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PROD. #K2806
 1/20/98 (F.R.)
 1/27/98 (F.R.)
 1/29/98 (F.R.)
 1/30/98 (F.R.)
 2/2/98 (F.R.)
 2/4/98 (F.R.)
 2/5/98 (F.R.)
 2/5/98 (F.R.)



"NET WORTH"

Written by

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REVISED PAGES:

1st Pink Revs. Full Script
 1st Blue Revs. Sets, 1,7-9A,10,13,15,21-22A,24,25,27,29-30A,39,41,44,50-52
 1st Yellow Revs. 30,36,37,40,46
 1st Green Revs. 30
 2nd White Revs. 29-30A,31
 2nd Pink Revs. 28,30
 2nd Blue Revs. 50-51A

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SLIDERS

"Net Worth"

TEASER

FADE IN

- 1 OMITTED 1(X)
- 2 EXT. IVORY TOWERS - GROUND LEVEL - DAY - CLOSER ANGLE (D1) 2(X)

The vortex appears in the middle of the thick glass wall that fronts the Towers, depositing QUINN and REMBRANDT on the inside, while COLIN and MAGGIE land hard on the sidewalk outside. The Sliders stand where they are for the moment, looking over the situation.

MAGGIE
Great. I knew something like this was bound to happen.

Colin studies the glass wall with interest.

COLIN
Fascinating.

MAGGIE
Don't you give me that Mr. Spock stuff.

Colin's perplexed by this reference, but Maggie doesn't bother with him. She turns to Quinn, shouts through the glass:

MAGGIE
You want to come out, or do we come in?!

- 3 INT. IVORY TOWERS - LOBBY 3

Rembrandt and Quinn looking at Colin and Maggie through the glass. Maggie continues to rant, but we can't hear a word.

REMBRANDT
I don't think she's singing you any love songs, Q-Ball.

QUINN
All the places we've been, when will she learn to mellow out?

REMBRANDT
You wouldn't like her that way.
(looking around)
Let's find a way out of here.

CONTINUED

3 CONTINUED

3

Quinn checks the timer, shouts:

QUINN
We've got twenty-two hours!

Maggie mimes, "What?"

He holds up the timer to the glass so Maggie and Colin can see it.

QUINN
Stay there. Stay there. Okay?
We're coming out.

She gets it, nods agreement. Quinn leads Rembrandt away from the glass in search of a way out.

4 EXT. THE STREET

4

Maggie and Colin can no longer see Quinn and Rembrandt through the glass.

COLIN
They'll be out in a minute.

MAGGIE
Don't worry, he says. The densi...
whatever... mometer... makes the
slides safe. I'm telling you,
Colin, one of these days we're
gonna land in a solid object.

COLIN
I am very new to this science, but
from what Quinn has taught me, the
exotic matter in the vortex is only
stable in an atmosphere of some
kind. If it generated inside solid
matter, we would be crushed to
death long before we completed the
slide.

MAGGIE
Don't try to comfort me.

Suddenly, they hear a COMMOTION approaching, people running, shouting with ferocity. They duck out of sight to observe. (Other than the Towers, the rest of the street is littered with garbage and junk, has an untended, derelict look.)

From around the corner runs RICK MONTANA (18), resourceful, slightly nerdy, in layers of worn, colorful clothes. Like all Offliners, everything he uses or wears is cast-off. He carries a long box.

He's breathing hard, clearly being chased, has only seconds before his pursuers catch up with him. Frantically, he pulls an ELECTRONIC DEVICE from his jacket pocket and inserts it into a slot beside the glass wall, begins punching in an entry code.

5 MAGGIE

5

nudges Colin, indicating the device. Might just be their way in.

6 ON RICK

6

Too late. The Scavengers arrive, five street punks with all manner of piercings, tattoos, etc. Rick stashes the device in his pocket so they won't see it. Several tackle him. His box goes flying, scattering long-stem roses.

7 CLOSE ON THE ROSES

7

A hand reaches down and picks up a rose. FOLLOW IT TO REVEAL JACK (20s), their leader, a small, sturdy man, black overcoat and boots, short-cropped hair. Quiet voice, but scary.

JACK

So, Rick. On your way to see somebody inside?

(X)
(X)

WIDEN to include Rick and the Scavengers as Jack steps up to him. Jack is always flanked by MILES, his hulking bodyguard.

JACK

You got a way in you'd like to share with us?

(X)
(X)

Jack digs in Rick's pocket, comes up with the device, holds it in front of Rick, who struggles futilely.

JACK

I've seen one of these only once, before. Giga-encrypted entry key. I won't ask where you found it or what you had to trade. Just make it work.

Rick nods. They release him. He takes the device, moves to the door. Then, casting a disgusted look at them, he throws the device to the ground, SHATTERING it.

The Scavengers seize him. Jack's in a quiet rage, comes up close to Rick, who's defiant but scared.

JACK

Not smart, not smart for a smart boy. Miles... the tool.

Miles digs in a pocket, withdraws a large Swiss Army-type knife. Jack takes it, eyes never leaving Rick. Rick's terrified of what Jack's about to do. Jack starts browsing through the various blades.

JACK

Just what tool do we need for this job?

8 ANGLE ON MAGGIE AND COLIN

8

watching from nearby.

COLIN

We can't just let him cut that guy.

Maggie nods, sighs, then runs and launches herself at Jack, kicking away the knife. Maggie rebounds quickly and kicks Jack in the stomach. The other Scavengers drop back. There's a momentary standoff. Colin and Maggie on one side. A recovering Jack and the Scavengers on the other. Rick moves closer to Colin.

RICK

Who the hell are you?

COLIN

The Marines. At least, she is.

Jack's getting his breath back.

JACK

Take them!

The Scavengers attack Maggie and Colin with homemade weapons. It's a free-for-all. Colin and Maggie grab nearby pipes or two-by-fours to use as weapons.

9 INT. IVORY TOWERS - LOBBY

9

Through the glass we see the brawl, but it's utterly silent. Quinn and Rembrandt come back, not yet having seen.

REMBRANDT

No people... Maybe it's some kind of model home high-rise.

QUINN

With no way in or out?

They stop dead, seeing the fight.

QUINN

I don't believe it.
(shouts to Maggie)
We've been here two minutes!

10 EXT. THE STREET

10

As the fight continues, Maggie spies Quinn and Rembrandt through the glass. She can't hear what he's saying.

MAGGIE

Get out here and help us!

11 INT. IVORY TOWERS - LOBBY

11

Quinn's looking wildly about for something to smash the glass.

CONTINUED

11 CONTINUED

11

QUINN
Find something to break it!

