

VERVE

THE SECRET INGREDIENTS OF ROCKET COLA  
(The Story of Cain and Abel)

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And Cain talked with Abel his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him. And the Lord said unto Cain, Where is Abel thy brother? And he said, I know not: Am I my brother's keeper?

--Genesis, Chapter 4

A NOTE ON ABEL: I wrote the character of Abel with characters in mind like Pete Sellers' Chance and Edward Scissorhands. Though he speaks only a few words in the film the idea is that he's the most present and active character in every scene. Like Chance or Edward, he doesn't seek to be active or change others but he is and does merely by being his very different self. And we always know what he's thinking and how he feels because he wears his every emotion on his face so much more than if he did speak.

**THE SECRET INGREDIENTS OF ROCKET COLA**

Michael Vukadinovich

INSERT: A HARDBOUND BOOK. On the cover it says, "The Secret Ingredients of Rocket Cola."

The book OPENS. At the top of the first page it says, "**Chapter One: In the beginning; 1929.**"

Underneath is a SKETCH of a CHAOTIC HOSPITAL HALLWAY.

NARRATOR (V.O.)  
Cain and Abel were born on the day  
of the great market crash.

The sketch comes alive and we're in:

INT. HOSPITAL - DAY

We MOVE DOWN the hallway as hurried DOCTORS, NURSES, and PATIENTS run around in panic shouting about the market crash. It's PANDEMONIUM!

In one room an ELDERLY MALE PATIENT tears off wires from his chest as his WIFE tries to calm him down.

MALE PATIENT  
I have to get our money!

WORRIED WIFE  
(admonishing)  
You just had a kidney removed, Jim,  
you're in no shape for a bank run.

We KEEP MOVING passing another ROOM where a MAN WITH A SPIKE STICKING OUT OF HIS HEAD talks to a MAN COMPLETELY COVERED IN BANDAGES in the next bed.

SPIKE MAN  
I knew this was going to happen.

BANDAGED MAN  
You follow economics?

SPIKE MAN  
No, I had a premonition. Bad things  
are coming.

We CONTINUE DOWN THE HALL as a PANICKED DOCTOR in bloody scrubs runs up to a worried HUSBAND waiting for news.

DOCTOR  
(near tears)  
We lost her!

The man is shocked and broken.

WORRIED HUSBAND  
What? My god. My poor Helen.

DOCTOR  
Not your wife! Carrots, my horse.

He holds up a wallet-sized picture of Carrots.

DOCTOR (CONT'D)  
The bank took her!  
(beat, fondly)  
Only female who ever understood me.

And the worried husband PUNCHES him in the face!

We CONTINUE DOWN THE HALL, entering through the SWINGING DOORS of the MATERNITY WARD.

We pass a NURSERY behind a GLASS WALL where SEVERAL NEW BORN BABIES sleep peacefully, unaware of the chaos just beyond.

Finally, we come to a ROOM where a woman, EVE, gives birth after hours of difficult labor. She's weak and has little life left in her. A NURSE and DOCTOR work on her, but don't look hopeful.

NURSE  
Her pulse is falling fast.

DOCTOR  
(to the mother)  
Push, Eve. One more big push. Just one more...

She pushes hard, SCREAMING, before going silent and LOSING CONSCIOUSNESS.

The doctor holds up a BABY BOY crying his heart out and kicking his legs hard like he's angry. The doctor hands him to the nurse.

Then after a moment he holds up ANOTHER BABY BOY, his twin. The second one is completely silent and calm and just looks around with wide eyes.

The doctor then looks back at their mother sadly. She's dead.

DOCTOR (CONT'D)  
(to the nurse, sighing)  
I'll tell her husband.

The nurse is left holding both babies, one crying loudly and one silent. She looks at them curiously.

INT. HOSPITAL WAITING ROOM - DAY

A smoke-filled room where MEN wait nervously drinking coffee, or something stronger, as they read the paper and play cards.

The doctor enters and apprehensively walks up to a wrecked man, ADAM, in the corner, holding a newspaper in his hand. He's completely lost in melancholy thought. Between his fingers is a forgotten cigarette burnt to the filter.

The doctor coughs to get his attention but Adam doesn't look.

DOCTOR  
Adam.

Adam comes to, looking at him as if trying to recognize him. He then looks around as if he forgot where he was.

DOCTOR (CONT'D)  
You're the father of two healthy  
baby boys ... but I'm afraid ...  
I'm afraid we lost your wife. We  
did all that we could for her but  
it just wasn't enough. I'm sorry.

There's no response from Adam as if the words mean nothing to him. The doctor takes a moment and continues.

DOCTOR (CONT'D)  
God took her home, Adam.

After a moment:

ADAM  
She wasn't my wife. She's an  
acquaintance. Met her on a business  
trip.

Uncomfortable at the confession:

DOCTOR  
I see.

ADAM  
You wanna know something funny?  
I've lost everything.

He looks the doctor straight in the eye.

ADAM (CONT'D)  
Do you know how that feels?

He breaks into a STRANGE LAUGHTER. The doctor is unnerved and looks down, seeing the newspaper in his hands which is open to an ARTICLE ABOUT THE MARKET CRASH.

DOCTOR  
You haven't lost everything. Would you like to see the boys?

INT. HOSPITAL MATERNITY WARD - DAY

Adam and the doctor look through the glass wall at all the newborn babies in their cradles. Inside, the nurse approaches the window presenting the twins, one in each arm, for Adam to see. The first born still cries while the second is silent.

ADAM  
What a day to enter the world.  
(beat)  
Do me a favor, doc. Name the older one Cain and the younger one Abel.

DOCTOR  
After the Bible?

ADAM  
(shrugging)  
I'm not religious or anything but my name's Adam and their mother went by Eve. Only seems right. Cain and Abel.  
(then directed to Abel)  
Want my advice, kill him before he kills you.

He chuckles.

ADAM (CONT'D)  
(to the doctor)  
Don't look so spooked, doc, that right there is the best advice a father can give.

The doctor is bewildered. Adam starts to walk away.

ADAM (CONT'D)  
Well, so long. I made many mistakes in my life but I wouldn't change a thing.  
(MORE)

ADAM (CONT'D)

(beat)

Except for a few investments, of course.

He laughs to himself.

DOCTOR

But, sir...you can't just...

Adam stops and looks back.

ADAM

I can't just what?

DOCTOR

Leave! Your sons...

ADAM

I should have left long ago.

He turns and walks away calmly through the chaos of the hospital. The doctor watches confounded and then looks back at the twins.

NARRATOR

Twenty minutes later Adam left this world for good and Cain and Abel became wards of New York state.

EXT. THE EDENDALE ORPHANAGE FOR BOYS - DAY

It's a gray stone, ivy covered building with something of an almost fairy tail quality to it. There's a LARGE SECOND STORY WINDOW in front of the orphanage that looks down on a GARDEN full of strange, beautiful and unique plants and vegetables. It's a spectacular garden seemingly unbound by horticultural law. There's a big tree with a hanging swing and a TOOL SHED.

NARRATOR

They spent their youth at the Edendale Orphanage for Boys, named after the late Eliot Edendale.

INT. ORPHANAGE HALLWAY - DAY

CU: a ridiculously formal portrait of ELIOT EDENDALE, an elderly, tubby man wearing a somewhat pained expression. Next to him is a tubby basset hound with the same pained expression.

NARRATOR

A man who many said died the day  
his dog was put down.

CUT TO:

EXT. FIELD - DAY

Eliot weeps at a freshly dug dog grave.

ELIOT

(through tears)  
I have nothing to live for now.  
Nothing.

We then REVEAL his WIFE and YOUNG DAUGHTER standing next to him looking a bit annoyed.

BACK TO:

INT. ORPHANAGE HALLWAY - DAY

We PAN AROUND OPPOSITE the portrait where DEBORAH EDENDALE, his daughter, now 50s but with the same annoyed expression, stands looking at the portrait of her father.

NARRATOR

The school was now overseen by his daughter, Deborah Edendale.

INT. ORPHANAGE SCHOOL - DAY

We pass SEVERAL BOYS of all ages sitting at uncomfortable desks as a very stern old woman with perfect pronunciation, MRS. WALTER, leads class.

The kids pass notes, throw paper balls, and scribble pictures of naked women as she gives them a lesson on grammar, diagramming sentences on the board.

We stop on Cain and Abel, now 11, sitting in the back. They have grown into healthy, good looking boys but do not look alike. They are fraternal twins, not identical. While Abel is kind and gentle there is a real edge and anger in Cain.

Cain speaks quietly to Abel without stopping, ignoring the teacher.

NARRATOR

Cain grew into a boy whose mouth never seemed to stop.

MRS. WALTER  
Cain! For the last time, BE QUIET!

CAIN  
Sorry, Mrs. Walter, really I am,  
but I was just explaining to Abel  
why the Reds are stronger than--

MRS. WALTER  
CAIN.

CAIN  
(beat)  
--The Tigers.

MRS. WALTER  
CAIN!!! We're here to discuss  
grammar, not football!

CAIN  
(can't help himself)  
Baseball, Mrs. Walter. Football  
season doesn't start for another--

MRS. WALTER  
CAIN!!!

Mrs. Walter looks like she's going to explode but then calms  
herself as Cain stays quiet. This is a regular occurrence.

MRS. WALTER (CONT'D)  
As I was saying, who can tell me  
where the preposition is in this  
sentence?

She refers to a sentence on the chalk board that says: "The  
American bombs fell on Germany and they cried for mercy."

Several hands go up but she looks at Abel, looking down and  
trying not to be noticed in the back.

MRS. WALTER (CONT'D)  
Abel.

Abel just looks to the floor, a little sadly.

CAIN  
You know he can't speak, Mrs.  
Walter.

MRS. WALTER

I've been told many times by Doctor Tewksbury that there isn't a thing wrong with him, so it isn't that he *can't* speak, it's that he *won't* speak. And unless you *stop* speaking for him he may *never* speak.

(beat)

Tell me the answer, Abel.

CAIN

But Mrs. Walter, he just can't.

MRS. WALTER

Stop talking, Cain!  
(to Abel)  
Tell me the answer or it's kitchen duty.

But despite how much he looks like he wants to Abel just can't speak.

MRS. WALTER (CONT'D)

I don't know why you're named Abel when you aren't able to do anything.

The other boys break into laughter. Cain looks at them FURIOUSLY, LOSING CONTROL. He's quick to lose his temper. He jumps up on his desk.

CAIN

Shut up, all of you, or I'll knock your teeth out!

MRS. WALTER

Cain! Get down!

One of the boys, JAKE, bigger than Cain, also stands up.

JAKE

Why don't you shut up for once like your dumb brother.

And Cain JUMPS at him ... but is easily knocked down. Jake then jumps on top of Cain!

All the boys stand up and start YELLING AND CHEERING around Cain and Jake FIGHTING on the floor! Mrs. Walters panics as the classroom becomes a brawl!

MRS. WALTER

Boys! Stop! HELP!!!

Abel watches, his face full of surprise and then worry for his brother. While Abel indeed never speaks, his face is incredibly animated and communicates his every emotion.

NARRATOR

While Cain seemed to feel the pressure of getting all the words given to him out in just one lifetime, of all those millions of words floating there with them in the womb, only four words went to Abel. And he would save them his entire life and only speak them in the moment before his death. But they would be more honest and beautiful than all of Cain's words combined.

INT. ORPHANAGE DORMITORY - NIGHT

It's a large room of SLEEPING BOYS on bunk beds. Cain, now with two black eyes and a puffy lip, shines a FLASHLIGHT on an HG Wells book which he reads quietly to Abel, lying next to him on the top bunk.

NARRATOR

But despite the difference between them they were as close as brothers can be.

INT. ORPHANAGE DINING ROOM - NIGHT

It's now CHRISTMAS TIME. The boys sit at tables eating a special turkey dinner and drinking from BOTTLES OF ROCKET COLA, a ubiquitous soda drink. There are decorations, lights, and a Christmas tree.

Cain SPEAKS INCESSANTLY as the other boys at the table stuff their mouths with food as fast as they can.

CAIN

I'd pick Hank Greenberg over Frank McCormick any day of the week. He's why the Tiger's are going to win the World Series this year. I'd bet anyone on that. Right, Abel?

Abel sits next to him, listening happily and taking small bites of food, which he eats slowly and seems to savor in a way the other boys don't. He nods yes to Cain's question.

## NARRATOR

Abel's only other friend at the orphanage was Mr. Waltz, the head chef, who he had become especially acquainted with from all of the kitchen duties given to him.

Abel looks up at the kitchen door to see WALTZ, a friendly chef with a great big beard, poking his head out and waving a little conspiratorially at Abel to approach. Waltz naturally looks like Santa Claus and is partially dressed in a Santa costume for the holiday.

## NARRATOR (CONT'D)

It was Waltz who first helped Abel discover he had a very special talent.

As Cain continues to speak, Abel gets up and sneaks away toward the kitchen without anyone noticing.

## INT. ORPHANAGE KITCHEN - CONTINUOUS

Abel walks past towers of dirty dishes and pots boiling over. He comes up to Waltz waiting for him.

## WALTZ

(a mischievous grin)

I need you for this one.

Abel smiles, happy to be needed. He hops up and sits on the kitchen counter as Waltz calls over the assistant chefs, GUIDO and LOUIS.

## WALTZ (CONT'D)

Guido. Luis. Let's do it.

We PAN OVER to them as they peel potatoes, in the middle of a heated argument. Louis is a short Venezuelan man and has one arm -- a war wound. Guido is a tall, thin German man with a thick mustache.

## NARRATOR

Guido had been a German soldier in the first World War and Louis had lost his arm in the same war fighting for the English, though he was Venezuelan. They had long ago determined it wasn't Louis who shot Guido but it still came up in every one of their constant arguments.

LOUIS  
(to Guido)

You're going to sit there and tell  
me Armstrong is a better boxer than  
Baby Arizmendi?

GUIDO

He's got the left hook. It's  
unstoppable.

LOUIS

First you shot my arm off and now  
you're going to insult me by  
telling me I don't know anything  
about boxing?

GUIDO

I told you, I never put bullets in  
my gun because even in wartime  
Guido doesn't want to harm anyone.

LOUIS

No wonder you lost the war.

GUIDO

If you stayed in Venezuela then  
you'd still have an arm, you fool!

WALTZ (O.S.)

Chefs!!!

(they turn to Waltz)

Bring it over, I'm ready for you.

Guido and Louis smile at each other and then stand up and  
carry over a STEAMING POT OF GRUEL bubbling on the stove.  
They set it on the counter next to Abel.

LOUIS  
(to Waltz)

Now so you don't try to swindle us,  
you said every ingredient.

WALTZ

I did.

GUIDO

For twenty dollars.

WALTZ

Yes, indeed. For twenty dollars I  
bet I can tell you every ingredient  
you put in this disgusting pot of  
who-knows-what.

Waltz calmly takes a spoonful of the nasty looking gruel and gives it a sniff. It smells awful.

WALTZ (CONT'D)  
I see you really went all out.

Louis and Guido laugh, thinking they just easily won \$20.

LOUIS  
It's a special Venezuelan soup.  
(Waltz gives him a look)  
To keep the pigs fertile.

Waltz nods then hands the spoon to Abel.

LOUIS (CONT'D)  
What are you doing? The dumb kid--

Waltz quiets him and watches Abel. Abel sniffs the unrecognizable food and then slides the spoon into his mouth.

When Abel tastes the food something magical seems to happen.  
He closes his eyes and distinctly tastes every ingredient  
separately, reacting to each one. Some taste good, others  
taste awful, but his face says it all.

Then after a moment he hops off the counter and starts quickly pulling ingredients from the shelves, freezers, refrigerators, and the cellar.

GUIDO  
This is against the rules.

LOUIS  
Yeah, we never said anything about using the dumb kid.

WALTZ  
(smiling)  
We bet on whether or not I could tell you the ingredients you put into this sludge and as soon as he's done I'll tell you.

GUIDO  
No one could get them all.

But they watch in silence as Abel lines ingredients up on the counter. He grabs spices, vegetables, herbs, meats, canned food, fruits, oils, and every kind of ingredient imaginable.

He stops occasionally to taste the gruel or sniff and taste different ingredients in the kitchen.

INT. KITCHEN - LATER

Abel places the last of the ingredients on the counter. There are dozens of items now lined up.

Guido and Louis are in COMPLETE AWE, checking the lined up ingredients against the recipe which Guido holds. Waltz smiles broadly, unable to contain his excitement.

Abel looks them over for a moment and then remembers one more thing: salt. He places a salt shaker with the items.

GUIDO  
(in awe)  
He got them all.

LOUIS  
Every one.

WALTZ  
Twenty bucks, gentleman.

GUIDO  
Incredible.

They each hand over a ten. Waltz takes the money and puts one of the bills in Abel's hand.

WALTZ  
(leaning in close)  
You have a special gift, Abel. More special than speaking.

Just then Mrs. Edendale enters. Guido and Louis quickly jump back to work. Abel stuffs the money in his pocket and tries not to be seen.

MRS. EDENDALE  
Mr. Waltz, the children have been expecting Santa for 20 minutes now.

