna give us?

18 INT. AMTRAK TRAIN -- DAY 18

Rusty continues to listen to his headset. We pan over to see FRANK CATTON seated opposite him.

19 INT. RITZ CARLTON HOTEL, NEW YORK -- DAY 19

The penthouse apartment. It takes the entire floor and has a 360 degree view. Right now, all of the furniture inside of it is being taken away by movers. Frank enters frame.

BENEDICT
Four weeks.

FRANK
We stole that money fair and square. You bought people off to find me. You took advantage during an economic downturn, and made them say some shit they shouldn't have said. It's not fair, it's not just, and it aint' cool.

A long beat. Benedict stares back at him.

FRANK (cont'd)
Did you hear what I just said?

(CONTINUED)

19 "Clowns Can't Sleep" 11.
CONTINUED: 19

BENEDICT
I heard what you said, Frank. Did
you hear what I said?

Frank looks at Benedict and the Power Twins.

20. INT. AMTRAK TRAIN -- DAY 20

Frank takes us to Livingston.

21 INT. STAGE -- NIGHT 21

Livingston performs a stand-up routine.

LIVINGSTON
How many people here tonight were
stupid enough to have children?

A few people raise their hands.

LIVINGSTON (cont'd)
Wow. No, seriously, that's great. I
have a child. A daughter. She's
five. They get to you, right? Am I
right? Like emotionally. I mean,
sometimes she'll turn to me with
her little face and her little
shiny eyes, and she'll say, "Daddy,
please stop hitting me," and it
just breaks my heart.'

People aren't sure what to make of this.

LIVINGSTON (cont'd)
I'm Livingston Dell. Thanks for
listening. See you at ten.

Livingston strides off stage as we see that he is at the
Bellagio, in the lounge. Benedict and the Power Twins are
waiting for him. Somehow he isn't surprised.

LIVINGSTON (cont'd)
(to Benedict)
I appreciate you letting me finish
my run. You've been very patient.

BENEDICT
What can I say? You're a funny guy.

22 INT. AMTRAK TRAIN -- DAY 22

Livingston takes us to Saul Bloom, reading the Racing Form.

23 INT. THE WASPIEST IMAGINABLE MEN'S CLUB -- DAY 23

All dark wood and oriental rugs. MOVE across a row of oil paintings that flatter stodgy club members from the 1800s to the present. Land on Saul, sitting in window light that mimics the aforementioned portraits.

SAUL

What it is about horses? I ask you.
Is it the strength? The beauty? The
fearlessness? The grace? Of course.
But there's something else.
Something in the eyes.

The person with him nods.

SAUL (cont'd)

Yes. When I look into a horse's
eyes, I can tell: This one's a
winner.

A jacketed WAITER appears, holding a tray.

WAITER

Excuse me, Mr. Bloom?

SAUL

Yes?

WAITER

There appears to be a problem with
your card.

The waiter tips the tray to reveal Saul's credit card, which has been CUT INTO TINY PIECES. Without missing a beat, he reaches for his wallet.

SAUL

You take Visa?

WAITER

I was acting on instructions from
your business manager.

SAUL

My business manager?

"Clowns Can't Sleep" 13.

23 CONTINUED: 23

WAITER
Mr. Benedict.

24 INT. AMTRAK TRAIN -- DAY 24
Saul leads us to Basher.

25 INT. RECORDING STUDIO -- NIGHT 25
Basher is putting the finishing touches on a song. A producer and engineer sit behind a huge mixing console. It's good-- Basher's really got something going here.

26 INT. RECORDING BOOTH -- MOMENTS LATER 26
Basher is leaning over a thick legal document, and Benedict is leaning over him. The music has been turned off.

BENEDICT
Look at it this way...Eugene....if the album goes platinum it'll cover what you owe. And if the second one goes gold, that should cover the interest.

27 INT. AMTRAK TRAIN -- DAY 27
Basher takes us to Linus.

28 INT. CAR -- DAY 28
Linus looking from the front seat to the back, talking to Benedict.

LINUS
I'm responsible for myself. I have my own life and my own plans. I've never asked for anything but a fair shake. We make a deal, I stick to the deal.

He turns forward, thinking. Then after a beat, he turns back to Benedict.

(CONTINUED)

28 "Clowns Can't Sleep" 14.
CONTINUED: 28

LINUS (cont'd)
I just need to be absolutely clear
that we have an understanding: If
you contact my father, I'll kill
myself, and you'll never get the
rest of your money.

Benedict nods. Linus turns forward and exhales, relieved.

29 INT. AMTRAK TRAIN -- DAY 29

Linus takes us back to Danny. The train hurtles onward.

CUT TO:

30 ABSOLUTE BEDLAM 30

Reuben, Yen, the Malloys, Frank, Livingston, Saul, Basher,
and Linus are all talking at once -- right at us. Right at
Danny. And they are not happy.

The group is in an abandoned WAREHOUSE somewhere near NYC.

Danny is overwhelmed, like a deer caught in the headlights.
He throws a desperate glance at Rusty, who's looking out the
window serenely, letting Danny flounder.

31 MOMENTS LATER 31

Total silence. Everyone just stares at Danny, waiting for an
answer.

DANNY
How many can't make the deadline?

Everyone raises their hands except Reuben.

REUBEN
(off their looks)
So I'm smarter than those schmucks
on Wall Street. Whose fault is that?

Fair enough.

DANNY
How many think if they run, they'll
be found?

(CONTINUED)

Everyone raises their hands. Including Reuben. Danny gets up, walks over to Rusty.

The rest of the guys shrug and begin talking amongst themselves.

After a long beat.

DANNY (cont'd)
Well, the only other--

RUSTY
We're on the five o'clock.

DANNY
Good.

A beat.

DANNY (cont'd)
Where?

RUSTY
Amsterdam.

Danny steps back.

DANNY
AMSTERDAM!?

Danny's tone draws everyone's attention. Noticing this, Danny and Rusty move into a nearby dilapidated office doorway.

The guys go back to talking, mostly about what they were doing when they were found. This rises steadily in volume until the din is obliterated by a LOUD VOICE:

DANNY (cont'd)
I'M TELLING YOU THIS IS A DEATH
SENTENCE!

RUSTY
FINE, THEN STAY HERE!

The guys exchange glances. Danny walks over to them and sighs.

CUT TO:

32 INT. AIRPORT TERMINAL -- TICKETING AREA

32

Livingston hands his passport to a KLM AGENT.

LIVINGSTON
Flight 144 to Amsterdam.

JUMP CUT TO the agent handing Livingston his boarding pass.

KLM AGENT
You're in seat 43J. Enjoy your
flight.

LIVINGSTON
Uh...there must be some mistake. I
mean...unless...is your first class
section in the back of the plane?

The agent looks back at him, confused.

KLM AGENT
No.

JUMP CUT TO the agent handing Linus his boarding pass:

KLM AGENT (cont'd)
32E.

CUT TO the agent handing Virgil and Turk their tickets.

KLM AGENT (contd)
41C and D.

JUMP CUT TO the agent handing Saul his boarding pass:

KLM AGENT (cont'd)
55K.

SAUL
Fifty-five K? There's a fifty-five
K?

KLM AGENT
We've increased capacity by
employing advanced design
technology.

SAUL
You made the seats smaller. Can you
just say that? You made the seats
smaller.

(CONTINUED)

JUMP CUT to show Frank:

FRANK

See, you're not hearing me. What I'm trying to tell you is the reservations agent made a mistake when she issued the ticket, because on the rare occasions that I fly commercially, I always book a first-class ticket with no restrictions--

The desk agent looks back at him skeptically.

KLM AGENT

She may have, air, but this is the only ticket available to you on this flight. I need you to step aside so I can take care of the next customer.

FRANK

Now, listen: Don't make me get black.

Frank stands with his arm outstretched, shoes and belt off. Two TSA officers run metal detecting wands over every inch of his body. Three more guys pick through his luggage: they squeeze toothpaste from his Sensodyne tube, sniff his hair products, unroll his "tighty-whitey" briefs....

PAN to REVEAL that Basher is getting the exact same treatment, right next to him. They exchange looks.

REVERSE ANGLE: the rest of the group stands sipping iced lattes from Starbucks and watching the show. Reuben walks up.

DANNY

Reuben.

REUBEN

I wanted to wish you luck. And listen: I want to do something for you.

Reuben hands Danny an envelope.

DANNY

What's this?

REUBEN

Take it. Take it. This is the least I can do. I've got a friend who owns the Bellagio of Amsterdam and I've made reservations for all of you there. It's all taken care of.

RUSTY

That's very touching, Reuben.

REUBEN

It's the least I could do. I love you guys. Enjoy.

Yen says something in Chinese.

REUBEN (cont'd)

No, thank you.

34 INT. 747 -- NIGHT

34

Yen sits in First Class, playing an in-seat video. Virgil and Turk kneel on either side, watching his progress.

VIRGIL

Nice.

TURK

Great anticipation.

FLIGHT ATTENDANT

Gentlemen, you'll have to go back to your seats now.

Reluctantly, they do. We follow them back to coach, where they pass Linus, talking to himself.

LINUS

Ground level. First floor. Day one.
Planning stages.
(beat)
Planning stages.

We move on to find Livingston, who grabs Turk by the arm.

LIVINGSTON

How'd he get that seat?

TURK

What seat?

(CONTINUED)

Turk moves on, taking us past a sleeping Saul and landing on Danny and Rusty, who watch a movie with fixed expressions. A reverse angle shows us that the video screen is twenty rows away--it is impossible to discern any detail at all. Rusty takes his headphones off and exhales. Danny notices this and does the same. After a beat:

RUSTY

Call me an elitist asshole, call me a bourgeois clown, call me anything you want, but 'economy' is bullshit.

DANNY

Oh, I don't know...it's not that ba-

The guy in front of Danny moves his seat back suddenly and spills Danny's drink all over Danny's lap.

Linus approaches Danny and Rusty.

LINUS

Hey. You guys have a minute?

DANNY

Sure, Linus.

RUSTY

What's on your mind?

LINUS

Well, I know this may not be the exact right time to bring this up, but I've been thinking about...well, about where I want to be in five years, career-wise, and I've decided I really want to be more than just a role-player. I really see myself as kind of an idea man, like you guys. I mean, I know you do your part and you're in the trenches with us and all, but it's really your show, and like I said, five years from now, I want to be running my own show....

Danny and Rusty exchange a look...then look back at Linus.

DANNY

Uh-huh.

RUSTY

Right.

LINUS

So if there's any opportunity for me to be involved in the, you know, planning stages of things, I would really appreciate it. I really feel like I'm ready for more responsibility and that I could really make a contribution.

Rusty turns to Danny.

RUSTY

Are you thinking what I'm thinking?

DANNY

Evelyn.

RUSTY

(to Linus)

We're negotiating the terms with her tomorrow. You feel up to taking the lead?

LINUS

Are you serious?

DANNY

Absolutely.

LINUS

This isn't some gag?

RUSTY

No gag.

LINUS

Wow. Yeah. That would be awesome.

DANNY

Okay, then.

LINUS

Man. I wasn't sure if I should say anything. Now I'm glad I did.

DANNY

So are we.

RUSTY

We're here to listen.

(CONTINUED)

LINUS
Great. Thanks. Really. You won't
regret this.

Linus leaves. Danny and Rusty put their headphones back on.
Now they look content.

Basher and Frank watch Linus go.

BASHER
Tom.

SAUL
He can be a Tom?

BASHER
Anybody can be a Tom.

SAUL
You gotta make your own
opportunities. This ain't a
rehearsal.

BASHER
Tom.

Saul chews his economy class trail mix.

SAUL
Boy, you're tough.

BASHER
Stop calling me "boy".

Saul stops chewing. They look at each other.

CUT TO:

35 EXT. AMSTERDAM -- DAY

35

Establishing shots of the city.

36 EXT. RED LIGHT DISTRICT -- DAY

36

The group makes their way down a damp cobblestone street.
They stop in front of a window and look up.

REVERSE ANGLE

(CONTINUED)

36 "Clowns Can't Sleep" 22.
CONTINUED: 36

They have stopped in front of a narrow townhouse that has been converted to a hotel. The sign says "Bellagio of Amsterdam."

37 INT. BELLAGIO OF AMSTERDAM -- DAY 37

A single room with 12 bunks in it. Their noses are wrinkled up because the place stinks.

LIVINGSTON
How could he lie to us like that?

RUSTY
The sign said 'the Bellagio of Amsterdam'.

Everyone looks at each other and turns to leave.

LINUS (?)
Wait a minute. That's it?

DANNY
Yeah.

LINUS
Look, you guys no frills, no perks, run-and-gun, all that stuff, and I said no problem because I believed you were right that we shouldn't go deeper into debt and spend money we don't have. I mean, am I the only one who thinks this might actually be a good thing? That we could use a little humility? That maybe we were a little too pleased and impressed with ourselves after the Benedict job? Okay, I grant you that maybe this isn't what we deserve, but maybe it's what we need. We can do this. No, I take it back: We have to do this.

A long beat.

CUT TO:

38 EXT. AMSTERDAM'S FINEST FIVE-STAR HOTEL 38

Four black mercedes skid to a stop outside Amsterdam's finest five-star hotel.

(CONTINUED)

38 CONTINUED:

38

Everyone emerges with big smiles on their faces. Everyone except Linus. He scowls, yanks his bag back from the hotel doorman who rushed over to take it for him.

39 EXT. CONVENIENCE STORE, UNITED STATES -- DAY

39

Tess enters and buys a phone card.

40 EXT. PHONE BOOTH -- DAY

40

Tess talks to Danny. Across the street, a BLACK SEDAN is parked.

TESS

What are you doing in Amsterdam?

DANNY (PHONE V.O.)

Only what I have to do to get Benedict off our backs.

TESS

Be careful, Danny. Please.

DANNY

How's work?

TESS

It's the same. I'm distracted.

DANNY

I'm sorry.

TESS

It's not your fault.

DANNY (TELEPHONE V.O.)

I keep trying to figure out what I did wrong. How did he find us?

Tess can't bring herself to tell Danny the truth, that it was entirely her fault.

TESS

Danny, don't keep thinking about it.

DANNY (TELEPHONE V.O.)

I did something wrong. He should never have found us.

(CONTINUED)

40 "Clowns Can't Sleep" 24.
CONTINUED: 40

TESS
I'll call you tomorrow. I love you.

DANNY
I love you.

41 INT. AMSTERDAM HOTEL SUITE -- NIGHT 41
Danny hangs up the phone and site.

CUT TO:

42 INT. HOTEL -- NIGHT 42
In other rooms, the guys get themselves settled in. Each takes a step toward personalizing their suite.

43 EXT. AMSTERDAM COFFEE HOUSE -- DAY 43
Danny and Rusty lead an obviously eager Linus towards a coffee house.

RUSTY
She'll try and use her looks to distract you. Don't let her.

DANNY
Be polite, but firm.

LINUS
Right.

RUSTY
Don't get soft on us. Don't make too many concessions.

LINUS
I won't.

Danny and Rusty nod. Okay.

44 INT. COFFEE HOUSE -- CLOSE ON EVELYN. 44
Who is obviously a MAN IN DRAG.
Linus looks to Danny and Rusty but they give him nothing.

(CONTINUED)

EVELYN

The onset of summer is like a woman
who owns too many shoes.

She/He looks to Linus, who looks to Danny and Rusty.

DANNY

(bailing Linus out)

If animals were capable of
flattery, the World Bank would be
open until 8pm.

