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"MY BROTHER'S KEEPER"

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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, landing on the ground.... followed by QUINN, MAGGIE, COLIN and REMBRANDT, who land atop it. Colin's got a pack with a laptop in it.

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.

COLIN
How about at least a futon?

QUINN
No.

MAGGIE
Travel light, that's the Mallory creed.

QUINN
Exactly. The better to run when needed.

REMBRANDT
Which seems to be most of the time.

They've reached:

3 THE STREET 3

A Westwood-style collection of shops. Ahead lies a PET STORE, the SOUND of YAPPING PUPPIES from the window. Maggie teases Quinn, playful:

MAGGIE
Surely that doesn't mean we couldn't get a puppy....

REMBRANDT
Yeah! Slidedog!

CONTINUED

3 CONTINUED

3

QUINN

Gimme a break....

They've reached the window -- their faces fall.

4 THEIR POINT OF VIEW - ON WINDOW

4

The puppies are all GLOWING GREEN. A sign reads, "NEWEST SENSATION -- GET YOUR GLO-PETS!"

5 BACK TO OUR GUYS

5

REMBRANDT

Now that's a hound of a different color....

COLIN

Plutonium pups?

QUINN

It must be genetic engineering. Back on Earth Prime, they were working on putting phosphorescent genes from jellyfish into mammals.

REMBRANDT

Any weird idea, you can be sure science will get around to it.

BRAD (O.S.)

Hey, Quinnster!

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

BRAD

Thought you were back at Bill Nye in the quantum lab.

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.

CONTINUED

5 CONTINUED

5

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. And if the physics of this world is as advanced as the gene splicing, it might give us an edge to get home.

(to Colin)

How much time we got?

COLIN

(off timer)

Three 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.

REMBRANDT

Besides a dog that'll match your lawn.

CUT TO

6 INT. BILL NYE INSTITUTE - CORRIDOR - DAY

6

PAN OVER from a SIGN, "THE BILL NYE INSTITUTE FOR ADVANCED STUDIES" to Quinn and Colin (with laptop in pack) standing by a SECURITY DOOR with a PALM-PRINT LOCK.

QUINN

Now if the Quinnster happens to have his palm code on file...

Quinn puts his hand on the palm-grid. It LIGHTS GREEN. The door OPENS. Quinn grins. He and Colin move into:

7 THE HALLWAY

7

They move quickly along it.

QUINN

One of the things I love about this job. All the perks of having duplicates.

CONTINUED

7 CONTINUED

7

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.

8 ON QUINN 2

8

He checks his equations, then moves to a WALL OF POWER
SWITCHES, starts turning them on. Gauges show power levels
rising toward the red. The POWER ELEMENTS of the laser
start to GLOW, POWER HUM RISING IN VOLUME.

9 ON QUINN AND COLIN

9

watching this. Quinn's alarmed.

QUINN
Oh, no. Oh no no no.

COLIN
What?

QUINN
He's trying to punch a photon rift.
You can't run that much juice
through an argon laser.

Quinn BANGS ON THE GLASS, SHOUTS:

QUINN
Cut the power! Cut it now!

10 ON QUINN 2 10

absorbed in boosting the power. Quinn and Colin are behind him on the other side of the glass. The POWER HUM is now so loud that he can't hear Quinn shouting and banging on the glass.

11 ON QUINN AND COLIN 11

QUINN

C'mon!

He darts for the door to the lab, followed by Colin.

12 IN THE LAB 12

Quinn 2's activating the laser now. Its power elements GLOWING BRIGHT, the power hum DEAFENING. Quinn runs in, Colin behind him.

QUINN

Turn it off! For God's ---

Too late. The laser EXPLODES. Quinn 2's blown backward off his feet. He clasps his hand's to his eyes, SCREAMING.

Quinn and Colin are horrified. Quinn nods toward a nearby sink, shouts to Colin:

QUINN

Get some wet towels!

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.

GUARD TWO

Get his med card.

Guard One 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.

CONTINUED

12 CONTINUED

12

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 One pulls out an MHO Gold Card from Quinn 2's pocket. He's impressed.

GUARD ONE

MHO Gold...

GUARD TWO

Good thing. Looks like he's gonna need some new parts.

Just then, Guard Two looks up -- and sees Colin and Quinn sneaking out. There's a MIRROR on the wall, in which he spies Quinn's face.

GUARD TWO

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 Two comes up, makes sure Quinn is out.

GUARD TWO

MHO took all the trouble to grow him, you think we're gonna let him waltz out --
(off Quinn 2)
-- with that boy's eyes?

PUSH IN on Colin, uncomprehending, horrified, as we....

FADE OUT

END OF TEASER

ACT ONE

FADE IN

13 INT. BILL NYE INSTITUTE - QUANTUM LAB - DAY 13

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.

Moberly 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 at a run. Guard Two pursues.

14 INT. HALLWAY 14

The PARAMEDICS are just rushing up with two gurneys. Colin plunges through them, overturning the gurneys. A beat, then Guard Two plows into them, getting tangled up.

It takes him a moment to get clear. He rushes through the security door.

15 INT. BILL NYE INSTITUTE - CORRIDOR 15

Guard Two looks each way -- but Colin is gone.

CUT TO

16 EXT. STREET - DAY 16

The same general 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.

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

CONTINUED

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

Slow down.

REMBRANDT

Just chill and tell us.

COLIN

They've taken him to the hospital.

MAGGIE

The hospital?

COLIN

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

REMBRANDT

Quinn?

COLIN

No, I mean, yes. Not our Quinn.

MAGGIE

You mean, his double?

COLIN

Yes!

REMBRANDT

Then why'd they take our Quinn?

COLIN

I don't know! They called him --
(searches for it)
-- a clone. What is that?

Rembrandt and Maggie share an alarmed look.

MAGGIE

It's a duplicate of someone you grow from their cells.

COLIN

They said they needed Quinn's eyes.

REMBRANDT

Oh, my good Lord.

CONTINUED

17 CONTINUED (2)

17

Maggie WHISTLES at a passing taxi.

Taxi !
MAGGIE

It immediately SCREECHES up to them.

REMBRANDT
Good thing this is instant taxi
world.