He quickly puts on the rest of his Santa costume -- the hat and coat.

WALTZ  
Sorry, Mrs. Edendale, lots of extra cooking today. I'll be right out.

MRS. EDENDALE  
(with an odd tenderness)  
And Waltz, see that you don't get them too excited. Tomorrow's just the day after Christmas after all.

WALTZ  
Yes, Mrs. Edendale.

She starts to walk out when she sees Abel standing there.

MRS. EDENDALE  
Kitchen duty again?! Get back to  
your seat.

And she walks back into the dinning room.

Waltz puts his hand on Abel's shoulder, now dressed as Santa.

WALTZ  
Merry Christmas, Abel.

He then follows Mrs. Edendale into the dining room to the  
CHEERS of the waiting children.

WALTZ (CONT'D)  
(loudly)  
Ho! Ho! Ho! Merry Christmas!

Abel smiles and runs back to his seat where he secretly gives Cain the money. Cain smiles and pats him on the back.

INT. ORPHANAGE DINING ROOM - LATER

The boys have finished eating their Christmas meal. A PROJECTOR AND SCREEN are now set up and the boys have moved their chairs in front, creating a make-shift move theater.

Mrs. Edendale addresses the boys but Abel doesn't hear a word she's saying. Instead, his eyes are glued to ESME EDENDALE, a beautiful girl about his same age, wearing dance clothes.

She stands next to Mrs. Edendale, her mother. She's not the least bit intimidated by the roomful of boys and knows she has all of their attention.

NARRATOR  
Christmas was Abel's favorite time of year, not because of the gifts and food, but because it was one of the few times of the year Mrs. Edendale's daughter, Esmé, was sure to visit the orphanage.

Even at his young age, Abel is completely smitten by her.

NARRATOR (CONT'D)  
She was the most beautiful thing he had ever seen in the world.

MRS. EDENDALE

(to all the boys)

So be thankful for what you do have  
because there are those who have  
much less.

(beat)

Now before we start the picture my  
daughter Esmé is going to sing for  
you. And I expect you all to give  
her your full attention and  
respect. Esmé.

Esmé steps forward and begins singing *Holy Night*. She sings well and confidently. Most of the boys are bored by the song but Abel is enamored.

Cain sees how enraptured Abel is and looks back at Esmé curiously -- the girl who has his brother's full attention.

CAIN

Abel?

(beat)

Abel?

But Abel doesn't hear him, totally lost in Esmé's song. A slight flicker of jealousy flashes across Cain's face.

INT. ORPHANAGE DINING ROOM - LATER

We PAN ACROSS the rows of boys as they watch an old reel of *Safety Last*. They're on the edge of their seats as Harold Lloyd hangs from the clock, nearly falling to his death. The boys *ooh* and *aah* with each near slip.

We come up to Cain and Abel. Cain can't help talk through the movie, though every time he does he's quickly shushed. Abel still stares at Esmé, watching the movie next to her mother.

CAIN

(RE: the movie)

It's not real you know.

He's shushed and stops for a moment.

CAIN (CONT'D)

You know how I know? Insurance  
reasons. They'd never risk it.

He's shushed again!

CAIN (CONT'D)  
Can't have your lead actor die half-way through a shoot. What producer would allow that? An idiot one.

A louder shush! Cain desperately wants to keep talking but manages to make himself stay quiet.

Feeling Abel's stare Esmé turns and makes eye contact with him. Abel turns away embarrassed, looking back at the screen. Esmé smiles and also turns back to the screen.

Then Jake, sitting behind Abel, leans forward.

JAKE  
If you like her so much why don't you just go and talk to her?

The other boys around him laugh. Cain LOSES HIS TEMPER and stands up ANGRILY!

CAIN  
Say anything to my brother again and I'll lay you flat!

JAKE  
Like last time when you had two black eyes?

Cain JUMPS at him and this time KNOCKS HIM TO THE GROUND HARD! He then begins PUNCHING Jake in the face over and over, totally lost in his fury.

MRS. EDENDALE  
Stop it right now!!! Help!

At first the other boys SHOUT AND CHEER as they watch the fight but they then SLOWLY GO SILENT as they become shocked and embarrassed by Cain's blinding rage.

Jake's face is soon covered in BLOOD as he cries for help.

Louis and Guido run toward Cain and use ALL THEIR STRENGTH to pull him off of Jake and hold him back. Cain's face is red and contorted with anger. He slowly stops throwing punches as he looks around at everyone staring at him in shock.

Not even Abel can meet his eyes.

Mrs. Edendale looks down at Cain.

MRS. EDENDALE (CONT'D)  
To my office immediately.

Louis and Guido drag Cain off.

Abel sees Esmé looking at him. He's embarrassed Cain had to stand up for him and walks away, but she continues to watch him with tenderness. Maybe his feeling is requited.

INT. ORPHANAGE HALLWAY - EVENING

Abel walks down the hall when he hears CRYING coming from behind a bathroom door near Mrs. Edendale's office. He stops and listens. It's a girl's crying.

After a moment, the door opens revealing Esmé standing there with red eyes. She wipes tears away.

Abel looks at her with nervousness. He's about to walk away in a panic when:

ESMÉ  
Why don't you talk?

The question isn't asked with any trace of meanness, just honest curiosity. He answers her question by shrugging.

ESMÉ (CONT'D)  
Is it because you can't or you  
won't?

He shrugs again. She considers him a moment, then:

ESMÉ (CONT'D)  
Well, I think people talk too much.

He smiles at her. She smiles back. They share a moment.

MRS. EDENDALE (O.S.)  
(from inside her office)  
I'll be right there, Esmé.

Abel gestures goodbye and walks quickly down the hall.

NARRATOR  
And every Christmas after that Abel  
noticed a deep sadness hidden  
behind Esmé's outer loveliness.

INT. ORPHANAGE CLASSROOM - EVENING

Cain sits at the teacher's desk rolling dice bored. Behind him is a large chalk board where he's written hundreds of times: I PROMISE I WILL NOT LOSE MY TEMPER AGAIN.

He looks up at Abel who gestures that he can come out now.

CAIN  
He deserved it, Abel.

Abel: *It doesn't matter.*

CAIN (CONT'D)  
It does matter. Nobody makes fun of  
my brother.

There's a moment of seriousness between them. Then:

CAIN (CONT'D)  
(proudly)  
He sure didn't see my right hook  
coming, did he? I bet he never says  
anything again.

They smile and start to walk out of the classroom.

INT. ORPHANAGE HALLWAY - CONTINUOUS

They walk down the hallway as Cain continues to speak.

CAIN  
I was thinking when we get out of  
here we'll make movies of our own.  
The old kind like we saw today  
where no one speaks. I like those  
better because the actors have to  
try harder. And that way, you can  
be in them. You'll be great. And  
we'll get rich! What do you think?

But Abel has stopped and looks out the great, big old second story window in front of the orphanage. Outside he sees Esmé leaving with her mother. They get into a large car and drive away. Abel watches her go with fondness.

Cain notices he's alone and turns back.

CAIN (CONT'D)  
Come on, Abel. If you stare out the  
window too long your life will be  
over and all you'll have seen is  
dirty glass.

Abel smiles and catches up to his brother.

## INT. ORPHANAGE DORMITORY - NIGHT

Cain again has climbed up to Abel's bunk and is whispering away as the other boys sleep.

CAIN

We know what kinds of movies kids want to see better than anyone else. All we have to do is imagine what everyone here would want to see and make it!

Abel motions that he's tired and wants to go to sleep.

CAIN (CONT'D)

You're tired? Yeah, me too.

(beat)

We'll need to come up with a name for our production company. How about Cain and Abel Cinematic Productions? And of course we'll need some money to get things started. I don't know how you're supposed to make something of yourself when everything takes money. But with your special taste buds that shouldn't be a problem. We just gotta figure out a way to use it. I mean for real money. Today was good but we'll have to make more than \$20 at a time.

(beat, more to himself)

You know what makes you special, Abel, now I just gotta find my thing. Then we'll be unstoppable.

Abel nods yes. Cain continues to speak as Abel closes his eyes and drifts off to sleep.

INSERT: THE HARDBOUND BOOK. At the top of the page it says, **"Chapter Two: The First Betrayal; 1940."**

Underneath is a SKETCH of a middle-aged couple sitting in the orphanage garden.

NARRATOR

But that would be the last Christmas the brothers would spend together for 17 years.

The sketch comes alive and we're in:

EXT. ORPHANAGE GARDEN - DAY

It's a sunny, beautiful day. The middle-aged, rich couple are RICHARD and MARLA PARKS. They sit at a table in the garden drinking lemonade. Mrs. Edendale sits across from them, dressed in her best.

The garden around them is full of blooming flowers, vegetables, and fruit trees. Despite being New England, there's something very exotic about the plants.

MRS. EDENDALE

(to the couple)

He's really one of our best boys here at the orphanage. Very bright. And spirited. A spirited boy.

RICHARD

We're told he's a twin.

MRS. EDENDALE

Yes. A fraternal twin.

MARLA

What kind is that?

MRS. EDENDALE

They don't look alike. And very different personalities. Really, they're more brothers than twins.

MARLA

I would feel just awful about splitting them.

MRS. EDENDALE

His brother Abel is dumb. Doesn't speak a word.

RICHARD

To be blunt, we just don't have the intention of caring for a dumb boy.

MRS. EDENDALE

We wouldn't expect anyone to. To be perfectly honest, he'll never be adopted and I'd hate to see Cain miss out on having a family because of that.

(beat)

Both shouldn't suffer because of one brother's affliction.

RICHARD  
Cain and Abel?

MRS. EDENDALE  
It's a bit odd, but that's how they  
came to us.  
(beat)  
Oh, here he comes.

Cain is brought out to them by Waltz. He's now cleaned up and  
wearing a suit and tie. The couple stand.

WALTZ  
(quietly to Cain)  
Now be easy on them.

He pats Cain on the back and walks away.

Cain examines the couple coolly and then approaches. Mrs.  
Edendale is a little nervous.

MRS. EDENDALE  
Cain, this is Mr. and Mrs. Parks.

RICHARD  
Please, call me Dick. And this is  
my wife, Marla.

She smiles warmly.

MARLA  
Hello, Cain. Nice to meet you. You  
sure are a handsome boy.

He doesn't respond.

RICHARD  
We'd like to sit and have a talk if  
that's alright with you.

MRS. EDENDALE  
Come sit, Cain.

He looks them over.

MARLA  
Would you like some lemonade?

Cain looks back up at the big second story window -- he sees  
the silhouette of Abel watching down on him.

MRS. EDENDALE  
Mr. Parks here is the president of  
Rocket Cola. Isn't that something?  
(MORE)

MRS. EDENDALE (CONT'D)  
(to Richard)  
The boys here love Rocket Cola.  
Drink it like fish drink water.

CAIN  
(cooly)  
I prefer Coca-Cola.

Edendale laughs nervously.

RICHARD  
Honest. I like that.

CAIN  
Look, this isn't the first time  
some rich people like you have come  
to talk with me but I've got a  
brother here and I'm not leaving  
without him so we can just skip all  
this bullshit.

MRS. EDENDALE  
(admonishing)  
Cain! Watch your language!

CAIN  
Sorry Mrs. Edendale but these look  
like busy people and I don't want  
to waste anybody's time. If god  
wanted me to have a mom and dad he  
wouldn't have killed them in the  
first place.

Marla's a little taken aback but Richard is amused by him.

MRS. EDENDALE  
Cain! Where are your manners?  
(to Richard and Marla)  
Believe me, this is not the kind of  
etiquette we teach at Edendale.

RICHARD  
No, no it's fine. I prefer people  
who get right to the point. It's  
how I like to do business.  
(to Cain)  
So let's get to the point. Mrs.  
Edendale kindly explained your  
situation to us and we respect your  
loyalty. We really do. Loyalty is a  
very important quality of which  
there is too little of in today's  
world. It's something I look for in  
all my employees at Rocket Cola.  
(MORE)

RICHARD (CONT'D)

But let me ask you something, Cain. You're obviously an extremely intelligent boy. What do you want to be in life?

CAIN

My three top choices are film producer, vice-president, and baseball manager. If none of those work out I'll become a professional boxer. Middle weight.

Again, Richard is amused by his confidence and candidness.

RICHARD

Why not president?

CAIN

Half the country hates you and you're at the mercy of big business and the FBI. But no one cares about the VP because he's seen as powerless, but I think there's even more power in that.

(beat)

Baseball commissioner is okay too.

Richard laughs, delighted by his precociousness.

RICHARD

It's nice to meet a young person with ambition.

(looking Cain in the eye)  
And those are big ambitions, son. Ambitions that require opportunities. Excuse my frankness, Mrs. Edendale, but you're not going to get those opportunities if you stay here. You'll turn 18 and be kicked out into a harsh world with a poor education and a bad economy.

Mrs. Edendale obviously disapproves of this message.

MRS. EDENDALE

Well that's not entirely--

RICHARD

--Hell, you could be drafted into a European war if things continue on like they are. That's something to consider.

CAIN

If there's a war I won't wait to be drafted. I'll kill a thousand Germans myself!

MARLA

Richard.

RICHARD

It's okay, dear. We're speaking man to man.

(to Cain)

Aren't we, Cain?

CAIN

Yes, sir. Man to man.

RICHARD

I run one of the biggest companies in the country and I have certain connections. You want to be Vice-president? Well I can introduce you to him and you can ask him personally what it takes.

CAIN

I'm not leaving my brother.

RICHARD

No one's going to make you, but consider this. If you stay you'll have nothing. How will you care for him then? But my wife and I want very much to have a son like you to love. To pass our good fortune onto. The truth is, I'm getting older and I want someone to teach the ropes to. Someone to look after what my own father started when I'm gone. Someone who's *family*. You'll attend the best schools, see the world, become part of society. You'll have money. Opportunities that will allow you to take care of your brother so much more than if you stayed between these stone walls. Sometimes the best way to look after someone isn't to stay with them, but to leave them. Do it for your brother, Cain.

(beat)

We'd very much like to give you a new home. I've made my case but the choice is yours to make.

Cain takes this in, clearly a logic he never considered.

CAIN  
My choice?

RICHARD  
That's right.

Cain glances back to the window and thinks a moment.

CAIN  
Is it really true only three people  
in the whole world know the  
ingredients of Rocket Cola?

RICHARD  
Two others besides me and we're  
never all in the same place at the  
same time.

CAIN  
Think I could know them someday?

RICHARD  
Keeping the recipe secret is the  
reason for the great success of  
Rocket Cola and I have guarded it  
more carefully than anything. And  
believe me, we've had spies amongst  
us. But one day, if you prove  
yourself special, like I think you  
will, you can know the secret  
ingredients too.

Cain is amazed by the thought of this and mouths the word  
*special*. He sits at the table.

CAIN  
I like your soda, sir, but the  
label's all wrong. I have ideas.

Richard's eyes beam with amusement. Mrs. Edendale relaxes.

INT. ORPHANAGE HALLWAY - DAY

Cain and Abel both look devastated and cry in each other's  
arms. There's a small suitcase at Cain's feet -- his only  
possessions in the world.

It's a tender but heartbreak moment between brothers,  
about to be separated for the first time in their lives. They  
are the only family they know and they let all their emotion  
out. After a few moments:

CAIN  
 Don't let anyone make fun of you,  
 okay? Okay?

Abel nods.

CAIN (CONT'D)  
 Good. And if anyone does give him  
 the right hook to the face like I  
 showed you. Knock their damn teeth  
 out. I'll come back for you as soon  
 as I can. And by then I'll know the  
 ingredients and we'll both be  
 special, Abel.

Abel is wrecked and grabs Cain by the hand.

Abel: *Please don't leave me.*

As Cain continues to speak with emotion his words begin to fail him. He struggles to get it out.

CAIN (CONT'D)  
 It's just ... it's just ... a few  
 years ... a few years ... of our  
 entire lives.

Mrs. Edendale enters.

MRS. EDENDALE  
 It's time, Cain.

Cain gives Abel a big hug, unclenches Abel's hand from his own, and walks away with his small suitcase.

Before leaving he turns back:

CAIN  
 (a lie)  
 And Abel ... remember ... I didn't  
 ... I didn't ... have a choice.

Cain walks away. Abel watches him leave, true sadness on his face. He's alone.

INT. ORPHANAGE HALLWAY - LATER

Through the large window, Abel watches Cain walk through the garden with Richard and Marla. Cain leaves the garden and gets into an expensive car with his new parents.

From the backseat Cain looks up at Abel and holds up his hand to the glass. Abel puts his hand to the window.

Cain is driven away.

INSERT: THE HARDBOUND BOOK. At the top of the page it says, "Chapter Three: Esmé's Sadness; 1941-1947."

Underneath is a SKETCH of Abel in the dining room.

NARRATOR  
Without his brother things at  
Edendale were much harder for Abel,  
but Esmé made life possible.

The sketch comes alive and we're in:

INT. ORPHANAGE DINING ROOM - DAY

Abel sits eating alone when Jake FLICKS a spoonful of food at him from the next table over. It goes all over his clothes and the boys laugh at him.

