

EXEC. PRODUCER:	Jacob Epstein	PROD. #K0814		
EXEC. PRODUCER:	Tracy Torme'	Prod.Draft	3/15/96 (FR)	
EXEC. PRODUCER:	Alan Barnette	Pink rev.	3/18/96 (FR)	
SUPV. PRODUCER:	Tony Blake	Blue rev.	3/18/96 (FR)	
SUPV. PRODUCER:	Paul Jackson	Yellow rev.	3/19/96 (FR)	
	PRODUCER:	Jon Povill	Green rev.	3/20/96 (FR)
	PRODUCER:	Mychelle Deschamps		
CO-PRODUCER:	George Grieve			

SLIDERS

"The Young and the Relentless"

Story by

Michael X. Ferraro

and

Tony Blake & Paul Jackson

Teleplay

by

Tony Blake & Paul Jackson

- NOTICE -

THIS MATERIAL IS THE PROPERTY OF UNIVERSAL CITY STUDIOS, INC. AND IS INTENDED AND RESTRICTED SOLELY FOR STUDIO USE BY STUDIO PERSONNEL. DISTRIBUTION OR DISCLOSURE OF THE MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. THE SALE, COPYING OR REPRODUCTION OF THIS MATERIAL IN ANY FORM IS ALSO PROHIBITED.

SLIDERS

"The Young and the Relentless"

REVISED PAGES

Prod. Draft	Acts 1, 2, 3
Pink Rev.	Full Script
Blue Rev.	Full Script
Yellow Rev.	Acts 1, 2, 3
Green Rev.	Pgs. 4, 28-28B, 43-57

SLIDERS

"The Young and the Relentless"

CAST

QUINN MALLORY  
WADE WELLES  
MAXIMILIAN ARTURO  
REMBRANDT BROWN

WADE #2  
QUINN #2  
RICHARD  
KYLE BECK  
MARGO  
RAZOR GILLETTE  
KENNY HATCHER  
COP #1  
BARTENDER  
TIFFANY AUGUST  
JUDGE  
MARSHAL  
PASSERBY  
MELANIE WHITE  
JOANNE  
GUARD

(X)

SLIDERS

"The Young and the Relentless"

INTERIORS

ESTATE/MANSION

DEN

BEDROOM

QUINN 2'S AND WADE 2'S BEDROOM

QUINN 2'S AND WADE 2'S BATHROOM

HALLWAY

FOYER

(X)

LAMPLIGHTER

COURTHOUSE

(X)

COURTROOM

HALLWAY

(X)

ELEVATOR

(X)

ADVANCED SOFTWARE INDUSTRIES (A.S.I.)

CONFERENCE ROOM

Q.R.'S OFFICE

HOLY LIGHT RUNAWAY SHELTER

Q.R.'S SPORTSCAR

RAZOR GILLETTE'S VAN

EXTERIORS

ESTATE/MANSION

(X)

POOL AREA

REAR PATIO

DRIVEWAY

(X)

SAN FRANCISCO STREETS

ADVANCED SOFTWARE INDUSTRIES (A.S.I.)

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, then

THE SLIDERS

cannonball out of the wormhole near the edge of the pool,  
their landing's cushioned by air mattresses piled there.

ARTURO

Finally... a landing without  
bruises.

As they take stock --

REMBRANDT

(of the estate grounds)  
Check out this place.

(then)  
These people must be some kind of  
millionaires.

WADE

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

QUINN

Guys --

ANGLE - THE DEAD MAN

face down in the shallow end of the pool --

REMBRANDT

Uh oh.

The Sliders react

QUINN

jumps in, drags the man onto the pool deck thru --

REMBRANDT

Bring him to the  
side --

ARTURO

Grab him under  
the arms!

And as they haul the body out of the water, getting  
themselves soaked in the process

(CONTINUED)

1 CONTINUED:

1

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  
Hurry -- 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.

Rembrandt heads off

CUT TO:

3 EXT. POOL AREA - NIGHT - ARTURO

3

desperately trying to resuscitate the dead man.

WADE  
Careful. You'll break his ribs --

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

As now --

(CONTINUED)

3 CONTINUED:

3

YOUNG WOMAN'S VOICE (O.S.)  
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?

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 one another 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, Razor -

(then)

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

ANGLE - THE SLIDERS

still 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 had a chance to save 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

WADE

(off a magazine)

Take a look at this.

ANGLE - NEWS MONTHLY MAGAZINE

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

(X)

(CONTINUED)

4 CONTINUED:

4

REMBRANDT

That kid's running for President?

ARTURO

Good lord - he can't be more than  
seventeen.

As they take this in --

WADE 2's

hung up the phone

WADE

Is there anything we can do?

WADE 2

Thank you. You're 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

Yes, well... it's as we  
explained...

WADE 2

Parallel worlds -- Amazing.

(then)

I'm sorry, you're just standing  
there dripping wet -- let me get  
you some dry clothes --

REMBRANDT

(off the photos)

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

WADE 2

He was my husband.

