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"WORLD KILLER"

Written

by

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Directed by

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1st Pink Revs. Full Script
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#K2804

SLIDERS

"World Killer"

CAST

QUINN MALLORY (QUINN 2)
REMBRANDT BROWN
MAGGIE BECKETT

SISTER CELINE (SISTER CELINE 2)

(X)

ROBERTO
ELDON
THE BOSS
COP
MANAGER
HOMELESS PEOPLE

#K2804

SLIDERS

"World Killer"

SETS

INTERIORS:

QUINN'S FAMILY HOME

DINING ROOM
LIVING ROOM
BASEMENT
STOREROOM
RADIO SHED
COUNTER
BOSS'S FORTRESS
FEEDER CABLE TUNNEL
THRONE ROOM
STOREROOM

POWER STATION

(X)
(X)

EXTERIORS:

STREETS
ALLEYS
BOOK/MUSIC SHOP
QUINN'S FAMILY HOME
BACK YARD
RADIO SHED

BOSS'S FORTRESS
POWER STATION

(X)

#K2804

SLIDERS

"World Killer"

CHRONOLOGY PAGE

SCENES	1 - 19	DAY #1	
SCENES	20 - 25	NIGHT #1	
SCENES	26 - 43	DAY #2	(X)
SCENES	44 - 58	NIGHT #2	(X)
SCENES	59 - 88	DAY #3	

SLIDERS

"World Killer"

TEASER

FADE IN

1 EXT. STREET - DAY (D1)

1

Quinn, Maggie and Rembrandt emerge along with other patrons from a MOVIE THEATER with a sign proclaiming REVIVAL HOUSE. The marquee reads:

CLARK GABLE HUMPHREY BOGART
THE MAN WHO WOULD BE KING

REMBRANDT
Popcorn and a coke! Man, I cannot
tell you what a joy it is to slide
into a world where we got time to
take in a movie!

Quinn peers at the timer as he leads the others over to:

2 EXT. ALLEY - DAY

2

Where they'll be unnoticed. In the distant background, we can see the Golden Gate Bridge.

QUINN
Sorry, guys. Time is what we're
out of... Counting down... Fifteen,
fourteen...

Rembrandt tenses for the slide as Maggie puzzles:

MAGGIE
Okay, so Gable I can sort of
understand, but what kind of world
would make that Bogart guy a star?
I mean, he's short, he lisps --

REMBRANDT
If you don't get it, I can't
explain it to you.

They walk off camera.

QUINN (O.S.)
And... hit it!

O.S. we hear the VORTEX OPEN.

3 EXT. ALLEY - DAY

3

The O.S. VORTEX dumps our guys in an alley that looks just like the one they came from. They brush themselves off.

QUINN
Still San Francisco...

MAGGIE
Four hundred mile sliding radius
and we don't go four feet.

REMBRANDT
Welcome to the same old same old...

QUINN
Not exactly...

Quinn's reached:

4 THE STREET

4

Dusty and abandoned, cars stopped like dead toys. The letters on the theater marquee hang crookedly, weather-worn:

SHIRLEY TEMPLE W.C. FIELDS
THE WIZARD OF OZ

QUINN
Guess the convention's not in town.

REMBRANDT
Bet it won't be hard getting a
room...

Quinn motions for them to fan out, check things out.

MAGGIE
No bodies... Looks like everyone
just took a powder.

Quinn looks at the timer.

QUINN
Yeah, well, whatever the story is,
we're here for a week...

REMBRANDT
Hello! Hey, anybody!

Silence. Quinn runs a hand along the dusty surface of a car.

QUINN
I'd say we missed it by a couple
years...

REMBRANDT
You think maybe the Kromaggs...?

CONTINUED

4 CONTINUED

4

QUINN
(shakes his head)
No blast marks, no rubble...
They're generally a lot showier...

Our guys are fairly spread out from one another, Maggie heading toward a derelict police car, Rembrandt moving toward some trash cans between two buildings.

MAGGIE
I've heard of bio-warfare
experiments...

QUINN
Is it possible? That everything's
dead...

Rembrandt moves a trash can aside and freezes, seeing something neither we nor Quinn and Maggie yet see.

REMBRANDT
(scared)
Not everything...

A LOW GROWL issues forth -- and a big, wild-looking DOG leaps out from between the buildings onto Rembrandt, who SCREAMS.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

5 EXT. STREET - CONTINUOUS

5

Rembrandt's down on the ground, trying to shield his throat, the dog tearing at his clothes as a SECOND DOG leaps into the fray.

Quinn dives in, trying to save Rembrandt, but now Dog #2 is on him. Quinn and Rembrandt are fighting for their lives.

Suddenly -- BAM! A GUNSHOT goes off, ECHOING down the street. The dogs take fright and run off, between the buildings.

Rembrandt and Quinn help each other up. They look over to:

6 MAGGIE

6

who stands by the open cop car, hefting a smoking shotgun in one hand and a key ring in the other.

MAGGIE

Good thing these were still in the door --

(off shotgun)

-- or I wouldn't have been able to get Mama's Little Helper.

7 OMITTED

7

7A EXT. BOOK/MUSIC SHOP - DAY

7A

Abandoned, its door open, dusty stands of books and newspapers out front. Quinn, Rembrandt and Maggie are checking it out.

8 MAGGIE

8

picks up a dusty book, reads the cover (which we do not see, nor do we see an author's photo on the back).

MAGGIE

'Get Out of My Face, by Martha Stewart'... Guess you got your wish...

She tosses the book back down.

9 REMBRANDT

9

is peering through the grimy window of the store. Amidst the various CDs is a LIFE-SIZE STANDEE of himself, dressed as Pagliacci, with the legend: REMBRANDT BROWN IS PAGLIACCI! Rembrandt sighs as Maggie comes up behind him.

REMBRANDT
Get to be Pavarotti and then --
poof! Isn't it a cryin' shame?

MAGGIE
Depends on what you sounded like...

QUINN (O.S.)
Hey, guys...

They walk over to Quinn, who's by the newspaper rack. He holds up a newspaper, showing them the date (which we don't see).

QUINN
That date ring a bell?

They shake their heads. PUSH IN ON QUINN, grim.

QUINN
It was the day I first went
sliding...

10 EXT. QUINN'S FAMILY HOME - DAY

10

Abandoned and overgrown, like the rest of the neighborhood. Quinn, Maggie (with shotgun) and Rembrandt near the door.

QUINN
Family home's still here... Little
worse for wear...

MAGGIE
Quinn, just because it's the same
date you went sliding on your world
doesn't necessarily mean --

QUINN
I know, Maggie. But it's not like
our social calendar's exactly full
here. So...

He reaches for the knob, then thinks better and KNOCKS.
Silence. Maggie throws open the door, they enter and...

11
THRU OMITTED
12

11
THRU
12

13 INT. QUINN'S FAMILY HOME - LIVING ROOM - CONTINUOUS

13.

Dark and dusty and still. Maggie calls out:

MAGGIE
Hello! Any Mallorys on the
premises?

They listen. Silence.

MAGGIE
Nada.

Rembrandt notices some shelves filled with cobwebbed science trophies and awards.

REMBRANDT
Man, get a load of these...

Maggie picks one up, reads the inscription.

MAGGIE
'To Quinn Mallory...'

QUINN
(studying the awards)
That's the McKay Prize for
Scholarship... Pedderson Award... I
tried for those, didn't win...

REMBRANDT
Looks like this Quinn's maybe even
more of an egghead than you, if
that's possible.

Maggie's put back the trophy, moved over by some framed photos on a piano.

MAGGIE
Quinn ---

Quinn and Rembrandt approach. Quinn studies the photos.