Abel looks hurt but just goes back to eating alone, trying his best to ignore them.

JAKE  
Nice come back, Abel!

Esmé sees the whole thing, walking past with her mother. She stops and looks at Abel, feeling badly for him.

MRS. EDENDALE  
Come along, Esmé.

She looks another moment and then catches up to her mother.

EXT. EDENDALE ORPHANAGE GARDEN - DAY

It's winter. Abel sits alone in the snowy garden crying when Esmé approaches. Abel, embarrassed, tries to hide his tears.

ESMÉ  
You miss your brother?

Abel nods.

ESMÉ (CONT'D)  
I'm sorry.

Abel: *Thank you.*

ESMÉ (CONT'D)  
You don't have to be embarrassed  
about being sad.

She looks at him a moment, feeling his pain, then:

ESMÉ (CONT'D)  
Would you like to go for a walk?

He nods yes and gets up. They start to walk together through the garden. At first Esmé doesn't know what to say. Then after a moment of walking together:

ESMÉ (CONT'D)  
I know what it's like to lose someone. My dad died on Christmas, which is why it's always sad for me. I try to hide it because I know everyone here has had even worse things happen. Most kids here never even had a dad at all.

Abel looks at her sympathetically.

ESMÉ (CONT'D)  
I don't know if I'll feel happy on Christmas ever again.

Abel feels deeply for her. Then after a moment he touches her on the shoulder gently and motions for her to follow him.

She understands and follows him to the corner of the garden and they come up to a BEAUTIFUL, COLORFUL, UNIQUE FLOWER growing out of the white snow in great contrast. Esmé sees it and is shocked

ESMÉ (CONT'D)  
How is that possible?

Abel: *I did it.*

ESMÉ (CONT'D)  
You grew that?

Abel: *Yes.*

ESMÉ (CONT'D)  
It's beautiful.

Abel goes to pick it and give it to her.

ESMÉ (CONT'D)  
Don't pick it!

Abel: *For you.*

ESMÉ (CONT'D)  
No! It's too beautiful.

Abel smiles and leaves it. They keep walking.

ESMÉ (CONT'D)

You know, I think I have a real chance at getting the lead in the Nutcracker this year. Mrs. Figaro said so herself. I've been practicing all the time. Wanna see?

Abel nods yes.

ESMÉ (CONT'D)

Okay, you have to imagine it with music. Can you do that?

Abel again nods eagerly.

ESMÉ (CONT'D)

Okay, and no laughing. Promise?

Abel: *I promise.*

ESMÉ (CONT'D)

Sit there.

Abel sits on a stone wall. She begins to dance and dances beautifully. Abel watches her, amazed and smitten. We CLOSE IN on him: in his mind Tchaikovsky's *Waltz of the Snowflakes* plays loudly.

As she continues to dance Abel IMAGINES her on a stage and him in the audience of a giant theatre -- the only one.

NARRATOR

Their walks became the greatest moments of Abel's life. And though he never spoke, Esmé felt she had never communicated so closely with anyone else.

Back in REALITY: Abel watches her, still hearing the music.

INT. ORPHANAGE HALLWAY - DAY

MUSIC CUE: Tchaikovsky's Allegro Moderato 35.

Abel stands at the large window reading a letter from Cain.

NARRATOR

And so the years passed for Abel. His only experiences of the world beyond the gates were through his brother's letters recounting his new life, but they lit up Abel's imagination. Cain wrote about traveling through Europe.

As Abel looks out the window beyond the walls he IMAGINES his brother's life and it comes alive before him. He sees the EIFEL TOWER RISE in the distance. The roads are transformed into the CANALS OF VENICE full of GONDOLAS.

NARRATOR (CONT'D)

What was happening in the war.

SOLDIERS march by, followed by WWII TANKS and PLANES. GUNS are fired and BOMBS DROPPED.

NARRATOR (CONT'D)

Going to baseball games.

A BLEACHER OF CHEERING BASEBALL FANS rises up.

NARRATOR (CONT'D)

Living in the city.

VE day is celebrated before Abel with PARADES full of soldiers kissing young women.

NARRATOR (CONT'D)

New music he heard and films he saw.

A stage with ELVIS rocking out moves by followed by SCREAMING GIRLS. In another area a SHOOT OUT between GANGSTERS and the POLICE takes place.

NARRATOR (CONT'D)

But as time passed the letters grew shorter and shorter until they finally ceased all together. Cain's life simply too busy and exciting to write.

And everything one by one disappears before Abel.

Abel turns away from the window, now a handsome young man, 17. (NOTE: from now on he's played by the same actor).

## EXT. ORPHANAGE GARDEN - DAY

Abel works in the garden with Waltz, now much slower with age, tending to the various plants. Abel waters every leaf carefully and pulls weeds with the greatest care.

The garden has grown greatly under Abel's watch.

## WALTZ

You must be whispering something to these plants, Abel, because they're growing like I've never seen.

Abel smiles. He then picks a SPRIG and examines it closely, tasting it carefully on the tip of his tongue and closing his eyes. He puts it in his pocket.

## INT. ORPHANAGE KITCHEN - DAY

Abel cuts and chops all kinds of plants, herbs, seeds, and brightly colored flowers. He has dozens of ingredients in front of him, creating a strange concoction. There are several jars of liquid of varying shades of blue -- the previous failed attempts.

Whatever he's making, he's making it with great skill, tasting and adjusting as he creates it.

## NARRATOR

There are thousands of stories of potions that cause both good and bad, and over the years in attempt to give Esmé something she thought she'd never have again, Abel's talent evolved into something close to the creations of the witches and magicians in those magic tales.

Finally, he tastes it and it's just right. He holds up a jar of TRULY ODD LOOKING, BLUISH LIQUID and looks at it proudly.

## INT. ORPHANAGE DINING ROOM - DAY

It's Christmas once again. Abel sits by himself eating. He has the little jar in front of him.

There are a lot fewer boys now and the orphanage appears to have fallen on hard times. Jake is still there eating at a table with a few others, telling dirty jokes.

Waltz walks around as Santa entertaining the younger boys. He now looks a little sad. There's a dinginess to the costume.

WALTZ  
Ho! Ho! Ho! Merry Christmas!

Abel smiles at him.

Then Abel's attention is absorbed when Esmé, now 18, enters with her mother. She's now a beautiful young woman with a dancer's body. She has a certain ease about her that makes her all the more attractive. Abel still can't take his eyes off of her. He likes her more than ever.

She sees Abel and smiles sweetly.

INT. ORPHANAGE DINING ROOM - LATER

The boys all watch happily as Esmé sings Christmas songs. They love her, the one young girl they know. Abel watches her as if it's the happiest moment of his life.

He then sees Jake nudging his friends and making lewd gestures about Esmé.

He gets angry, walks over to Jake, and pushes him hard! But it's comical as there's just nothing mean to Abel.

JAKE  
What are you doing?

Abel pushes him again, surprising himself. Jake then pushes him down to the ground easily. Esmé runs over and stands in front of Abel.

ESMÉ  
(to Jake)  
Leave him alone!

Jake looks at Esmé and stops.

JAKE  
(angrily to Abel)  
Never touch me again you freak!

Jake walks away. Esmé helps Abel up.

ESMÉ  
Oh, Abel. Did he say something about me again?

Abel nods yes.

ESMÉ (CONT'D)  
I told you, you can't worry about that.  
(MORE)

ESMÉ (CONT'D)

He's just a jerk and I can take  
care of myself. Now come on, let's  
go for a walk.

She helps him up.

EXT. EDENDALE ORPHANAGE GARDEN - DAY

Esmé and Abel walk together silently. She looks sad.

Abel: Are you okay?

ESMÉ

I'm sorry. You know how Christmas  
is for me.

Abel nods and then presents the jar of strange liquid to her  
as a gift.

ESMÉ (CONT'D)

What is it?

Abel: Drink it.

He smiles proudly.

ESMÉ (CONT'D)

(unsure)

You want me to drink that?

He holds it closer to her, giving her a look that says:  
please, trust me.

She sniffs it, recoiling.

ESMÉ (CONT'D)

It smells awful.

Abel encourages her with his trustworthy face.

ESMÉ (CONT'D)

Did you make it?

He nods.

ESMÉ (CONT'D)

And you want me to drink it?

He touches her gently on the shoulder, reassuring her.

ESMÉ (CONT'D)

Okay, but only for you.

She takes a drink of the liquid. As she tastes it something incredible happens. She begins to taste all the happy moments of her life at once.

We CLOSE IN on her, FLASHING through a quick series of happy moments: opening a gift, her father tucking her in at night, playing with a puppy, eating a meal with her family, being kissed, finishing a book, swimming in the ocean, and finally, Abel touching her gently on the shoulder a moment ago to reassure her.

ESMÉ (CONT'D)  
(delighted but shocked)  
My god ... I've never felt so ...  
so ... happy! So many moments at  
once ... like I can taste  
happiness!

Abel smiles happy to have given her this gift.

ESMÉ (CONT'D)  
(with wonder)  
This drink did this to me?

Abel nods. She takes another sip and the happiness grows inside her.

ESMÉ (CONT'D)  
Incredible. How did you learn to do  
this?

Abel just shrugs and gestures to his mouth.

ESMÉ (CONT'D)  
It's a gift.

Abel nods.

ESMÉ (CONT'D)  
And you learned to do this for me?  
Because I was sad?

Abel nods.

ESMÉ (CONT'D)  
How long does it last?

Abel holds up one finger.

ESMÉ (CONT'D)  
A minute?

He shakes his head no.

ESMÉ (CONT'D)

An hour?

He shakes his head yes and gestures "about."

She can't help but laugh. She takes Abel by his hands.

ESMÉ (CONT'D)

Dance with me, Abel! You've made me happy on Christmas and I want to dance!

Abel dances with her a little clumsily but happier than he's ever been. As they dance he becomes aware of a strange, new feeling happening in the pit of his stomach.

NARRATOR

As they danced Abel began to feel an emotion he'd never experienced before. Love.

Abel lets go of his self-consciousness and they continue to dance in the snow, thinking about nothing else in the world than these happy moments.

ESMÉ

Oh, Abel, you're the only truly special person I know.

She puts her hand to his heart and looks him in the eye. She then kisses Abel on the lips and they're both surprised by the magic of it. Then:

ESMÉ (CONT'D)

I'm going to miss you.

Abel's shocked by the word *miss*. *Miss*!?

Esmé realizes what she's said and stops dancing. She proceeds with a slight hesitation.

ESMÉ (CONT'D)

I've been meaning to tell you I got into the New York conservatory. I'm moving there next month.

Abel is devastated by the news but tries to hold it together.

ESMÉ (CONT'D)

I don't want to leave you, Abel, but the chance to dance for my living, it's my dream.

Abel smiles and applauds her but there's a deep sadness behind it, unnoticed by Esmé under the spell of the liquid.

ESMÉ (CONT'D)

For now just keep dancing with me,  
Abel! I don't want to wake up from  
what you've given me! From this  
perfect moment!

She takes him by the hand again and they dance more.

NARRATOR

But an hour of happiness wasn't  
enough to keep her close.

INT. ORPHANAGE HALLWAY - DAY

Esmé, tears in her eyes, kisses Abel with emotion.

ESMÉ

You have real goodness in you,  
Abel. Don't let the world take that  
from you.

Abel looks heartbroken. She kisses him again, not wanting to leave him, when they hear a GROUP OF BOYS approaching.

ESMÉ (CONT'D)

(quietly)  
Goodbye, Abel.

She turns and leaves him as the boys approach, giving Abel a knowing look before breaking into laughter.

INT. ORPHANAGE HALLWAY - MOMENTS LATER

Abel watches sadly through the large window as Esme gets into a car. He's lost everyone close to him.

EXT. ORPHANAGE - DAY

Dozens of boys holding suitcases and bags rush around getting on different idling busses. Mrs. Edendale, looking older, holds a clipboard and barks orders at the boys, telling them which one to get on. It's a loud frenzy.

Abel holds a suitcase and stands in a line to get on a bus.

## NARRATOR

And only five months later Mrs. Edendale was finally forced to close the struggling orphanage.

Mrs. Edendale sees Abel, checks her clipboard, and approaches him a bit flustered.

## MRS. EDENDALE

I told you, Abel, you're on bus number three! Three! Over there.

She pushes him toward another bus.

## MRS. EDENDALE (CONT'D)

(to everyone)

Please, boys, remember what bus you're supposed to be on!

As Abel walks over to bus number three he gets knocked into by running boys and drops his suitcase, which opens spilling his clothes and belongings. He bends down and gathers everything. When he looks back up he sees the tool shed.

EXT. ORPHANAGE - NIGHT

MUSIC CUE: Tchaikovsky's Arabian Dance.

The boys and buses are now gone and everything is quiet. The gates are closed and locked with a LARGE CHAIN. The windows are boarded up.

## NARRATOR

Abel believed wholeheartedly in his brother's promise that he would return and so dared not leave.

The door to the tool shed opens slowly and Abel walks out holding his suitcase. He looks around at the deserted place.

INT. ORPHANAGE - NIGHT

Abel walks through the empty orphanage. The MOONLIGHT streaks in through the windows, showing that the remaining furniture is covered in WHITE SHEETS. Abel stands there alone in the only place he knows. It's ghostly.

NARRATOR

He would spend the next ten years waiting in the abandoned orphanage trying to recreate the strange feeling he had while dancing with Esmé, but love would be the one emotion he couldn't replicate with ingredients.

INSERT: THE HARDBOUND BOOK. At the top of the page it says, **"Chapter Four: The End of a Dream; 1947."**

Underneath is a SKETCH of Esmé dancing a ballet on stage.

NARRATOR (CONT'D)

In New York Esmé found what she had been looking for her whole life.

The sketch comes alive and we're in:

INT. DANCE STUDIO - NIGHT

Esmé dances a lead part in *Swan Lake*. She dances BEAUTIFULLY and NATURALLY across the stage.

We PULL BACK and see it's just a dress rehearsal but Esmé gives it everything she has. She dances as if there's nothing else in the world she's meant to do and she seems like she couldn't be happier.

The song comes to an end and the ballet DIRECTOR approaches.

DIRECTOR

Lovely that time.

Giving instruction to a few of the dancers:

DIRECTOR (CONT'D)

Susie, you're still slow on the coupés. Actually that goes for everyone. Faster! And Brittany, tighten your left arm.

He then looks the dancers over to see if he forgot anything, his eyes stopping on Esmé.

DIRECTOR (CONT'D)

Oh, and Esmé.

ESMÉ

(a bit nervous)

Yes?

DIRECTOR

Very nice. Much improved.

ESMÉ

Thank you.

She can't help but beam, a little to the annoyance of the other girls.

EXT. NEW YORK STREET - NIGHT

Esmé and two other dancers, JEN and SOPHIE, walk away from the dance studio carrying their equipment in bags. It's an icy night.

JEN

(to Esmé)

Mr. Gardner loves you.

ESMÉ

You think? I don't know.

SOPHIE

I'd have to sleep with him to get a compliment from him. And even then he'd probably just criticize my technique.

JEN

(laughing)

Sophie!

SOPHIE

Well it's true.

ESMÉ

Maybe but I don't think he'd sleep with you.

SOPHIE

(offended)

Why is that?

Jen and Sophie look at each other and break into laughter. They approach a SUBWAY ENTRANCE.

ESMÉ

Don't be offended. He wouldn't sleep with any of us!

Sophie's eyes go wide, getting the innuendo. They start to go down the stairs for the subway.

SOPHIE

Well that's shame.

JEN

That's gross. He's like 50.

And suddenly, Esmé's foot SLIPS on the icy stairs and she falls forward, TUMBLING down the hard, concrete steps! She hits the bottom with force.

Sophie and Jen both SCREAM and look down at her shocked.

INT. HOSPITAL - DAY

Esmé lies in bed, totally despondent. Her leg is in a cast elevated above her. Mrs. Edendale sits next to her sadly.

NARRATOR

She would never dance ballet again.

EXT. APARTMENT BUILDING - NIGHT

Esmé, now with a cast on her leg, overlooks the city from the top of her apartment building. She sits on the ledge, dangerously close. She looks down. *Might she jump?*

NARRATOR

And in her darkest hour she went back to those perfect happy moments with Abel and it saved her.

She remembers Abel and a slight smile crosses her face.

INSERT: THE HARDBOUND BOOK. At the top of the page it says, **"Chapter Five: A Chance Encounter; 1947-1955."**

Underneath is a SKETCH of TWO MEN running for a train on a platform.

NARRATOR (CONT'D)

Cain grew up with every advantage just as Mr. Parks had promised.

The sketch comes alive and we're at:

EXT. NEW YORK TRAIN PLATFORM - NIGHT

It's a rainy night. The train starts to leave the station, it's whistle blowing.

The TWO MEN IN SUITS run after it, trying to catch it before it's too late. They each hold a suitcase and run as fast as they can. It's looks useless and one of the men GIVES UP, throwing his suitcase down and cursing.

But the other man runs even faster through the rain and at the last possible moment makes a leap for it, jumping onto the train!