Off which --

CUT TO:

5 INT. BEDROOM - NIGHT - WADE

5

dressing in Wade 2's dry clothes (a cross between Hollywood trendy and New York downtown chic). Her wet clothes lie in a pile nearby. The timer is there -- 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 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  
My God -- you look just like him.

It's awkward for Quinn -- What can he say --?

WADE 2  
I've got to pull myself together  
and get dressed.  
(then)  
I've got guests coming any minute.

WADE  
Guests? For what?

(CONTINUED)

5 CONTINUED:

5

WADE 2

We were hosting a party to lobby  
the state legislature for Edulearn.

QUINN

Edulearn?

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. But now --  
(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 INT. BEDROOM - LATER - QUINN

6

slicks his hair back in front of a mirror.

ARTURO, REMBRANDT, WADE

are there --

ARTURO

You can't be serious.

QUINN

It's only for a couple of hours.  
The party'll break up at midnight  
and we'll be out of here.

(CONTINUED)

6 CONTINUED:

6

REMBRANDT

What good will that do, man?  
You'll be gone tomorrow and the  
Quinn of this world will still be  
dead!

ARTURO

Mr. Mallory, listen to me. You're  
impersonating a dead man. If  
anyone finds out, there will be an  
investigation. That means the  
authorities and that jeopardizes  
our slide.

QUINN

C'mon, guys all I gotta do is  
schmooze a couple of state  
legislators and get her over this  
hump.

(then)

She needs us, guys.

Arturo and Rembrandt turn to Wade.

WADE

Hey - don't look at me...

WADE 2

enters, stops at the sight of Quinn, who models for her.

WADE 2

I just want you to know how much I  
appreciate this.

(then)

Thank you.

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 Advanced Software Industries  
Edulearn 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)

6 CONTINUED: 2

6

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.

ARTURO

It's a little hard not to take offense, when you've just informed us we're second-class citizens.

QUINN

Professor, why don't you guys go and check out the city? We'll meet back at the hotel --

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:

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

7

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.

(CONTINUED)

7 CONTINUED:

7

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 sneaks a glance at Wade 2 -- who nods slightly.

QUINN

Whatever you think is right.

RICHARD

Q.R. rocks! -- Excellent!

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

ANGLE - A MAN

in the corner. He's young, but has the unmistakable look of power. Signals for Quinn to come over and join them

WADE 2

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

KYLE

(not happy)  
Q.R. I heard a rumor you're thinking about taking your name off Edulearn.

(off Quinn)  
I thought we were rock solid.

QUINN

(confused)  
Of course we are... Kyle.

WADE 2

(heading him off)  
Kyle -- I talk to you a second?  
(then)  
S'cuse us --

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

CUT TO:

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

8

stands at the mirror, secretly trying on one of her double's stunning dresses. Wade likes the look. Suddenly the door opens and a caught Wade turns, discovers...

MARGO

... racily dressed. Exquisite -- she looks as surprised as Wade.

MARGO

Wade! I uh... I thought you'd be down with your guests...  
(and then)  
When did you cut your hair?

WADE

Uh... today. Like it?

MARGO

I didn't mean to bother you. I was looking for Q.R.

Before Margo can press further --

A MAN

appears in the doorway behind her. 40ish, distinguished, he has the calm look of a casually ruthless man. This is "RAZOR" GILLETTE.

GILLETTE

Miss Thomas? If you're looking for Mr. Mallory, he's downstairs.

Something in his voice says that was more an order than information. Margo shoots Wade a quizzical look, then exits.

GILLETTE

Miss Welles tells me you have some wet clothes that need attention.

An off-balance Wade nods, gestures to a nearby chair, where her clothes rest next to the timer. As Mr. Gillette crosses to the chair...

GILLETTE

With your permission, I'll have these laundered and returned to you promptly.

As he gathers up the clothes...

(CONTINUED)

8 CONTINUED:

8

WADE  
Uh... sure. Thanks.

Mr. Gillette heads for the door. He turns and eyes Wade.

GILLETTE  
If I can say -- that looks nice on  
you.

Goes. Off Wade -- What was that?

CUT TO:

9 EXT. PATIO - QUINN

9

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

MARGO

approaches.

MARGO  
(sotto)  
We need to talk.

Quinn draws near

MARGO  
I don't understand you, Q.R. -- I  
thought we were leaving tonight.  
(off Quinn; clueless)  
I just saw Wade upstairs -- She's  
like "oh, hi" --  
(then)  
You haven't told her a thing, have  
you?

As now --

WADE 2'S

approaching, displeased. Before Margo splits --

MARGO  
What the hell's goin' on with her  
hair?  
(then)  
I'm out'a here. Call me when you  
get your act together.

(CONTINUED)

9 CONTINUED:

9

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 Edulearn  
thing.

WADE 2  
You did. Q.R. and Kyle were just  
going back and forth over the final  
version, that's all.

A VOICE  
Yo --

A YOUNG MAN  
approaches --

WADE 2  
(sotto)  
Kenny Hatcher watch your back.