EVELYN

When I was four years old, I saw my
mother kill a spider with a tea cozy.

Again, the Evelyn looks to Linus, who has nothing to say.

RUSTY

A doctor who specializes in skin
diseases will dream that he has
fallen asleep in front of the
television. Later he will wake up
in front of the television but not
remember his dream.

Evelyn nods and looks to Linus, as do Danny and Rusty. He
furrows his brow, then speaks:

LINUS

O let the sun beat down upon my
face, stars to fill my dreams. I
am a traveler of both time and
space, to be where I have been.

Danny and Rusty stare at Linus like he's nuts, like he's just
cracked. Evelyn's entire expression changes.

EVELYN

Your young friend has a great deal
to learn about respect.

She/He puts his/her drink down and walks to another part of
the establishment.

DANNY

Linus...why don't you wait outside.

Rusty and Danny follow Evelyn and quietly console him/her.

45 EXT. COFFEE HOUSE -- AFTERWARD -- DAY

45

Linus cools his heels. Danny and Rusty emerge from inside.

DANNY

Is that your idea of making a contribution?

RUSTY

Her terms were scandalous. And we were lucky to get them after what you said.

DANNY

The deal was this close to being blown.

LINUS

"Deal?" What "deal?"

Danny and Rusty just look at him.

LINUS (cont'd)

I know what you guys are doing.

Danny and Rusty exchange looks. What?

LINUS (cont'd)

Look. That...person had too many cupcakes.

They just keep staring at him.

LINUS (cont'd)

I was playing along.

RUSTY

"Playing along!"

DANNY

You called her mother a whore.

RUSTY

A really cheap one.

LINUS

Guys, I'm not falling for this. I'm not....

But Danny and Rusty aren't laughing. They look pissed. Seriously pissed.

(CONTINUED)

45 "Clowns Can't Sleep" 27.
CONTINUED: 45

LINUS (cont'd)
I mean...

Danny and Rusty just look at him. Linus squirms.

LINUS (cont'd)
I called her mother a whore?

46 INT. AMSTERDAM HOTEL SUITE -- NIGHT 46

Danny and Rusty explain the job to the group.

RUSTY
It's a privately owned home. But
don't let that fool you. It's
extremely well-protected.

A photo of a four-story canal house is displayed on a flat
screen connected to Livingston's computer.

SAUL
What are we after?

DANNY
A document. A very old, very
valuable document.

A photo labeled "The Vanderspeigle Getuigschrift" is
displayed on screen.

VIRGIL
What is it?

RUSTY
A stock certificate.

DANNY
The first one ever issued, from the
first corporation on the planet.
The Dutch East India Trading
Company. It's the only one of it's
kind and it's worth a boat-load.

TURK
What's our cut?

RUSTY
2.7 million after expenses.

A beat. Turk seems confused...

(CONTINUED)

TURK

Each?

VIRGIL

Who negotiated this?

Danny and Rusty look at Linus,

LINUS

Thanks.

LIVINGSTON

What do we know so far?

DANNY

There's a dummy key pad by the front door.

(points to a diagram)

But the alarm is really controlled by the keypad in Mr.

Vanderspeigle's second floor office. Now, here's good news: we already know the system's master code. Evelyn gave it to us.

FRANK

That's not good news, that's really good news.

VIRGIL

We just wait until he leaves.

DANNY

Yeah, well...that's the bad news.

RUSTY

He doesn't.

Frank flinches. Doesn't like what he's hearing.

DANNY

He's agoraphobic.

Shots of their mark, Vanderspeigle, being an agoraphobic weirdo.

LIVINGSTON

So he's never been out of his house? Ever?

RUSTY (V.O.)

Not once since he moved in ten years ago.

SAUL (V.O.)

Doesn't this guy believe in fresh air?

RUSTY (V.O.)

Cracks his windows at night...that's about it.

When Vanderspeigle cracks his window we see that locking pins fall into place to prevent the window from opening more than a few inches.

LIVINGSTON (V.O.)

Can we tap into the system from the outside through the phone lines?

RUSTY (V.O.)

Negative. It's a closed-loop system with two redundant servers locked into titanium cases in the guy's bedroom.

47A We SEE the servers in Vanderspeigle's bedroom.

47A

BASHER (V.O.)

Could we use a remote device to trigger the panel?

DANNY (V.O.)

It's hard-wired and shielded.

48 INT. HOTEL SUITE -- THE PLANNING SESSION (CONTINUOUS)

48

TURK

Guys, am I missing something here? We know his damn code, right? You're telling me with that much information we can't find a way into this freak's house?

Frank flinches again. He seem to be reacting to the term "freak."

TURK

Can't we just get a telephone repair truck...

49 AMSTERDAM PLANNING MONTAGE (CONTINUOUS)

49

TURK (V.O.)
...put the basket up and use a
telescoping rod through the open
window to tap out the guy's code?

Turk's idea plays out as it is in his MIND'S EYE, until:

RUSTY (V.O.)
The street in front of the house is
blocked off to vehicles.

DANNY (V.O.)
And it's covered by five
independently-wired surveillance
cameras....

RUSTY (V.O.)
Monitored 24-hours a day by a
security company.

We SEE the security arrangements they describe.

50 INT. HOTEL SUITE -- THE PLANNING SESSION (CONTINUOUS)

50

SAUL
God, this guy really is a freak.

BASHER
Crazy freak.

Frank reacts again to the term "freak." It really bothers
him. Danny notices.

DANNY
Something wrong?

FRANK
Just...don't call the guy a freak,
okay?

Everyone turns and looks at Frank like he's a freak.

FRANK (cont'd)
What?

The entire room is staring at him.

(CONTINUED)

FRANK (cont'd)
What?! I mean, am I the only one
here who feels funny about stealing
from a...a...handicapped guy?

Danny looks to one side of the room...then the other.

DANNY
Yeah.

The rest of the room agrees. Matter closed. Everyone just
turns back to what they're doing.

DANNY (cont'd)
Okay, so we know what we can't
do...

Frank stews.

DANNY (cont'd)
Time to think outside the box,
guys.

A beat. Everyone thinks. Then:

LINUS
Okay, here's something...I've got
an idea...suppose we--

RUSTY
No.

LINUS
Well, but how--

RUSTY
There's a Goldmann Grid over the
entire surface.

Linus looks at him.

RUSTY (cont'd)
Is that what you were thinking
about?

Linus nods.

DANNY
(sudden idea)
But....

RUSTY
--Well, that's different.
Especially if we--

Rusty makes a circular motion with his finger and then stops it with his other hand.

DANNY
Right.

LINUS
What?

RUSTY
(quick aside to Linus)
A Schuman Special.
(then to Livingston)
Livingston--

LIVINGSTON
Absolutely. I mean, I'd need a day
to--

RUSTY
You'll have three. Basher?

BASHER
No worries.

RUSTY
Virgil, Turk.

VIRGIL.
Just gotta get the gear.

TURK
Sweden.

RUSTY
Yen?

Yen says something in Chinese.

RUSTY (cont'd)
What, and give up show business?
Saul--

SAUL
I know, I know. I'll be bored.
You'll be fine.

(CONTINUED)

50 "Clowns Can't Sleep" 33.
CONTINUED: (3) 50

RUSTY
Clock's running.

Everyone gets up and leaves. Within seconds, Linus is alone, standing in the middle of the room.

LINUS
What's a Schuman Special?

51 INT. HOTEL SUITE -- THE PLANNING SESSION -- NIGHT 51

Livingston uses a mock up of the alarm panel as a visual aid.

LIVINGSTON
(to Basher)
Your shot has to hit directly above
the keypad.

52 AMSTERDAM PLANNING MONTAGE (CONTINUOUS) 52

We see Basher rehearsing the shot. He can't get a clear shot of the target. In fact, he can't see it. He turns to Saul.

BASHER
Let me see the specs.

Saul pulls a well-worn copy of the alarm system blueprint. Basher goes to the height of the alarm keypad in the bedroom. It's 4' 10".

BASHER
How tall is the surface of this
roof?

SAUL
About 87 feet.

BASHER
How tall exactly?

53 INT. HOTEL SUITE -- DAY 53

Danny looks at a diagram of the safe they'll have to crack when they get inside Vanderspeigle's house, the safe that contains the "Vanderspeigle Getuigschrift". Everyone but Linus and Rusty are here.

But then Rusty comes in.

(CONTINUED)

RUSTY

You're not going to believe this.

DANNY

Try me.

RUSTY

We don't have line-of-sight.

DANNY

What?

RUSTY

We tried everywhere. Some places we're only three or four inches off...but...there's no straight shot. Even with Basher. It's literally impossible.

Linus enters, out of breath. Seeing everyone, he goes to Danny and Rusty.

LINUS

Can I talk to you guys for a second?

They nod and allow Linus to pull them into the corner. Linus looks over at the group and then turns to 'them.

LINUS

Listen, I've done a little research on the Schuman Special, and uh...we don't have line of sight for the shot.

DANNY

What?

RUSTY

Jesus. This'll kill us.

DANNY

(to Linus)

Listen: Don't say anything. If you're ever going to run your own crew, you've got to remember to never show weakness.

RUSTY

It's like blood in the water for these guys.

(CONTINUED)

DANNY
If they think you're slipping, you
won't even see it coming.

Linus swallows.

RUSTY
But hey--thanks.

Linus nods and goes back to the group.

RUSTY
(to Danny)
I need some air.

Rusty and Danny walk along the adjacent road.

DANNY
The Swinging Priest?

RUSTY
Not enough time.

DANNY
Crazy Larry.

RUSTY
Too many variables.

DANNY
Robinov's Revenge?

RUSTY
Too many obstacles.

DANNY
The Soft Shoulder.

RUSTY
Not enough people.

DANNY
Baker's Dozen.

RUSTY
We'd need a woman.

DANNY
Hell in a Handbasket.

RUSTY

Can't train the cat that quickly.

DANNY

I can't have my wife watch me
hailed off in handcuffs again.

RUSTY

It's always about you, isn't it?

DANNY

This like running toward a cliff.
Speaking of which, how's Isabel?

RUSTY

I have no idea what you're talking
about.

DANNY

You get the tattoo removed?

RUSTY

Given its location, my doctor
advised against it.

Rusty stops walking. Danny continues, then notices he is
alone. He turns back to Rusty.

DANNY

What are you doing?

RUSTY

We're here.

DANNY

Oh.

As Danny and Rusty enter the hotel, Rusty trips on the steps.

DANNY

Nice.

Rusty bends down to look at the step. He notices that one
tile on the edge of the step has lost some mortar. He touches
the tile and watches the lip rise up and down, up and down,
as though it's cantilevered.

SAUL

You want to do what?

REVERSE to REVEAL Rusty and Danny.

RUSTY

Tilt it. Raise it slightly.

SAUL

The whole house?

RUSTY

It's only a few inches.

BASHER

Then I'll have line-of-sight.

FRANK

We can't tilt a whole house.

VIRGIL

They did it with the Leaning Tower of Pisa.

RUSTY

Exactly.

SAUL

It took three hundred guys two years to do that. You're crazy. Nobody's ever done anything like this.

RUSTY

Not true. Palowski did it in '64 in Venice and '73 in Istanbul.

SAUL

Really?

LIVINGSTON

And he only had a crew of six.

RUSTY

There are thirty pylons. We cut them, insert the jacks, and crank.

BASHER

For nineteen hours. Here's the order in which they have to be done.

56 EXT. VANDERSPEIGLE'S HOUSE -- NIGHT 56

It is pouring rain. From across the canal, we MOVE towards Vanderspeigle's house, favoring a barge moored just out front. Then, instead of moving over the barge, we PUSH THROUGH its hull to--

57 INT. BARGE HULL 57

FIND Frank and Livingston inside manning a series of industrial water pumps. They're grimy and covered in sweat. Rain drips through the deck above them.

LIVINGSTON

So, Basher approached me about being on a crew.

FRANK

When?

LIVINGSTON

Yesterday.

Frank thinks about that.

Yen pops his head out from a small tube and says something in Chinese.

Frank shrugs...doesn't understand. Yen tries again.... This time he enunciates very clearly and talks very loudly (like Americans do when foreigners don't understand English).

Frank nods, starts turning the handle of the water pump in the opposite direction. Yen climbs down out of the tube. Then he climbs back up the tube. He picks up a jack in the corner. Climbs back in the tube.

58 INT. UNDER VANDERSPEIGLE'S HOUSE - NIGHT 58

We FOLLOW him as he climbs through the tube and emerges underneath Vanderspeigle's house, inside its foundation.

The thirty pylons extend from the base of the house into the swamp it sits atop of. There is little space between the swamp level and the house. Runoff from the rain outside drips everywhere.

(CONTINUED)

FIND Danny and Rusty struggling to place a hand-cranked jack into a freshly cut space in one of the timber pylons. They are covered in muck and grime

RUSTY

The good news is, after the first twelve hours, I stopped being able to smell anything.

DANNY

Took a few more for me.

RUSTY

This water was stagnant six hundred years ago.

FIND the Malloys, thirty feet away, using a fancy underwater saw to cut a space in another pylon. Because the cutting is taking place underwater it is extremely quiet.

VIRGIL

There's no reason for him not to. He would go to the cops.

TURK

Okay, so he goes to the cops.

VIRGIL

Then they arrest Dominique.

TURK.

Right.

VIRGIL

Then we have no story.

TURK

Right.

LINUS

She steals the money from Mr. Mulroney.

They turn to look at Linus, sawing nearby.

TURK

What?

VIRGIL

Why would she?

LINUS
To pay Franklin to keep quiet.

Turk and Virgil think about that. Linus keeps sawing.

TURK
That's good.

59 INT. APARTMENT ACROSS FROM VANDERSPEIGLE'S HOUSE -- NIGHT 59

Basher and Saul sit in big cushiony chairs.

SAUL
Counterfeiting? Me?
(beat)
I have to tell you, it's not
something I condone. It's cheating.

BASHER
It is cheating.

SAUL
There's no subtlety to it.

BASHER
It's kind of embarrassing.

SAUL
No one I know...

BASHER
I can't imagine anything like that.

A long beat. Then each of them reach into their jackets and produce \$20 bills. They exchange and examine the bills closely by eye. Satisfied, they trade them again and return them to their coat pockets.

SAUL
Not bad.

BASHER
Bolivia.

SAUL
Diego's people?

BASHER
Yeah.

(CONTINUED)

59 "Clowns Can't Sleep" 41.
CONTINUED: 59

SAUL
Well. Congratulations.

BASHER
I told him about you.

SAUL
I'm too old. That's dangerous. My
stuff is cheap compared to that.
It's just me and my gal, you know.
What you're talking about is
organized. But thanks, anyway.

60 INT. APARTMENT -- NIGHT 60

Frank sits watching TV. Livingston enters with groceries.

FRANK
Jay Leno called.

LIVINGSTON
When are you gonna stop with that
tired "white people can't be funny
stuff"? It's so old, Frank, really.
Do you want some orange juice? I
got the good kind.

Just then they are interrupted by Danny's voice on a walkie-talkie.

DANNY (V.O.)
Augie One, this is Condor.

61 UNDER VANDERSPEIGLE'S HOUSE 61

Rusty turns to Danny.

LIVINGSTON (V.O.)
This is Augie One; Go Condor.

62 INT. APARTMENT -- NIGHT 62

DANNY (V.O.)
We're fully cranked here. Let's go
to phase two.

Livingston and Frank look at each other.

(CONTINUED)

62 "Clowns Can't Sleep" 42.
CONTINUED: 62

FRANK
Bring that orange juice.