14 INSERT - ON PHOTOS

14

Faded, they show little Quinn with both parents, then a newspaper clipping with a photo of his mother and the headline, NOTED CHARITY WORKER DIES IN CRASH, then photos of an older Quinn solely with his father.

QUINN (O.S.)
On this world my mom died when I
was little and I was raised by my
dad...

15 BACK TO QUINN

15

QUINN

This other me turned out to be something...

MAGGIE

You're no slouch yourself...

A look of doubt crosses Quinn's face.

QUINN

Yeah...

He pulls out the timer.

QUINN

Except every time I try to retool this to accept my brother's coordinates...

(gestures frustration)
Each world, I keep hoping for physicists to help me... but with every slide, we just seem to get farther away...

Maggie puts a hand on Quinn's shoulder.

MAGGIE

Quinn...

But he shrugs out of it, doesn't want sympathy.

QUINN

C'mon, let's check out the basement.

16 INT. QUINN'S FAMILY HOME - BASEMENT - DAY

16

Quinn, Maggie and Rembrandt stand in what was once a lab, but everything long ago was smashed to pieces, as if in rage.

REMBRANDT

Looks like they had one hell of a party...

QUINN

More like one hell of a tantrum. But when this happened and why...

He tosses a twisted bit of metal aside.

REMBRANDT

So what's to do?

CONTINUED

16 CONTINUED

16

MAGGIE
We find food we can eat, keep clear
of anything that can eat us and
make it through the week.

QUINN
You guys head on out. I'm gonna
have a last look 'round.

Maggie eyes him, sensing his need to be alone.

MAGGIE
Don't take too long...

(X)

17 EXT. QUINN'S FAMILY HOME - DAY

17

Rembrandt and Maggie stand by an abandoned car across from
Quinn's house, waiting.

REMBRANDT
You know, time I was six, we lived
in this cracker box apartment with
two other families... slept four to
a bed... and I remember thinking,
what I'd give to have every other
soul in the world just plain
disappear...
(shakes his head)
Man, I didn't have a clue.

He looks over at Maggie, sees she's peering at the house.

REMBRANDT
You're not half listening to me...

MAGGIE
He's so pigheaded... has to take
the weight of the whole world on
himself...

REMBRANDT
As opposed to a certain captain I
could mention... You're both mighty
hard on yourselves. It's part of
your charm.

MAGGIE
He's hurting, Rembrandt, lost... I
know that feeling.

REMBRANDT
Quinn finds out he's from another
world, your home gets blown up and
mine gets taken over by Kromaggots.
Guess we're all shipwrecked one way
or another...

(MORE)

CONTINUED

17 CONTINUED

17

REMBRANDT (CONT'D)

(beat)

Least we're all floating on the
same piece of driftwood...

She smiles, then looks back toward the house.

MAGGIE

What's keeping him?

REMBRANDT

(SHOUTS up at house)

Hey, Q-Ball! Shake a leg! We got
places to go!

(X)
(X)

Silence. Then they hear RUNNING FOOTSTEPS ON PAVEMENT --
and QUINN 2 runs from around the side of the house toward
them. He's dressed in layers of hard-worn clothes and has
wild, ragged hair.

QUINN 2

Oh my God! Oh my God oh my God!

He grabs Maggie up, spins her around and hugs her.

QUINN 2

Who are you? I mean, where have
you been? How did you survive?

She shoves him away -- and now sees clearly that he's a
duplicate of Quinn.

QUINN (O.S.)

We just got here...

He looks over and reacts -- Quinn has just emerged from
the house. Quinn 2 starts backing up, waving them off, as
they draw near.

QUINN 2

Oh no... oh no no no... You keep
back, you -- you --

They keep on coming. He shuts his eyes tight, fists to the
side of his head, willing it.

QUINN 2

I am alone... I am alone...

Quinn touches him. Quinn 2 gives a start, eyes snapping
open like a wild horse.

QUINN

We're as real as you are... We're
just not from here.

That gets his attention. He forces control, trying to
take it in.

CONTINUED

17 CONTINUED 2

17

QUINN 2

I -- don't understand...

REMBRANDT

Friend, we'll tell you the whole
nine yards. But first -- where's
everybody else?

Quinn 2's eyes evade. He can't look them in the eye. He
waves toward the house, struggles to get the words out.

QUINN 2

I built a machine, in my basement,
an antigravity machine. At least,
that's what I thought it was. But
when the switch was thrown... it
wiped out every human being on
Earth!

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

18 INT. QUINN'S FAMILY HOME - DINING ROOM - DAY

18

Coleman lanterns and a camp stove set up, coffee all 'round. Quinn 2 sits at the table, trying to take it all in. Quinn leans against the wall.

QUINN 2

Funny thing... I've traveled all over... Somehow I always end up coming back here.

(looks up at them)

Good thing I did.

MAGGIE

So for three years, you thought you were the last man on Earth.

QUINN 2

I was the last man... I mean, it took a long time to dawn on me... At first, I thought maybe it was just local... then I realized -- it was everywhere. We all tell ourselves, 'I feel so alone,' but you have no idea... I'd watch movies, play old records, just to hear a voice that wasn't my own.

QUINN

The device you built must've been a hell of a lot more powerful than mine.

QUINN 2

This wave of light surged out, covered everything. And when it cleared, they were gone...

REMBRANDT

A Slidewave...

MAGGIE

And being in the eye of the storm, it didn't take you.

QUINN 2

It shouldn't have happened. I did everything right...

(X)
(X)

QUINN

Except test it...?

(X)

CONTINUED

QUINN 2

That was the test!
(forces calm)

Look, I know what you must think of me. But look around. I've paid the price.

(X)
(X)
(X)

QUINN

(stunned)
You have --?

(X)
(X)
(X)

REMBRANDT

How 'bout everyone else? You ever think they might not be dead?

(X)
(X)
(X)

QUINN 2

I realized they might've been sent somewhere in time or to some other dimension. But what difference did it make?

MAGGIE

The difference between them being dead and alive.

QUINN 2

I mean, what difference in that I couldn't get them back.

QUINN

So you tried to replicate the experiment?

QUINN 2

Yes... but I couldn't get the exact parameters. In the end, I got so crazy mad, I smashed it all to pieces.

REMBRANDT

Yeah, we saw that.

QUINN

Do you have any notes, diagrams?

Quinn 2 reacts in surprise. And something more -- he doesn't like the question, he's evasive.

QUINN 2

Why?

QUINN

Maybe we can rebuild your equipment, get a line on where you sent everyone.

QUINN 2

I told you, it's impossible.

CONTINUED

18 CONTINUED 2

18

REMBRANDT

Well, every now and then, we just manage to do the impossible.

QUINN

We've been sliding a while now. Might know a trick or two you don't.

Quinn 2 weighs it. Then:

(X)

(X)

QUINN 2

There might be some notes in the storeroom...

He exits toward the storeroom. Quinn shoots Maggie a look -- go with him. She follows Quinn 2 out.

REMBRANDT

That's one cold-hearted hombre. It's like nothing matters but him.

(X)

QUINN

Destroying your world's hard to face. He's been through a lot... and hope's a dangerous thing.

(X)

(X)

(X)

REMBRANDT

Or maybe this boy's just cut from a different cloth.

(X)

QUINN

What're you saying?

REMBRANDT

I'm saying what might keep you up nights maybe he sleeps through. We've all seen how different our doubles can be.

Quinn looks O.S. toward where Quinn 2 went, thoughtful.

19 INT. QUINN'S FAMILY HOUSE - STOREROOM - DAY

19

Quinn 2 sweeps aside the cobwebs, blows the dust off the top box. Maggie looks on as he starts searching.

QUINN 2

Notes should be in here somewhere, if the rats and spiders haven't gotten them...

Maggie picks up a box.

(X)

CONTINUED

19 CONTINUED

19

QUINN 2

Careful with that, it's a Nobel Prize.

