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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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SLIDERS

"The Young and the Relentless"

REVISED PAGES:

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

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 - REMBRANDT

2 (X)

frantically pressing the intercom buzzer --

(X)

REMBRANDT
There's been a terrible accident!

(X)

The intercom squawks -- someone's answered

(X)

REMBRANDT
Please. Call an ambulance!

(X)

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

10

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)

37 CONTINUED: 2

37

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