He looks up and we see it's Cain, now a handsome, nearly 18-year-old wearing expensive clothes. He waves goodbye with a grin to the second man left on the platform.

NARRATOR  
He had the best education.

CUT TO:

EXT. TRINITY PREP SCHOOL CAMPUS - DAY

Cain graduates from Trinity, a school for the rich and elite, taking his diploma from the DEAN as Mr. and Mrs. Parks watch proudly in the audience.

NARRATOR  
The best connections.

INT. OVAL OFFICE - DAY

Mr. Parks and Cain meet PRESIDENT TRUMAN.

RICHARD  
Mr. President, this is my son,  
Cain.

CAIN  
It's an honor, sir.

PRESIDENT TRUMAN  
Pleased to meet you, Cain. Your old man here is a real American hero, you know that?

CAIN  
Mr. President, I have some ideas for your second term agenda.

He pulls out a NOTEBOOK. Truman looks surprised and Mr. Parks looks proud.

NARRATOR  
And wealth for life.

INSERT: Cain's trust fund certificate.

BACK TO:

INT. TRAIN - NIGHT

Cain walks through the crowded FIRST CLASS COMPARTMENT.

NARRATOR

And though it had been years since his last letter, Cain never forgot his brother in all that time and he set out to pick him up from the orphanage on the night before their 18th birthday.

He gets to his seat to find a large, passed out DRUNK MAN sleeping there. He double checks his ticket and then looks at the man.

CAIN

(to the drunk)

Excuse me. Excuse me!

But the drunk just SNORES away. The MAN sitting uncomfortably next to him turns to Cain.

PASSENGER

It's no use.

CAIN

He's in my seat.

PASSENGER

He's been out since Buffalo.

(he sniffs the man)

Whiskey.

Cain looks up and down but all the seats are occupied.

INT. TRAIN - NIGHT

Cain walks into the SECOND CLASS COMPARTMENT, which is full of CRYING BABIES and WORKING MEN DRINKING and ARGUING LOUDLY about sports.

Cain squeezes through, finding a seat in the back near the stinking bathroom. He puts his suitcase in the overhead luggage rack and sits down.

He looks up to see he's sitting across from a beautiful, young woman. She has her head down.

Cain admires her a moment when she looks up and meets his gaze. It's Esmé. Her face is smeared with tears and she wears a soft cast on her foot. She's beautiful but looks like she's been through a really hard time lately.

There's a MOMENT OF SLOW RECOGNITION. It's been 7 years since they've last seen each other.

Cain quickly FLASHES BACK to the orphanage at Christmas as he watches an enraptured Abel looking at Esmé sing.

CAIN

Esmé?

ESMÉ

Yes?

CAIN

It's me, Cain. From Edendale.

ESMÉ

Cain? My god.

CAIN

I don't believe it.

He looks at her a moment, realizing what Abel saw in her.

CAIN (CONT'D)

You look fantastic.

She wipes away her tears and tries to compose herself.

ESMÉ

My face must be a mess.

CAIN

(taken by her beauty)

No, really. God, it's been years.

(beat)

Are you okay?

He takes out a HANDKERCHIEF for her and she pats her eyes.

ESMÉ

Yes, fine. Thank you.

(beat)

You don't look so bad yourself.

(RE: his clothes)

I heard you were adopted by wealthy people. It looks to be true.

CAIN

I could have done worse.

ESMÉ

The president of Rocket Cola,  
wasn't it?

CAIN

It was. Richard Parks.

ESMÉ

So that must make you the vice-  
president of Rocket Cola. Amazing.

CAIN

Not quite. More like vice-president  
to the vice-president. I'm just  
starting out.

(beat)

I don't even know the ingredients,  
yet.

(then, with belief:)

But I will soon.

ESMÉ

I read a magazine article all about  
that. Is it really true?

CAIN

Three people and they're never in  
the same place at the same time.

ESMÉ

Seems a little paranoid, no?

CAIN

Perhaps, but you don't become the  
world's largest soft drink by being  
careless.

ESMÉ

I suppose you don't.

CAIN

And as Dick says, none of our  
competitors come close to Rocket  
Cola in taste or quality because  
the ingredients remain a closely  
guarded secret.

Esmé can't help but laugh at him. After a moment Cain  
realizes why and also laughs.

CAIN (CONT'D)

I'm sorry, I'm so used to going into my sales pitch that I've forgotten how to talk to real people.

ESMÉ

No, it's charming. So you work in marketing, then?

CAIN

Dick thinks I'm good at talking to buyers so I end up doing a lot of pitching to big clients.

ESMÉ

You always were a talker.

CAIN

(with a smile)

So they tell me. So what are you doing in New York?

ESMÉ

(bit sadly)

Well, leaving to be honest.

Cain examines her a moment, her tear stained face, her large suitcase in front of her.

CAIN

Where are you headed?

ESMÉ

(smiling sadly)

I came to the city to dance but there was an accident.

She motions to her foot in the soft cast.

ESMÉ (CONT'D)

So home it is.

CAIN

I'm so sorry. Are you okay?

She considers the question a moment:

ESMÉ

(with a sadness)

I hope to be.

(beat, realizing)

Actually, this is funny. I'm going to find your brother.

CAIN

This is such a coincidence. I'm  
going back to Edendale too.

She looks at him with concern.

ESMÉ

You mean you haven't heard?

CAIN

Heard what?

ESMÉ

Edendale was closed.

Cain is shocked.

CAIN

What? That can't be... When?

ESMÉ

Five months ago. The boys were sent  
all over.

CAIN

But my brother...

ESMÉ

Don't worry, there are records.  
We'll find him together.

INT. MRS. EDENDALE'S HOME - NIGHT

Cain, shaken and now looking a little disheveled, sits on the couch speaking on a phone. Esmé sits next to him holding a phone book and pencil. Mrs. Edendale, obviously disturbed from her sleep, sits across from them looking worried.

CAIN

(on the phone)

No? Thank you. Sorry for calling so  
late.

He hangs up.

CAIN (CONT'D)

(to Esmé)

What's next?

Esmé crosses it out in the phone book and looks up at Cain a little sadly.

ESMÉ

That was it, Cain.

CAIN

There must be more.

He takes the phone book.

ESMÉ

That was every orphanage in the state.

MRS. EDENDALE

I saw him get on that bus, Cain.

Cain thinks a moment.

CAIN

Then we have to call orphanages in other states.

ESMÉ

They wouldn't have sent him out of state. And besides, he'll be on his own now that he's 18.

CAIN

They can't just force him out on his own, he can't speak for Christ's sake!

ESMÉ

That doesn't mean he can't take care of himself.

CAIN

There's no telling where he might be, what trouble he might be in!

ESMÉ

I'll help you find him. I'll go with you.

NARRATOR

But no matter how many calls he made or how many private detectives he hired, no one looked in the one place where Abel was.

INT. POLICE STATION - DAY

An impatient Cain speaks to a distracted POLICE OFFICER standing at a desk, also dealing with a scantily clad PROSTITUTE smoking a cigarette.

Cain holds a flier with Abel's boyhood picture on it. Esmé stands a few feet behind him.

CAIN

Can you at least post his picture?

POLICE OFFICER

Look, I can't just report him missing because the orphanage closed. Maybe he moved, you ever think of that?

PROSTITUTE

How much longer is this going to be? I've got places to be.

INT. PRIVATE DETECTIVE'S OFFICE - DAY

A dejected Cain sits at a desk across from a large, smoking PRIVATE DETECTIVE.

PRIVATE DETECTIVE

There isn't even the scent of a trace. I've never seen anything like it. It's like he never existed.

EXT. DETECTIVE'S OFFICE - DAY

Cain walks outside where Esmé waits for him.

NARRATOR

And in Abel's absence they both found themselves drawn to the next person closest to him.

ESMÉ

Anything?

Cain shakes his head no.

ESMÉ (CONT'D)

I'm so sorry.

Cain looks hopeless.

CAIN

It's already been three weeks.  
There's nothing left to do and I  
need to go back to the city.

He looks at her a moment, realizing his feelings for her.

CAIN (CONT'D)

(fumbling, struggling)

Esmé ... I ... I ... You've been  
undeniable.

(beat)

Unbelievable! You've been  
unbelievable. You've kept me sane  
... through all of this and ... and  
... spending time with you ... it's  
been ... nice ... for me even  
during this hard time.

Esmé can't help but laugh sweetly at him.

CAIN (CONT'D)

I'm sorry, I don't know why this is  
so hard for me to say.

ESMÉ

Maybe because it's not a sales  
pitch.

CAIN

Perhaps.

(beat)

What I'm trying to say is, if my  
mouth will cooperate ... I don't  
want to be alone ... I mean alone  
without you. would you go back with  
me ... to the city?

Esmé looks up at him and considers him a moment.

ESMÉ

I'd like that.

(beat)

Maybe it's silly but running into  
you on that train like that...well,  
it feels like it was meant to be.  
Somehow choreographed.

CAIN

I feel the same.

He gives her a kiss -- their first.

NARRATOR

They were married six months later.

EXT. CHURCH - DAY

It's a beautiful church. The LAST 2 GUESTS hurry to get inside as the MUSIC STARTS.

INT. CHURCH - DAY

We pass DOZENS OF WEALTHY AND DISTINGUISHED GUESTS sitting on pews, past Mr. and Mrs. Parks and Mrs. Edendale sitting in the front row, and come to Cain and Esmé, looking beautiful, standing in front of the altar as a PASTOR marries them.

ESMÉ

(to Cain)

When I thought I had lost the things I loved most and that I had nothing left to live for, you came into my life as if by magic and changed everything for me, Cain. It was a sign that you were meant to be. You saved my life. I love you.

CAIN

And when I too felt I had lost what was most important you were there for me, Esmé, and made me feel more special than anyone else ever has. We have both suffered losses but now we are family, and that is a wonderful gain. You are the most beautiful and kind woman I have ever met and I will always love you and protect you.

PASTOR

You may now kiss the bride.

CAIN

(with a smile)

You mean I wasn't supposed to do that before?

Cain kisses her and the guests applaud and cheer.

EXT. CHURCH - DAY

Cain and Esmé run out of the church as the guests throw rice and streamers. They run through the gauntlet happily, Esmé stopping to give her old mother a kiss on the cheek.

Cain and Esmé then jump in a CONVERTIBLE, Cain opening the door for her before jumping in the driver's seat and driving off, honking the horn with aluminum cans following.

INT. ROCKET COLA OFFICES AUDITORIUM - DAY

A large, corporate skyscraper in the city. Richard watches proudly from the side as Cain speaks expertly and quickly in front of a group of INVESTORS, who all look impressed.

NARRATOR

And though his way with words made  
him an excellent businessman--

INT. ROCKET COLA OFFICES - DAY

Richard walks down the hall to Cain's office when he stops outside the half-shut door, hearing Cain talk inside to another employee.

NARRATOR

--it was also the reason his father  
continued to refuse to share the  
secret ingredients with him.

CAIN

(to the employee)

Vanilla Rocket Cola is a go for a  
summer release. I want you to have  
a head start over Blake's team but  
keep this confidential. My father  
doesn't want it getting out yet and  
you know how he is about secrecy.

Richard's eyes fall as he listens.

INT. RICHARD AND MARLA'S BEDROOM - NIGHT

Richard and Marla lie in bed, ready for sleep.

RICHARD

(wrestling with it)

I love him like my own. But I worry  
he talks too much.

MARLA

You've guarded this secret for decades, Dick. You have to follow your gut.

EXT. GOLF COURSE - DAY

Mr. Parks and Cain golf together, Cain at the tee.

NARRATOR

Every time Cain brought it up to his father he got the same answer.

RICHARD

(slight hesitation)

Soon enough, son. Soon enough.

Cain tries to smile but can't hide his disappointment.

He then swings and hits a nasty hook. He beats the club against the ground, cursing. Richard watches, a bit shocked.

INT. CAIN AND ESMÉ'S APARTMENT - NIGHT

Cain and Esmé eat dinner in their well decorated, large New York apartment.

CAIN

(frustrated)

It's the whole reason I left Edendale and now he won't tell me.

Esmé thinks this over a moment.

ESMÉ

I thought you didn't have a choice.

CAIN

What?

ESMÉ

To leave Edendale.

A beat.

CAIN

I didn't. I mean it was the one thing I was looking forward to about leaving.

Esmé looks at him, unconvinced. They eat.

INT. CAR - DAY

Cain drives with Esmé in the passenger seat. As Esmé speaks Cain's face shows hurt and apprehension.

NARRATOR

And as Esmé dreamed of a daughter dancing on a stage, every time the discussion of children came up Cain felt so deeply the rejection of his first father, and the perceived unacceptance of his second, that he could not possibly imagine being a father himself and gave her the same answer every time.

CAIN

(echoing Richard)

Soon, enough my love. Soon enough.

Esmé turns and looks out the window to hide her sadness.

INT. CAIN AND ESMÉ'S APARTMENT - DAY

Esmé speaks into the phone.

ESMÉ

Mom, I have a question. About when Cain was adopted.

INT. ORPHANAGE DINING ROOM - NIGHT

Abel, now older and with a wild beard, has the projector and screen set up and plays *Safety Last* again. Instead of sitting and watching the movie, he stands in front of the screen, the projection shining on him.

He moves along perfectly with Harold Lloyd's vaudevillian movements, having memorized every subtle gesture as he tries to woo Mildred Davis' character. It's a beautiful moment. The only people Abel has to interact with are these characters in the old film reel. It's his own dance.

As he moves along we go into his IMAGINATION and see that Mildred Davis is replaced by Esmé, moving along with him.

We PAN OVER to a table covered in all kinds of plants.

There are several bottles of different colored liquids. Each one is labeled a different emotion -- the emotion felt by drinking the liquid. There's BLISS, PEACE, MIRTH, LONGING, and WISTFULNESS.

One marked LOVE remains empty.

INSERT: THE HARDBOUND BOOK. At the top of the page it says,  
**"Chapter Six: Out of Eden; 1957."**

Underneath is a SKETCH of Cain and Esmé in bed.

NARRATOR

Only three people knew the  
ingredients of Rocket Cola and they  
all died on the same day.

The sketch comes alive and we're in:

INT. CAIN AND ESMÉ'S HOME - MORNING

Esmé and Cain are now 27 years old. They're both asleep when  
the PHONE RINGS. Cain groggily reaches for it and after a few  
tries, grabs it.

CAIN

(into the phone)

Hello?

After a moment he sits up, suddenly wide awake.

CAIN (CONT'D)

What?

Esmé wakes up.

ESMÉ

(worried)

What is it?

CAIN

That can't be.

ESMÉ

Cain?

CUT TO:

EXT. NEW YORK STREETS - NIGHT

A MAN drives an expensive car after a late night, SPEEDING.

ON SCREEN--

**4:35AM**

He comes to a SCREECHING STOP at a light when a GANGSTER runs up to the driver's window with a GUN.

GANGSTER  
This is for Mr. Ricci.

The gangster SHOOTS HIM IN THE FACE and runs away.

On screen it says--

**WILLIAM BOJOVICH, ROCKET COLA COO**

EXT. DESERT - MORNING

As the sun rises we hear SCREAMING APPROACHING, getting closer and closer--

ON SCREEN--

**6:53 AM**

--until in the distance a MAN SLAMS into the ground -- *splat* -- causing his parachute to finally engage.

On the screen it says--

**PRESTON WHITE, ROCKET COLA CEO**

INT. BATHROOM - DAY

Richard showers when he suddenly feels a pain in his arm.

ON SCREEN--

**7:15AM**

He grabs his arm and gives a curious look before COLLAPSING.

On the screen it says--

**RICHARD PARKS, OWNER AND PRESIDENT OF ROCKET COLA**

BACK TO:

INT. CAIN AND ESMÉ'S HOME - MORNING

CAIN  
They're all dead.

ESMÉ  
Who?

CAIN

Dick.

ESMÉ

My god.

CAIN

And Preston and William.

ESMÉ

Who?

CAIN

(realizing)

The only other two who knew the ingredients.

INT. ROCKET COLA OFFICES CONFERENCE ROOM - DAY

Cain now sits at the head of a very long conference table surrounded by workers, all looking glum, including ROTH, a tubby, sweaty numbers man who's always drinking, JP, a very tall and thin science man in glasses, and TOM, a marketing man with a bad combover.

JP's in the middle of a presentation using all kinds of CHARTS AND ILLUSTRATIONS mounted on cardboard.

JP

The base of Rocket Cola is easily distinguishable: carbonated water, caramel, cane sugar, caffeine, and so on. But it is the so called secret ingredients in the syrup which give Rocket Cola its special and beloved flavor. We know the syrup consists of a variety of natural oils from plants, herbs and spices but because the production of the syrup was overseen personally by William, Preston, or even Mr. Parks himself, these ingredients remain unknown.

CAIN

Why don't we just check the inventory lists to see what ingredients we've bought?

JP

Your father was savvier than that.  
He created a system designed to  
remain unknown not only to  
competitors combing through our  
records, but even by his own  
employees making the product.

CAIN

(slight bitterness)

He really trusted us.

JP

All the buy lists are either in  
code or complete chaos. And that's  
what we do have receipts for.