HATCHER  
There's something different about  
you tonight, Q.R. --

Wade 2 and Quinn flinch --

HATCHER  
Must be you're psyched 'cause you  
know the value of your stock  
options about to triple.  
(off which relief; to  
Wade)  
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 -- Edulearn 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.

(CONTINUED)

9 CONTINUED: 2

9

HATCHER

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

(then)

Hang on to your integrity. You threaten to take your name off this, they'll fold.

WADE 2

Quinn --?

HATCHER

Think about it. Will you?

Hatcher moves off --

WADE 2

Let me guess -- he asked you to take your name off Edulearn.

(off Quinn)

Bit of advice, okay? Stay away from him.

Off Quinn --

CUT TO:

10 INT. WADE 2 AND QUINN 2'S BATHROOM - WADE

10

on the prowl. Can't resist so she opens --

THE MEDICINE CHEST

astonished at the pill vials, hard core pharmaceuticals. Takes a vial down. The sound of the bedroom door chills her -- pill vials tumble in the sink as --

QUINN (O.S.)

Wade --?

He appears in the doorway

WADE

Thank God it's you.

QUINN

What are you doing? Going through their medicine chest?

(CONTINUED)

10 CONTINUED:

10

WADE

Busted --

(then)

I just sort of want to get to know them better.

QUINN

Funny -- I'm feeling the exact opposite --

(then)

I'm getting the idea my double wasn't exactly as noble as his wife remembers him.

WADE

(of the pill vials)

Look at this stuff. All these stimulants.

QUINN

It's a hyped-up world, Wade. He probably relied on this stuff to keep pace.

WADE

I guess if you love someone enough, you're willing to ignore some ugliness.

(then)

This party can't go on all night, can it?

(then)

I'm starting to get kind of a weird feeling about all this.

Off Quinn --

CUT TO:

11 EXT. SAN FRANCISCO STREET - NIGHT - CLOSE ON PORTABLE TV 11

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

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)

11 CONTINUED:

11

PULL BACK TO REVEAL -- ARTURO AND REMBRANDT

The TV is perched on the counter of a newspaper stand.  
Arturo is browsing an almanac.

REMBRANDT

It's unbelievable the way this  
society treats the elderly like  
dirt.

(then)

These people aren't even that old.

ARTURO

(off the book)

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.

(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.

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

COP #1

Almost curfew, grandpa.

(CONTINUED)

11 CONTINUED: 2

11

ARTURO  
Yes, indeed. So perhaps you should  
go home and snuggle up with your  
teddy.

Rembrandt tenses -- Oh God. Cop #2 wants to run them in

COP #1  
Forget it. He's not worth the  
paperwork.

As they go --

CUT TO:

12 INT. LAMPLIGHTER - NIGHT - A PACK OF YUPPIES

12

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.

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."

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.

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

BARTENDER  
Wise man. Listen to your friend,  
Obi-wan.

Arturo puts his hands on the bar and leans forward.

(CONTINUED)

12 CONTINUED:

12

ARTURO

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

The Bartender moves out from behind the bar thru

BARTENDER

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

ARTURO

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

The bartender shoves Arturo, who shoves back. Suddenly

A BOUNCER'S

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

A FULL-SCALE BRAWL

erupts. Somewhere in the middle of which melee --

BARTENDER

(to Bouncer)  
I'm calling the cops!

CUT TO:

13 INT. MANSION FRONT HALLWAY - NIGHT - QUINN, WADE 2, KYLE

13

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.

(CONTINUED)

13 CONTINUED:

13

WADE

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

WADE

Quinn, we need to get going.

KYLE

Let me propose something. The Governor's scheduled to sign Edulearn into law the day after tomorrow.

(to Wade 2)

It would really put us over the top to have Q.R. for the photo op.

WADE

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

KYLE

'All due respect, I think this is Quinn's decision... not yours.

The tension in the air grows thick.

QUINN

I want to be helpful here but we had some close calls tonight. I think we've gone about as far as we can with this.

KYLE

(perfectly pleasantly)

What if I told you I have something that I believe you need to continue your journey?

ANGLE - GILLETTE

steps into the room. He's got the timer.

KYLE

...Would that make you think we could go a little further?

WADE 2

Kyle -- don't do this. He helped us.

KYLE

And he'll help us again. Guaranteed.

(CONTINUED)

13 CONTINUED: 2

13

QUINN

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

WADE

Wade -- please!

KYLE

You're not dealing with her now, you're dealing with me.

Wade 2 is helpless

KYLE

Get the big picture? We do this my way, or you end up floating in the pool a second time tonight.

Off Quinn and Wade --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 INT. COURTROOM - NEXT DAY - ARTURO AND REMBRANDT 14

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)

14 CONTINUED:

14

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 pinkie 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, Counselor?

TIFFANY

Guilty your honor, by reason of senility.

JUDGE

Okay, Tiff, I'm gonna go easy on ya 'cuz I like the new do.

ARTURO

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

(CONTINUED)

14 CONTINUED: 2

14

JUDGE

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

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

(slams gavel)  
Thirty days. Next case.

