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"MY BROTHER'S KEEPER"

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#K2816

SLIDERS

"My Brother's Keeper"

CAST

QUINN MALLORY (QUINN 2/QUINN 3)
REMBRANDT BROWN
MAGGIE BECKETT
COLIN MALLORY

DR. MICHAEL MALLORY
BILL PAPPAS
NURSE LAUREN PERRY
BRAD
SYLVIA
R.J.
UNDERGROUND MEMBER

GUARD ONE

DOCTOR
CLERK

(X)

#K2816

SLIDERS

"My Brother's Keeper"

SETS

INTERIORS:

CARL SAGAN INSTITUTE	(X)
HALLWAY	
QUANTUM LAB	
MHO HOSPITAL	
TREATMENT ROOM	
LOBBY	
PRE-OP ROOM THREE	
HALLWAY OUTSIDE PRE-OP ROOM THREE	(X)
QUINN 2'S ROOM	
CORRIDOR	
PARKING STRUCTURE	
CHANDLER HOTEL	
ROOM	
ADJOINING ROOM	(X)
LOBBY	
WAREHOUSE	
MAIN ROOM	
STORAGE ROOM	

EXTERIORS:

ALLEY	
CARL SAGAN INSTITUTE	(X)
STREET	
BOOKSTORE	
MHO HOSPITAL	
POND	
	(X)
	(X)

SLIDERS

"My Brother's Keeper"

TEASER

FADE IN

1 EXT. ALLEY - DAY (D1) 1

The VORTEX APPEARS. A beat, then a MATTRESS comes flying through, QUINN, COLIN (with laptop in shoulder bag), MAGGIE and REMBRANDT atop it. It lands O.S. with a WHOOMP.

2 MAGGIE, REMBRANDT, QUINN AND COLIN 2

get to their feet, head toward the street.

REMBRANDT
Soft as a baby's behind! I gotta hand it to you, farm boy, that notion was pure genius.

QUINN
Don't get used to it. We're not lugging a mattress.

They've reached:

3 THE STREET 3

A Westwood-style collection of shops.

COLIN
What about one of those air mattresses? They fold up. (X)

QUINN
No.

MAGGIE
Travel light, that's the Mallory creed.

QUINN
Exactly. Easier to run when we have to. (X)

REMBRANDT
Which seems to be most of the time.

BRAD (O.S.)
Hey, Quinnster!

They turn to see BRAD (20s), a Big-Man-on-Campus type, approaching with other college students.

CONTINUED

3 CONTINUED

3

BRAD
Thought you were back at Sagan in
the quantum lab.

(X)

QUINN
(covering)
Well, you know, gotta stretch your
legs every now and then.

BRAD
Who're your friends?
(to Maggie, flirting)
Haven't seen you around the atom
smasher.

Quinn steps between them, facing Brad.

QUINN
And I don't think you will.
(to Brad and his pals)
Listen, I'll catch up with you guys
later. Okay?

Brad gives him a mock salute and the college kids move off.

MAGGIE
Quinnster?

QUINN
On this world, I'm probably the
Gen X version of Dean Martin. But
it sounds like I've got access to
equipment. It might give us an
edge to get home.
(to Colin)
How much time we got?

COLIN
(off timer)
Eight days, two hours and twenty-
two seconds.

REMBRANDT
Not to be too specific.

QUINN
(to Colin)
So we find a directory, check out
the quantum lab.

MAGGIE
While we scope out what other
treats this world has to offer.

CUT TO

4
THRU
6 OMITTED

4
THRU
6

6A EXT. CARL SAGAN INSTITUTE - DAY 6A(X)
PAN OVER from a SIGN, "THE CARL SAGAN INSTITUTE FOR (X)
ADVANCED STUDIES" to Quinn and Colin. They enter the lab. (X)
(X)
7 INT. CARL SAGAN INSTITUTE - HALLWAY 7(X)
They move quickly along it.
(X)

COLIN
I can never get used to our
doubles. It's like looking in a
mirror.

QUINN
A fun house mirror, usually.

COLIN
And yet I guess they're family, in
a way.