As they pile in:

What hospital?
MAGGIE

They said MHO.
COLIN

You mean HMO?
REMBRANDT

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 - EMERGENCY ROOM - DAY - ON THE DOUBLE
DOORS

19

as the Paramedics burst through, wheeling Quinn 2 (with a
dressing of cold compresses over his eyes and an IV drip)
and the unconscious Quinn on two gurneys.

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.

LAUREN
Now, you just take it slow and
careful. Those car trunks can be
lethal.

She looks up from her patient, spies Quinn 2 -- and goes
pale. It's clear she knows him... and cares deeply.

CONTINUED

20 CONTINUED

20

LAUREN

Excuse me....

She hurries toward him -- then spies Quinn on the other gurney and is deeply startled.

LAUREN

Which one is real?

PARAMEDIC

Mallory, alpha.
(off Quinn)
And that's his donor shell.

Lauren's disturbed by this -- she didn't know Quinn 2 had a clone (neither did he) and it's shocking news. She works to cover.

LAUREN

Yes, yes, of course.

But that's to deal with later. Quinn 2 is her concern now. She moves to his gurney, addresses the Paramedic.

LAUREN

Let me help you.

21 ON THE DOOR

21

As Dr. MICHAEL MALLORY bulls in. Very upset and concerned about his son -- but also driven. This is a guy who runs on solid determination. Another DOCTOR hurries up to him.

DOCTOR

Doctor Mallory, good.

DR. MALLORY

Where's my son?

DOCTOR

Over here.

DR. MALLORY

Has Ophthalmology been notified?

DOCTOR

Yes.

He's led over to Quinn 2, addresses the Paramedic. He ignores Lauren, doesn't seem to know her.

DR. MALLORY

(impatient)
Status. Come on!

PARAMEDIC

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

CONTINUED

21 CONTINUED

21

Dr. Mallory turns to the Doctor.

DR. MALLORY
All right, I want a full blood
workup. Get him stabilized. Then
surgery prep as soon as possible.

He moves over to the gurney with the unconscious Quinn.

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

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.

DR. MALLORY
Pappas, you're supposed to be
running a secure facility. How did
it run off?

Pappas isn't rattled at all. He answers with a coolness
bordering on insolence.

PAPPAS
It didn't.

Mallory's startled. Of course it did. It's right here.

DR. MALLORY
What are you talking about...?

22 ON LAUREN

22

listening in, very interested -- and as confounded as
Dr. Mallory.

CUT TO

23 EXT. MHO HOSPITAL - DAY

23

Maggie, Rembrandt and Colin approach the towering, imposing
building. Colin is stunned by its size and grandeur.

COLIN
It looks like it palace.

REMBRANDT
Offhand, I'd say the medical
establishment isn't in danger of
going broke any time soon.

COLIN
How'll we find Quinn in there?

CONTINUED

23 CONTINUED

23

MAGGIE

Same as always -- brains, charm and
brute force.

REMBRANDT

Maggie girl, there isn't a day you
don't put a smile in my heart.

She smiles. They've reached the entrance. She turns to
Rembrandt.

MAGGIE

If Quinn's still out from that stun
gun, we'll need some fast wheels.

REMBRANDT

You want fabric or leather?

MAGGIE

Surprise me.

She and Colin head into the building.

CUT TO

24 INT. HOSPITAL ROOM - DAY

24

We're CLOSE on Quinn, unconscious. The room is dark, save
an examination light trained on him. He starts to rouse,
blearily, hears VOICES in the room, people we don't yet see.
At first, their words ECHO and sound distant.

DR. MALLORY (O.S.)

I'd thought the rumors of rogues
grown to kill their templates were
tabloid fantasies....

PAPPAS (O.S.)

Think again. How many embryos did
you originally culture?

DR. MALLORY (O.S.)

Five, but when one proved viable,
the others were destroyed.

PAPPAS (O.S.)

Clear, someone must've spirited one
away.

Quinn comes fully awake -- and sees that he's strapped to
the bed. He struggles futilely against his bonds.

PAPPAS (O.S.)

Ah. It's rejoined the living.

Quinn becomes aware of Pappas and Dr. Mallory standing in
the shadows, watching him. He can't see either's face.

CONTINUED

QUINN
What's going on? Why am I tied
down?

DR. MALLORY
(to Pappas)
Surprising vocabulary. Correct
syntax.

Pappas comes up to Quinn, emerging from the shadows.

PAPPAS
Why do you think you are?

QUINN
How the hell should I know? I was
just helping someone --!

PAPPAS
Someone...?

Quinn stops himself, grows cagey, getting his bearings.

QUINN
Yes... I was at the Bill Nye lab...
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?

CONTINUED

24 CONTINUED (2)

24

The Repository? Quinn has no idea what it is -- and Pappas reads it in his eyes. Quinn shifts subjects.

QUINN
The one in the accident. How is he?

DR. MALLORY
Burned... and blind.

QUINN
I'm sorry to hear that.

PAPPAS
Amazing.
(turns to Dr. Mallory)
It can even mimic empathy.

Dr. Mallory comes forward, studying Quinn, his face coming into the light.

DR. MALLORY
Whoever trained it did an incredible job.

Quinn's astonished, recognizing the duplicate of his own father. Pappas picks up on this.

PAPPAS
You know him.

QUINN
(covering)
No.

PAPPAS
You're a very bad liar, my friend.

QUINN
Yeah, well, I guess that's better than being a good Nazi.

Pappas gives his crocodile smile, says to Dr. Mallory:

PAPPAS
A clone with an attitude.

Quinn's jaw drops. Now he's got it.

QUINN
A clone?
(shifts gears)
My name's Rudy Zacora, I'm an exchange student from Canada. My transcripts are ---

Pappas takes a folder from Dr. Mallory, waves it at Quinn, interrupting him.

CONTINUED

PAPPAS
Fingerprints, full blood work.
Identical. Oh, your cholesterol's
higher, guess you eat out a lot.
So cut the crap.

Quinn shuts up.

PAPPAS
You were shot and brought here
because they took you for the
Mallory clone. I mean, the
official one. But it was in its
bed at the Repository.

Pappas moves in close, speaks low.

PAPPAS
You should have stayed in bed, too.
Now isn't there something you'd
like to share?

Quinn just glares at him.

PAPPAS
No.
(sighs; to Dr. Mallory)
From a security standpoint, I
recommend immediate termination.