Off Arturo --

CUT TO:

15 INT. A.S.I. CONFERENCE ROOM - CLOSE ON POSTER BOARD

15

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

KYLE (O.S.)

(proudly)  
Edulearn. The future of America's  
education system.

WIDEN - THE BOARDROOM - QUINN

sits next to Wade 2. Kyle Beck, Richard, Margo, Hatcher,  
and a couple of fast-trackers are there --

KYLE

As Chief Financial Officer, I'll  
spiel about the ways Edulearn will  
revolutionize education:

(MORE)

(CONTINUED)

15 CONTINUED:

15

KYLE (cont'd)  
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 dazzle the Governor  
with the presentation.  
(then)  
Richard?

Richard moves to the large easel that has a piece of poster  
art showing the Edulearn logo.

RICHARD  
Okay, now remember, ultimately,  
this will all be animated.

He removes the first poster revealing another poster behind  
it showing two conga lines of Impact Cola bottles. One line  
has seven bottles in it, the other has five. At the head of  
each line is a face. One boy, one girl.

RICHARD  
The narrator says, "Today we'll  
review addition. If I drink seven  
bottles of Impact Cola, and you  
drink five, how many bottles of  
Impact Cola have we enjoyed?"

He pulls the poster revealing another underneath. This one  
shows the bottles having arranged themselves into the number  
twelve.

RICHARD  
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

WADE 2  
Problem?

(CONTINUED)

15 CONTINUED: 2

15

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 concept.

(then)

Guys -- give us a second, okay?

As the puzzled staff rises and drifts out...

HATCHER

(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 Edulearn, 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 --

QUINN

Looks like they made a pretty good deal.

(CONTINUED)

15 . CONTINUED: 3

15

WADE 2

Look... try to stay cool. At the very worst, this whole thing's over a week from Wednesday.

QUINN

A week from Wednesday? Back up.  
(then)

I thought you said this meeting at the Governor's was supposed to happen tomorrow...

WADE 2

There may be a problem with that.

QUINN

What?

WADE 2

Right now we're on the books for next week, but we're still trying to move the meeting up.

QUINN

You don't understand-- if we don't slide out of here by Wednesday evening, we'll be stuck here.

WADE 2

Quinn -- relax, okay? You've got to trust me.

(then)

I'm not gonna let you down.

Quinn's neutralized Her gaze is intense, almost brazenly sexual. She kisses him. The intercom BUZZES (O.S.)

SECRETARY'S VOICE

(over intercom)

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

WADE 2

Not now --

Too late --

A FEDERAL MARSHAL

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

(CONTINUED)

15 CONTINUED: 4

15

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.

(then)

So just turn around and head down  
the hall the way you came.

The Marshal goes --

QUINN

Who's Melanie White?

WADE 2

She's nobody --

(off Quinn)

A disgruntled housewife who's  
trying to cut herself in on the  
profits from Edulearn.

QUINN

What's she suing me for?

(then)

Forgive me, okay? If I'm gonna act  
the part here, I think maybe you  
need to fill me in a little better.

WADE 2

Her late husband was head of  
research and development for a  
while.

(then)

He was jealous of Q.R. -- There was  
a power struggle, and when he  
realized Q.R. had a winning hand he  
took the pipe.

(then)

We take corporate politics very  
seriously, Quinn.

QUINN

I see that.

WADE 2

If we haven't made it by our  
thirtieth birthday, it's all over.

(off Quinn)

Now you know more than maybe you  
ever wanted to know.

(CONTINUED)

15 CONTINUED: 5 15

Off Quinn -- what kind of world is this?

CUT TO:

15A INT. COURTHOUSE HALLWAY - A 22-YEAR-OLD DEPUTY SHERIFF 15A

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 -- .

15B INT. ELEVATOR - THE GUARD 15B

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)

15B CONTINUED:

15B

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:

16 INT. Q.R.'S OFFICE - QUINN

16

On the phone.

QUINN

(agitated)  
What do you think I told her? I said next Wednesday is too late.  
(beat, as he listens)  
She said she's gonna try to explain the situation to Kyle -- whatever that means.

INTERCUT TO:

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

17

on the phone --

WADE

-- I wouldn't count on it.  
(then)  
Quinn, what are we gonna do? Every time I turn around, this Gillette guy is there. It's like I'm under house arrest.

(CONTINUED)

17 CONTINUED:

17

QUINN

Okay, look, I should be home in  
about an hour. Just hang in there.

WADE

Quinn? I called the Dominion.  
Arturo and Rembrandt never checked  
in last night.

(off which)

I'm starting to get worried --

QUINN

Well, they're adults. I'm sure  
they're fine --

As we --

CUT TO:

18 EXT. SAN FRANCISCO STREET - ARTURO AND REMBRANDT

18

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.

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.

REMBRANDT

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

Taxi? They confiscated our wallets --

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!

(CONTINUED)

18 CONTINUED:

18

REMBRANDT

Professor...

ANGLE - A COP

on the corner, giving them the evil eye --

REMBRANDT

Let's get out of here.