(beat)

My dad won it. Not that he cared. Till the day he died, all he valued was pure science.

MAGGIE

Quite a collection between the two of you.

QUINN 2

Mine? Kid stuff, didn't mean a thing...

He takes the box, cautious, almost reverential, places it back.

QUINN 2

He was a hard act to follow, you have no idea...

MAGGIE

Maybe I do.

(beat)

Distinguished Flying Cross...
Silver Palm with Cluster...
Congressional Medal of Honor... At home, we called him the General.

He looks at her, thrown.

MAGGIE

There's lots of us... have ghosts.

There's a fleeting moment of connection. Then he goes back to the boxes.

QUINN 2

Aha.

Maggie comes over as he pulls out a big folded paper and unfurls it, revealing a huge, complex schematic of the Sliding Device. Maggie grasps the other end, opens it wide.

MAGGIE

You don't think small, do you?

20 EXT. RADIO SHED - DUSK (N1)

20

An electronics store, abandoned like everything else.

QUINN (O.S.)

Remember, skip anything with water damage, corrosion...

21 INT. RADIO SHED - DUSK

21

PAN past a dusty SIGN reading EMPLOYEE OF THE WEEK with a PHOTO showing a squeaky-clean MANAGER in suit and tie. ARRIVE at Quinn, Rembrandt, Maggie (with shotgun) and Quinn 2 filling hand baskets with equipment to rebuild the Sliding Device. There's a dim light from outside. Dusk is fast approaching.

QUINN

Grab the best of what's at hand.
(to Remmy)
You finding those lithium-ion batteries?

REMBRANDT

Got ten of them.

Quinn tosses two more in Rembrandt's basket.

QUINN

Take twelve.

REMBRANDT

This world gives self-serve a whole new meaning...

22 ON QUINN 2 AND MAGGIE

22

She's going through a pile of circuit boards, selects a few. Quinn 2 checks them.

QUINN 2

Too rusty... but these'll do.

She tosses them in the basket.

QUINN 2

Not that any of this is going to work, you know... I tried.

MAGGIE

Don't like the idea of someone doing something you can't?

QUINN 2

(flares)
I don't like wasting time. This can't be done.

This settles. Maggie studies him intently.

MAGGIE

You're afraid. What of...?

His eyes evade.

QUINN 2

Nothing. Let's get this over with.

23 QUINN

23.

loads several electronic parts in his basket, including a hand-held BIO-MED SCANNER (indicated by a SIGN or BOX), as Rembrandt comes up.

(X)

REMBRANDT

What's the deal? That's not on the list.

QUINN

If the world he slid everyone to already had people on it, we'll need some way to differentiate the ones from here so we can slide them back.

(off scanner)

I might be able to adapt this to detect a trace sliding signature in their cells...

REMBRANDT

You know, I was gonna suggest that exact same thing...

Rembrandt cracks a grin. Quinn smiles back. Just then, DOG HOWLS from O.S.

(X)
(X)

24 WIDE

24

As everyone reacts. Maggie hefts her shotgun.

(X)

MAGGIE

Time to be moving on. We got what we need?

Quinn makes a quick scan of the carts.

QUINN

Yeah.

REMBRANDT

Now all we gotta do is put it together...

25 ON QUINN 2

25

Contemplating that, ambivalent and anxious.

DISSOLVE TO

26 INT. QUINN'S FAMILY HOME - DAY - LOW ANGLE - CLOSE ON THE SLIDING DEVICE (D2)

26

SLOWLY PUSH IN -- it looks huge and impressive, all gleaming metal and GLOWING LIGHTS. Then Maggie appears behind it and we see that it's actually about eighteen inches high.

CONTINUED

26 CONTINUED

26

MAGGIE

That's powerful enough to slide everyone on the planet...?

WIDEN to include Quinn and Quinn 2. Other equipment and tools are scattered about.

QUINN 2

The original was smaller, but I had to make do.

(X)

Quinn reacts to that, surprised. Maggie picks up on it.

MAGGIE

What's the matter, Quinn, got device envy?

(beat)

So when we jump to the other world, this'll send out a Slidewave?

Quinn attaches a BATTERY PACK to the device.

QUINN

No, we reset it for a narrower field...

QUINN 2

Besides, it'd take a lot more juice than this battery pack could crank out... First time, I crashed the entire West Coast power grid.

QUINN

For a test...?

(X)

(X)

Quinn 2 grows uneasy, but is saved by:

(X)

REMBRANDT (O.S.)

Gizmo's looking pretty good...

Rembrandt appears, coming down the stairs.

MAGGIE

Hey Rembrandt, where've you been?

REMBRANDT

No telling what kind of world we'll be sliding into... so while you two eggheads were jerry-rigging this baby, I figured I'd get us some coin of the realm.

He reaches in his pockets, pulls out handfuls of 500-dollar bills, gold coins and loose diamonds, dumps them on a work table. From inside his coat, he withdraws a comic book.

CONTINUED

26 CONTINUED 2

26

REMBRANDT

Not to mention a mint copy of Superman number one... This world might be dead, but it does have its advantages.

He stuffs it all back into his pockets, as Quinn turns to his duplicate, gestures toward the Device.

QUINN

So. The big moment. You want the honors?

(X)

Quinn 2 stiffens, shakes his head, steps back. Quinn eyes him, probing, then hits the button -- the VORTEX appears O.S. Old news for our guys, but Quinn 2 gazes at it in amazement. Quinn puts on a backpack. Maggie grabs up her shotgun.

(X)

(X)

(X)

MAGGIE

I'll take point.

She dives O.S.

(X)

REMBRANDT

I never argue with the lady who's got the gun...

He follows her into the O.S. vortex. Now it's just the two Quinns, gazing into the O.S. energy field. Quinn picks up on his duplicate's hesitance.

QUINN

The world you made... Not up to it?

(X)

(X)

Quinn 2 shoots him a sharp, defiant look.

26A ON THE VORTEX

26A

as Quinn 2 dives through, Quinn beside him, who grabs up the Device as he goes.

(X)

27 INT. VORTEX

27

Different from what we've seen before, wilder, more jumpy and shattery, as if in danger of collapsing any second. LIGHTNING arcs across the varied surfaces.

28 INT. QUINN'S FAMILY HOME - BASEMENT - DAY

28

Quinn 2 and Quinn arrive, spilling out of the O.S. vortex, Maggie and Rembrandt waiting, ruffled and worse for wear.

CONTINUED

28 CONTINUED

28

It's a hard landing, and they've had hard traveling. We hear the O.S. VORTEX CLOSE, ENERGY ARCING all about it -- a COLLAPSE, a SHATTERING.

The Sliding Device is GLOWING RED HOT and SMOKING. Quinn drops it like a hot potato. Quinn 2 gets shakily to his feet, rubbing a bruised leg.

QUINN 2

Is it always that rough?

REMBRANDT

You mean, like being dragged behind a truck in a canvas sack?

There's a smudged and smoking OUTLINE on the wall where the vortex had been. Quinn runs a hand along it.

QUINN

No... the Slidewave may have damaged the dimensional pathway...

REMBRANDT

So what'll that do?

QUINN

I'm not sure yet...

MAGGIE

How's the machine?

QUINN

Cooling down... but I'll want to run a diagnostic.

(scans its readout)

But I'll say this for it, it landed us just where we set it to go.

Quinn 2 is checking out the surroundings. There's no lab equipment, only piles of boxes and other stored stuff.

REMBRANDT

Pretty wild, huh? You travel between dimensions, all to wind up in the same room.

QUINN 2

Only none of this is mine...

A CREAK on the stairs. Maggie spins, aiming the shotgun. But Quinn pushes the barrel aside, seeing what's there.

