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SLIDERS

"The Young and the Relentless"

Written by

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&

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#K0814

3/15/96

SLIDERS

"The Young and the Relentless"

QUINN MALLORY
WADE WELLES
MAXIMILIAN ARTURO
REMBRANDT BROWN

RICHARD
KYLE BECK
GUARDS - 2
MARGO
KENNY HATCHER
NEWSCASTER (TV)
BARTENDER
TIFFANY AUGUST
BAILIFF
JUDGE
INSTRUCTOR (TV)
SECRETARY
MARSHAL
PASSERBY
MELANIE WHITE
JOANNE
QUINN 2
WADE 2

SLIDERS

"The Young and the Relentless"

SETS

INTERIORS:

ESTATE
DOORWAY
DEN
BEDROOM
HALLWAY
SECURITY ROOM
Q.R.'S OFFICE
LAMPLIGHTER
COURTHOUSE
COURTROOM
HALLWAY
ELEVATOR
PRISON INTERVIEW ROOM
ENDEAVOR SOFTWARE
HALLWAY
CONFERENCE ROOM
LIMO
HOLY LIGHT RUNAWAY SHELTER
HATCHER'S CAR
LAW OFFICE FILE ROOM

EXTERIORS:

ESTATE
POOL AREA
REAR PATIO
SAN FRANCISCO STREET(S)
HOLY LIGHT RUNAWAY SHELTER
LAW OFFICE BUILDING
PARKING LOT

Prod. #K0814

3/15/96

SLIDERS

"The Young and the Relentless"

REVISED PAGES:

Prod. Draft Full Script

TEASER

FADE IN:

1 EXT. GATED ESTATE - SWIMMING POOL - NIGHT - A DEAD MAN 1

floats, face down in the luminous aquamarine. He is fully clothed -- Armani suit, alligator shoes with tassels. A beat, the sound of a splash (O.S.).

WADE, REMBRANDT

cannonball out of the wormhole into the far end of the pool. Arturo's already crash-landed and as he sputters and gasps his way to the surface --

QUINN

comes hurtling in, sending up a huge wave that broadsides Wade and nearly drowns her

ARTURO
Blast it, Mr. Mallory!

QUINN
Everybody okay?

As they wade through to get out of the pool --

REMBRANDT
Look at my leather jacket, man.
It's ruined.

QUINN
(of the estate grounds)
Look at this place.
(then)
These people must be some kind of
millionaires.

WADE
Probably with a million security
guards. Let's get out of here --

QUINN
Guys --

ANGLE - THE DEAD MAN

face down in the shallow end of the pool --

REMBRANDT
You okay, buddy?

Obviously not... The Sliders react --

(CONTINUED)

1 CONTINUED:

1

ARTURO AND REMBRANDT

jump in, drag the man onto the pool deck thru --

REMBRANDT
Give us a hand --

ARTURO
Grab him under
the arms!

And as they drag the body out of the water

WADE
Is he... breathing?

Rembrandt's look says it all. They roll the body over and now we reveal the dead man's identity. It's

QUINN 2

his expression is peaceful, almost amused at whatever circumstances have led him here. Off their astonishment

SMASH CUT TO:

2 INT. ESTATE - NIGHT - AN ELDERLY HOUSEKEEPER

2

moves to open the door. Someone's banging frantically

REMBRANDT

soaking wet, an extraordinary sight --

REMBRANDT
Quick -- there's been a terrible
accident!

The old lady peers out, over Rembrandt's shoulder, gasps --

ANGLE - POOL AREA - WADE, ARTURO, QUINN

Arturo appears to be peeling off his suit jacket, preparing to begin artificial respiration --

REMBRANDT
Call the paramedics!

Rembrandt heads off

CUT TO:

3 EXT. POOL AREA - NIGHT - ARTURO

3

desperately trying to resuscitate the dead man.

(CONTINUED)

3 CONTINUED:

3

WADE
Careful. You'll break his ribs --

ARTURO
It won't make a lot of difference
to him.
(gives up)
He's gone.

As now --

THE LADY OF THE HOUSE

rushes to the scene. We can't see the young woman's face.

YOUNG WOMAN
Quinn?

She's obviously distraught and oblivious to the Sliders,
kneels down over the body of Quinn's double. She's young,
sophisticated in dress. Her hair is long, elegantly
coiffed --

YOUNG WOMAN
Oh God --! Oh no --!

Her eyes, smarting with tears, turn toward the Sliders --

ANGLE - QUINN, WADE

react. And now we reveal the young woman's identity.

WADE 2

As Wade and she stare at each other in amazement

FADE OUT.

END TEASER

ACT ONE

FADE IN:

4 INT. MANSION DEN - WADE 2

4

is on the phone. The room is straight out of Architectural Digest -- the acme of yuppie style.

WADE 2

No -- I haven't called the police,
Kyle. Because I called you first.

ANGLE - THE SLIDERS

still soaking wet and unsure of what to say or do --

REMBRANDT

(to Quinn)

Must be your doubles were an item
on this world.

(then)

Look at all these photographs

ANGLE - HALL TABLE - FRAMED PICTURES

Quinn 2 and Wade 2 in various palmy surroundings. Off a framed newspaper clipping...

QUINN

It says here Q.R. Mallory was some
sort of corporate big-shot in
computer software or something
(off another magazine)

Take a look at this.

ANGLE - TIME MAGAZINE

depicting a pimply, somewhat intense looking man in his early 20's named Phil Buchanan. The caption reads:
"Cracking Down on the Elderly -- Is it Long Overdue?"

WADE

That kid's running for President?

ARTURO

Good lord - he looks about
seventeen years old --

As they take this in --

WADE 2's

hung up the phone --

WADE

Anything we can do?

(CONTINUED)

4 CONTINUED:

4

WADE 2

Thanks. I'm still in such a state of shock.

REMBRANDT

You and that gentleman... who looks so much like our friend here... you were...?

WADE 2

About to get married. We bought this place... together... for our retirement.

The Sliders react -- retire?

QUINN

It said something in this magazine about a project called Educomp?

WADE 2

(amazed)

The way you said that just like him... exactly.

