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"WORLD KILLER"

Written

by

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SLIDERS

"World Killer"

TEASER

FADE IN

1 EXT. STREET - DAY (D1) 1

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

CLARK GABLE HUMPREY BOGART  
THE MAN WHO WOULD BE KING

REMBRANDT

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

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

2 EXT. ALLEY - DAY 2

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

QUINN

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

Rembrandt tenses for the Slide as Maggie puzzles:

MAGGIE

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

REMBRANDT

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

QUINN

And.... hit it!

He punches the button and the VORTEX opens up. Our guys leap through and VANISH.

3 EXT. ALLEY - DAY 3

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

CONTINUED

3 CONTINUED

3

QUINN  
Still San Francisco...

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

QUINN  
Not exactly..

Quinn's reached:

4 THE STREET

4

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

SHIRLEY TEMPLE W.C. FIELDS  
THE WIZARD OF OZ

QUINN  
Guess the convention's not in town.

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

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

MAGGIE  
No bodies...

She opens a door to a diner, peers in. Food is still on the table, only years decayed.

MAGGIE  
Looks like everyone just took a  
powder.

Quinn looks at the timer.

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

REMBRANDT  
Hello! Hey, anybody!

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

CONTINUED

4 CONTINUED

4

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

REMBRANDT  
You think maybe the Kromaggs...?

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

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

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

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

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

REMBRANDT  
(scared)  
Not everything...

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

FADE OUT

END OF TEASER

ACT ONE

FADE IN

5 EXT. STREET - CONTINUOUS

5

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

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

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

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

6 MAGGIE

6

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

MAGGIE

Good thing these were still in the door --

(off shotgun)

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

7 EXT. BOOK/MUSIC SHOP - DAY

7

Lights out, dust and cobwebs. A dim sunlight filters through the grimy windows. Quinn, Rembrandt and Maggie are spread out, surveying the terrain.

8 MAGGIE

8

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

MAGGIE

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

She tosses the book back down.

9 REMBRANDT

9

is in the CD section, facing a LIFE-SIZE STANDEE of himself, dressed as Pagliacci, with the legend: REMBRANDT BROWN IS PAGLIACCI! Rembrandt sighs as Maggie comes up behind him.

CONTINUED

9 CONTINUED

9

REMBRANDT

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

MAGGIE

Depends on what you sounded like...

QUINN (O.S.)

Hey, guys...

They hurry over to Quinn, who stands by the newspaper section, a copy in hand. He shows them the date on it (which we don't see).

QUINN

That date ring a bell?

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

QUINN

It was the day I first went  
sliding...

10 EXT. QUINN'S FAMILY HOME - DAY

10

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

QUINN

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

MAGGIE

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

QUINN

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

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

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

11

Instantly, they're assailed by a stench. Rembrandt covers his nose and mouth. Maggie grimaces... she knows that smell. All around them is decay, darkness.

REMBRANDT

Woo! Man, what is that?

MAGGIE

Death.

CONTINUED

11 CONTINUED

11

QUINN

Mom...

He moves deeper into the house. Maggie pursues with the shotgun, trying to stop him.

MAGGIE

Quinn!

12 INT. KITCHEN - CONTINUOUS

12

Quinn steps through the doorway and stops dead at what he sees. Maggie and Rembrandt bring up the rear. WHIP PAN to RATS swarming over a body. The back door hangs open, half-off its hinges.

Quinn rushes up to the rats, waving his arms and shouting.

QUINN

Get off! Get off, dammit!

The rats scatter. Our guys rush up to the body... and see that it's THE REMAINS OF A DEER. Rembrandt LAUGHS from nervous relief.

REMBRANDT

A deer! It's only a deer...

Quinn stands shaking. Maggie comes up alongside him.

MAGGIE

There's no one here. There hasn't been anyone for a long time...

QUINN

Yeah.... yeah, I got it...

Rembrandt, who's moved O.S., calls from the other room.

REMBRANDT (O.S.)

Quinn...

Quinn and Maggie head back into:

13 INT. LIVING ROOM - DAY

13

Rembrandt stands by the wall, which is covered with framed photos. Quinn and Maggie approach.

REMBRANDT

Check it out...

Quinn studies the photos.

14 INSERT - ON PHOTOS

14

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

QUINN (O.S.)

