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SLIDERS

"The Young and the Relentless"

Story by

Michael X. Ferraro

and

Tony Blake & Paul Jackson

Teleplay

by

Tony Blake & Paul Jackson

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Prod. #K0814

3/18/96

SLIDERS

"The Young and the Relentless"

REVISED PAGES:

Prod. Draft	Acts 1,2,3
Pink Rev.	Full Script
Blue Rev.	Full Script

#K0814

3/18/96

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

LAMPLIGHTER

COURTHOUSE

COURTROOM

HALLWAY

ELEVATOR

PRISON INTERVIEW ROOM

ENDEAVOR SOFTWARE

(X)

CONFERENCE ROOM

Q.R.'S OFFICE

(X)

LIMO

HOLY LIGHT RUNAWAY SHELTER

(X)

LAW OFFICE FILE ROOM

EXTERIORS:

ESTATE

POOL AREA

GROUNDS

(X)

REAR PATIO

DRIVEWAY

SAN FRANCISCO STREET(S)

HOLY LIGHT RUNAWAY SHELTER

LAW OFFICE BUILDING

PARKING STRUCTURE

(X)

ENDEAVOR SOFTWARE

(X)

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! Are you (X)
practicing your cannonball? (X)

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

REMBRANDT

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

WADE

(of the estate grounds) (X)
Check out this place.
(then)
These people must be some kind of
millionaires.

REMBRANDT

Probably with a million security (X)
guards. Let's get out of here --

QUINN

Guys --

ANGLE - THE DEAD MAN

face down in the shallow end of the pool --

REMBRANDT

Uh oh.

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 --

REMBRANDT
He must've hit his head when he
fell in the pool.

(X)
(X)
(X)

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 an ambulance.

(X)

Rembrandt heads off

CUT TO:

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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
He won't feel any pain, I'm
afraid.
(gives up)
He's gone.

(X)
(X)

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 --! How could this happen?

(X)

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. Her hand trembles -- she's plenty shaken. The room is straight out of Architectural Digest -- the acme of yuppie style.

WADE 2

No, I haven't called the police.

(then)

Because the press will be all over us.

(then)

I can't cope with all this right now. Please -- just get here as quickly as you can.

ANGLE - THE SLIDERS

still soaking wet and unsure of what to say or do

ARTURO

It's a shame we didn't land a few minutes sooner. We might have saved him.

REMBRANDT

(to Quinn)

Maybe 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...

REMBRANDT

It says Q.R. Mallory was some sort of corporate big-shot in computer software or something --

(off another magazine)

Take a look at this.

ANGLE - NEWS MONTHLY 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?"

(CONTINUED)

4 CONTINUED:

4

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
Is there anything we can do?

(X)

(CONTINUED)

4 CONTINUED: 3

4

WADE 2
Thank you. You're all very kind --

ARTURO
Not at all.

WADE
Maybe you'd rather be alone.

WADE 2
No. Please
(of Quinn and Wade)
It's so eerie -- seeing the two of
you.

ARTURO
For us as well.

REMBRANDT
You and your Quinn -- you were...?

WADE
He was my husband.

Off which --

CUT TO:

5 INT. BEDROOM - NIGHT - 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.

Wade's got the shoes on -- oddly, they don't fit. 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 a whole life together --
like us, but so different.

(off his reaction)

It's not like we're together like
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. Her face is tear-stained --

WADE 2

Sorry -- am I interrupting?

WADE

(a bizarre moment)

No. It's okay.

WADE 2

I don't know what to do. Somehow
I've got to pull myself together
and get dressed.

(then)

I've got guests coming any minute.

(CONTINUED)

5 CONTINUED:

5

WADE
Guests? What are you talking
about?

WADE 2
We were hosting a party to lobby
the state legislature for Educomp.

QUINN
Educomp?

WADE 2
It was Q.R.'s dream -- to give all
Americans -- rich and poor -- a
chance at a solid education --
(then)
He designed a computer program so
sophisticated it would replace
public schools and save the
taxpayers billions.
(then) (then)
I don't know what I'm gonna tell
these people.