(then)

My fiance' was a visionary. Educomp was his dream. Computer software so sophisticated, it would replace the entire public school curriculum.

ARTURO

Computers in place of public schooling?

WADE 2

I'm still trying to process this -- What you said about sliding. Forgive me. Our system of public education is a national disgrace, Mr. Arturo.

(then)

Q.R. and I were trying to change all that. And now, everything he worked for -- that we worked for together -- is gone.

Off which --

CUT TO:

5 INT. QUINN 2 AND WADE 2'S BEDROOM - WADE

5

dressed in Wade 2's dry clothes (a cross between Hollywood trendy and New York downtown chic). She rummages through the closet, looking for some shoes, A KNOCK at the door.

QUINN (O.S.)

You decent?

WADE

I suppose so.

QUINN

Too bad. I'm coming in.

Quinn enters. He's wearing his double's clothes

WADE

This is so strange, Quinn.

QUINN

I know.

WADE

There's so much I want to ask her.
She's me and yet not me --

(then)

They had this whole life
together --

(then)

It's not like we're together the
way they were but if something
happened to you, I don't know if I
could handle it.

They share a look -- no words necessary. Now --

WADE 2

enters.

WADE 2

Sorry -- am I interrupting?

WADE

(a bizarre moment)

No. It's okay.

WADE 2

(to Quinn)

Can I talk to you a minute?

QUINN

(a look to Wade before)

Sure.

(CONTINUED)

5 CONTINUED:

5

They go. Wade's putting on her shoes. Odd -- they don't fit. Off which --

CUT TO:

6 INT. HALLWAY - QUINN

6

and Wade 2 --

WADE 2

I'm still trying to hold it together here -- forgive me. This may sound a little gruesome.

(then)

Q.R. and I were going to host an important party tonight -- educators from all across the country.

(then)

Educomp could be the first step in educating all of America -- rich and poor. It was Q.R.'s dream.

QUINN

I'm not sure what you're asking.

WADE 2

Stand in for him.

(off Quinn's reaction)

Just get us through tonight. You just have to greet people and smile. I'll be there the whole time. We'll announce Q.R.'s passing at the Staff Meeting in the morning. I loved him, Quinn.

(then)

Please -- I can't let the dream die without a fight.

Off Quinn --

CUT TO:

7 INT. MASTER BEDROOM - QUINN

7

slicks his hair back in front of a mirror.

ARTURO, REMBRANDT, WADE

are there --

(CONTINUED)

7 CONTINUED:

7

ARTURO
You can't be serious.

QUINN
It's just for a couple of hours.
(then)
The party'll break up at midnight
and we'll be out of here.

ARTURO
You're impersonating a dead man,
for God's sake.

REMBRANDT
I'm with the Professor on this,
man.

QUINN
C'mon, guys -- she's Wade's double.
She lost her fiance' today.
(then)
She needs our help.

Arturo and Rembrant turn to Wade.

WADE
Hey - don't look at me...

WADE 2

enters, stops in awe --

WADE 2
My God. You really are him.

She crosses, fixes his tie in an intimate way

WADE 2
They're starting to arrive
downstairs.
(off Quinn's affirmative)
Just remember -- you're President
of E.I.S. Software System --
Educomp is the name of the software
-- Just speak in generalities and
use short sentences. That was
Q.R.'s style.

REMBRANDT
We'll be there for moral support,
man.

(CONTINUED)

7 CONTINUED: 2

7

WADE 2

Um... actually, that's gonna cause
sort of a problem.

QUINN

How come?

WADE 2

(it's obvious)
They're over thirty.

ARTURO

Very astute. But what exactly is
the point?

WADE 2

You're Senior Americans. Q.R. had
very few senior affiliations, aside
from the housemaids and the rest of
the staff.

(then)

Please don't take offense. We
can't afford to take any chances.

QUINN

(stemming this)

Guys -- it's only one night, okay?

ARTURO

Fine. We have no intention of
going anywhere near your collection
of arrogant brat packers. Because
I certainly wouldn't want to do
anything politically incorrect
like punch their lights out.

WADE

Professor --

ARTURO

No. That's quite enough.

Storms off --

REMBRANDT

Hang on, Professor. I'm coming,
too.

QUINN

Guys. Meet you back at the
Dominion later.

Arturo and Rembrandt are gone --

(CONTINUED)

7 CONTINUED: 3

7

WADE

I probably should go with them.

WADE 2

No. You'll be seen -- please, just wait upstairs. My driver can take you wherever you need to go once the guests have left.

CUT TO:

8 EXT. ESTATE REAR PATIO - NIGHT - QUINN AND WADE 2

8

The party's in full swing. A kid d.j. backmasking. Everybody's under 30, and the atmosphere's intense an undercurrent of decadence -- Lots of goatees, Mossimo caps, stussy t-shirts mingled with the Armanis.

WADE 2

Okay, here we go.

They step out into the crowd and are immediately approached by a 19-year-old kid in double-breasted suit and black turtleneck.

RICHARD

Q.R. My man. Listen, I told McNamara you signed off on Dream Warrior and he's like, "I'm still not sold on the artwork." Just give me the okay to can him, dude, and I can make this fly.

QUINN

Sure. If it's what you think we ought to do.

RICHARD

Q.R. rocks! -- Excellent!

Richard splits. Wade 2 lets out a sigh of relief.

WADE 2

It's okay. McNamara's a jerk.

They walk a few more steps, Quinn nodding at partygoers.

ANGLE - TWO MEN

huddled in the corner. They look at Quinn with undisguised suspicion, as if "What's he doing here?" One of the men signals for Quinn to come over and join them --

(CONTINUED)

8 CONTINUED:

8

WADE 2
(whispers in Quinn's ear)
Kyle Beck. CFO.

KYLE
(not happy)
Q.R. What's with Ed Cook saying
you're a holdout on Educomp?
(off Quinn)
I thought we were rock solid.

QUINN
Of course we are... Kyle.

WADE 2
If the pieces fall into place
the way he wants.

KYLE
(lowers his voice)
Listen up. Don't take me on over
Educomp, Q.R. You'll be super
not-happy.