QUINN

No, Maggie...

29 HIS POINT OF VIEW - ON STAIRS

29

At the top of the stairs is a LITTLE BOY (6), in worn but clean clothes. He stares at them wide-eyed, noncommittal.

30 REMBRANDT

30

draws near the Boy, putting on a friendly face.

REMBRANDT

Well, hey there, buddy...

Like a deer suddenly awakened from a headlight-trance, the Boy gasps, turns and runs off.

(X)

LITTLE BOY (O.S.)

Sister! Sister!

Our guys look at each other -- what now? Maggie motions them to follow her up the stairs, gun at the ready.

31 INT. LIVING ROOM - CONTINUOUS

31

As Maggie tops the stairs, the others behind. Before she can check out the room, a CROWD OF WHAT LOOKS LIKE HOMELESS PEOPLE surge up and swarm over our guys, grabbing at them, their possessions, SHOUTING to each other, a wild, overlapping BABBLE.

HOMELESS PEOPLE

New clothes! This one has a wallet, with money! Etc.

Maggie's grappling with several over the shotgun. Rembrandt and the two Quinns are overwhelmed by people pushing them down, tearing at them. A SOUND cuts through the DIN -- A SHOTGUN BEING PUMPED.

SISTER CELINE (O.S.)

Back off! Now!

The crowd instantly releases our guys, clears away -- to reveal SISTER CELINE, a tough-eyed Latina nun wearing a traditional habit -- with the exception that, instead of a crucifix, she wears a chain dangling a rough stone. She approaches Maggie, aiming her SAWED-OFF SHOTGUN.

SISTER CELINE

And as for you, put up that weapon... or you'll be one less soul on this blighted Earth.

A tense moment as they glare at each other, weapons in hand.

SISTER CELINE 2 (O.S.)

You'd better do as she says...

They look over to see:

32 SISTER CELINE 2

32

A duplicate, except that her wimple is a different color, her chain has a cross on it and she doesn't have a gun.

CONTINUED

32 CONTINUED

32

SISTER CELINE 2
She's not one to bluff...

33 ON QUINN, MAGGIE AND REMBRANDT

33

taking this in, as we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

34 INT. QUINN'S FAMILY HOME - DINING ROOM - DAY

34

Quinn sits at the table, flanked by Remmy, Maggie (no shotgun) and Quinn 2, who stand. The residents press in to listen. Maggie and Remmy continually try to shift position so people aren't jammed against them, to no avail.

Sister Celine sits facing them with her gun, the Sliding Device on the table before her. Sister Celine 2 stands nearby. Oil lamps illuminate the room (the house has no electricity.). Sister Celine yells at the YAMMERING CROWD:

SISTER CELINE

Quiet! I can't hear myself think!

They tone it down. Sister Celine leans in toward Quinn.

SISTER CELINE

You got some rivets, I give you that... And how you got past the trip wires and the razor blades, not to mention the dogs --

QUINN

We're telling you, we didn't break in, we --

SISTER CELINE

-- materialized, right, you're about three years too late.

QUINN 2

The little kid saw us...

SISTER CELINE

And last month he saw the Easter Bunny...

35 MAGGIE

35

squirms, getting groped. She grabs someone's arm by the wrist, lifts it high overhead (we can't see the offending party behind her).

MAGGIE

This belong to someone?

36 WIDE

36

SISTER CELINE

Luther, give it a rest...

Maggie drops the offending limb.

CONTINUED

36 CONTINUED

36

SISTER CELINE
Look, we got no drugs, no fuel, and
the shelter can't half feed the
mouths we already got.

REMBRANDT
You've had some hard times...

SISTER CELINE
What gave you the first clue?... If
you're trying to run some scam that
this box --

She reaches toward the Device.

QUINN
Don't touch that!

He gets a shotgun barrel jammed in his face as Sister Celine
gives him a frosty stare. He moderates his tone.

QUINN
Believe me... you wouldn't like it.

She puts up the gun. Impasse.

REMBRANDT
So what do we do now? Play board
games?

SISTER CELINE
Throw them out.

The crowd roughly grabs our guys, starts hustling them off,
as they struggle. Sister Celine nods toward the Device.

SISTER CELINE
And maybe I'll keep this as a
souvenir.

Maggie pulls free, rushes up to Sister Celine.

MAGGIE
Look, I know you don't buy what
we're saying --

The others have grabbed Maggie again, but Sister Celine
waves them off -- finish what you have to say.

MAGGIE
-- so why don't you just tell us
what did happen three years ago?

SISTER CELINE
And why don't you drop the act?
It's not going to --

CONTINUED

36 CONTINUED 2

36

SISTER CELINE 2

It started long ago...

Sister Celine turns to Sister Celine 2 (in manner, Sister Celine is tougher, Sister Celine 2 the more serene).

37 ON SISTER CELINE 2

37

PUSHING IN SLOWLY on her.

SISTER CELINE 2

God saw what the world had become, and he made a terrible rain... And he told Noah, bring the animals two by two, and he spared them... But in time the world became as it had been... unholy, corrupt.. and so God brought his terrible judgment... and he made two by two, only this time it was people...

(X)

38 ON QUINN 2

38(X)

As his eyes move over the crowd's gaunt, twitchy faces, and the enormity of what he's done begins to sink in.

(X)

(X)

SISTER CELINE 2 (O.S.)

(X)

What had been one became two... Five billion became ten... and hell was made manifest... so that we might see what we had done to his beautiful Creation... This is our penance and our shame.

(X)

(X)

(X)

(X)

(X)

(X)

39 WIDE

39

Sister Celine 2 comes out of it, gives a half-embarrassed smile.

SISTER CELINE 2

Anyway, that's one theory... there are plenty to go around.

REMBRANDT

Lord have mercy...

QUINN 2

It wasn't like that. It wasn't God... I did it.

SISTER CELINE

You did.

Quinn 2 walks to the Device, gestures at the people nearby.

CONTINUED

39 CONTINUED

39

Clear away. QUINN 2

No! It needs to be checked out. QUINN

Oh, yeah. Right... QUINN 2

He pushes the button. O.S. the VORTEX appears. The crowd reacts in fear and wonder. The Device starts to SPARK AND WHINE.

Shut it down! QUINN

Too late. The Device SHORTS OUT. O.S., we HEAR the VORTEX COLLAPSE and vanish.

Jorge! SISTER CELINE

A man grabs a pot full of water, moves toward the Device, which is BILLOWING OUT SMOKE.

Don't! QUINN

Jorge dumps the water on the Device, putting out the fire.

Great, just great... QUINN

Well? (to Sister Celine) QUINN 2

Any number of magicians can pull stunts like that. SISTER CELINE

Then maybe we just better do something they can't... REMBRANDT

Rembrandt pulls out the cash, gold, diamonds, dumps them on the table. The crowd MURMURS amazement. Sister Celine is visibly impressed -- and confounded.

With all of this, why would we need to rob you?... But I guess you could rob us. REMBRANDT

You've gotta have some trust... QUINN
(leans in close to her)

CONTINUED

39 CONTINUED 2

39

SISTER CELINE
(considers, then)
Perkins!

The crowd parts to reveal the Little Boy.

SISTER CELINE
What you saw in the basement...
They came out of nothing. They
weren't there... and then they
were. You sure of that?

He nods solemnly. Sister Celine takes this in. A beat,
then she turns to Quinn.

SISTER CELINE
So just what do you want...?

40 INT. QUINN'S FAMILY HOME - LIVING ROOM - DAY

40

Quinn and Quinn 2 work on the Sliding Device, lying open on
a table. Sister Celine stands over Quinn 2's shoulder, with
the gun. A group of residents look on.

Nearby, Rembrandt stands by a line of ragged people, running
the souped-up (and wildly improvised-looking) MEDICAL
SCANNER over them, one at a time, making notes on a pad.

