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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

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Blue Rev.	Full Script
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SLIDERS

"The Young and the Relentless"

CAST

QUINN MALLORY  
WADE WELLES  
MAXIMILIAN ARTURO  
REMBRANDT BROWN

WADE #2  
QUINN #2  
RICHARD  
KYLE BECK  
MARGO THOMAS  
RAZOR GILLETTE  
KENNY HATCHER  
COP #1  
BARTENDER  
TIFFANY AUGUST  
JUDGE  
MELANIE WHITE  
JOANNE  
GUARD  
BAILIFF  
SECRETARY'S VOICE  
KROMAGG

(X)

SLIDERS

"The Young and the Relentless"

SETS

INTERIORS

ESTATE/MANSION

DOORWAY

DEN

BEDROOM

QUINN 2'S AND WADE 2'S BEDROOM

QUINN 2'S AND WADE 2'S BATHROOM

HALLWAY

FOYER

LAMPLIGHTER

COURTHOUSE

COURTROOM

HALLWAY

ELEVATOR

ADVANCED SOFTWARE INDUSTRIES (A.S.I.)

CONFERENCE ROOM

Q.R.'S OFFICE

HOLY LIGHT RUNAWAY SHELTER

Q.R.'S SPORTSCAR

KROMAGG COMMAND CENTRAL

(X)

EXTERIORS

ESTATE/MANSION

POOL AREA

REAR PATIO

DRIVEWAY

SAN FRANCISCO STREETS

ADVANCED SOFTWARE INDUSTRIES (A.S.I.)

CAFE

(X)

TEASER

FADE IN:

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

floats, face down in the luminous aquamarine. He is fully clothed -- Armani suit, alligator shoes with tassels. A beat, 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  
We're on private property. Let's get out of here (X)  
(X)

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

frantically pressing the intercom buzzer --

REMBRANDT  
There's been a terrible accident!

The intercom squawks -- someone's answered

REMBRANDT  
Please. 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, that's why.

(X)

(then)

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

(X)

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?"

(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 dripping wet  
let me get you some dry clothes

(X)  
(X)

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, his hair slicked back like the photos of his dead double.

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)

Obviously we're not together like they were -- but if something happened to you, I couldn't 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 -- Into the void --

WADE 2

Somehow 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

The public school system here is a  
national disgrace --

(X)

(then)

(X)

It was Q.R.'s dream to give all  
Americans -- rich and poor -- a  
chance at a solid education --

(X)

(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

You've got to understand the big  
picture.

(X)

(then)

(X)

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

dressing up in one of his double's suits.

(X)

ARTURO, REMBRANDT, WADE

are there --

ARTURO

You can't be serious.

(CONTINUED)

6 CONTINUED:

6

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: 2

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.

(X)

QUINN

All she needs me to do is schmooze  
a couple state legislators so they  
can vote final passage on Friday.  
I'm just playing myself here, guys.  
(then)  
She needs us.

(X)

(X)

Arturo and Rembrandt turn to Wade.

WADE

Hey - don't look at me...

WADE 2

enters, stops at the sight of Quinn.

WADE 2

You look incredible.

(then)

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

(X)

(X)

She crosses, fixes Quinn's tie in an intimate way --

WADE 2

They're starting to arrive  
downstairs.

(MORE)

(CONTINUED)

6 CONTINUED: 3

6

WADE 2 (cont'd)  
(off Quinn's affirmative)  
Just remember -- you're the ace  
designer of Advanced Software  
Industries -- Just stand close to  
me and follow my lead.

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

(CONTINUED)

6 CONTINUED: 4

6

WADE 2

(problem)  
Oh.

QUINN

Is that a problem?

WADE 2

(it's obvious)  
It's just that they're over thirty.  
(then)  
Q.R. had very few senior  
affiliations, aside from the  
housemaids and the rest of the  
staff.  
(then)  
No 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

Actually it might be better if you  
stay upstairs 'till after the  
party. If anybody saw you it would  
be kind of hard to explain.  
(off Wade)  
We'll just drop you both off once  
this whole thing is over.

CUT TO:

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.

QUINN

What was that all about?

WADE 2

That's just Richie -- he was sort of Q.R.'s errand boy.

(X)

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 bailing out on Edulearn and signing on with Microsoft.