WADE 2
Kyle -- Can I talk to you a second?
(then)
S'cuse us --

They move aside. Off Quinn -- he thought he was in favor of
Educomp.

9 INT. QUINN 2'S AND WADE 2'S BEDROOM - WADE

9

flipping through a fashion magazine. She hears a VOICES
(O.S.). She gets up to look --

CUT TO:

10 INT. MANSION CORRIDOR - NIGHT - WADE

10

makes her way down the hall, toward

11 INT. SMALL SECURITY ROOM - A GUARD

11

sits in front of a bank of black and white monitors showing
different locations of the party. We HEAR the different
conversations coming from each screen.

(CONTINUED)

11 CONTINUED:

11

WADE

Sorry. I... didn't mean to disturb you.

GUARD

No problem, Miss Welles.

(then)

Everything's up and running.

(off the monitors)

A little glitch on camera fourteen, but I think the audio's gonna be okay.

WADE

Um... great.

GUARD

(she turns to go)

Oh... that situation we spoke of yesterday? It's taken care of.

(off her hesitant look)

The dog next door?

(ominously)

Let's just say you're not gonna hear a lot of barking in the middle of the night anymore.

WADE

(instinctually upset)

Oh... I'll let you get back to work --

ANGLE - THE MONITORS

on one of which we clearly see --

WADE 2

and Beck. Off the Security Guard -- we don't know if he's noticed them or not.

CUT TO:

12 EXT. PATIO - QUINN

12

over by the buffet table. Mountain Dew, Sprite, Cheez doodles, junk food of various kinds.

A YOUNG WOMAN

approaches. Racially dressed. Exquisite

(CONTINUED)

12 CONTINUED:

12

MARGO

(whispers)
I miss you.

Quinn reacts doesn't know exactly what to say --

MARGO

(sotto)
Call me when this is over. Once
the witch is in bed.

WADE 2'S

approaching, displeased. Margo makes herself scarce.

WADE 2

What was that about?

QUINN

Beats me.

WADE 2

(nevermind that)
Look, I just talked to Kyle. I
think I cooled him out.

QUINN

He was acting like I was on the
fence --

(off her)
I thought I was a big champion of
this Educomp thing.

WADE 2

Of course you are. That's just the
way the game is played. Keep
everybody off balance and hold out
for maximum impact.

A VOICE

Dude --

A YOUNG MAN

approaches --

WADE 2

(sotto)
Kenny Hatcher he wants your job.

HATCHER

I've been checking you out.
There's something different about
you tonight.

(CONTINUED)

12 CONTINUED: 2

12

Quinn and Wade 2 exchange a furtive glance.

HATCHER
Must be the look of a man who's
psyched cause the value of his
stock options are gonna cube.

QUINN
(relieved)
You never know.

HATCHER
Look, man -- I don't want to beat a
dead horse.
(to Wade 2)
I talk to him a second?

Wade 2's jammed. Once they're out of earshot

HATCHER
Bro... I gotta make one last run at
you -- Educomp is bogus, man... you
know that. It's crappy software
junk food for techno-junkies.

QUINN
That's one way to look at it, I
guess.

HATCHER
Q.R. -- we came up in this
organization together --
(then)
Blake and Jackson are on board...
Vote "no", man. You're the swing
vote Wednesday

WADE 2
Quinn --?

HATCHER
Think about it. Will you do that?

Hatcher moves off --

WADE 2
Let me guess -- he wants you to
vote "no" at the director's
meeting.
(off Quinn)
Word of advice, okay? Watch your
back and don't commit to
anything.

CUT TO:

13 INT. WADE 2 AND QUINN 2'S BEDROOM - TV . 13

some spastic, off-the-wall MTV video.

WADE

looks on, reacts now as -- QUINN

enters --

QUINN

I had to get out of there... so I could go back to being myself for a second.

WADE

How's it going?

QUINN

Total snake pit. Everybody's coming at me with a different agenda.

WADE

Quinn, I've got a weird feeling about all this. My double's got security cameras monitoring this entire party.

(then)

She's hosting this shindig the night her fiance' died -- maybe his death wasn't even an accident.

QUINN

Let's not go overboard, okay?

(then)

This party can't go on forever.

Off which

CUT TO:

14 EXT. SAN FRANCISCO STREET - NIGHT - CLOSE ON PORTABLE TV 14

on which we see teenagers in riot gear brutally attacking a mob of middle-aged people --

NEWSCASTER (V.O.)

Today's Supreme Court ruling upholding the government decision to suspend social security sparked noisy protests in the nation's capitol today --

(CONTINUED)

14 CONTINUED:

14

PULL BACK TO REVEAL - ARTURO AND REMBRANDT

The TV, is perched on the counter of a newspaper stand.

ARTURO
It's unspeakable how this society
treats its more mature members.

Two cops pass by on patrol. They're barely fifteen

COP #1
Almost curfew, grandpa.

ARTURO
Yes, indeed. So perhaps you should
go home.

Rembrandt tenses -- Oh God. But --

COP #1
Forget it. You're not worth the
paperwork.

REMBRANDT
Man, where I grew up, you treated
old people with respect. If you
didn't, they'd whup your behind but
good.

ARTURO
That is exactly what the people of
this society need, Mr. Brown. One
large communal "whupping".

CUT TO:

15 INT. LAMPLIGHTER - NIGHT - A PACK OF YUPPIES

15

drunk and rowdy. Not one face over 30 in the place.

ARTURO AND REMBRANDT

enter and head for the bar, oblivious to the looks of
disdain tossed their way by patrons.

REMBRANDT
Damn. Ever get a feeling you're
unwelcome?

ARTURO
(to bartender)
Two beers, my friend.

The BARTENDER points to a sign on the wall behind the bar.
It reads "We Reserve the Right to Refuse Service to Anyone."

(CONTINUED)

15 CONTINUED:

15

BARTENDER

You can read, can't you?

ARTURO

Of course I can read, you idiot.
The question is: Can you answer?
I asked for two beers. We are of
legal age to drink and insist that
you serve us.

REMBRANDT

Let's forget it, Professor.
There's got to be another bar
somewhere.