ROTH

Your father still received all the  
invoices personally. Not even his  
secretary was allowed to open them  
first.

JP

And to top it off Rocket Cola has  
been buying mock ingredients for  
years simply to throw off nosy  
reporters and spies from other  
companies.

CAIN

He was buying ingredients we  
weren't using?

JP and Roth share a look, then:

JP

Most of the ingredients he was  
buying we weren't using.

ROTH

He became a bit more ... paranoid  
as he got older. Especially with  
Coke, Pepsi, and Royal Crown  
growing in popularity.

JP

One thing I know is that our  
competitors have been trying to  
steal our formula as long as we've  
been the biggest drink on the  
planet.

(MORE)

JP (CONT'D)

They've tried everything from sending in spies to sending off samples to foreign labs to see what it's made of. Rocket Cola was made to remain a secret and if our competitors haven't been able to figure out what's in it, then it's going to be damn hard for us.

This sets in a moment.

CAIN

Does anyone know of a contingency plan incase of what's happened happening?

Everyone just looks down.

CAIN (CONT'D)

And how much time before we run out of inventory? Roth?

Roth pulls out a folder and looks at a chart.

ROTH

At the current rate, maybe a week.

CAIN

That's it? With all the warehouses?

ROTH

We've been selling more Rocket Cola than ever before. Bottles coming out of the factory today are selling tomorrow.

CAIN

So we have less than a week to figure out the ingredients or come up with a new formula.

Tom, the marketing man, speaks up:

TOM

An overnight change in taste could be disastrous for the company. After all, our greatest marketing asset with the public is familiarity. Our whole marketing campaign hinges on it.

ROTH

We should stop taking new orders.

CAIN

No. I don't want this to get out in the press. In the meantime, I want to do everything we can to figure out what the hell we are selling!

(beat)

And Tom, let's start designing a campaign in case we can't.

INT. ROCKET COLA OFFICES (LABORATORY) - DAY

We PAN ACROSS an IMPOSSIBLY LONG LAB TABLE as DOZENS OF MEN IN WHITE LAB COATS tirelessly perform experiments trying to figure out the ingredients of Rocket Cola.

JP leads the operation and inspects the men as they work. Some of them have BURNERS SHOOTING FLAMES, some taste liquids from DOZENS OF BOTTLES, and others are HEATING BEAKERS while others carefully drop liquid into a series of TEST TUBES.

At the end of the table Tom and Roth pour over STACKS OF PAPERS, looking for clues.

INT. ROCKET COLA OFFICES (CAIN'S OFFICE) - NIGHT

Cain's new office has a view over the factory floor where Rocket Cola is made. Cain speaks on the phone, getting upset. Roth sits in front of his desk.

CAIN

(on the phone)

I'm telling you, Ian, there's no truth to the rumors. You can publish the story but you're going to look like an ass and I'll expect a full retraction and public apology from the Times.

(beat)

How could we not possibly know the ingredients to our own product? You're entertaining rumors as if they were news.

A PANICKED SECRETARY runs in.

CAIN (CONT'D)

(covering the receiver)

What is it now?!

SECRETARY

The president of the United States is on the phone.

The color drains from Cain's face. He hangs up.

ROTH  
(worried, taking a drink)  
What are you going to say?

Cain clears his throat and picks up the line.

CAIN  
Mr. President, nice to hear from  
you.  
(he listens)  
No sir, there's no truth to it.  
(beat)  
Thank you very much, Mr. President.

He hangs up in a shock.

CAIN (CONT'D)  
I just lied to Dwight Eisenhower.

ROTH  
I think you go to hell for that.

And JP runs in, PANICKED! He looks at them and then RUSHES to turn on a TELEVISION in the corner of the office. He turns the dial until he finds the channel he's looking for.

On the TV: A Walter Cronkite type NEWS ANCHOR is in the middle of giving the news.

NEWS ANCHOR  
--is about to run out of fizz.

Cain drops the phone and moves closer to the TV.

NEWS ANCHOR (CONT'D)  
The secret recipe to their  
ubiquitous soft drink has  
apparently died with the infamously  
secretive founder and president,  
Richard Parks, who kept the  
ingredients a carefully guarded  
secret to avoid competition. Well,  
it looks as if his extreme caution  
may be the thing that sinks the  
company in the end.

JP  
There goes our stock.

ROTH  
 (to Cain)  
 Don't worry, we're all going to  
 hell now.

A phone RINGS. Then another. And another and soon every phone on the floor is RINGING! The three of them look at each other with dread.

EXT. CEMETERY - DAY

Cain and Esmé stand next to Marla as Richard's coffin is lowered into the ground. Dozens and dozens of mourners sit behind them. He was a well known and respected man. As the coffin disappears into the ground Marla lets out a loud cry. Cain puts his arm around her.

JP approaches the funeral, walking through the cemetery. Cain sees him and looks to him expectantly, hoping for good news. JP shakes his head no and Cain lowers his head.

EXT. CEMETARY - LATER

Cain, with Esmé and Marla standing a distance behind him, addresses his father's coffin in the ground.

CAIN  
 (with emotion)  
 Why wouldn't you tell me?! You  
 could have trusted me, dad. Is it  
 because I'm not your real son? What  
 could I have done about that? Was I  
 not good enough?

EXT. CEMETARY - LATER

Cain walks Marla away from the funeral toward a BLACK LIMO. Esmé walks a few steps behind them with Roth, JP and Tom trailing.

CAIN  
 Why didn't he tell me the  
 ingredients, mom?

She considers this a moment.

MARLA  
 Oh he wanted to, Cain. He would  
 stay up nights thinking it over.

CAIN  
                          (pained)  
Was I not worthy somehow?

                          MARLA  
No, nothing like that. He was proud  
of you Cain.

                          CAIN  
Then what?

Marla thinks it over.

                          MARLA  
Oh, it's not your fault, Cain.  
You've always had a way with words  
and sometimes you just can't keep  
them in. That's what worried him.

                          CAIN  
(hurt)  
But now I'll never know them.

                          MARLA  
I believe in you, Cain. Save Rocket  
Cola. It was Dick's whole life.  
Everything he worked for. Prove now  
that he should have told you then.

INT. ROCKET COLA OFFICES (CAIN'S OFFICE) - NIGHT

Cain, still in his funeral clothes, pours over documents  
piled up on his desk. He's losing hope.

He looks out the window over the laboratory floor where  
dozens of men are working hard, trying to decipher the  
ingredients with various machines and tests.

His eyes then fall on a FRAMED PICTURE OF RICHARD PARKS on  
his desk. Cain's eyes narrow and his face turns red. He loses  
his temper and is filled with anger. He throws the frame  
against the wall, shattering it.

He then begins THROWING papers, books, and files all over the  
place, yelling angrily! The phone crashes against the wall,  
making a dent. The chair knocks into a shelf.

The workers on the factory floor all look up toward Cain's  
office, hearing the commotion.

Then, finally exhausted, Cain falls to the ground, crying.

## INT. CAIN AND ESMÉ'S HOME - NIGHT

Cain and Esmé are in bed. Esmé is drifting off but Cain is wide awake.

CAIN

I have to find Abel. He's the only one I know who can figure it out. If I can't find him Rocket Cola will be over in days.

ESMÉ

(sleepily)

Try and imagine where he would go like you were him. You are twins, after all. He's not so different.

After a moment:

CAIN

I've tried but I just can't imagine him ever leaving the orphanage. It was the only world he ever knew.

And it dawns on him as the words escape his mouth ... It can't be.

CAIN (CONT'D)

Shit.

He hops out of bed.

## INT. ORPHANAGE DORMITORY - MORNING

Abel, now 27 and looking scruffy with a long beard and patched clothes, wakes up in the empty dormitory, still sleeping in the top bunk of the same bed.

## INT. ORPHANAGE DORMITORY - DAY

Abel sits in his same seat and eats a breakfast of fruit alone at one of the large tables in the abandoned orphanage.

## INT. ORPHANAGE SCHOOL - DAY

Abel sits at his old desk reading the now very worn HG Wells book Cain used to read to him.

EXT. ORPHANAGE GARDEN - DAY

The broken sign on the gate now just says, "EDEN." The "DALE" has long broken and fallen off.

Abel tends to the garden, which is unbelievably magnificent. He prunes and cares for the wide variety of plants, fruits, and vegetables with love and care. It's his source of food.

He cuts a few sprigs of herbs and puts them in a little pouch around his neck. He then walks inside.

INT. ORPHANAGE KITCHEN - DAY

Abel walks into the kitchen and takes the different plants and herbs from his pouch, organizing them in a **HUGE VARIETY OF JARS AND CONTAINERS.**

On the shelf are still the jars of liquids labeled with different emotions, including a couple more: JOY and HOPE.

The one marked LOVE still remains empty.

As Abel works he hears a CRASHING SOUND in the garden. He turns and then walks out cautiously.

EXT. ORPHANAGE GARDEN - CONTINUOUS

Abel slowly walks out to see Cain bent over brushing himself off, having fallen over the gate and hurt his leg.

Abel stops, his face full of ABSOLUTE SURPRISE AND DISBELIEF.

CAIN  
(examining his torn pants)  
Damn it.

He then slowly notices Abel and looks up at him. They look at one another both in COMPLETE SHOCK.

CAIN (CONT'D)  
(with great relief)  
My brother. I've found you.

Abel's surprise gives way to COMPLETE HAPPINESS.

CAIN (CONT'D)

Abel: *I was waiting for you!*

Cain shakes his head and begins to laugh. He then runs up to Abel and they embrace.

CAIN (CONT'D)  
My brother.

Cain then examines him.

CAIN (CONT'D)  
Look at you. I was so worried.

Abel: *I'm fine. I was worried about you!*

CAIN (CONT'D)  
I've been fine my brother.

Then a flash of sadness crosses Cain's face.

CAIN (CONT'D)  
I wish I'd never left you.

Abel: *You didn't have a choice.*

CAIN (CONT'D)  
No, I didn't have a choice.

Abel: *Where were you?*

CAIN (CONT'D)  
So much has happened. Life has  
happened!

INSERT: THE HARDBOUND BOOK. At the top of the page it says,  
**"Chapter Seven: The Formula; 1957-1958."**

Underneath is a SKETCH of Cain and Abel in the back of a car.

NARRATOR  
And so Abel left his garden.

The sketch comes alive and we're in:

I/E. BLACK CAR - DAY

As the car drives through MANHATTAN Abel looks out the window with COMPLETE WONDER and CHILD-LIKE AWE. He's never seen or imagined anything like the bustle, energy, and noise that is Manhattan.

Cain gets a kick out of watching him watch everything and seeing so many things for the first time: skyscrapers, theatres, crowds crossing the street, traffic, beautiful women shopping, crazy people, etc.

CAIN  
Ever been in a car before, Abel?

Abel shakes his head no, still looking out the window.

CAIN (CONT'D)  
(with a smile)  
Your whole world is about to  
change.

Abel sees a WOMAN WHO LOOKS LIKE ESMÉ and tries to open the door and get out but Cain holds him back.

CAIN (CONT'D)  
Easy, you'll kill yourself. You  
have to be careful, Abel. Things  
move fast here.

Abel looks back at the woman -- it's not Esmé.

CAIN (CONT'D)  
Don't worry, we'll have all the  
time in the world to see  
everything. But first there's some  
business to take care of.  
(beat)  
Sorry to have to do this but I'm in  
a bit of a bind at the moment.

INT. ROCKET COLA OFFICES - DAY

Cain proudly leads Abel through the CHAOTIC OFFICES toward the FACTORY FLOOR.

Abel KEEPS STOPPING to look around in awe at all the busy activity around him: people running in and out of offices, yelling on the phone, coming out of elevators, etc. He's never seen anything like it.

CAIN  
I told you so much has happened.  
All of this is mine.

Abel looks surprised: *Yours?*

CAIN (CONT'D)  
Not too bad for an Edendale boy,  
huh? But didn't I always tell you  
we'd be something great?

Abel looks around and smiles in awe: *Yes, you always did.*

CAIN (CONT'D)  
Now come on, or there won't be  
anything left.

He pulls Abel along.

INT. ROCKET COLA OFFICES (LABORATORY) - DAY

Cain brings Abel into the lab which is full of people. Several men in lab coats, JP at the head, stand around a TABLE COVERED IN DIFFERENT INGREDIENTS.

Cain stops in the middle of the room and presents Abel, who looks around sheepishly and curiously at the strange people and equipment.

CAIN  
Everyone, this my dear brother  
Abel. The one who's going to save  
Rocket Cola.

Everyone APPLAUDS LOUDLY and Abel is startled to see DOZENS OF STODGY LOOKING MEN, headed by Roth, on the BALCONY ABOVE.

As he looks up he sees someone in the back looking down from the shadows. It's a woman and he again thinks it's Esmé. He tries to get a better look but before he can--

CAIN (CONT'D)  
(closely)  
Okay, Abel. I really need you now.  
You can save everything I've worked  
so hard for. I just need you to  
tell us the ingredients in a bottle  
of Rocket Cola.

He holds up an open bottle of Rocket Cola.

CAIN (CONT'D)  
Do you think you can do that? All  
these people are depending on it.  
And it would mean everything to me.

Abel looks at his brother and all the people looking at them. He desperately wants to make Cain happy.

He takes the bottle and takes a sip, closing his eyes and tasting every ingredient as he swirls the bubbly liquid around his mouth. He then swallows and opens his eyes.

Abel: *It's good!*

CAIN (CONT'D)  
So can you do it? All the  
ingredients in the factory are on  
this table.

Abel walks up to the massive table and looks over all the ingredients. There are hundreds of them. There's a moment of suspense as everyone watches him stand there.

Abel looks back at all the people and then SHRUGS HELPLESSLY like he can't do it. All the hope in the room leaves with one COLLECTIVE SIGH. Abel was their last shot.

But then Abel indicates that he was just joking with a smile. He flashes a look back up at the balcony where he thought he saw Esmé and then looks back down at the ingredients.

He starts grabbing different items and lining them up on a table nearby: cane sugar, caramel, coca, vanilla, oranges, limes, lemons, nutmeg and dozen of various spices.

Everyone watches AWE-STRUCK.

When he's done taking ingredients he takes a pad of paper and pen and in front of each ingredient writes the RATIO to use.

Abel takes a step back and looks over all the items. He then opens his messenger bag around his shoulder, which is full of his jars, seeds, and small branches, and pulls out a couple of leaves, setting them on the table.

He indicates to Cain that he's finished.

CAIN (CONT'D)  
(to the room)  
Try it!

JP and the other scientists RUSH to try the recipe!

INT. ROCKET COLA OFFICES (LABORATORY) - LATER

JP holds up a GLASS OF FRESHLY MADE ROCKET COLA and presents it to Cain. Cain sips from it as everyone holds their breath in suspense.

He takes another sip and breaks into laughter.

CAIN  
We're saved!

The room erupts in APPLAUSE AND CHEERS.

Cain puts his arm on Abel's shoulder.

CAIN (CONT'D)  
 Thank you, brother. It's perfect.  
 Hell, it's even an improvement!

Abel smiles. Then to the room:

CAIN (CONT'D)  
 Get production back up immediately!  
 And let our distributors know all  
 our orders will be filled!

The workers all disperse in a flurry of activity. In the chaos, Esmé happily approaches and stands next to Cain. It was her up there on the balcony.

Abel can't believe it and looks at her in WONDER as if she walked out of one of his dreams. She looks even more beautiful than he remembered. He's enamored.

She too is amazed by the site of him and forgets everything around her, her heart aflutter.

NARRATOR  
 And all at once they both felt the  
 love from years before when they  
 dancing in the snow.

They CRASH BACK TO REALITY as Cain picks her up and gives her a big kiss. Abel's smile disappears.

CAIN  
 We're saved, darling! Saved!

ESMÉ  
 Cain! Put me down.

CAIN  
 Saved all because of my brother!  
 The hero of the day! God how I've  
 missed you.

Abel: *I missed you too.*

ESMÉ  
 I saw. It was amazing.  
 (beat, a bit shyly)  
 Hi, Abel.

Abel smiles at her.

CAIN  
 You remember Esmé, don't you? From  
 Edendale?

Abel nods: *Of course.*

CAIN (CONT'D)

(to Abel)

It's a crazy story but we got married. Ran into each other on a train and a few months later we were on another train leaving for our honeymoon. There's just something so damn romantic about trains.

Abel's face falls. The realization hurts him deeply. Esmé notices and a flash of guilt crosses her face, unable to look Abel in the eye.

CAIN (CONT'D)

(to Esmé)

You wouldn't believe it but he was living there the whole time. All these years of looking and he was in that empty orphanage.

(to Abel)

When I couldn't find you I was devastated, but Esmé kept me going.

Abel looks down a bit embarrassed.

CAIN (CONT'D)

I don't know how I got on without you. My brother. Now let's go. We have so much catching up to do and so much celebrating.

(beat)

But first we'll get you cleaned up.

He walks away through the workers who congratulate him. Esmé and Abel are left to follow.

ESMÉ

It's so good to see you again.

He smiles at her, though a bit sadly.

