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Prod. Draft
1st Pink Revs.
1st Blue Revs.
1st Yellow Revs.



"NET WORTH"

Written by

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Directed by

Paul Lynch

REVISED PAGES:

1st Pink Revs. Full Script
1st Blue Revs. Sets, 1,7-9A,10,13,15,21-22A,24,25,27,29-30A,39,41,44,50-52
1st Yellow Revs. 30,36,37,40,46

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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...?

She's very nervous about this. Quinn takes Remmy to one
side.

(X)

(X)
(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. They turn to Joanne.

(X)

(X)

JOANNE
So, how do we get out?

(X)

CONTINUED

58 OMITTED 58

58A INT. CHANDLER HOTEL - HALLWAY - DAY 58A

Dusty and wrecked. Quinn, Colin, Maggie, Rembrandt, Joanne and Rick walk alone. Maggie still has the shotgun.

REMBRANDT
It's had better days.

MAGGIE
And worse.

RICK
When the monetary system went entirely online, it was, 'Hello, Offliners, you're broke.' Onliners didn't go anywhere and no one else had anything to go anywhere with.
(sheepish, to Joanne)
No offense....

MAGGIE
Well, it's still our home away from home. I'll just bet I can find a thing or two to make it cozy.

She starts off.

QUINN
Need some help?

She turns back with a smile.

MAGGIE
Just grab us a suite. I'll sing out if I need the muscular type.

She heads off. Quinn watches her go, admiring her spirit. Joanne picks up on this.

JOANNE
She's so -- independent....

QUINN
And a pretty good shot.

They try a door. It opens and they go into the suite.

TIME CUT TO

59
THRU OMITTED
62

59
THRU
62

63 INT. CHANDLER HOTEL - SUITE - DAY 63 (X)

REVEAL Rembrandt, Maggie, Colin and Quinn lounging nearby, eating earthquake rations, drinking bottled root beer. The room is a wreck and is lit only by candles. (X)

CONTINUED

63 CONTINUED

63

REMBRANDT

Candle light, root beer,
dehydrated cheese soup. Who could
ask for anything more?

(X)

MAGGIE

Hey, the good life is where you
make it.

Colin looks over to the far side of the room where Joanne
and Rick sit huddled, talking to each other.

COLIN

They seem to be hitting it off. At
least they're talking to each
other.

REMBRANDT

I'll tell you, I'm rootin' for
them. Anytime two souls get
together, it's one of God's
miracles.

MAGGIE

A miracle and good timing.

QUINN

And maybe just hanging in through
the hard times.

COLIN

First love....

REMBRANDT

Sounds like you're thinking of a
certain someone, farm boy.

COLIN

When I was little, there was this
picture on the wall of our home.
Mother said she was a star on the
New York stage.

(sighs dreamily)
Her name was Audrey Hepburn....

REMBRANDT

(grins)
I think I've heard of her.

QUINN

How about you, Remmy?

REMBRANDT

Shirley Browder. She was seven. I
was eight. I took her to the St.
James and John Demolay Halloween
Dance. She went as Cinderella....

MAGGIE

And you were Prince Charming?

CONTINUED

64A CONTINUED 2

64A

JOANNE
What do you want to know? Just
tell me, I've got all the facts in
the ---

RICK
(interrupting)
You think cause you're online
you're plugged into the whole
world! There's a difference
between facts and really knowing
something! Wake up! Have an
opinion of your own!

He throws the screen out the window. Joanne lets out a
cry.

(X)

65 WIDE

65

Quinn, Maggie, Rembrandt and Colin are drawn by the
commotion. Joanne rushes up to Quinn, all in a lather.

JOANNE
Take me home! I hate this world
and everything in it!

Joanne's crying. Maggie puts an arm around her, leads her
off to another corner of the room.

66 ON MAGGIE AND JOANNE

66

Maggie sits Joanne down, gives her a tissue.

MAGGIE
Here. Blow.

Joanne blows her nose, still teary.

MAGGIE
You don't really want to go home,
do you?

JOANNE
I don't know what I want....

MAGGIE
(off Rick, O.S.)
The guy's definitely a handful.
But then, most of them are.

JOANNE
He's impossible --
(deflating, longing)
-- and incredible. He wants to
know me... There's no me to know!

MAGGIE
Yes, there is... A lot's being
thrown at you. Take it slow.

75 OMITTED

75(X)

76 BACK TO OUR GUYS

76

MAGGIE
We're at the online, ultra-modern
side of this world, and we're
thrown back to hand-over-hand
labor?

QUINN
I knew you'd like the irony.

Rembrandt shakes his head, says to Quinn:

REMBRANDT
I went first last time.

Quinn starts climbing, followed by Colin. Rick's slipped
the computer into his shoulder bag, puts it on, wincing.

MAGGIE
You don't have to do this. You can
wait here for us.

RICK
After she's safe, I can whine all I
like.

REMBRANDT
That girl's really gotten under
your skin.

RICK
Aside from a major computer
dependency, she's perfection....

CUT TO

77 INT. JOANNE'S APARTMENT - MAIN ROOM - DAY - ON A BIG WALL
MONITOR

77

as a variety of Internet images flash by in dizzying
variety.

JACK (O.S.)
Perfection....

WIDEN to reveal Jack lounging in a chair, watching the
screen, while Joanne sits nearby at the desktop computer
Quinn had been using earlier. Miles stands flanking Jack.
Unnoticed behind Jack is the cranial implant device, just
sitting there.

JACK
All the world at your
fingertips....

CONTINUED