41 ON QUINN AND QUINN 2

41

Quinn 2 removes a part from the device and up-ends it as
Quinn looks on. Water pours out.

QUINN 2
The wrath of the great unwashed...
and you wonder why I feel
superior?

QUINN
You set something on fire. They
put it out. Yes, I wonder how that
makes you superior.

Quinn 2 shrugs, watches Quinn work.

QUINN 2
Whatever you say... we're not like
them.

Quinn eyes him, then grudgingly:

QUINN
I'll give you this... You may have
a losing personality, but it
really is an amazing design.

CONTINUED

41 CONTINUED

41

QUINN 2

It was just for starters. I've got lots of --

Rembrandt approaches Quinn, holding his notes. Quinn 2 clams up, not wanting to be heard by anyone else.

REMBRANDT

I'm scanning these folks, Q-Ball, but I can't make head or tail of these numbers.

QUINN

Just jot them down. Unless we can zero in on the trace signature, we won't be able to ship these folks back...

(sighs)

Of course, that's assuming we ever get this running...

QUINN 2

We needed a visual aid, so I turned it on... I had to do something.

QUINN

Yeah, but not that.

42 ON QUINN 2 AND SISTER CELINE

42

He notices her standing close behind, alert to the crowd.

QUINN 2

You don't have to hang so close...

SISTER CELINE

Word's gotten out about you, they all know you did this to them...

He looks about. They're staring with hate-filled eyes.

SISTER CELINE

So maybe you better be grateful for a bodyguard.

Quinn 2's shaken, but won't admit it. He spies a LITTLE GIRL nearby, staring solemnly up at him with big eyes.

QUINN 2

You hate me, too...?

She says nothing.

43 WIDE

43

As Maggie comes up.

CONTINUED

43 CONTINUED

43

MAGGIE

How's it looking?

QUINN

Not good... We need replacement parts, and we can't exactly go back where we came from.

MAGGIE

So we go 'round the corner to the Radio Shed.

SISTER CELINE

Let me clue you in... this ain't no Mayberry. When the Federal Government collapsed, all these warlords sprung up. One we got here's just called the Boss. His cops run the streets... and you don't want to mess with them.

QUINN

So what are you telling us?

SISTER CELINE

Do what you have to... but do it fast.

44 EXT. RADIO SHED - NIGHT (N2)

44 (X)

The shop we saw before, only this version's a fortress: razor wire, bars, etc. SEARCHLIGHTS from O.S. POLICE HELICOPTERS rake the street. Quinn, Rembrandt, Maggie and Quinn 2 approach the entrance, which has a sign: NO WEAPONS ALLOWED. Two of the Boss's rough-looking COPS flank the entrance. They search through our guys' backpacks. One gestures at Maggie's shotgun.

(X)
(X)

COP

We'll take that.

Maggie jerks away, holding tight to her gun.

MAGGIE

I don't think so.

QUINN

Give it to him.

MAGGIE

No way --

QUINN

We need those parts, Maggie.

She hesitates, then surrenders the gun.

CONTINUED

44 CONTINUED

44

MAGGIE
Do I need a claim ticket?

COP
This ain't no coat check. We
keep it.

Quinn shoots Maggie a look -- let it go. She relents. She and Quinn head in, followed by Quinn 2 and Rembrandt.

45 INT. RADIO SHED - NIGHT

45

Rembrandt and Quinn 2 look about at the shelves, which are festooned with signs reading NO CASH NO CREDIT, YOU BREAK IT WE BREAK YOU and LIGHT FINGERS LOSE FINGERS.

REMBRANDT
Why do I get the feeling that the customer is always wrong...

46 ON THE COUNTER

46

The MANAGER behind it, whom we saw in the EMPLOYEE OF THE WEEK photo. Same shirt and tie, but now he's got a black leather jacket with studs, scar across his face. Quinn and Maggie dump the parts they need on the counter. Rembrandt and Quinn 2 bring up the rear.

QUINN
What'll it cost?

MANAGER
Whadaya got?

QUINN
I'll bet just exactly enough...

The Manager nods, smiling.

46A EXT. RADIO SHED - NIGHT

46A(X)

Quinn, Maggie, Rembrandt and Quinn 2 exit. The Cop eyes their purchases with avarice.

(X)
(X)

COP
Made out like bandits...

(X)
(X)

Maggie starts to say something, Quinn stifles her with a look -- keep on walking. They exit shot. A beat, the Cop watching them. Then he pulls out a cell phone.

(X)
(X)
(X)

47 EXT. STREET - NIGHT

47

Quinn, Rembrandt, Maggie and Quinn 2 walk along with their purchases in their packs. Quinn 2 holds an electronic part. Ragged figures huddle in doorways, alleys, etc. Quinn 2 moves close to Quinn, so the others can't hear.

QUINN 2
You know, I've been thinking... You and I make a good team. This doesn't have to be the end of things. It could be the start.

He stuffs the part in his backpack.

QUINN
What are you saying...?

QUINN 2
We get back, maybe you miss the slide window. We build another of these, a better one.

Quinn starts to protest, Quinn 2 presses on, cutting him off.

QUINN 2
My father was right. I get impatient, make mistakes. But you, you're slow and steady -- For you, the equations --

QUINN
Wait. You're talking about a mathematical mistake?

QUINN 2
What else? I was trying to cut across a continuum without -- it doesn't matter! Most of the world's great discoveries were by accident. Together, we could do something with this, show them it was worth the cost!

QUINN
That's still what it's about for you? Proving your genius?

They've stopped dead. Quinn gestures to the devastation.

QUINN
Doesn't this touch you at all?

QUINN 2
Of course... But what happened happened. In science, you can't control every single --

CONTINUED

47 CONTINUED

47

QUINN

Science didn't throw that switch!

An outburst. A distant passerby is startled. Remy
cautions --

REMBRANDT

Quinn...

QUINN

When I tested it, it was small --
and on myself. Not the whole damn
world!

(presses in)
You didn't have to draw that much
power. You just didn't care what
happened.

QUINN 2

The universe has risks!

QUINN

(erupts)
The universe has no conscience --
so we have to! Let it in.
You blew it!

QUINN 2

Quinn --

QUINN

The answer's no...

Quinn storms off to the front of the group, walking on.
Quinn 2 shakes his head, keeps walking. Maggie makes a move
to head after Quinn, talk to him, but Rembrandt stops her.

REMBRANDT

No, Maggie, let them hash it out
themselves...

Just then, there's a SOUND behind them. They turn to see a
POLICE CAR turn a corner some distance back, slowly
approach, turning on its bubble lights.

QUINN 2

What -- we jaywalked?

The car speeds up, right at them, SIREN WAILING TO LIFE,
COPS leaning out of the windows aiming AK-47s.

MAGGIE

These aren't like the cops back
home!

They take to their heels.

CONTINUED

47 CONTINUED 2

47

REMBRANDT

Speak for yourself!

The cops OPEN FIRE as our guys run off. Quinn 2 ducks behind something for cover, which momentarily delays him. Then he hurries after the others.

Quinn leads them down...

48 OMITTED

48

48A AN ALLEY

48A

Too narrow for the car to follow. Quinn 2 can't make it in time; he ducks into a doorway to hide.

A beat, then the cop car ROARS up, one COP diving out with his gun to give chase on foot, the car speeding off to try to cut them off. The cop on foot darts by Quinn 2, not seeing him.

Inadvertently, Quinn 2 makes a sound. The cop hears it, doubles back, seeing him now.

49
THRU
51 OMITTED

49
THRU
51

51A QUINN

51A

at the mouth of the alley, sees this. He waves Rembrandt and Maggie on.

QUINN

Go!

They hurry off.