They've come to a big glass wall -- and beyond it, far
below, the QUANTUM LAB. QUINN 2 is busy at work on some
equations on a blackboard, doesn't notice our guys. The lab
has various pieces of bulky, tube-style equipment, plus a
big ARGON LASER.

QUINN
Brothers, one dimension removed.

COLIN
Do we wait till he leaves?

Quinn studies the lab, scowls.

QUINN
No... the equipment's rudimentary,
outdated. There's nothing we can
use.
(off blackboard)
Not that he'll be able to, either,
with that flaw in his equations.

12 CONTINUED

12

Colin rushes to do so. Quinn punches an INTERCOM on the wall, yells into it.

QUINN
There's been an accident! Call the paramedics!

By now, Colin's reached Quinn 2, placed a wet towel over his eyes. Quinn 2's in agony. Quinn joins them.

QUINN
It's okay. You're gonna be okay.

TWO SECURITY GUARDS burst in, rush to Quinn 2, not noticing Quinn, whose face is turned away from them.

QUINN
He's been burned.

GUARD ONE
The ambulance is on the way.
(to Guard Two)
Get his med card.

Guard Two starts going through Quinn 2's pockets, the other Guard intent on Quinn 2 as well. Quinn moves off from them, gesturing for Colin to join him.

QUINN
They'll take care of him. Let's go, before somebody notices the resemblance.

Colin nods, they start toward the door. At the same time, Guard Two pulls out an MHO Gold Card from Quinn 2's pocket. Guard One's impressed.

GUARD ONE
MHO Gold... Good thing. Looks like he's gonna need some new parts.

Just then, Guard One looks up -- and sees Colin and Quinn sneaking out.

(X)

GUARD ONE
How'd that get out of the Repository?

He pulls a stun gun and FIRES. Quinn is hit, slumps unconscious.

COLIN
Why'd you do that!?

Guard One comes up, makes sure Quinn is out.

CONTINUED

ACT ONE

FADE IN

13 INT. CARL SAGAN INSTITUTE - QUANTUM LAB - DAY 13 (X)

Quinn's unconscious on the ground. Guard One has a hold on Colin, who struggles. O.S. we hear the AMBULANCE, SIREN WAILING, just arriving.

GUARD ONE
Whoa, slick. What were you doing with that clone?

COLIN
Clone? What are you talking about?

GUARD ONE
(to Guard Two)
Moberly, you better call the cops.

Guard Two nods, moves to a phone on the far wall. Guard One watches him, momentarily distracted. Colin seizes the moment to take his laptop pack and SLAM it into Guard One's face. Guard One crumples and Colin takes off for the door. (X)

14 THRU 15 OMITTED 14 (X)
THRU (X)
15 (X)

15A EXT. CARL SAGAN INSTITUTE - DAY 15A (X)

As Colin runs out of the building and away.

CUT TO

16 EXT. STREET - DAY 16

The same area of shops as before. MOVE with Colin as he rushes along, searching for Maggie and Rembrandt.

17 EXT. BOOKSTORE 17

Maggie and Rembrandt emerge, Rembrandt carrying a book with a prominent picture of Richard Nixon on the cover.

CONTINUED

17 CONTINUED

17

REMBRANDT
(reading the title)
'When Good Things Happen to Bad
People.'

MAGGIE
If the Nixon of your world was
anything like ours, I don't know
why you'd want to read him.

REMBRANDT
To see if there are eighteen
missing pages.

Colin plunges through the passersby, breathless, gasping.

COLIN
Maggie, Remmy, it's Quinn ---

MAGGIE
What happened? (X)
(X)

COLIN
There was an explosion at the lab.
His eyes were burned.

REMBRANDT
Quinn?

COLIN
No, the other one. (X)

MAGGIE
His double? (X)

COLIN
Yes!

REMBRANDT
Then why'd they take our Quinn?

COLIN
I don't know! They called him a
clone. They said they needed his
eyes. (X)
(X)
(X)

Rembrandt and Maggie share an alarmed look.

