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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
Pink Rev.

Acts 1,2,3
Full Script

#K0814

3/18/96

SLIDERS

"The Young and the Relentless"

CAST

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
DRIVEWAY (X)
SAN FRANCISCO STREET(S)
HOLY LIGHT RUNAWAY SHELTER
LAW OFFICE BUILDING
PARKING LOT

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)
Check out this place. (X)
(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
Uh oh. (X)

The Sliders react (X)

(CONTINUED)

3 CONTINUED:

3

WADE
Careful. You'll break his ribs

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

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

(X)

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)

Maybe your doubles were an item on
this world.

(X)

(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 --

(CONTINUED)

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4 CONTINUED:

4

Anything we can do?
WADE

(CONTINUED)

4 CONTINUED: 2

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 like
that -- but if something happened
to you, I don't know if I could
handle it.

(X)
(X)

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)

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.

(X)

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

QUINN

It's just for a couple of hours.

(then)

The party'll break up at midnight
and we'll be out of here.

(X)

ARTURO

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

REMBRANDT

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

(X)

(X)

QUINN

C'mon, guys -- she's Wade's double.
She lost her fiance' today.

(then)

She needs our help.

Arturo and Rembrandt 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)
It's one night. We'll meet
back at the hotel --

(X)
(X)

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.

Arturo and Rembrandt are gone --

(X)

(CONTINUED)

7 CONTINUED: 3 7

WADE
I probably should go with them.

WADE 2
No. You might be seen -- please, (X)
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 loser. (X)

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 regret the
day you were ever born.

(X)
(X)

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)
You know, 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.

(X)

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. Racily 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 chilled him out. (X)

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

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

(X)

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 -- on top
of which, I think she's trying to
poison the dog next door.

(X)

(X)

(X)

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
and smack you upside the head!

(X)

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. No one over 30 in the place. Except
for...

(X)

ARTURO AND REMBRANDT

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

(X)

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

ARTURO
(to bartender)
Two beers, my friend.

(CONTINUED)

15 CONTINUED:

15

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: 2

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!

(X)

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 tell him, Quinn. It was (X)
too important not to.
(then)
Relax, okay? (X)

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
I don't think so, Kyle. We had (X)
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.

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 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.

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?

(X)

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
devoted to the basest, most
moronic --

(X)

REMBRANDT

Yeah, yeah, yeah.

(then)

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

(X)

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!

(X)

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 doing, Quinn?

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

I'd say they made a pretty good deal.

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

Quinn's neutralized

WADE 2 (cont'd)
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.

QUINN
Hold it 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. It's listed as a
"final request."

(X)
(X)

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 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 - 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 Andy Williams-type music off the boom boxes. Rembrandt's on a pay phone. Arturo's scanning an almanac -- (X)

REMBRANDT

(on phone; exasperated)

Ma'am, I've asked three different people to put me through to Quinn Mallory's office! (X)

(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. (X)

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

First thing she did after sending her parents to their rooms was lower the voting age to nine. (X)
(X)
(X)

(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 --

QUINN

enters

Yo. HATCHER (X)

What're you doing in here? QUINN

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

How 'bout you look for them another time. QUINN

(then)
I need to make a phone call.

No prob. HATCHER
(then)
I'm a little worried about you, man. You're not yourself lately. (X)

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

Tell you what you need -- a little sailing this weekend HATCHER
(then)
Sun, fresh air -- do a little scuba

Now you're talking my language QUINN

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: Don't talk to anybody associated with Educomp unless I'm with you.

(X)

QUINN

You've got bigger problems than Kenny Hatcher.

WADE 2

(matter of fact)

You went to see Melanie White.

(X)

QUINN

She says her boss was murdered because he opposed the Educomp program from its inception.

(X)

(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)

Try to get your timer back then.

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. 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 do that?

(X)

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 are waiting.

(X)

(then, to Arturo)

Man, they call this slop food?

(X)

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.

(X)

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.

(X)

(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. Margo's astonished (X)

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 (X)
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 unreal. Talk (X)
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 (ON TV) (X)
I'm not risking the success of this
project on account of a loose (X)
cannon.

WADE 2 (ON TV)
You gotta understand -- he's not
like Q.R. I can't manipulate him
in the same fashion. It's like he (X)
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)

33 CONTINUED:

33

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.

(X)
(X)

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.

(X)
(X)

(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. Q.R. gave your double a pass-key. She could easily have hacked into Melanie's data base.

(X)

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 -- First we've gotta stop
this execution.

(X)

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

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 open up, blah, blah.

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 here. He needs to talk
to you.

A look between Kyle and Wade

KYLE

Send him in.

A beat or two later

QUINN

enters

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 --

WADE
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.

(CONTINUED)

40 CONTINUED:

40

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. Wanna bet? It hits her hard (maybe
we illustrate this with black and white stutter cuts of the
security cameras. What she and Kyle confessed to --)

(CONTINUED)

41 CONTINUED:

41

WADE 2

Oh, my God. The security cameras.

QUINN

It's all over, Wade.

WADE 2

What have I done, Quinn?

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

WADE 2

I'm sorry. I'm not crying for
myself. For Melanie White, Q.R.
all the people that I've hurt.

(then)

I wasn't always like this, Quinn.

Quinn doesn't exactly know how to respond

WADE 2

Give me one last chance
(before he can object)
To make it right. Let me turn
myself in. Can you at least 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.

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:

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)
Guilty of respect for people of
all ages, regardless of how young,
inexperienced and immature they may
be --

(CONTINUED)

42 CONTINUED: 2

42

JUDGE

This is classic.

ARTURO

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

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.

REMBRANDT

(irritated whisper)
You may be going down, Professor. But do ya have to take me with you?

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.

REMBRANDT

Nice work. Nothing like alienating a judge right before he sentences you.

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: 4 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 letting me do this.

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'll fake my own suicide and with a
new identity, I'll head to Florida.
Mandatory retirement's forty there.

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
Gonna be hard to explain a body
with a bullet in it.

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. 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?

REMBRANDT
How're you doing, sweetheart?

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

Her eyes are glistening. For once, Rembrandt is at a loss
for words.

WADE
(a sigh then)
Come on. We're gonna miss the
slide.

She takes one of the framed photos with her --

52 EXT. MANSION - ARTURO AND QUINN 52

The wormhole shimmers

ARTURO
-- And the project? This Educomp?

QUINN
Who knows. At least this way,
maybe the public schools stay open
another couple of years.

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

(CONTINUED)

52 CONTINUED:

52

REMBRANDT AND WADE

approach --

REMBRANDT
(to Quinn; pointed)
Age before beauty.

QUINN
After you.

Rembrandt slides. Arturo next. 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