63 EXT. ROOF -- NIGHT 63

Basher sets up his gear again. This time, when he raises the crossbow to check his shot, HE CAN SEE THE KEYPAD. Just barely.

He steadies himself. Saul knows that he's ready to take the shot. He speaks into a walkie talkie.

SAUL
This is Gatsby. We're green here.

Basher aims. The INSTANT he fires the shot we

CUT TO:

64 INT. EUROPOL HEADQUARTERS -- THE HAGUE -- DAY 64

A MALE SECRETARY (HESS) rushes through Europol's extraordinary Richard Meier-designed headquarters.

65 INT. AUDITORIUM -- DAY 65

Europol Agent ISABEL LAHIRI gives a presentation to seventy-five of her colleagues. With her on stage are a couple of seated HIGHER-UP TYPES. She's nervous.

ISABEL
Let's discuss, briefly and to begin, with the category of "thieves", as distinguished from the larger category of what might be termed "hardened" criminals. The highest level, "master thieves," if you will, is a very small world. Between six and ten high-level crews are operating in Europe at any given time. Worldwide, no more than twenty. The most famous, Gaspar LeMarc, is either dead or retired, and the expectation is that no one will replace him. The good news is the trend is toward their extinction.

(CONTINUED)

The secretary enters the auditorium and walks toward the podium.

ISABEL

For example: Anecdotal evidence suggest these people are personally insufferable.

The Higher-Ups look at each other; what did she just say?

ISABEL

Their egos demand constant praise, and they embellish their exploits to anyone who will listen. They tell their own stories endlessly, provided of course, they are talking to a fellow thief or an intimate.

Many in the audience are now looking to each other, wondering if this is appropriate.

ISABEL

Those who interact with them on a personal level are relegated to positions of total servitude, with no chance for growth or freedom. Their lives are treated as secondary. Many of them suffer from depression. It's a crime for which there is no law, and yet causes untold damage.

One of the Higher-Ups convinces the other to say something, but by now Hess the Male Secretary has reached Isabel and interrupts her by whispering into her ear. She balances.

ISABEL (cont'd)

(amplified by the lectern mic)

WHAT?

Isabel and Hess walk briskly through the ultra-modern hallway. He briefs her as they walk in a hushed voice. Then something he says stops her in her tracks.

Hess continues to explain something we can't hear. Then he pulls out some PHOTOS. Isabel leafs through them.

66 "Clowns Can't Sleep" 44.
CONTINUED: 66

ISABEL
That's impossible!

67 EXT. VANDERSPEIGLE HOUSE -- CRIME SCENE -- DAY 67

Isabel arrives and is greeted by PAUL, a lead detective working the Vanderspeigle theft for the Amsterdam police department.

PAUL
Thanks for coming. We can really use your help on this one.

His partner looks over at Isabel, who is wearing a skirt and pretty damn good shoes. The guy checks out her legs and looks away.

ISABEL
I hope the scene hasn't been contaminated.

Isabel walks away. Moments later, she enters the house with the lead detective.

68 INT. VANDERSPEIGLE HOUSE - DAY 68

As soon as she's inside she's all business.

ISABEL
No forced entry.

PAUL
Not that we can find.

69 UPSTAIRS -- VANDERSPEIGLE'S HOME OFFICE 69

Isabel looks around Vanderspeigle's home office. Behind a fake bookcase is a small room which contains the safe. In the other direction is Vanderspeigle's bedroom.

PAUL
(nods)
We can't figure out how they disabled the alarm. We thought maybe they tried to short it out somehow.

(CONTINUED)

ISABEL

No, that would have triggered the system.

Isabel goes to the alarm pad. Pulls the face plate off, examines the inside.

ISABEL (cont'd)

And damaged the circuits.

PAM

Well, then I don't know how they got in.

ISABEL

They had to have known the code.

She moves on to look in the mark's BEDROOM.

PAUL

(calls to her)

We considered that, but the mark swears that nobody in the world knew the code except him. He programmed the last seven steps of the system himself. He set it and never left the house again. When he dies, we'll probably have to physically cut all the power lines to the house to get it off line.

Isabel examines the computer brain of the alarm system which was locked inside a titanium case in Vanderspeigle's bedroom closet. She answers the detective almost as an afterthought.

ISABEL

There are other ways to get the code.

(to herself)

Closed loop. Redundant servers. Titanium encasement. Not bad.

The lead detective enters the bedroom.

PAUL

Like what?

Again, Isabel is inside her own mind. She's really just answering the detective's questions out of courtesy.

(CONTINUED)

ISABEL

Uh...well, they probably set up in a house across the canal and watched him type the code in through a pair of binoculars.

We GO WITH HIM as he walks back into the office. He stands at the alarm panel and pretends to type in the code. He twists around and looks out the window behind him.

PAUL

(calling to Isabel in the bedroom)

Actually, I don't know about that.

Isabel re-enters the office.

PAUL (cont'd)

Unless he had a habit of typing in the code like this--

He stands to the side of the panel and reaches over to type in the numbers. It's an obviously unnatural position. Then he moves in front of the panel and types in the code as one normally would.

PAUL (cont'd)

--then his body would block the view from across the canal.

ISABEL

That's why they probably set up over there--

She points out an adjacent window on another wall.

ISABEL (cont'd)

--And used the mirror.

She points at a small mirror on the opposite wall. The detective bends down so his eye is at the level of the keypad, then he looks in the mirror. He can see directly across the canal into another house.

ISABEL (cont'd)

I'm guessing they'd need a fifteen hundred millimeter lens to get a clear shot but--

But Isabel's already moved on. Something has caught her attention just above the alarm panel: a patch of paint that is shinier than the paint that surrounds it.

(CONTINUED)

69 CONTINUED: (3)

69

Isabel puts her finger to her tongue to wet it, then touches the shiny area. When she pulls her finger away there is paint on it.

Isabel cocks her head.

70 MIND'S EYE (ISABEL) -- THE NIGHT BEFORE

70

A black-clad thief (LINUS) uses a paint brush to touch up the wall above the alarm keypad.

71 BACK TO SCENE -- THE CRIME SCENE

71

The lead detective watches Isabel intently.

PAUL

What is it?

Isabel uses the blunt end of a letter opener from Vanderspeigle's desk to gently dig at the wall under the paint. The plaster there is soft and wet. In fact it isn't plaster at all. It's spackle.

PAUL (cont'd)

What is that?

Isabel cooks her head again.

72 MIND'S EYE (ISABEL) -- THE NIGHT BEFORE

72

THUNK! A crossbow bolt hits the wall above the alarm panel.

73 BACK TO SCENE -- THE CRIME SCENE

73

ISABEL

It's where the crossbow bolt hit.

PAUL

A crossbow bolt?

ISABEL

Ever heard of Franz Schuman?

PAUL

No.

(CONTINUED)

Isabel is at the window. The one that Vanderspeigle leaves cracked open every night. Isabel looks across the canal at the apartment where Basher and Saul were playing cards.

ISABEL

They would have fired from that roof. Through this open window.

Isabel kneels down, checks the line-of-sight to make sure she's correct.

PAUL

From that roof, through this window? Nobody could make a shot like that.

ISABEL

Not a cop, anyway.

PAUL

What's that supposed to mean?

ISABEL

Sorry. Your friend downstairs put me in a bad mood.

PAUL

He's an idiot. You shouldn't let him bother you.

ISABEL

Yes. You're right.

Isabel pulls out a notepad and writes the name: "Eugene 'Basher' Tarr." There are two names above Basher's in her little book: "Robert Ryan" and "Danny Ocean."

ISABEL (cont'd)

But these man are exceptionally good. Even when they make mistakes.

A bolt flies through Vanderspeigle's open window and hits the wall above the alarm pad. Two thin wires are attached to a tiny wheel, which is attached to the back of the bolt. The wires run back to the window of the apartment across the canal.

Inside that apartment: the wires end in another tiny wheel which is mounted on a large tripod for stability.

74 CONTINUED:

74

In effect the group now has a mini-clothesline running between the alarm pad and the apartment across the canal.

Livingston attaches a device designed to fit directly over the number pad of Vanderspeigle's keypad to the "clothesline" that runs across the canal.

75 BACK TO SCENE -- THE CRIME SCENE

75

Isabel writes: "Livingston Dell?" Underneath Basher's name in her notebook.

76 MIND'S EYE (ISABEL) -- THE NIGHT BEFORE

76

Livingston's device is shuttled across the canal, through Vanderspeigle's cracked window and right to the alarm panel. Magnets on the side of the device cause it to snap into place over the top of the keypad. Livingston then types a six-digit code into a remote keypad. His keypunches are mimicked by the remote device. Vanderspeigle's alarm shuts off.

Downstairs: From inside we see the front door lock picked. The door swings open.

77 BACK TO SCENE -- THE CRIME SCENE

77

Isabel nods her head. There's a slight smile on her face. The smile of admiration, respect in another's skills.

ISABEL

When did he get up and notice the certificate was gone?

PAUL

The alarm woke him at 4:20 am.

ISABEL

But the alarm would have been--

She stops. And smiles to herself.

ISABEL (cont'd)

Oh... Oh, I know what happened.

PAUL

What?

Isabel quickly glances around the room. Her eye lands on the floor near the false bookcase.

(CONTINUED)

77 CONTINUED:

77

On some dark lines in the crevices where the floor boards meet. She kneels down for a closer look.

ISABEL

There was someone else.

PAUL

Someone else.

78 MIND'S EYE (ISABEL) -- THE NIGHT BEFORE

78

Danny and Rusty come through the front door. They are followed by Linus. All of them are soaking wet from 24 hours in the swamp under the house, and the last few minutes in the pouring rain outside the front door. The group silently slips up the stairs.

ISABEL (V.O.)

Oh, I wish I could've have seen that.

79 INT. VANDERSPEIGLE OFFICE - NIGHT

79

They enter Vanderspeigle's office. You can hear him snoring in the other room. Danny and Rusty quickly, carefully remove the crossbow bolt from the wall and take it to the window. They drop it (and the attached wires) to the Malloys, who are waiting on the street below.

Meanwhile Linus spackles the hole in the wall and paints over the spackle.

Danny and Rusty turn to see that Linus is finished. They hand-signal each other like Special Forces guys do, then move towards the bookcase on the adjacent wall.

ISABEL (V.O.)

That must have really been something.

Suddenly:

DANNY

Wait! Wait! Shhhh!

Everyone freezes. Danny puts his hand up to his ear to try to listen for the sound he thought he heard. We hear the faint sound of somebody singing to themselves.

Danny and Rusty quickly realize it's coming from behind the bookcase. What the hell?

(CONTINUED)

They yank open the false bookcase to reveal a handsome Frenchman who has just finished cleaning out the contents of Vanderspeigle's safe.

Danny and Rusty stare at him. He turns around and sees them, but if he's bothered in the slightest he sure isn't showing it. Danny approaches him. This exchange is whispered with a great amount of drama at very close range.

DINNER JACKET

Can I help you?

DANNY

Yeah. What the hell are you doing?

DINNER JACKET

I am getting here first.

Just then, Frank and Yen arrive. The Frenchman looks them over.

RUSTY

This is our score.

DINNER JACKET

I am here before you.

FRANK

(joining)

We let you in the house! Somehow you got in after we hit the code but before we got to the door.

DINNER JACKET

That's thirty seconds. How could I know which exact thirty seconds I had? Unless I knew you plan. Could I have known your plan? Do you have a snitch in your group?

DANNY

No.

RUSTY

We don't.

DINNER JACKET

Yes, I know you don't. Because I saw, the whole thing from that chair. I knew you were around, but I had my own plan.

Yen says something in Chinese.

(CONTINUED)

DINNER JACKET

There's really no need for that.

Danny wants to raise his voice, but he can't. Vanderspeigle is snoring twenty feet away.

DANNY

Listen, we have to come to some arrangement.

LINUS

We've incurred some very serious costs here.

Danny and Rusty look at him.

LINUS

Well, we have.

The Malloys arrive.

DINNER JACKET

Every second I am becoming more outnumbered.

VIRGIL

(whispering, re: Dinner Jacket)

Who's this?

FRANK

He said he got here first.

VIRGIL

That's bullshit.

RUSTY

Hey. Mouth.

VIRGIL

This is our goddamned job!

He sounds as angry as a guy who's whispering can sound.

LIVINGSTON

If the situation were reversed--

DINNER JACKET

But the situation is not reversed. The situation is that I am here first, without any help from you.

(CONTINUED)

Livingston arrives, soaking wet like everyone else.

DINNER JACKET

So as much as I would--

Basher and Saul arrive.

DINNER JACKET

Jesus, how many of you are there?

DANNY

Just give us the stock certificate.
Whatever else you took out of that
safe...it's yours.

Dinner Jacket stops. Thinks for a moment. Then:

DINNER JACKET

No. But: I leave you with
something.

He hands Danny a business card.

DINNER JACKET

My attorney. In case Evelyn's
employer tries anything...well,
anything.

Dinner Jacket smiles, then pulls a tiny electronic device out
of his shirt pocket. He presses a button.

And the alarm blares to life.

Paul stares at Isabel.

PAUL

Are you sure?

ISABEL

I'm sure there's another scenario
that would fit these physical
details, but I don't know what it
is.

PAUL

Where should we start?

Isabel takes out her PDA, writes something on her keypad, and
hits a few buttons. A second later, Paul's BEEPER goes off.

(CONTINUED)

80 CONTINUED:

80

ISABEL

You can start by picking that guy
up.

81 INT. AMSTERDAM HOTEL SUITE -- DAY

81

The group sits around looking depressed.

VIRGIL

Who the hell was that guy?

FRANK

It's going to get out, you know.
People are going to find out.

BASHER

Somebody must know this bloke's
name.

LIVINGSTON

The question is who trained him. He
got into that place alone.

DANNY

He says.

FRANK

I believed him.

SAUL

(unsettled)

You think he's better than us?

FRANK

I'm not saying anything, but the
man was sitting there, waiting for
us.

LINUS

Do you think the cops even know who
this guys is?

RUSTY

Please. That guy's never even seen
a cop.

TURK

Maybe he works with the cops.

(CONTINUED)

81 CONTINUED:

81

SAUL

You don't work with the cops unless you absolutely have to. And not even then.

BASHER

Either way, he's got to have a name.

LIVINGSTON

It can't be that hard to find out who this guy is. Like I said, somebody trained him. Who trains the best?

DANNY

LeMarc.
(to Rusty)
Right?

RUSTY

If he's not dead.

LINUS

Who's LeMarc?

Stunned silence from the guys. They won't even respond.

Yen says something.

82 EXT. POLICE HEADQUARTERS -- DAY

82

Isabel arrives.

83 INT. POLICE HEADQUARTERS -- DAY

83

Isabel is waiting to be processed. Eventually, she is directed down a hallway.

84 INT. INTERROGATION ANTEROOM -- DAY

84

We LOOK through a one-way mirror into the interrogation room where detectives Onderdonk and Devenpeck are trying the bad cop / bad cop routine on Evelyn.

Isabel walks INTO FRAME and watches: Onderdonk slams his fist on the table. Davenpeck shouts in Evelyn's face. Evelyn just laughs.

(CONTINUED)

Isabel shakes her head.

Frustrated and more exhausted than their detainee, the two detectives leave the interrogation room for the ante-room where Isabel is.

ONDERDONK
Fucking stone.

DAVENPECK
I'm not quitting.

ONDERDONK
Who said quitting. I'm tired.