QUINN
Can't you tell them the truth.

WADE 2
I forget -- you're not from this
world.
(then)
This project was so identified with
Q.R., it will die without him.
(then)
He worked so hard for this, it
breaks my heart.

Wade looks to Quinn --- better not be thinking what I think
you're thinking --

TIME CUT TO:

6	OMITTED	6
7	INT. BEDROOM LATER - QUINN slicks his hair back in front of a mirror. ARTURO, REMBRANDT, WADE are there --	7 (X)
	ARTURO You can't be serious.	(X) (X)

(CONTINUED)

7 CONTINUED:

7

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.
(then)
What will happen when we slide out
of here in two days?
(then)
How do you expect them to account
for that?

REMBRANDT

I'm with the Professor on this,
man. Back out while you still can.

QUINN

C'mon, guys -- she's Wade's double.
All I gotta do is schmooze the
state legislators and get her over
this hump.

Arturo and Rembrandt turn to Wade.

WADE

Hey - don't look at me...

WADE 2

enters, stops in awe --

WADE 2

I just want you all to know -- I'm
so grateful!

She crosses, fixes Quinn's 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

(problem)
Oh.

QUINN

Is that a problem?

WADE 2

(it's obvious)
It's just that 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. Maybe
they could help the busboys, or
work the coatroom or something.

ARTURO

Excuse me?

QUINN

(stemming this)
It's one night, Professor. Why
don't you guys go and check out
the city? We'll meet back at the
hotel

ARTURO

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

Storms off --

REMBRANDT

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

Arturo and Rembrandt are gone --

(CONTINUED)

7 CONTINUED: 3

7

WADE

I probably should go with them.

WADE 2

No. You might be seen -- My driver can take you wherever you need to go once the guests have left.

Off Wade --

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

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

Whatever you think is right.

RICHARD

Q.R. rocks! -- Excellent!

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

ANGLE - TWO MEN

huddled in the corner. They look at Quinn with undisguised confusion/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 talking about taking your
name off Educomp?
(off Quinn)
I thought we were rock solid.

(X)
(X)

QUINN
Of course we are... Kyle.

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

(X)

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 VOICES
(O.S.). She gets up to look --

(X)

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. Nice haircut.

(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? I'm gonna take care of it.

(off her hesitant look)

The dog next door?

(ominously)

You're not gonna hear a lot of barking after tonight.

WADE

(instinctually upset)

You know I changed my mind about that.

(then)

I don't want a big fight with the neighbors.

GUARD

(shrugs)

You're the boss.

WADE

Great. I'll let you get back to work.

Wade goes --

ANGLE - ON MONITOR - WADE 2 AND KYLE

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

CUT TO:

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12 EXT. PATIO - QUINN

12

over by the buffet table. Kegs of beer, sodas, junk food (X)
of various kinds.

A YOUNG WOMAN

approaches. Racily dressed. Exquisite --

(CONTINUED)

12 CONTINUED:

12

MARGO

(sotto)
I've been watching you, Q.R.
There's something different about
you tonight.
(off Quinn, edgy)
Must be you're psyched because you
know the value of your stock
options gonna triple.

QUINN

(huh?)
You never know.

MARGO

(whispers)
I miss you.
(then)
Call me when this is over -- when
the witch goes to bed.

WADE 2'S

approaching, displeased. Margo makes herself scarce.

WADE 2

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

QUINN

He was acting like I was a
holdout.
(off her)
I thought I created this Educomp
thing.

WADE 2

Of course you did. Q.R. and Kyle
were going back and forth over the
final package, that's all.

A VOICE

Yo --

A YOUNG MAN

approaches --

WADE 2

(sotto)
Kenny Hatcher watch your back.

(CONTINUED)

12 CONTINUED: 2

12

HATCHER

Can I borrow him a second?

Wade 2's helpless to prevent it. Once they're out of earshot --

HATCHER

Bro... I gotta make one last run at you -- Educomp is bogus, man... We're talking about throwing all those elderly teachers out of work -- for that?