Looks like on this world my Mom  
died when I was little and I was  
raised by my Dad...

15 BACK TO QUINN

15

He looks out the window, thoughtful.

QUINN

All the versions of my parents...  
and I don't even remember my real  
ones...

He turns back to the others, pulls out the timer.

QUINN

You know, I was hoping this world  
might have physicists who could  
help me retool this to accept my  
brother's coordinates... but with  
every slide, we just seem to get  
farther away...

Maggie puts a hand on Quinn's shoulder.

MAGGIE

Quinn....

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

QUINN

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

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

16

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

REMBRANDT

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

QUINN

More like one hell of a tantrum.

He tosses a twisted bit of metal aside.

CONTINUED

16 CONTINUED

16

QUINN

But when this happened and why --  
(frustration rising)  
I mean, why couldn't he have left a  
diary or something?

REMBRANDT

So what's to do?

MAGGIE

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

QUINN

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

Maggie eyes him, sensing his need to be alone.

MAGGIE

Don't take too long... You've got  
rats.

17 EXT. QUINN'S FAMILY HOME - DAY

17

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

REMBRANDT

You know, time I was six, we lived  
in this crackerbox apartment with  
two other families... slept four to  
a bed... and I remember thinking,  
what I'd give to have every other  
soul in the world just plain  
disappear...

(shakes his head)

Man, I didn't have a clue.

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

REMBRANDT

You're not half listening to me...

MAGGIE

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

REMBRANDT

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

CONTINUED

17 CONTINUED

17

MAGGIE

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

REMBRANDT

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

(beat)

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

She smiles, then looks back toward the house.

MAGGIE

What's keeping him?

REMBRANDT

Rats got him.

(SHOUTS up at house)

Hey, Q-Ball! We got places to go!

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

QUINN 2

Oh my God! Oh my God oh my God!

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

QUINN 2

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

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

QUINN (O.S.)

We just got here...

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

QUINN 2

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

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

QUINN 2

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

CONTINUED

17 CONTINUED (2)

17

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

QUINN

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

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

QUINN 2

I-- don't understand...

REMBRANDT

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

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

QUINN 2

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

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

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

18

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

QUINN 2

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

(looks up at them)

Good thing I did.

MAGGIE

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

QUINN 2

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

QUINN

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

QUINN 2

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

REMBRANDT

A Slidewave...

MAGGIE

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

QUINN 2

It was a fluke, an accident... There was nothing I could do.

QUINN

You mean, like test it?

CONTINUED

18 CONTINUED

18

QUINN 2

That was the test!  
(forces calm)  
Look, you tell me there are  
infinite worlds. In mine, this  
happens. In yours, it doesn't. It  
was a roll of the dice.

MAGGIE

And you came up snake eyes...

He hears the edge in her voice, his eyes flash at her then  
look away.

QUINN

Eventually, it must have dawned on  
you they might not be dead.

QUINN 2

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

MAGGIE

The difference between them being  
dead and alive.

QUINN 2

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

QUINN

So you tried to replicate the  
experiment?

QUINN 2

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

REMBRANDT

Yeah, we saw that.

QUINN

Do you have any notes, diagrams?

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

QUINN 2

Why?

QUINN

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

CONTINUED

18 CONTINUED (2)

18

QUINN 2  
I told you, it's impossible.

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

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

Quinn 2 hesitates. Quinn leans forward, says gently:

QUINN  
You've been through a lot, and  
hope's a dangerous thing... but let  
us try to help you.

Quinn 2 weighs it. Then:

QUINN 2  
There might be some notes in the  
attic...

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

REMBRANDT  
That's one cold-hearted hombre.  
'Roll of the dice.' Like it had  
nothing to do with him, like the  
machine invented itself.

QUINN  
It's denial. Destroying your  
entire world is a hard thing to  
face.

REMBRANDT  
For you maybe... but this boy might  
be cut from a different cloth.

QUINN  
What're you saying?

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

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

QUINN  
We'll see...

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

19

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

QUINN 2  
Notes should be in here somewhere,  
if the rats and spiders haven't  
gotten them...

Maggie notices a shelf full of various scientific awards and trophies. She picks one up.

MAGGIE  
What are all these?

QUINN 2  
Stuff my Dad won... Careful with  
that, it's a Nobel Prize.  
(beat)  
Not that it matters any more, I  
suppose.