ISABEL
Can I speak to him?

The two detectives look at each other.

DAVENPECK
Who are you?

Isabel produces a signed document. They look at it, shrug, and give it back.

DAVENPECK
Apparently, you can do whatever you want with him.

ONDERDONK
Are you moving him?

ISABEL
Oh no. I just need to speak with him. To get some information.

DAVENPECK
We've been on him for six hours.

ONDERDONK
With our best stuff.

DAVENPECK
Our best stuff. In mind terms, we've been torturing this guy.

ISABEL
I'm sure. I only need a moment, then I'll be out of your way.

(CONTINUED)

They shrug. Isabel goes into the room with Evelyn. We STAY WITH Onderdonk and Davenpeck, who watch her through the two-way mirror.

THROUGH THE MIRROR: Isabel walks right up to Evelyn, smiles, and whispers one word to him/her.

Evelyn's face freezes. He/she looks at Isabel, scared. Then he/she starts to weep. Uncontrollably.... Tears stream down his/her face.

Isabel hands Evelyn a sheet of paper and he/she begins to write.

Onderdonk and Davenpeck are dumbfounded. Isabel turns around so she's facing them.

85 INT. AMSTERDAM HOTEL SUITE -- NIGHT

85

The entire group, minus Danny, sits around glumly watching CNN International on the flat screen.

Danny is on his cell phone on the other side of the room.

DANNY (INTO PHONE)

It's not a problem, it's a hiccup.
It won't affect our schedule that
much. I want to talk about you, not
the job. How are you doing?

KNOCK-KNOCK-KNOCK. Something about it doesn't sound familiar. Danny moves into the big room.

Rusty is at the door, looking through the peep-hole. Rusty puts his head down. Clearly it isn't a stranger.

DANNY

Tess, I've got to call you back.

He hangs up. KNOCK-KNOCK-KNOCK. Rusty indicates for Danny to get it.

DANNY

Coming.

Danny opens the door to reveal ISABEL. She looks at Danny. He looks back at her. They don't say a word. Danny motions for her to come in.

(CONTINUED)

RUSTY
(still glued to the TV)
Who is it?

ISABEL
(to Rusty)
Hello, Robert.

Rusty spins to see Isabel.

RUSTY
Isabel.

He crosses to her. STAY with the group for a moment.

LINUS
"Robert?" Is that his real name?

Virgil and Turk shrug.

LINUS
How does she know that?

LIVINGSTON
Ex-girlfriend.

BASHER & SAUL
Fiancee.

The entire group is watching them.

RUSTY
It's great to see you.

ISABEL
Is it? Because you've been seeing a
lot of me lately.

She hands a surveillance photo to Rusty.

ISABEL
You were sitting in a Mercedes
outside my apartment on Wednesday
night.

She hands Rusty another photo. (These are the photos Hess the male secretary showed her at Europol HQ that we couldn't see.)

ISABEL

You were hiding in the bushes when I had lunch yesterday at Trattoria Bella.

She hands him a third photo. Looks at the fourth.

ISABEL

This one...I'm not even sure where this one was taken, but I like it a lot. Very Ron Gallela.

She hands this photo to Danny. It's a picture of Rusty, with a dorky look on his face, peering out from behind a mailbox he's using as cover while he spies on Isabel.

ISABEL

I mean, if I didn't know better I'd think you all came here to steal the Vanderspeigle Getuigschrift, also known as the world's first stock certificate.

(to the group as a whole)

You must have been so proud of yourselves. A Schuman Special. It's been awhile.

(smiles at Basher)

That was a very handsome crossbow shot, Eugene.

Basher winces at the sound of his real name. The group stares back at her. Can't believe this is happening.

ISABEL

And the Palowski...whose idea was that?

She knows it was Rusty.

RUSTY

We didn't steal anything.

ISABEL

Oh...I know you didn't. Somebody beat you to it. One man. No crew. No back up. Tell me something -- just so I can get the full picture in my head -- was he wearing a tuxedo? A white dinner jacket?

(CONTINUED)

BASHER

(to Isabel)

At least we saw him in the flesh.
You'll never see this guy your
whole life.

ISABEL

So you know who he is?

DANNY

Of course we know who he is.

ISABEL

Well, then. I'll see you when you
see him. To get your certificate
back.

She takes the photo of Rusty peeking from behind the mailbox
from Danny's hand.

She walks out. The group is frozen. Livingston is still
looking at the pictures of Rusty following Isabel.

LIVINGSTON

(to Rusty, re: the photo)

Who's hat is that?

SAUL

How did she-- That was--

DANNY

(to Rusty)

This is what I was talking about.
This is exactly what I was talking--

RUSTY

--I was just checking up on her. I
knew she didn't want to see me. I
was being polite.

TURK

Where did she learn all that stuff?
The Palowski stuff.

DANNY

Her father.

VIRGIL

He was a cop?

RUSTY

Thief.

(CONTINUED)

LINUS

Was he good?

DANNY

Very.

FRANK

Great.

VIRGIL

What's the big deal? She's just some brilliant, pissed-off ex-girlfriend who's dad taught her every trick in the book.

SAUL & BASHER

Fiancee.

TURK

But did you see that display of emotion, handing out those pictures?

VIRGIL

Totally unprofessional.

RUSTY

She's passionate.

VIRGIL

She's unbalanced.

RUSTY

Her job is very stressful.

SAUL

She could reduce her stress by leaving us alone.

DANNY

We've got to slow her down.

Everyone agrees.

DANNY

But first: We find our French friend and introduce ourselves.

FUNKY TRANSITION

TO:

87 INT. EUROPOL HEADQUARTERS -- DAY

87

Isabel is talking to her superior.

ISABEL'S BOSS
Twenty-four hours. You know that.

ISABEL
I don't have twenty-four hours.
They're there now. They'll lead me
to him.

ISABEL'S BOSS
You also know that you can go now,
if you don't take your secretary.
When there's liability, I need a
document.

She nods.

88 INT. EUROPOL HEADQUARTERS HALLWAY -- DAY

88

Isabel exits.

HESS
He said we can't leave until
tomorrow because of liability
issues and he needs a document.

ISABEL
Yes.

HESS
Thanks for trying.

ISABEL
Let's share a car.

HESS
That would be nice. Thank you.

ISABEL
I can't believe they won't make an
exception.
(beat)
I've got to find out who this other
guy is.

CUT TO:

89 INT. MONTE CARLO CASINO -- NIGHT 89

Dinner Jacket (AKA FRANCOIS TOULOUR) wins a huge blackjack bet. The crowd reacts enthusiastically. A beautiful woman stands near him.

90 INT. MONTE CARLO CASINO -- NIGHT 90

The crowd around the blackjack table erupts as Toulour wins another massive bet. Note: The same dealer pays him off. The same crowd is watching. But Toulour is dressed in a different tuxedo, and a different woman is standing by his side.

ANOTHER BEAUTIFUL WOMAN
Fantastic.

BASHER (V.O.)
He did his first big job in 1989.
Bundesbank, Berlin.

DANNY (V.O.)
The fifteen million dollar one the
day the Berlin wall fell?

BASHER (V.O.)
He was nineteen years old.

91 INTERCUT -- INT./EXT. MONTE CARLO CASINO -- NIGHT 91

FOLLOW Toulour (in a different tuxedo, with a different beautiful woman) as he exits the casino.

92 EXT. MONTE CARLO CASINO -- NIGHT 92

When we PICK HIM UP on the exterior he is in another tuxedo with another woman.

ANOTHER BEAUTIFUL WOMAN
Where do you want to go this
weekend?

BASHER (V.O.)
Bank Faltier, Paris 190 and again
in '91.... Total take twenty-one
million euros. Bank of Italy '92.
Eighteen million. Danish Treasury,
also 192. Twenty-two million.
(MORE)

(CONTINUED)

92 CONTINUED:

92

BASHER (V.O.) (cont'd)
Prado museum. Madrid '93.... The
Picasso. Estimated value--

SAUL (V.O.)
Hang on a second! He-- All of
them?!

LIVINGSTON (V.O.)
He's not done.

DANNY (V.O.)
Wait -- Prado Museum, the Picasso --
that was Moretti.

93 INTERCUT -- EXT. MONTE CARLO -- NIGHT

93

Toulour rockets his turbocharged Bentley into a tunnel.

94 EXT. MONTE CARLO TUNNEL - NIGHT

94

PICK HIM UP as he exits the tunnel in a new car, wearing a
new tux, with a new woman.

BASHER (V.O.)
He in Moretti. It's one of his
aliases.

RUSTY (V.O.)
Anything else?

BASHER (V.O.)
UDC bank in Geneva, '94. Nineteen
million in bearer bonds. The
Louvre --'95 and twice in '96.

Yen (in V.O.) says something in Chinese.

BASHER (V.O.)
He left a Post-It note on the Mona
Lisa that said "Bitch set me up."

LIVINGSTON (V.O.)
Tell them about Saint Tropez.

BASHER (V.O.)
In 2000, he stole the King of
Morocco's 230 foot yacht.
Vanished into thin air. Crew
surfaced a few days later in a life
raft. Couldn't remember a thing.

(CONTINUED)

94 CONTINUED:

94

SAUL (V.O.)

How do you hide a two hundred foot yacht?!

BASHER (V.O.)

If the King knows, he's not telling. He received it back a month later.

95 INTERCUT -- EXT. COTE D'AZURE -- NIGHT

95

Toulour. Another car. Another tux. Another beautiful woman. He pilots his convertible Maserati at high speed along the windy road.

ANOTHER BEAUTIFUL WOMAN

How far is your house, Baron?

TOULOUR

Twenty minutes by helicopter.

TURK (V.O.)

One guy did all those jobs?

VIRGIL (V.O.)

How'd he get all those aliases?

BASHER (V.O.)

Until a month ago Interpol were convinced that the heists were the work of twelve different people. But not any more.

LIVINGSTON (V.O.)

The French national police just gave him a nickname. "Le Renard Nuit" -- The Night Fox.

96 INT. HOTEL SUITE -- DAY

96

Danny rolls his eyes.

BASHER

Scotland Yard said he's the new LeMarc.

RUSTY

Scotland Yard never saw LeMarc.

97 INTERCUT -- EXT. PRIVATE HELIPORT -- NIGHT 97

A helicopter lands on a massive Lake Como estate. Toulour gets out. New clothes. New woman.

DANNY (V.O.)
Personal information?

LINUS (V.O.)
Some say he's one of these guys that thinks because he was born in a penthouse, he controls the elevator business. Others say he turned out okay when you consider how rich his parents were.

SAUL (V.O.)
Taxes over here are brutal. People don't realize.

LINUS (V.O.)
Father was a big-time industrialist, got into the cellphone market on the ground floor. Mother inherited. Had maids as a child. He's a public figure, people know who he is. He's been rumored to run for office in Spain, even though he doesn't appear to live there.

98 INTERCUT -- EXT. / INT. TOULOUR'S HOUSE -- NIGHT 98

Toulour, in new clothes, with yet another woman, unlocks several locks and disarms two alarms. The woman can't believe all the security he has.

ANOTHER BEAUTIFUL WOMAN
What do you have in there, the Mona Lisa?

TOULOUR
(as if)
Please.

ANOTHER BEAUTIFUL WOMAN
(doesn't miss a beat)
You know what? I don't like that painting either. I don't like anything Van Gogh did.

(CONTINUED)

98 "Clowns Can't Sleep" 67.
CONTINUED: 98

Toulour smiles and lets her in.

LINUS (V.O.)
He's an avid golfer, pro-level
tennis player, and inveterate
gambler. But apparently his
favorite pastime is....

Linus trails off.

99 BACK TO THE HOTEL 99

DANNY
What?

RUSTY
Spit it out, Linus.

100 INTERCUT -- INT. TOULOUR'S VILLA -- NIGHT 100

A tableau shot looking into the bedroom. ANOTHER BEAUTIFUL
WOMAN joins Toulour in his bedroom.

101 INT. AMSTERDAM HOTEL SUITE -- DAY 101

LINUS
He's rarely alone. I think it's a
compulsion. I have a list of names
here...it was just the first week.

DANNY
All right, moving on, is there
anything else we need to know about
this guy before we--

BASHER
Did we forget to mention he's a
Viscount?

DANNY
A what?

LIVINGSTON
Viscount. As in nobility.

(CONTINUED)

"Clowns Can't Sleep" 68.

101 CONTINUED: 101

DANNY
(cannot take it anymore)
Last time I checked titles like
that went out with a little number
I like to call the French
Revolution--

BASHER
Spain.

DANNY
What?

BASHER
His title. It's Spanish. Mother's
cousin.

102 INTERCUT -- INT. TOULOUR'S BEDROOM -- DAWN 102
Toulour crawls out of bed. Wonders who the woman next to him
is.

103 BACK TO SCENE -- INT. AMSTERDAM HOTEL SUITE -- DAY 103

DANNY
He may be the greatest thief in
Europe. He may have slept with
half of the EU. He may be a
Casanova with the soul of a
starving artist. It doesn't matter.

104 INTERCUT -- INT. TOULOUR'S HALLWAY -- DAWN 104
Toulour comes downstairs in his bathrobe.

105 BACK TO SCENE -- INT. AMSTERDAM HOTEL SUITE -- DAWN 105

DANNY
There's something he cares about.
There's something he can't live
without.

106 INTERCUT -- INT. TOULOUR'S HOUSE -- DAWN 106
Toulour reaches the base of the stairs and stops dead in his
tracks. He looks ahead of him to a wall covered with
paintings. One painting is clearly missing.

(CONTINUED)

106 CONTINUED:

106

All that remains are the dust/fade marks on the wall to indicate that it had been there.

He walks up to the wall and smiles -- certainly this will be an interesting day. He's actually been cheered up by this.

107 EXT. TOULOUR'S VILLA -- DAY

107

Toulour in playing a hard-fought game of tennis. His opponent (EDMUND) bangs a great shot. Toulour gets there and smacks it back. Edmund dives for the ball, just gets it back over the net. But Toulour is waiting and hits a kill shot.

EDMUNDS

Are you on steroids?

Toulour laughs.

EDMUND

Let's try again. Give me five games this time.

TOULOUR

You are worse than Sampras. You should be paying me.

A BUTLER arrives.

BUTLER

(in French)

Pardon me, sir.

He hands Toulour two business cards. One says "Daniel Ocean," the other "Rusty Ryan."

BUTLER

(in French)

Two gentlemen. They say they met you in Amsterdam last week.

TOULOUR

(in French)

Put them on the veranda and get them a drink. I'll be right up.

108 EXT. VERANDA -- DAY

108

Danny and Rusty look out over Lake Como. Toulour arrives.

TOULOUR

(to Danny)

Rusty.

(MORE)

(CONTINUED)

108 CONTINUED:

108

TOULOUR (cont'd)
(to Rusty)
Danny.

DANNY
Other way around.

TOULOUR
Are you sure? Usually I'm so good
at that.

Edmund arrives, carrying his tennis bag.

TOULOUR
This is Edmund. Edmund. Rusty.
Danny.

He calls by their wrong names again.

DANNY
Nice to meet you. Edmund.
(making conversation)
You a tennis pro?

Rusty takes a sip of ice tea.

EDMUND
Actually, no, I'm the King of
Morocco.

Danny and Rusty nod, their smiles frozen.

109 INT. VILLA -- DAY

109

Toulour shows Danny and Rusty his art.

TOULOUR
Sadly, I can't show you my favorite
painting of all -- a Degas that
used to hang right there -- because
it was stolen recently.