QUINN

That's one way to look at it.

HATCHER

Q.R. -- You and I came up in this organization together --

(then)

Hang on to your integrity. You're the swing vote Wednesday

WADE 2

Quinn --?

HATCHER

Think about it. Will you?

Hatcher moves off --

WADE 2

Let me guess -- he asked you to vote "no" at the director's meeting.

(off Quinn)

Word of advice, okay? Stay away from him.

Off Quinn --

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

WADE

How's it going?

QUINN

It's a 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)

There's some security guy talking
about poisoning the next door
neighbor's dog. Maybe things
aren't entirely what they seem.

QUINN

It's a different world, Wade. With
different sets of values.

(then)

Your double needs our help, and
after meeting some of the people
she works with, I can see why.

WADE

It can't go on all night, though,
can it?

(then)

I feel like a prisoner up here.

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 --

(CONTINUED)

14 CONTINUED:

14

NEWSCASTER (V.O.)
... The Supreme Court ruling
upholding the government decision
to suspend social security sparked
noisy protests in the nation's
capitol today --

(CONTINUED)

14 CONTINUED: 2

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 and
smack you upside the head!

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

As they go --

CUT TO:

15 INT. LAMPLIGHTER - NIGHT - A PACK OF YUPPIES

15

drunk and rowdy. No one over 30 in the place. Except
for...

ARTURO AND REMBRANDT

who 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?

(CONTINUED)

15 CONTINUED:

15

ARTURO
(to bartender)
Two beers, my friend.

The BARTENDER points to a sign on the wall behind the bar.
It reads "Overdressed? Overdosed? Over age? No Service."

(CONTINUED)

15 CONTINUED: 3

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 fuzz!

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
Maybe we got away with it.

QUINN
He knows?

WADE 2
I had to tell him, Quinn. It was too important not to.
(then)
Relax, okay?

She leans in and warmly kisses him on the lips.

WADE

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

WADE
Quinn, we need to get going.

KYLE
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. This isn't open for discussion...

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

The tension in the air grows thick.

QUINN
Look, I want to be helpful here -- We had some close calls tonight. I think we've gone about as far as we can with this.

(CONTINUED)

16 CONTINUED:

16

KYLE
(perfectly pleasantly)
What if I told you I have
something of yours and the only way
to get it back is to continue to
be here for us until the State
Legislature ratifies us on
Wednesday. 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 -- don't do this. He helped
us.

KYLE
And he'll help us again.
Guaranteed.

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

GUARD
Any closer, I'll bust it into a
million pieces.

Stand off --

KYLE
Get the big picture? We do this my
way, or you'll end up floating in
the pool 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.

BAILIFF (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 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 OMITTED

18

18A INT. ENDEAVOR CONFERENCE ROOM - CLOSE ON MONITOR

18A

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.

(CONTINUED)

18A CONTINUED:

18A

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.

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.

(CONTINUED)

18A CONTINUED: 2

18A

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.

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 core concept.

(then)

Guys -- give us a second, okay?

As the puzzled staff rises and drifts out...

HATCHER

(sotto to Richard)

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 doing, Quinn?

QUINN

(contempt)

That's Educomp, the future of American education?

WADE 2

It's a promotional presentation to sell the State Legislature. 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 --

(CONTINUED)

18A CONTINUED: 3

18A

QUINN

Looks like they made a pretty good deal.

WADE 2

I'm trying to help you, Quinn. You've been so sweet and we're all in this mess because you tried to help me.

(then)

Kyle's not playing games with you.

(then)

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

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, 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? Federal Marshal Service -- got a subpoena here for you from Melanie White.

WADE 2

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

(CONTINUED)

18A CONTINUED: 4

18A

QUINN

Hold it a second
(to Marshal)
Let me see.

WADE 2

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

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. It's listed as
a "final request."

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.

(MORE)

(CONTINUED)

18A CONTINUED: 5

18A

QUINN (cont'd)

(then)

And you tell Kyle I want my
friend released from house
arrest -- got it?