She puts it back.

MAGGIE  
Hard act to follow.

QUINN 2  
You have no idea...

MAGGIE  
Maybe I do.

He looks at her with curiosity.

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

QUINN 2  
Hard act...

MAGGIE  
You grow up fast... or try to.

He nods, holds her gaze a moment -- a connection. Then he goes back to the boxes.

QUINN 2  
Aha.

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

MAGGIE  
You don't think small, do you?

20 EXT. RADIO HUT - DUSK (N1) 20

An electronics store, abandoned like everything else.

QUINN (O.S.)  
Remember, skip anything with water  
damage, corrosion...

21 INT. RADIO HUT - DUSK 21

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

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

REMBRANDT  
Got ten of them.

Quinn tosses two more in Rembrandt's basket.

QUINN  
Take twelve.

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

22 ON QUINN 2 AND MAGGIE 22

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

QUINN 2  
Too rusty... but these'll do.

She tosses them in the cart.

QUINN 2  
Not that any of this is going to  
work, you know...

MAGGIE  
You sound like you don't want it  
to.

QUINN 2  
Hey, master of all I survey.

She keeps looking at him, waiting for a straight answer. It unnerves him. He evades.

CONTINUED

22 CONTINUED

22

QUINN 2

So. You ever prove yourself to your father?

The change of subject throws her.

MAGGIE

No... he died before I made Captain. How about you?

QUINN

Not in this world...  
(her look prompts)  
Cancer, five years ago... Didn't get a chance to see my great 'success'...

23 QUINN

23

loads several electronics parts in his basket, including a hand-held BIO-MED SCANNER, as Rembrandt comes up.

REMBRANDT

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

QUINN

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

(off scanner)

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

REMBRANDT

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

Rembrandt cracks a grin. Quinn laughs. Just then, WOLF HOWLS from O.S.

24 WIDE

24

As everyone reacts. Maggie grabs her shotgun from the cart.

MAGGIE

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

Quinn makes a quick scan of the carts.

QUINN

Yeah.

CONTINUED

24 CONTINUED

24

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

25 ON QUINN 2

25

Contemplating that, ambivalent and anxious.

DISSOLVE TO

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

26

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

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

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

QUINN 2  
The original was smaller, but I had  
to make do.

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

MAGGIE  
What's the matter, Quinn, got  
device envy?  
(beat)  
So when we jump to the other world,  
this'll send out a Slidewave?

Quinn attaches a BATTERY PACK to the device.

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

QUINN 2  
Besides, it'd take a lot more juice  
than this battery pack could crank  
out... First time, I crashed the  
entire West Coast power grid.

REMBRANDT (O.S.)  
Gizmo's looking pretty good...

Rembrandt appears, coming down the stairs.

MAGGIE  
Hey Rembrandt, where've you been?

CONTINUED

26 CONTINUED

26

REMBRANDT

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

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

REMBRANDT

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

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

QUINN

So. The big moment. You want the honors?

QUINN 2

Be my guest.

Quinn hits the button -- the VORTEX appears. Old news for our guys, but Quinn 2 gazes at it in amazement. Quinn puts on a backpack. Maggie grabs up her shotgun.

MAGGIE

I'll take point.

She jumps through.

REMBRANDT

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

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

QUINN

Afraid to see the world you've made?

Quinn 2 shoots him a sharp, defiant look. He leaps through. Quinn follows, grabbing up the Device as he goes.

27 INT. VORTEX

27

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

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

28

Quinn 2 and Quinn arrive, Maggie and Rembrandt waiting, ruffled and worse for wear. It's a hard landing, and they've had hard traveling. The VORTEX CLOSES UP, ENERGY ARCING all about it -- a COLLAPSE, a SHATTERING.

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

QUINN 2  
Is it always that rough?

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

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

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

REMBRANDT  
So what'll that do?

QUINN  
I'm not sure yet...

MAGGIE  
How's the machine?

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

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

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

QUINN 2  
Only none of this is mine...

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

QUINN  
No, Maggie....

29 HIS POV - ON STAIRS

29

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

30 REMBRANDT

30

draws near the Boy, putting on a friendly face.

REMBRANDT  
Well, hey there, buddy...

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

LITTLE BOY (O.S.)  
Sister! Sister!

