

EXEC. PRODUCER: David Peckinpah  
CO-EXEC. PRODUCER: Bill Dial  
PRODUCER: Jerry O'Connell  
PRODUCER: Ed Ledding  
PRODUCER: Marc Scott Zicree  
EXEC. STORY EDITOR: Chris Black  
EXEC. CONSULTANT: Tracy Torme'

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**"NET WORTH"**

**Written by**

**Steve Stollar**

**Directed by**

**Paul Lynch**

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#K2806

SLIDERS

"Net Worth"

SETS

INTERIORS:

IVORY TOWERS  
LOBBY  
HALLWAYS  
ELEVATOR  
JOANNE'S APARTMENT  
MAIN ROOM

RICK'S TRAILER  
CHANDLER HOTEL  
LOBBY  
SUITE

EXTERIORS:

IVORY TOWERS  
GROUND LEVEL  
GARBAGE PILE  
STREETS  
MEAN STREETS  
VACANT LOT  
BLASTED CORNER  
TRAILER PARK  
RICK'S TRAILER  
FRONT STOOP  
CHANDLER HOTEL

(X)

SLIDERS

"Net Worth"

TEASER

FADE IN

- 1 OMITTED 1(X)
- 2 EXT. IVORY TOWERS - GROUND LEVEL - DAY - CLOSER ANGLE (D1) 2(X)

The vortex appears in the middle of the thick glass wall that fronts the Towers, depositing QUINN and REMBRANDT on the inside, while COLIN and MAGGIE land hard on the sidewalk outside. The Sliders stand where they are for the moment, looking over the situation.

MAGGIE

Great. I knew something like this was bound to happen.

Colin studies the glass wall with interest.

COLIN

Fascinating.

MAGGIE

Don't you give me that Mr. Spock stuff.

Colin's perplexed by this reference, but Maggie doesn't bother with him. She turns to Quinn, shouts through the glass:

MAGGIE

You want to come out, or do we come in?!

- 3 INT. IVORY TOWERS - LOBBY 3

Rembrandt and Quinn looking at Colin and Maggie through the glass. Maggie continues to rant, but we can't hear a word.

REMBRANDT

I don't think she's singing you any love songs, Q-Ball.

QUINN

All the places we've been, when will she learn to mellow out?

REMBRANDT

You wouldn't like her that way.  
(looking around)  
Let's find a way out of here.

CONTINUED

ACT ONE

FADE IN

15 INT. IVORY TOWERS - LOBBY

15

The Guard is bracing Quinn and Rembrandt against the wall, patting them down.

GUARD  
Looking pretty naked there, Offie.  
No pad, no screen, no ret-write.  
So just how'd you get in here, you  
tell me that.

REMBRANDT  
We'll be happy to, soon as we catch  
a word we know.

The frisk is over. Quinn and Remmy turn to face the Guard.

QUINN  
Look, officer, we had no intention  
of trespassing, so if you could  
just show us the ---

GUARD  
'Trespassing?'

He chuckles ominously -- can you believe this guy? Then the Guard pulls Quinn up by the front of his sweater.

JOANNE (O.S.)  
There you are!

They all glance over to see JOANNE CAPSHAW (18 or so) hurrying up. She's pretty in an antiseptic sort of way and wears a DATA RIG like the guard. She looks from Rembrandt to Quinn questioningly, decides on Quinn.

JOANNE  
Rick...?

QUINN  
(quickly)  
Uh, yes, that's right, Rick. Rick  
it is.

JOANNE  
(questioning, off Remmy)  
And...?

REMBRANDT  
Rembrandt. Rembrandt Brown.

(X)

CONTINUED

15 CONTINUED

15

GUARD  
These friends of yours, Miss  
Capshaw?

JOANNE  
Of course, what did you think?

The Guard backs off. The residents have the clout here, and the hired help doesn't want to get in trouble with anyone.

GUARD  
(sheepish)  
Well, they kind of looked like ---

JOANNE  
(laughing)  
Offliners? They just tubed over  
from Magenta. They're not wearing  
rigs because they wanted to take  
mine for a spin.

GUARD  
But they were saying ---

REMBRANDT  
We just wanted to see if you were  
on your toes. And you were. And  
on ours, too, there for a minute.

An uncomfortable pause. Then....