REMBRANDT
I'm not seeing anything!

12 EXT. STREETS

12

Maggie shoves one of the Scavengers roughly up against the glass. ALARMS go off.

RICK
Uh-oh....

Jack WHISTLES, gestures, "Let's go!" The Scavengers scatter and are gone. Maggie and Colin look about in confusion.

MAGGIE
What?

RICK
(taking to his heels)
Run!

From above the glass, an automated security system starts FIRING OFF LASER BEAMS every which way, spraying the street.

13 ON MAGGIE AND COLIN

13

LASER BEAMS rain about them. Maggie takes off. A BEAM narrowly misses Colin, burning a SIZZLING HOLE nearby.

COLIN
Huh.

Maggie grabs his collar, takes off with him, out of sight.

14 INT. IVORY TOWERS - LOBBY - ON QUINN AND REMBRANDT

14

ANGLED so we can no longer see the fusillade of continuing O.S. LASER FIRE. The ALARMS CONTINUE.

QUINN
Perfect.

REMBRANDT
Looks like they got away. At least we're on the safe side of the glass.

The LASERS and ALARMS STOP. Heavy footfalls. They turn to see a BIG GUARD facing them. Armed to the teeth, gun drawn. He also wears a DATA-RIG -- keypad on one wrist, headband with data screen angled over one eye.

(X)
(X)
(X)

GUARD
Online or offline?

(X)

CONTINUED

14 CONTINUED

14

Quinn and Rembrandt have no idea how to answer that. Then:

QUINN
Are those the only choices?

The Guard moves in on them. Quinn and Remmy have nowhere
to go.

(X)

FADE OUT

END OF TEASER

ACT ONE

FADE IN

15 INT. IVORY TOWERS - LOBBY

15

The Guard is bracing Quinn and Rembrandt against the wall, patting them down.

GUARD

Looking pretty naked there, Offie.
No pad, no screen, no ret-write.
So just how'd you get in here, you
tell me that.

REMBRANDT

We'll be happy to, soon as we catch
a word we know.

The frisk is over. Quinn and Remmy turn to face the Guard.

QUINN

Look, officer, we had no intention
of trespassing, so if you could
just show us the ---

GUARD

'Trespassing?'

He chuckles ominously -- can you believe this guy? Then the
Guard pulls Quinn up by the front of his sweater.

JOANNE (O.S.)

There you are!

They all glance over to see JOANNE CAPSHAW (18 or so)
hurrying up. She's pretty in an antiseptic sort of way and
wears a DATA RIG like the guard. She looks from Rembrandt
to Quinn questioningly, decides on Quinn.

JOANNE

Rick...?

QUINN

(quickly)
Uh, yes, that's right, Rick. Rick
it is.

JOANNE

(questioning, off Remmy)
And...?

REMBRANDT

Rembrandt. Rembrandt Brown.

(X)

CONTINUED

15 CONTINUED

15

GUARD
These friends of yours, Miss
Capshaw?

JOANNE
Of course, what did you think?

The Guard backs off. The residents have the clout here, and
the hired help doesn't want to get in trouble with anyone.

GUARD
(sheepish)
Well, they kind of looked like ---

JOANNE
(laughing)
Offliners? They just tubed over
from Magenta. They're not wearing
rigs because they wanted to take
mine for a spin.

GUARD
But they were saying ---

REMBRANDT
We just wanted to see if you were
on your toes. And you were. And
on ours, too, there for a minute.

An uncomfortable pause. Then....

QUINN
(to Joanne)
Well. Let's go test those rigs.

She leads Rembrandt and Quinn away. As Quinn exits, he
slaps the guard on the shoulder.

QUINN
Good work. Keep at it.

16 INT. HALLWAY

16

as Joanne, Quinn and Rembrandt walk along. She beams at
Quinn, liking what she sees.

JOANNE
It's so good to see you.

QUINN
Likewise.

REMBRANDT
Listen, I'm really sorry to be a
third-wheel, um ---

JOANNE
Joanne.

CONTINUED

16 CONTINUED

16

She gives him a kind smile -- there's an innate sweetness and decency to her.

JOANNE
It's okay. If you're a friend of Rick's, I'm sure you'll be a friend of mine, too.

REMBRANDT
(off Quinn)
Yeah, well, you know, Rick's a great guy.

Remmy takes Quinn aside, says sotto:

REMBRANDT
You think this Rick's a duplicate of you?

QUINN
(sotto)
No... I don't think she's ever seen him....

Quinn notes a sign on the wall by some access tubes that reads, "WELCOME TO IVORY."

QUINN
Remmy's been visiting, and he's always wanted to see Ivory....

REMBRANDT
(trying to piece stuff together)
Yeah, so that's why we, uh, 'tubed over from Magenta.' It's still pretty amazing to me how that all works.

JOANNE
(shrugs)
It's just tubes and towers.

She taps the edge of her eye screen, prompting:

COMPUTER VOICE
Magenta to Ivory to Mauve to Cobalt. Access tubes link towers together.

REMBRANDT
Any of those lead outside? I mean, onto the street.

She stops, disturbed.

JOANNE
The street? Why would they do that?

(MORE)

CONTINUED

16 CONTINUED 2

16

JOANNE (CONT'D)
(quoting the slogan)
'Outside is no side.' At least,
that's what everyone says.

(X)
(X)

(X)

They continue on, to an elevator. Joanne goes to a lens
sunk into the elevator frame and says to it:

(X)

JOANNE
Ret me.

17 CLOSE ON JOANNE

17

A RETINAL SCAN BEAM plays over her eye.

18 WIDE

18

The elevator doors open. The three step in.

REMBRANDT
(to Quinn)
Nothin' to it.

19 INT. ELEVATOR

19

The doors slide shut. Joanne looks momentarily quizzical,
taps her eye screen.

JOANNE
Home location.

CONTINUED

19 CONTINUED

19

COMPUTER VOICE
Penthouse suite.

The elevator starts to rise. She closes in on Quinn, amorous. She's been waiting for this meeting.

JOANNE
F2F, at last. You said you'd be coming 'naked and netless.' So romantic, but I never dreamed you meant it. Why, if I hadn't rezzed up, that guard ---

Quinn plays along, pouring on the charm.

QUINN
But you did, uh....

JOANNE
(smitten)
I did. Yeah.

(X)
(X)
(X)

She kisses him. A major kiss. Quinn starts to respond, then gets control, ends it just as the elevator stops and the door slides open. Rembrandt looks on, amused.

REMBRANDT
Ah... I could wait in the car. If we had a car.