(X)

CONTINUED

17 CONTINUED 2 17
(X)
REMBRANDT
Where did they take him? (X)
(X)
COLIN
A hospital. They called it MHO. (X)
MAGGIE (X)
You mean HMO?
CUT TO

18 EXT. MHO HOSPITAL - DAY 18
A huge medical complex with a sign reading, "MAXIMIZED
HEALTH ORGANIZATION."
COLIN (V.O.)
No, MHO.
CUT TO

19 INT. MHO HOSPITAL - TREATMENT ROOM - DAY 19
as Paramedics burst in, wheeling Quinn 2 (with a dressing
of cold compresses over his eyes and an IV drip) and the
unconscious Quinn on two gurneys. A DOCTOR enters with
them. (X)
The place is abuzz with doctors and nurses attending to
people. One of these is:

20 NURSE LAUREN PERRY 20
(20s), pretty, smart, kind. She's just finishing putting a
dressing on someone's head wound. She speaks cheerily.
CONTINUED

21 CONTINUED

21

DR. MALLORY

(impatient)
Status. Come on!

DOCTOR

He's got severe burns to the face
and eyes. We've administered
morphine.

DR. MALLORY

All right, get my son a full blood
workup. I want him stabilized.
Then surgery prep as soon as
possible.

DOCTOR

You got it.

The Doctor nods at one of the Paramedics, who exits with
Quinn 2, the Doctor accompanying. Dr. Mallory moves over to
the gurney with the unconscious Quinn. (X)

Lauren looks at the door, thinking of Quinn 2.

DR. MALLORY

Nurse.

Lauren's reverie is broken. She looks to Dr. Mallory.

DR. MALLORY

As for this, lock it down. It's
got a roving nature.

LAUREN

Yes, Doctor.

Dr. Mallory looks up to see BILL PAPPAS (40s), head of
security, enter. An ex-cop, dapper with brutality
underneath. Pappas sidles up alongside Dr. Mallory, studies
Quinn.

PAPPAS

So this is our bad boy....

He winces, shakes several ORANGE BABY ASPIRINS out of a
bottle, chews them (a habit he'll continue throughout the
episode).

PAPPAS

My head's a jackhammer.
(off bottle)
I must go through a gross of these
a week. How come you medical
science whizzes can't come up with
a cure for that, huh?

He's just screwing with Dr. Mallory. Dr. Mallory waves it
away.

CONTINUED

24 CONTINUED

24

PAPPAS
Someone...?

Quinn stops himself, grows cagey, getting his bearings.

QUINN
Yes... I was at the Sagan lab... (X)
and I saw someone who had this
incredible resemblance to me.

PAPPAS
Really.

QUINN
I was about to speak to him when
the laser blew up. I called the
paramedics.

DR. MALLORY
You did?

Pappas waves him off, continuing his line of questioning.

PAPPAS
What do you know about lasers?

QUINN
How about you let me up? I'm not a
danger to myself. Or others.

PAPPAS
Soon. Lasers.

Quinn sees he's going to have to play ball with them somehow
to get anywhere.

QUINN
I just know what I learned in
school.

PAPPAS
You went to school. This was after
you left the Repository?

The Repository? Quinn has no idea what that is -- and
Pappas reads it in his eyes. Getting no response, Pappas
presses on.

PAPPAS
When and how was your implant
removed?

Quinn shifts subjects.

QUINN
The one in the accident. How is
he?

DR. MALLORY
Burned... and blind.

CONTINUED

ACT TWO

FADE IN

31 INT. CHANDLER HOTEL - ROOM - DAY 31

We're ON QUINN 3, still in hospital robe, as he opens and closes the blinds, fascinated, not listening to Maggie or Rembrandt.

QUINN 3
Bright... dark... bright....

REMBRANDT
Quinn, come on, buddy, come back to us.

He continues to play with the blinds, oblivious. Colin enters from the other room, carrying some clothes.

COLIN
These should fit him.

Maggie feels Quinn 3's brow to see if he has a fever. Then, seeing an odd mark just below the back of his hair, she moves her hand to the back of his neck.

REMBRANDT
He was only gone a few hours. What the hell did they do to him?

MAGGIE
They didn't do anything.

