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"WORLD KILLER"

Written

by

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1st Pink Revs. Full Script

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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.

They walk off camera. (X)

And.... hit it! QUINN (O.S.) (X)

O.S. we hear the VORTEX OPEN. (X)

3 EXT. ALLEY - DAY

3

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

(X)

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
No bodies... Looks like everyone
just took a powder.

(X)

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.

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

CONTINUED

Prepared by Earth Prime

4 CONTINUED

4

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 big, wild-looking DOG leaps out from between the buildings onto Rembrandt, who SCREAMS.

(X)

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 dog tearing at his clothes, as a SECOND DOG leaps into the fray. (X)

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

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

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 OMITTED 7(X)

7A EXT. BOOK/MUSIC SHOP - DAY (D3) 7A(X)

Abandoned, its door open, dusty stands of books and newspapers out front. Quinn, Rembrandt and Maggie are checking it out. (X)
(X)
(X)

8 MAGGIE 8(X)

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 peering through the grimy window of the store. Amidst the various CDs is a LIFE-SIZE STANDEE of himself, dressed as Pagliacci, with the legend: REMBRANDT BROWN IS PAGLIACCI! Rembrandt sighs as Maggie comes up behind him.

(X)
(X)

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 walk over to Quinn, who's by the newspaper rack. He holds up a newspaper, showing them the date (which we don't see).

(X)
(X)

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
THRU
12 OMITTED

11
THRU
12

(X)

13 INT. QUINN'S FAMILY HOME - LIVING ROOM - CONTINUOUS 13

Dark and dusty and still. Maggie calls out:

MAGGIE

Hello! Any Mallorys on the premises?

They listen. Silence.

MAGGIE

Nada.

Rembrandt's moved over to the wall, studying the framed photos. Quinn and Maggie approach.

REMBRANDT

Quinn -- Check it out.

Quinn and Maggie approach. 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

Each world I keep hoping I'll find physicists who could help me retool this for 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.

15 CONTINUED

15

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.

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...

(MORE)

CONTINUED

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17 CONTINUED

17

REMBRANDT (CONT'D)

...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.

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.

CONTINUED

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17 CONTINUED (2)

17

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...

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(X)

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. (X)

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

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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

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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 storeroom...

(X)

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

(X)

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

Destroying your entire world is a hard thing to face.

(X)

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, thoughtful.

(X)

(X)

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

19(X)

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 SHED - DUSK (N1) 20(X)

An electronics store, abandoned like everything else.

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

21 INT. RADIO SHED - DUSK 21(X)

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 Remy)
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.

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 2

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

(X)

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

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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

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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 -- O.S., 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.

(X)

MAGGIE

I'll take point.

She jumps O.S.

(X)

REMBRANDT

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

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

(X)

(X)

QUINN

Afraid to see the world you've made?

Quinn 2 shoots him a sharp, defiant look.

(X)

26A ON THE VORTEX

26A(X)

as Quinn 2 leaps through, Quinn beside him, who grabs up the Device as he goes.

(X)

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, spilling out of the O.S. vortex, Maggie and Rembrandt waiting, ruffled and worse for wear. It's a hard landing, and they've had hard traveling. We hear the O.S. VORTEX CLOSE, ENERGY ARCING all about it -- a COLLAPSE, a SHATTERING. (X)

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.

(scans its readout) But I'll say this for it, it landed us just where we set it to go. (X) (X) (X) (X)

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...

28 CONTINUED 28

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.

CONTINUED

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31 CONTINUED

31

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 wimple is different color, her
chain has a cross on it and she doesn't have a gun.

(X)

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(X)

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

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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

Prepared by Earth Prime

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 on her. (X)

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.

QUINN
No! It needs to be checked out.

QUINN 2
Oh, yeah. Right...

He pushes the button. O.S. the VORTEX appears. The crowd reacts in fear and wonder. The Device starts to SPARK AND WHINE. (X)
(X)

QUINN
Shut it down!

Too late. The Device SHORTS OUT. O.S., we HEAR the VORTEX COLLAPSE and vanish. (X)
(X)

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.