NARRATOR

And so the company was saved and the brothers reunited. And while Abel was deeply hurt that Esmé was married, he was also deeply happy to be with his brother, his other half.

MONTAGE:

1. Cain watches proudly as a tailor fits Abel, now shaved with his hair cut, in a new suit.
2. Cain, Abel, and Esmé step onto a FERRY to go around the STATUE OF LIBERTY in the distance. As Abel steps on the boat he looks unsure and holds on tight as if it's going to sink. It's his first time on a boat and Esmé can't help but laugh, charmed by him.
3. Cain buys two hot dogs from a corner stand and gives one to Abel who eats it unsurely, putting the whole thing in his mouth at once.
4. At work, Cain looks over SALES FIGURES with Roth and is pleased.
5. Cain, Esmé and Abel stand in front a A BEAUTIFUL MANSION away from the city, surrounded by green and woods. Cain takes down the "For Sale" sign and they all look happy.
6. Abel moves into his new room, placing his jars and different plants on a shelf.
7. Abel plants a large GARDEN next to the mansion.
8. Cain leads Abel out of the house blindfolded, leading him up to a BRAND NEW FORD. Cain removes the blindfold and Abel is shocked.
9. Cain and Abel hunt together with SHOTGUNS. Abel sees a DEER in the distance and aims his gun, but he can't shoot it. After a moment there's a SHOT and the deer falls down dead. Abel looks over at a proud Cain holding his SMOKING GUN.
10. Abel gives Esmé a beautiful flower he grew in the garden and she takes it, smiling at him.
11. Esmé teaches Abel to drive the new Ford but Abel keeps stalling it. They laugh together.
12. Cain, Abel and Esmé sit in box seats watching a YANKEES' GAME. There's large Rocket Cola billboard at the stadium. Abel can't help but stare at Esmé, finding her much more interesting to watch than the game. Cain notices this and takes Esmé's hand. Abel looks back to the field.
13. Abel drives the Ford quickly down a hill with a smile on his face! Esmé holds on tight now looking scared.

NARRATOR (CONT'D)

And so time passed happily for all  
three of them the way it felt it  
was meant to be.

EXT. CAIN AND ESMÉ'S HOME - EVENING

Abel and Esmé walk together through a THICK FOG.

ESMÉ

It was wonderful, Abel. Everything I dreamed it would be. I was young and in the city doing what I always wanted to do. And it was so difficult too.

(beat, with sadness)

But then there was the accident. I didn't even want to live after that I felt so awful.

Abel: *I'm sorry for you.*

ESMÉ (CONT'D)

I went back home to look for you.

This surprises Abel: *Me?*

ESMÉ (CONT'D)

I wanted to feel something else and that Christmas day in the garden, dancing, being with you, was the happiest moment of my life. I've gone back to that time over and over. It's what saved me.

(beat)

Then on the train I ran into Cain. We were both trying to find you and when we couldn't, we found each other.

They walk in silence a moment.

ESMÉ (CONT'D)

There was a feeling I had when I was dancing. I can't explain it but I felt so unbound by anything. The world just went away and I felt I was doing the only thing I was meant to ever do in life.

(beat)

I guess that's what it is to feel inspired.

(beat)

That's what I miss most. Feeling like I was doing the one thing I was meant to be doing.

INT. CAIN AND ESMÉ'S MANSION (LIVING ROOM) - NIGHT

Esmé watches the "Nutcracker" ballet on television, tears in her eyes, when Abel enters. He sees her crying and the dancing on television. He watches a moment.

EXT. GARDEN - DAY

Abel cares for the DOZENS OF PLANTS now growing in the new garden, carefully picking leaves from different ones.

INSERT: THE HARDBOUND BOOK. At the top of the page it says, **"Chapter Eight: The Greater of Two Gifts; 1959."**

Underneath is a SKETCH of cars pulling up to Cain's mansion.

NARRATOR

But everything would change on  
Esmé's 30th birthday.

The sketch comes alive and we're at:

EXT. CAIN AND ESMÉ'S MANSION - NIGHT

DOZENS OF EXPENSIVE CARS drive up to the brightly lit and music filled house.

INT. CAIN AND ESMÉ'S MANSION - NIGHT

Inside it's a PARTY to rival Gatsby's. The whole place is decorated from floor to ceiling. The RICH AND ELITE dance to a BIG BAND, drink too much champagne, toast each other, trade stock tips in corners, talk about the latest art exhibits, eat beautiful appetizers being passed around on silver platters, and have the time of their lives.

We come up to Cain holding court as a GROUP listen to his story, including Esmé looking stunning in a BEAUTIFUL DRESS.

CAIN

(getting to the punchline)

And so I said John, if you want to  
win the White House you're going to  
have to golf better than that!

Everyone breaks into LAUGHTER.

From the BALCONY ABOVE we see Abel looking down on everything with a smile on his face.

A drunk, older guest dressed in a white suit and with a southern accent comes up to him, swaying as he talks. This is JOHN ST. JOHN and he drinks whiskey from a flask.

He sees Abel is looking down at Esmé.

JOHN ST. JOHN  
She's a belle, isn't she?

Abel looks up at him and smiles.

JOHN ST. JOHN (CONT'D)  
Say, aren't you Cain's brother?

Abel nods yes.

JOHN ST. JOHN (CONT'D)  
Abel is it?

Abel: Yes.

JOHN ST. JOHN (CONT'D)  
I've heard about you. Pleasure to  
finally meet you. My name's John.  
John St. John.

Expecting some recognition but getting none from Abel:

JOHN ST. JOHN (CONT'D)  
The novelist of science fiction and  
tasteful erotica.

Abel just looks at him, unsure who he is.

JOHN ST. JOHN (CONT'D)  
The Martian Affair?  
(beat)  
Venus Envy?  
(beat)  
I've sold over 3 million copies.

Abel just smiles.

JOHN ST. JOHN (CONT'D)  
(slapping him on the back)  
Ha, I like you kid. Have a drink.

He offers him the flask. Abel takes a drink and nearly spits it out -- his first taste of whiskey. He coughs hard and seems almost IMMEDIATELY DRUNK.

JOHN ST. JOHN (CONT'D)  
 I can't blame you anything. The truth is, I haven't had a hit in nearly 20 years. Turns out all people want is a happy ending and one day I got up and I knew I could just never write a happy ending again, no matter how drunk I got. There was just too much to not be happy about. So I wrote sad endings and my books stopped selling and before long, no one wanted to publish me anymore. And that's the sad tale of John St. John.

A moment as he considers Abel.

JOHN ST. JOHN (CONT'D)  
 Your parents must of had some kind of twisted sense of humor to name you Cain and Abel.

Abel just shrugs.

JOHN ST. JOHN (CONT'D)  
 But hell, it must sure be character building.

He laughs loudly. Abel glances down and sees Cain giving Esmé a kiss. He takes the flask again, taking another big sip.

JOHN ST. JOHN (CONT'D)  
 Easy there, kid. This stuff's from a whore's bathtub.

Abel burps loudly. John St. John takes the flask back, taking another swig himself.

JOHN ST. JOHN (CONT'D)  
 I hear you have a special gift.  
 That's what everyone is saying about you. A special gift.

Abel shrugs and looks down at Cain.

JOHN ST. JOHN (CONT'D)  
 Don't shrug it off. If it's true then it's a very important thing.  
 (leaning in)  
 And believe me, you better guard that gift because people will try and take it from you.  
 (gesturing to the guests below)  
 (MORE)

JOHN ST. JOHN (CONT'D)  
Yes, they will. They'll try to buy  
and take your gift from you because  
they don't have their own. So hold  
onto it with everything you have or  
you'll be without your gift.

INT. CAIN AND ESMÉ'S MANSION - LATER

The crowd has gathered around and SINGS HAPPY BIRTHDAY as a GIANT CAKE is presented to Esmé with 30 burning candles. She glows with happiness. As the song ends she blows them out. Everyone applauds.

ROTH  
(a bit drunkenly)  
What'd you wish for?

ESMÉ<sup>1</sup>  
Nothing. Absolutely nothing.

ROTH  
Come on!

ESMÉ  
Everything is already perfect. I  
have the best husband. The most  
fabulous friends. Abel is back with  
us. It's all too perfect. Why ruin  
it with a wish?

CAIN  
(approaching)  
And I haven't even given you your  
present yet.

ESMÉ  
(RE: the amazing party)  
You've done more than enough.

Cain pulls out a WRAPPED BOX.

CAIN  
You wouldn't say that if you knew  
what was in here.

ESMÉ  
Oh, Cain. You shouldn't have.  
(beat)  
But I'm glad you did.

The group laughs.

CAIN  
Go on, open it.

She opens the box and holds up a STUNNING DIAMOND NECKLACE. The group of onlookers GASP in admiration. It's truly an amazing gift. Esmé is shocked by the extravagance.

ESMÉ  
Oh my god. Cain.

CAIN  
Put it on.

ESMÉ  
It's too much. Way too much.

CAIN  
Okay, then I'll return it.

He playfully takes it back.

ESMÉ  
(grabbing it)  
Don't you dare!

CAIN  
Please. You're the wife of the president of Rocket Cola. Nothing is too much. Now put it on.

She puts it around her neck and looks absolutely stunning.

ROTH  
You're making the rest of us husbands look bad, Cain.

Roth's wife, JANE, also drunk, gives him a look.

JANE  
Please, you do that by yourself.

The crowd laughs.

CAIN  
(to Esmé)  
You look beautiful.

ESMÉ  
Thank you.

She kisses him passionately. The crowd applauds. Abel watches with a smile.

ESMÉ (CONT'D)  
(to the room)  
Now let's drink more champagne!

The crowd cheers and the band starts up! Everyone begins to dance again.

INT. CAIN AND ESMÉ'S MANSION - LATER

Esmé walks away from the dance floor, laughing, as the guests Limbo dance. She takes a seat to rest a moment, taking off her heels and rubbing her injured ankle.

She then feels a familiar touch on her shoulder and looks up to see Abel smiling at her.

ESMÉ  
Abel! Are you having fun?

Abel: *Yes, of course.*

ESMÉ (CONT'D)  
You know, if it wasn't for you, we wouldn't have any of this.

Abel smiles. He then motions to follow him.

ESMÉ (CONT'D)  
What is it?

Abel: *Come with me.*

He starts to walk away and again motions for her to follow. She smiles, puts her shoes back on, and hurries after him.

ESMÉ (CONT'D)  
Wait up!

He goes even faster, full of excitement. She follows him through the dance floor of guests, past the band and bar, up the stairs, and into:

INT. ABEL'S ROOM - NIGHT

Abel walks into his room with Esmé following.

ESMÉ  
You want to show me something?

Abel nods yes and opens a cabinet. She looks around at all the potted plants, which are overtaking the room.

He pulls out a JAR OF PINKISH LIQUID and hands it to her.

Abel: *It's for you.*

She looks at it a moment.

ESMÉ (CONT'D)  
(with wonder)  
Is it like ... when we were kids?

Abel: *Yes, but different.*

ESMÉ (CONT'D)  
I always wondered if that wasn't a  
dream. Some amazing dream I had.

Abel: *Not a dream.*

ESMÉ (CONT'D)  
Should I have it now?

Abel: *Yes.*

Esmé looks at him a moment with excited eyes and then takes a sip of the liquid.

She waits an anxious moment to see what's going to happen. Then slowly the feeling overtakes her. It's a feeling that's a mix of artistry and unbound freedom: TRUE INSPIRATION.

ESMÉ (CONT'D)  
My god. I haven't felt this since  
... since I was dancing.

We go into her mind: She dances beautifully across an OUTDOOR STAGE under the shining stars and moon. She dances with great freedom, seemingly unbound by the rules of physics.

Back in reality: tears begin to stream down her face as she takes in the feeling. She looks extremely happy but a bit lost in her mind.

Outside the room Cain approaches and is about to walk in when he overhears:

ESMÉ (CONT'D)  
This is the best gift anyone has  
ever given me.

This stops Cain. Jealously lights up his eyes.

Abel smiles, thrilled to hear her say that. She gives him a kiss on the cheek and stays close, their faces nearly touching. Abel's heart is pounding.

ESMÉ (CONT'D)  
It's absolutely beautiful.

It looks as if they might kiss, both of them wanting it, when Cain walks in. They step away from each other.

CAIN  
(suspicious)  
I was wondering where you two ran off to.  
(seeing Esmé's tears)  
What is it, dear? What's the matter?

ESMÉ  
(to Abel)  
Can I tell him?

Abel thinks a moment and agrees, although with hesitation. Cain doesn't like the idea of a secret between them.

CAIN  
What is there you wouldn't be able to tell me?

ESMÉ  
Your brother. He gave me the most beautiful gift.

Cain suppresses his envy.

CAIN  
(to Abel)  
What did you give her?

Abel motions to the jar of liquid. Cain looks at it confused.

CAIN (CONT'D)  
What in the world is it?

ESMÉ  
Abel has a gift.

CAIN  
I know that. He's why we're still in business.

ESMÉ  
No, something even greater.

CAIN  
Greater? What can be greater?

ESMÉ  
(to Abel)  
Can he?

Abel considers it a bit conflicted but then nods yes. Esmé holds the jar up to Cain:

ESMÉ (CONT'D)  
Try it.

Cain flashes a look of curiosity at Abel and then takes the jar of liquid, examining it.

ESMÉ (CONT'D)  
It's okay, try it.

He takes a sip and his eyes widen.

INT. ROCKET COLA OFFICES (LAB) - LATER THAT NIGHT

Cain, now with a loosened tie and rolled up sleeves, stands in front of a chalkboard. Written on the board are the words: BLISS, JOY, HOPE, CONTENTMENT, INSPIRATION. He's tired but spurred on by great excitement.

On a table in front of the chalkboard, Abel has laid out the ingredients to make the corresponding emotions. He now sits back and watches the others.

A tired Roth, JP and Tom, along with a few other employees, sit around discussing strategy.

Cain considers the words.

CAIN  
We should introduce Joy first. It's easy to understand. Everyone wants to feel joy. Rocket Cola: a bottle full of Joy. Rocket Cola: joy in every bottle. Rocket Cola: now available in joy. What do you think, Tom?

TOM  
I don't think it matters what you slap on the side of the bottle. Once this gets out our only concern will be making enough of it. This is beyond marketing.

CAIN  
(to the group, excited)  
Bet you never thought you'd hear  
that from a Harvard MBA!

JP  
(looking at the board,  
exhausted)  
What's the difference between Joy  
and bliss again?

CAIN  
Looks like at least a half dozen  
ingredients.

JP  
No, I mean with the emotion. Isn't  
it the same feeling?

ROTH  
(a bit hungover, holding  
his head)  
Don't look at me, my bliss is  
fading fast.

CAIN  
Bliss is more a feeling of great  
happiness while joy is ... look,  
Tom's right, we can call it  
anything. The point is it'll make  
people feel happy. Great joyfull,  
blissful happiness! This is going  
to change the world! A soda that  
not only comes in different flavors  
but different *emotions*! That's a  
damn good reason to never buy  
another soft drink but Rocket Cola  
again. Hell, people won't even want  
alcohol after this. This changes  
everything.

ROTH  
(looking green)  
I already never want alcohol again.

JP  
No one's arguing that this isn't  
going to change the world, but how  
the hell do we introduce something  
like this to the world?

CAIN  
 (with a grin)  
 Just like everything else. On  
 television.

He lets this sink in a moment.

CAIN (CONT'D)  
 It's been a long night men but I  
 want you back here by 8am.

Groans.

CAIN (CONT'D)  
 Take an aspirin or three and cheer  
 up because you're about to make  
 more money than you've ever dreamed  
 of. And if that doesn't make you  
 happy then have a Rocket Cola.  
 Right, Abel, my incredible and  
 miraculous brother?

Abel nods, but there's an apprehension to him which Cain  
 picks up on.

CAIN (CONT'D)  
 I promise you everything's going to  
 be fine, Abel. Hell, it's going to  
 be perfect!

And Roth vomits on the floor.

NARRATOR  
 Cain's plans evolved fast and while  
 Abel was thrilled to make him  
 happy, in his gut was a troubled  
 feeling that it was all wrong.

INT. CAIN AND ESMÉ'S MANSION (BEDROOM) - MORNING

Cain walks out of the bathroom, fresh from the shower with a  
 towel around his waist, and quietly opens his closet to get  
 clothes as Esmé sleeps in the bed.

ESMÉ  
 (waking up)  
 You never came to bed.

CAIN  
 There's no time for sleep. Not now.

ESMÉ

You missed the end of the party. It was rude to just leave like that.

CAIN

I'm sorry, I'll make it up to you.

She sits up as Cain gets dressed.

ESMÉ

You're going back already?

CAIN

I didn't want to be gone this long. What we're about to do, it's never been done. It's never even been dreamed of!

(a thought)

Dick would never believe this.

Esmé watches him a moment, then:

ESMÉ

I don't think you should sell it.

This shocks and confuses Cain.

CAIN

Not sell it?! This is one of the greatest discoveries ever made.

ESMÉ

It's not a discovery, he's an artist. And what he creates isn't some commodity.

CAIN

Last I checked Picasso's were going for a pretty penny.