The cop is headed their way. And as Arturo and Rembrandt beat it down an alley --

CUT TO:

20 EXT. A.S.I. - NIGHT - QUINN

20

exits the building and makes his way towards his car --

WOMAN'S VOICE

Mallory!

Quinn turns has no idea who this is.

A WOMAN

stands there. Late 20's. Hard around the edges. She hands him an envelope --

MELANIE

Your subpoena, you bastard

(then)

I wanted to see the look on your face.

QUINN

You're Melanie White?

MELANIE

I'm flattered you remember

(then)

Considering you and my husband were once like brothers.

(off Quinn: They were?)

It's all coming down Q.R. -- Kyle Beck, Edulearn, the whole cover-up.

(MORE)

(CONTINUED)

20 CONTINUED:

20

MELANIE (cont'd)

(then)  
Your little wife's gonna fall the  
hardest.

QUINN

My wife?

MELANIE

You know as I well as I do she  
masterminded my husband's murder.

QUINN

What?

MELANIE

You heard me --  
(then)  
Claiming he O.D.'d on drugs  
Freddie never took so much as an  
aspirin.

QUINN

Can you prove any of this?

MELANIE

I'll prove it. If it's the last  
thing I do.  
(then)  
Word of warning when they've  
finished with you, they'll kill  
you, too.

And she goes. Off Quinn, thunderstruck ...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

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

21

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

QUINN

enters

HATCHER

Yo.

QUINN

What're you doing in here?

HATCHER

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

QUINN

How 'bout you look for them some other time. I need to make a phone call.

HATCHER

I'm starting to worry about you, man? You're not acting like yourself.

QUINN

Sorry --

(cautious)

I guess maybe now that we're down to the short-strokes on Edulearn I'm kind of on edge.

HATCHER

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

(then)

Sun, fresh air -- a little scuba. Sound good?

QUINN

Sounds great.

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

HATCHER

Hi, Wade --

(CONTINUED)

21 CONTINUED:

21

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

By the way -- Q.R. and I are up for  
some scuba diving next weekend.

Goes --

WADE 2

What did you say to him?

QUINN

Nothing.

WADE 2

I told you to watch what you say!

(then)

Q.R. had a water phobia.

(then)

He knows something's wrong.

QUINN

You've got bigger problems than  
Kenny Hatcher.

(then)

I just had a run-in with Melanie  
White.

(then)

She says her husband was murdered.

WADE 2

And you accepted it on faith.

(then)

Quinn -- why would you take the  
word of someone you've never even  
met over mine?

QUINN

(sarc)

I don't know. Maybe because  
everything you've told me so far is  
a lie.

(MORE)

(CONTINUED)

21 CONTINUED: 2

21

QUINN (cont'd)

(then)

I called Sacramento, Wade. The Governor doesn't even get back into the country 'til the weekend.

WADE 2

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

QUINN

I want the timer back, Wade.

(then)

We can't wait 'till next Wednesday. It'll be all over by then.

WADE 2

Very simply, okay? You have a conference call with Congressman Reynolds in twenty minutes.

(then)

I can work with Kyle and ask him to be flexible. But if you dig in your heels now you can forget about ever seeing your timer again.

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 and give me a chance to work my magic on Kyle Beck.

(then)

You're gonna have to trust me, Quinn -- It's the only game in town.

Off Quinn --

TIME CUT TO:

22 INT. Q.R.'S OFFICE - MINUTES LATER - QUINN'S  
on the phone. Wade 2 listens on an extension.

22

QUINN

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

(CONTINUED)

22 CONTINUED:

22

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

QUINN

We'd have no problem shipping at least twenty million units over the first two years.

(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

Call "The Razor" and tell him I want my friend released from house arrest.

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.

She comes to him, looks him deep in the eyes -- seductively.

WADE 2

(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.

(CONTINUED)

22 CONTINUED: 2 22

He backs away from her, and exits.

CUT TO:

23 INT. HOLY LIGHT RUNAWAY SHELTER - EVENING - DOZENS OF WAYWARD OLDSTERS 23

(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."

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 can't. It's curfew. 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?

REMBRANDT

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.

(CONTINUED)

23 CONTINUED:

23

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."

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.

Off which --

CUT TO:

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

24

bursts in --

QUINN

Wade --?

ANGLE - BATHROOM DOOR

ajar.

QUINN

You in here?

Suddenly

MARGO

emerges, dressed in lingerie as provocative as Sue Ichiho  
will allow --

QUINN

(under his breath)

Oh, no.

(CONTINUED)

24 CONTINUED:

24

MARGO  
I missed you, Q.R. --  
(then)  
I wanted to take one more shot at  
making things right between us.

She approaches. Puts her arms around his neck.

MARGO  
What's wrong? Don't you like me  
anymore?

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 --

WADE

enters

WADE  
Quinn --?

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

MARGO  
Wade! OhmiGod!

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  
You guys. You're being so cool  
about all this.

WADE  
What's going on?