(X)
(X)

Off Wade 2.

CUT TO:

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

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 devoted to the basest, most moronic --

REMBRANDT

Yeah, yeah, yeah.
(then)
It 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 from you!

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 OMITTED (21)

21(X)

(CONTINUED)

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

QUINN
How're you doing?

INTERCUT TO:

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

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

QUINN
Wait there for me, okay? I'll come
by and pick you up.

WADE
Okay. It'll give me time to check
around for the timer.

QUINN
Don't sweat it. I doubt they'd
just leave it around.
(then)
Look. We're coming up on the
Women's Prison -- I'll call you
once I've seen Melanie White.

WADE
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 - ARTURO AND REMBRANDT 24
stand at a street corner. This is a slummy part of town.
Elderly vagrants loiter. Lots of Andy Williams-type music
off the boom boxes. Rembrandt's on a pay phone. Arturo's
scanning an almanac --

(CONTINUED)

24 CONTINUED:

24

REMBRANDT

(on phone; exasperated)
Ma'am, I've asked three different
people to put me through to Quinn
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; frustrated)

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 was
hounded from office by Howard
Stern, the radio host.

REMBRANDT

Howard Stern's responsible for
this mess?

ARTURO

The power of talk radio. First
thing he did was lower the voting
age to nine.

(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)

24 CONTINUED: 2

24

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 --

(X)

QUINN

enters

HATCHER

Yo.

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. You're not yourself lately.

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 -- a little scuba --

(X)

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.

HATCHER

Wade, by the way -- Q.R. said he was up for some scuba diving next weekend.

Goes --

QUINN

What was that about?

WADE 2

I told you to watch out for him --

(then)

Q.R. had a water phobia.

(then)

He knows something's wrong.

QUINN

You've got bigger problems than Kenny Hatcher.

WADE 2

(matter of fact)

You went to see Melanie White.

QUINN

She says 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.

(CONTINUED)

#K0814 - "The Young and the Relentless" - 3/18/96 - 1st Blue 35A.

26 CONTINUED: 2

26

QUINN

(hard)

She was framed, wasn't she?

(CONTINUED)

26 CONTINUED: 3

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, you'll never get your timer back.

(X)
(X)

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

WADE 2

My mother always said between two extremes, there lies a beautiful field... of compromise. Do the phone call, then you can chase Melanie White's delusions all you want.

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, Congressman.
Thank you, buddy. Yes... see you
for the vote. Tomorrow at noon.

He hangs up --

WADE 2

Amazing. You're a born salesman.

QUINN

Are we done?

WADE 2

Why are you being this way?

(then)

Don't you know I hate what Kyle is
doing every bit as much as you
do?

QUINN

But you stand to make a lot of
money off it, don't you?

WADE 2

Is that what you think I care
about?

(then)

Has it occurred to you that maybe
I'm doing all this for your sake?

(then)

I care about you, Quinn. I can't
help it.

(then)

Maybe you can't help feeling
something for me, either.

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 are waiting.
(then, to Arturo)
Man, they 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. 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 took "mandatory
retirement."

(X)
(X)

(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 for a minimum wage job. They want the hungry seventy year old who'll work overtime for free.

(X)
(X)

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?

(then)

Or am I not that important anymore?

(X)
(X)

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. Suddenly --

(X)

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. Margo's astonished

30 INT. HALLWAY - CONTINUOUS

30

As they head down --

QUINN

I contacted Melanie White's
lawyer -- he doesn't have much
hope for the appeal.

(X)

(X)

WADE

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 --

(X)

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 Endeavor
headquarters.

(X)

(CONTINUED)

31 CONTINUED:

31

WADE

These people are unreal. Talk
about your palace intrigue --

Quinn hushes her as

WADE 2 (ON TV)

-- I don't know how much longer I
can control him, is all.

