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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
Pink (2) Rev.	Full Script
Blue (2) Rev.	Pgs. 5,6,8,8A,9,10,10A,11,12,13,14,15,19,20,26, 28B,33,34,35,38,40,42,46,52,53,54,56,56A,57,57A
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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.

(then)

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

(X)

(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. With her, a fortyish man, the look of a fixer.
This is "The Razor" Gillette.

WADE 2

(trying to bear up)

My God -- you look just like him.

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

WADE 2

Mr. Gillette will take your wet
things and have them laundered --

Gillette moves to the pile of clothes under which

WADE 2

Somehow I've got to pull myself
together and get dressed.

(MORE)

(CONTINUED)

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5 CONTINUED:

5

WADE 2 (cont'd)

(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

dressng up in one of his double's suits.

(X)

ARTURO, REMBRANDT, WADE

are there --

ARTURO

You can't be serious.

(CONTINUED)

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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

(X)

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

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.

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 Microtech.

(off Quinn)
I thought we were rock solid.

(X)

QUINN

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

(CONTINUED)

7 CONTINUED: 2

7

WADE 2
(heading him off; 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 OMITTED (8)

8(X)

(CONTINUED)

9 EXT. PATIO - MINUTES LATER - QUINN

9 (X)

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

MARGO

racily-dressed, exquisite, early 20s.

(X)

MARGO

(sotto)

We need to talk.

(off Quinn; clueless)

What happened to you? You were gonna call me.

(X)

(X)

(then)

You still haven't told her about us, have you?

As now --

WADE 2'S

returning now, displeased. Before Margo splits --

(X)

MARGO

I'm out'a here. Call me when you get your act together.

(X)

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 get the feeling I used to be
one of them.

(X)

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?

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, (X)
this whole thing's over a week (X)
from Wednesday.

QUINN
A week from Wednesday? Back up.
(then)
I thought you said my meeting with (X)
the Governor was supposed to (X)
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 -- 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
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
If we haven't made it by our
thirtieth birthday, it's all over.
(off Quinn)
Now you know more than you ever (X)
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:

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
heading for the front door.

26A

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
28

27
THRU
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)

#K0814 "The Young and the Relentless" 3/21/96 - 2nd Pink 42A.

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
on the car phone

35

(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
on the phone.

36

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)

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

It's her.

As we --

CUT TO:

39 INT. MANSION - FOYER - WADE 2

39

storms in --

WADE 2

Where the hell are you?

(then)

You bastards -- !

(X)

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

We're just sitting down to watch
some TV.

(X)

(X)

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.

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.
(to Wade)
I'll start over in Florida.
Mandatory retirement's forty
there --

(X)

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 42
THRU OMITTED THRU
44 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