(CONTINUED)

24 CONTINUED: 2

24

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

And they go. Margo's astonished

CUT TO:

25 EXT. ESTATE - QUINN

25

and Wade move to Q.R.'s sports car --

QUINN  
They're never gonna give us back  
the timer, Wade --  
(then)  
-- This woman came to see me, she  
all but accused our doubles of  
masterminding her husband's murder.

WADE  
What?

QUINN  
She's filing some major lawsuit --  
The point is -- maybe it's a chink  
in their armor.  
(then)  
If we can find a piece of evidence,  
a smoking gun, maybe we can use it  
as leverage.

WADE  
How're we gonna do that?

They've reached Q.R.'s car --

26 INT. SPORTSCAR

26

and clamber in --

QUINN  
All I need's a computer and some  
privacy -- I can access the police  
records --  
(then)  
If we know what happened, maybe we  
can work an angle --

He keys the ignition and pulls out --

CUT TO:

27 EXT. ESTATE - POV - Q.R.'S SPORTSCAR THROUGH WINDSHIELD 27  
as it pulls away

REVERSE ANGLE

28 INT. GILLETTE'S VAN - GILLETTE 28  
watches. He starts up his car and pulls off in pursuit.

CUT TO:

29 INT. HOLY LIGHT MISSION - NIGHT - ARTURO AND REMBRANDT 29  
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?

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

REMBRANDT  
Look, miss. We don't want more  
trouble. We're leaving town  
tomorrow. Can't you cut us some  
slack.

(CONTINUED)

29 CONTINUED:

29

TIFFANY

Right, like I'd really screw up my chances to make points with my boss to help you two geezers after you pull a jailbreak on my watch.

ARTURO

(with zeal)

For heaven's sake, girl. That was nothing more than a kangaroo court this morning. We escaped in self-defense. Don't you remember why you become a public defender in the first place?

TIFFANY

Sure. My grades weren't good enough to get a high priced corporate job.

Arturo gives up.

REMBRANDT

Look... Tiffany. Maybe your grades weren't good enough because all you cared about was moving up the corporate ladder. If you really want to get out of the public defenders office, you got to impress people. Stand out from the crowd by actually trying to win a case instead of just shuffling people through the system.

TIFFANY

(dismissive)

Yeah, thanks. I'll take that under advisement.

She looks to the front door --

ANGLE - TWO COPS

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

CUT TO:

30 INT. LAMPLIGHTER - QUINN

30

labors over a computer. (The Lamplighter, as per Production's request, is some kind of hybrid Internet coffeehouse.)

(CONTINUED)

30 CONTINUED:

30

WADE

looks on as --

WADE

Any luck?

QUINN

I'm still trying to access the  
coroner's report

(then)

He was found on the floor of his  
garage in the 2.5 concentration of  
amphetamines in his blood stream.

WADE

Let me see --

As she looks on over his shoulder --

QUINN

Talk about your overdose. This guy  
took enough to kill an elephant.

WADE

Quinn -- wait a minute.

(then)

Remember when we were changing and  
I was looking through my double's  
medicine chest?

QUINN

So?

WADE

Maybe that's what went down.

QUINN

Your double's not stupid, Wade  
she's not gonna leave the murder  
weapon sitting on a shelf in the  
medicine chest.

A beat.

WADE

(off Quinn)

Let's go. I've got an idea --

As they go --

CUT TO:

31 EXT. LAMPLIGHTER - NIGHT - QUINN AND WADE

31

moving toward their car.

WADE

-- All we need to do is make it  
sound halfway credible --

QUINN

What are you talking about?

WADE

Don't you get it, Quinn? We don't  
need a smoking gun. We just need  
the illusion of one.

(then)

'Cause where there's smoke there's  
fire...

As they approach the car --

GILLETTE

steps from the shadows and shoves a gun in Quinn's ribs.

GILLETTE

Lovely evening for a ride, isn't  
it?

WADE

What do you think you're doing?

GILLETTE

Apparently your urge to play  
detective has upset Miss Welles.  
She asked me to remove the problem.

Quinn and Wade exchange a fearful glance. What now?

GILLETTE

(indicates his van)  
Come on.

And as Gillette prods them with the gun toward his van we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

32 EXT. A.S.I. CORPORATE OFFICES - ESTABLISHING - NEW DAY 32

33 INT. A.S.I. CORPORATE OFFICES - HATCHER 33

moves down the hall, enters --

THE CONFERENCE ROOM - KYLE BECK

in consultation with Margo

HATCHER  
Margo give us the room, okay?

Margo goes, then --

HATCHER  
What's up with Q.R., Kyle? He  
wasn't in the staff meeting.

KYLE  
How should I know?

HATCHER  
I figured maybe you gave him a  
couple days off for some scuba  
diving.

KYLE  
You're starting to get on my nerves  
here, Kenny.  
(then)  
Is there a point to this?

HATCHER  
I don't know whether you doped him  
or you got some actor in here. But  
that guy's not Q.R., Kyle.  
(then)  
Which is what I'm gonna tell the  
press unless we pull the plug on  
Edulearn right now.

A beat --

KYLE  
You making your move, Kenny?