REMBRANDT
What are you talking about?

MAGGIE
Look.

She's lifted the back of his hair to reveal something at the base of his neck. Colin and Rembrandt come around to see.

32 CLOSE ON QUINN 3'S NECK 32

There's a BAR CODE of parallel vertical lines, below which are the words and serial number, "MALLORY C/S400." (X)

33 BACK TO OUR GUYS 33

Like a fidgety child, Quinn 3 shrugs away from Maggie's touch. Colin is horrified at the mark.

COLIN
They branded him.

MAGGIE
That's not a brand, it's an implant... and it's long healed.

CONTINUED

33 CONTINUED 2

33

REMBRANDT
Probably a pretty good idea to keep
them on a low flame, the way they
see it.

Colin faces Quinn 3, holding his gaze, speaks kindly.

COLIN
Your implant says Mallory.

(X)

There's a flicker of recognition at that. Colin prompts,
pointing at him.

Mallory? COLIN

Mal-lo-ry. QUINN 3

Quinn 3 nods hesitantly.

REMBRANDT
Didn't even give him a first
name....

COLIN
There was someone at the hospital
who looks like you. He's my
brother.

Brother...? QUINN 3

(X)

Maggie, Rembrandt and Colin are disappointed. It doesn't
look like they'll be getting any help on this front.

MAGGIE
Okay... We're counting down to the
bonus round here, I think we'd
better divide and conquer.
(to Rembrandt)
They didn't see you at the
hospital, check if we've got a
chance of getting back in. I'll
nose around the hotel, see what I
can find out.
(to Colin, off Quinn 3)
And you... do the best you can.

Maggie and Remmy head off as we PUSH IN on Colin gazing at
Quinn 3 in bemusement.

CUT TO

34 INT. CHANDLER HOTEL - LOBBY - DAY

34

Maggie comes down the stairs and stops, stunned at what she
sees.

39 CONTINUED 3

39

QUINN 2 (CONT'D)

I've been trying to open a doorway to another world, so there'd be a place all your clones could go where they'd be safe, where you couldn't reach them!

(closer, intense)

You are not going to maim another human being for me.

Quinn 2 releases him, falls back on the bed. Dr. Mallory's stunned, takes a step back, shaken. This talk of another world has stirred a memory in him. Hesitantly:

DR. MALLORY

Have you... ever heard of M-theory?

Quinn 2's surprised. It seems like such a non-sequitur.

QUINN 2

It's cutting edge physics, I'm just getting into it. Why?

DR. MALLORY

No reason....

He moves close to Quinn 2 again, puts a hand to Quinn 2's shoulder, a loving motion. Then he brings his other hand up quickly and injects Quinn 2 in the arm. Quinn 2 is surprised and appalled.

QUINN 2

Dad...!

And then he collapses, losing consciousness. Dr. Mallory looks at him, full of sadness and love, strokes his son's hair. He moves to a phone, picks it up.

(X)

DR. MALLORY

This is Doctor Mallory. Inform the duty nurse my son is to remain sedated pending surgery.

CUT TO

40 THRU OMITTED 42

40 THRU 42

43 INT. MHO HOSPITAL - DAY

43

Lauren pulls out a cell phone, looks about to make sure no one's watching, picks it up and dials.

44 INT. WAREHOUSE - MAIN ROOM - DAY - ON THE PHONE 44

as it RINGS. R.J. (20s) picks it up. He's black, striking looking, intelligent, with his hair long in many braids. We see his face only in profile.

R.J.
Yeah?
(listens, then)
You got it.

He hangs up. WIDEN to show an impromptu LIVING AREA, surrounded by darkness. Some thrift-store furniture, a battered TV, a MOTLEY GROUP OF YOUNG MEN AND WOMEN, members of the underground.

R.J. turns to them -- and we see that the other side of his face is covered (across one eye and down his cheek) by a black cloth, like an extended eye patch.

R.J.
We've got a pick up.

CUT TO

45 INT. CHANDLER HOTEL - ROOM - DAY (PREVIOUSLY SCENE 58) 45

The O.S. TV is on (we HEAR channels being switched, but don't see the screen). Quinn 3 holds the remote, switching from channel to channel, amazed. Colin looks on.