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

31 INT. LIVING ROOM - CONTINUOUS

31

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

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

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

SISTER CELINE (O.S.)  
Back off! Now!

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

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

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

SISTER CELINE 2 (O.S.)  
You'd better do as she says...

They look over to see:

32 SISTER CELINE 2

32

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

CONTINUED

32 CONTINUED

32

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

33 ON QUINN, MAGGIE AND REMBRANDT

33

taking this in, as we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

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

34

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

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

SISTER CELINE

Quiet! I can't hear myself think!

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

SISTER CELINE

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

QUINN

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

SISTER CELINE

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

QUINN 2

The little kid saw us...

SISTER CELINE

And last month he saw the Easter Bunny...

35 MAGGIE

35

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

MAGGIE

This belong to someone?

36 WIDE

36

SISTER CELINE

Luther, give it a rest...

Maggie drops the offending limb.

CONTINUED

36 CONTINUED

36

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

REMBRANDT  
You've had some hard times...

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

She reaches toward the Device.

QUINN  
Don't touch that!

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

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

She puts up the gun. Impasse.

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

SISTER CELINE  
Throw them out.

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

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

Maggie pulls free, rushes up to Sister Celine.

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

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

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

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

CONTINUED

36 CONTINUED (2)

36

SISTER CELINE 2  
It started long ago...

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

37 ON SISTER CELINE 2

37

PUSHING IN SLOWLY. As she speaks, we see SUPERIMPOSED the FLAME AND SMOKE, hear SOUNDS OF RIOTS ECHOING like ghosts.

SISTER CELINE 2  
God saw what the world had become,  
and he made a terrible rain.. And  
he told Noah, bring the animals two  
by two, and he spared them... But  
in time the world became as it had  
been... unholy, corrupt... and so  
God brought his terrible  
judgment... and he made two by two,  
only this time it was people...  
What had been one became two...  
Five billion became ten... and hell  
was made manifest... so that we  
might see what we had done to his  
beautiful Creation... This is our  
penance and our shame.

38 CLOSE ON QUINN 2

38

As the enormity of what he's done begins to sink in.

39 WIDE

39

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

SISTER CELINE 2  
Anyway, that's one theory... there  
are plenty to go around.

REMBRANDT  
Lord have mercy...

QUINN 2  
(soft, to himself)  
It wasn't like that. It wasn't  
God... I did it.

SISTER CELINE  
You did.

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

QUINN 2  
Clear away.

CONTINUED

39 CONTINUED

39

QUINN  
No! It needs to be checked out.

QUINN 2  
Oh, yeah. Right...

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

QUINN  
Shut it down!

Too late. The Device SHORTS OUT, sparks and flames shooting out of it. The VORTEX COLLAPSES and is gone.

SISTER CELINE  
Jorge!

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

QUINN  
Don't!

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

QUINN  
Great, just great...

QUINN 2  
(to Sister Celine)  
Well?

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

QUINN  
Remmy, empty your pockets...  
(off Remmy's hesitation)  
Empty them!

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

QUINN  
All this, why would we need to rob you.... But I guess you could rob us.  
(leans in close to her)  
You've gotta have some trust...

SISTER CELINE  
(considers, then)  
Perkins!

The crown parts to reveal the Little Boy.

CONTINUED

39 CONTINUED (2)

39

SISTER CELINE

What you saw in the basement... you sure of that?

PERKINS

They came out of nothing. They weren't there... and then they were.

Sister Celine nods. A beat, then she turns to Quinn.

SISTER CELINE

So just what do you want...?

DISSOLVE TO

40 INT. QUINN'S FAMILY HOME - DINING ROOM - NIGHT (N2)

40

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

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

41 ON QUINN AND QUINN 2

41

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

QUINN 2

I'm wet, and I'm still hysterical.

Quinn dries off the part with a cloth, replaces it.

QUINN

Very funny... Is that all you've got to say?

QUINN 2

You're good with your hands.

QUINN

Yeah, you too.... You may have a losing personality, but this really is an amazing design.

QUINN 2

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

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

CONTINUED

41 CONTINUED

41

REMBRANDT

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

QUINN

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

(sighs)

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

QUINN 2

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

QUINN

Yeah, but not that.

42 ON QUINN 2 AND SISTER CELINE

42

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

QUINN 2

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

SISTER CELINE

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

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

SISTER CELINE

So maybe you better be grateful for  
a bodyguard.