DANNY
That's awful.

RUSTY
The criminal element is everywhere
these days.

Toulour nods.

DANNY
Listen, Francois--

(CONTINUED)

TOULOUR

Please. Call me Baron.

DANNY

We came here for the Vanderspeigle certificate--

TOULOUR

That's not for sale.

DANNY

Your Degas is worth three times that. You want your painting back, you're going to have to trade.

TOULOUR

You actually expect me to believe that you are in possession of my Degas? You are living in a...in a bubble.

Toulour looks at them and walks away.

CUT TO:

110 INT. LAKE COMO HOTEL SUITE -- DAY

110

Rusty and Danny stand with the rest of the group.

BASHER

He used the word "amateur"?

Rusty and Danny nod reluctantly.

VIRGIL

You said we could show him the painting right, to prove that we had it.

DANNY

Yes.

RUSTY

He still wouldn't trade.

Yen says something.

FRANK

We need to teach him a lesson.

(CONTINUED)

TURK

Absolutely.

DANNY

All right, let's stay calm. We don't need to over-react here. He said some disrespectful things, that's true. But why antagonize this guy? Why get into something with him? He's young and he's filthy rich, and he's got time on his hands. We don't want to become his Betty noir. We can just fence his painting and earn a lot more than we would have from the certificate.

BASHER

It's about reputation. You said so yourself. We have to get that certificate to Evelyn's buyer or--

DANNY

We'll make enough selling the Degas to pay off her buyer--

FRANK

Then why did you make that trip down there in the first place, if you didn't want to get into something?

DANNY

Saul?

SAUL

Turn his name over to Isabel. In exchange for getting off our backs.

Tough one to swallow.

SAUL

Short of that...the only appropriate response is to steal his next job right out from under him. Just like he did to us.

TURK

We don't even know our next job.

DANNY

We got ten million in that closet.

(CONTINUED)

110 CONTINUED: (2)

110

Danny points at the closet in the room.

DANNY

I cash in the Degas, take a moment to think about our next move. Toulour isn't going anywhere. You guys are hyping him too much, you're letting him get inside your head.

Everyone agrees.

Danny opens the closet.

There's a picture frame in there, but NO PICTURE. It's been stolen by Toulour.

We hear the SOUND OF A CASE BEING SHUT AND LOCKED.

111 INT. PARIS BUILDING -- DAY

111

We see a SMALL, SECURE BOX being transported to a heavily secured truck.

112 EXT. PARIS BUILDING -- DAY

112

The truck exits the building and drives down a street with security MOTORCYCLES surrounding it.

113 EXT. PARIS FREEWAY -- DAY

113

The motorcade heads for the private airport.

The secure box is loaded onto a plane as Isabel and her male secretary Hess exit a plane nearby.

114 INT. CAR -- DAY

114

Isabel and Hess heading into Paris.

ISABEL

Why do I need to see all these guys? When I tracked the Munch down in Sweden I got all the approvals I needed with one phone call.

(MORE)

(CONTINUED)

114 CONTINUED:

114

ISABEL (cont'd)

With Lenin's shaving kit the Russians brought me in and it took a single signature and I got it at the airport a minute after I arrived. What's so goddamned special about the French?

Hess gives her a look as though she should know better.

HESS

Without their signatures, you can't do anything. You can't pull the suspects over, you can't do surveillance on them, you're not even allowed to contact them. They're real sticklers about sovereignty issues here.

115 INT. PARIS BUREAUCRAT'S OFFICE -- DAY

115

The Bureaucrat looks at Isabel. All of her.

INSPECTOR

Isabel, I couldn't possibly sign those documents in good conscience without talking to you about the case in detail. I realize you're in a hurry and my schedule for the rest of the day is quite full, so perhaps, if you're interested in being expedient, we could discuss the case...over dinner.

116 INT. SEDAN -- DAY

116

Isabel sits in the back with Hess.

HESS

Foucquet's at eight-thirty. Apparently their's a private room. Better bring your kevlar.
(to the driver)
Don't stop for that.

117 EXT. PARIS STREET--DAY

117

The driver accelerates through a yellow/red light, almost hitting DANNY AND TOULOUR

Who deftly avoid getting crushed.

(CONTINUED)

DANNY

That's not how I want to go.

TOULOUR

No.

They walk on.

TOULOUR

Very theatrical of you...asking to meet here. Like we're spies meeting to do an exchange.

DANNY

Why are you doing this to us?

TOULOUR

Doing what?

DANNY

This is a game for you. For us it's survival. Are you that bored? I mean...

TOULOUR

No. I wouldn't do that. No... The truth is...I made a bet. Or maybe a better word is a "wager".

DANNY

What kind of wager?

Danny and Toulour sit across from each other. The bottom quarter of the Eifel tower is visible in the background.

TOULOUR

A gentlemen's wager with a friend of mine -- my mentor. A few months ago we were at his winter place in Nicaragua and another guest referred to me as "the greatest thief in the world." I didn't object, obviously, but my mentor fell silent. Later I asked him about it. He said if I really wanted to say I was the best thief...I'd have to prove I was better than the eleven of you.

(beat)

(MORE)

(CONTINUED)

118 CONTINUED:

118

TOULOUR (cont'd)

You know, the Benedict job made waves, even all the way over here. 16.3 million dollars. That's a lot of money.

DANNY

163.

TOULOUR

Sorry. 163. Before you were found.

119 INT. ARAB MUSEUM ROOFTOP FUNCTION ROOM -- DAY

119

TOULOUR

Yes, 163 million is a lot of money. It attracts attention. So, in a way, you brought this problem with me on yourselves. You're victims of your own success.

DANNY

Here's what I'm going to do. You tell me the name of your mentor. I'll call him up and I'll tell him that you're the greatest thief in the world...that I accept that to be true.... And in return...you leave us alone, let us go about our business. How about that?

TOULOUR

He said you'd probably say something like that -- but he said you'd probably have your fingers crossed when you said it.

Danny frowns, pulls his hand out of his pocket.

TOULOUR (CONT'D)

So in this situation -- for the purposes of my wager -- words aren't good enough. I have to prove this on the ground.

DANNY

This mentor of yours...was he a good thief in his day?

TOULOUR

Who, LeMarc?

(CONTINUED)

119 "Clowns Can't Sleep" 77.
CONTINUED: 119

Danny swallows.

DANNY
Yeah. Him.

120 INT. PARIS HOTEL ROOM -- DAY 120

Angle on the group -- they're slack-jawed.

LIVINGSTON
Who?

Yen says something.

RUSTY
I thought so too.

SAUL
LeMarc. The LeMarc.

Danny nods.

SAUL
God hates me. He hates all of us.

FRANK
Hell, this could go on forever.

DANNY
No. It's going to be settled by one more job. A single object.

SAUL
Whatever it is, let's just let him have it.

DANNY
We can't.

LIVINGSTON
Because of pride?

DANNY
Because we beat him, he'll pay
Benedict off.

A stunned beat.

FRANK
(new lease on life)
Now we're talking.

(CONTINUED)

BASHER

One score, for the whole thing?

LIVINGSTON

What do we have to do? I mean, is it a fair bet or is it like...the Coronation Egg or something?

Danny points. That's it. That's the one.

SAUL

He wants us to steal the Coronation Egg!

BASHER

That's just... that's...what is that?

SAUL

The Holy Grail.

RUSTY

Carl Faberge, the greatest goldsmith in history, constructed the Coronation Egg in 1896 for the wedding of Czar Nicholas and Alexandra. Every world class thief in the last 108 years has tried to steal it. No one has even come close.

SAUL

That's because it's cursed.

LINUS

What?

SAUL

It's un-stealable.

DANNY

It's the only thing in LeMarc's entire career that he went after but failed to get. He tried three times.

A long beat of silence....

DANNY

We get the egg and we're free.

(CONTINUED)

BASHER

That's great, except we can't get it.

SAUL

It's not possible.

DANNY

Then we go to jail.

A beat...

VIRGIL

Well...where is it now?

121 EXT. ROME, ITALY PRIVATE AIRPORT -- DAY

121

The SMALL, SECURE BOX is being taken off a plane. Another motorcade forms and escorts the vehicle into the city.

122 EXT. STREETS OF ROME -- DAY

122

The motorcade is completely stopped in traffic.

In a nearby sedan, Isabel sits next to an Italian CARABINIERI LIAISON of same sort. Hess is in the front seat.

ISABEL

I'm going to need surveillance on both hotels, phone taps, room bugs, people in the lobby and by every exit.

CARABINIERI OFFICER

Yes, absolutely.

ISABEL

If I had to guess I'd say I'll need at least 25 people, a dozen vehicles...and an on-call air unit.

CARABINIERI OFFICER

Yes, absolutely.

ISABEL

Okay, one more thing, and this is crucial: these guys are extremely, sophisticated at avoiding electronic surveillance, so we'll need real state of the art stuff.

(MORE)

(CONTINUED)

ISABEL (cont'd)

I'm talking synthetic aperture
pinhole cameras, wave reformation
mics with a high Plank coefficient
and a passive input structure--
You're not writing anything down;
are you sure you're getting all
this?

CARABINIERI OFFICER

Yes, absolutely.

ISABEL

Okay. Good. Now what time am I
meeting Captain Giordano?

A beat...

CARABINIERI OFFICER

(tentative)

Yes...

ISABEL

No, what time?

Another beat...

CARABINIERI OFFICER

Yes...absolutely...

Isabel looks right at him.

ISABEL

I see...so...you've spoken with the
Pope and he's okay with
autographing my breasts?

Hess turns around.

CARABINIERI OFFICER

Yes, absolutely.

Isabel sighs loudly and sinks back into her seat.

The motorcade arrives at the Museum of Modern Art.

We follow armored car and continue on to find Danny walking
up the front steps.

124 INT. MUSEUM OF MODERN ART -- DAY

124

Angle on Livingston as he subtly nods at something in the distance. Danny is standing next to him.

DANNY

What am I looking at?

LIVINGSTON

A TR354 infra red motion detection system. It's the gold standard.

DANNY

Saul and Linus back yet?

LIVINGSTON

No.

DANNY

No?

LIVINGSTON

And I can't find Rusty.

125 INT. MUSEUM -- ELSEWHERE

125

Frank and Yen look at an "authorized-entry only" door as a member of the museum staff goes through it. The door has a complex double-locking mechanism that would make it impossible to pick.

Yen says something in Chinese.

FRANK

What?

Yen says something in Chinese, again.

FRANK

Well, I don't know, but that's one nasty lock.

Danny approaches.

DANNY

Seen Rusty?

FRANK

We thought he was with you.

(CONTINUED)

"Clowns Can't Sleep" 82.

125 CONTINUED: 125

Danny moves off.

126 INT. MUSEUM -- ELSEWHERE 126

Basher is being questioned by Danny.

BASHER
Not since we first got here. About
an hour ago.

Danny moves away.

BASHER (cont'd)
(to Danny's back)
And where's Saul and Linus?

127 INT. ROME HOTEL ROOM -- DAY 127

Isabel enters her room. Suddenly she spins and draws her
pistol. Her gun ends up in Rusty's face.

ISABEL
Jesus, Robert. I could've killed
you.

He shrugs. A long beat as she takes a look at him.

RUSTY
I'm older.

ISABEL
I hope so. What are you doing in my
room?

RUSTY
I thought maybe we could get some
coffee.

ISABEL
No, thanks.

RUSTY
Okay, how about a two week trip to
Zanzibar?

ISABEL
Please don't.

(CONTINUED)

RUSTY

Fine, coffee then. Whatever you say.

Isabel gives an exasperated sigh.

ISABEL

Why do I want to have coffee with you?

RUSTY

How should I know? sorry about your mom.

Isabel nods.

RUSTY (cont'd)

She was a real...

ISABEL

She hated you.

RUSTY

Well, she was nice enough to hide it from me. Some people can't even do that.

ISABEL

She hated everybody.

Rusty nods. He remembers.

ISABEL

You'll never get it by the way.

RUSTY

Get what?

ISABEL

You'll think you've got it, you'll be so close that you'll be able to taste it and then this guy, the Night Fox or whoever he is, will just take it -- right out of your hand -- just like he did in Amsterdam. He's as good as LeMarc.

RUSTY

It's not possible.

ISABEL

You're in a bubble.

"Clowns Can't Sleep" 84.

127 CONTINUED: (2) 127

Rusty looks at her.

128 INT. ROME WAREHOUSE -- DAY 128

A mock up of the room the egg will be displayed in. A dummy egg sits on a cradle in the center of the room. Infra-red motion detectors cover the room. Motion sensitive lasers shine directly onto the egg.

Danny, Basher, Yen, Frank, and Livingston try to figure out how to get around the security systems.

LIVINGSTON (IN THE BACKGROUND)
No, that won't work either. The IR
will pick it up before you even get
close.

This is depressing to everyone.

FRANK
Look, if we're having this much
trouble, and we've got ten guys
Toulour must be pulling his hair
out.

129 INTERCUT -- EXT. POOLSIDE -- DAY 129

Toulour lies in a lounge chair.

130 BACK TO SCENE -- INT. ROME WAREHOUSE -- DAY 130

The group agrees Toulour must be suffering like them.

Rusty strides in. Everyone looks at him. He looks at the mock up of the egg.

RUSTY
Would you call that bubble-shaped?

DANNY
What?

Rusty shrugs it off.

RUSTY
She pulled a gun on me.

He sits.

(CONTINUED)

RUSTY (cont'd)
She won't back off.

FRANK
Are you back on?

RUSTY
I'm selling. She ain't buying.

DANNY
More importantly, what kind of
reception is the Italian Police
giving her?

131 INT. ROME POLICE HEADQUARTERS -- DAY

131

A SUBORDINATE OFFICER leads Isabel down a hallway.

SUBORDINATE OFFICER
Captain Giordano is handling an
urgent interrogation. He'll be up
as soon as it is completed. Please
wait in here.

He leads Isabel and Hess into the Captain's office. A large
clock on the wall reads 11:45 am.

The open windows in the office look out onto one of Rome's
famous courtyards. Captain Giordano stands with three other
officers. They are having a loud, tense conversation in
Italian.

Isabel watches as Giordano's temper really flares. He jabs
his finger at one of the other cops.

CAPTAIN GIORDANO (SUBTITLED)
*Naples sucks! They're a joke! The
only decent player they have is
Pasqualli -- and he's a pussy.*

ITALIAN COP 1 (SUBTITLED)
*Pasqualli runs circles around
Bologna's backfield every time.*

ITALIAN COP 2 (SUBTITLED)
Pasqualli could single-handedly--

Isabel turns to the officer who escorted her in.

ISABEL
What are they talking about?

(CONTINUED)

131 "Clowns Can't Sleep" 86.
CONTINUED: 131

SUBORDINATE OFFICER
It's an internal matter, Madame.

Isabel and Hess look at each other.

132 EXT. COURTYARD -- DAY 132

The Captain continues to argue. Those involved in the discussion are being brought lunch.

133 INT. CAPTAIN GIORDANO'S OFFICE -- DAY 133

Isabel's sitting on the couch now, her eye lids drooping.

Hess checks his PDA.

ITALIAN COP 3 (O.S., SUBTITLED)
*--and her friends could trounce
Napies!*

The clock on the wall reads 2:20 PM. Isabel's been here two and a half hours.

134 INT. ROME WAREHOUSE -- DAY 134

Livingston, Yen, Danny, and Rusty are experimenting with a way for Yen to drop from the ceiling so that he's hanging right over the egg.