That's right, you're catching on.

45A ON THE TV (PREVIOUSLY SCENE 58A) 45A

The screen shows a black-and-white IMAGE of one man shooting another, who collapses in pain.

45B ON COLIN AND QUINN 3 (PREVIOUSLY SCENE 58B) 45B

QUINN 3
He's hurting him. Hurting.

Colin takes the remote, turns the TV OFF.

COLIN
TV's not real, understand? Most folks take awhile to get that.

Quinn 3 nods, calming. He notices Colin's wallet lying on a table, open to a picture. He picks it up, studies it.

45C ON THE WALLET (PREVIOUSLY SCENE 59) 45C

The PHOTO shows Quinn and Colin horsing around.

45D QUINN 3 (PREVIOUSLY SCENE 60) 45D

notes his own reflection in a mirror.

QUINN 3
He's like me.

Colin comes up beside him, looking in the mirror, too.

COLIN
I look like you, too.

QUINN 3
Brothers... Are we brothers, Colin?

COLIN
(studies him, then)
Yes... yes, we are.

Quinn 3 turns the photo sleeve in the wallet, comes upon a picture of a man in old-fashioned clothes.

45E ON PHOTO (PREVIOUSLY SCENE 61) 45E

A TINTYPE of MICHAEL MALLORY, the duplicate of Colin's father, who raised Colin on the farm world.

COLIN
That's my father... The one who raised me.

45F BACK TO COLIN AND QUINN 3 (PREVIOUSLY SCENE 62) 45F

COLIN
Your father probably looks a lot like him.

Quinn 3 looks at him quizzically.

COLIN
It's complicated... but I'll try to explain.

CUT TO

46 INT. HOSPITAL - HALLWAY - OUTSIDE PRE-OP ROOM THREE - DAY 46

Two Guards flank the door. Lauren comes up, pushing a wheeled cart with all manner of IVs and other medical equipment. It has a closed door on its side. She shows her hospital photo ID.

LAUREN
I'm here to prep the donor.

They nod, wave her in.

47 INT. PRE-OP ROOM THREE

47

Lauren enters with the cart. Quinn is dressed in a hospital gown, strapped to a bed. She unstraps one of his arms, speaks to him as though he were a child.

LAUREN
My name is Lauren. Don't be afraid.

Quinn's freeing himself of the other straps as Lauren opens the door in the cart, revealing a space large enough for Quinn to squeeze into. His clothes are inside. She pulls them out.

LAUREN
Put these on. I'm taking you somewhere safe.

QUINN
Where?

LAUREN
You couldn't understand.

QUINN
I just might surprise you.

She's surprised -- he's smart. And he seems so like her own Quinn. She smiles warmly.

LAUREN
You just might.

48 INT. HALLWAY OUTSIDE PRE-OP ROOM THREE

48

Lauren emerges with the cart, says to the Guard:

LAUREN
Supply never restocks these. I'll be right back.

She moves off.

49 DOWN THE HALL

49

She passes Dr. Mallory, who nods absently at her, as he's heading toward the pre-op room. She hurries off, disappearing around the bend with the cart.

50 OMITTED

50

51 INT. HALLWAY - OUTSIDE PRE-OP ROOM THREE

51

Dr. Mallory comes up to the Guard, shows his ID, goes O.S. into the room. Comes back out a beat later, startled.

(X)
(X)

CONTINUED

51 CONTINUED 51

DR. MALLORY (X)
Where is my son?! (X)

CUT TO

51A (X)
THRU OMITTED THRU (X)
52 52 (X)

52A INT. PARKING STRUCTURE - DAY 52A

Quinn (in street clothes) and Lauren emerge from the building, hurrying.

LAUREN
Quinn was able to pull a few strings, get me this job. No one knew about us. I've been doing what I could to screw up the processing, slow things down.

QUINN
And you're both with this underground railroad for clones...?

LAUREN
Yes.

A SOUND of SCREECHING TIRES. A van races up. Lauren smiles.