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

QUINN 2

You hate me, too..?

She says nothing.

43 WIDE

43

As Maggie come up.

MAGGIE

How's it looking?

CONTINUED

43 CONTINUED

43

QUINN

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

MAGGIE

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

SISTER CELINE

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

QUINN

So what are you telling us?

SISTER CELINE

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

44 EXT. RADIO HUT - NIGHT

44

The shop we saw before, only this version's a fortress: razor wire, bars, big metal detector at the door flanked by guards with Uzis. Quinn, Rembrandt, Maggie and Quinn 2 approach the entrance, which has a sign: NO WEAPONS ALLOWED. A GUARD gestures at Maggie's shotgun.

GUARD

We'll take that.

Maggie jerks away, levels the gun at him.

MAGGIE

I don't think so.

QUINN

Give it to him.

MAGGIE

No way ---

QUINN

We need those parts, Maggie.

She hesitates, then surrenders the gun.

MAGGIE

Do I get a claim ticket?

CONTINUED

44 CONTINUED 44

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

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

45 INT. RADIO HUT - NIGHT 45

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

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

46 ON THE COUNTER 46

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

QUINN  
What'll it cost?

MANAGER  
Whadaya got?

QUINN  
I'll bet just exactly enough...

The Manager nods, smiling.

47 EXT. STREET - NIGHT 47

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

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

QUINN  
What are you saying...?

QUINN 2  
We get back, maybe you miss the slide window.

(MORE)

CONTINUED

47 CONTINUED

47

QUINN 2 (CONT'D)

We build another of these, a better one. We crack this thing so we can control it.

QUINN

You got a taste of trying to control it. You saw what happened.

QUINN 2

Mistakes were made, it was a bad call... But together, you and I, think of it... Sliding everyone to subtly altered worlds of our choice. We could remake society, perfect it...

(off the ragged people)  
They'd all see why it was worth the cost...

QUINN

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

QUINN 2

And you're gonna act like that doesn't matter to you? You did the same research, dreamt the same dream.

QUINN

Yes, and when it came time to test it, I did it on myself, not the whole damn world!

48 ANGLE TO INCLUDE REMBRANDT AND MAGGIE

48

drawn by his outburst. Quinn's intent on Quinn 2.

QUINN

You didn't have to draw that much power when you threw the switch. You just wanted fame and didn't care what happened!

QUINN 2

I saw a greater truth, the same as Copernicus, Galileo --

QUINN

What they saw couldn't destroy a world.

QUINN 2

What about Einstein, Oppenheimer? Don't be a hypocrite, Quinn. The universe has risks!

CONTINUED

48 CONTINUED

48

QUINN

(erupts)  
The universe has no conscience --  
so we have to! Don't you get it?  
You blew it!

(off those on the street)  
You ruined their lives and all you  
can do is try to clean up your mess  
and not do any more harm!

QUINN 2

Quinn --

QUINN

The answer's no...

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

REMBRANDT

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

There's a CLATTER from above -- our guys react to it, tensing. But before they can do anything, MARAUDERS drop from the fire escapes onto them, HOWLING, swinging chains.

Quinn, Maggie, Rembrandt and Quinn 2 desperately try to hold onto their goods, but they're being overwhelmed. Suddenly, A SIREN AND FLASHING LIGHTS. A POLICE CAR ROARS UP.

QUINN 2

Thank god!

It SCREECHES to a halt and we get a better look at it, flames painted on the side and a hood ornament of a snarling beast. The Marauders have frozen mid-attack.

MAGGIE

No, it's the Boss's men!

The doors fly open and SAN FRANCISCO COPS dive out, FIRING AK-47s indiscriminately on both marauder and victim (there's some modern-barbarian opulent addition to their uniforms, like epaulets, honor braids or extra badges and medals). Several marauders are hit and go down, others scamper away.

QUINN

Run!

Quinn, Maggie, Rembrandt and Quinn 2 take to their heels, grabbing their bags as they go, Quinn 2 lagging behind. One Cop gives chase, while others move to loot the bodies.

49 EXT. BETWEEN BUILDINGS - CONTINUOUS

49

Quinn, Maggie and Rembrandt reach a fence topped by barbed wire, gate held locked by a rusty chain. There's no other way out. Rembrandt starts pulling on the chain.