ESMÉ

But it's special, Cain.

CAIN

And Picasso's aren't?!

ESMÉ

Stop talking about Picasso!

CAIN

Yes, it's special, which is exactly why we should share it with the world!

(MORE)

CAIN (CONT'D)

If we can make people feel true  
happiness for 50 cents a bottle,  
how can we not do that?

(beat, an occurrence)

Fifty cents ... hell, we'll be able  
to charge anything!

ESMÉ

But it's temporary.

CAIN

And thank god! Otherwise no one  
would buy more than one bottle!

ESMÉ

It was meant just for me, Cain. A  
chance to revisit a time in my  
life. And all the more special  
because it was just for a short  
time. But now you want to make  
money by letting people feel  
whatever they want whenever they  
want? Well maybe people aren't  
supposed to be happy all the time.  
Have you thought of that? Maybe  
they need to feel bad sometimes  
too. And maybe you shouldn't be  
profiting off your brother's gift.

This last bit hits Cain hard and his anger builds.

CAIN

He's not the only one with a gift!  
Look at everything I've given you!

ESMÉ

I'm not dismissing what you've done  
for me, but what he has is  
different. You know that.

CAIN

He would be nothing if it wasn't  
for the position I'm in. He would  
have stayed his whole life in that  
orphanage if I hadn't found him!

ESMÉ

And how convenient you found him  
when your company needed saving!

CAIN

How dare you! You know how hard I  
looked. How destroyed I was.

ESMÉ

Just don't fool yourself into  
thinking selfishness is nobility.

Cain can no longer contain himself.

CAIN

(now determined)

You'll see, this is going to make  
the world better. Because of me and  
my brother.

And he walks out.

INSERT: THE HARDBOUND BOOK. At the top of the page it says,  
**"Chapter Nine: The World Changes; 1960-1964."**

Underneath is a SKETCH of Cain standing behind a desk.

NARRATOR

And so Rocket Cola got into the  
business of selling emotion.

The sketch comes alive and we go into:

INT. TELEVISION STUDIO - DAY

Cain stands behind a replica of his desk shooting a  
commercial in front of a CAMERA. Tom directs the commercial  
while JP, Roth, and Abel watch from behind.

CAIN

Hello, I'm Cain Parks, president of  
Rocket Cola, and today I am  
thrilled to introduce to you a very  
special new product. A product like  
you've never seen before. Now we  
all have certain things in life  
that make us feel happy. Maybe it's  
spending time with your family  
during the holidays or going on  
vacation with that special someone.  
For me, it's time with my lovely  
wife at our favorite Italian  
restaurant that always seems to  
lift my spirits.

Abel smiles at this.

CAIN (CONT'D)

But these are difficult days and it  
seems those moments of happiness  
are getting fewer and fewer.

(MORE)

CAIN (CONT'D)

That's why I am incredibly proud to tell you that you can now add Rocket Cola to your list of things that make you happy. And let me be clear, I don't mean in any metaphorical sense.

Cain walks over and stands behind a table where there's THREE BOTTLES OF ROCKET COLA each with a different label marked, "JOY," "BLISS," and "HOPE."

CAIN (CONT'D)

With our newest secret ingredients we promise each bottle of Rocket Cola will make you feel 60 minutes of true joy, bliss, or hope. Imagine being able to feel what you want, when you want. Rocket Cola has always had a distinct taste, and now it comes with a distinct emotion too. Take a break from these troubling times, on us.

He smiles.

TOM

...And cut.

CAIN

(to Abel)

Remember when we were kids and I said we'd shoot movies? Well we're not too far off!

Abel smiles.

CUT TO:

INT. LIVING ROOM - NIGHT

In a small living room a LARGE FAMILY watches the TV in shock as the commercial comes to an end. In the middle of the family is a YOUNG MAN in an army uniform, ready to ship off to Vietnam.

INT. HOSPITAL - NIGHT

An ELDERLY, SICK WOMAN watches the commercial from her hospital bed all alone.

INT. BAR - NIGHT

At a dive bar, a depressed MIDDLE-AGED MAN who's had too much to drink watches the commercial, intrigued. *Can it be real?*

NARRATOR (V.O.)  
And for a time the world truly  
began to get better as joy, bliss  
and hope were all for sale.

MUSIC CUE: Turn! Turn! Turn! by the Byrds

MONTAGE:

1. In a MARKET a CLERK finishes stacking BOTTLES OF ROCKET COLA on the shelves. He then opens the front door to find a MOB OF PEOPLE who all rush in and FIGHT for the bottles. He's sells out of Rocket Cola in seconds.
2. Cain and Abel look over the Rocket Cola factory floor as production is busier than it's ever been. Cain puts his arm around Abel.
3. A newspaper headline reads: "Crime Rates Plummet Across Country: Joy, Bliss, ad Hope Responsible?"
4. A man puts up a "Sold out of Rocket Cola" sign in the window of his store.
5. Cain cuts a red ribbon at the opening of a NEW ROCKET COLA FACTORY in Texas.
6. The cover of TIME MAGAZINE is a picture of the three bottles of Rocket Cola: Joy, Bliss, and Hope.
7. In Los Angeles, Andy Warhol has his first solo exhibit, but instead of Campbell's Soup Cans his painting are of Rocket Cola bottles.
8. Cain and Abel are on the cover of Life magazine with the headline, "The Genius Brothers Behind Rocket Cola."
9. John St. John, now looking sober, has a release party for his new book titled, "HER ORBITING MOONS" He poses for pictures and signs copies for the ADORING CROWD.
10. LEE HARVEY OSWALD sits in a CAFE drinking Rocket Cola Hope, lost in hopeful thoughts. A television in the corner plays news footage of JFK driving through Dallas.
11. A newspaper headline announces JFK's re-election.
12. Cain cuts a red ribbon for the opening of another new factory in California.

13. Esmé wakes up in bed to find she's alone.
14. JFK and NIKITA KHRUSHCHEV shake hands as a group of POLITICIANS and DIPLOMATS applaud behind them.
15. A newspaper headline reads: "US Troops Return Home from Vietnam."
16. Mrs. Edendale drinks a bottle alone in her small apartment and smiles full of joy.
17. In the WASHINGTON MALL a diverse group of people gather, but instead of protesting everyone is dancing and singing and drinking Rocket Cola. They're celebrating.
18. Outside the Rocket Cola offices a SMALL GROUP OF PEOPLE protest, holding up signs that say things like, "Rocket Cola is the Devil's work," and "Joy comes from god, not a bottle!" But they're soon overtaken by a YOUNG, HAPPY CROWD drinking Rocket Cola who start dancing and playing music happily.
19. Esmé gets the mail and finds a suspicious looking letter addressed to Abel. She opens it, curious who sent it. It's a scribbled hate letter that says at the top, "You'll pay for this." She quickly crumples it up looking scared.
20. In the White House, Cain and Abel receive the PRESIDENTIAL MEDAL OF FREEDOM from JFK. Esmé watches from the side. There's a slight look of doubt on her face though she smiles through it.

INSERT: THE HARDBOUND BOOK. At the top of the page it says, "**Chapter Ten: Nostalgia and Hate; 1965.**"

Underneath is a SKETCH of Abel being interviewed on television.

NARRATOR

For Abel, who spent so many years behind the gates of Edendale, the change was dramatic.

The sketch comes alive and we're in:

INT. TODAY SHOW TELEVISION STUDIO - DAY

Cain and Abel appear on the TODAY SHOW with host FRANK BLAIR in front of a LIVE AUDIENCE.

FRANK BLAIR

Good morning, this is the Today Show and I'm Frank Blair.  
(MORE)

FRANK BLAIR (CONT'D)

Later on in the program we'll be joined by Norman Mailer who's just released a new children's book titled, "Dreaming Rainbow Dreams." But first, I'm joined by the so-called geniuses in charge of Rocket Cola, Cain Parks, and his brother Abel. Thank you for joining us.

CAIN

Thank you for having us.

FRANK BLAIR

Now I must say, it's a bit unusual to meet brothers named Cain and Abel. What were your parents thinking?

CAIN

Both of our parents died when we were infants so we'll never know. But to us, it's just our names. There's nothing unusual about it.

Abel smiles.

FRANK BLAIR

Now there's no doubting the influence Rocket Cola's emotion drinks have had on the country. Crime is down, suicide is down, depression rates are down.

Abel is happy by this.

FRANK BLAIR (CONT'D)

But despite this good news there's a growing movement of people who say that what Rocket Cola succeeds in doing simply isn't natural. That emotions are at the center of humanity and should not be sold in bottles. That this amounts to little more than legalized drug use. How do you respond to critics?

CAIN

Look, Frank, when you do something grand and special like we've done there's always going to be critics. But this is a very small minority of people we're talking about.

FRANK BLAIR

But a vocal one. And a rapidly growing one.

CAIN

As is their right. But as you reminded us a moment ago, Rocket Cola has made a significant impact on our society. Now surely joy, bliss, and hope are more natural than crime, suicide, and depression. If you don't agree with that then I am happy to disagree.

FRANK BLAIR

Now your brother Abel here, who doesn't speak, is the one who discovered how, with the right ingredients, specific emotions, can be felt through taste.

CAIN

Abel has a very special gift. And together we thought it best to share it with the world. Next week I'll be traveling to Japan and Europe to open nearly a dozen new factories. The demand for Rocket Cola is a global one.

FRANK BLAIR

Well it truly is a special gift, Abel. You're one of a kind.

Abel: *Thank you.*

Cain can't help himself, feeling envious:

CAIN

And with my help, he was able to share this gift with the world.

FRANK BLAIR

Okay, now I know you're just burning with questions out there so let's go to the phones. Our first caller is Becky from Chicago. Go ahead, Becky.

We hear BECKY'S voice in the studio:

BECKY (O.S.)

Hi there, I just wanted to know if  
Abel has a lady friend because I  
think he's just adorable.

FRANK BLAIR

(laughing)

How about that, Abel, the ladies  
out there would like to know if  
you're single?

Abel blushes bright red before shaking his head, "Yes."

FRANK BLAIR (CONT'D)

Single he is. Good luck with that,  
Becky. Our next caller is Phil from  
Portland.

PHIL (O.S.)

I just want to thank Abel for  
saving my life. I was ready to end  
it all. I lost my job, my wife was  
sleeping around on me with Ed from  
accounting, and I was drinking  
again. But then I tried Rocket Cola  
Hope and everything changed for me.  
I felt something I hadn't felt in  
years. Thank you, Abel, for  
rescuing me.

The audience applauds. Again, Abel looks happy.

CAIN

Thank you for that, Phil. Stories  
like yours keep us going.

FRANK BLAIR

Stay strong, Phil. Our next collar  
is Joan from Orlando. You're on.

We hear the voice of a DISTRAUGHT, ANGRY WOMAN:

JOAN (O.S.)

My son is dead because of you!  
Taken from me forever! Suddenly he  
couldn't bear to live in the real  
world after weeks on your drink. It  
wasn't good enough anymore. Rocket  
Cola kills and I hope that freakish  
abomination up there burns in hell  
for this!

Abel is COMPLETELY SHOCKED AND HURT.

CAIN

You don't know what you're talking about! My brother is a hero!

FRANK BLAIR

Cut her off! Cut her off!

JOAN (O.S.)

You hear me? Burn in hell! You killed my--

The call is CUT OFF but Abel looks white as a ghost.

INT. CAIN AND ESMÉ'S HOME - SAME TIME

Esmé watches the show, focusing in on Abel whose face shows DEEP HURT. He's shaken by the call and Cain tries to calm him down. Esmé watches Abel closely, feeling deep sympathy.

FRANK BLAIR

(on the TV)

We're sorry about that, but as you can see people have strong opinions when it comes to the effects of Rocket Cola. We'll be back after a brief commercial break.

The show then cuts to a ROCKET COLA COMMERCIAL.

INT. ROCKET COLA OFFICES (CAIN'S OFFICE) - DAY

Cain has an even bigger office than before. It's covered in EXPENSIVE ART WORKS, including Warhol's Rocket Cola bottles. There's a map of the world covered in red dots. Cain looks out the window down at a LARGER CROWD OF PEOPLE PROTESTING HIS COMPANY.

JP, Roth, Tom, and Abel sit around the office. Abel still looks hurt by the interview. Cain pours everyone a whiskey.

CAIN

These people are crazy. Small minded, religious zealots!

TOM

That may be but they're getting a lot of attention in the press. Too much attention.

CAIN

We need to change the headlines.

ROTH

How?

CAIN

While I'm opening the Tokyo and European factories I want to announce a new emotional flavor. Something to really make a splash.

JP

We're close on Euphoria.

ROTH

How the hell's that different from bliss and joy?

JP

(shrug)

It's not really, but it sounds great.

CAIN

No, we need something different. Something complex that makes people feel more than happiness.

(taking a drink)

The feelings you had as a kid on the night before Christmas. Or playing ball with dad. I want to recapture those feelings.

JP

Nostalgia?

CAIN

(smiling)

Yes, nostalgia. Imagine if you could drink nostalgia.

Everyone does imagine it with a bit of wonder. Then:

CAIN (CONT'D)

(to Abel)

Can you do it, Abel? Can you make nostalgia?

Abel looks at everyone a long moment. He's very reluctant. Cain approaches him and puts his hand on his shoulder.

CAIN (CONT'D)

Don't let one person stop you. What we're doing is the right thing to do, Abel.

(MORE)

CAIN (CONT'D)

If this man really did die then he was troubled long before he ever had Rocket Cola. Think of the thousands of others who we're helping.

Abel gives a slight nod.

CAIN (CONT'D)

Fantastic. Then let's get a commercial together before I leave.

I/E. CAIN AND ESMÉ'S MANSION - DAY

The doorbell rings and Esmé goes to answer it. She opens the door but no one's there. She then looks down to find a Rocket Cola box with a KNIFE sticking out of it. She screams and slams the door shut.

INT. CAIN AND ESMÉ'S MANSION (HALLWAY) - EVENING

Abel walks through the house, passing Cain and Esmé's bedroom. Behind the closed door he can hear them fighting.

ESMÉ (O.S.)

(yelling)

People are threatening to kill him,  
Cain! You've made him a target.  
Don't you care for him at all?!

CAIN (O.S.)

Don't you dare question my love for him!

INT. CAIN AND ESMÉ'S BEDROOM - CONTINUOUS

ESMÉ

They know where we live!

CAIN

I'll hire a bodyguard.

ESMÉ

I hate this.

CAIN

You have to understand that there's always going to be detractors.

ESMÉ

These people aren't detractors.  
They're insane and dangerous.  
Abel's in danger and you shouldn't  
be putting him on television!

CAIN

If I didn't you'd be blaming me for  
taking all the credit! And he's not  
a child, Esmé. I know how badly you  
want one but he's an adult and he  
can take care of himself.

ESMÉ

This has nothing to do with that!

On the other side of the door, Abel hurries along, hurt that  
they're fighting over him.

EXT. GARDEN - EVENING

Abel waters and prunes the plants when Esmé approaches. As  
always, he's happy to see her.

ESMÉ

Am I bothering you?

Abel: *Not at all.*

ESMÉ (CONT'D)

I saw the interview today.

Abel looks embarrassed.

ESMÉ (CONT'D)

I'm sorry that happened.

Abel: *It's okay.*

ESMÉ (CONT'D)

It's not okay, Abel. You shouldn't  
have been put in that situation.  
Cain can handle that stuff, but  
you're different.

Abel looks hurt.

ESMÉ (CONT'D)

I mean that in a good way, Abel.

(beat)

I want to ask something of you.

Abel: *Anything you want.*

ESMÉ (CONT'D)

Promise me you'll stop showing Cain how to make new emotions. I've tried to convince him myself but he won't listen to me.

Abel looks torn.

ESMÉ (CONT'D)

I know he's your brother and you want to make him happy, but Cain has a way of getting carried away with things and there's no telling where this will end. I'm worried you'll never be able to live a normal life.

(beat)

Cain is not the person who should be in control of people's happiness, or their emotions. I think it should have all stayed between us.

Abel is deeply conflicted between his brother and the woman he loves.

ESMÉ (CONT'D)

Please, Abel. Promise me.

Abel can't answer her. How can he choose?

Esmé thinks a moment, then makes a decision to keep going:

ESMÉ (CONT'D)

I know you believe Cain is always looking out for you, but it's not true, Abel. You need to look out for yourself. Especially with the crazy people out there. I worry for your safety.

Abel: *What do you mean?*

ESMÉ (CONT'D)

When you were children and Cain was taken from the orphanage, he made the choice to go. They gave him the choice to stay at Edendale with you or to go and live with a rich family and he decided to go.

Abel (hurt): *It's not true.*

ESMÉ (CONT'D)  
 It is true. I'm sorry but you need  
 to know. It might save you.

Abel is filled with anger and pain. He rushes past Esmé toward the house.

ESMÉ (CONT'D)  
 Promise me, Abel!

She follows after him.

INT. CAIN AND ESMÉ'S MANSION - CONTINUOUS

Abel rushes into Cain and Esmé's room where Cain packs his suitcase. He grabs Cain and SHAKES HIM ANGRILY.