CUT TO

20 EXT. MEAN STREETS - DAY

20

Derelict cityscape, junk piles, cruddy buildings falling to ruin. Rick leads Colin and Maggie over the uneven terrain.

RICK
Not much farther. We're almost in.

MAGGIE
Almost in? Where? Hey, pal...

RICK
(turns to her)
The name's Rick. You saved my life. That puts us on a first-name basis.

Maggie steps in front of him, stopping him.

CONTINUED

20 CONTINUED

20

MAGGIE

Look. Rick. I may not be a rocket scientist, but I do know that we're going this way and the building is back there. Now we've got to get to our friends and ---

RICK

Yes, yes, so you said. Funny. You don't look like Offliners... and, come to think of it, they didn't look like Onliners.

COLIN

Onliners...?

RICK

I don't mean to be judgmental, but have you been in twin comas or something?

MAGGIE

Just tell us what's going on.

21 ANGLE - MAGGIE - MATTE SHOT

21

To include, in the distance, several ONLINER TOWERS, linked to each other by ACCESS TUBES.

MAGGIE

I mean, you've got these squeaky-clean buildings that seem utterly sealed, except to each other ---

22 BACK TO MAGGIE, COLIN AND RICK

22

MAGGIE

-- then you've got Junkpile World out here.

RICK

You really don't know, do you?

A pause. Maggie waits. Colin wants to help.

COLIN

We're from Canada.

Maggie shoots him a look. Colin shrugs. Hey, it worked before.

RICK

Have and have-nots, and never the twain shall meet. They call us Offliners and they're Onliners.

CONTINUED

22 CONTINUED

22

COLIN
Online and offline, as in
computers.

RICK
They got those in Canada?

MAGGIE
So if never the twain meet, who
were you bringing roses?

Rick's eyes evade, he doesn't want to answer.

RICK
Listen, you want in, I'll get you
in, okay?

Rick leads them off.

CUT TO

23 INT. JOANNE'S APARTMENT - MAIN ROOM - DAY

23

A large, multi-purpose room, combination living, dining,
family and work room. There is a computer console against
one wall, large wall screen and smaller screens. No
keyboard. Hi-tech, minimal controls. In a corner is a
sinister-looking device -- kind of a combination dentist
chair and CAT scan. We'll get to this thing later. The
place is high-tech and antiseptic. Joanne leads Quinn and
Rembrandt in. She puts a finger to her lips as they pass a
door.

JOANNE
Mom and Dad are in Aruba.
Actually, they're not in Aruba.
They're on a holo-trip.

(X)
(X)
(X)

REMBRANDT
Holo-trip?

(X)

QUINN
A virtual vacation?

(X)

(X)

JOANNE
Better than the real thing. No
sunburn. No mosquitoes. No rowdy
tourists.

(X)
(X)
(X)

(to Quinn)
I didn't exactly tell them about
you. I mean, they know I have a
web pal, but not, well...

She trails off, coyly. Rembrandt notices various-sized
holes in the wall linked to merchandise delivery tubes. A
steady stream of merchandise is shunted into the room,
piling up.

CONTINUED

23 CONTINUED

23

REMBRANDT
What's all that stuff?

Joanne eyes him oddly. Strange that he doesn't know. As Joanne and Rembrandt talk, Quinn checks out the computer rig.

JOANNE
Digidise. We can order anything we want.

REMBRANDT
And just what do you pay for all that with?

JOANNE
Digicash. Mom and Dad work digijobs. Temporal lobe link, REM stuff....

Rembrandt notices the creepy-looking chair with the scan helmet.

REMBRANDT
And what's that nasty-looking thing?

This is a further odd question. Joanne considers him coolly.

JOANNE
Neural implanter for direct uplink. Med staff just delivered it. I'm eighteen next week, that's when most folks get cabled....

Her face darkens, revealing her ambivalence about it. She looks at Quinn, who has crossed back to look at the implanter.

JOANNE
Only, I thought maybe we should meet before....

QUINN
Before you got 'cabled'?

REMBRANDT
Because, I guess, 'after' you won't get around much anymore?

(X)
(X)
(X)

JOANNE
Your friend here doesn't seem to be up to speed on anything.

(X)

Quinn and Remmy exchange a look. What's the story this time?

CONTINUED

23 CONTINUED 2

23

REMBRANDT
I'm from Canada.

JOANNE
What's that got to do with
anything? Canada's plugged in.

QUINN
Yes, but he's been part of a...
long-term sensory deprivation
experiment....

REMBRANDT
So I don't know stuff a normal
person would.

JOANNE
(weighs it, then)
You poor thing.

Quinn and Rembrandt breathe a sigh of relief.

CUT TO

24 EXT. MEAN STREETS - VACANT LOT - DAY

24

Rick leads Maggie and Colin to a sewer pipe projecting out
of a junkpile. Rick bends down, reaches into it.

RICK
This is it.

MAGGIE
A sewer. I don't think so.

RICK
We're not going in. It's my safe
place.

He pulls out a laptop computer that he must have put
together from spare parts.

RICK
I kludged it together myself.

COLIN
Most ingenious. You know, where I
come from, there was this oddball
who was always tinkering with
things.
(grins)
It was me.

RICK
A brother kludger, all right.

He gives him an elaborate handshake. Then, off the laptop:

CONTINUED

24 CONTINUED

24

RICK
When Onliners are through with them, they put 'em through the shredder, it's a definite no-no to have one. They find some Offliner patching in, even if it's just lurking, they come smash your keyboard, break all your fingers -- at least, that's what I've heard.

(X)

MAGGIE
Makes sense to keep it in a sewer.

RICK
Actually, I've got another problem. See, my mom's kinda down on technology....

MAGGIE
Rick, you said you'd get us back into the Towers. Can we get a move on?

RICK
(sighs, long-suffering)
Internal wireless modem. I post a note to a certain friend in the Towers -- she'll be wondering what happened to me anyway -- we see if she's heard about your cronies.

MAGGIE
We've got to get back there physically.

Rick's not looking at her. He's busy firing up the laptop.

RICK
Not a chance. But cyberline's just a click away. Believe me, it's all you've got.

Maggie considers it.

MAGGIE
So who's your friend in there? I want to know just who you're telling about us.

He weighs it, then, reluctantly:

RICK
Her name is Joanne. She's incredibly... everything. Sweet, smart, there's nothing she doesn't know. We've been getting pretty friendly... at least online.

COLIN
You mean, you've never met face to face?

CONTINUED

24 CONTINUED 2

24

RICK
No. Today was gonna be the day.
But....

MAGGIE
You ran into the Bowery Boys.

RICK
We call them Scavengers.