REMBRANDT

It's giving...

Quinn and Maggie grab hold, add their muscle to the task. Maggie looks about, noticing Quinn 2 is not with them.

MAGGIE

Where's --?

50 ON QUINN 2

50

Running to catch up. He stumbles over a sleeping transient (who doesn't awaken), falls hard.

The Cop appears, blocking Quinn 2's escape.

51 ON QUINN, MAGGIE AND REMBRANDT

51

The chain tears free, the gate swinging wide.

QUINN

(to Maggie and Rembrandt)

Go!

Rembrandt and Maggie hurry through.

52 QUINN 2

52

falls back, trying to get to his feet, get away. The Cop swivels, FIRING OFF SHOTS, narrowly missing Quinn 2.

Just then, Quinn flies into shot, slugging the Cop in the jaw. The Cop goes down hard. Quinn's momentum carries him on the run after Quinn 2.

He grabs Quinn 2 roughly and hustles him down into cover in a storm drain. Crouching, they peer out warily as the other Cops, drawn by the gunfire, run on past and are gone.

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

QUINN 2

You came back for me...

QUINN

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

Quinn 2 stares at him a long moment, silent.

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

53

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

QUINN

Just about ready... You got those readings?

REMBRANDT

Uh-huh. Hope you can read my writing.

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

REMBRANDT

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

SISTER CELINE

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

REMBRANDT

Huh...

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

54

PANNING ACROSS verdant greenery, beautiful flowers. ARRIVE at Quinn 2, looking out at this thoughtfully.

MAGGIE (O.S.)

I've been looking for you...

WIDEN as he turns to see Maggie approaching from the house. Now we see the garden is a small patch in back of the house, surrounded by chain-link topped with barb wire.

QUINN 2

Gonna tell me what a self-centered jerk I am...?

MAGGIE

No... I understand where you're coming from... to try to top your father...

QUINN 2

Right. And I'll bet you won World War IV for that...

(off her glare)

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

CONTINUED

54 CONTINUED

54

MAGGIE

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

QUINN 2

As Saint Quinn?

MAGGIE

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

(moves in closer)

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

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

SISTER CELINE 2 (O.S.)

I see you've found Eden...

WIDEN -- they turn to see Sister Celine come from the house.

SISTER CELINE 2 (O.S.)

That's what I call it... I let me  
guests back here several at a time.  
It keeps the lid on.

MAGGIE

It's a miracle.

SISTER CELINE 2

It's an extravagance, but in this  
world... sometimes, when things are  
really bad, a luxury is the most  
important necessity...

QUINN (O.S.)

Well, you might just get a few more  
of those soon.

Quinn and Rembrandt emerge from the house. Quinn addresses  
Quinn 2.

QUINN

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

55 ON QUINN, QUINN 2, REMBRANDT AND MAGGIE.

55

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

QUINN 2  
But it's a one-way ticket...

Quinn nods.

REMBRANDT  
Hold on a minute, Q-Ball...

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

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

SISTER CELINE 2 (O.S.)  
Before the change, I was half a  
person...

56 FAVORING SISTER CELINE 2

56

They all turn to face her.

SISTER CELINE 2  
I'd do good works, touch the lives  
of others, but somehow no one ever  
touched me... Then I met my other  
self... and it was like I'd found  
home.

57 ON QUINN AND QUINN 2

57

Hearing her words, regarding each other in a new light.

SISTER CELINE 2  
I got to see myself outside  
myself... a mirror on all my flaws  
and my strengths...

58 FAVORING SISTER CELINE 2

58

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

CONTINUED

58 CONTINUED

58

They study her in all her certainty and sacrifice.

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

Quinn looks at the others, sees the same decision.

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

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

59

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

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

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

SISTER CELINE  
Power to the people means just  
his people.

Sister Celine 2 comes up with the shotgun, hands it to Maggie.

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

MAGGIE  
And just how do we get there?

SISTER CELINE  
Roberto!

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

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

ROBERTO  
You forgot to kiss my ring.

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

CONTINUED

59 CONTINUED

59

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

ROBERTO  
Whatever you're thinkin'...

QUINN  
Just gotta borrow some juice...

ROBERTO  
Nuh-uh, no way...

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

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

QUINN 2  
And two-fifty, silver.