BARTENDER

I think you better listen to your
friend, Obi-wan.

Arturo puts his hands on the bar and leans forward.

ARTURO

No, you listen to me. I want a
beer. And I want it now.

The Bartender moves out from behind the bar thru

BARTENDER

You know, life would be a lot
easier if you people'd learn to
accept your place --

ARTURO

I believe the proper response is...
"Why don't you make me?"

The bartender shoves Arturo, who shoves back. Suddenly

A BOUNCER'S

there. Decks Arturo into another bar patron. Rembrandt
nails the bouncer with a shot to the jaw. A moment of
astonishment before

A FULL-SCALE BRAWL

erupts. Somewhere in the middle of which melee --

BARTENDER

(to Bouncer)
I'm calling the cops!

CUT TO:

16 INT. MANSION FRONT HALLWAY - NIGHT - QUINN, WADE 2, KYLE 16
say good night to the last guests. As Kyle Beck finally
closes the front door

KYLE
Okay. Maybe we got away with it.

QUINN
He knows?

WADE 2
I had to Quinn. It was too
important not to.
(then)
Relax, okay? You were amazing!

She leans in and warmly kisses him on the lips.

WADE

emerging from upstairs, reacts to this -- clears her throat.

WADE
Quinn, we ought to get going.

QUINN
I'm gonna go change into my
clothes... I'll be down in a
second.

KYLE
Quinn, let me propose something.
Why go now? You've got two days
before you leave.
(then)
Listen -- you totally aced it out
there.

WADE
Look, we had an arrangement, okay?
This isn't open for discussion...

WADE 2
I believe this is Quinn's
decision... not yours.

The tension in the air grows thick.

QUINN
Think about it -- We had some
close calls tonight. We've gone
about as far as we can with this.

(CONTINUED)

16 CONTINUED:

16

KYLE
(perfectly pleasantly)
Okay. What if I told you I have something of yours and the only way you'll get it back is to appear at the directors' meeting and vote "yes". Would that make you think we could go a little further?

ANGLE - THE SECURITY GUARD

has emerged from his security room. He's got the timer.

WADE 2
Kyle -- we can't do this.

KYLE
Are you kidding me? With everything that's at stake?

QUINN
Look man, just give us back the timer. It's not gonna be of any use to you.

KYLE
Come any closer, I'll bust it into a million pieces.
(then)
We do this my way, or you'll be floating in the pool for a second time tonight.

Off Quinn and Wade --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

17 INT. COURTROOM - NEXT DAY - ARTURO AND REMBRANDT 17

rumpled after having spent the night in jail, await arraignment.

REMBRANDT

(dejected)

There must be some way we can contact Q-ball.

ARTURO

Mister Brown, I don't need the aid of my former pupil to get out of a little scrape with the law. We'll plead our case, pay a fine if we must, and go.

BAILOFF (O.S.)

Everybody up!

Everyone rises as a cocky 18-year-old male teenage JUDGE in black robes (goatee, backward baseball cap, earring) enters --

ARTURO

Look at that lad. He's barely wet behind the ears, and he's a judge? I tell you this world is insane.

TIFFANY (O.S.)

Brown? Arturo?

They turn --

TIFFANY AUGUST

dressed in business suit. Cute and perky -- with Valley girl overtones. She's 17 years old.

ARTURO

It's Professor Arturo, young lady. And who are you?

TIFFANY

Tiffany August. Your court appointed public defender.

Rembrandt and Arturo exchange a look. This is too much.

(CONTINUED)

17 CONTINUED:

.17

ARTURO

We're being represented by someone
named Tiffany?

She sighs. Will she ever get off these "ancient" cases.

TIFFANY

Listen pops, you're facing curfew
violation and assault charges --
one year in the can. My advice,
you play dumb, we plead senility
and get you off with thirty days in
county lock-up -- cool?

ARTURO

No, that is not "cool". I am a
professor of Ontology and
Cosmology, with more knowledge in
my pinky than you have in your
entire head. In addition to which
I am old enough...

TIFFANY

(she's heard it before)
to be my grandfather, I know.

ARTURO

I was going to say "father".

REMBRANDT

Look... Tiffany. We're leaving
town day after tomorrow. So thirty
days is out of the question.

The Judge casually POUNDS HIS GAVEL, more a rock beat than a
solemn signal, but it ends the discussion.

JUDGE

What're we gonna do with these two,
Counsellor?

TIFFANY

Guilty your honor, by reason of
senility.

JUDGE

Okay, Tiff, I'm gonna go easy on ya
'cuz I like the new do.
(she preens, he gavels)
Thirty days! Andale!

(CONTINUED)

17 CONTINUED: 2

17

ARTURO

Wait a minute! Where's the justice in that? Don't I get to speak in my own defense?

JUDGE

(amused)

You can speak all you want, Dad -- but I don't gotta listen. Next.

REMBRANDT

Come on, Professor. Don't make things worse --

ARTURO

Worse?! What could be worse than a trial run by Dennis The Menace, where your lawyer is a Debbie Gibson is a wanna-be?

JUDGE

Hey old geezer, it's one thing to cap on me, but I ain't gonna stand for you puttin' down the cutest counselor in town.

He smiles at Tiffany, she blushes, digs it.

JUDGE

Ninety days. And you'd better shut your trap 'fore I really get mad.

Off Arturo --

CUT TO:

18 INT. ENDEAVOR SOFTWARE HALLWAY -- QUINN, WADE 2 AND RICHARD 18

moving briskly towards the conference room

RICHARD

... and by contracting out overseas, we can share five mil just off'a health fund contributions alone --

QUINN

Sounds great.

(off Wade 2's look)

I mean great theoretically. I need to study it further --

(CONTINUED)

18 CONTINUED:

18

RICHARD

(of this)
You okay, Q.R.?

QUINN

Fighting a cold or something

RICHARD

(whatever)
You hear on the radio? Governor
Coleman rejected Melanie's request
for clemency. They're gonna fry
her ass on Wednesday.

WADE 2

You don't see me crying.