Dr. Mallory considers. Quinn struggles against his bonds.

QUINN
No! No! Whatever you think I am,
I saved your son's life!

DR. MALLORY
Or caused the accident.

QUINN
I swear to you, I didn't! I swear!

Dr. Mallory hesitates. He doesn't necessarily believe
Quinn, but the sincerity of his plea makes some small
impact, some doubt.

PAPPAS
Your ball and your call, Doctor.

A long, tense beat. Then:

DR. MALLORY
Termination would be a waste of
good tissue. Something could go
wrong with the transplants. We
might need a spare.

Pappas nods. Dr. Mallory turns and exits. Quinn glares
after him in frustration. Pappas speaks into Quinn's ear.

CONTINUED

24 CONTINUED (4)

24

PAPPAS
And maybe in the meantime, we find
out what the hell you are.

CUT TO

25 INT. MHO HOSPITAL - LOBBY - DAY

25

Colin and Maggie heading toward the front desk. As they
pass a planter, Maggie deftly grabs a makeshift bouquet of
flowers, and goes up to the INFORMATION CLERK.

MAGGIE
We're here to see Quinn Mallory.

COLIN
I'm his brother.

The Clerk taps the name into her computer.

CLERK
Ninth floor, Intensive Care. But
it says no visitors... Surgery is
scheduled in twelve hours.

MAGGIE
I see.

CLERK
Your father's pre ping the surgical
team. Would you like me to page
him?

COLIN
My father?

MAGGIE
No, that's okay we don't want to
disturb him. But I understand
there's a donor for the transplant.
Has he arrived yet?

The Clerk reads more data.

CLERK
Yes... it's in pre-op room three.

CUT TO

26 INT. MHO HOSPITAL - CORRIDOR - DAY

26

Maggie (still with bouquet) and Colin walk toward pre-op
room three. A very OLD MAN passes them, rolling his
portable IV rack. Two GUARDS flank the open door.

COLIN
That was brains... So now comes
charm?

CONTINUED

26 CONTINUED

26

MAGGIE

Not exactly.

She tosses the bouquet to one of the Guards.

MAGGIE

Catch.

He moves to catch it, surprised. She elbows him in the chin, taking him out, then in one fluid motion hammer blows the other guard in the face. He slumps. Hearing the commotion behind him, the old man tries to look back, but the IV tubes won't let him.

As he laboriously tries to turn his IV rack, Maggie shoves the unconscious guards (who are half in the room already) into the room, so they can't be seen from the hall.

The old man finally gets turned around, but all he sees are Colin and Maggie, who's breathing hard, says to him:

MAGGIE

I get so emotional in hospitals.

The old man nods, goes on his way.

MAGGIE

(to Colin, off O.S.
Guards)

You could have helped, you know.

COLIN

I was too busy being impressed.

Colin and Maggie rush into:

27 INT. PRE-OP ROOM THREE - CONTINUOUS

27

There on a gurney lies an unconscious Quinn (actually the Mallory clone, which we'll call QUINN 3), hooked to an I.V.

CUT TO

28 EXT. MHO HOSPITAL - SIDE DOOR - DAY

28

Colin and Maggie rush out with Quinn 3, still unconscious on the gurney. They look about -- no Remmy.

MAGGIE

Where the hell is he?

An O.S. SIREN screams toward them. They tense. But then an AMBULANCE SCREECHES up in front of them. The driver-side door opens, revealing Remmy.

REMBRANDT

Someone call for a ride?

CUT TO

29 INT. AMBULANCE - DAY

29

Moving, its SIREN wailing. Colin's in back with the unconscious Quinn 3. Maggie's riding shotgun next to Remmy.

REMBRANDT

Ignition's a little different on
this world, took me a while to
hot-wire it. So where to?

MAGGIE

The Chandler. You book us a room,
we'll take him up the back way,

REMBRANDT

You got it.

Quinn 3 moans, waking up.

COLIN

He's coming around.

Quinn 3 blinks, sits up, looks around in confusion.

REMBRANDT

Welcome back, buddy.

Suddenly, Quinn 3's face lights up with childlike glee.

QUINN 3

Ride! Ride in noise car!

Maggie, Colin and Rembrandt look at each other, stunned.

30 CLOSE ON QUINN 3

30

watching things speed by, giggling with delight, as we....

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

31 INT. CHANDLER HOTEL - SUITE - MAIN ROOM - DAY 31

The room is worn with a flophouse feel. We're ON QUINN 3, still in hospital gown, 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 "MALLORY C."

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 a tattoo... and it's long healed.

CONTINUED

REMBRANDT
Mallory C... as in clone. We took
the wrong one.

COLIN
We've got to go back.

He heads for the door. Maggie overtakes him.

MAGGIE
After we decked two guards and
stole an ambulance? Maybe it's
just me, but I'd certainly beef up
security after that.

COLIN
I don't need to hear how we can't
do it. We've just got to.

Maggie speaks gently, realizing Colin's concern for his
brother.

MAGGIE
I know... but we're not gonna help
anyone by going off half-cocked.

She walks back to Quinn 3, who's still ignoring them,
playing with the blinds.

MAGGIE
Hey there. Hello. Hel-lo?

She grabs his face and turns it to look at them.

MAGGIE
I'm Maggie. This is Colin and
Rembrandt. What's your name.

No response.

MAGGIE
Quinn?

There's no light of recognition in his eyes.

REMBRANDT
I'd say the elevator doesn't even
go to the mezzanine.

MAGGIE
Yeah, well, a ride in a car was a
big deal for him, and these blinds
are a major event.

COLIN
I guess they don't give clones much
stimulation.

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 tattoo says Mallory.

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

COLIN

Mallory?

QUINN 3

Mal-lo-ry.

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.

QUINN 3

(the word's a mystery)
Brother...?

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.

35 HER POINT OF VIEW - ON LOBBY 35

A cross between a skid row flophouse and a hospice. The place is filled with impoverished people on crutches, in wheelchairs, hobbling about, some coughing raggedly. All seem wan and ill, si about, going nowhere.

36 BACK ON MAGGIE 36

SYLVIA
You looking for someone, honey...
or just taking in the sights?

Maggie turns to see SYLVIA (50s), the owner of the place, standing behind the counter. Eyes flinty. An edge of mean.