52 QUINN 2

52

backs, trying to get away. The cop FIRES OFF SHOTS, narrowly missing him.

Just then, Quinn flies into shot from behind the cop, slugging him. The cop goes down hard.

Quinn grabs Quinn 2 and hustles him into cover in the alley. They peer out warily as TWO OTHER COPS run by them and are gone.

A beat, they let out a breath. Quinn 2 eyes Quinn in astonishment, murmurs:

CONTINUED

52 CONTINUED

52

QUINN 2
You came back for me...

QUINN
Not for you... for who I'd be if I
didn't...

Quinn 2 stares at him a long moment, silent.

53 INT. QUINN'S FAMILY HOME - BASEMENT - NIGHT

53

Quinn's at work on the Sliding Device, Sister Celine assisting, spelling the others. Rembrandt comes up to them as Quinn closes up the back.

QUINN
Just about ready... You got those readings?

REMBRANDT
Uh-huh. Hope you can read my writing.

He hands Quinn some papers. Quinn reads the figures, nods.

REMBRANDT
Sister, I been meaning to ask why you wear that rock around your neck...

SISTER CELINE
It's how our Lord died, crushed under stones.

REMBRANDT
Huh...

54 EXT. QUINN'S FAMILY HOME - BACK YARD - NIGHT

54

Some flowers and greenery, with barbed wire and a wall keeping the world out. Quinn 2 peers up at the stars. Maggie draws up to him from the house.

MAGGIE
What do you see up there?

QUINN 2
What would you like me to see?
My dark soul?

MAGGIE
Look, we're tired... How 'bout you give us both a break?

He considers, then relents.

CONTINUED

54 CONTINUED

54

QUINN 2

I was... remembering. Just after mom died, my dad took me up on the roof, showed me the stars... He said we're all made of star stuff... so it's up to us to blaze across the sky, burn our lives into the world... so we'll never be forgotten...

MAGGIE

(gently)
There are other ways to matter.

QUINN 2

Yeah. I'll buy a dog.

She turns away, angry.

QUINN 2

I'm sorry, I've got a headache and I'm not in the mood for sympathy...

MAGGIE

God... You know, in some ways you're so different, and in some ways you're exactly the same...

QUINN 2

As Saint Quinn?

MAGGIE

He's no saint. But he cares about people... sometimes too much... not about being some name in a history book...

(moves in closer)

I'll let you in on something... Daddy's gone... and unless you wake up and start caring about someone, even if you're not the last man on Earth, you're gonna be alone...

He can't smart-ass that, her words hit home.

54A INT. QUINN'S FAMILY HOME - BASEMENT - NIGHT

54A

Quinn, Quinn 2, Maggie and Rembrandt stand beside the repaired Sliding Device. Quinn addresses Quinn 2.

QUINN

I was right about the sliding signature. We can realign the Slidewave to return the population of your world anytime we like. But there's a catch...

(MORE)

CONTINUED

54A CONTINUED

54A

QUINN (CONT'D)

The next Slidewave will collapse
the path between the two worlds.
It should get everyone through
safely...

(X)

QUINN 2

But it's a one-way ticket...

Quinn nods.

REMBRANDT

Hold on a minute, Q-Ball... World's
moved on since three years back.
Woman I talked to here, she married
someone who 'appeared,' had a kid.
Slide takes everyone with a
signature, we're gonna smash a
lotta stuff up.

They all look at each other a beat, considering. Shit.

SISTER CELINE 2 (O.S.)

Before the change, I was half a
person...

They all turn to see Sister Celine 2, who's come down the
stairs.

(X)
(X)

SISTER CELINE 2

I'd do good works, touch the lives
of others, but somehow no one ever
touched me... Then I met my other
self... and it was like I'd found
home.

55
THRU OMITTED
56

55
THRU
56

(X)

57 ON QUINN AND QUINN 2

57

Hearing her words, regarding each other.

SISTER CELINE 2

I got to see myself outside
myself... a mirror on all my flaws
and my strengths...

58 FAVORING SISTER CELINE 2

58.

SISTER CELINE 2
Beyond all things, I prize her,
being with her, I'd give my life
for that... But you have to send us
back.

They study her in all her certainty and sacrifice.

SISTER CELINE 2
Two worlds, with enough
abundance... not one that's dying.

Quinn looks at the others, sees the same decision.

QUINN
All right. We throw the switch...
Just gotta get the power...

59 INT. QUINN'S FAMILY HOME - LIVING ROOM - DAY (D3)

59

Morning is coming on. CLOSE on an oil lamp, as Sister
Celine puts out the flame. Sister Celine 2 stands nearby.

(X)

SISTER CELINE
The Boss doesn't care if the little
people starve in the streets,
huddle in the dark, freeze in the
cold...

REVEAL Quinn, Rembrandt, Maggie and Quinn 2 facing her.

SISTER CELINE
Power to the people means just
his people.

Sister Celine grabs a rifle, hands it to Maggie.

SISTER CELINE 2
The power station's part of his
fortress, palace, whatever... right
next to his throne room.

MAGGIE
And just how do we get there?

SISTER CELINE
Roberto!

ROBERTO (50s), a little tough guy in an eye patch, enters.

SISTER CELINE
This is my good right hand, can get
anything, fix anything, knows a lot
about a little and a little about a
lot --

CONTINUED

59 CONTINUED

59

ROBERTO
You forgot to kiss my ring.

SISTER CELINE
-- and, before he got the boot, was
a honcho at the power station.

They look knowingly at him. He shakes his head warily.

ROBERTO
Whatever you're thinkin'...

QUINN
Just gotta borrow some juice...

ROBERTO
Nuh-uh, no way...

MAGGIE
If we pull it off, everyone will
get a second chance... You'll have
hope again...

Quinn 2 produces a stack of silver coins, drops them in
Roberto's hand.

QUINN 2
And two-fifty, silver.

REMBRANDT
Now where you been hiding that?

Roberto weighs the money in his hand. He sighs, agreeing.

ROBERTO
Feeder cable shaft'll get us there.
But in and out, no photo ops.

MAGGIE
So where do we find this place?

Sister Celine strides to the front door.

SISTER CELINE
You can't miss it...

She opens the door.

59A EXT. QUINN'S FAMILY HOME - CONTINUOUS

59A

As our guys stand in the doorway looking out in amazement.

60 THEIR POINT OF VIEW - THE BOSS'S HUGE SKYSCRAPER/BARBARIAN
FORTRESS

60

(Think a combination of Tyrell's building in BLADE RUNNER
and the scariest Medieval castle you've ever seen.)

61 BACK TO MAGGIE, QUINN AND REMMY

61

PUSHING IN ON THEM looking out at this intimidating
structure, as we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

62 EXT. THE BOSS'S FORTRESS - DAY 62

A closer shot of the matte painting seen in Act Three.

ROBERTO (O.S.)
Static from the feeder lines made
the security cams all hinky...

63 INT. BOSS'S FORTRESS - FEEDER CABLE TUNNEL - DAY 63

Quinn (the Device in a backpack), Rembrandt, Maggie (with
rifle), Roberto and Quinn 2 hurry along the tunnel. (X)

ROBERTO
After awhile, they just stopped
bothering...

He leads them along the low tunnel. The tunnel has several
hard turns in it, so they can't see far ahead or behind.

64 ON MAGGIE AND QUINN 2 64

Maggie's alert, senses sharp. Quinn 2 looks at her
admiringly. Quinn is out of earshot.

QUINN 2
Look at you, woman warrior... You
really get off on this.

MAGGIE
No... my dad did... but I got past
all that. (X)
(X)

Quinn 2's stung, it hits home. (X)

65 FAVORING ROBERTO 65

ROBERTO
Man, this was one cherry job. Toe
the line, live like Elvis... women,
cars -- and the health plan!