REMBRANDT  
Now where you been hiding that?

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

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

MAGGIE  
So where do we find this place?

SISTER CELINE  
You can't miss it...

PUSH PAST HER THROUGH THE DOORWAY to reveal, in the  
distance...

60 THE BOSS'S HUGE SKYSCRAPER/BARBARIAN FORTRESS

60

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

61 CLOSE LOW ANGLE ON MAGGIE, QUINN AND REMMY

61

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

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

62 EXT. THE BOSS'S FORTRESS - DAY 62

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

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

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

Quinn (the Device in a backpack), Rembrandt, Maggie (with  
shotgun), Roberto and Quinn 2 descend via a metal ladder  
from an overhead hatch. Roberto nods at a SECURITY CAMERA  
mounted near the ceiling, pointing upward, seemingly dead.

ROBERTO  
After awhile, they just stopped  
bothering..

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

64 ON MAGGIE AND QUINN 2 64

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

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

MAGGIE  
All but the dying part...

65 FAVORING ROBERTO 65

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

REMBRANDT  
So what got you canned?

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

Suddenly, a VOICE BOOMS OUT of nowhere:

CONTINUED

65 CONTINUED

65

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

Maggie swings her gun around, looking for the source.

66 WIDE

66

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

ELDON  
Now, I don't want to do that 'cause  
it's a bitch prying the slugs out  
of the wall, plastering and  
repainting. So drop your weapons,  
okay?

They really have no choice, they do it. Eldon saunters up.

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

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

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

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

67

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

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

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

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

He's splendid in a grand uniform, with fur detailing at the  
shoulders that makes him seem even broader.

CONTINUED

67 CONTINUED

67

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

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

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

Roberto swallows hard, terrified.

68 INT. BOSS'S STOREROOM - DAY

68

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

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

MAGGIE  
Wonder what Roberto's telling him?

QUINN  
Singing our praises, no doubt...

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

REMBRANDT  
Services? Like what?

QUINN 2  
Designing body armor, weapons, that  
kind of thing... in exchange for  
giving us what we need.

MAGGIE  
Like our lives?

QUINN 2  
And research facilities...

CONTINUED

68 CONTINUED

68

REMBRANDT

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

QUINN 2

Not if we play it smart.

QUINN

You want to work for this  
sociopath, give him more power...  
You made him what he is!

Quinn 2's startled -- he can't avoid the truth of it.

QUINN

We hang tough, give him nothing...  
whatever it costs.

Eldon appears.

ELDON

Your presence is requested...

QUINN

(sotto, to Quinn 2)  
You say a word, I'll break your  
neck.

They head off.

69 ON THE BOSS

69

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

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

THE BOSS

You know, I really love this job.  
You ask for things and you get  
them.

(to Eldon)  
Come.

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

THE BOSS

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

CONTINUED

69 CONTINUED

69

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

THE BOSS  
Close. I wrote greeting cards...  
You know, I might find a place for  
you in our happy family...

QUINN  
You're a little too hardball for  
us.

THE BOSS  
The universe is hardball. I just  
live the truth as I see it...

70 FAVORING QUINN 2

70

As he hears much the same words he earlier spoke. The shock  
of recognition is on his face.

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

71 ALL INCLUSIVE

71

THE BOSS  
Looks pretty good from where I'm  
sitting.

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

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

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

THE BOSS  
Read it its rights.

Eldon walks down toward the Device, drawing his pistol.

QUINN  
Eldon, wait!

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

CONTINUED

71 CONTINUED

71

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

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

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

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

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

THE BOSS  
Eldon...

Quinn moves in closer, speaks more urgently.

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

ELDON  
You know, I'd really like to help  
you...  
(aims at the device)  
But a job's a job...

THE BOSS  
Wait.

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

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

72 ON QUINN 2

72

Aghast.

73 FAVORING QUINN AND ELDON

73

Eldon's wheels on Quinn with the gun. But just as he's about to pull the trigger, Quinn 2 dives in between him and Quinn.

QUINN 2

No!

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

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

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

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

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

REMBRANDT

You're still on our time.

He hustles him out with the others.

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

74

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

75 INT. BOSS'S FORTRESS -- POWER STATION - DAY

75

Quinn, Roberto, Maggie, Rembrandt and Quinn 2 hurry along the hallway. Rembrandt helps support Quinn 2 as he runs/stumbles, grimacing in pain.