QUINN  
(to Joanne)  
Well. Let's go test those rigs.

She leads Rembrandt and Quinn away. As Quinn exits, he slaps the guard on the shoulder.

QUINN  
Good work. Keep at it.

16 INT. HALLWAY

16

as Joanne, Quinn and Rembrandt walk along. She beams at Quinn, liking what she sees.

JOANNE  
It's so good to see you.

QUINN  
Likewise.

REMBRANDT  
Listen, I'm really sorry to be a  
third-wheel, um ---

JOANNE  
Joanne.

CONTINUED

16 CONTINUED

16

She gives him a kind smile -- there's an innate sweetness and decency to her.

JOANNE

It's okay. If you're a friend of Rick's, I'm sure you'll be a friend of mine, too.

REMBRANDT

(off Quinn)  
Yeah, well, you know, Rick's a great guy.

Remmy takes Quinn aside, says sotto:

REMBRANDT

You think this Rick's a duplicate of you?

QUINN

(sotto)  
No... I don't think she's ever seen him....

Quinn notes a sign on the wall by some access tubes that reads, "WELCOME TO IVORY."

QUINN

Remmy's been visiting, and he's always wanted to see Ivory....

REMBRANDT

(trying to piece stuff together)  
Yeah, so that's why we, uh, 'tubed over from Magenta.' It's still pretty amazing to me how that all works.

JOANNE

{shrugs}  
It's just tubes and towers.

She taps the edge of her eye screen, prompting:

COMPUTER VOICE

Magenta to Ivory to Mauve to Cobalt. Access tubes link towers together.

REMBRANDT

Any of those lead outside? I mean, onto the street.

She stops, disturbed.

JOANNE

The street? Why would they do that?

(MORE)

CONTINUED

16 CONTINUED 2 16

JOANNE (CONT'D)  
(quoting the slogan)  
'Outside is no side.' At least, (X)  
that's what everyone says. (X)

They continue on, to an elevator. Joanne goes to a lens (X)  
sunk into the elevator frame and says to it:

JOANNE  
Ret me.

17 CLOSE ON JOANNE 17

A RETINAL SCAN BEAM plays over her eye.

18 WIDE 18

The elevator doors open. The three step in.

REMBRANDT  
(to Quinn)  
Nothin' to it.

19 INT. ELEVATOR 19

The doors slide shut. Joanne looks momentarily quizzical,  
taps her eye screen.

JOANNE  
Home location.

CONTINUED

19 CONTINUED

19

COMPUTER VOICE

Penthouse suite.

The elevator starts to rise. She closes in on Quinn, amorous. She's been waiting for this meeting.

JOANNE

F2F, at last. You said you'd be coming 'naked and netless.' So romantic, but I never dreamed you meant it. Why, if I hadn't rezzed up, that guard ---

Quinn plays along, pouring on the charm.

QUINN

But you did, uh....

JOANNE

(smitten)  
I did. Yeah.

(X)

(X)

(X)

She kisses him. A major kiss. Quinn starts to respond, then gets control, ends it just as the elevator stops and the door slides open. Rembrandt looks on, amused.

REMBRANDT

Ah... I could wait in the car. If we had a car.

CUT TO

20 EXT. MEAN STREETS - DAY

20

Derelict cityscape, junk piles, cruddy buildings falling to ruin. Rick leads Colin and Maggie over the uneven terrain.

RICK

Not much farther. We're almost in.

MAGGIE

Almost in? Where? Hey, pal...

RICK

(turns to her)  
The name's Rick. You saved my life. That puts us on a first-name basis.

Maggie steps in front of him, stopping him.

CONTINUED

23 CONTINUED

23

REMBRANDT

What's all that stuff?

Joanne eyes him oddly. Strange that he doesn't know. As Joanne and Rembrandt talk, Quinn checks out the computer rig.

JOANNE

Digidise. We can order anything we want.

REMBRANDT

And just what do you pay for all that with?

JOANNE

Digicash. Mom and Dad work digijobs. Temporal lobe link, REM stuff....

Rembrandt notices the creepy-looking chair with the scan helmet.

REMBRANDT

And what's that nasty-looking thing?

This is a further odd question. Joanne considers him coolly.

JOANNE

Neural implanter for direct uplink. Med staff just delivered it. I'm eighteen next week, that's when most folks get cabled....