(off Quinn)  
I thought we were rock solid.

QUINN

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

(CONTINUED)



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 Howland?

MARGO

(this guy's a force of  
evil)  
Mr. Gillette.

GILLETTE

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 gestures to a nearby chair, where her clothes rest next to the timer. As he gathers up the clothes --

(CONTINUED)

8 CONTINUED:

8

WADE

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.  
(off Quinn; clueless)  
I just saw Wade upstairs -- She's  
like "oh, hi" --  
(then)  
You still haven't told her about  
us, have you?

As now --

WADE 2'S

approaching, displeased. Before Margo splits --

MARGO

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

She's gone --

QUINN

Who was that?

(CONTINUED)

9 CONTINUED:

9

WADE 2

(tight)  
She's nobody.

(then)  
I talked to Kyle. I think I  
chilled him out.

(X)

QUINN

He was acting like I was a holdout.  
(off her)  
I thought I was on board with this  
Edulearn thing.

WADE 2

You are. Q.R. and Kyle were just  
going back and forth over some  
final points in the contract,  
that's all.

A VOICE

Yo --

A YOUNG MAN

approaches --

WADE 2

(sotto)  
Kenny Hatcher watch your back.

HATCHER

I've had my eye on you, Q.R.  
There's something different about  
you tonight

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... at  
least the version Kyle Beck is  
touting.

(MORE)

(CONTINUED)

9 CONTINUED: 3

9

HATCHER

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

(then)

You threaten to take your name off, they'll fold. We can branch out on our own and really give these people an alternative to public education.

(X)  
(X)

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)

Stay away from him.

(X)

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)

This world's crawling with snakes and I'm getting the feeling I used to be one of them.

WADE

(of the pill vials)

Why would they be warehousing all these stimulants?

QUINN

It's a hyped-up world, Wade. These people have to succeed by the age of thirty, or they're out to pasture.

(then)

They're probably his, anyway.

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?

(X)

Off Quinn --

CUT TO:

11 INT. DOMINION HOTEL LOBBY - NIGHT - CLOSE ON PORTABLE TV

11

on which we see teenagers in riot gear. A crowd of middle-aged people look on, cowed --

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

Rembrandt's checking in. Arturo's browsing an almanac.

REMBRANDT

It's unbelievable the way this society treats its elderly.

ARTURO

(off the book)

Listen to this, Mr. Brown. It appears the youth of this society took over in 1980, when it was determined 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.

ARTURO

We both need cheering up, my friend. I suggest a good stiff ale.

As they head to --

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. I think we're gonna be okay with the Legislature.

(to Wade 2)

It would really put us over the top to have Q.R. there to lobby the Governor on Friday.

Quinn and Wade exchange a look. Then --

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're gonna need to continue your journey?

ANGLE - GILLETTE

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

WADE 2

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

(X)

(X)

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 appears to be helpless --

(X)

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.  
(pointedly, for Kyle's benefit)  
Guys -- give us a second, okay?

(X)  
(X)

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. 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 --

(X)

QUINN  
Looks like they made a pretty good deal.

(CONTINUED)

15 CONTINUED: 3

15

WADE 2  
Try to stay cool. Worst case,  
this whole thing's over a week  
from Wednesday. (X)  
(X)

QUINN  
A week from Wednesday? Back up.  
(then)  
I thought you said my meeting with  
the Governor was supposed to  
happen tomorrow... (X)  
(X)

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 -- Melanie White  
is downstairs --

WADE 2  
(into intercom)  
Tell her she needs to contact Mr.  
Mallory's lawyer.

The secretary clicks off --

(CONTINUED)

15 CONTINUED: 4

15

QUINN (X)  
Who's Melanie White?

WADE 2 (X)  
It's nothing --  
(off Quinn)  
A disgruntled housewife who's suing  
us to cut herself in on the (X)  
profits from Edulearn.

QUINN (X)  
Suing me?  
(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 (X)  
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  
killed himself. (X)  
(then)  
We take corporate politics very  
seriously, Quinn.

QUINN  
I see that.

WADE 2 (X)  
If we haven't made it by our  
thirtieth birthday, it's all over.  
(off Quinn)  
Now you know more than 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

Not bad yourself.

(then)

You were almost too convincing.

REMBRANDT

That's 'cause I wasn't acting.