MAGGIE
That'll do.

RICK
Maybe it was for the best.

COLIN
You wouldn't say that if that
fellow had gone to work with that
knife.

RICK
I mean, she doesn't know I'm an
Offliner! What was I thinking?
That some roses would make it okay?
One look and she'd have seen all I
am is a ginchy little sewer nerd.

Maggie can't help feeling sympathetic, softens.

MAGGIE
I don't think you're ginchy at all.

Rick smiles.

MAGGIE
So... why don't we make that call?

25 INT. JOANNE'S APARTMENT - MAIN ROOM - DAY

25

Joanne is showing Quinn and Rembrandt the screens, which are
scrolling all kinds of internet data, blithely explaining:

JOANNE
I'm a node on a LAN, part of a WAN
on the Web, but I can log on to any
station.

(indicates eye-screen)
I just eyeball a virtual display of
icons, look to select, blink to
click. It's easy. Any questions,
I check my knowbot, take a look at
the hits.

Rembrandt looks to Quinn. He doesn't have a guess.

REMBRANDT
Nice.

An IMAGE OF A MAILBOX appears on the wall screen.

CONTINUED

25 CONTINUED

25

COMPUTER VOICE
You have mail.

JOANNE
Scan now, read later.

IMAGES and TEXT speed by. Joanne studies them. Rembrandt takes Quinn aside.

REMBRANDT
You getting any of this?

QUINN
Enough. The main thing is she thinks I'm some guy she's been carrying on a Net romance with.

REMBRANDT
Yeah, I picked up on that. But how do we use it to find Colin and Maggie?

They cross back to the screen. Joanne is through scanning the mail.

QUINN
Joanne, I might be able to send Rembrandt off to some friends, but I need to log on. Do you have a spare keyboard?

JOANNE
(contemptuous of the idea)
Keyboard? Yeah, when I was three. I think it's in the closet somewhere...

The wall screen starts flashing "URGENT -- ATTENTION."

COMPUTER VOICE
You have urgent nowmail.

26 EXT. MEAN STREETS - VACANT LOT - DAY

26

Colin and Rembrandt stand over Rick as he types.

RICK
I'm in.

27 INT. JOANNE'S APARTMENT - DAY

27

The wall screen reads "SENDER -- RICK MONTANA." Joanne's confounded by this, turns to Quinn.

JOANNE
But if that's Rick... who are you?

CONTINUED

27 CONTINUED

27

The wall screen reads "QUERY -- HAVE YOU HEARD ABOUT OR SEEN QUINN MALLORY?"

I was getting to ^{QUINN} that. You see....

The screen continues to scroll "OR REMBRA" then goes dead.

What happened? ^{REMBRANDT}

(concerned)
They hung up... ^{QUINN}

Joanne is looking at Quinn, hurt, puzzled. Who is this guy?

28 EXT. MEAN STREETS - DAY - CLOSE ON LAPTOP

28

on the ground, Rick's hand on the keyboard, a BOOT pressing down on the hand. WIDEN to reveal that Jack's foot is pressing down on Rick's hand.

^{JACK}
You know what I love even more than running into old friends?

ANGLE to show that Maggie and Colin are held by his thugs. Jack grins.

^{JACK}
Making new ones.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

29 EXT. MEAN STREETS - VACANT LOT - DAY

29

Scavengers, Rick, Maggie and Colin as we left them. Jack takes his foot off Rick's hand. Rick stands, wincing. Miles keeps a tight grip on Maggie. Jack picks up the laptop.

JACK
Not an entry key but still, it'll
bring good money on the dark
market. That and any others you
can put together. Here.

He flips him a coin.

RICK
What's this for?

JACK
I always pay for services rendered.
I just bought you.

MAGGIE
Well, you haven't bought us!

Jack sidles up alongside Maggie, eyeing her.

JACK
No, but someone will. Some of
those Onliners like their reality
more than virtual.

He wears a long metal claw on one finger, runs this along the line of her jaw. Maggie struggles against Miles, but he holds on to her.

JACK
Of course, I'll have to try you out
myself first so I can set a fair
price.

Then Jack puts a friendly hand on Colin's shoulder.

JACK
As for you, I have piranhas at
home. You'll make good brain food
for them.
(to his men)
Right. We are outta here.

He turns to head off. But just then, the laptop chimes in, in a COMPUTERIZED VERSION OF RICK'S VOICE:

RICK'S COMPUTER VOICE
You have been idle for two minutes.
Do you wish to continue?

CONTINUED

29 CONTINUED

29

RICK
Better log off, save the battery...
(distaste)
...boss.

JACK
I like the sound of that, but it
lacks sincerity.

Jack perches the laptop, starts typing commands.

RICK'S COMPUTER VOICE
Incorrect log-off. Naughty,
naughty.

And with that, the computer's lid SNAPS DOWN on Jack's hand like an alligator's jaw. He CRIES OUT, flailing. The computer hangs on tight.

JACK
Get it offa me!

Pandemonium. Several Scavengers make moves toward Jack. Miles rushes forward to help him, releasing Maggie. She seizes the moment to elbow the guy holding Colin in the throat. He doubles over, releasing Colin, who slugs him.

MAGGIE
Go!

She, Colin and Rick take off.

30 ON JACK AND MILES

30

Miles pulls the laptop free of Jack's hand. It goes flying.

31 RICK

31

snatches the computer in the air, runs after Maggie and Colin.

32 FAVORING JACK

32

JACK
Get them!

His men take off in pursuit.

CUT TO

33 INT. JOANNE'S APARTMENT - DAY

33

Quinn has set up an antiquated desktop computer and is busily typing in commands, running a trace.

Rembrandt stands watching. Joanne paces, fuming at Quinn.

CONTINUED

33 CONTINUED

33

JOANNE
You tricked me! You let me believe
you were my Rick!

QUINN
I had to. I had to find a way to
get up here. To get to my friends.

REMBRANDT
Can you reconnect?

QUINN
I don't know. With any luck I
should still be able to trace the
uplink route...
(to Joanne)
Sure help if you could tell me
about this.

JOANNE
Why should I help you? I don't
even know you! Quinn Mallory! How
could I have been fooled for an
instant? You have none of his --
his sensitivity. Or intellect!
Rick's a genius.

REMBRANDT
Hey, this guy's a genius on the
right day. Give him a chance.

JOANNE
When Rick and I are online, it's
like we're two halves of one soul,
it's like I'm better than I could
ever be.

REMBRANDT
Sounds like true love. Now will
you help us?

JOANNE
You're Offliners, aren't you? You
don't belong here.