(then)

He's not like Q.R. I can't
manipulate him in the same fashion.
It's like he couldn't care less
about money or power --

(X)

(X)

(X)

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 (OMITTED)

32 (X)

#K0814 - "The Young and the Relentless" - 3/18/96 - 1st Blue 43.

33 INT. HOLY LIGHT MISSION - NIGHT - ARTURO AND REMBRANDT 33 (X)

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 on my watch.

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?

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

None of that bleeding heart routine, okay? I'm just doing my job.

(CONTINUED)

#K0814 - "The Young and the Relentless" - 3/18/96 - 1st Blue 45.

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)

(MORE)

(X)

(CONTINUED)

35 CONTINUED:

35

WADE (cont'd)
Something that bothers me... (X)
(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 tried on a (X)
pair of her shoes. She's size (X)
six, I'm size six -- she had a (X)
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
First we've gotta stop this
execution.

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

THE CAR WINDSHIELD

shatters

(CONTINUED)

#K0814 - "The Young and the Relentless" - 3/18/96 - 1st Blue 47.

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

ACT FOUR

FADE IN:

38 EXT. ENDEAVOR CORPORATE OFFICES - ESTABLISHING - NEW DAY 38

39 INT. ENDEAVOR CORPORATE OFFICES - WADE 2 39

moves down the hall. Hand on palm scanner -- BEEP -- she enters --

THE CONFERENCE ROOM - KYLE BECK

and Richard in brief consultation.

WADE 2

Richard - give us the room, okay?

Richard goes

WADE 2

No sign of them.

(then)

They're in hiding.

KYLE

Not good enough, Wade.

WADE 2

Listen to me -- All they care about is getting back their precious equipment.

(then)

Relax, all right? We've got the winning hand.

KYLE

What are you talking about?

WADE 2

I got a phone call from Kenny Hatcher last night.

(then)

I discussed with him certain realities -- Q.R. may not be with us much longer -- a spot on the board'll open up, blah, blah.

(X)

KYLE

Think he bought it?

(CONTINUED)

39 CONTINUED:

39

WADE 2

In exchange for an ownership
position and a fat pension you
bet.

(then)

He's wanted Q.R.'s job for years,
Kyle -- it's in the bag.

Intercom buzzes --

RECEPTIONIST'S VOICE (O.S.)

Mr. Beck, Ms. Welles -- Q.R.
Mallory's in his office. He needs
to talk to you.

(X)

A look between Kyle and Wade --

(X)

CUT TO:

(X)

39A INT. Q.R.'S OFFICE - QUINN

39A(X)

there, feet up

(X)

KYLE

I thought it was all pretty simple,
Mallory.

(then)

You work with me, I make sure you
get your equipment back.

(then)

I hear you're meddling in
situations, talking to people with
an axe to grind against this
company -- I don't call that
playing ball.

QUINN

I'm fed up playing ball, Kyle.

(then)

I want you to call off the death
squads and I want my timer back.

(then)

Or I'll go to the board meeting and
show them this.

He's got a videocassette.

TIME CUT:

40 INT. CONFERENCE ROOM - ON TV - WADE 2

40

tearful, wretched (at least it appears to be her) speaks into the camera --

WADE 2 (ON TV)
-- Q.R. was a brilliant programmer,
but he was like a child. He
thought corporate gamesmanship was
beneath him --

A VOICE (O.S.)
So you killed Michael Gardiol to
make room for him on the board.

WADE 2 (ON TV)
I believed it was the only way to
advance our careers...
(then)
And the future of Educomp.

WIDEN - WADE 2, KYLE

look on, in astonishment and horror.

WADE 2
This is absurd. It's my double
with a lousy wig!

A VOICE (O.S.)
What about Melanie White?

WADE 2 (ON TV)
Nothing against Melanie, okay?
She was just in the wrong place at
the wrong time

Wade 2 hits the off button --

QUINN
It gets better. Q.R. got a look at
the final version of Educomp, he
threatened to take his name off it.
(then; to Kyle)
You realized what a defection like
that would do to stock prices --
the campaign was already in place.
You told Wade her future depended
on bringing the young visionary to
heal.
(then)
She made a last ditch appeal, she'd
lost control of him, he'd moved on
to Margo anyway. They fought --
with results we know.