Her face darkens, revealing her ambivalence about it. She looks at Quinn, who has crossed back to look at the implanter.

JOANNE

Only, I thought maybe we should meet before....

QUINN

Before you got 'cabled'?

REMBRANDT

Because, I guess, 'after' you won't get around much anymore?

(X)

(X)

(X)

(X)

JOANNE

Your friend here doesn't seem to be up to speed on anything.

Quinn and Remmy exchange a look. What's the story this time?

CONTINUED

24 CONTINUED

24

RICK

When Onliners are through with them, they put 'em through the shredder, it's a definite no-no to have one. They find some Offliner patching in, even if it's just lurking, they come smash your keyboard, break all your fingers -- at least, that's what I've heard.

(X)

MAGGIE

Makes sense to keep it in a sewer.

RICK

Actually, I've got another problem. See, my mom's kinda down on technology....

MAGGIE

Rick, you said you'd get us back into the Towers. Can we get a move on?

RICK

(sighs, long-suffering)  
Internal wireless modem. I post a note to a certain friend in the Towers -- she'll be wondering what happened to me anyway -- we see if she's heard about your cronies.

MAGGIE

We've got to get back there physically.

Rick's not looking at her. He's busy firing up the laptop.

RICK

Not a chance. But cyberline's just a click away. Believe me, it's all you've got.

Maggie considers it.

MAGGIE

So who's your friend in there? I want to know just who you're telling about us.

He weighs it, then, reluctantly:

RICK

Her name is Joanne. She's incredibly... everything. Sweet, smart, there's nothing she doesn't know. We've been getting pretty friendly... at least online.

COLIN

You mean, you've never met face to face?

CONTINUED

JOANNE

You tricked me! You let me believe you were my Rick!

QUINN

I had to. I had to find a way to get up here. To get to my friends.

REMBRANDT

Can you reconnect?

QUINN

I don't know. With any luck I should still be able to trace the uplink route...

(to Joanne)

Sure help if you could tell me about this.

JOANNE

Why should I help you? I don't even know you! Quinn Mallory! How could I have been fooled for an instant? You have none of his -- his sensitivity. Or intellect! Rick's a genius.

REMBRANDT

Hey, this guy's a genius on the right day. Give him a chance.

JOANNE

When Rick and I are online, it's like we're two halves of one soul, it's like I'm better than I could ever be.

REMBRANDT

Sounds like true love. Now will you help us?

JOANNE

You're Offliners, aren't you? You don't belong here.

She crosses to a futuristic wall speakerphone. She taps her eye screen.

JOANNE

Security.

(X)

(X)

Quinn overtakes her.

(X)

QUINN

You don't really want to call the cops on us, do you?

(X)

(X)

(X)

CONTINUED

33 CONTINUED 2

33

JOANNE (X)  
 (a beat) (X)  
 No. (X)

QUINN  
 Joanne, I'm sorry we had to mislead you, but I swear to you we're not Offliners... Rick knew our names, there's only one way he could know that. He's with my brother and my friend.

Joanne studies him, unsure. She asks a question, mainly to give herself some time to decide what she wants to do.

JOANNE  
 What's your friend's name?

QUINN  
 Maggie.

JOANNE  
 Is she your girlfriend?

QUINN  
 (smiles)  
 No... But as much as I'm sure Rick wants to see you again... I hope that's how much she wants to get back to me.

Joanne gives a shy smile, relenting.

REMBRANDT  
 'Scuse me, Quinn?

They turn to see Rembrandt at the wall screen.

REMBRANDT  
 It's pretty much pig-Latin to me, but I think the screen's saying you got a lock.

Quinn and Joanne cross back to the keyboard. They study the screen.

QUINN  
 That's them all right, and they're on the move... Trick now'll be to see if I can activate his terminal remotely and send a message.

He continues typing intently. Rembrandt studies the screen.

34 ON COMPUTER SCREEN

34

It shows a MOVING DOT, indicating Rick's laptop, with a grid showing the various Onliner Towers and Offliner

CONTINUED

34 CONTINUED

34

The dot, naturally, is moving across Offliner turf.

REMBRANDT  
What's all this stuff?

35 CONTINUED

35

JOANNE (CONT'D)  
(off Remmy's blankness)  
Don't you speak English? He's a  
fake!