LAUREN
Only we don't use trains.

The side of the van opens, revealing several members of the underground, guys and gals. One of them waves them in.

UNDERGROUND MEMBER
Get in!

PAPPAS (O.S.)
Hold it right there, nurse.

Quinn and Lauren look over to see Pappas, Dr. Mallory and three ARMED GUARDS emerge from the building, weapons trained on them. Pappas saunters up, nodding toward Quinn.

PAPPAS
I believe that's our property.

53 ON QUINN AND LAUREN 53

Trapped, as we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

54 INT. MHO HOSPITAL - PARKING STRUCTURE - CONTINUOUS 54

Everyone as we last left them. Pappas addresses the driver of the van.

PAPPAS
Turn off the ignition, please.
(to Quinn and Lauren)
This way, slow and easy.

Lauren and Quinn hesitantly step toward Pappas, no way out.

55 DR. MALLORY 55

stands some feet off, watching. Suddenly, R.J. steps out from hiding, holds a sawed-off shotgun on Dr. Mallory, gripping him hard (not aiming at his head). Dr. Mallory CRIES OUT.

Pappas and the Guards wheel on them, tensed, aiming their weapons, but R.J. cautions them, keeping his cool.

R.J.
Uh-uh-uh. Everybody just hang
light....

He starts edging Dr. Mallory toward the van, nodding to Quinn and Lauren to do likewise.

(X)

Lauren and Quinn hurry into the van. R.J. and Dr. Mallory have just reached it. They climb in. The guards want to shoot.

(X)
(X)

PAPPAS
No. Don't shoot.

(X)
(X)

56
THRU OMITTED
62

56
THRU
62

(X)

(X)

63 INT. CHANDLER HOTEL - LOBBY - DAY

63

Maggie's eyeing those in the lobby with disquiet. She and Sylvia are drinking coffee at a ratty table.

MAGGIE
Everyone seems so beat up, sick...
Shouldn't they be in a hospital?

SYLVIA
And maybe a palace, while you're at
it.

Maggie doesn't understand. Sylvia spells it out for her.

SYLVIA
They got no med cards. The rich
get richer and the poor... get used
up.

MAGGIE
They look like they were in one big
car wreck.

SYLVIA
Nah... they were just harvested.

MAGGIE
Harvested?

Sylvia looks at Maggie incredulously.

SYLVIA
Where you been, hon, the dark side
of the moon?

Her eyes grow distant.

SYLVIA
Some lady I never met steps left
when she should've stepped right.
All of a sudden she's one part shy.
She had the money and I had the
hand... and it was a month of food
for my family.

(MORE)

CONTINUED

63 CONTINUED

63

SYLVIA (CONT'D)
(sighs, shakes her head)
Sometimes you've got to choose
between all of you dying or just
part... and that is one hard day.

MAGGIE
So the rich take what they need
from the poor....

SYLVIA
Used to. Since they got clones,
they don't have to deal with the
likes of us.

MAGGIE
Clones...
(sudden idea)
Sylvia, I need some advice -- on a
story I'm writing. There's a lab,
and a young man has an accident....

CUT TO

64 INT. WAREHOUSE - MAIN ROOM - DAY

64

R.J. (with sawed-off), Lauren and the other underground
members enter with Quinn and Dr. Mallory. The room is dark.
There are human figures, many of them, standing like
sentinels, filling the room. Quinn and Dr. Mallory are
startled by this.

R.J.
The army of the dead....

He turns on an overhead lamp, casting a circle of light on
the living area, the rest still dim. We now see the figures
in the vast space are FEMALE MANNEQUINS, bald and bare.
It's a mannequin warehouse.

(X)

R.J.
Or least ways, those not given a
life.

Quinn turns to R.J.

QUINN
Thanks, from the bottom of my eyes.

R.J.
Not to sweat it, my brother.
(extends a hand)
R.J.

They shake. Dr. Mallory glares at R.J. R.J. grins at him.

R.J.
Didn't figure you'd be taking a
walk on the wild side, did you?

CONTINUED

66 CONTINUED

66

MAGGIE
Colin, we've got to talk.
(to Quinn 3)
'Scuse us a minute.