(CONTINUED)

33 CONTINUED:

33

HATCHER

You're unbelievable -- this isn't  
about corporate politics, Kyle.  
It's about polluting children's  
minds.

Kyle's reached into his desk, extracted a dossier

HATCHER

What's that?

KYLE

Your personnel file, Kenny. I  
had "The Razor" do a background  
check on you. Know what he found  
out?

(off Hatcher)

You're not twenty-seven. You're  
thirty-four years old --

HATCHER

You son-of-a-bitch!

The intercom buzzes under

SECRETARY'S VOICE

Mr. Beck Q.R. Mallory's outside.  
He needs to talk to you.

KYLE

Get out of my face, Kenny -- and  
keep your mouth shut.

Hatcher is beaten. Exits as --

QUINN

enters. He's got a videocassette in his pocket --

KYLE

(to Hatcher)  
Shut the door --

Hatcher pulls the door shut behind him.

KYLE

I thought it was all pretty simple,  
Mallory --

(then)

You work with me, I give your  
equipment back.

(MORE)

(CONTINUED)

33 CONTINUED: 2

33

KYLE (cont'd)

(then)  
But 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 got tired of "playing ball"  
Kyle --  
(then)  
Dim the lights. -- There's  
something you need to see.

TIME CUT:

34 INT. CONFERENCE ROOM - MINUTES LATER - ON TV - WADE 2

34

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 games were  
beneath him --

A VOICE (O.S.)

So you killed Fred White to make  
room for him on the board.

WADE 2 (ON TV)

I believed it was the only way to  
advance his career...

(then)

Nothing against Fred White, okay --  
he just got in the way --

WIDEN - QUINN, KYLE

looking on.

KYLE

This is absurd! It's Wade's  
double with a lousy wig!

(then)

Turn that thing off.

Quinn hits the off button --

(CONTINUED)

34 CONTINUED:

34

QUINN  
It gets better. She confesses to  
murdering Q.R., too.  
(then)  
In for a penny, in for a pound  
he was gonna divorce her and cut  
her off without a dime

KYLE  
This is ridiculous.  
(then)  
I can have a video analyst in here  
to blow this whole thing out of the  
water.

QUINN  
Maybe. But by that time, a copy of  
this tape will be leaked to the  
media.  
(then)  
What's the chance of the Governor  
signing Edulearn into law once Hard  
Copy airs your corporate Vice'  
President's murder confession as  
its lead segment?

KYLE  
(calmly)  
What are you looking for?

QUINN  
Look... I don't care what happens  
to you or Edulearn or my double 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 game-playing all  
about?

Off which --

CUT TO:

35 INT. Q.R.'S CAR - QUINN  
on the car phone

35

(CONTINUED)

35 CONTINUED:

35

QUINN  
-- We don't have a whole lot of  
time here. Is everything in place?

INTERCUT TO:

36 INT. UNDISCLOSED LOCATION - CLOSE ON WADE  
on the phone.

36

WADE  
(into the phone)  
Just hurry, Quinn.

QUINN  
(into phone)  
Any word from Rembrandt and Arturo?

WADE  
(into phone)  
There was a message here -- I tried  
the number, but it was a pay phone.

QUINN  
(pissed; into phone)  
Great --

WADE  
(into phone)  
Quinn -- we slide in three hours.

QUINN  
(into phone)  
All right, let's try to stay  
positive.  
(then)  
I'm sure they're all right.

Off which --

CUT TO:

37 INT. COURTROOM - DAY - THE JUDGE

37

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

REMBRANDT  
(sotto)  
'Sure hope you know what you're  
doing.

(CONTINUED)

37 CONTINUED:

37

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," Methuselah?

ARTURO

I'm feeling much better now, thank you.

Remmy and Arturo rise

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.

JUDGE

Excuse me? Your world?

(CONTINUED)

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.

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.

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!

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.

(CONTINUED)

37 CONTINUED: 3

37

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 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.

(and then)

I guess when you're up to your ass in alligators, you can 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:

38 INT. MANSION - DEN - DAY - WADE AND QUINN

38

Wade and Quinn, dressed in their own clothes, pace near a couch situated by a VCR/TV monitor. Wade checks her watch.

WADE

We've got forty-five minutes.  
Where are they?

(CONTINUED)

38 CONTINUED: 38

They react to the O.S. SOUND of a CAR SCREECHING TO A HALT.  
Wade moves to a nearby window and peeks out.

QUINN  
Is it them?

WADE  
(shaking her head)  
Her.

As we --

CUT TO:

39 INT. MANSION - FOYER - WADE 2 39

storms in --

WADE 2  
Where the hell are you?  
(then)  
You bastard -- I know you're here!

She moves into

40 INT. DEN - QUINN AND WADE 40

are on the couch. The TV is cued. Wade's got the remote  
as --

QUINN  
You're home early.  
(then)  
Join us. We're just sitting down  
to watch some TV.

WADE 2  
(advancing)  
Feeling smug? Don't. I can prove  
that tape you created is phony.  
I'll get my job back... and a nice  
big settlement... after I sue Kyle  
Beck for wrongful dismissal.