She crosses to a futuristic wall speakerphone. She taps her
eye screen.

JOANNE
Security.

(X)

(X)

Quinn overtakes her.

(X)

QUINN
You don't really want to call the
cops on us, do you?

(X)

(X)

(X)

CONTINUED

33 CONTINUED 2

33

(a beat)
No. JOANNE

(X)
(X)
(X)

QUINN
Joanne, I'm sorry we had to mislead you, but I swear to you we're not Offliners... Rick knew our names, there's only one way he could know that. He's with my brother and my friend.

Joanne studies him, unsure. She asks a question, mainly to give herself some time to decide what she wants to do.

JOANNE
What's your friend's name?

QUINN
Maggie.

JOANNE
Is she your girlfriend?

QUINN
(smiles)
No... But as much as I'm sure Rick wants to see you again... I hope that's how much she wants to get back to me.

Joanne gives a shy smile, relenting.

REMBRANDT
'Scuse me, Quinn?

They turn to see Rembrandt at the wall screen.

REMBRANDT
It's pretty much pig-Latin to me, but I think the screen's saying you got a lock.

Quinn and Joanne cross back to the keyboard. They study the screen.

QUINN
That's them all right, and they're on the move... Trick now'll be to see if I can activate his terminal remotely and send a message.

He continues typing intently. Rembrandt studies the screen.

34 ON COMPUTER SCREEN

34

It shows a MOVING DOT, indicating Rick's laptop, with a grid overlay showing the various Onliner Towers and Offliner territory.

CONTINUED

34 CONTINUED

34

The dot, naturally, is moving across Offliner turf.

REMBRANDT
What's all this stuff?

35 BACK TO QUINN, JOANNE AND REMBRANDT

35

QUINN
Overlay grid showing Onliner Towers
and Offliner territory.

REMBRANDT
They're still on the outside?

QUINN
You got it.

JOANNE
But -- that can't be. Rick
wouldn't be outside.

QUINN
An Onliner never goes outside with
his rig?

JOANNE
Never. So -- so you must be
reading that map thingy all wrong.

QUINN
Or....

JOANNE
What?

He eyes her. He knows what he's thinking might hurt her and
doesn't want to say.

QUINN
Nothing.

JOANNE
Stop that. I hate when people do
that.

REMBRANDT
What you got on your mind, Quinn?

QUINN
Downstairs, our friends got in a
fight with some tough-looking guys
who were picking on... well...
somebody who could be your Rick.

JOANNE
(stunned)
No... No, it can't be. My Rick
can't be a cracker....

REMBRANDT
I thought I knew what that meant,
but clearly you're giving it a
whole new meaning.

JOANNE
An identity hacker, a tween...
(MORE)

CONTINUED

35 CONTINUED

35

JOANNE (CONT'D)
(off Remmy's blankness)
Don't you speak English? He's a
fake!

Joanne is angry, feeling betrayed.

(X)

CUT TO

36 EXT. STREET - DAY

36

Rick, Maggie and Colin running, Rick in the lead, still clasp-
ing the laptop. Ahead lies a junk-strewn field, the high wall
surrounding a trailer park beyond. We don't yet see the trailers.
The Scavengers are in close pursuit.

COLIN
We don't seem to be eluding them.

RICK
Run exactly where I run -- in my
footsteps!

He dashes into the field, weaving a path toward the trailer
park. Maggie and Colin follow him exactly. The Scavengers
are only a few yards behind.

37 ON THE LEG OF A SCAVENGER

37

as he stumbles over a TRIP-WIRE.

38 HOMEMADE CATAPULTS

38

spring up, FIRING LOADS OF ROCKS. COWBELL ALARMS SOUND.

39 THE SCAVENGERS

39

are pelted with rocks, shield themselves, fall back.

40 RICK, MAGGIE AND COLIN

40

reach the gate of the trailer park. The high wall is topped
with shards of glass. Rick hurriedly pulls out an
old-fashioned brass key, unlocks the gate and dives through
with Maggie and Colin, locking it behind them.

41 INSIDE THE TRAILER PARK - ON MAGGIE, RICK AND COLIN

41

We're CLOSE ON THEM and don't yet see where they are. The
O.S. COWBELLS continue to CLANG.

MAGGIE
You make a pretty damn good urban
guerrilla, kid.

CONTINUED

41 CONTINUED

41

COLIN

What is this place?

WIDEN to reveal THE TRAILER PARK -- a motley collection of weathered mobile homes, Winnebagos and Airstreams, surrounded by woodpiles, provisions, rusted-out cars, etc.

RICK

Home sweet home... C'mon.

Stowing his laptop out of sight under his jacket, he leads them toward one of the trailers.

CUT TO

42 INT. RICK'S TRAILER - DAY

42

Maggie and Colin enter first -- to find a shotgun barrel shoved into their faces. Rick brings up the rear, unruffled.

RICK

Throttle back, Mom...

Now we see the gun is held by SHIRLEY (50s), Rick's mom, a solid, no-nonsense woman, hair pulled back. Seeing it's Rick, she puts the gun up.

SHIRLEY

When the alarms went off, I thought the barbarians were at the gates.

(X)
(X)
(X)

RICK

They were, but we took care of it.

She gives Maggie and Colin an appraising stare.

SHIRLEY

And who exactly is 'we'?

(X)

RICK

This is Maggie and Colin.

Maggie extends a hand to Shirley. She cautiously takes it.

SHIRLEY

Shirley. Sorry for the hard welcome, but you know how times are.

MAGGIE

We're learning.

Colin looks about. The place is poverty-inventive, artistic/eccentric. Most noticeably, there are no machines. All the household equipment is pre-electricity.

COLIN

You have quite a place here.

CONTINUED

42 CONTINUED

42

SHIRLEY

I just ask myself what June Cleaver would do and I do the opposite. You remember June Cleaver, son?

COLIN

No, ma'am. I'm not from this town.

RICK

She was on TV, back in the Stone Age. Had a son named Heaver.

SHIRLEY

Before the Net chewed TV up and spit it out. Chewed us up, too...

RICK

Don't get her started.

SHIRLEY

(on a jag)
Anyone who didn't have the money or the inclination to sit staring at a monitor all their days just got thrown out with the trash. And the other ones, thinking they're the privileged class, why they're nothing more than slaves to the machine! I wouldn't have one if they ---

The laptop Rick's holding hidden under his jacket BEEPS, then intones:

RICK'S COMPUTER VOICE

You have urgent nowmail, you have urgent nowmail....

It CONTINUES this litany. His mother glares at him as he pretends to be anywhere but here.

SHIRLEY

What's that you've got under there? And you'd better not say a baby.