Before Quinn can ask "who's Melanie?", they've reached --

A SECURITY SCANNER

which reads palm prints. Richard's up first, puts his hand
flat BEEP. He's approved and enters --

WADE 2

is next. BEEP -- approved. It's Quinn's turn. Nothing --

WADE 2

You're his exact double -- it
should read your palm print.

Wade 2 takes Quinn's palm, examines it. Quinn's electrified
-- there's something eerily sexual about the way she's
touching him --

WADE 2

What's this scar?

QUINN

I got spiked once playing second
base.

Wade 2 reaches into her satchel and withdraws a key-card
BEEP! The door unlocks mechanically --

QUINN

Some security system.

WADE 2

Q.R. was away on business a lot --
he made sure I had a pass key in
case I needed to get into his
office --

(CONTINUED)

18 CONTINUED: 2

18

As they go

CUT TO:

19 INT. COURTHOUSE HALLWAY - A 22-YEAR-OLD DEPUTY SHERIFF

19

flanks Arturo and Rembrandt, who are waiting for an elevator to take them to their cell.

ARTURO

-- This is an unspeakable
nightmare. A society entirely in
thrall to the basest, most
moronic --

REMBRANDT

Yeah, yeah, yeah.

(then)

If ain't making it any better
listening to you grouse about it.

The elevator opens - the Sliders head in --

20 INT. ELEVATOR - THE GUARD

20

pushes the button and the elevator starts its descent.

ARTURO

You realize, of course, that this
is all your fault?

REMBRANDT

Hey -- Why don't you shut up, man.
Okay? I've taken all I wanna
take!

Arturo's apoplectic choking with rage --

GUARD

Hey! Knock it off, old dudes.

Arturo starts to sputter --

GUARD

(annoyed)

Oh geez... what's the matter now?

ARTURO

My heart...

(coughing)

My ancient heart... all the
excitement, the stress...

(CONTINUED)

20 CONTINUED:

20

Arturo collapses to the floor

REMBRANDT

Do something, man.

As the guard bends down, Rembrandt takes advantage, clubbing him over the head with his manacled fists.

REMBRANDT

Sorry, kid.

(helping Arturo up)

Nice work, Professor. You're another Richard Burton.

ARTURO

So I've been told, by two of my ex-wives.

(grabbing keys)

Let's get out of here.

As they undo their cuffs, we

CUT TO:

21 INT. ENDEAVOR CONFERENCE ROOM - CLOSE ON MONITOR

21

on which we see the Educomp logo -- (Windows '95 meets Sesame Street).

KYLE (O.S.)

(proudly)

Educomp. The future of America's education system.

WIDEN - THE BOARDROOM - QUINN

sits next to Wade 2. Kyle Beck, a couple fast-trackers are there -- one of them is Ed Cook from the party.

KYLE

As Chief Financial Officer, I'll spiel about the ways Educomp will revolutionize education: allowing students to learn at home, saving the taxpayer billions as we close schools and send teachers out to pasture -- and all that good stuff.

Quinn glances at Wade 2. What the hell? She ignores him.

(CONTINUED)

21 CONTINUED:

21

KYLE

I'll just touch on our lucrative
sponsor tie-ins... I'll introduce
the boy genius who designed all
this --

(means Quinn)

-- and we'll let the demo dazzle.

He hits a few keys and...

ANGLE - MONITOR - AN INSTRUCTOR

young, attractive, appears in the right hand corner of the
screen.

INSTRUCTOR (ON TV)

Today, we'll review addition.

A conga line of Impact Cola bottles dances their way onto
the screen, complete with music.

INSTRUCTOR (ON TV)

Now if I drink seven bottles of
Impact Cola, and you drink five,
how many bottles of Impact Cola
have we enjoyed?

The bottles arrange themselves into the number of twelve.

INSTRUCTOR (ON TV)

Twelve, that's right. Four more
correct answers and you can reward
yourself with a frosty bottle of
Impact Cola...

QUINN (O.S.)

Hold up a second
(then)
Freeze it, Kyle.

Kyle does so

WADE 2

Problem?

QUINN

Yeah, there's a problem. That's
not educational -- it's an ad for
soft drinks.

Dead silence.

(CONTINUED)

21 CONTINUED: 2

21

WADE 2

I think Q.R. has a point. It's too commercial, still needs work, but the revolutionary notion of using commodities that will make kids want to learn is still a good and exciting one.

(smiles at Quinn)

We'll get there, as long as we remain united behind the concept.

(then)

Guys -- give us a second, okay?

As the puzzled staff rises and drifts out...

RICHARD

(sotto to Kyle)

Something's up with Q.R. Keep an eye on him.

As soon as the door closes, Wade 2 turns to Quinn.

WADE 2

What do you think you're trying to do?

QUINN

(contempt)

That's Educomp, the future of American education?

WADE 2

It's a promotional presentation a selling tool. Don't fly off the handle.

(then)

Kids love brand names. All we're doing is taking advantage of that. Impact Cola practically underwrote half our R and D

QUINN

This is insane

WADE 2

Look -- I'm trying to help you.

(then)

Kyle Beck's not just playing games here, okay?

(then)

You want your timer back, you and your friends want to get out of here? Help me help you.

(MORE)

(CONTINUED)

21 CONTINUED: 3

21

WADE 2 (cont'd)

(off Quinn)

No more scenes like that, okay?

Quinn's neutralized --

WADE 2

You've got to trust me, Quinn -- I care about kids. I care about education -- and I'd never desecrate the memory of the man I loved more than life itself.

A beat. Her gaze is intense, almost brazenly sexual. She kisses him. A KNOCK at the door (O.S.) --

A YOUNG SECRETARY

enters --

SECRETARY

Sorry, guys. Mr. Mallory -- there's somebody from the Marshal's service here to see you --

A FEDERAL MARSHAL

all of fifteen, enters. He's got what appears to be an official envelope. Takes it.

MARSHAL

Q.R. Mallory?

QUINN

I could be.

MARSHAL

Federal Marshal service -- got a subpoena here for you from Melanie White.

WADE 2

That should go direct to Mr. Mallory's lawyer.

QUINN

Hold up a second --

(to Marshal)

Let me see.

WADE 2

Look -- you don't need to read that.