REMBRANDT
So what got you canned?

ROBERTO
They wanted me to fry this guy, you
know, wire up this urinal so when
he took a whiz -- zap! But I
couldn't. I mean, him and me'd
been in Boy Scouts...

CONTINUED

65 CONTINUED

65

Suddenly, a VOICE BOOMS OUT of nowhere:

ELDON (O.S.)
Let's just pretend I've fired off a
volley to get your attention...

Maggie swings her gun around, looking for the source.

66 WIDE

66

Cops with AK-47s appear in the junctures ahead and behind them. They're surrounded. Their commanding officer ELDON (40s, Black, a regular guy) appears, holding a pistol.

ELDON
Now, I don't want to do that 'cause
it's a mess patching equipment,
prying out slugs. So drop your
weapons, okay?

(X)
(X)

They really have no choice, they do it. Eldon walks up, genuinely sorry to see Roberto, knowing what he'll have to do.

(X)
(X)
(X)

ELDON
Didn't think I'd be seeing you
again, Roberto.

ROBERTO
Hey Eldon, we always treated each
other square. How 'bout you let us
go...

ELDON
If it was just me, I might...
(off other cops)
But these guys just can't keep a
secret.

67 INT. BOSS'S FORTRESS - THRONE ROOM - DAY - ON A HUMIDOR

67

as a BEEFY MAN'S HAND bedecked with ring pulls out a cigar, cuts it and lights it.

THE BOSS (O.S.)
Cubans... hard to come by
nowadays... twenty-five hundred
dollars apiece. But oh so
pleasurable...

WIDEN as he turns to face his prisoners. The magnificent room is a REDRESS OF THE LAST CHANCE BAR, barbarian-modern opulence, treasures strewn about with savage abandon.

CONTINUED

67 CONTINUED

67.

Rembrandt, Quinn, Maggie, Quinn 2 and Roberto stand in a line, under guard. THE BOSS (40s) strides toward them in an audacious, commanding outfit.

THE BOSS
These were a gift, brought by a
petitioner... Now what have you
brought me?
(off Rembrandt)
Spiritual comfort...?
(off Quinn, Maggie and
Quinn 2)
The optimism of youth...?

Our guys maintain their silence. The Boss reaches Roberto, who's sweating. The Boss's tone is offhand, casual.

THE BOSS
They don't know me... but you do.
(off Roberto's eye patch)
Last time, you had a spare... No
such luxury now. So is there
something you'd like to tell me,
Roberto?

Roberto swallows hard, terrified.

68 OMITTED

68 (X)

68A INT. BOSS'S STOREROOM - DAY

68A (X)

Piled with exquisite antique booty. Quinn, Quinn 2, Maggie and Rembrandt sit on various statues and other treasures. An armed cop stands guard at the mouth of the alcove.

REMBRANDT
Well, at least it isn't another
cell...

MAGGIE
Wonder what Roberto's telling him?

QUINN
Singing our praises, no doubt...

QUINN 2
Listen, I've got a plan. We lay it
all out for the Boss, offer our
services.

REMBRANDT
Services? Like what?

CONTINUED

68A CONTINUED

68A

QUINN 2

Designing body armor, weapons, that kind of thing... in exchange for giving us what we need.

MAGGIE

Like our lives?

QUINN 2

And research facilities...

REMBRANDT

So maybe this guy gets to be the Boss of sliding...

QUINN 2

Not if we play it smart.

MAGGIE

You want to work for this sociopath, give him more power...?

Maggie's just getting started, but Quinn cuts her off, addresses Quinn 2.

QUINN

I owe you an apology...

Quinn 2's thrown, it's not what he was expecting.

QUINN

The Sister was right -- a mirror on our strengths and flaws... When I saw all your trophies and awards, there was a moment -- I envied you...

(beat)

We both act like it's about what we do, not what we are... being smarter than anyone...

He turns to Rembrandt.

QUINN

Remmy -- what's important?

Rembrandt gives a gentle smile, puts an arm around Quinn's shoulder. Quinn looks back at Quinn 2.

QUINN

I'm sorry I haven't gotten through to you...

Eldon appears.

CONTINUED

68A CONTINUED 2

68A

QUINN
 (sotto, to Quinn 2)
 But if you say a word, I'll still
 break your neck.

(X)
 (X)
 (X)
 (X)

ELDON
 Your presence is requested...

They head off.

69 ON THE BOSS

69

Sprawled on his raised throne Barcalounger, one leg over the
 arm rest. Several steps lead up to it. Roberto stands
 nearby, sweating.

Quinn, Maggie, Quinn 2 and Remy are shoved into the room by
 cops. Eldon carries the backpack holding the Device.

THE BOSS
 You know, I really love this job.
 You ask for things and you get
 them.
 (to Eldon)
 Come.

Eldon draws up to him with the knapsack, removes the Sliding
 Device and sets it before him.

THE BOSS
 Roberto and I have been having the
 most stimulating chat... Hard to
 believe, it's quite a fish story,
 that you caused all of this...
 Still, if it's true, I owe you a
 debt of thanks. You see, my life
 never quite met my expectations.

MAGGIE
 What'd you do? Walk behind parades
 with a shovel?

THE BOSS
 Close. I wrote greeting cards...

(X)
 (X)
 (X)
 (X)

REMBRANDT
 Listen, just let us plug it in,
 throw the switch. The world will
 be a much better place.

70 OMITTED

70(X)

71 ALL INCLUSIVE

71

THE BOSS

Looks pretty good from where I'm sitting.

MAGGIE

(to Rembrandt)
Give it a rest... Man's got a heart of solid meat.

THE BOSS

Not bad, I'll use that. Eldon...

With his boot, he nudges the Sliding Device. It rolls down the steps, HITTING the floor with a sickening CRUNCH.

THE BOSS

Read it its rights.

Eldon walks down toward the Device, drawing his pistol.

QUINN

Eldon, wait!

Quinn pulls away from his guards, strides toward Eldon. Maggie's a few feet behind.

THE BOSS

You got a vote here? You don't got a vote.

QUINN

The way I see it, there are two kinds of cops, the cowboy jerks --

MAGGIE

(sotto to Quinn)
Are you trying to get on his good side?

QUINN

-- and the regular guys, who want to make things better, who don't always like what they're told to do!

The Boss sees that Eldon's listening, doesn't like it.

THE BOSS

Eldon...

Quinn moves in closer, speaks more urgently.

QUINN

That can take the world back the way it was, or at least closer. You blow it to pieces and it stays hell here forever!

CONTINUED

71 CONTINUED

71

ELDON
You know, I'd really like to help
you...
(looks nervously toward
Roberto's eye patch)
But I'm no hero...

(X)
(X)
(X)

THE BOSS
Wait.

All eyes turn to the Boss, who looks at Quinn.

THE BOSS
Your moving speech has changed my
mind...
(to Eldon)
Read him his rights first.

72 ON QUINN 2

72

Aghast.

73 FAVORING QUINN AND ELDON

73

Eldon's shocked -- he really doesn't like it -- but he
wheels on Quinn with the gun. Just as he's about to pull
the trigger, Quinn 2 dives in between him and Quinn.

(X)
(X)

QUINN 2
No!

BANG! Quinn 2 takes the bullet, in the shoulder. With a
CRY, he crumples.

Quinn slugs Eldon, decking him. Maggie seizes the
diversion, grabs an Uzi from a nearby guard and FIRES OFF A
VOLLEY. The other guards dive for the cover.

The Boss throws himself back against his throne, which
overturns, giving him cover.

Quinn grabs the Device and Quinn 2 hurries toward the exit.
The guards are RETURNING FIRE now, but Maggie's keeping them
pinned, FIRING as she too retreats toward the door.