Joanne is angry, feeling betrayed.

(X)

CUT TO

36 EXT. STREET - DAY

36

Rick, Maggie and Colin running, Rick in the lead, still clasp-  
ing the laptop. Ahead lies a junk-strewn field, the high wall  
surrounding a trailer park beyond. We don't yet see the trailers.  
The Scavengers are in close pursuit.

COLIN  
We don't seem to be eluding them.

RICK  
Run exactly where I run -- in my  
footsteps!

He dashes into the field, weaving a path toward the trailer  
park. Maggie and Colin follow him exactly. The Scavengers  
are only a few yards behind.

37 ON THE LEG OF A SCAVENGER

37

as he stumbles over a TRIP-WIRE.

38 HOMEMADE CATAPULTS

38

spring up, FIRING LOADS OF ROCKS. COWBELL ALARMS SOUND.

39 THE SCAVENGERS

39

are pelted with rocks, shield themselves, fall back.

40 RICK, MAGGIE AND COLIN

40

reach the gate of the trailer park. The high wall is topped  
with shards of glass. Rick hurriedly pulls out an old-fashioned  
brass key, unlocks the gate and dives through with Maggie and  
Colin, locking it behind them.

41 INSIDE THE TRAILER PARK - ON MAGGIE, RICK AND COLIN

41

We're CLOSE ON THEM and don't yet see where they are. The  
O.S. COWBELLS continue to CLANG.

MAGGIE  
You make a pretty damn good urban  
guerrilla, kid.

CONTINUED

41 CONTINUED

41

COLIN

What is this place?

WIDEN to reveal THE TRAILER PARK -- a motley collection of weathered mobile homes, Winnebagos and Airstreams, surrounded by woodpiles, provisions, rusted-out cars, etc.

RICK

Home sweet home... C'mon.

Stowing his laptop out of sight under his jacket, he leads them toward one of the trailers.

CUT TO

42 INT. RICK'S TRAILER - DAY

42

Maggie and Colin enter first -- to find a shotgun barrel shoved into their faces. Rick brings up the rear, unruffled.

RICK

Throttle back, Mom...

Now we see the gun is held by SHIRLEY (50s), Rick's mom, a solid, no-nonsense woman, hair pulled back. Seeing it's Rick, she puts the gun up.

SHIRLEY

When the alarms went off, I thought the barbarians were at the gates.

(X)  
(X)  
(X)

RICK

They were, but we took care of it.

She gives Maggie and Colin an appraising stare.

SHIRLEY

And who exactly is 'we'?

(X)

RICK

This is Maggie and Colin.

Maggie extends a hand to Shirley. She cautiously takes it.

SHIRLEY

Shirley. Sorry for the hard welcome, but you know how times are.

MAGGIE

We're learning.

Colin looks about. The place is poverty-inventive, artistic/eccentric. Most noticeably, there are no machines. All the household equipment is pre-electricity.

COLIN

You have quite a place here.

CONTINUED

42 CONTINUED 2

42

SHIRLEY  
He offered you help?  
(turns on Rick again)

RICK  
This computer is not theirs, Mom,  
it's mine!

SHIRLEY  
What?!

She takes it over to a table, grabs a big hammer to smash it.

MAGGIE  
Shirley, wait, please!

Shirley looks at her -- well?

MAGGIE  
I know how you feel and I'm sorry,  
but that might be a really  
important message for us. Whatever  
you have against these things, it's  
the only way we can get help. Let  
us look at it and we'll be out of  
here, okay?

A tense moment, then Shirley relents, handing it over. Rick hurriedly starts to open it, set it on a table.

SHIRLEY  
Not here. I won't have a machine  
in the house. Rick knows that.  
And when this is over, we're gonna  
have a long, hard talk.

Rick nods, exits to the outside. Maggie and Colin follow. (X)

43 INT. JOANNE'S APARTMENT - DAY

43

Quinn at the keyboard, Rembrandt standing by him. The computer CHIRPS, someone's responding to his call.

QUINN  
We've got ignition.  
(beat, studying screen)  
They're there. Colin and Maggie...  
and they're all right.

Rembrandt breathes a sigh of relief.

JOANNE (O.S.)  
You ask him.

They turn to see Joanne's come up behind them. She's been crying, but now she's resolute.