(CONTINUED)

21 CONTINUED: 4

21

QUINN
(as he reads)
Who's Melanie White?

WADE 2
She used to work here until she
murdered one of our board
members... Okay?

QUINN
She's facing the death penalty?

WADE 2
Look -- It doesn't concern you.

QUINN
She thinks it does. She's asking
me to visit her.

WADE 2
Quinn -- no!
(then)
I'm warning you.

QUINN
Or what?
(then)
What're you gonna do?
(then)
Call the cops?
(then)
Do it. We'll get the whole thing
out in the open.

She is silent...

QUINN
You want me to play your game --
You're gonna have to play mine... I
want a car to take me to see this
woman.
(then)
And I want my Wade released from
house arrest -- got it?

Off Wade 2.

CUT TO:

22 INT. Q.R.'S LIMO - QUINN
in back, on the car phone

22

(CONTINUED)

22 CONTINUED:

22

QUINN
How're you doing?

INTERCUT TO:

23 INT. QUINN 2 AND WADE 2'S BEDROOM - WADE
on the phone --

23

WADE
Fine... they've told me I can go.

QUINN
What about the timer?

WADE
I don't know --
(then)
But I doubt they're gonna leave it
lying around.

QUINN
All right, look. We're coming up
to the Women's Prison -- I'll call
you once I've seen her.

WADE
Be careful --
(also)
Quinn? I called the Dominion.
Arturo and Rembrandt never checked
in last night.
(off which)
I'm starting to get worried

QUINN
(sighing)
Well, they're adults. I'm sure
they'll be fine --

As we --

CUT TO:

24 EXT. SAN FRANCISCO STREET - THE LIMO

24

sails past on its way to Quinn's rendezvous. The windows
are gray-tinted, so Quinn can't see out, nor can anyone see
in, including --

(CONTINUED)

24 CONTINUED:

24

ARTURO AND REMBRANDT

who stand at a street corner. This is a slummy part of town. Elderly vagrants loiter. Lots of Jack Jones-type music off the boom boxes. Rembrandt's on a pay phone. Arturo's scanning an almanac --

REMBRANDT

(on phone; exasperated)

Ma'am, I've asked three different people to put me through to Mr. Mallory's office!

(then)

Just ask him, he'll take a collect call from Rembrandt Brown.

(then)

What's it matter how old I am? Hello?...

(hangs up; turns)

No go, Professor.

ARTURO

So I heard. Listen to this, Mr. Brown. As best as I can determine, the youth of this society took over in 1980, when it was determined that the Social Security System stood to bankrupt the entire economy.

(then)

The environment was befouled, the nuclear arms race threatened the future of mankind; Jimmy Carter evidently abdicated the Presidency and installed his daughter Amy, on the grounds that she couldn't do any worse that he had.

REMBRANDT

Amy Carter's responsible for this mess?

ARTURO

Not entirely she did, however, after sending her parents to their rooms, lower the voting age to nine years old.

(then)

Because baby boomers glutted the job market, workers are required to retire and get out of the way by the age of thirty.

(MORE)

(CONTINUED)

ARTURO (cont'd)

(then)

On the bright side, it says here that the Department of Recycling and Waste Management's an unqualified success. And Congress has outlawed timber clear cutting.

REMBRANDT

That would really cheer me up, Professor, if I was a tree.

(then)

Look, we gotta figure out some way of hooking up with Wade and Q-Ball.

ARTURO

Well, it appears we're downtown... and the mansion's out by Mount Wilson. Considering we're... "on the lam"... I suggest a taxi.

REMBRANDT

We don't have any money.

ARTURO

(long sigh)

Mr. Brown, I never thought I'd see the day when I would be forced to resort to what I'm about to do.

And with that, Arturo approaches a young PASSERBY.

ARTURO

Excuse me, my lad... but I'm a little down on my luck. Could you possibly spare some change?

The passerby frowns, never stops moving.

PASSERBY

Get a job, for Pete's sake. I hear MacDonalds is hiring.

ARTURO

(to Rembrandt)

MacDonalds indeed!

Off which we

CUT TO:

25 INT. PRISON INTERVIEW ROOM - DAY - QUINN

.25

is ushered in by a jailer.

MELANIE WHITE

a pretty black woman in her early 20's, wearing handcuffs, waits at the table. Her cold eyes never leave Quinn's face. They sit staring at each other for an awkward beat. He's uncomfortable. Then...

QUINN

Is there something you wanted to say to me?

Melanie spits in his face. He's stunned. Pulls a handkerchief from his inside breast pocket and wipes it.

QUINN

(awkward, deliberate)
I came here... because you requested it.

MELANIE

(hateful)
Big of you!

QUINN

(confused)
Look -- I'm not really sure why you wanted to see me.

MELANIE

What I want, Q.R., is for you to be at my execution. I figure since you framed me for murder... the least you can do is watch me die.

Quinn's in shock, and as Melanie's eyes continue to bore holes through him, we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

26 INT. Q.R.'S OFFICE - EVENING - HATCHER

26

hovers over Q.R.'s desk, rifling through the contents of the in-box -- Looks up as --

QUINN

enters

HATCHER

Hey, dude.

QUINN

What're you doing in here?

HATCHER

Relax, buddy. I'm just looking for a couple of spec sheets.

QUINN

How 'bout you look for them another time.

(then)

I need to make a phone call.

HATCHER

No prob.

(then)

I'm a little worried about you, man.

(then)

You're not acting like yourself.

QUINN

(cautious)

I guess maybe all this Educomp stuff's got me kind of on edge.

HATCHER

Tell you what you need -- a little sailing this weekend

(then)

Sun, fresh air -- do a little scuba

QUINN

Now you're talking my language

Hatcher takes this in -- cat who ate a canary. The door opens --

(CONTINUED)

26 CONTINUED:

26

HATCHER

Hi, Wade --

Quinn tenses

WADE 2

enters

HATCHER

(as he goes)

Later... Q.R.

Wade 2 reacts. Didn't like the tone of Hatcher's voice.

WADE 2

What the hell was he doing here?

(then)

I told you: You don't talk to anybody associated with Educomp unless I'm with you.