(X)

(CONTINUED)

40B CONTINUED:

40B

KYLE

(calmly)
Accepting your version of events,
what are you looking for?

WADE 2

Kyle - you can't be serious.
(then)
You're just as culpable here as I
am!

KYLE

Shut up.

QUINN

Look... I don't care what happens
to you or Educomp or Melanie White,
or anyone else on this world.

(then)
Give me the timer and I'm out of
your life. And everything I know
goes with me.

(then)
It's win-win, Kyle. Isn't that
what corporate gamesmanship's all
about?

Off which --

CUT TO:

41 EXT. PARKING STRUCTURE - QUINN

41

exits, timer in hand, moves to his car --

WADE 2

exits the building, after him

WADE 2

Quinn!

Quinn turns --

WADE 2

I can fix this, you know.
(then)
I can prove those tapes were
doctored.

Quinn gives her a look.

(X)

(CONTINUED)

41 CONTINUED:

41

QUINN
Those tapes, maybe. But not the
ones Kenny Hatcher's gonna take to
the D.A.'s office.

(X)
(X)
(X)
(X)

(CONTINUED)

41 CONTINUED: 2

41

WADE 2

(shaken)
Oh, my God.
(then)
I really underestimated you.

QUINN

It's all over, Wade.

WADE 2

(a strange laugh)
You know what? In a way, I'm
glad.

She looks up at him, a tear wells, rolls down her cheek.

WADE 2

I wasn't always like this, Quinn.
(then)
I got scared -- There's just so
little time before we have to
retire. When you've lived like
this...
(indicates surroundings)
I just wanted to be sure I never
wound up like my mom -- on the
streets.

Quinn doesn't exactly know how to respond

WADE 2

Give me one last chance
(before he can object)
To make it right for all the
people I've hurt. Let me turn
myself in. I know it's a lot to
ask, but can you allow me to do
that?

Off Quinn --

CUT TO:

42 INT. COURTROOM - DAY - THE JUDGE

42

presides. Various spectators, defendants and lawyers are
scattered among the benches. In the front row sit a
concerned Arturo and Rembrandt.

REMBRANDT

(sotto)
I sure hope you know what you're
doing.

(CONTINUED)

42 CONTINUED:

42

ARTURO

Mister Brown, if we expect to have
any hope of getting out of here
before we slide, the further away
we stay from our prepubescent
public defender the better.

JUDGE

Well, well, all recovered from your
"heart attack", buddy?

(CONTINUED)

42 CONTINUED: 2

42

ARTURO

I'm feeling much better now, thank
you.

Remmy and Arturo rise

JUDGE

You've elected to represent
yourselves?

ARTURO

That's right...

REMBRANDT

(to Arturo; pained
whisper)
Quit antagonizing him, will ya?

ARTURO

I'm sure he knows I'm just being
jovial.

JUDGE

(not the least bit
pleased)
All right, Dad. How do you plead?

ARTURO

Guilty, Sir. But with an
explanation.

ANGLE - TIFFANY

enters to observe

ARTURO

We are guilty Guilty of having
faces filled with lines and
wrinkles

REMBRANDT

-- Speak for yourself!

ARTURO

Guilty of aging to perfection, like
a fine wine!

(Rembrandt rolls his
eyes)

On my world, we also have a society
that tilts shamelessly toward the
shallow virtues of youth.

(X)

(CONTINUED)

JUDGE

Excuse me? Your world?

ARTURO

Never mind -- The point is we are guilty -- of maturity, breeding, rationality and respect for tradition. If you find these traits without merit, sonny boy, then do your worst.

(X)

JUDGE

Well now, old dude. That was quite a speech. You've convinced me.

Arturo shoots a look to Rembrandt - "See?"

JUDGE

You've convinced me that you're even more senile than I imagined.

Rembrandt resists the urge to strangle Arturo.

(X)

TIFFANY

(steps forward)
Your honor, may I approach?