Roberto is huddled behind a potted palm. Rembrandt rushes
up and grabs him by the collar.

REMBRANDT
You're still on our time.

He hustles him out with the others.

74 ON QUINN, MAGGIE, REMBRANDT, QUINN 2 AND ROBERTO 74

As they head out the door, the guards rush them. But Quinn and Rembrandt are able to overturn a stack of crates which CRASH to the floor, blocking them.

75 OMITTED 75(X)

75A EXT. BOSS'S FORTRESS - POWER STATION - DAY 75A(X)

Quinn, Roberto, Maggie, Rembrandt and Quinn 2 rush toward the power station. Rembrandt helps support Quinn 2 as he runs/stumbles, grimacing in pain. (X)
(X)

QUINN 2
(to Quinn) (X)
Damn... See what happens when you (X)
get through to me? (X)

They reach the power station door, dart inside. (X)

76 INT. POWER STATION - CONTINUOUS 76

A ROW OF BIG GENERATORS, catwalks overhead.

QUINN
(off door) (X)
Barricade it!

Maggie and Rembrandt barricade the door with what's at hand. (X)
(X)

Quinn hurries with Roberto toward a bank of high-voltage breakers with big knife-switches, removing the Sliding Device and various tools from his backpack.

QUINN
Talk me through it.

Outside, the SOUND of guards coming on the run. Roberto's distracted, fearful.

QUINN
Now...

ROBERTO
Grab that cable, hook the bare wire end to your terminals...

Quinn grabs a pair of heavy-duty cables from the wall, runs them to terminals on the Device.

77
THRU OMITTED
78

77
THRU
78

(X)

78A ON THE DOOR 78A

O.S. bullets strike the metal door. Maggie and Rembrandt fall back.

78B ON QUINN 2 78B

slumped against a wall. Maggie appears with a rag. She presses the cloth to his wound, puts his hand over it.

MAGGIE

Keep pressure on it.

She starts to move off to help Quinn, but Quinn 2 holds onto her hand, catches her eye. She smiles, reassuring. He lets her hand go.

More GUNFIRE from the other side of the door, blocked by the barricade.

78C ON THE DOOR 78C

The bullets nudging the barricade, moving it; it won't hold much longer.

78D EXT. POWER STATION 78D

Firing at the door. The lock splinters. The cops start BATTERING the door down. Eldon looks on, flanked by the Boss.

THE BOSS

Can't you kill the power!?

ELDON

Not on this side...

THE BOSS

Oh, you're a beauty queen, you are, a real champion!

The door gives way. The cops surge in.

79 INT. POWER STATION 79

As the cops and the Boss rush in.

THE BOSS

Shoot! Shoot!

The cops FIRE wildly. Bullets RICOCHET off the electrical equipment, THROWING OFF SPARKS.

CONTINUED

79 CONTINUED

79

Maggie returns fire, but it's a losing battle. The cops are surrounding them. She FIRES off a burst, which pushes them back. But then her gun's out of ammo.

(X)
(X)

MAGGIE

I'm out!

REMBRANDT

(to Quinn)

You got something to do, I'd do it now!

The cable's hooked up to the Device. Quinn's using an Allen wrench to hook the lugs on the other end of the cable to the bus bar on the high-voltage breaker. Roberto stands primed at the big knife-switch. The connection's tight -- Quinn SHOUTS to him:

(X)

QUINN

Hit it!

Roberto throws the switch. There's a LOUD HUM, the lights dim. Quinn dives for the Device, punches in numbers.

QUINN

Initiating sequence...

(X)

Quinn punches the final button on the Device... and the SLIDEWAVE ISSUES FORTH, SURGING OUT, enveloping all in the room in its SWIRLING, BLINDING LIGHT.

80 EXT. BOSS'S FORTRESS - DAY

80

The SLIDEWAVE SURGES OUT, RUSHES TOWARD US, enveloping all.

81 OMITTED

81

82 EXT. THE EARTH FROM SPACE

82

The SLIDEWAVE surges from San Francisco, covers the globe.

83 EXT. STREET - DAY - ON QUINN, REMMY, MAGGIE AND QUINN 2

83

in the middle of the street. This is Quinn 2's world, so there are dust-covered cars, other signs of a derelict (until now) world.

REMBRANDT

Yeah! Now that's a ride worth the ticket!

CONTINUED

83 CONTINUED

83

Quinn walks up to several cops, who stand disoriented.

QUINN
Take a rest, boys. You're home...

84 THE BOSS

84

stands some distance off, his face a mask of fury and defeat. Rembrandt comes up behind him, taps him on the shoulder.

REMBRANDT
Hey, Boss...

The Boss turns -- and Rembrandt decks him.

REMBRANDT
I cared enough to send the very best...

85 MAGGIE

85

eases Quinn 2 to the sidewalk, checks the wound. He hisses in pain.

MAGGIE
Easy... you'll be okay...

QUINN 2
Speak for yourself... I'm not used to taking a bullet.
(softer, a laugh)
But I guess it woke me up...

She smiles at that, he smiles back. But his smile fades as he looks about at the ragged people on the street, wandering as if waking from a dream. Maggie touches his shoulder.

MAGGIE
Hey... We got them back.

(X)

He nods, eyes still on them, melancholy.

QUINN 2
But to what...?

DISSOLVE TO

86 EXT. QUINN'S FAMILY HOME - DAY

86

We're outside the front door, where a crowd of ragged people stand in line, awaiting assistance. Sister Celine 2, holding a clipboard, interviews one, taking particulars.

CONTINUED

86 CONTINUED

86

SISTER CELINE 2

We'll be getting you blankets and
food shortly...

She moves on to the next. Quinn 2 appears in f.g. with
Maggie. He's also got a clipboard, surveys the crowd.

QUINN 2

So I'll try the Mother Teresa
route. May be a bad fit...
(looks at Maggie, softer)
But what the hell...

She nods. Quinn and Remmy come up. Quinn holds a
jerry-rigged version of his timer.

QUINN

Almost time.
(to Quinn 2)
With the circuitry I've integrated
from your specs, we should be able
to slide to the coordinates of my
brother's world...
(off timer)
If it doesn't burn out first.

QUINN 2

Adopted, a brother... Different
worlds, different lives...

MAGGIE

Infinite possibility...

Quinn 2 looks out at the throng doubtfully.

QUINN 2

For them...?

REMBRANDT

They got room to breathe now,
thanks to you, buddy.

QUINN 2

All they'll remember is I sent them
there in the first place...

QUINN

You could come with us... start
fresh...

Quinn 2's surprised at the offer -- and grateful. He
smiles, but then looks off at the crowd.

QUINN 2

No. Thanks... I've got work to do.

QUINN

Okay, then.

CONTINUED

86 CONTINUED 2

86

He shakes Quinn 2's hand, as does Remmy. Maggie's standing still, considering Quinn 2. Quinn and Remmy head off.

QUINN 2
You could stay, you know. I'd rent you a room.

MAGGIE
Thanks, but...

QUINN 2
No.

She nods, then looks off toward Quinn wistfully.

QUINN 2
He's a good guy...

MAGGIE
Yeah...

She regards Quinn 2, kisses him on the cheek then turns and hurries after Quinn and Rembrandt. Quinn 2 watches her go.

87 ON QUINN AND REMBRANDT

87

as Maggie joins them, walking off. Quinn looks at the timer.

REMBRANDT
Next stop, family reunion...

QUINN
Or God knows what...

MAGGIE
My father once said, 'You're the captain of your ship... but not of the sea.'

QUINN
What's that mean?

MAGGIE
That we accept what the world hands us... and ourselves.

He holds her gaze, nods. He keys the timer.

88 ON THE VORTEX

88

Our heroes jump through into the unknown, as we...

FADE OUT

THE END