QUINN

You've got bigger problems than Kenny Hatcher.

WADE 2

(matter of fact)

You talked to Melanie White.

QUINN

According to her, her boss was murdered because he opposed the Educomp program from its inception.

(then)

His death opened up a space on the Board of Directors. A space filled by Q.R.

WADE 2

I think you need to be a little more skeptical of conspiracy theories.

QUINN

(hard)

She was framed, wasn't she?

(CONTINUED)

26 CONTINUED: 2

26

WADE 2

You know, Quinn -- I don't think I like the way you're talking to me --

QUINN

(sarc)

I know. After all you've done trying to get the timer back from Kyle Beck --

WADE 2

Very simply, okay? You have a conference call in twenty minutes. If you blow it off, Kyle Beck's gonna take control of Educomp. You want that?

(then)

And just try to set your timer back.

Quinn is silent, burning. Finally, Wade 2 relents... softens.

WADE 2

My mother always said between two extremes, there lies a middle ground. Do the phone call, then you can chase Melanie White's delusions if you want.

(then)

Deal?

Off Quinn --

TIME CUT TO:

27 INT. Q.R.'S OFFICE - MINUTES LATER - QUINN'S

27

on the phone. Wade 2 listens on an extension.

QUINN

...Obviously that's something I'd have to discuss with Kyle Beck.

He keeps his eye on Wade 2 for prompting. She mouths the words "20 million" then holds up two fingers.

QUINN

I'd assume we could expect to ship at least twenty million units over the first two years.

(MORE)

(CONTINUED)

27 CONTINUED:

27

QUINN (cont'd)

(beat, then)
That's good to hear. Thank you,
buddy. Yes... see you for the
vote. Tomorrow at noon.

He hangs up --

QUINN

Satisfied?

WADE 2

Quinn... wait...
(approaches; charming)
Look, I realize this hasn't been
easy.
(getting close to him)
I just want you to know I'm
grateful.
(then)
You're so good at this -- it all
comes so easily. It's like I
almost want to ask you to stay on
with us... permanently.

QUINN

Why would I want to do that?

WADE 2

I'm not sure. Maybe the idea of
having a second chance with the man
I love intrigues me. You've got to
admit... we make a helluva team.

QUINN

The only thing we have in common is
wishing the person we're looking at
was somebody else.

He backs away from her, and exits.

CUT TO:

28 INT. HOLY LIGHT RUNAWAY SHELTER - EVENING - DOZENS OF
WAYWARD OLDSTERS

28

(late 30's to early 50's) are being served meals, bedding
down on cots, etc. On the walls are signs like: "Age is a
state of mind - God still loves you."

(CONTINUED)

28 CONTINUED:

28

REMBRANDT AND ARTURO

move down a food line. Behind them in line is JOANNE, 50, once a career woman, now on the street. The guy in front can't make up his mind --

REMBRANDT

Hey sport, others waiting.
(then, to Arturo)
Man, that call this slop food?

ARTURO

Which would you prefer, Mr. Brown?
A meal of questionable origin here,
or three squares a day behind bars?

REMBRANDT

Since you asked, what I'd really
like is for us to make tracks back
to Wade and Quinn.

ARTURO

We left word for them. We'll catch
up with them just before the slide.
Till then, it's better we stay here
and blend in amongst our own age
group. Less chance of exposure
that way.

JOANNE

Where you fellas from?

ARTURO

Out of town.

JOANNE

Me, too. I used to live in San
Jose with my son and
daughter-in-law until I just got so
fed up with all their crap.

REMBRANDT

How long have you been living on
the streets?

JOANNE

Off and on? Couple of years.
(then)
Can you believe once upon a time I
was a City Finance Manager?
(then)
Until I was "mandatorily
downsized."

(CONTINUED)

28 CONTINUED: 2

.28

ARTURO
Can't you find another line of
work? I would think anything would
be preferable to living like this.

JOANNE
How's someone like me gonna compete
even for a minimum wage job. They
always hire the hungry seventy year
old who'll work overtime for free.

Off which --

CUT TO:

29 INT. QUINN 2'S AND WADE 2'S BEDROOM - QUINN

29

bursts in --

QUINN
Wade --?

ANGLE - BATHROOM DOOR

ajar.

QUINN
You in here?

Suddenly

MARGO

(we remember her from the party) emerges, dressed in
lingerie as provocative as Sue Ichiho will allow --

QUINN
(under his breath)
Oh, no.

MARGO
What's the matter, Q.R.? Did you
forget what night it is?

QUINN
... I guess I must have.

MARGO
That's so unlike you. Or am I not
that important anymore?

She approaches. Puts her arms around his neck.

(CONTINUED)

29 CONTINUED:

29

QUINN

Look, it's not that. It's

She plants a steamy kiss on Quinn who doesn't go with it.
She breaks the kiss. Feigns hurt.

MARGO

There wasn't much feeling in that
kiss. Maybe we should try it
again...

She moves in for the kill. Quinn grabs her, holds her at
arm's length

MARGO

(stung)
It's Wade, isn't it? I thought you
said it was finished with her.

QUINN

Look, it's kinda complicated

MARGO

You bastard! You heartless
bastard! After everything I did
for you!

Suddenly

WADE

enters

WADE

Quinn --?

Margo freezes. It's clear she's terrified of Wade 2 --

MARGO

OhmiGod. Wade!

QUINN

(indifferent to Margo's
melodrama)
I've been looking all over for
you

Margo's frantic to find something to cover herself with

MARGO

God, you guys. You're being so
cool about all this.

(CONTINUED)

29 CONTINUED: 2

29

WADE
What's going on?

QUINN
I'll explain later. Come on
we're getting out of here

And they go --

30 INT. HALLWAY - CONTINUOUS

30

As they head down --

QUINN
I contacted Melanie White's
lawyer -- he's busy with an
eleventh hour appeal.

WADE
Are you sure this is such a good
idea?
(then)
What if these people are trying to
get you to admit you did it? Quinn
-- you could end up on death row in
the very next cell --

QUINN
We'll drive off that bridge when we
get there.