WADE  
Good luck. You're going to need  
the money for your defense.

WADE 2  
Defense of what...?

Wade presses the VCR remote, and

(CONTINUED)

40 CONTINUED:

40

ANGLE - TV (PLAYBACK) - QUINN 2 AND WADE 2

(or at least it looks like them, as they move out toward the mansion pool area where this story started). They appear to be in heated argument.

QUINN 2 (ON MONITOR)

turns to leave, Wade grabs a nearby ashtray and appears to strike him on the back of the head. As Quinn 2 falls into the pool...

QUINN (O.S.)  
Ow! That must have hurt.

ANGLE - WADE 2

looking on in horror

WADE 2  
Turn it off!

She grabs the cassette from the machine, is about to destroy it --

QUINN  
That's okay. I left another copy of that on Kenny Hatcher's desk. Wouldn't be surprised if he's on his way to the D.A. already.

WADE 2  
I'll tell them the truth... that it's not me!

WADE  
And who will you say it is? Your doubles from another world? That's gonna be right up there with the Twinkie defense.

WADE 2  
(bluffing confidence)  
Too many loose ends.  
(and then)  
There's not even a body.

GILLETTE (O.S.)  
But there is.

Wade 2 turns

GILLETTE

enters the room now --

(CONTINUED)

40 CONTINUED: 2

40

GILLETTE

-- And I know where it's buried.

QUINN

It's all on tape, Wade.

(then)

How you killed Q.R. after he told  
you he was leaving you for Margo...  
and taking Edulearn to another  
company.

Wade 2 takes a beat, then...

WADE 2

(to Gillette)

How could you do this?

(then)

After all I've done for you.

Gillette shrugs.

GILLETTE

I got a better offer.

QUINN

Q.R.'s left his entire fortune to  
Mr. Gillette in his will dated and  
witnessed by you, in fact. Since  
my signature's the same as Q.R.'s,  
no one will ever challenge it.

WADE 2

(a whisper)

You bastard...

GILLETTE

I'm thirty-eight years old, Miss  
Welles. I have to plan for my  
retirement.

With a quick move --

WADE 2

produces a HANDGUN. Our heroes tense. This was not in the  
plan.

WADE 2

Pick up the phone! Call Kenny  
Hatcher. Do it!

QUINN

It's too late, Wade. The tape's  
already on its way to the D.A.

(CONTINUED)

40 CONTINUED: 3

40

WADE 2

They can't prosecute a dead woman.

(then)

I'm gonna kill you and then commit  
suicide, only she's gonna do the  
dying part for me.

(to Wade)

I'll start over in Florida.  
Mandatory retirement's forty  
there --

Wade and Quinn look at each other. Her plan's a good one.  
Then...

GILLETTE

moves for his gun. Wade 2 turns, FIRES. Gillette goes  
down. Quinn takes the opportunity and tackles Wade 2,  
sending them onto the couch, the gun flying.

WADE 2 AND QUINN

struggling on the couch. Wade 2's hand finds a heavy  
ashtray on the coffee table. She grabs it, about to hit  
Quinn when a LOUD CLICK OF THE GUN stops her cold.

ANGLE - WADE

standing over them, the gun leveled at her double.

WADE

I don't want to... but I will.

A tense beat, then Wade 2 drops the ashtray. Off which --

DISSOLVE TO:

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

41

walk up the driveway.

REMBRANDT

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

And now they see cop cars and an ambulance, bubble tops  
flaring. Attendants wheel "Razor" Gillette towards the  
ambulance. His shoulder is taped. We see he's okay.

ARTURO

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

(CONTINUED)

41 CONTINUED: 41

ANGLE - POLICE CAR - WADE 2

handcuffed as she's led into the cruiser.

CUT TO:

42 INT. MANSION - FOYER - QUINN 42

admits Rembrandt and Arturo.

ARTURO

Ms. Welles double?  
(off Quinn's nod)  
What happened?

QUINN

You got a couple hours?

REMBRANDT

What the hell happened, man? Is  
Wade okay?

QUINN

She's in the den, Rembrandt. 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...

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:

43 INT. DEN - DAY - WADE 43

is scanning the photos of Wade 2 and Quinn 2. Rembrandt  
enters --

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.

CUT TO:

44 EXT. MANSION - ARTURO, QUINN

44

The wormhole shimmers

ARTURO  
-- And the project? This Edulearn?

QUINN  
Who knows. Maybe the bad publicity  
will make the Governor think twice  
and the public schools stay open  
another couple of years.

ARTURO  
Well, we can't save every world  
from itself.

QUINN  
No. I guess not.

Wade and Rembrandt have moved up, under

ARTURO  
(to Wade)  
Are you all right?

Wade nods. Arturo slides, then Rembrandt.

Quinn looks at Wade -- a sorrow that passeth understanding.  
Wade hands him a framed photograph. Slides --

QUINN

looks at it a beat. Then places it on the ground. Goes --

ANGLE - THE PHOTO - WADE 2 AND QUINN 2

windblown and youthful. The world at their feet and we

FADE OUT.

THE END