A beat, then she puts her hands on the counter -- one of which isn't flesh, but rather a multi-pronged metal prosthesis.

CUT TO

37 INT. MHO HOSPITAL - QUINN'S ROOM - DAY 37

Quinn in restraints, in the darkness. Suddenly all the lights switch on, one after the other, until thee room is very bright. The door opens. Dr. Mallory enters with two BURLY ORDERLIES.

DR. MALLORY
Unstrap him.

They loosen the restraints. Quinn gets up, stretching. He scratches energetically.

QUINN
Thank you. I had the worst itch.

Dr. Mallory considers him with a cold eye.

DR. MALLORY
You can walk, but then a horse walks... and a parrot can talk.

QUINN
Still don't believe I'm human?

DR. MALLORY
How can I?

QUINN
Then why'd you let me up?

Dr. Mallory nods to the Orderlies. The rush Quinn. He tries to fight them. One SHOCKS him with a cattle prod.

QUINN
No, dammit! Ow! What the hell is this?

They've subdued him, have a grip on him now.

CONTINUED

37 CONTINUED

37

Dr. Mallory comes up angrily.

DR. MALLORY
You know very well. My son's donor
has been stolen.
(off Quinn's reaction)
Oh, don't look innocent. I'm sure
you know everything. The acts of
sabotage on prior operations, donor
shells taken, anything to hinder
us. But this. He was purebred,
utterly controlled, while you could
be anything, a bottom feeder.
(beat)
Still. We work with what we have.

Dr. Mallory moves closer, staring at Quinn.

DR. MALLORY
My son is brilliant, not merely
coached to seem clever.

He runs a hand over Quinn's eyes.

DR. MALLORY
Your eyes will look on wonders.

Quinn bats his hand away, glares at him, trying one last
shot.

QUINN
Do you know what your son was
working on?

Dr. Mallory's perplexed by this question, thrown enough to
answer.

DR. MALLORY
Theoretical physics.

QUINN
He was trying to open a door
between dimensions. I know. I did
the same thing, only I succeeded.
I'm your son's duplicate, from
another world!

The Orderlies CHUCKLE to one another. Dr. Mallory's eyes
betray his indecision. But then he hardens.

DR. MALLORY
Pre-op.

The Orderlies nod, drag Quinn toward the door.

QUINN
No! No!

He struggles, gets a grip on the doorframe, shouting back at
Dr. Mallory:

CONTINUED

37 CONTINUED (2)

37

QUINN
Your son's on the wrong track!
He's trying to work entirely from a
super-string model. He needs to
integrate an M-theory base! Ask
him!

One of the Orderlies SHOCKS him again with the cattle prod.
Quinn loses his grip on the door and is swept out of the
room.

38 ON DR. MALLORY

38

looking off through the doorway, doubt on his face.

CUT TO

39 INT. HOSPITAL - QUINN 2'S ROOM - DAY

39

Quinn 2 sits in bed, eyes bandaged, an IV drip in his arm.
Lauren comes in quietly, watching him from afar, expression
anguished.

QUINN 2
You don't have to tiptoe, Lauren.

LAUREN
How did you know it was me?

QUINN 2
I didn't... but I was hoping.

She comes close, starts to tear up.

LAUREN
Oh, Quinn.

Blindly, he reaches out, embraces her, comforting.

QUINN 2
I'm not gonna say it's okay.

She gives a half-laugh. He grows more serious.

QUINN 2
We both knew what I was doing was
dangerous... but important.

She nods, then grows thoughtful.

LAUREN
Quinn, there's something I have to
tell you... something you don't
know.

QUINN 2
(beat, concerned)
What?

CONTINUED

39 CONTINUED

39

LAUREN
When they brought you in, they also
brought in your donor shell.

QUINN 2
That's impossible. I've never been
cloned.

LAUREN
I saw it. They're readying it now
to give you new eyes.

It sinks in. Quinn 2's stunned.

QUINN 2
No. No way, that's not gonna
happen... Call the others. You
know what you have to do.

She's torn. It means he'll never see again.

LAUREN
But Quinn ---

QUINN 2
You will do this, Lauren. You
promise me!

LAUREN
(hesitaters, then)
I promise.

QUINN 2
All right. Now go on. Go.

He kisses her on the head. She exits.

40 INT. HALLWAY - OUTSIDE QUINN 2'S ROOM - DAY

40

As Lauren emerges. Dr. Mallory is just arriving. He speaks
to her as a subordinate; it's clear he has no knowledge of
her relationship with his son.

DR. MALLORY
How is his condition, nurse?

LAUREN
Stable... and strong.

He nods. She heads off. Dr. Mallory enters the room.

41 INT. HOSPITAL - QUINN 2'S ROOM

41

Dr. Mallory attempts a light tone as he approaches Quinn 2.

DR. MALLORY
Hey there, you're getting some
color back.

CONTINUED

41 CONTINUED

41

QUINN 2

You had me cloned and you didn't tell me.

It stops Dr. Mallory dead in his tracks. He regroups.

DR. MALLORY

I also had you immunized against smallpox and never mentioned it.

QUINN 2

Don't you patronize me.

DR. MALLORY

Then don't condescend.

(beat)

You don't approve of what I do, you've made that very clear. It's easy to have all sorts of high moral ideas when you're young and haven't been tested. Your whole life I've shielded you, you've never even had a broken bone.

Dr. Mallory comes closer, speaks more gently.

DR. MALLORY

Since your mother died, you've been my whole world.

QUINN 2

Then your world's too small.

Dr. Mallory's startled by that, it hits home, but he presses on.

DR. MALLORY

Son, you have greatness in you. Think what you'll accomplish when you're whole again.

QUINN 2

The accident took my eyes, not my mind.

DR. MALLORY

I'm trying to save you!

QUINN 2

You don't even know me. Do you think I'd ever take the eyes of another person?

DR. MALLORY

It's not a person!

Furious, Quinn 2 reaches out blindly, grabs hold of Dr. Mallory's shirt, hauls him close. His words are a torrent.

CONTINUED

41 CONTINUED (2)

41

QUINN 2
DO you know what I'm working on,
the specifics? No? I've been
trying to open a doorway to another
world, so there'd be a place all
our 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?

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

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.