ANGLE - SECURITY ROOM

the door's open. Familiar voices

QUINN
(reacts)
Wade

He leads her inside

31 INT. SECURITY ROOM - ON MONITOR

31

Kyle Beck and Wade 2 live from the Endeavor Corporate
Offices --

WADE
Where's it coming from?

QUINN
It's a live feed from the Endeavor
headquarters.

(CONTINUED)

31 CONTINUED:

31

WADE
These people are incredible. Talk
about your palace intrigue --

Quinn hushes her as

WADE 2 (ON TV)
-- I don't know how much longer I
can control him, that's all.

KYLE
I'm not risking the success of this
project on account of some loose
cannon.

WADE 2 (ON TV)
You gotta understand -- he's not
like Q.R. I can't manipulate him.
It's like he couldn't care less
about money or power --

KYLE (ON TV)
Listen to me -- I'm not the one who
made the panicked call in the
middle of the night, okay? I
didn't bop my errant boyfriend in
the back of the skull and leave him
to drown in a swimming pool.
(then)
This is your mess -- take care of
it.

Off Quinn and Wade --

CUT TO:

32 INT. HATCHER'S CAR - HATCHER

32

waits. A rap on the glass --

MARGO

enters

HATCHER
That was quick.

MARGO
Man -- I am so freaked out. Wade
walked in on us.

(MORE)

(CONTINUED)

32 CONTINUED:

32

MARGO (cont'd)

(then)

I could have sworn she'd be at the office 'till late.

(then)

She just walked in on us, cool as ice.

HATCHER

(she's trembling)

Take it easy.

MARGO

She's gonna kill me, too.

HATCHER

Nobody's gonna kill anybody. Not if we all stay on the same page.

Off Margo, terrified

CUT TO:

33 INT. HOLY LIGHT MISSION - NIGHT - ARTURO AND REMBRANDT

33

on mats on the floor. Arturo's snoring, Rembrandt sleeps fitfully --

A WOMAN'S LEGS

enter frame. Rembrandt stirs, looks up.

REMBRANDT

Professor -- wake up.

Arturo rouses sees what Rembrandt sees

TIFFANY AUGUST

standing over them

ARTURO

Oh for god's sake.

TIFFANY

Nice. A whole lot of gratitude you've got.

ARTURO

You've proven you're not a particularly bright girl, so how did you find us?

(CONTINUED)

TIFFANY

You're joking, right? Like half the geezers in this place have passed through my office.

REMBRANDT

Look, sweetheart -- we don't want any more trouble.

(then)

We're supposed to meet friends tomorrow and we're gonna clear out of town.

TIFFANY

I don't think so.

(then)

Look -- I don't know who you old dudes think you are, but I got a chance to work my way out of the public defender's office -- I'm not gonna screw up my entire career just 'cause a couple of graybeards decide to play jailbreak.

ARTURO

(with zeal)

For heaven's sake, girl. You're a defense attorney. That was nothing more than a kangaroo court this morning. Where's your passion for justice?

REMBRANDT

Miss, I know you young folks don't care much for "our kind", but we're all God's creatures. All we're asking for is for you to cut us a little slack.

Tiffany sighs...

REMBRANDT

We didn't mean to break any law. And we don't deserve the penalty we got. The only thing we're guilty of is being older than you.

(then)

I don't think that should make any man a criminal.

TIFFANY

Guys gimme a break, okay? I'm just doing my job.

(CONTINUED)

33 CONTINUED: 2 .33

She looks to the front door --

ANGLE - TWO COPS

watching . On Tiff's signal, they head for Arturo and Rembrandt. And we --

CUT TO:

34 EXT. LAW OFFICE BUILDING - NIGHT - TO ESTABLISH 34

35 INT. FILE ROOM - NIGHT - WADE 35

sits at a small desk in a cramped file room, surrounded by mounds of legal papers.

QUINN

enters. He's bringing her some coffee

WADE

Thanks.

QUINN

How're we doing?

WADE

According to the transcript, Melanie left the office at six. She says she went right home and stayed there.

(pulls out a document)
But the security scanner at Endeavor recorded her re-entry at seven-thirty... the time the coroner says the murder occurred.

(leans back, frustrated)
That's what swayed the jury. How could she be at home when her hand print says she's at work?

A chill passes through Quinn, then...

QUINN

I know how. My double gave your double a pass-key. She could easily have hacked into Melanie's data base.

A beat, then Wade quickly thumbs a file folder thru...

(CONTINUED)

35 CONTINUED:

35

WADE

There's something that bothers me.
Maybe it's nothing.

(off Quinn)

... the detectives found a bloody
Bruno Magli shoe print at the
scene. Woman's size eight. That
was like the smoking gun, right?

QUINN

So?

WADE

Quinn, after we landed, I had to
borrow some dry clothes from my
double, remember? I borrowed a
pair of her shoes. She's a size
six, I'm a size six -- she had a
pair of eights in the back of her
closet!

As this sinks in for Quinn...

CUT TO:

36 EXT. PARKING LOT - NIGHT - QUINN AND WADE

36

exit the building. As they near Q.R.'s car...

QUINN

The shoes have gotta be the key to
this thing? If we plan this
right -- maybe we can bring her
down.

WADE

What about Kyle Beck and the timer?

QUINN

I'm not sure yet.

(then)

A woman's life's at stake, Wade --
We've gotta stop this execution.

Suddenly -- BANG! GUNSHOTS (O.S.)

THE CAR WINDSHIELD

shatters

(CONTINUED)

36 CONTINUED:

36

WADE AND QUINN

take cover behind the car fender. More gunfire, the shooter's closing in.

QUINN

Come on!

He grabs Wade and they dart away from the car and into...

37 EXT. AVENUE - NIGHT - A VAN

37

parked down the street suddenly roars to life --

QUINN AND WADE

they'll never make the safety of the curb. Caught in the van's blinding headlights, it looks as though they're finished --

At the last possible instant, they dive in opposite directions

THE VAN

slices between them. Watch in relief as the van rockets around a corner and is gone. Off Quinn and Wade

FADE OUT.

END OF ACT THREE

#K0814 "The Young and the Relentless" 3/15/96 - 1st White 48.

ACT FOUR

Act Four to come.