Busted. Rick brings out the laptop. Shirley recoils from it, glaring at Maggie and Colin.

SHIRLEY

New 'friends'...
(turns to Colin and Maggie)
You must not be from around here.

COLIN

We must not.

MAGGIE

Shirley, all we were trying to do was get in touch with some friends. Rick was kind enough to offer help.

CONTINUED

42 CONTINUED 2

42

SHIRLEY
He offered you help?
(turns on Rick again)

RICK
This computer is not theirs, Mom,
it's mine!

SHIRLEY
What?!

She takes it over to a table, grabs a big hammer to smash it.

MAGGIE
Shirley, wait, please!

Shirley looks at her -- well?

MAGGIE
I know how you feel and I'm sorry,
but that might be a really
important message for us. Whatever
you have against these things, it's
the only way we can get help. Let
us look at it and we'll be out of
here, okay?

A tense moment, then Shirley relents, handing it over. Rick hurriedly starts to open it, set it on a table.

SHIRLEY
Not here. I won't have a machine
in the house. Rick knows that.
And when this is over, we're gonna
have a long, hard talk.

Rick nods, exits to the outside. Maggie and Colin follow.

(X)

43 INT. JOANNE'S APARTMENT - DAY

43

Quinn at the keyboard, Rembrandt standing by him. The computer CHIRPS, someone's responding to his call.

QUINN
We've got ignition.
(beat, studying screen)
They're there. Colin and Maggie...
and they're all right.

Rembrandt breathes a sigh of relief.

JOANNE (O.S.)
You ask him.

They turn to see Joanne's come up behind them. She's been crying, but now she's resolute.

CONTINUED

43 CONTINUED

43

JOANNE
Ask him if he's an Offliner.
(off Quinn's hesitation)
Ask him. I want him to tell him
himself.

44 EXT. RICK'S TRAILER - FRONT STOOP - DAY

44

Rick's at the keyboard, Maggie and Colin beside him.

COLIN
At least we know where we all are
now.

RICK
All one happy electronic --
He stops, as a line of text appears on screen.

45 ON THE SCREEN

45

Typing out "JOANNE WANTS TO KNOW IF YOU'RE AN OFFLINER."

46 FAVORING RICK

46

He stares at it, frozen. Maggie prompts:

MAGGIE
You have to tell her.

RICK
Why? I can lie to her, like
always. She'll believe it and we
can go on.

COLIN
Like this?

MAGGIE
Your mom goes a little overboard,
but she's got a point about
computers. They can do a lot of
amazing things, but I've never met
one that could hold your hand when
you're lonely, or rub your neck
when you're tired, or look in your
eyes.

RICK
But if I tell the truth, she'll
never talk to me again.

(X)

COLIN
You've got to take that chance.

(X)

Rick nods his head and begins to type on the keyboard.

47 INT. JOANNE'S APARTMENT - DAY

47

ON the monitor as it types out "OFFLINE BUT NOT OFF LIMITS,
I HOPE."

48 WIDER

48

as Quinn, Joanne and Rembrandt read the monitor.

REMBRANDT

Guy's got huevos.

JOANNE

I'll kill him!

QUINN

Well, to do that, you'd have to
meet him in person.

JOANNE

How could he do this to me?

REMBRANDT

Wait a minute, you said you and
Rick were like two halves of the
same soul.

JOANNE

That's when I thought he was an
Onliner. Now....

QUINN

Now makes no difference. He's the
same guy. He can't help being
offline any more than you can help
being online.

REMBRANDT

You were anxious to meet the guy.
You came down and found us, seemed
pretty happy when you thought Quinn
was Rick. Why was that?

JOANNE

I thought there might be more to
life than this. And I thought he
might be part of that.

REMBRANDT

Right answer.

(X)

48A EXT. RICK'S TRAILER - FRONT STOOP - DAY

48A(X)

Rick at his laptop. Maggie and Colin looking on.

(X)

RICK

Why doesn't she answer back?

(X)
(X)

COLIN

She must be thinking it over.

(X)
(X)

CONTINUED

48A CONTINUED

48A

Shirley appears in the doorway behind them, watching curiously. We probably can't see it right now, but she's holding a shotgun.

RICK
What's taking her so long?

MAGGIE
Well, right now she probably wants to kill you. Give her a minute to cool down.

(X)
(X)
(X)

Shirley comes out onto the porch. She's holding the shotgun loosely by her side. She looks around as Rick grows more and more impatient.

48B ANGLE ON LAPTOP

48B

The screen comes to life. "MEET US AT MAP COORDINATE FE16."

48C BACK TO SCENE

48C

Rick is relieved to see this. Shirley has moved down to join them.

RICK
She's coming out.

MAGGIE
And our friends with her. Great.

Rick closes the laptop. He, Maggie and Colin start to move out.

SHIRLEY
This girl means that much to you?

Rick turns back.

RICK
Yes, ma'am.

Shirley thinks about it a minute, then hoists up the shotgun.

SHIRLEY
If you're going back out there, you'll need this.

She holds out the gun.

SHIRLEY
Who's the handiest with it?

COLIN
(nods toward Maggie)
She is.

Shirley reacts, a little surprised, then smiles and gives Maggie the gun.

CONTINUED

48C CONTINUED

48C

SHIRLEY

Had a feeling I might like you.

Maggie takes the gun and the three of them set out.

48D INT. JOANNE'S APARTMENT - DAY

48D

Joanne still staring at the computer, not really believing what she's just committed to.

QUINN

You're really going to be glad you did this.

JOANNE

I am. Going outside?

QUINN

Yes, outside! I promise we'll bring you back.

REMBRANDT

You'll never know about Rick, about life, unless you try.

JOANNE

(still afraid)
Outside...?

QUINN

You'll need a coat.

JOANNE

A coat? I guess I could order one.

She moves away to a computer screen. Quinn takes Remmy to one side.

REMBRANDT

Order one?

Quinn looks toward Joanne across the room.

QUINN

She reminds me of me.

REMBRANDT

You mean a recluse, hidden away from the world in your basement, only a computer for a friend?

QUINN

Yeah. But I had this sense that if I just opened that door, it would be a whole new world.

He holds up the timer.

QUINN

Finally, one day, I did.

CONTINUED

48D CONTINUED

48D

REMBRANDT
And look where it got you.

Quinn reacts to that. Joanne returns wearing a new coat.

QUINN
(re: the coat)
That was fast.

JOANNE
Open account at L.L. Bauer. Do you
like it?

REMBRANDT
(quickly)
Very nice.
(then, to Quinn)
How do we get out of here?