(off Arturo)

A joke, Professor.

(then)

Let's go.

They've undone their cuffs, and get out of there.

CUT TO:

16 INT. CONFERENCE ROOM - 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 --

(CONTINUED)

17 CONTINUED:

17

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

(X)

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:

#K0814 "The Young and the Relentless" 3/21/96 - 2nd Pink 29.  
(X)

18 EXT. SAN FRANCISCO STREET - NIGHT - 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)

Well, can't you just give me that information anyway?

(then)

Forget it.

(hangs up)

No go, Professor. The number to the mansion's unlisted.

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 --

Two cops have been observing the above -- They're barely fifteen.

COP #1

Almost curfew, Grandpa.

(CONTINUED)

18 CONTINUED:

18

ARTURO  
(under his breath)  
Yes, indeed. So perhaps you  
should go home and snuggle up with  
your teddy.

REMBRANDT  
(to cop; over)  
Very good, sir. We're on our  
way --  
(to Arturo)  
Let's get out of here.

They 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.

(X)

(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. was terrified of water.

(then)

He knows something's wrong.

QUINN

One problem at a time. I just had a run-in with Melanie White. She says her husband didn't commit suicide. He was murdered.

(X)

(X)

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

You have a conference call with the Lieutenant Governor in twenty minutes. Do the phone call and I'll talk to Kyle, see if I can work my magic.

(then)

I promise I'll get your timer back in time. You have to trust me --

(X)  
(X)  
(X)

Off Quinn --

TIME CUT TO:

22 EXT. CAFE - NIGHT - MINUTES LATER - QUINN'S

22(X)

on the phone. Wade 2 listens on an extension.

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, buddy. I'm counting on your support. Thanks.

He hangs up --

WADE 2

You're a born salesman. Better even than Q.R.

QUINN

(cold)

Call Gillette and tell him I want Wade 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?

(then)

I'm doing this for you, Quinn. Because I care about you.

(then)

Maybe more than I should.

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

WADE 2

(then)

I think maybe you can't help feeling something for me, too.

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 - NIGHT - QUINN

24 (X)

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.

QUINN (X)  
Look, I don't think... (X)

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  
THRU OMITTED  
26

25  
THRU  
26

26A INT. ESTATE - NIGHT - QUINN AND WADE

26A

heading for the front door.

QUINN  
-- They're never gonna give us back  
the timer, Wade --  
(then)  
-- This woman who 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?

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 --

As they reach the door and exit, CAMERA PANS away and finds  
MR. GILLETTE, watching from a nearby doorway. His  
expression is rock hard.

CUT TO:

27  
THRU OMITTED 27  
28 28

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

TIFFANY  
You're joking, right? Like half  
the old fossils in this place have  
passed through my office. (X)

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

enters from the lobby --

WADE

It's so weird They checked in  
Tuesday but they haven't been back  
since.

QUINN

We'll find them. I've accessed the  
Coroner's report.

(then)

Fred White was found on the floor  
of his garage with a point  
two-five concentration of  
amphetamines in his blood stream.

(X)  
(X)

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? All those  
stimulants?

QUINN

So?

WADE

Maybe that's what she used.

QUINN

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

(then)

What if it's the tip of the  
iceberg?

(then)

What if she killed Q.R. too?

A beat.

(CONTINUED)

30 CONTINUED: 2

30

WADE  
(off Quinn)  
Let's get out of here. I've got  
an idea --

(X)

As they go --

CUT TO:

31 EXT. Q.R.'S CAR - NIGHT - QUINN AND WADE

31

clamber in --

WADE  
-- All we need to do is make it  
sound halfway credible --  
(then)  
We don't need a smoking gun, just  
the illusion of one.

Suddenly

GILLETTE

appears from the shadows of the back seat. A gun at the  
back of Quinn's skull.

GILLETTE  
Lovely evening for a ride, isn't  
it?

WADE  
What do you want?

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  
Now drive --

Off Quinn, keying the ignition

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 a secretary

HATCHER  
Julie give us the room, okay?

Julie 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.  
(then)  
We know how much he loves the  
water.

KYLE  
You're getting 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's not Q.R.  
(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 Mr. Gillette do a background check. Know what he found out?  
(off Hatcher)

(X)  
(X)

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

You want to keep your job? Get out of my face. -- And keep your mouth shut.