REMBRANDT (X)
Then maybe we just better do (X)
something they can't... (X)

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

REMBRANDT (X)
With all of this, why would we (X)
need to rob you?... But I guess you (X)
could rob us. (X)

QUINN (X)
(leans in close to her) (X)
You've gotta have some trust... (X)

SISTER CELINE
(considers, then)
Perkins!

39 CONTINUED (2)

39

The crown parts to reveal the Little Boy.

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...?

40 INT. QUINN'S FAMILY HOME - LIVING 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

Prepared by Earth Prime

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

Prepared by Earth Prime

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 SHED - NIGHT

44(X)

The shop we saw before, only this version's a fortress: razor wire, bars, etc. SEARCHLIGHTS from O.S. POLICE HELICOPTERS reak the street. Quinn, Rembrandt, Maggie and Quinn 2 approach the entrance, which has a sign: NO WEAPONS ALLOWED. Two of the Boss's rough-looking COPS flank the entrance.

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

COP

We'll take that.

(X)

Maggie jerks away, holding tight to her gun.

(X)

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?

44 CONTINUED

44

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

(X)

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

45 INT. RADIO SHED - NIGHT

45(X)

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...?

47 CONTINUED

47

QUINN 2

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

CONTINUED

Prepared by Earth Prime

48 CONTINUED

48

QUINN 2

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

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...

Just then, there's a SOUND behind them. They turn to see a
POLICE CAR turn a corner some distance back, slowly
approach, turning on its bubble lights.

QUINN 2

What -- we jaywalked?

The car speeds up, right at them, SIREN WAILING TO LIFE,
COPS leaning out of the windows aiming AK-47s.

MAGGIE

No!

They OPEN FIRE as our guys run off. Quinn 2 ducks behind
something for cover, which momentarily delays him. Then he
hurries after the others.

Quinn leads them down ...

48A AN ALLEY

48A

Too narrow for the car to follow. A beat, then the cop car
ROARS up, one COP diving out with his gun to give chase on
foot, the car speeding off to try to cut them off.

49 OMITTED

49

49A IN THE ALLEY

49A(X)

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 some heaped garbage, falls. The cop appears, blocking Quinn 2's escape.

(X)
(X)

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. They peer out warily, hearing the O.S. SIREN of the cop car diminish in the night as it heads off.

(X)
(X)
(X)

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

I understand where you're coming from... to try to top your father...

(X)

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

Prepared by Earth Prime

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.

(X)

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.

They study her in all her certainty and sacrifice.

58 CONTINUED

58

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 grabs a rifle, hands it to Maggie.

(X)

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.

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 strides to the front door. (X)

SISTER CELINE
You can't miss it...

She opens the door. (X)

59A EXT. QUINN'S FAMILY HOME - CONTINUOUS 59A(X)

As our guys stand in the doorway looking out in amazement. (X)

60 THEIR POINT OF VIEW - THE BOSS'S HUGE SKYSCRAPER/BARBARIAN
FORTRESS 60(X)

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

61 BACK TO MAGGIE, QUINN AND REMMY

61(X)

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 (X)
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

Prepared by Earth Prime

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 mess prying the slugs out of
the wall, plastering and
repainting. So drop your weapons,
okay?

(X)

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 in an
audacious, commanding outfit.

(X)
(X)

CONTINUED

Prepared by Earth Prime

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...

REMBRANDT

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

CONTINUED

Prepared by Earth Prime

68 CONTINUED

68

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 throne Barcalounger, one leg over
the arm rest. Several steps lead up to it. Roberto stands
nearby, sweating.

(X)

Quinn, Maggie, Quinn 2 and Remy 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

Prepared by Earth Prime

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

Prepared by Earth Prime

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

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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 cable, hook the bare wire end to your terminals...

(X)

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

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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 OMITTED 81(X)

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!

(X)

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...

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.

CONTINUED

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85 CONTINUED

85

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...

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.

CONTINUED

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86 CONTINUED

86

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, walking off. Quinn looks at the
timer.

(X)
(X)

REMBRANDT
Next stop, family reunion...

QUINN
Or God knows what...

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

CONTINUED

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87 CONTINUED

87

QUINN
What's that mean?

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

He hold her gaze, nods. He keys the timer.

(X)

88 ON THE VORTEX

88(X)

Our heroes jump through into the unknown, as we...

(X)

FADE OUT

THE END