

"BROTHER, WHERE ART THOU?"

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Beat Sheet

TEASER

1. EXT. QUINN'S FAMILY HOME - DAY. We OPEN on the TAG of "World Killer," from the perspective of our heroes, as QUINN utilizes QUINN 2's sliding technology to punch in the coordinates of his brother's world (info gleaned from the mind-device his mother gave him in "Genesis"). Our guys jump through the vortex (so we don't play out the end of the tag QUINN 2 dealing with the needy — we keep with our leads).

2. EXT. OPEN TERRAIN - DAY. They ARRIVE in the middle of rolling hills, open fields. QUINN: Okay, so here we are... at least, I think so. MAGGIE: So how do we find your brother? He could be anywhere on the entire planet. QUINN theorizes that his parents may have had an idea in that regard — some of the coordinates seemed unusual to QUINN, he wasn't sure what they were. Perhaps it was some kind of marker that would lead them to a more specific locale where the brother would be. REMMY looks around at the rolling terrain: Looks to me like we landed in the middle nowhere, no one and no how.

Suddenly — WHOOSH! A wood and canvas hang glider swoops up over the crest of the hill and flies over them. Our guys run after it, see it come in for a hard landing and tumble out the pilot. We rush to his side, he's seeing stars. Our guys react to his resemblance to QUINN. He comes around. MAGGIE: Must be a relative, Quinn... same hard head. QUINN asks him, What's your name? The young man replies: Mallory... Abel Mallory.

ACT ONE

3. EXT. OPEN TERRAIN - CONTINUOUS. They help ABEL shakily to his feet. He's dressed in simple clothes, dark, utilitarian, with just a hint of the Amish or Puritan, nothing too quaint. QUINN says, It can't be — the same last name? But it turns out his real parents sought out the duplicate of QUINN's mother on this world, got her to agree to take ABEL. She's been dead now several years ("of the Influenza, epidemic of '93"), no foster father. ABEL's been a traveling man, going from town to town, a jack of all trades. Last few months, he's been living in a nearby village. Growing up, his mother told him he had a brother he someday might find, gave him a heart-shaped locket. Inside is a duplicate of the device QUINN's mother gave him. ABEL never knew what it was for. QUINN puts it on ABEL's head.

It's absorbed into the skin and gives him a psychic zetz — he has to sit down on the ground again real quick.

4. TOWN — DAY. QUINN, REMMY and MAGGIE help ABEL carry his glider back to his workshop. He explains that when he's not working as a blacksmith and general handyman, he's endlessly tinkering with his "gadgets and contraptions."

En route to his workshop, we see that the town is a 19th Century thatched-roof deal, no machines, like a Quaker village. People stare at our "oddly-dressed" heroes, they stick out like sore thumbs. ABEL explains that people tend to be leery of strangers. They cross paths with MOTHER ALLEN, the matriarch of the village, who welcomes them but cautions that if they're not industrious, decent folk they'd better just keep right on walking — this town has no room for loafers or wool-gatherers. ABEL vouches for them, mollifies her a bit. (Though she's none too sure of ABEL himself. She scolds him: You can reach down into the earth and pull out God's bounty... You can't reach up to the sky and pull down a cloud. But naturally, ABEL disagrees, laughs this off good-naturedly. We play him as open-hearted, an innocent, yet genuinely smart and endearing. MOTHER ALLEN seems fond of him.)

QUINN theorizes that this is a world where technology moved more slowly. Hence, although it's 1997, the technology is more like 1820. At least, that's how things appear.

5. WORKSHOP — DAY. As in Bill's pages, QUINN, MAGGIE and REMMY are delighted and amused by ABEL's inventions, which are both brilliant and absurd. Rube Goldberg stuff.

ABEL is eager to learn of our guys' technology — what wonders they could bring to this world! The timer says we've got several days here. ABEL tries to examine the device, open it up and see what makes it tick. QUINN grabs it back, he likes ABEL but also finds him too impetuous: Can't you be a little careful? Well, no...

So the question becomes, What do we do now? Do we take ABEL with us, to try to find the Kromagg home world? QUINN wants to, this is the only member of his real family. Though MAGGIE's a bit wary — ABEL doesn't know technology, he's a babe in the woods.

All this while, our guys have been debating among themselves, not letting ABEL get a word in edgewise. Seeing he can't get their attention, ABEL starts a fire under a cauldron, uses it to generate steam up into a steam whistle (one of his inventions), which he fires off to get some notice from them so he can have his say.

He tells our guys he doesn't want to leave this world. He

has much to contribute, and with the knowledge they could impart, he could make this place a paradise. QUINN's dubious — he's seen the havoc technology can wreak. Still, ABEL seems determined to stay. MAGGIE senses he's not telling them the whole story. This is confirmed when the door flies open and a beautiful young woman rushes into his arms. This is RUTH, ABEL's betrothed. They lock-lip in a major way, our guys looking on.

ACT TWO

6. WORKSHOP — CONTINUOUS. ABEL and RUTH are deeply in love. There's a healthy sexuality to their body language, yet it's chaste — they've agreed not to have sex until they're married, as is the custom of this place. Our guys are astonished to learn that this firebrand is MOTHER ALLEN's daughter. Someday, she'll be matriarch of the town, and then ABEL's scientific inquiry will be officially sanctioned. But until then, ABEL has to keep his work a bit under wraps, be a useful member of the community, not rock the boat too much.