(X)  
(X)  
(X)

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.

(X)

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 leave her for Margo and cut her off without a dime --

(X)  
(X)

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 anything else on this world.

(X)  
(X)

(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's all about?

(X)

Off which --

CUT TO:

35 INT. Q.R.'S CAR - QUINN

35

on the car phone

(CONTINUED)

35 CONTINUED: 35

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

INTERCUT TO:

36 INT. UNDISCLOSED LOCATION - CLOSE ON WADE 36

on the phone.

WADE  
(into the phone)  
Just hurry, Quinn.

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

WADE  
(into phone)  
Nothing. (X)

QUINN  
(pissed; into phone)  
Great --

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

QUINN  
(into phone)  
All right, look. Let's try to  
stay positive. (X)  
(X)

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 youth has its virtues. Energy, cleverness -- but with age comes wisdom, and with wisdom comes compassion and mercy --

(then)

I ask you, your honor, to use your good judgment, but temper it with mercy.

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.

(CONTINUED)

#K0814 "The Young and the Relentless" 3/21/96 - 2nd Pink 50A.

37 CONTINUED: 3

37

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

(CONTINUED)

37 CONTINUED: 4

37

She hands the photo to the judge thru...

TIFFANY

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

(X)  
(X)

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.

Off Arturo's and Rembrandt's relief we --

(X)

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)



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.

WADE  
You used us, we use you.

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

QUINN  
That's okay. I left another copy on Kenny Hatcher's desk.

WADE 2  
Nice try, only you forget!  
There's no body and you won't be around to testify.

WADE  
(indicates)  
But he will.

Wade 2 turns

GILLETTE

enters the room now --

(CONTINUED)

40 CONTINUED: 2

40

GILLETTE

-- And I know where the body's  
buried, because I put him there.

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.

(then)

I'm the new heir to Q.R.'s will.

WADE 2

(a whisper)

Oh my God!

GILLETTE

I'm thirty-eight years old, Miss  
Welles. I need 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. He's already  
on his 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 commit suicide, only she's gonna do the dying part for me.

(X)

(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 - BACKYARD - DAY - ARTURO AND REMBRANDT

41

enter through a stand of bushes --

(X)

REMBRANDT

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

ANGLE - THROUGH HOUSE WINDOWS - COP CARS

(X)

ambulances, bubble tops flaring

(X)

ARTURO

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

(CONTINUED)

41 CONTINUED:

41

GILLETTE'S

shoulder is bandaged as he's led to an ambulance.

WADE 2

is handcuffed as she's led into the cruiser. As Rembrandt and Arturo take this in --

REMBRANDT

(indicates)

Professor -- over there --

QUINN AND WADE

have exited the house

ARTURO

Ms. Welles double?

(off Quinn's nod)

What happened?

QUINN

It's a long story.

(then)

Where've you guys been?

ARTURO

A longer story.

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.

Rembrandt moves to Wade

REMBRANDT

You all right?

(CONTINUED)

41 CONTINUED: 2

41

WADE  
(eyes glistening)  
What went wrong with them,  
Rembrandt? They could have had  
everything going for them.

QUINN (O.S.)  
C'mon, guys. Let's go.

(CONTINUED)

41 CONTINUED: 3

.41

QUINN'S

activated the timer --

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.

Rembrandt's slid, now Arturo. Wade is next to last. Quinn looks at her -- a sorrow that passeth understanding. She hands him a photograph she pocketed from the house --

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

42  
THRU OMITTED  
44

42  
THRU  
44

FADE IN:

44A INT. KROMAGG COMMAND CENTRAL - A KROMAGG

44A

observes as --

ANGLE - MONITOR - GILLETTE

presents his findings

GILLETTE (ON MONITOR)

-- Due to the nature of the situation and hostilities of the parties involved, an intervention was required. I realize this is a violation of policy, but it was the only solution if we have any hope of ultimately tracking these warriors to their home earth.

(CONTINUED)

44A CONTINUED:

44A

KROMAGG

I see.

GILLETTE (ON MONITOR)

For what it's worth, there is no indication the subject's suspicions have been raised --

KROMAGG

Very good work, my friend.

(then)

I will notify my higher-ups, and we will, of course, look forward to your next report

Off which foretold --

FADE OUT.

THE END