She and Rembrandt take Colin out onto:

67
THRU OMITTED
67A

67(X)
THRU(X)
67A(X)

67B INT. ADJOINING ROOM

67B(X)

MAGGIE
I've got an idea.
(off Quinn 3, O.S.)
We call the hospital and offer to
trade him for Quinn ---

COLIN
We can't do that!

MAGGIE
Of course not. We'd just tell
them we were, get them to bring
Quinn.

REMBRANDT
Those boys in lab coats have a
major jones on to get their clone
back.

COLIN
Don't call him that. His name is
Mallory.

MAGGIE
The point is, they want him, and I
think it's the only chance we have
of saving Quinn.

68 INT. ADJOINING ROOM - ON THE DOORWAY TO OTHER ROOM

68(X)

Unseen by the others, Quinn 3's been listening in. He moves
off.

69 BACK TO COLIN, MAGGIE AND REMBRANDT

69

COLIN
So what's your move?

MAGGIE
We call them, lay out our terms...
We may need to put the --
(corrects herself)
-- to put Mallory on the phone to
prove we've got him.

CONTINUED

69 CONTINUED

69

COLIN

I'll talk to him....

He heads back into:

THE OTHER ROOM

70(X)

But it's empty.

COLIN

Mallory...? Mallory!

Rembrandt and Maggie join him. Colin looks out the front door, comes back, alarmed.

COLIN

He's gone.

REMBRANDT

You think he heard us?

MAGGIE

He must have. He thought we were going to turn him in and ran off.

Colin has a sudden realization.

COLIN

No... Before you came, we were talking about how you risk yourself for your family. He's trying to protect us. He's gone to the hospital.

MAGGIE

Come on.

They rush out of the room.

CUT TO

71
THRU OMITTED
72

71
THRU
72

73 EXT. MHO HOSPITAL - DAY

73

We see Quinn 3 enter the building. Maggie, Colin and Rembrandt appear on the run, some yards off, having seen him.

Rembrandt pulls the others aside into a shadowed recess (or at least somewhere less out in the open).

REMBRANDT

Hold on. There were more guards here than at a Stones concert.

CONTINUED

ACT FOUR

FADE IN

76 INT. MHO HOSPITAL - CORRIDOR - DAY

76

Quinn 3 moving along.

REMBRANDT (O.S.)

Hey, Mallory!

Rembrandt runs up, overtaking him.

REMBRANDT

Much as I appreciate the gesture,
we've got to get the hell out of
here.

They start hustling back the way they came. But suddenly,
security guards descend from all sides, pulling guns.

(X)

77 EXT. MHO HOSPITAL - DAY

77

Maggie and Colin waiting, keeping out of sight. But it's
the same deal here -- guards rush in from all sides,
covering them with guns.

(X)

The guards hold Maggie and Colin flat on the ground. A pair
of shiny black shoes step up. It's Pappas, shaking more
children's aspirins out and chewing them. He addresses
Maggie and Colin.

PAPPAS

Been taking these since I was a
kid. Don't do a damn bit of good,
but they're orange and you can chew
them... and hold on to the hope
that eventually they'll kick in.

He bends down to them.

PAPPAS

I was hoping you'd come back, too.
Guess sometimes optimism pays off.

He gives a nasty smile.

CUT TO

78 OMITTED

78

79 CONTINUED

79

Dr. Mallory is shaken by his words. Just then, the door is UNLOCKED and R.J. steps in, gun drawn.

R.J.
There's somethin' I want you to see.

He leads them out into:

80 INT. WAREHOUSE - MAIN ROOM

80

where the others are watching a newscast on the TV, which shows Quinn's clone and then Rembrandt, Colin and Maggie, in custody at the MHO.

REPORTER (V.O.)
...just recovered the stolen donor shell, along with three of the anti-clone faction ---

QUINN
Those are my friends.

R.J.
Not too careful, were they?

An IMAGE of Pappas appears ON SCREEN, facing the reporters, his name on the screen.