ABEL tells our guys he's firm in his decision — he's staying put. But he would like their help while they're here. It's clear that many of his inventions would work if they have a power source. QUINN agrees to draw up plans for a water or solar-powered generator that ABEL can build over time; meanwhile, they can rig up an experiment using power from lightning to test some of the equipment. It's good timing, as "storm season" is about to start.

7. MOTHER ALLEN gets wind of this, however, spies a circuit diagram on the workshop wall. She and the Elders descend on our guys (maybe yank them violently from bed in the middle of the night). She shows them a holy book with an illustration that looks somewhat like the Ark of the Covenant from RAIDERS — electricity going wild, frying everything in sight. There must be no harnessing of the lightning, it will bring devastation, it is the road to ruin. ABEL swears not to do it, so they let our guys go.

8. But ABEL can't keep to his word — his yearning for knowledge and a better world is too strong (plus maybe RUTH sways him to not be tethered to the "old ways"). A storm starts and he fires up his gizmo, extending a lightning rod. At first, all is going according to plan. But then the intensity of the storm proves far beyond anything QUINN calculated. The power is too great. Sparks fly, fires erupt. In the conflagration, RUTH is seriously hurt. ABEL is devastated.

ACT THREE

9. In the aftermath of the storm and fire, amid the ashes. MOTHER ALLEN is grief-stricken — RUTH's death from her

injuries is certain (not even our guys, with their knowledge of first aid, can save her). But more than that — in this society, if you are responsible for the death of another, you must die by the same means. ABEL is grabbed by the Elders. Another storm is coming... he will be tethered to the lightning stake in the center of town and electrocuted as his punishment. Our guys try to save him, but ABEL is heart-broken and blaming himself — he wants to die.

10. As for QUINN, REMMY and MAGGIE, they're basically run out of town on a rail, driven out into the desert wastes known as "the Deadlands." None have ever returned alive from the wasteland. But if by chance they did try to return to town, they're told they would meet a fast death.

11. But QUINN certainly won't let his brother die without a fight. As the storm rages and the townsfolk seek shelter in their homes (ABEL tethered to the stake, only moments from certain death), QUINN, MAGGIE and REMMY steal horses, roar into town and grab up ABEL. ABEL refuses to leave without RUTH, so she too is bundled up and taken along, near-death and half-conscious.

MOTHER ALLEN and the Elders see this and attempt to give chase. But the storm drives them back.

12. THE DEADLANDS - DAY. Sand as far as the eye can see, a dead place. ABEL realizes that QUINN and the others risked their lives to save him. He owes them his life... and won't throw it away before he can repay them (throughout, we play the growing bond, commonality and affection growing between the two brothers). The timer is ticking down — only hours left... and the promise of new worlds await. Perhaps if RUTH can hold on, they'll reach a world that can save her.

But it's a grueling journey. To keep their spirits up, QUINN tells of some of the wonders he's seen on various worlds he's slid to. We see that ABEL is amazed by this, drawn to it. Before this, he'd been adamant to stay... but the allure of seeing what's over the horizon, of learning far more than this world offers, is powerful indeed.

Abruptly, the terrain ahead changes, becomes verdant. And as they crest a hill, they stop in wonder. Ahead of them lies a long-dead city, its deserted, broken skyscrapers like huge fingers reaching into the sky. (A matte painting, natch.)

ACT FOUR

13. Our guys enter the city. QUINN realizes he was wrong about this world — technology didn't develop more slowly but rather more quickly. Centuries, perhaps thousands of years ago, there was a great technological society here. But various twisted weapons and war machines indicate there was a

great, devastating war.

RUTH takes a turn for the worse. We can't wait for the slide window, we've got to help her now.

14. Our guys find an underground armory, full of ancient weapons. But the place is also the remains of a military hospital. ABEL is astounded and overwhelmed by the things he sees — but also frantic over RUTH. QUINN works to get power back on, so MAGGIE and REMMY can search for anything that might help RUTH hold on until they can slide.

QUINN succeeds in getting some of the power back on (perhaps having to disable some dangerous ancient automatic boobytrap thrown against them). MAGGIE then is able to access medical information and discovers a device (or procedure) that will cure RUTH — something far beyond the technology of her world or Earth Prime.

But before they can administer this, MOTHER ALLEN and the Elders appear, getting the upper hand. She wanted to be sure of our heroes' death, exact her vengeance. She reveals that she and the other rulers of her society knew well of the old ways, that they've protected their followers from the evils that destroyed the Old Ones.

QUINN and ABEL plead with MOTHER ALLEN to let them administer the treatment, save RUTH. MOTHER ALLEN waives — it's her own child, after all. Other Elders hold fast. There's a fight in which the bad Elder is killed, MOTHER ALLEN mortally wounded in saving ABEL. But before she dies, she sees RUTH restored to health (MOTHER ALLEN dies before we can save her).

Now RUTH is the matriarch — she orders the other Elders to submit to her will, which they do. There are only moments before the Vortex opens and our guys must depart. RUTH pledges to utilize this knowledge for her people's good — it's worth the risk and not up to the rulers to hide the truth.

But as for ABEL, she's adamant he go with QUINN. He must find his own truth, the truth of his origin... and also to learn of the wonders of the other worlds. In time, he may return, to share these with his people, and with her. But for now their destinies lie on different worlds.

ABEL sees she's right. There's a tearful farewell, the Vortex opens and our heroes (plus our new hero) slide through.

15. Into another world. We play a moment of ABEL's wonderment at a thriving city, cars, radios, etc. QUINN smiles at his brother: Welcome to the adventure. THE END.