CONTINUED

47 INT. JOANNE'S APARTMENT - DAY 47

ON the monitor as it types out "OFFLINE BUT NOT OFF LIMITS,  
I HOPE."

48 WIDER 48

as Quinn, Joanne and Rembrandt read the monitor.

REMBRANDT  
Guy's got huevos.

JOANNE  
I'll kill him!

QUINN  
Well, to do that, you'd have to  
meet him in person.

JOANNE  
How could he do this to me?

REMBRANDT  
Wait a minute, you said you and  
Rick were like two halves of the  
same soul.

JOANNE  
That's when I thought he was an  
Onliner. Now....

QUINN  
Now makes no difference. He's the  
same guy. He can't help being  
offline any more than you can help  
being online.

REMBRANDT  
You were anxious to meet the guy.  
You came down and found us, seemed  
pretty happy when you thought Quinn  
was Rick. Why was that?

JOANNE  
I thought there might be more to  
life than this. And I thought he  
might be part of that. (X)  
(X)

REMBRANDT  
Right answer. (X)

QUINN  
But you won't know unless you take  
a chance. We're going out to meet  
our friends. Rick is probably with  
them. Come with us.

JOANNE  
(afraid)  
Outside...?

CONTINUED

48 CONTINUED

48

QUINN  
Yes, outside! I promise we'll  
bring you back.

REMBRANDT  
You'll never know about Rick, about  
life, unless you try.

JOANNE  
(still afraid)  
Outside...?

QUINN  
Yeah. You got a coat?

JOANNE  
No. I'll have to order one.

(X)  
(X)

She nods and heads off to the computer screen wall. We  
stay with Remmy and Quinn.

(X)

QUINN  
She reminds me of me.

REMBRANDT  
You mean a recluse, hidden away  
from the world in your basement,  
only a computer for a friend?

QUINN  
Yeah. But I had this sense that if  
I just opened that door, it would  
be a whole new world.

He holds up the timer.

QUINN  
Finally, one day, I did.

REMBRANDT  
And look where it got you.

Quinn reacts to that. Joanne returns with a coat.

QUINN  
(re: the coat)  
That was quick.

(X)  
(X)  
(X)

JOANNE  
Open account at L.L. Bauer.  
(then)  
So, how do we get out?

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

CONTINUED

48 CONTINUED 2

48

QUINN

I wasn't about to override any of  
the exit/entry codes, but I did  
find one alternative. You might  
not like it, but it's the best I  
could do.

CUT TO

49  
THRU OMITTED  
51

49  
THRU  
51



67 ON QUINN AND RICK

67

Quinn comes up alongside Rick.

RICK  
Really smooth, Montana....

QUINN  
You know, you're almost as good  
with women as I am.

68 ON MAGGIE AND JOANNE

68

Maggie looks over toward Quinn, thoughtful, says to Joanne:

MAGGIE  
Someone comes into your world, and  
they're not like anyone you've ever  
known... brilliant, temperamental,  
a surprise every minute... and you  
say to yourself, what could I ever  
bring to them?

Maggie snaps out of her reverie, smiles at Joanne.

MAGGIE  
Just be yourself, that's all.

(X)

JOANNE  
Will that work...?

Maggie looks back over at Quinn and Rick.

MAGGIE  
It's really all you've got.

(X)

Joanne gives a small smile. She looks toward Rick, rises,  
heads toward him. Rick moves toward her, expectant.  
They're about to speak when....

The door of the hotel room flies open and the Scavengers  
burst through.

Maggie dives for the shotgun, but Miles kicks it away and  
shoves her hard against a wall.

The Scavengers hold guns on our guys, moving them into a  
clump toward the back of the room. Jack blithely steps  
through the hole in the door, comes up to them, looks  
around.

JACK  
Good. We're all here.  
(to Joanne)  
You I need.

He grabs her hard by the arm, pulls her toward him. Our  
guys try to rush him, but they're forced back at gunpoint.

CONTINUED

71 CONTINUED

71

QUINN

We're not gonna argue this one,  
champ.

RICK

(playing his one card)  
You don't know where they've taken  
her, do you? You have no idea.

The others look to Quinn questioningly.

QUINN

I put a scrambler on her rig. I can  
track it.

RICK

But I smashed her eye-scanner.