She passes Remmy and Arturo and approaches the bench.

JUDGE

What's up, Tiff? The buzz is, you no longer represent these guys.

REMBRANDT

She still represents me!

(CONTINUED)

TIFFANY

Your honor, new information regarding the original charge of trespassing has come to my attention.

(pulling out some papers)

According to article three, section five regarding eating establishments...

(reads from papers)

...I quote, "signs refusing service are required to be posted in a location clearly visible from the exterior of said establishment."

She holds up an 8X10 photo to the judge of the Lamplighter Exterior.

TIFFANY

As you can see from this photo. The Lamplighter has no such sign.

She hands the photo to the judge thru...

TIFFANY

There was no way my clients would have known they were over age, therefore. I request the initial charge of trespassing and all related charges be dismissed.

The Judge eyes the photo.

JUDGE

Bummer. Looks like you're right.

(hits gavel)

Nice work, foxy lady --

REMBRANDT

(ecstatic)

Girl, you just pulled a rabbit out of a hat.

ARTURO

Miss August, it's possible I do owe you an apology.

TIFFANY

No, guys, I owe you. What you said at the shelter did a number on me. It sent me back to the books to do some digging.

(MORE)

(CONTINUED)

42 CONTINUED: 5

42

TIFFANY (cont'd)

(and then)

I guess when you're up to your ass
in alligators, you tend to forget
your job is to drain the swamp.

REMBRANDT

Can we quit thanking each other,
and get the hell out'a here before
I really do grow old.

Off Tiffany and Arturo's amused reaction we --

CUT TO:

43 EXT.. MANSION - DRIVEWAY - DAY - THE LIMO

43

pulls in...

44 INT. LIMO - WADE 2

44

looks to Quinn, smiles.

WADE 2

Thank you for doing this for me.

(X)

He just nods and they exit

45 INT. MANSION - DEN - WADE

45

dressed in her own clothes, her usual haircut, paces
nervously. She turns as she hears the door open. She
frowns --

WADE

What's she doing here?

QUINN

She needs to take care of a few
things. Then she's going to turn
herself in...

Wade gives him a doubtful look.

WADE 2

Actually, I believe I've had a
change of plans --

They turn to see Wade 2. She's pulled a gun out of a desk
drawer.

(CONTINUED)

45 CONTINUED:

45

QUINN

What's the point, Wade? Kenny Hatcher's got your confession he's on his way to the D.A.'s office now.

WADE 2

(smiles)
You think I didn't plan ahead?
(with gun)
Over there -- Now!

Quinn steps aside --

WADE 2

I'm gonna commit suicide, only
you're gonna do the dying part for
me; then I'll head to Florida.
Mandatory retirement's forty there.

(X)
(X)
(X)

WADE

What about us? You're just gonna
kill two more people?

Wade 2 looks up, uncertain. A moment of conscience. Then she shrugs --

WADE 2

Part of the game. Sometimes you
win. Sometimes you lose.

And she shoves Wade forward, locking the doors behind them. Off Quinn --

CUT TO:

46 EXT. MANSION GROUNDS - DAY - MOMENTS LATER - WADE 2

46

marches Wade at gunpoint toward the pool.

WADE

Won't it be hard to explain a body
with a bullet in it.

(X)

Wade 2 indicates a long-handled spade resting against a table.

WADE 2

Thanks for your concern, but I'm an
old hand at this.

Wade 2 reaches for the spade. Wade sees her chance. Makes her move -- A struggle for the gun.

(CONTINUED)

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46 CONTINUED:

46

Wade 2's got it -- as they struggle --

CUT TO:

47 INT. DEN - QUINN 47

desperate to open the doors. He grabs the fire poker and begins to jam the doors -- wood splintering... GUNSHOT (O.S.)

QUINN

Wade!!

He smashes his way out

48 EXT. POOLSIDE - THE WADES 48

Our Wade is using all her strength to keep the gun from being pointed at her. They roll. We lose track of the gun --

CUT TO:

49 EXT. PATIO - QUINN 49

rushing out.