QUINN

Why'd you do it?

QUINN 2

Stupidity...

They reach the power station door. Maggie SHOOTS off the lock. Quinn kicks open the door and they rush in.

76 INT. POWER STATION - CONTINUOUS

76

A ROW OF BIG GENERATORS, catwalks overhead.

CONTINUED

76 CONTINUED

76

QUINN

Barricade it!

Maggie and Rembrandt start barricading the door with whatever's at hand -- desks, a big old refrigerator, etc.

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

QUINN

Talk me through it.

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

QUINN

Now...

ROBERTO

Grab that fifty-amp cable, hook the bare wire end to your terminals...

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

77 MAGGIE

77

grabs a rag, rushes to Quinn 2, who's sitting slumped. She presses the cloth to his wound, puts his hand over it.

MAGGIE

Keep pressure on it.

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

There's a HAIL OF GUNFIRE from the other side of the door, blocked by the barricade.

78 IN THE CORRIDOR

78

The Cops start BATTERING the door down. Eldon looks on, flanked by the Boss.

THE BOSS

Can't you kill the power!?

ELDON

Not on this side...

THE BOSS

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

CONTINUED

78 CONTINUED

78

Eldon glares at him, but keeps his voice calm.

ELDON

Lay into it, boys...

79 INT. POWER STATION

79

Maggie and Rembrandt lean their weight against the barricade, but it's a losing battle. The Cops gain an opening. Maggie FIRES off a burst, which pushes them back. But then her gun's out of ammo.

MAGGIE

I'm out!

REMBRANDT

(to Quinn)

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

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

QUINN

Hit it!

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

QUINN

Initiating sequence...

The Cops and the Boss surge into the room, Maggie and Rembrandt falling back.

THE BOSS

Shoot! Shoot!

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

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

80 EXT. BOSS'S FORTRESS - DAY

80

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

81 INT. QUINN'S FAMILY HOME - LIVING ROOM - DAY - ON SISTER CELINE AND THE RESIDENTS 81

SLIDEWAVE fills the room with BLINDING ILLUMINATION, obscuring all.

82 EXT. THE EARTH FROM SPACE 82

The SLIDEWAVE surges from San Francisco, covers the globe.

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

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

REMBRANDT

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

(sudden realization)  
Hey, where'd the building go?

QUINN

In this world, it was never built...

Quinn walks up to several cops, who stand disoriented.

QUINN

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

84 THE BOSS 84

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

REMBRANDT

Hey, Boss...

The Boss turns -- and Rembrandt decks him.

REMBRANDT

I cared enough to send the very best...

85 MAGGIE 85

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

MAGGIE

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

CONTINUED

85 CONTINUED

85

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

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

MAGGIE  
Hey... you got them back.

He nods, eyes still on them, melancholy.

QUINN 2  
But to what...?

DISSOLVE TO

86 EXT. QUINN'S FAMILY HOME - DAY

86

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

SISTER CELINE 2  
We'll be getting you blankets and  
food shortly...

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

QUINN 2  
So I'll try to Mother Teresa  
route. May be a bad fit...  
(looks at Maggie, softer)  
But what the hell...

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

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

QUINN 2  
Adopted, a brother... Different  
worlds, different lives...

MAGGIE  
Infinite possibility...

CONTINUED

86 CONTINUED

86

Quinn 2 looks out at the throng doubtfully.

QUINN 2

For them?

REMBRANDT

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

QUINN 2

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

QUINN

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

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

QUINN 2

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

QUINN

Okay, then.

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

QUINN 2

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

MAGGIE

Thanks, but...

QUINN 2

No.

She nods, then looks off toward Quinn wistfully.

QUINN 2

He's a good guy...

MAGGIE

Yeah...

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

87 ON QUINN AND REMBRANDT

87

as Maggie joins them. Quinn activates the timer. The  
VORTEX OPENS. Quinn regards it.

REMBRANDT

Next stop, family reunion...

CONTINUED

87 CONTINUED

87

QUINN

Or God knows what...

MAGGIE

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

CONTINUED

Prepared by Earth Prime

87 CONTINUED (2)

87

QUINN  
What's that mean?

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

He hold her gaze, nods. They jump through and are gone, as  
we...

FADE OUT

THE END