QUINN

That was just the monitor. The CPU  
is still on her.

(X)

MAGGIE

(to Rick)  
Where's your laptop?

Quinn spies it still hanging from the door, dust-covered.  
He pulls it from the shoulder bag, starts to open it.

RICK

I wouldn't do that, unless you're  
through with your fingers.

Quinn looks to Maggie. She nods. He stops. Rick struggles  
over, nods at the laptop.

RICK

Spike's my pit bull... So what  
you've got here is a package deal.

CUT TO

72 EXT. IVORY TOWERS - DAY

72

Jack has a firm grip on Joanne's arm as he shoves her toward  
the scanner beside the glass wall. The other Scavengers  
flank them.

JACK

Say it... Say it.

JOANNE

Ret me.

The RETINAL SCAN BEAM plays over her eye, then switches off.  
A door SLIDES OPEN.

CONTINUED

82 OMITTED

82

82A EXT. RICK'S TRAILER - DAY

82A

Rick and Joanne approach the trailer. Rick is all bandaged up and has his laptop slung over his shoulder. The Sliders are there too, but holding back to give the young people some space. Joanne is nervous, on very strange ground here. She looks around the area.

JOANNE

(re: the trailer)  
You live here?

RICK

Yeah. It's not fancy, but it's not so bad.

After a more thoughtful look.

JOANNE

No. It's not.  
(turns to him)  
You have to be patient with me.  
This is all so new and different.

RICK

I understand.  
(indicating his laptop)  
And you know you can get in touch with your parents whenever you want. We could even go visit them sometime.

JOANNE

Visit?

They're at the front door of the trailer.

RICK

Or they could come here. My mom's a great cook.

JOANNE

I don't know if an Onliner would ever come offline.

RICK

You did.  
(hugs her, then)  
Anything's possible.  
(starts to open the door)  
Now, my mom can be a little scary, but she's really okay.

JOANNE

Mine, too.

The Sliders have come forward as Rick and Joanne have reached the door. As Shirley appears from inside, they are there to join in the conversation. Shirley comes out the door and sees Rick, and reacts to his being all bandaged up.

CONTINUED

82A CONTINUED

82A

SHIRLEY

My God, Rick, what happened to you?

RICK

It's really nothing....

QUINN

Your son rode off on a white charger to save a damsel in distress.

MAGGIE

Well, a damsel under stress.

Joanne has been standing behind Rick, a little shy. Rick takes her by the arm and brings her to his mother.

RICK

Mom, this is Joanne. She's an Onliner. I mean, was an Onliner.

JOANNE

I'm very pleased to meet you, Mrs. Montana.

Shirley can't help but be disarmed. A beat as Shirley eyes her, then extending her hand.

SHIRLEY

Call me Shirley.

They shake hands. Joanne and Rick both smile.

SHIRLEY

Come on in the house. I just put on some corn muffins.  
(to Joanne)  
You like home cooking?

JOANNE

I'm sure I will.

They go inside the trailer. As they go....

JOANNE

Quite a place you have here.

SHIRLEY

I just ask myself, what would June Cleaver do, and I....

Rick gives one last look of gratitude to the Sliders, then follows Joanne and Shirley into the trailer.

83 EXT. RICK'S TRAILER

83

as Quinn, Maggie, Colin and Rembrandt head away from it. Quinn pulls out the timer.

CONTINUED

83 CONTINUED

83

QUINN  
Ticking down.

(X)

COLIN  
(off Rick and Joanne,  
O.S.)  
Think they'll be able to make a  
change here? Bring things  
together?

QUINN  
Who knows? At least they ended up  
better than Romeo and Juliet.

COLIN  
Romeo and Juliet?

REMBRANDT  
Shakespeare. Young love, sword  
fights, poison, a well-meaning monk  
who screws up everything. And the  
young lovers die.

MAGGIE  
(to Quinn)  
You're right. We did do better  
than that.

The timer counts down to zero and Quinn KEYS THE VORTEX.

QUINN  
Well, I wish Joanne and Rick well  
and that the next place we land, we  
land together.

Rembrandt and Colin DIVE THROUGH THE VORTEX. Maggie looks  
at Quinn.

MAGGIE  
Together....

They link arms and JUMP THROUGH in tandem, disappearing as  
we....

FADE OUT

THE END