PAPPAS
We are sending this message to those holding Doctor Mallory. We pray he is unharmed, as we in good faith have treated their comrades in our custody. We wish to open a dialogue ---

R.J. turns the TV OFF.

QUINN
We've got to call them, arrange a trade.

R.J.
'Scuse me, but I'm wearing the leader button here.

LAUREN
R.J., he's right. That's the other clone I told you about, the one that got taken. Whoever his friends are, they're fighting for the same cause we are.

(X)

CONTINUED

81A CONTINUED

81A

QUINN
Only it can get kind of lonely.

R.J.
Lonely's been the style of my life,
my brother. These friends of
yours, they hang by you through
thick and thin?

QUINN
To the end of time.

R.J.
At least, so far.

QUINN
You're a cynic.

R.J.
No... I just see the world plain.
(off his missing eye)
Two dimensions, not three.

QUINN
You wouldn't believe how many
dimensions I've seen.

R.J.
Yeah, some of the meds they give
you are pretty wild.

Quinn gives a small smile.

QUINN
No... When we're through this,
we'll sit by the fire and I'll tell
you all about it.

R.J.
Sounds like I've got somethin'
worth living for.
(beat)
Better go make that call. You get
hungry, we got a whole truckload of
pot pies.

QUINN
Sounds like you've got a story or
two, yourself.

(X)

R.J. nods, starts off.

QUINN
R.J.

R.J. turns back.

QUINN
Thanks for not killing him.

CONTINUED

81A CONTINUED 2

81A

It hits a note in R.J. He grows serious.

R.J.
Every morning of my life I wake up
mad, it's like the inside of me is
bigger than the outside, like I got
this storm swirlin' around. You
told me to be human. That wasn't
the problem. Human part of me is
what wanted to kill him....

And now his eyes grow distant.

R.J.
I had a friend once. Lonny.
Looked like me, only he'd smile
more. Laugh at all my dumb jokes.
We were little and all, didn't know
nothin'. Made from the same cells,
him and me. The whole wide world
to each other.
(beat, looks at Quinn)
Rich kid we grown from didn't need
a face first. Needed a liver and a
heart. They took Lonny's.
(voice cracks, or nearly)
And so I know what lonely is.

QUINN

I'm sorry.

R.J. swipes the tears from his eye with an angry (at
himself) gesture, fixes Quinn with a fiery gaze.

(X)

R.J.
I will lock my storm down tight and
you will get yours back safe. All
right?

Quinn nods.

CUT TO

82 OMITTED

82

82A EXT. POND - DAY

82A

Pappas, in shirt-sleeves, leads Quinn 3, Rembrandt, Colin
and Maggie toward the pond, a bridge across it. Several
Guards (also without coats) bring up the rear.

MAGGIE
If I'd known we'd be going to the
water, I'd have brought my
swimsuit.

CONTINUED

90A EXT. CHANDLER HOTEL - DAY

90A

The residents stand in line, waiting to get checked out by Dr. Mallory, who's examining the first one, stethoscope to his chest.

DR. MALLORY

Good. Now cough.

91 MAGGIE AND SYLVIA

91

stand, watching some distance off. Sylvia is incredulous.

SYLVIA

The rich get richer and the poor...
get a break.

MAGGIE

The Chandler Free Clinic, I like
the sound of that.

92 ON QUINN, COLIN AND REMBRANDT

92

emerging from the hotel, Colin with his laptop bag. Quinn approaches Dr. Mallory as he's finishing with a patient.

(X)

QUINN

The good doctor. MHO's gonna have
a hard time without you.

DR. MALLORY

They'll do just fine... until I hit
the talk-show circuit.

(off Quinn's surprise)

The tobacco companies fell only
when their scientists went public.
Maybe I'll be able to do something,
too.

QUINN

You start by stopping.

DR. MALLORY

You know, my son -- my older son,
that is -- never says Zen crap like
that.

93 OMITTED

93

93A

Quinn 3 (arm in a sling) is just helping Quinn 2 (blind, in sunglasses) toward the others. Lauren flanks him.

QUINN 3

Easy...there's a curb.

He helps Quinn 2 step up onto the curb.

CONTINUED