QUINN
I wasn't about to override any of
the exit/entry codes, but I did
find one alternative. You might
not like it, but it's the best I
could do.

CUT TO

49
THRU OMITTED
51

49
THRU
51

51A EXT. IVORY TOWERS - GARBAGE PILE - DAY

51A

There are several large chutes coming out of the building.
We hear Quinn, Rembrandt and Joanne before we see them.
Yelling. Then they drop out of one of the chutes, covered
with garbage.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

52 EXT. IVORY TOWERS - GARBAGE PILE - DAY - CONTINUOUS 52 (X)

A vast pile of refuse and garbage bags just outside the building, the garbage tube vent spitting out ever more. (X)

Quinn, Remmy and Joanne extricate themselves, removing bits of rubbish. (X)

QUINN (X)
Yeah! Now that is a whole different kind of slide!

REMBRANDT (X)
I've been thrown out of places. (X)
First time I've thrown myself out. (X)

JOANNE (X)
That was disgusting! (X)
(looks around)
My rig! Where's my rig? (X)

Quinn looks about near where she landed, holds it up.

QUINN
Here.

She snatches it.

QUINN
You know, you don't have to wear that all the time.

She's not listening, hurriedly puts it on, taps the eye-screen.

JOANNE
Status.

COMPUTER VOICE
Optimal function.

JOANNE
Thank God.

Quinn shakes his head. Rembrandt eyes him.

REMBRANDT
We all need our blue blankets.
(to Joanne)
Welcome to the world outside.

He takes a banana peel off her shoulder.

JOANNE
It's awful.

CONTINUED

52 CONTINUED

52

QUINN
Don't make up your mind until you
see the rest of the neighborhood.

Joanne hesitates.

QUINN
First step's always the hardest...
and you just took it.

She nods, tries to smile. He leads her off, with Rembrandt.
As they move, Rembrandt sidles up to Quinn, speaks quietly
so Joanne won't hear.

REMBRANDT
I just had a horrible thought,
Q-Ball. If you could track Rick on
his computer, what's to stop them
tracking her?

QUINN
Nothing...
(grins)
... unless some joker put a
scrambler on her signal.

REMBRANDT
I'll tell you, it's a good thing to
have Brain Boy in your corner.

He slaps Quinn on the shoulder as they head off.

CUT TO

53
THRU OMITTED
55

53 (X)
THRU (X)
55 (X)

56 EXT. MEAN STREETS - BLASTED CORNER - DAY

56

Maggie, Colin and Rick stand waiting. Maggie holds
Shirley's shotgun as she paces. Rick's sweaty, nervous. He
carries his laptop in an improvised shoulder bag.

MAGGIE
You're sure this is the right
place? Everywhere looks the same
to me.

COLIN
If Rick's compu-map Magellan is
right, we're at the exact
coordinates.

MAGGIE
They're late.

CONTINUED

56 CONTINUED

56

RICK

I don't know why I came with you.
I mean, what am I expecting? I
told her the truth and she hates
me! She'll kill me.

MAGGIE

She doesn't know you well enough to
kill you.

COLIN

Where I come from, we have a
saying, 'Plant a seed, wait to see
what grows.'

There's a SOUND behind them. Maggie spins, aiming the
shotgun. It's Quinn, Rembrandt and Joanne.

REMBRANDT

Whoa, we surrender!

Maggie's overjoyed to see them, puts the gun up. All
smiles, she and Colin rush up to them. Joanne and Rick hang
back, seeing each other, tentative.

REMBRANDT

(to Maggie)
Hey there, bold and beautiful.
It's sure a relief not to have that
damn glass between us.

QUINN

I don't know. It was kinda nice
not hearing you.

REMBRANDT

Now, that's no way to greet the
lady. He was worried sick over you
and that's the truth.

MAGGIE

Yes?

QUINN

Well... yeah.

MAGGIE

I like to hear that.

He smiles back. A beat. Then she notes Joanne standing
looking at Rick, both too hesitant to speak.

MAGGIE

Ahem -- introductions?

QUINN

That light of intelligence in your
eye tells me you must be Rick...
and this is Joanne.

The four of them step away from the couple.

CONTINUED

56 CONTINUED 2

56

Hi. RICK

Hi. JOANNE

They just look at each other. Without computers, they don't know what to say. After a moment, Rick reaches up and takes off Joanne's eye-rig.

At first she doesn't want him to touch it. Then she lets him take it.

Well, that's a start. QUINN

How long we got to stay here? MAGGIE

Sixteen hours. QUINN

Lots of time for everyone to get to know everyone. But we can't stay out on these streets. Scavengers. MAGGIE

(to Rick)
We should move this over to your place. QUINN

No way. It was hard enough to get Mom to loan us the gun. RICK
(to Joanne)
One look at you and she'd freak to the next dimension.

So then where? COLIN

I think I know just the spot... MAGGIE

CUT TO

57 EXT. CHANDLER HOTEL - DAY

57

The hotel looks deserted and run-down. The Sliders, with Joanne and Rick, move up the street to the hotel and enter. (X)
(X)

57A ANGLE ON STREET

57A(X)

One of the Scavengers is observing the Sliders from behind a wrecked car. After they enter, he jumps up and runs away up the street. (X)
(X)
(X)

58 OMITTED

58

58A INT. CHANDLER HOTEL - HALLWAY - DAY

58A

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

REMBRANDT

It's had better days.

MAGGIE

And worse.

RICK

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

MAGGIE

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

She starts off.

QUINN

Need some help?

She turns back with a smile.

MAGGIE

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

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

JOANNE

She's so -- independent....

QUINN

And a pretty good shot.

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

TIME CUT TO

59
THRU
62

OMITTED

59
THRU
62

63 INT. CHANDLER HOTEL - SUITE - DAY

63 (X)

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

(X)

(X)

CONTINUED

63 CONTINUED

63

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

(X)

MAGGIE
Hey, the good life is where you
make it.

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

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

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

MAGGIE
A miracle and good timing.

QUINN
And maybe just hanging in through
the hard times.

COLIN
First love....

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

COLIN
When I was little, there was this
picture on the wall of our home.
Mother said she was a star on the
New York stage.
(sighs dreamily)
Her name was Audrey Hepburn....

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

QUINN
How about you, Remy?

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

MAGGIE
And you were Prince Charming?

CONTINUED

63 CONTINUED 2

63

REMBRANDT
No. That year I was Ming, the
Merciless. Mustache wouldn't stay
on.

CUT TO

63A EXT. MEAN STREETS

63A

The Scavenger we saw earlier near the hotel has been talking to Jack. Jack moves to his comrades, who are lounging nearby.