42 INT. HOSPITAL - HALLWAY - OUTSIDE QUINN 2'S ROOM

42

Dr. Mallory emerges, says to an ORDERLY:

DR. MALLORY
Inform the duty nurse my son is to
remain sedated pending surgery.

The Orderly nods.

CUT TO

43 INT. MHO HOSPITAL - CORRIDOR -- DAY

43

Lauren approaches a wall 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, 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 watched by 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 - SUITE - DAY

45

Colin's got the laptop up and running, plugged into the phone line. He's cruising the internet, looking for info on the MHO. Quinn 3 watches the screen, entranced.

QUINN 3

Picture box.

COLIN

Yes, that's right...
(sighs, frustrated)
I'm not getting anything on the
MHO. Quinn's a surfer on the net.
I dog paddle.

The phone RINGS. Quinn 3's terrified.

COLIN

It's okay, it's okay.

Colin answers it.

COLIN

Hello? No, I don't need my bed
turned. Thank you.

He hangs up. Moves to Quinn 3, who's calming down, reassured by Colin's demeanor.

COLIN

It's just a phone, it lets us talk
to people... I had the same
response at first. It's natural
when everything's new and it all
comes at you so fast.

CONTINUED

45 CONTINUED

45

He takes Quinn 3's hand, leads him back toward the computer.

COLIN
C'mon. You can help me find Quinn.

He starts working on the net. Quinn 3 looks over his shoulder, thoughtful.

QUINN 3
Your brother....

Colin turns, surprised, looks up at him.

COLIN
Yes.

Then a melancholy expression comes over him, looking at someone so much like Quinn.

COLIN
My older brother.

Quinn 3 studies him a beat then, working up his courage:

QUINN 3
What's a brother...?

COLIN
Part of your family. Another child
of your mom and dad.

QUINN 3
What's a mom and dad?

Colin eyes him... and a look of deep compassion comes over Colin's face.

CUT TO

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

47

Lauren enters with the cart. Quinn is strapped to an ominous-looking metal chair. She unstraps him, speaks to him as though he were a child.

CONTINUED

47 CONTINUED

47

LAUREN
My name is Lauren. Don't be
afraid. I'm talking 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

48

Lauren emerges with the cart, says to the Guard:

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

She hurries off.

49 DOWN THE HALL

49

She looks to see that she's unobserved, opens the door to
the stairwell and darts through with the cart.

50 INT. STAIRWELL

50

She opens the door on the cart, revealing Quinn within, all
scrunched up like a contortionist. He emerges with
difficulty.

QUINN
Pappas was right. I've gotta cut
down on that take-out.

LAUREN
Hurry!

The rush off down the stairs.

51 INT. HALLWAY - OUTSIDE PRE-OP

51

Another NURSE comes up to the Guards with a cart, shows her
ID.

NURSE
I'm here to prep the donor.

CONTINUED

51 CONTINUED 51

The Guards look at each other -- shit! They open the door, look into the empty room.

CUT TO

52 INT. MHO HOSPITAL - PARKING STRUCTURE - DAY 52

Quinn and Lauren emerge from the stairwell, hurrying.

LAUREN

Quinn was able to pull a few strings, jet 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, TONY, waves them in.

TONY

Get in!

PAPPAS (O.S.)

Hold it right there, nurse.

Quinn and Lauren look over to see Pappas, Dr. Mallory and a bunch of 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 GARAGE - 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 behind a pillar, puts a sawed-off shotgun under Dr. Mallory's chin, gripping him hard. 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.

R.J.
... 'cause I don't think medical
science can replace a blasted head
yet.

Lauren and Quinn hurry into the van. R.J. and Dr. Mallory have just reached it.

PAPPAS
Hold up there. Let's talk about
this.

R.J. gives him a stiletto smile.

R.J.
I'll have my people call your
people.

R.J. nods at Tony, who leans out of the van and shoots a TEAR-GAS CANISTER at Pappas and the Guards. They dive aside, COUGHING.

R.J. pulls Dr. Mallory into the van with himself. The van BURNS RUBBER out of the garage.

56 CLOSE ON PAPPAS 56

COUGHING, glaring with hatred.

57 INT. REAR OF VAN - DAY

57

On the move. Lauren looks out the back window, jokes:

LAUREN
There goes my pension. ...

Quinn turns to R.J.

QUINN
Thanks.

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?

DR. MALLORY
You're insane.

R.J. moves in close to him. There's a crazy rage in his one good eye.

R.J.
I guess in an insane world that
makes me just about normal.

CUT TO

58 INT. CHANDLER HOTEL - SUITE - MAIN ROOM - DAY

58

The TV is on. Quinn 3 holds the remote, switching from channel to channel, amazed. Colin looks on.

COLIN
That's right, you're catching on.

He looks at Quinn 3's delight, enjoying. He grows thoughtful, says mostly to himself.

COLIN
People are so ready to see someone
as simple ... when all they are is
pure.

They've come to a scene of a WESTERN. On the TV, a gunfighter GUNS DOWN another man, who collapses in pain.

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.

CONTINUED

58 CONTINUED

58

A KNOCK at the door. Quinn 3's afraid.

COLIN
It's just room service.

Colin answers the door, takes the food, pulls out his wallet, tips the bellboy, who departs. At the same time, Quinn 3 is looking around the room, marveling.

QUINN 3
So pretty... not like home.

COLIN
What's your home like?

Quinn 3 gets a pained look.

QUINN 3
It's ---

But he doesn't have the words to describe it. As Colin looks on, Quinn 3 switches off the lights until the room is dark then sits on the floor, hugging his legs, rocking himself.

QUINN 3
(anguished, growing in intensity)
Nothing, nowhere... nothing, nowhere... Nothing, nowhere!

Colin drops his wallet, comes down to Quinn 3's level, embraces him.

COLIN
Sh, sh, it's okay. You're not going back there, ever.

He flicks on the light. Quinn 3 notices Colin's wallet lying on the floor, open to a picture. He picks it up, studies it.

59 ON THE WALLET

59

The PHOTO shows Quinn and Colin horsing around.

60 QUINN 3

60

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.

CONTINUED

60 CONTINUED

60

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.

61 ON PHOTO

61

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.

62 BACK TO COLIN AND QUINN 3

62

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

63 INT. CHANDLER HOTEL - LOBBY - DAY

63

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

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.