Their mock-up alarm rings. A red light flashes.

LIVINGSTON
Damn-it.

Danny rubs his face. This is feeling impossible. He goes into the corner and clicks a walkie-talkie.

in the background we see Rusty trying to keep everybody's spirits high.

RUSTY
All right, okay. Let's not be defeatists.... What about that mirror trick that Akimbo tried at the--

LIVINGSTON
--There's no mirror thin enough to avoid tripping the lasers.

(CONTINUED)

In the foreground, Danny on the walkie-talkie.

DANNY
What's he doing now?

VIRGIL (RADIO V.O.)
Nothing. Just reading the papers
at a cafe. Oh, no, wait. A woman
just sat down next to him.... He's
getting her phone number.

TURK (RADIO V.O.)
Wow. What are those?

VIRGIL (RADIO V.O.)
Jimmy Chu.

TURK (RADIO V.O.)
I've never seen that color.

DANNY
(into walkie)
Okay, take it easy over there.

Saul and Linus enter.

DANNY
What happened?

Linus puts his BACKPACK down.

LINUS
We thought someone was following
us.

SAUL
We gave 'em the shake. Caught 'em
napping.

Isabel is asleep on the couch. It's 5:30 PM. A hand taps
her shoulder. She wakes up and is shocked to see Captain
Giordano, finally, standing above her.

SUBORDINATE OFFICER
(doing the introductions)
Captain Giordano, Rome Police
Special Investigations. Isabel
Lahiri, Europol, Major Theft Task
Force.

"Clowns Can't Sleep" 88.

135 CONTINUED: 135

The Captain nods. Isabel looks over at Hess, who is still asleep.

136 MOMENTS LATER 136

Isabel and the Captain are alone now. Giordano is looking right into her eyes, with laser focus. There isn't even a hint of lasciviousness about him. He's all business.

ISABEL

...reason to believe these men...
(lays out photos of Danny,
Rusty, and Toulour)
...are going to try to steal the
Coronation Egg when it is actually
put on display next week. I need
official authorization to surveil
and pursue these suspected
criminals on Italian soil.

CAPTAIN GIORDANO

Yes, absolutely.

ISABEL

And I'll need substantial resources
from your department. Can I count
on that?

CAPTAIN GIORDANO

Yes, absolutely.

Isabel stops. Starts to wonder.

ISABEL

So, Captain, what do you think of
my skirt?

He smiles and looks at her.

CAPTAIN GIORDANO

I think it's very beautiful. Why,
don't you like it?

137 EXT. ROME CAFE -- DAY 137

Danny and Toulour. A waiter brings them coffee, Danny SPOONS
in a lot of sugar, then stirs.

(CONTINUED)

TOULOUR

I don't usually call for a second date. For you I make an exception.

DANNY

Thanks.

TOULOUR

I think it's good that we talk. You see, you should stop following me. You're wasting your time. I'm going to let you go first and get caught. Then they will increase the security even more, and then I will steal the Egg. Then Lemarc can make his decision.

DANNY

You sound confident.

TOULOUR

Confident? This is a very American word. I am arrogant. There's a difference.

DANNY

Doesn't matter if you're that good. Are you that good?

TOULOUR

I can move objects with my mind.

Danny just looks at him.

TOULOUR

You don't believe it?

DANNY

Do you?

TOULOUR

Are you done stirring your sugar?

Danny stops, lifts the spoon. It's completely BENT.

DANNY

That's fantastic.

(starts to go)

Listen, I appreciate the call, and, best of luck.

(CONTINUED)

TOULOUR

Danny. I'm serious. Sit down,
please.

Danny sits down and looks at him.

DANNY

You're telekinetic, is that what
you're telling me?

TOULOUR

Yes. But...it's a curse. A
nightmare. Everything is too easy.
But then LeMarc says I'm still not
the best. So I take his challenge.
And you will fail, and I will win,
and so what? What does it prove?
What is he trying to show me?

Danny just looks at him.

CAPTAIN GIORDANO

Ms. Lahiri, you're in Italy now.
We are a sovereign nation. We're
not some adjunct, some
administrative district of the EU.
When Europol calls we don't jump up
and tap dance for you. If you want
to work in Italy, then you have to
do it under Italian authority...and
that means you have to talk to
Commander Andriotti...who, I'm
sure, will be happy to meet with
you some time next week--

ISABEL

Next week!

CAPTAIN GIORDANO

--when he returns from vacation.

Isabel slumps back into her chair. Stares up to the heavens.

Isabel and Hess walk.

139 CONTINUED:

139

HESS

He said he has to get approval from someone else and they're on sick leave.

ISABEL

Vacation.

HESS

Sorry I fell asleep.

ISABEL

We both did. I'm exhausted.

140 EXT. CAFE JUST OFF PIAZZA NAVONA -- DAY

140

An exasperated Isabel tries to regain her equilibrium with a cappuccino. A piece of music comes over the cafe loudspeaker that catches Isabel's attention. A CHEESY WAVY SCREEN TRANSITION TO:

141 ISABEL'S FLASHBACK

141

Years ago. Isabel's sitting at the very same cafe reading the newspaper when she hears frantic police whistles. She looks up to see a man running down the street at full bore. As he gets closer we realize it's Rusty. Eight cops are chasing him.

Rusty rushes past the cafe. As he does he notices Isabel, they make eye contact. Then he's gone. Sprints around the corner. The cops rush past her. She hears sirens converging from all directions.

142 INT. POLICE HEADQUARTERS (STILL IN FLASHBACK)

142

Isabel shows her Europol identification to a detective.

ISABEL

Hi, this isn't official business. Actually, I'm here on vacation. But I was sitting in a cafe this afternoon, near the Piazza Navona and...the police were chasing someone on foot. I was just wondering if you caught him or...do you know anything about that case?

(CONTINUED)

ITALIAN DETECTIVE

*I know the case, yes.
Unfortunately, we didn't catch him.*

ISABEL

Oh...

143 EXT. CAFE JUST OFF PIAZZA NAVONA - DAY (STILL FLASHBACK) 143

Isabel sits in the same seat the next day, reading the newspaper, enjoying her vacation. She looks up and stops cold.

Rusty, all cleaned up now, dressed in a perfectly-tailored suit, sits down three tables away from her.

She stares at him. Can't believe it. The brazenness. The audacity of this guy. Rusty doesn't seem to have a care in the world as he chats easily with the waiter, in Italian.

Finally, Isabel just can't help herself. She gets up and walks over to Rusty's table.

ISABEL

Excuse me...

RUSTY

Yes.

ISABEL

Um...Did I...? I think I saw you...yesterday.

RUSTY

Oh yeah?

ISABEL

The police were chasing you.

RUSTY

You sure your eyes aren't broken?

ISABEL

I'm quite sure it was you.

RUSTY

Well, then I'm not gonna argue. Can I buy you a coffee?

144 EXT. CAFE JUST OFF PIAZZA NAVOLA -- DAY 144

We transition back to the cafe. Isabel's phone rings.

ISABEL

Hello.

RUSTY

We've got to stop meeting like
this.

She turns. He's sitting at the table behind her.

145 EXT. CAFE JUST OFF PIAZZA NAVOLA -- DAY - LATER 145

Isabel and Rusty are being quiet for the moment.

The waiter's in the midst of an animated discussion in
Italian with one of the customers.

ISABEL

What are they talking about all the
time?!

RUSTY

Soccer.

(translating)

He doesn't like Naples....thinks
they're a bunch of...sissies.

(turns to Isabel)

Can I ask you a question?

(off Isabel's nod)

Will you come to Zanzibar with me
on Friday?

ISABEL

Stop it.

146 INT. ROME WAREHOUSE -- DAY 146

Danny sleeps, sitting up, in a chair as the rest of the group
tries to figure out how to defeat the security systems around
their mock-up egg.

The group breaks into applause startling Danny awake.

LIVINGSTON

We did it! It works!

(CONTINUED)

"Clowns Can't Sleep" 94.

146 CONTINUED: 146

DANNY
What, what happened?

147 INT. ORNATE HALLWAY -- DAY 147

TIGHT MEDIUM shot on uniformed National Police officer as he strides down the hallway. His bearing is disciplined, stern, formal. He is clearly handling a matter of utmost importance. Tilt down to reveal he is carrying a tiny cup of CAPPUCCINO.

148 INT. ORNATE OFFICE OUTER OFFICE -- DAY 148

The National Police Officer blows through, passing Hess.

149 INT. ORNATE OFFICE -- DAY 149

Isabel sits with Commander Andriotti. The office door swings open and the National Police officer walks in. He places the cappuccino on Andriotti's desk and leaves.

150 INT. CAPTAIN GIORDANO'S OFFICE -- DAY 150

Giordano sits with his feet up on his desk, smoking a cigar.

The door swings open and Isabel strides in, catching him completely off guard. She thrusts a piece of paper in his face.

CAPTAIN GIORDANO
What's that?

ISABEL
An order signed by Commander Andriotti instructing you to "provide any and all support that Agent Lahiri requests, whenever she requests it."

He looks at it.

CAPTAIN GIORDANO
It's good, yes. Okay.

He looks at her.

CAPTAIN GIORDANO
That's a very nice blouse you wear today.

151 INT. MUSEUM --DAY

151

Linus and the Malloys walk through the museum.

LINUS

When Dominique goes back with Thomas to check the trunk, the money shouldn't be in the briefcase. Franklin should have double-crossed them.

VIRGIL

That could be a great moment, when he's on the ground.

TURK

And you think Thomas is going to get blown up.

VIRGIL

Hey.

They look. A large group of Security people are talking to some NEW TECHNICIANS and ISABEL.

ISABEL

Another camera here and here. And have a guard here at all times so any attempt to disable the system will be detected. All your IR devices need to be fitted with reflective faces otherwise a UV later can be used to burn the sensors out.

152 INT. ROME WAREHOUSE -- DAY

152

The guys look glum.

LINUS

She just walked in there like Patton or something. She's changing...everything and-- There were so many cops with her. I've never seen so--

Danny plats up his hand to stop him.

(CONTINUED)

LINUS

I don't understand. If her father was a thief...why's she such a hardass? I mean you'd think she'd have a little sympathy for us.

RUSTY

When she was twelve her mother told her that her dad got arrested doing a job in Russia and died in jail.

(beat)

So I wouldn't count on much sympathy.

BASHER

"This time it's personal".

Danny looks to Rusty, who nods.

153 EXT. MUSEUM OF MODERN ART -- DAY

153

Fourteen police cars parked in front of it.

Isabel stands at a police checkpoint on the road in front of the museum chatting with Captain Giordano, who's clearly brown-nosing her big-time since receiving Andriotti's order.

Her phone rings. She looks at the number and answers it.

ISABEL

What do you want?

RUSTY (V.O.)

Ever heard of overkill?

ISABEL

I don't even think Toulour can get it now.

RUSTY

If he gets it, we'll let you arrest us. If we get it, you come away with me to Zanzibar--

ISABEL

What is your obsession with Zanzibar?!

RUSTY

Do you want to make the bet or not?

(CONTINUED)

"Clowns Can't Sleep" 98.
156 CONTINUED: 156

DANNY

She might. It's not going to be
easy getting her over here.

157 EXT. DEPARTMENT STORE -- DAY 157

Tess walks down the street. She passes an alley, where a
utilities truck is raising a MAN IN A BUCKET.

She enters the department store.

158 INT. DEPARTMENT STORE -- DAY 158

Tess shops for perfume. The Power twins watch her from a
discreet distance.

She smiles at them. Then makes her way to the ladies room.

159 INT. LADIES ROOM -- DAY 159

She walks in and goes right for the window. She's about to
open it when it opens from outside. She jumps a mile until
she sees that BRUISER is there, standing in the bucket from
the utilities company.

BRUISER

Hiya, Tess. Just climb on through.
Try not to look down too much.

160 EXT. DEPARTMENT STORE -- DAY 160

Four stories above an alleyway. Tess climbs out the ladies
room window into the cherry picker basket, with Bruiser's
help.

161 EXT. STREET LEVEL -- A MINUTE LATER 161

Tess climbs into a taxi cab. Reuben -- in an anachronistic
taxi driver's uniform -- is driving.

REUBEN

There's make-up in the bag there.
And some photos. Do the best you
can.

162 INT. THE POSHEST ROME HOTEL -- DAY

162

The HOTEL MANAGER comes to the front desk to answer a call.

HOTEL MANAGER

Bonjourno. Yes. Yes. Oh...oh,
really. Well, absolutely. We can
have...I can make our presidential
suite available. No, no, no. No
trouble at all. We'd love... We're
honored that she'd think of us...

He hangs up. Turns, elated, to his front desk staff.

HOTEL MANAGER (SUBTITLED)

*Julia Roberts is coming to stay with
us!*

163 EXT. POSHEST ROME HOTEL -- DAY

163

Tess, as Julia Roberts, steps out of a Mercedes limo wearing sunglasses and carrying a puppy. Frank and Basher, as Nation of Islam bodyguards, clear a place in front of her. Reuben trails, dressed in the latest hip-hop clothes.

A throng of fans and paparazzi rush toward her. Strobes blind us. Fans scream out her name, thrust paper and pen at her for autographs. It's a frigging madhouse.

PRESS

Ms. Roberts! Ms. Roberts! Why did
you come back to Rome so soon!!

TESS

I...uh...

PRESS

Was it to see Topher?

TESS

To see what?

PRESS

Topher Grace!! Your co-star!! Is
that why you're here?!

TESS

Oh. No. I came to -- to see the--

(CONTINUED)

163 CONTINUED:

163

PRESS

Where's Danny?

TESS

What?

PRESS

Danny, your husband!!

TESS

(looks to Reuben)

Well, he's not really--

REUBEN

Ms. Roberts is very tired!! Please
let her through! Please!

164 INT. PRESIDENTIAL SUITE -- DAY

164

Tess enters and shuts the door behind her. She takes a deep breath and exhales. She looks up at Danny, who's there waiting for her.

TESS

I can't do this.

Danny goes to her. Kisses her. Hugs her. When he steps back he answers:

DANNY

Yes, you can.

TESS

I'm not an actress, Danny! And I
don't look like her!

DANNY

You do, Tess. You really do. I
never told you that before, but
it's true.

TESS

Come on: my...

She motions at her body, but we can't tell what part.

TESS

And my...

She motions at her body again; again it's totally ambiguous
what part.

(CONTINUED)

TESS

And my ears. Anybody who sees my ears is going to know instantly.

DANNY

Nobody's looking at your ears.

TESS

Yes, Danny, they are. They're going to know.

165 INT. DISPLAY ROOM FOR EGG -- MUSEUM OF MODERN ART -- DAY 165

Isabel stands with the MUSEUM DIRECTOR.

ISABEL

When did that happen?

MUSEUM DIRECTOR

We just found out. I arranged a private showing for tomorrow morning before we open the show to the public.

ISABEL

I don't understand, why do you have to disable any of the systems--

MUSEUM DIRECTOR

Because she might want to get close to the egg, got right up here and look at it. And I'm not going to embarrass myself or this institution by telling her she can't.

ISABEL

She's an actress, Giovanni, not the Pope.

MUSEUM DIRECTOR

Do you realize how much free publicity we'll get for this museum, just because she because she decided to come by and look at the egg? She's even agreed to do a photo shoot for us promoting the museum.

Isabel gives an exasperated sigh.

(CONTINUED)

"Clowns Can't Sleep" 102.
165 CONTINUED: 165

ISABEL
That's exactly the sort of thing...