CAIN  
 What is it? What's the matter?

Esmé walks in.

ESMÉ  
 I told him the truth.

CAIN  
 What truth? Calm down, Abel!

ESMÉ  
 That you chose to leave Edendale. I  
 know, Cain.

Cain looks at Esmé FURIOUS -- *how could you?!* He then looks at Abel who desperately wants to believe it isn't true.

Abel: *Is it true?*

Cain thinks a moment, then:

CAIN  
 (to Abel)  
 I made a choice but I made it for  
 us. For both of us.

Abel is HURT. He PUSHES CAIN and runs out of the room.

CAIN (CONT'D)  
 Look at everything we have now!  
 We'd be nothing if I stayed at  
 Edendale.

Abel turns back: *We'd be brothers.*

Abel runs into his room.

CAIN (CONT'D)  
(calling after)  
We're still brothers!

Cain turns to Esmé furiously.

CAIN (CONT'D)  
What the hell are you doing?!

ESMÉ<sup>1</sup>  
Stopping you from taking advantage  
of him!

CAIN  
You had no right to tell him that!

ESMÉ<sup>2</sup>  
It's the truth, isn't it? Now  
that's he's back I see you for who  
you really are.

CAIN  
I was 10 years old and I saw a way  
to help my brother.

ESMÉ<sup>3</sup>  
Then help him now instead of making  
him into your golden goose!

CAIN  
Why can't you see beyond what's  
right in front of you?! We're on  
the verge of making everything  
perfect.

ESMÉ<sup>4</sup>  
And why can't you see how close you  
are to losing your brother?  
(beat)  
You may have already lost your  
wife.

And she walks out of the room. Cain thinks a moment and then  
looks back down at his open suitcase.

INT. ABEL'S ROOM - NIGHT

Abel lies in bed staring at the ceiling, tears in his eyes.

After a moment Esmé walks in. Abel sits up on his bed as she approaches. Without a word she kisses him gently on the cheek and then looks him in the eye.

ESMÉ

You're just too special for this world.

She then walks out leaving an amazed Abel sitting there.

NARRATOR

In that moment, Abel's love for Esmé become greater than his love for Cain.

EXT. ORCHARD - MORNING

On a foggy morning Abel walks through an ORCHARD with a basket, picking apples. But we see all the apples in his basket are rotted and spoiled. The fallen ones.

INT. ABEL'S ROOM - DAY

Abel works at his desk with several ingredients, including the rotten apples. He mashes them together making liquids.

NARRATOR

So he created an emotion he never dreamed of creating before to extinguish this love. For he knew he could not betray his brother.

He pours the liquid into a jar. Unlike the other potions, this one is DARK AND MURKY.

NARRATOR (CONT'D)

Hate.

The empty bottle marked, "LOVE" sits on his desk.

EXT. CAIN AND ESMÉ'S MANSION - MORNING

Cain walks away from the house and gets into a CHAUFFEURLED CAR. As he does he looks up at the front window and sees Abel looking down on him just like when he left the orphanage.

Cain then looks over to see a LARGE BODYGUARD parked nearby watching the house, nodding to him.

NARRATOR

And Cain went to Tokyo as planned.

INT. NEW ROCKET COLA FACTORY JAPAN - DAY

Cain cuts the red ribbon at another factory as a group of JAPANESE BUSINESSMEN and CROWD OF ONLOOKERS applaud politely.

A REPORTER takes their picture.

Just then a JAPANESE WOMAN, looking slightly crazy and transient, emerges from the crowd and yells at Cain.

TRANSIENT JAPANESE WOMAN  
How dare you betray your own  
brother! Selling his gift!

Cain is taken aback.

TRANSIENT JAPANESE WOMAN (CONT'D)  
Your selfishness will kill him.

To nearby SECURITY GUARDS:

CAIN  
Get her out of here!

TRANSIENT JAPANESE WOMAN  
His blood will be on your hands!

And Cain breaks into tears, melting down.

A BUSINESSMAN puts his hand on Cain's shoulder.

JAPANESE BUSINESSMAN  
Mr. Parks, are you alright?

Cain looks back at him.

CAIN  
No, that woman should be removed!

JAPANESE BUSINESSMAN  
Which woman, sir?

CAIN  
What do you mean which woman? That  
one--

He turns back but there is no woman. He imagined her. The crowd stares at him confused.

Cain is left BEWILDERED.

## INT. CAIN AND ESMÉ'S MANSION - NIGHT

Abel and Esmé watch *Safety Last* together on a projection screen just like at the orphanage. They both laugh and have a great time.

## NARRATOR

While Cain was gone and the protests against Rocket Cola grew, Esmé did what she could to recreate the safety and familiarity of life at Edendale for Abel.

## EXT. CAIN AND ESMÉ'S MANSION - DAY

Abel and Esmé have a picnic together on the roof of the house, both looking happy.

## EXT. GARDEN - DAY

They take a walk through the garden, the bodyguard watching them from nearby.

## INT. CAIN AND ESMÉ'S MANSION - NIGHT

Esmé puts on a BEATLES RECORD. Abel then takes her by the hand to dance. She resists at first but then gives in. They dance happily, laughing as they fall into each other.

They look at one another, love in their eyes.

## ESMÉ

Your brother was there when I had nothing and no one to live for. And I love him for that. But you make me love life itself.

## INT. AIRPLANE - DAY

Cain flies first class, staring out the window forlornly, lost in thought.

## NARRATOR

And while Cain was on his way to France it was his own product that changed his mind.

A STEWARDESS stops at his seat.

STEWARDESS  
Something to drink, sir?

Cain turns and looks at her.

CAIN  
Do you have Rocket Cola?

STEWARDESS  
Of course.

She motions to the other PASSENGERS who all stare straight ahead with happy, dumb grins.

STEWARDESS (CONT'D)  
Joy or hope?

Cain smiles and thinks a moment.

CAIN  
Joy, please.

INT. AIRPLANE - MOMENTS LATER

Cain sips the drink and now looks out the window with a look of COMPLETE JOY on his face.

We then go into his mind: All of his memories and thoughts are of one thing -- the happy moments he had with his brother at Edendale. He remembers them trading baseball cards, getting into trouble in class, getting into fights, talking in the bunk beds late at night, making money at Christmas time from Mr. Waltz, watching films.

He breaks down and cries with true happiness.

INT. FRENCH AIRPORT - DAY

Cain speaks loudly on a PAYPHONE in the chaotic terminal.

CAIN  
Yes, you heard me right. Stop all production right away. I know exactly what it means. It's for my brother, JP. Just do what I say. Look, I'm coming home. I'll explain everything. Just stop production!

And he hangs up and looks around a bit lost.

INT. ROCKET COLA FACTORY - NIGHT

JP watches sadly as the conveyor belts come to a screeching stop, the hundreds of bottles left unfilled.

INSERT: THE HARDBOUND BOOK. At the top of the page it says, **"Chapter Eleven: The Second Betrayal."**

Underneath is a SKETCH of Abel lying in bed in his room.

The sketch comes alive and we're in:

INT. ABEL'S ROOM - NIGHT

Abel lies in bed reading "HER ORBITING MOONS" by John St. John. On the cover is a naked female alien. As he reads with wide eyes Abel looks completely shocked.

After a moment, Esmé enters wearing a silk robe.

Abel looks at her, framed by the doorway. She's beautiful.

ESMÉ  
Can I come in?

Abel nods yes slowly, shocked by what's happening. He gets up as she walks in. They stand apart looking at one another.

Her eyes fall on the empty bottle marked "LOVE."

ESMÉ (CONT'D)  
(gesturing to the plants)  
With all of this, were you trying  
to create love?

Abel nods yes.

With each following line she moves closer to him.

ESMÉ (CONT'D)  
Because you didn't have parents?

Abel: no.

ESMÉ (CONT'D)  
Because you didn't have Cain?

Abel: no.

ESMÉ (CONT'D)  
Because you didn't have me?

Abel: yes.

ESMÉ (CONT'D)

Have you ever been with anyone  
before? A woman?

Abel: *no.*

She's now very close to him.

ESMÉ (CONT'D)

You can't create it, Abel. Love can  
only be given.

Finally, unable to resist any longer he takes Esmé's face in his hands and kisses her with passion. It's what he's longed for most in his life and it's perfect.

But before it continues to something more he pulls away, realizing what he's done. This is his brother's wife. His face is conflicted.

ESMÉ (CONT'D)

What's wrong?

Abel flashes a look at the BOTTLE OF HATE on his shelf, next to the empty bottle of love. He wants Esmé terribly but manages to pull himself away and quickly drinks half the bottle of hate.

ESMÉ (CONT'D)

What is it? What are you drinking?

Abel: *I can't do it, I can't betray Cain.*

She looks at the strange, dark liquid.

ESMÉ (CONT'D)

You made this to not love me? To  
not betray Cain?

Abel: *Yes. I'm sorry.*

She looks deep into his eyes. There's no change in him from the liquid.

ESMÉ (CONT'D)

It won't work.

Abel: *Why?*

ESMÉ (CONT'D)

You have no hate in your heart.

Abel consider this a moment.

ESMÉ (CONT'D)  
Let me give you love.

Abel: *I love you.*

Esmé kisses him.

Abel undresses her and they fall back on his bed. They can't control themselves.

Abel's clothes are thrown off.

They make love full of passion, years of love and lust coming out all at once.

Their desire is finally being fulfilled.

EXT. CAIN AND ESMÉ'S MANSION - SAME TIME

A car pulls up to the house. Cain gets out and looks up at his large home. The bodyguard is parked nearby, asleep in his car. Cain rolls his eyes and walks toward the front door.

INT. CAIN AND ESMÉ'S MANSION (ABEL'S ROOM) - SAME TIME

Lost in their passion they don't hear Cain's car outside.

INT. CAIN AND ESMÉ'S MANSION - SAME TIME

Cain walks into the foyer with his suitcase.

CAIN  
(calling)  
Hello? I'm back.

There's no answer but the lights are all on. He looks around and begins to walk up the stairs.

INT. ABEL'S ROOM - SAME TIME

The passion comes to a climax.

ESMÉ  
Oh, Abel...

INT. CAIN AND ESMÉ'S HOME - SAME TIME

Cain walks into his bedroom. No one's there. He listens.

INT. ABEL'S ROOM - SAME TIME

Abel holds Esmé in bed, both looking completely content in their own world, when Cain walks in.

He STOPS IN SHOCK on seeing them.

CAIN  
What the hell?!

Esmé jumps up.

Abel is shocked.

Cain is furious. He loses self-control.

ESMÉ  
Cain, please, I--

He pushes her aside hard. Abel stands to protect her, stepping toward Cain.

CAIN

Abel: You betrayed me first!

CAIN (CONT'D)

Abel: *I have always loved her!*

CAIN (CONT'D)  
You were a kid! What did you know  
of love?!

Cain, crazed with rage, goes at him SWINGING HIS FISTS AND HITTING ABEL OVER AND OVER AGAIN. Abel tries to fight back but is no match for Cain.

## ESMÉ

CAIN  
I stopped it all, everything, for  
you two!

Cain hits even harder now.

Esmé is HYSTERICAL and tries to stop Cain, JUMPING on him to defend Abel.

CAIN (CONT'D)

Esmé is knocked down to the floor.

ESMÉ  
Cain! Stop! You're hurting him!

She picks up a pot and hits Cain over the head with it, giving him a GASH ACROSS THE FOREHEAD. He staggers a moment.

ESMÉ (CONT'D)  
(through tears)  
You're going to kill him!

Cain looks down at Esmé crying, hurt on the floor, and then at a bloodied Abel with his fists clenched.

His eyes fall on the unmarked JAR OF HATE on the shelf, still half full.

He runs and DRINKS IT ALL DOWN, not knowing what it is.

ESMÉ (CONT'D)  
Cain, no!

Abel tries to stop him, fear in his eyes, but it's too late.

CAIN  
It'll go away, it'll go away. I'll  
feel something else. Something  
better. I'm sorry ... my temper ...  
I can't control it ...

Abel looks at him with EXTREME FEAR, shaking his head. Esmé is also fearful and stands back.

CAIN (CONT'D)  
What is it?

Abel motions to the empty bottle in his hand.

CAIN (CONT'D)  
(slight fear)  
What did I drink? What is this?

Abel just looks at him with anguish.

CAIN (CONT'D)  
(with fear)  
Abel? I just wanted to feel  
something else. I didn't want to  
feel--

HE DOUBLES OVER, CLENCHING HIS TEETH.

He looks back up at Abel, TRUE HATE starting to flare up in him. He tries to fight it back but it's no use.

CAIN (CONT'D)  
Why did you make this?!

Abel, scared, motions to Esmé: *So I wouldn't betray you.*

CAIN (CONT'D)  
(to Abel, guttural)  
Go. Go!

Abel doesn't move, watching him TRANSFORM BY THE HATE.

ESMÉ  
(pushing Abel)  
Go, Abel!

Abel looks at her with concern.

ESMÉ (CONT'D)  
Just get away! I'll be fine.

Abel turns and runs out of the room.

CAIN  
(fighting with himself)  
I can't control it...

Esmé runs up to Cain and hugs him.

ESMÉ  
You can push it down. I'm sorry,  
Cain. I'm so sorry. You can control  
this.

He tries and struggles but he can't control it. It's too much for Cain. The feeling of hate completely overtakes him.

Cain pushes Esmé aside and goes after Abel. On the way out he grabs his HUNTING RIFLE from a rack mounted on the wall.

ESMÉ (CONT'D)  
(screaming)  
No!!!

EXT. CAIN AND ESMÉ'S MANSION - NIGHT

Abel runs across the front yard, through his garden, when--  
A SHOT RINGS OUT in the night.

Abel staggers a moment in pain, his momentum carrying him forward, and then he falls to the ground.

He's been shot.

Esmé screams from the house.

Cain approaches holding the rifle and looks down at his brother. Blood drips from his head from being hit by the pot.  
He's marked.

He then looks at the gun in his hands as if he doesn't understand. It's too much to comprehend.

The hatred leaves him.

CAIN  
What have I done?

He drops the gun. He's in shock. Tears fall from his eyes.

CAIN (CONT'D)  
I'm sorry, Abel. I'm sorry. My brother.

We CLOSE IN on Abel on the ground.

He looks up and in his mind sees the ORPHANAGE GATES before him with the EDEN sign still hanging. It's his shelter. His protection and womb. His Eden.

He reaches his hand forward to open the gates.

He walks into the beautiful garden where a young Esmé and Cain, 11, wait for him. Esmé dances, looking beautiful. Cain, saying words we can't hear, takes him by the hand enthusiastically and leads him in. We see that Abel too is once again a child.

In reality: Abel quietly and weakly says the only words of his life:

ABEL  
I love you, brother.

Abel smiles weakly, happy to feel love.

He breathes his last breath.

Cain is devastated.

CAIN  
I love you too, brother.

The security guard approaches from the darkness.

SECURITY GUARD  
Mr. Parks?  
(seeing Abel)  
My god...

Looking up, with COMPLETE SADNESS:

CAIN  
I've killed him.

We hear POLICE SIRENS in the distance.

INT. INTERROGATION ROOM - DAY

Cain, with a bandaged head, sits across from THREE LAWYERS.

LAWYER 1  
...and so given those circumstances  
there's no reason this shouldn't be  
classified as a crime of passion.  
The fact is you weren't in control  
of yourself.

There's no reaction from Cain. He's in a daze.

LAWYER 2  
What he's saying, Cain, is that we  
should be able to get you down to  
just four, five, years in prison.  
Plus you'll retain control of all  
your wealth and assets, including  
Rocket Cola.

CAIN  
No.

LAWYER 1  
(surprised)  
No?

CAIN  
I want everything to go to Esmé.

The lawyers share a look.

CAIN (CONT'D)  
All of it.

The door suddenly opens and a POLICE OFFICER sticks his head in. Behind him, the station is in a state of SHOCK and CHAOS.

POLICE OFFICER  
President Kennedy was shot!

The lawyers are stunned.

NARRATOR  
And like with all things the  
perfection began to fade away...

INSERT: THE HARDBOUND BOOK. At the top of the page it says,  
"Epilogue; 1976"

Underneath is a SKETCH of a young GIRL dancing on a stage.

The sketch comes alive and we're in:

INT. THEATRE - NIGHT

The GIRL, 10, dances the Arabian Song from The Nutcracker  
beautifully across the stage with other children. In the  
audience we see an older Esmé watching her proudly.

EXT. THEATRE - NIGHT

Esmé waits when the girl runs out excitedly. Esmé takes her  
in her arms and hugs her emotionally.

ESMÉ  
Oh my little girl, you were  
perfect. Absolutely perfect.

The girl smiles but doesn't speak.

Little girl: *Thank you.*

They walk away together down the street.

Then a somewhat grungy, transient looking man steps out of  
the theater. He pulls down a scarf covering his mouth and we  
see that it's Cain. There's a prominent scar on his forehead.

He watches Esmé and the girl walk away and a faint, sweet  
smile crosses his face.

He then turns and walks in the opposite direction.

The BOOK CLOSES shut.

BLACK.

The End.