CONTINUED

63 CONTINUED

63

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.
(sighs, shakes her head)
Sometimes you've got to choose
between all of you dying or just a
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 pulls the string 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.

CONTINUED

64 CONTINUED

64

R.J.

Or least ways, those not given a
life.

(to underground members)

Go check the perimeter alarms.

Two nod, go off. Lauren sidles up alongside Quinn.

LAUREN

We'll be clearing out soon, heading
north.

(off Dr. Mallory)

He'll be our safe passage. There's
a family in Canada that will take
you in.

Quinn reacts to that -- Canada!? No way.

QUINN

Lauren, I appreciate all you've
done, but I can't go with you. I
have friends I've got to get back
to.

R.J.

Only friends you got are right
here.

LAUREN

We can't let you go. It'd be too
much of a security risk.

QUINN

It wouldn't be a risk, I promise
you. Where I'm going, no one will
follow.

R.J.

Sorry, champ.

QUINN

Then at least let me make a call.

R.J.

No calls in or out. We're in the
cone of silence.

QUINN

Look, I didn't bust out of one
prison to land in another!

R.J.

Whole country's a prison, or
haven't you heard? America's a
no-clone zone.

QUINN

I'm not a clone!

It just burst out, he didn't mean to say it. He immediately
regrets it.

CONTINUED

R.J.
Right. You're just some stranger's
perfect match.

Quinn sees there's no way to convince them, lets it go.

QUINN
Forget it, we're all wound tight
here... It doesn't matter.
Whatever I am, whatever you think
I am, I deserve my freedom.

LAUREN
In a perfect world, yes... but
here, now, you have to take the
best you can.

Quinn shakes his head, frustrated. Dr. Mallory's been
listening in. He addresses Lauren and R.J.

DR. MALLORY
You're expecting logic,
rationality. He's not capable of
it. His thinking is chaotic, like
all of them. That's why he needs a
controlled environment.

R.J. has grown thoughtful, troubled, during these words.
Dr. Mallory moves closer to Lauren, who seems swayed.

DR. MALLORY
What you think of as compassion is
only cruelty. Take us back, before
anyone gets hurt.

R.J.
Had it better when you grew clones
without heads, less trouble....

His words seem almost dreamy, but then he comes up to
Dr. Mallory, eyes blazing.

R.J.
But you couldn't keep us alive that
way.

DR. MALLORY
(surprised)
You're...?

R.J. moves between the mannequins, eyes on Dr. Mallory.

R.J.
Make as many as you like, spit 'em
out down the chute. Do they feel?
Do they hurt? What do you care?

He strides up to Dr. Mallory, showing off his half-face.

64 CONTINUED (3)

64

R.J.
Railroad sprung me when I was
three... but not before the men
with knives took what they needed.

R.J. brings up the sawed-off, cocking it, aimed at Dr.
Mallory's chest.

R.J.
Let me show you some compassion.

Dr. Mallory is terrified. Quinn leaps in between them.

QUINN
No, R.J., no!

R.J.'s glaring into Dr. Mallory's eyes, death there.

QUINN
We show them we're human by being
human...

R.J. blinks rapidly. Then he spins and FIRES OFF both
barrels, blasting two of the mannequins.

He turns back to Quinn and Dr. Mallory, gun trained on them,
says to his followers:

R.J.
Storage.

They hustle Quinn and Dr. Mallory away.

CUT TO

65 INT. CHANDLER HOTEL - LOBBY - DAY

65

Maggie and Sylvia as we last left them, at the desk. Sylvia
takes a long pull at her coffee, ruminating on what she's
just heard from Maggie.

SYLVIA
That's a hell of a story.

MAGGIE
It's just make-believe. What do
you think?

SYLVIA
I think you'd better lay off the
cheap malt liquor.

MAGGIE
Sylvia....

SYLVIA
(sighs, relenting)
You're right, they'd harvest your
friend's eyes, no matter where he's
from, if he's a match. Unless....

CONTINUED

65 CONTINUED

65

MAGGIE

Yes?

SYLVIA

Their clone was grown under their supervision, totally monitored, they'd prefer using him. If they thought they'd be getting him back, they'd hold off.

MAGGIE

I see.

Sylvia studies Maggie, who seems so concerned. This "fictional story" stuff is clearly bullshit.

SYLVIA

Hypothetically speaking

Rembrandt enters, hurries up to Maggie, urgent.

REMBRANDT

Maggie.

MAGGIE

Excuse me.

She moves out of Sylvia's earshot. Rembrandt speaks low.

REMBRANDT

Hospital looks like a cop convention. We're not getting in anytime soon.

Maggie nods, comes back to Sylvia, who's been watching them.

MAGGIE

I've got to go.
(off her empty cup)
How much do I --?

SYLVIA

Don't insult me.

MAGGIE

Thanks.

Then Maggie's off up the stairs with Remmy. Sylvia murmurs, unheard:

SYLVIA

You keep warm....

CUT TO

66 INT. CHANDLER HOTEL - SUITE - MAIN ROOM - DAY

66

Colin trying to explain things to a perplexed Quinn 3.

CONTINUED

66 CONTINUED

66

QUINN 3
My father wants to take Quinn's
eyes...?

COLIN
He loves his son, I guess... but
it seems a terrible thing.

QUINN 3
And you're going to try to stop it.

COLIN
Yes.

QUINN 3
I'll go, too.

COLIN
No. If we go, you stay here.

QUINN 3
But... they want my eyes.

COLIN
Which is why you stay.

Quinn 3 doesn't understand. Colin struggles to explain.

COLIN
You don't hurt someone else to help
yourself. At least, that's how it
should be.

Quinn 3 nods, trying to grasp it. A beat, then:

QUINN 3
Aren't you scared they'll hurt you?

COLIN
Yes.
(off Quinn's perplexity)
I love my brother. I'd give my
life to save him, if I had to.
That's what a family does.

Maggie and Rembrandt enter.

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

She and Rembrandt take Colin into:

67 INT. CHANDLER HOTEL - SUITE - BEDROOM

67

MAGGIE
I've got an idea.
(MORE)

CONTINUED

67 CONTINUED

67

MAGGIE (CONT'D)
(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
thinks it's the only chance we have
of saving Quinn.