166 INTERCUT -- INT. WAREHOUSE -- DAY 166

Saul, Frank, and Rusty sit on plush couches and watch Isabel's conversation with the museum director from six different angles. Clearly, Livingston has tapped into the museum's closed circuit system.

ISABEL (TELEVISION V.O.)
...that the people I'm after will exploit.
(thinks)
Okay, fine. You want to shut down half the electronic system, let me post eight cops in the room...

Saul, Frank, and Rusty clench teeth and fists... On pins and needles for a moment. If the museum director agrees they're in big trouble.

MUSEUM DIRECTOR (TELEVISION V.O.)
Are you crazy? That's worse than....you want me to treat her like a criminal?

The guys relax back into the couches, their plan narrowly having escaped disaster.

167 ANOTHER ANGLE 167

On Saul, Frank, and Rusty relaxing. Only this angle has a digital quality to it -- because we are watching them now through a hi-def TV screen.

PULL BACK to REVEAL Toulour, sitting in a warehouse of his own, watching his own surveillance footage of both our guys' warehouse and the museum's closed circuit system.

MUSEUM DIRECTOR (TELEVISION V.O.)
Look, if you need to do something to reinforce security during her visit, fine. But it's got to be out of sight. And it can't effect Julia in any way. Are we clear?

168 INT. ROME BISTRO -- DAY

168

Toulour eats with a beautiful woman. Virgil sits six tables away, keeping an eye on him.

Turk strolls in and sits with his brother.

TURK

Where is he?

VIRGIL

(points at Toulour)

There. I took a look at the interrogation scene.

TURK

Why?

VIRGIL

'Cause Linus said it was repetitive.

TURK

It clarifies everything.

VIRGIL

He said it's too on the nose.

TURK

What's he, the head of the studio?
What's he ever written?

VIRGIL

He's just saying -- Oh, no--

TURK

What?

VIRGIL

It's not him!

Turk spine to see "Toulour" get up at the other table. Only it's not Toulour. It's somebody who looks like Toulour from behind.

TURK

What! How did you-- You moron!
You said you were watching him the whole time!

(CONTINUED)

168 "Clowns Can't Sleep"
CONTINUED:

104.
168

VIRGIL

I was! I mean, I used the bathroom
once, but it was quick. You lost
him yesterday!

They sit for a minute.

TURK

Livingston said Frank said that
Rusty said that Danny said Toulour
said don't ever bother following
him.

169 INT. RUSTY'S HOTEL ROOM -- NIGHT

169

ON Rusty -- the blue light of an unseen television reflecting
off his face. He walks onto the balcony.

170 WAVY TRANSITION TO FLASHBACK:

170

*We follow Rusty down a hallway. He enters a dark apartment.
Slips silently through the dining room. Two places are set.
A candle on the table is burned down to almost nothing.*

171 INT. BEDROOM -- NIGHT

171

*The lights are out here too. But Isabel's still awake.
Rusty enters the room. She doesn't look at him*

RUSTY

I'm sorry.

ISABEL

What happened?

RUSTY

*I have to go. Right now. I have
to leave the country. It could
be a while. A month. Maybe more.*

*Isabel turns to look at Rusty. She can barely see the
outline of his face in the darkness.*

ISABEL

*What are you saying? What the hell
are you saying? Where are you
going?*

(CONTINUED)

RUSTY

I can't tell you.

Isabel stares at his dark face.

ISABEL

When people start talking the way you're talking there are only two possibilities: you're either in intelligence or you're a criminal. And no one I work with has ever worked with you...or even knows your name.

RUSTY

You knew what I was the day you met me, Isabel.

ISABEL

Robert...

RUSTY

We can talk about it when I get back.

ISABEL

No, Robert. I have to tell you something.

RUSTY

What is it?

ISABEL

I'm taking the job. I'm moving to Amsterdam.

He doesn't respond for a moment.

RUSTY

I can't have this conversation right now. Please, Isabel. I have to get out of here. I love you.

He kisses her then leaves.

Outside the front of the apartment, he shuts the door and turns toward us. We see his face in the light for the first time: His left eye is swollen shut. Blood is caked into his hair and on his cheek. Somebody beat the shit out of him.

173 BACK IN THE PRESENT DAY

173

Rusty is still on the balcony.

There's a knock at the door. He opens it to see Isabel.

ISABEL

You want to walk?

174 EXT. ROME -- NIGHT

174

Rusty and Isabel sit on the steps of the Campidoglio.

ISABEL

I know how you're planning to do it. I know Julia's visit is the key.

RUSTY

Who's Julia?

ISABEL

(after a beat)

LeMarc knew when to get out. He just quit...with his perfect record intact. Now he's a legend.

(exhorting)

Don't do this.

RUSTY

LeMarc quit because he was 75 years old, Isabel. He was tired. His doctor told him if he didn't start taking it easy he was going to have another heart attack. You're dramatizing it.

ISABEL

You don't know why LeMarc retired, any better than I do. You have no idea.

RUSTY

Actually, I do. I know exactly why.

ISABEL

Really? How's that?

(CONTINUED)

RUSTY

He told me.

ISABEL

(skeptical as hell)

You know LeMarc?

RUSTY

A little.

ISABEL

Since when?

RUSTY

Ten years ago.

ISABEL

For how long?

RUSTY

For six months.

ISABEL

You--

She's so mad she can hardly speak.

ISABEL

You knew LeMarc? You knew LeMarc
and never told me? That's the worst
thing you've ever done to me.
Nobody knows more about LeMarc than
me. How could you do that?

RUSTY

I couldn't tell you, then.

ISABEL

Really awful.

Isabel thinks.

ISABEL

Then why aren't you as good as
Toulour?

Rusty shrugs.

A beat.

(CONTINUED)

174 CONTINUED: (2)

174

ISABEL

I don't want to arrest you, Robert.
I really don't. But I will if you
make me. I will if you go for that
egg.

Rusty goes silent, looks out at the lights of the city.

ISABEL

So many times, I waited. You can't
do that to a person.

RUSTY

Isabel--

ISABEL

I have to go.

Isabel gets up...walks away fast. She's barely holding
herself together.

Rusty watches her go. Several seconds, then:

175 FLASHBACK -- INT. APARTMENT BUILDING -- ROME -- DAY

175

*Rusty carries a huge bouquet of flowers up the stairs to the
front door of his apartment with Isabel. It's a perfect
sunny day outside.*

*He unlocks the door quietly and swings it open to see the
apartment is bare. The furniture is still there. But
nothing else. Nothing on the walls or the shelves. Isabel
has clearly moved out.*

*Rusty's whole body reacts.... He slowly looks around him, as
if in a dream. His eye goes to the dining room table.*

Isabel's engagement ring is there.

176 BACK TO SCENE -- EXT. ROME -- CAMPIDOGGIO -- NIGHT

176

Rusty is still watching Isabel, small now in the distance.
She turns the corner out of sight.

177 EXT. MUSEUM OF MODERN ART -- DAWN

177

Isabel pulls up in her car.

178 INT. MUSEUM OF MODERN ART -- DAWN 178

The Egg is being put into position. Isabel watches.

179 INT. HOTEL SUITE -- DAWN 179

Reuben is talking to Yen. Frank and Livingston get ready in the background.

REUBEN

You're a photographer. Very exacting. You want things a certain way, but you never raise your voice. You're uncompromising. Strong.

FRANK

Reuben, what are you doing?

REUBEN

Oh, we understand each other. I'm mean, the actual words are gibberish to me, but I know what he means. There's a tone, you know. We communicate. I'm sure he'd tell you the same thing.

(to Yen)

Am I right?

Yen says something in Chinese.

180 INT. HOTEL SUITE -- DAWN 180

Danny and the Malloys are looking at Tess's hair.

TURK

I say we do a Joey Heatherton, 1971.

VIRGIL

It's the wrong color.

Turk looks at his watch.

TURK

Damn.

There's a knock at the door. They let Tess check on it. She looks out the keyhole;

(CONTINUED)

It's TOPHER GRACE.

Tess looks back to the group and shrugs.

TOPHER

(off)
Hello?

He knocks again.

The group scrambles and hides. Tess opens the door.

TOPHER

Hey! I got your room number from
McCormick, I hope you don't mind.

He walks in and hugs her. She looks terrified. Topher
disengages and looks around.

TOPHER

This is great. Do you have the
adjoining room?

TESS

Uh, no.

TOPHER

Oh. Hey. I saw the rough cut of YOU
ALWAYS, YOU NEVER. It's so awesome.
Congratulations.

TESS

Oh. Thank you.

TOPHER

It was just like a dub of a lo-rez
output, but I could totally see
what you were doing. I think you
might win again. Seriously.

TESS

Oh.

TOPHER

It really actually looked like you
were blind. How did you do that?
What is it like, an on-set thing,
or was it digital?

TESS

It was, uh...

(CONTINUED)

TOPHER

You can tell me, I won't tell a soul. Because if you say it's instinctual, I'm quitting right now. Seriously. The way you parted your hair? That was so connected. And that scene with the matches? And when you find out who your real grandmother is and run through the rain and find her on the porch and touch her face? Man, that was...you gotta tell Steven how much I loved it.

TESS

Okay.

TOPHER

So what are you doing?

TESS

I'm, uh, getting ready to go out...

TOPHER

(laughs)

I mean next. What movie are you doing next?

TESS

I...I'm having trouble deciding what to do next.

TOPHER

Is Danny working?

TESS

Danny...Danny is...Danny is...

TOPHER

Oh, no. Is something wrong? Have you two...

TESS

No, no...

TOPHER

I'm so sorry. I'm so sorry.

TESS

No. we're absolutely fine, he's just--

(CONTINUED)

TOPHER

I've got to stop asking people about their spouses, it's like always a mistake--

TESS

No, really--

TOPHER

Listen, I won't say a word. Seriously. I'm rooting for you guys, you know that. This is your private business and I totally respect that. No more Danny questions from me.

TESS

Thank you. He's fine. Danny's fine. He's working.

TOPHER

Hey, cool, whatever. That's what I'll say.

A beat.

TOPHER

So can I come look at that Egg with you?

Reuben (dressed in a hip-hop outfit) and Linus (dressed like an agent) stand in front of some paparazzi. A crowd of museum employees also rubberneck.

REUBEN

My name is Stuart Feldman, Worldwide Executive Senior Vice-President of Marketing, Corporate Senior Vice-President of Publicity and Corporate International Executive Worldwide President of Promotion for the Warner Brothers Motion Picture company.

(indicating)

My colleague, Grant Wells, who is responsible for Ms. Roberts itinerary, has graciously set aside time for Ms. Roberts to view the Coronation Egg privately.

182 INT. SECURITY ROOM 182

Isabel, the Security Director, and Captain Giordano sit with four cops watching a bank of closed circuit screens.

ISABEL

I want to be on record as saying
that you should have shut the
entire museum down.

Isabel keeps her eye on the tourists who circulate through the other wings of the museum.

183 INT. MUSEUM -- ENTRY HALL -- DAY 183

"Julia" arrives flanked by her "Nation of Islam" guards, Frank and Basher. The assembled employees clap and call her name. She waves as they take her picture.

Topher throws his arm around Julia to make sure he gets in all the shots. The Museum Director comes up to greet "Julia".

184 INT. SECURITY ROOM 184

Isabel watches the security camera feeds.

ISABEL

There! Right there!

Isabel points at a screen showing the museum's other entrance. Rusty nonchalantly slips into the museum.

185 INT. GALLERY CONTAINING THE CORONATION EGG -- DAY 185

"Julia" enters and walks up to the egg. Her entourage follows.

TESS

It's so beautiful. My God.

Topher looks at the egg--

TOPHER

Kinda small.

He turns away to look a cute girl on the museum staff.

(CONTINUED)

TOPHER

Hi.

BACK ON "JULIA"

She leans in close to the egg.

TESS

I'm not going to set off any
alarms?

MUSEUM DIRECTOR

No. No. Get as close as you like.

Reuben pops his head in between them.

REUBEN

(obsequious)

Julia -- unless you have any
objections -- Wen and his crew set
up for the publicity stills.

186 INT. ANOTHER PART OF THE MUSEUM -- DAY 186

Rusty ponders a painting like college student trying to
impress his art history professor. Finally he moves on, into
another gallery.

PAN to REVEAL nine uniformed cops trailing behind him.

187 INT. GALLERY CONTAINING THE CORONATION EGG -- DAY 187

Yen ENTERS FRAME -- dressed like a pretentious grunge rocker.

He whispers Chinese into a bullhorn.

Theoretically he's speaking to his crew (Danny, Saul, and
Livingston in lame disguises) telling them where to set up
the camera, lights, and flags.

Each "crew member" carries an odd-looking oversized "light
meter". Upon closer examination we can see that each device
has a small TV screen on it -- which is tapped into the
museum's closed circuit system. The guys are carefully
placing their flags and lights so as to block the view of the
egg from each of the eight cameras on the ceiling of the
gallery.

"Studio Execs," Reuben and Linus go to "Julia."

(CONTINUED)

REUBEN

I was thinking maybe we could get you and Topher into some "You Always You Never" hats and t-shirts for the shoot--

TESS

That's stupid.

REUBEN

(instant reversal)

So stupid!

(turns to Linus as if it's his idea)

Idiot.

(gingerly)

Maybe we could put some posters in the background--

TESS

I don't think we want to be so obvious--

REUBEN

I completely agree!

(to Linus)

Stop trying to turn this into some sort of stunt.

188 INT. OTHER PART OF MUSEUM

188

Isabel struts up to Rusty.

ISABEL

This isn't going to work.

RUSTY

I don't know what you're talking about.

189 INT. GALLERY CONTAINING THE CORONATION EGG -- DAY

189

Yen stands on two apple boxes to shoot photos of "Julia" and Topher. "Julia" looks ridiculously stiff and keeps putting her hands up to block her ears.

Topher keeps shooting glances at Danny, who is moving around flags and lights, ostensibly in accordance with Yen's Chinese language orders.

(CONTINUED)

189 CONTINUED:

189

Julia sees Topher's expression -- he recognizes Danny from somewhere...

JULIA

Okay, thanks everybody. Thank you so much.

She starts to walk out. Topher shrugs and follows her.

190 INT. MUSEUM HALLWAY -- DAY

190

Julia and her entourage barrel down the hallway. Topher catches up.

TOPHER

Hey, J Ro, why the quick exit?

TESS

I...uh, I have to take some pills. Aspirin. I get headaches.

TOPHER

Yeah, well, with everything thing you've been going through I can see how you'd need something.

TESS

They're just aspirin.

TOPHER

Right. I've never taken aspirin in my life, ever. Can you believe that?

TESS

That's amazing.

TOPHER

For me, it's like a control thing.

TESS

Well, with aspirin...it's very beneficial.

TOPHER

Oh, yeah. I'm sure.

They are interrupted by the sound of PIERCING SIRENS and CLANGING BELLS -- all manner of alarms coming from the gallery containing the egg.

(CONTINUED)

190 CONTINUED:

190

Tess rushes back to the gallery just in time to see police officers pin Danny and his entire crew on the floor and against walls and start handcuffing them. She freezes. Can't move.... Her bodyguards (Frank and Basher) grab her and move her quickly out of the area.

191 EXT. ROME POLICE HEADQUARTERS -- DAY

191

Three massive Ford Excursion SUV's with diplomatic plates double park out front, completely blocking the flow of traffic on the narrow street.

Eight FBI agents climb out of their behemoths and walk inside like they own the place. The boss is a 55 year-old agent named MOLLY STARR.