BANG!

There's another gunshot. Quinn's blood is frozen as he approaches, sees

ANGLE - POOLSIDE - BOTH WADES

are on the ground. Wade 2 is holding the gun.

WADE

(a look of shock)

It just went off...

Quinn moves to Wade 2 -- she's in agony.

QUINN

Don't move. We'll get help.

She lies back as Quinn stems the flow of blood

WADE 2

Looks like I lost after all --

QUINN

What?

WADE 2

The game. I lost.

She closes her eyes. Off which --

CUT TO:

50 EXT. MANSION - DRIVEWAY - DAY - ARTURO AND REMBRANDT

50

walk up the driveway.

REMBRANDT

Man, they're never going to believe
what happened to us.

And now they see cop cars (lights flashing), an ambulance
and Wade 2 being wheeled out on a stretcher --

ARTURO

Why do I get the feeling they're
going to have a better story than
we do?

ANGLE - AMBULANCE

Medics load Wade 2's lifeless body into the back. Quinn is
there --

ARTURO

Ms. Welles double?
(off Quinn's nod)
Is she all right?

Off Quinn -- his look says it all.

REMBRANDT

What the hell happened, man? Is
Wade okay?

QUINN

She's in the den. She could use a
friend

Rembrandt pushes in. Arturo stays a beat with Quinn.

QUINN

You were right, Professor.

ARTURO

About?

QUINN

About never getting involved with
the locals. We don't know what
we're getting into...

The ambulance pulls away, under --

(CONTINUED)

50 CONTINUED:

50

ARTURO

Unpleasant as it may be to face it,
our doubles -- for all intents and
purposes, are simply aspects of
ourselves... every part of them --
in some small way -- is inside of
us.

A look between them. Off which --

CUT TO:

51 INT. DEN - DAY - WADE

51

is scanning the photos of Wade 2 and Quinn 2.

REMBRANDT

How're you doing, sweetheart?

WADE

(re: a picture)
What went wrong with them,
Rembrandt? They should have had
everything going for them.

Her eyes are glistening. For once, Rembrandt is at a loss
for words. He takes her in his arms, and she collapses,
sobbing.

CUT TO:

52 EXT. MANSION - ARTURO, QUINN

52

The wormhole shimmers

ARTURO

-- And the project? This Educomp?

QUINN

Who knows. With Kyle Beck out of
the way, maybe the public schools
stay open another couple of years.

ARTURO

There is one thing to be grateful
for -- on how many worlds do we
get to save an innocent woman from
death row --?

ANGLE - HATCHER

exiting his car, moving to them --

(CONTINUED)

52 CONTINUED:

52

HATCHER
(of the wormhole)
Whoa! That's the thing, isn't
it?

ARTURO
(condescending)
Yes. That is the thing.

HATCHER
You go in there and come out in a
whole new world. Awesome!

ARTURO
Indeed. I, for one, can't wait
another moment.

Slides --

HATCHER
Seriously, dude. Before we
sayonara --
(then)
I'm gonna see to it Educomp comes
out the way Q.R. and I planned it.
As a tool for teachers -- with no
product tie-ins.

Hatcher extends his hand for some ridiculous hand-shaking
high-fiving nonsense --

HATCHER
You're all right, man.

REMBRANDT (O.S.)
Q-ball!

Quinn turns --

REMBRANDT AND WADE

at the mouth of the vortex

QUINN
I gotta go.

He moves off

REMBRANDT
(to Quinn; pointed)
Age before beauty.

QUINN
After you.

(CONTINUED)

52 CONTINUED: 2

52

And Rembrandt slides. Wade and Quinn stand there a beat
a sorrow that passeth understanding. Wade hands him the
photograph. Slides --

QUINN

looks at it a beat. Then places it beside the pool, right
at the spot where both doubles met their end. Goes --

ANGLE - THE PHOTO - WADE 2 AND QUINN 2

windblown and youthful. The world at their feet and we

FADE OUT.

THE END