68 ON THE DOORWAY

68

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.

COLIN
I'll talk to him....

He heads out to:

70 INT. CHANDLER HOTEL - SUITE - MAIN ROOM

70

But it's empty.

COLIN
Mallory...? Mallory!

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

CONTINUED

70 CONTINUED

70

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 INT. MHO HOSPITAL - CORRIDOR - DAY

71

Quinn 3 moving along, looking for someone to turn himself in to.

72 HIGH ON THE WALL - A VIDEO CAMERA

72

tracks him.

73 EXT. MHO HOSPITAL - DAY

73

Maggie, Colin and Rembrandt arrive on the run. No guards in sight.

COLIN

No sign of him.

MAGGIE

Or the heavy artillery.

REMBRANDT

I'm telling there were more guards here than at a Stones concert.

COLIN

If he's in there, maybe he's gone to the room where we got him.

REMBRANDT

Let me check it out. No one's seen me.

CONTINUED

73 CONTINUED

73

Maggie considers, not liking it.

MAGGIE

Okay... but in and out, nothing fancy. If things get complicated, pull the plug, you hear me?

74 ON PAIR OF BINOCULARS

74

Watching them from a distant hidden vantage. PULL BACK to reveal a Guard, peering at them. He raises a WALKIE-TALKIE to his lips.

75 INT. SECURITY ROOM - DAY - ON A MONITOR

75

showing Quinn 3 moving along the hallway.

PAPPAS

Let them get deeper into the belly of the beast...

PULL BACK to reveal Pappas, talking into a headset, watching the monitor intently. A greasy lunch of chili dog and fries is spread out before him.

PAPPAS

To make it all sure.

FADE OUT

END OF ACT THREE

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, tackling them, taking them down with their nightsticks, giving them no opportunity to fight back.

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, overwhelm them.

78 INT. MHO HOSPITAL - CORRIDOR - DAY 78

The guards hold Rembrandt and Colin flat on the floor, faces pressed to the linoleum. A pair of shiny black shoes step up. It's Pappas, holding a chili dog.

PAPPAS

When I feel especially down in the
dumps, I always buy myself a chili
dog. And you know what I say to
it?

He bends down to Quinn 3, sweeps the hair on the back of his neck aside, revealing the Bar Code.

PAPPAS

'I don't know where you've been...
but I sure know where you're
going.'

He gives a nasty smile.

CUT TO

79 INT. WAREHOUSE - STORAGE ROOM - DAY 79

Dimly-lit. All four walls are lined with rows and rows of mannequin heads, all staring outward. Quinn paces impatiently. Dr. Mallory watches him.

CONTINUED

DR. MALLORY
You saved my life.

QUINN
Yeah, well, don't hold that against me.

DR. MALLORY
Who are you? Who are you really?

QUINN
Not 'what'? I guess we're making progress.
(beat)
Who do you think I am?

Dr. Mallory doesn't answer, just stares at him.

QUINN
You don't think I'm a clone anymore, do you? You were saying all that stuff about 'chaotic thinking, he needs a controlled environment' just to get your ass out of here.

DR. MALLORY
Yes. I'm sorry.

QUINN
You talked to your son, didn't you? You mentioned M-theory.

DR. MALLORY
Yes.

Quinn flares -- Dr. Mallory was going to sacrifice him, even though he knew Quinn wasn't a clone.

QUINN
And you were still going to take my eyes.

Dr. Mallory can't look at him. Quinn forces him to make eye contact.

QUINN
You want to know who I am? Someone more human than you are.

DR. MALLORY
My world is broken in pieces. I don't know what to think anymore.

QUINN
What you think doesn't matter. All that matters is what you do.

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

CONTINUED

79 CONTINUED (2)

79

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

H e 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.

TONY
We can't just let them swing in the
wind.

R.J.
(off Dr. Mallory)
And so we just hand him over to
keep right on tending to business.

CONTINUED

80 CONTINUED

80

DR. MALLORY

There are over three hundred board certified surgeons trained in these procedures. They'll continue whether I do them or not.

He hauls Dr. Mallory up by his shirt front.

R.J.

Yeah, but it feels so much better not.

Quinn steps up to R.J. , speaks softly.

QUINN

The ont they've got now, the one that looks like me, they grew him and they're gonna cut him... just like they cut you.

A beat. Then R.J. releases Dr. Mallory, relenting.

R.J.

Okay, we make the call. We save four righteous souls... and pray there's a hell.

QUINN

Thank you.

R.J.

You thank me when it's over, my brother.

He heads off, motioning Tony to accompany him. Lauren kisses Quinn on the cheek.

QUINN

What's that for?

LAUREN

For being so much like the Quinn I know... I've got to go get things ready.

She addresses the faction members on the couch, off Dr. Mallory.

LAUREN

Put him back in the room.

She heads off. The faction members take Dr. Mallory by the arm, start leading him off. Dr. Mallory turns back toward Quinn.

DR. MALLORY

Wait.

He comes back up to Quinn, uncomfortable.

CONTINUED

80 CONTINUED (2)

80

DR. MALLORY
On the TV, one of your friends...
he looked a lot like you.

QUINN
He's my brother. Where I come
from, my father had two sons.

DR. MALLORY
Two....

Dr. Mallory is surprised by this. He mulls it, then:

DR. MALLORY
Did your father love you both
equally?

QUINN
I don't know. I don't remember
him.

Dr. Mallory nods, thoughtful. Then he's led away.

81 ON TONY AND R.J.

81

Some distance away in the darkness, surrounded by
mannequins, unseen by the others.

R.J.
I want you to inventory rounds
we've got left.

Tony nods, heads off. R.J. murmurs to himself.

R.J.
We're gonna need them....

CUT TO

82 EXT. CONSTRUCTION SITE - DAY

82

Pappas, in shirtsleeves, leads Quinn 3, Rembrandt, Colin and
Maggie across a hill of freshly turned dirt. Several Guards
(also without coats) bring up the rear. It's slow going.

MAGGIE
If I'd known we'd be climbing dirt
piles, I'd have worn combat boots.

PAPPAS
Slowing us down is the whole idea.

R.J. (O.S.)
You got that right.

As they round the face of the dirt pile, they find
themselves facing Quinn, R.J. and Dr. Mallory. R.J. has a
tight grip on Dr. Mallory.