192 INT. LOBBY -- DAY

192

Molly Starr steps inside with her posse. She pulls out her badge and hangs it around her neck.

AGENT MOLLY STARR
Who's in charge?

Isabel and Captain Giordano look at her and her team with obvious trepidation.

ISABEL
(tentative)
I am.

CAPTAIN GIORDANO
(smelling trouble)
She is.

Molly gives a slight nod to one of her lackeys. He thrusts an official-looking paper at Isabel.

193 INT. "OBSERVATION "HALLWAY -- DAY

193

Molly swaggers down a hallway, followed by Isabel and Giordano. She stops at an observation window and looks through it to see Danny, who is handcuffed to a chair, awaiting interrogation. His expression is impassive.

She moves on to the next window: Yen. Same impassive expression. She continues down the line, Reuben, Livingston, and Saul. Each has the same impassive expression. Through the final window she sees Linus...

(CONTINUED)

He's nervously tapping his foot. Molly smiles sadistically.

AGENT MOLLY STARR

Oh, yeah... I'll start with him.

Molly sits face-to-face with Linus. Isabel and Captain Giordano stand in the corner and observe.

AGENT MOLLY STARR

When people think of Italy they think of food, wine, the Renaissance. They don't realize Italy has the scariest prisons in the civilized world. You know why? They're all leftover from the Middle Ages. They're worse than dirty; they're damp. They're like caves.

Linus can't look her in the eye.

AGENT MOLLY STARR (cont'd)

I'm the only hope you've got.

LINUS

What do you want?

AGENT MOLLY STARR

Testify against the others in the Benedict case.

LINUS

I can't do that.

AGENT MOLLY STARR

Sure you can. You'll get a year, maybe two. The Italian charges will be dropped. You and the others will be extradited to the US this afternoon.

A long beat.

AGENT MOLLY STARR

Think about those prisons. Think about living there for twenty years, getting out when you're fifty. What a catch you'll be.

195 EXT. / INT. FBI SUV -- DAY 195

Linus is bundled into the back of the SUV. Agent Starr gets in next to him. She motions to the driver. They pull out.

196 EXT. POLICE STATION -- DAY 196

Agent Starr's SUV is followed by three other SUV's and escorted by two Rome Police cars.

197 INT. FBI SUV -- DAY 197

Linus stares morosely at the headrest in front of him.

A long, long beat...then he turns to Agent Starr:

LINUS
Did you tell Dad?

Before "Agent Starr" answers the agent in the passenger seat turns around.

It's Clint Eastwood.

CLINT
Of course she did. We're married,
for God's sake.

198 INT. HOTEL SUITE -- DAY 198

Tess waits. A key sounds in the door, and she is on her feet. She reaches Danny before he's all the way in the room. She kisses him, then remembers she's mad at him.

TESS
Why didn't you tell me?

DANNY
I couldn't.

TESS
Why not?

DANNY
Because you're not an actress. You
wouldn't have been so real.

(CONTINUED)

TESS

I thought you were going to jail.

DANNY

I'm not going to jail.

A beat.

TESS

So you don't think I'm a good actress.

DANNY

You're a terrible liar.

TESS

I'm a good liar.

DANNY

Where did Benedict find you?

TESS

He...

DANNY

At your parent's house.

TESS

That was...okay, so I'm not a good liar. So what. You're good enough for both of us.

DANNY

Exactly.

199 EXT. CIAMPINO AIRPORT -- DAY

199

The motorcade of FBI SUV's pulls through the security gate and drives toward a US government Gulfstream parked on the flight line.

Isabel watches with Captain Giordino and Commander Andriotti.

Linus, Saul, Yen, Livingston and Reuben get out of the SUVs, all of them beaming. They hug Linus's mom and dad and mount the steps to the plane. Then Rusty gets out, says goodbye to everyone, and heads for Isabel.

ISABEL

(eyes go wide)

What the-- Oh my God!

(MORE)

(CONTINUED)

199 CONTINUED:

199

ISABEL (cont'd)
(spins to Giordano)
Call the tower! Don't let that
plane take off!

Giordano stares blankly at her. But he doesn't move.

ISABEL (cont'd)
Do something! Do you realize
what's happening?! Do you
understand what's going on?!

CAPTAIN GIORDANO
(deadpan)
Yes, absolutely.

Isabel blinks. It takes a second to hit her. Rusty
approaches.

RUSTY
Guys. Get on there before they
leave without you. Thanks.

CAPTAIN GIORDANO
(speaking like an
American)
Hey, no problem. Good seeing you,
man.

ANDRIOTTI
Take care. See you back home.

RUSTY
Thanks, Scooter.

Isabel is dumbstruck.

200 EXT. TOULOUR'S VILLA -- DAY

200

Toulour pulls up in a Ferrari. His butler gets the door for
him.

BUTLER
How was Rome, air?

Toulour answers by handing a small velvet bag to his butler
(a bag just big enough to hold the coronation egg).

TOULOUR
Put this in the safe, would you?

(CONTINUED)

200 "Clowns Can't Sleep"
CONTINUED:

122.
200

BUTLER
Of course, sir. Your guests are on
the veranda.

TOULOUR
Guests?

201 EXT. CIAMPINO AIRPORT -- DAY

201

Isabel watches as the "US Government" Gulfstream containing all the members of Rusty's crew that she arrested at the museum taxis down the runway and becomes airborne. She turns to Rusty.

ISABEL
I hate you.

RUSTY
I love you.

ISABEL
This will ruin me.

RUSTY
No, it won't. Not if you come to
Zanzibar.

ISABEL
What is it with Zanzibar?

RUSTY
It's where LeMarc is.

Rusty points nearby at another private plane. The pilot has just opened the door and put the stairs down.

RUSTY
That one's ours. We can be there
in three hours.

A beat.

RUSTY
Don't you want to meet him? He
wants to meet you.

ISABEL
You're asking me to turn my back on
my whole life.

(CONTINUED)

RUSTY

Would you miss it?

ISABEL

I'm a cop. That's who I am.

RUSTY

You're only a cop because your father was a thief.

ISABEL

Who died in a Russian jail.

RUSTY

According to you mother.

ISABEL

What does that mean?

RUSTY

It means you should meet LeMarc.

202 EXT. VERANDA -- DAY

202

Toulour walks out to find Danny and Tess chomping on gourmet nuts and sipping his special reserve brandy.

TOULOUR

(to Danny)

Let me guess, you decided you did want to give my lawyer a call. But you lost his card.

Toulour holds out another card to Danny.

DANNY

No, nothing like that. We just came to collect our money.

TOULOUR

Not only did you fail, half of your crew got pinched! Your plan was not good.

(to Tess)

And you don't look anything like Julia Roberts! I mean your...

(motions ambiguously to her body)

...and your...

(another ambiguous motion)

...and your ears.

(CONTINUED)

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202 CONTINUED: 202

Toulour stops. Danny and Tess just look at him. Something about their demeanor is troubling. Namely, that they look completely untroubled.

TOULOUR
Oh, no. You stole it on the way to
Rome didn't you? I stole a replica.

203 EXT. PARIS BUILDING -- DAY 203

A repeat of the shot of the SMALL, SECURE BOX being taken to a truck.

The truck moves out of the garage and on to the street as before. This time the shot continues over to a door on the side of the building. A YOUNG KID emerges with a backpack over his shoulder.

204 EXT. PARIS STREET -- DAY 204

The BACKPACK KID passes another guy, a NORMAL-LOOKING GUY, who, after a beat, follows Backpack Kid.

205 INT. PARIS TRAIN STATION -- DAY 205

The Backpack Kid, followed by Normal-Looking Guy, walk through the terminal and get in line. We swing over to see Normal Looking Guy #2 looking at them.

206 INT. TRAIN -- DAY 206

In motion. We start on the Backpack Kid, who is reading a book. The Backpack is beneath his legs. Next to him sits LINUS. Across from him is one of the Normal-Looking Guys. The other Normal-Looking Guy is a row away, facing him.

Linus looks at the door of the car.

SAUL

Is making his way through the door. He looks drunk.

LINUS

Looks down at his copy of the French FHM.

SAUL

(CONTINUED)

206 CONTINUED:

206

Gets close and closer to Linus and the Backpack Kid.

LINUS

Puts his magazine away.

SAUL

Is almost to Linus's row, he stumbles a little, almost falls.

Then, with a loud WHOOSH the train goes completely dark. It's gone into a tunnel. We hear Saul's voice CRY OUT.

In a few seconds, the train exits the tunnel and the lights come back on.

SAUL

Has fallen into the lap of the Backpack kid. Linus and the Normal-Looking Guy try to help him up.

He stumbles onward and collapses into a vacant seat.

LINUS

(in French)

He's completely drunk.

The Backpack Kid nods his head. Linus goes back to his book. We drop down to see HIS BACKPACK also beneath his feet.

207 INT. TRAIN STATION ROME, ITALY -- DAY

207

Linus walks through the terminal, backpack over his shoulder. Suddenly he stops and kneels to tie his shoelace.

Saul, seeing this and reacting, splits off into another direction.

208 INT. WAREHOUSE -- DAY

208

Linus and Saul approach the group.

DANNY

What happened?

Linus puts his BACKPACK down.

LINUS

We thought someone was following us.

209 BACK TO TOULOUR ON VERANDA - DAY 209

TOULOUR
But that means you knew what to
steal before LeMarc proposed that I
challenge you for it. That means...

210 INT. RUSTY'S GARAGE -- DAY 210

The image from the beginning of the film, with Rusty watching
the boiling cask. He's talking on the phone.

RUSTY
Gaspar, it's Rusty. How are you?

And this time we see what he is working on:

A PERFECT REPLICA OF THE CORONATION EGG.

In the warehouse in NYC, we see Danny and Rusty "arguing",
but from a different angle. They are smiling as they yell:

DANNY
I'M TELLING YOU IT'S A DEATH
SENTENCE!

RUSTY
FINE, THEN STAY HERE!

211 BACK TO TOULOUR ON VERANDA - DAY 211

TOULOUR
LeMarc told you. Of course.

He looks deflated. It's probably just occurring to him that
he's never lost before.

He sits down.

TOULOUR
To teach me.

He is silent.

Tess indicates to Danny that they should leave. Danny nods,
and they rise.

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211 CONTINUED: 211

DANNY
Well, we'll be in touch to make all
the arrangements.

TOULOUR
No. Don't go. Please.

Toulour gets up.

TOULOUR
You are my guests. I will celebrate
your victory. Besides, you may have
noticed, I don't like to be alone.

212 EXT. VERANDA -- LATER 212

They are toasting champagne.

TOULOUR
I am feeling more French by the
minute. To my first depression.

213 INT. TAXI -- DAY 213

Saul and Basher ride to the airport.

BASHER
So I think if you really analyze
it, you can see that it's
inevitable. It's time for us to
evolve, en masse. I have to help
bring that about whatever way I
can, you know. Otherwise, the
trajectory is fixed. You know what
I'm saying?

SAUL
Mmm. Yes. But I'm through evolving,
I think. It's too tiring. I feel
pretty evolved. You know,
considering.

214 INT. AIRPORT -- DAY 214

Frank and Yen buy magazines. Yen has a copy of an ITALIAN
TABLOID. The headline screams CO-STAR SAYS JULIA MARRIAGE IN
TROUBLE. A sub-headline reads HER ADDICTION TO PAINKILLERS IS
RIPPING THEM APART.

215 INT. AIRPLANE -- NIGHT

215

In First Class. Basher and Saul tip champagne glasses.

Virgil, Turk, and Linus all crack open copies of their story to read.

TURK

I've got an idea for another
Dominique story.

VIRGIL

Can we finish this one first?

TURK

Just let me tell it to you.

VIRGIL

No.

TURK

It's like three sentences.

VIRGIL

I'm serious; you're asking too
much.

Virgil puts on his headset. Turk leans over to Linus and begins to speak. Linus, reading, holds his finger up.

Yen reads a magazine. Reuben glances at it.

REUBEN

May I look at that when you're
through with it?

Yen says something. It would seem he is okay with that.

Livingston speaks into his VOICE RECORDER.

LIVINGSTON

(trying to be
dispassionate)

All in all, it was depressingly
familiar. The forced camaraderie,
the hollow smiles. Scared to take a
moment's reflection. Scared to
imagine a different life. We
behaved like boys.

(beat, he chokes)

But...

(CONTINUED)

215 "Clowns Can't Sleep" 129.
CONTINUED: 215

He begins to weep, quietly, but very quickly regains his composure.

LIVINGSTON
I'm Livingston Dell. Thanks for listening.

216 EXT. VILLA -- NIGHT 216

Tess and Danny enjoy the sunrise.

TESS
When do you want to go back?

DANNY
Feel like traveling?

TESS
Yeah. Don't you?

DANNY
Yeah.

Toulour enters with THE LAST BEAUTIFUL WOMAN in tow.

TOULOUR
Tess. Danny. This is Monica Bellucci.

And indeed it is.

MONICA
Hello.

TESS & DANNY
Hello.

TOULOUR
We're thinking of taking a trip to the states. Take a look around. We'd love to meet some of your friends while we're there. Actually, one friend in particular.

217 EXT. SKY OVER ZANZIBAR -- DAY 217

We follow the Gulfstream jet.

218 INT. JET -- DAY 218

Isabel looks out the window. Rusty watches her, She looks over at him, then back out the window.

219 EXT. BEACH HOUSE -- DAY 219

Stunning. Classic. Rusty and Isabel pull up.
He takes her hand and leads her inside.

220 INT. BEACH HOUSE -- DAY 220

Rusty and Isabel walk through the house.

RUSTY
There he is.

Rusty indicates the back porch. A figure sits in a lounge chair, reading a book. This is LEMARC.

RUSTY (cont'd)
Gaspar!

ISABEL
Gaspar? That was my fa--

Isabel looks to the porch just as LE MARC, her father, turns to face her. She goes to him and they embrace.

ISABEL (cont'd)
Daddy.

LeMarc looks to Rusty.

Rusty salutes, makes a drinking gesture and heads for the kitchen.

The sound of a jet takes us to

221 A GLOBE 221

As we rotate from Toulour's villa to LAS VEGAS, NEVADA

CUT TO:

222 ESTABLISHING SHOTS 222

Of the Bellagio hotel.

CUT TO

223 A RECEIPT 223

For a wire transfer of \$ 191,507,067.37 into the account of
TB ENTERPRISES. Description: "Repayment of personal loan".

224 TERRY BENEDICT 224

Staring at this receipt. He looks up.

REUBEN

Is opposite him. They are both being served for lunch by a
JACKETED WAITER, whose face is continually obscured.

REUBEN

That's the exact figure, I'm pretty sure.

BENEDICT

Yes.

REUBEN

So we're clean?

BENEDICT

You want it in writing?

REUBEN

I'll take your word.

BENEDICT

You're clean.

REUBEN

These grudges, they're awful.
Nobody wine.

BENEDICT

As soon as someone retaliates, the
situation is out of control.

(CONTINUED)

REUBEN

This way, there's no need for retaliation. Why would there be?

BENEDICT

There's plenty for everyone.

REUBEN

More than plenty. It's just a matter of sharing.

BENEDICT

Sharing is good.

REUBEN

It is. Waiter? Can I get sparkling water? It's good for my acid reflux.

WAITER

(off)

Of course.

The waiter turns toward the bar and we see now that he is FRANCOIS TOULOUR. He's wearing a STRIPED TULIP in his WAITER'S JACKET.

CUT TO BLACK

THE END