CONTINUED

82 CONTINUED

82

Some feet behind them is the parked van, side door open, Tony and other faction members within. (Lauren is not seen.)

R.J.
Nice and smooth, no sudden moves.
You send us ours, we send you
yours.

Pappas nods. Colin leads the way, Rembrandt and Maggie behind him, Quinn 3 bringing up the rear.

R.J. releases Dr. Mallory, who trudges the other way. Colin is the first to arrive. He hugs Quinn.

COLIN
Hey, bro !

QUINN
Thought you traded me in on a new
model.

COLIN
Not a chance.

83 FAVORING DR. MALLORY

83

As he passes, Quinn 3 stops and stares at him.

QUINN 3
Dad?

Dr. Mallory gives him a surprised look.

REMBRANDT
(to Quinn 3)
Come on, keep going, man!

R.J.
Move it!

QUINN 3
(to Dr. Mallory)
Colin said you give up things for
your family. If my brother needs
my eyes... He can have them.

Dr. Mallory is dumbstruck. Finally, he says to R.J.:

DR. MALLORY
Take the others. He's staying.

R.J. storms up to him.

R.J.
So you can rip out his eyes, his
liver, lungs? I think maybe
we'll just take your heart.

He pulls a gun from within his loose shirt.

CONTINUED

83 CONTINUED 83

QUINN

No !

But Quinn's too far away to do anything.

84 ON QUINN 3 84

QUINN 3

Dad!

He throws himself in front of Dr. Mallory as R.J. FIRES.
Quinn 3 takes the bullet high in the chest.

85 PAPPAS 85

pulls a gun from an ankle holster and RETURNS FIRE.

86 R.J. 86

takes the shot in the head and drops, stone dead.

87 WIDE 87

The Guards pull concealed weapons and OPEN FIRE.

QUINN

Down!

Quinn dives behind a mound; Rembrandt, Colin and Maggie also hitting the dirt.

The faction members in the van RETURN FIRE, the Guards taking cover. The FIREFIGHT continues, our guys pinned in the middle.

88 ON DR. MALLORY AND QUINN 3 88

Quinn 3 is writhing on the ground, bleeding. Dr. Mallory tries to shield him with his own body as the Guards keep firing. He SHOUTS to them:

DR. MALLORY

Stop it! Stop firing!

The Guards keep firing. Enraged, Dr. Mallory grabs R.J.'s gun on the ground near R.J.'s body. He levels it at Pappas.

DR. MALLORY

I swear to God, you stop, or you'll have to kill me, too.

The Guards hesitate. In the lull, Quinn yells at those in the van.

QUINN

Get out of here!

CONTINUED

88 CONTINUED

88

The van SCREECHES away. The Guards look to Pappas. Pappas eyes Dr. Mallory, who still holds the gun.

PAPPAS
Cease fire! Do it!

They lower their guns. Pappas addresses Dr. Mallory.

PAPPAS
(sarcastic)
Anything else?

DR. MALLORY
Yes -- get the paramedics!

Pappas nods to one of his men, who takes off at a run. The others holster their guns. Quinn, Colin, Rembrandt and Maggie come on the run.

COLIN
Mallory!

They bend down to him. He's in agony. Dr. Mallory whips off his jacket, wads it up, starts applying direct pressure with it.

DR. MALLORY
He didn't know what he was doing.

QUINN
Heknew.... and you know he did.

Dr. Mallory looks at Quinn, then nods. Quinn 3 gives a GASPING COUGH. Dr. Mallory turns his attention back to him.

89 QUINN

89

looks on with the others, nods in approval.

DISSOLVE TO

90 INT. CHANDLER HOTEL - DAY

90

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.

CONTINUED

91 CONTINUED

91

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

92 ON QUINN, COLIN AND REMBRANDT

92

Coming down the stairs, toting shoulder bags. Quinn
approaches Dr. Mallory as he's finishing with a patient.

QUINN
The good doctor. MHO's gonna have
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 INT. CHANDLER HOTEL - BY THE BAR

93

Quinn 3 is just helping Quinn 2 (blind, in sunglasses)
toward a bar stool. Lauren flanks him.

QUINN 3
Easy... There's a step....

He helps Quinn 2 onto a bar stool.

QUINN 2
Such exotic smells. You'll have to
describe it all to me.

Lauren sits on the next bar stool, looking about at the
flophouse environs, removing a discarded banana peel from
the bar with distaste.

LAUREN
Um, you may be better off not
knowing...

94 QUINN 3

94

stands some feet off, watching them. Colin comes up to him.

COLIN
How you doin', Mallory?

CONTINUED

94 CONTINUED

94

QUINN 3
(happy, off Quinn 2)
I'm his eyes.

COLIN
Yeah....

Quinn 3 embraces him.

95 WIDE - FAVORING MAGGIE, QUINN AND REMBRANDT

95

Maggie checks out the timer.

MAGGIE
Almost out. Is Elvis ready to
leave the building?

REMBRANDT
I don't know about him, but I most
certainly am.

Colin joins them.

96 ON QUINN

96

He walks up to Quinn 2.

QUINN
Keep up the good work, brain boy.

He shakes Quinn 2's hand, then, lowers to whisper in his ear.

QUINN
But let me give you some advice....

He whispers in Quinn 2's ear. Quinn 2 reacts in
astonishment.

97 FAVORING MAGGIE, COLIN AND REMBRANDT

97

as Quinn joins them. He takes the timer from Maggie,
addresses the others.

QUINN
Family and friends, it has been a
stone gas.

He FIRES the timer. The VORTEX APPEARS. Quinn, Maggie,
Rembrandt and Colin dive through. The VORTEX CLOSES.

98 FAVORING SYLVIA, LAUREN, QUINN 2 AND QUINN 3

98

All but Quinn 2 gape in astonishment. Quinn 3 has come up
beside Quinn 2, has a hand on his shoulder.

SYLVIA
What the hell was that?

CONTINUED

98 CONTINUED

98

LAUREN

(to Quinn2)
I -- don't know how to describe it.

But Quinn 2 doesn't need it described -- he knows exactly what it was... and he's exhilarated.

QUINN 2

You don't have to.
(grins, to Quinn 3)
Brother, you and I are gonna have
one hot time in the lab.

FADE OUT

THE END