JACK
Well, lads, looks like Rick has met
his on-line love with a little help
from his friends. Don't want to
get left out now, do we?

They gather the weapons and start off for the hotel.

64 OMITTED

64

64A INT. CHANDLER HOTEL - SUITE

64A

Joanne and Rick, both nervous, particularly Joanne, who seems very distracted. Both are sipping root beer from the bottle. Rick's laptop hangs on a door hook nearby in its shoulder bag.

RICK
Sorry I'm not in my Sunday best...
Well, actually this is as good as
it gets.

Joanne reaches up instinctively to tap her eye screen, but it's not there.

JOANNE
Sorry. I'm just so used to....

Out of nervousness, she gulps her root beer, nearly choking.

RICK
Easy there, it fizzes up. I can't
believe you've never had root beer
before.

JOANNE
If it doesn't come from the
digi-log, we don't have it.

RICK
Look, I just wanted to say I know
it's not easy for you to be here
and... I really want to get to know
you.

CONTINUED

64A CONTINUED

64A

JOANNE
You already know just about
everything about me.

RICK
Online we could go for hours. I
had to work plenty hard to keep up
with you.

JOANNE
I don't know how you managed.

RICK
I've got an I.Q. of like seventeen
thousand.

JOANNE
Really?

Her credulity stops him. He eyes her, disturbed.

RICK
No, not really... Mostly, I'm a
rebel without a clue. But I learn
fast.

She can't meet his gaze -- she feels so inadequate to him,
her only armor has been her Net rig. She's naked without
it.

RICK
Joanne, all the things you said to
me before, you can say them now.
Only we're both right here.

JOANNE
Well, your keyboard is over there,
and if you'd give me back my eye
screen... but then you're NOF, your
irises weren't scanned, so that
means no access rights ---

RICK
Joanne, quit with the geekspeak!

(X)

He takes the eye screen from his pocket and holds it up.

RICK
Joanne, it's me.
(re: the eye screen)
I'm not in here.
(then)
There wasn't anything we couldn't
tell each other. You don't have to
impress me. You just have to be
here. In this room, on this
stupid, ugly couch!

CONTINUED

64A CONTINUED 2

64A

JOANNE

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

RICK

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

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

(X)

65 WIDE

65

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

JOANNE

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

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

66 ON MAGGIE AND JOANNE

66

Maggie sits Joanne down, gives her a tissue.

MAGGIE

Here. Blow.

Joanne blows her nose, still teary.

MAGGIE

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

JOANNE

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

MAGGIE

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

JOANNE

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

MAGGIE

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

67 ON QUINN AND RICK

67

Quinn comes up alongside Rick.

RICK
Really smooth, Montana....

QUINN
You know, you're almost as good
with women as I am.

68 ON MAGGIE AND JOANNE

68

Maggie looks over toward Quinn, thoughtful, says to Joanne:

MAGGIE
Someone comes into your world, and
they're not like anyone you've ever
known... brilliant, temperamental,
a surprise every minute... and you
say to yourself, what could I ever
bring to them?

Maggie snaps out of her reverie, smiles at Joanne.

MAGGIE
Just be yourself, that's all.

(X)

JOANNE
Will that work...?

Maggie looks back over at Quinn and Rick.

MAGGIE
It's really all you've got.

(X)

Joanne gives a small smile. She looks toward Rick, rises,
heads toward him. Rick moves toward her, expectant.
They're about to speak when....

The door of the hotel room flies open and the Scavengers
burst through.

Maggie dives for the shotgun, but Miles kicks it away and
shoves her hard against a wall.

The Scavengers hold guns on our guys, moving them into a
clump toward the back of the room. Jack blithely steps
through the hole in the door, comes up to them, looks
around.

JACK
Good. We're all here.
(to Joanne)
You I need.

He grabs her hard by the arm, pulls her toward him. Our
guys try to rush him, but they're forced back at gunpoint.

CONTINUED

68 CONTINUED

68

RICK
Get away from her!

Jack puts a finger to his lips -- shh.

JACK
As for the rest of you... well,
Miles can say it best.

From under his long coat, Miles whips out a heavy-duty
weapon (rocket-launcher? bazooka?), FIRES it at the ceiling
above our guys.

Quinn, Maggie, Rembrandt and Rick dive for cover as the
ceiling comes down on them. They disappear under rubble,
dust and smoke.

69 FAVORING JACK AND JOANNE

69

He drags her out through the hole in the door. The
Scavengers follow and are gone.

70 ON THE RUBBLE

70

Dust settling, no sign of life, as we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

71 INT. CHANDLER HOTEL - SUITE - DAY - ON THE RUBBLE

71

A table overturns and Quinn emerges from under it. He looks about, begins digging frantically.

QUINN
Rembrandt! Maggie! Colin!

They emerge from under various pieces of furniture that shielded them.

REMBRANDT
Think we're gonna need maid service here....

COLIN
Where's Rick?

Maggie spies an unmoving hand projecting from the rubble.

MAGGIE
Oh my God....

They rush over, dig him out. He's unconscious. Quinn checks his pulse.

QUINN
He's alive. Come on, come on....

His eyes flutter open.

REMBRANDT
How you doin'?

RICK
How do you think? They dropped a room on me...
(suddenly remembers)
Joanne!

He tries to rise, cries out in pain.

MAGGIE
Easy there. We've got to get you to a hospital.

REMBRANDT
(sotto, to Quinn)
If they've still got hospitals out here....

RICK
No! Not till we get her!

He struggles to his feet. It hurts like hell.

CONTINUED

71 CONTINUED

71

QUINN
We're not gonna argue this one,
champ.

RICK
(playing his one card)
You don't know where they've taken
her, do you? You have no idea.

The others look to Quinn questioningly.

QUINN
I put a scrambler on her rig. I can
track it.

RICK
But I smashed her eye-scanner.

QUINN
That was just the monitor. The CPU
is still on her.

(X)

MAGGIE
(to Rick)
Where's your laptop?

Quinn spies it still hanging from the door, dust-covered.
He pulls it from the shoulder bag, starts to open it.

RICK
I wouldn't do that, unless you're
through with your fingers.

Quinn looks to Maggie. She nods. He stops. Rick struggles
over, nods at the laptop.

RICK
Spike's my pit bull... So what
you've got here is a package deal.

CUT TO

72 EXT. IVORY TOWERS - DAY

72

Jack has a firm grip on Joanne's arm as he shoves her toward
the scanner beside the glass wall. The other Scavengers
flank them.

JACK
Say it... Say it.

JOANNE
Ret me.

The RETINAL SCAN BEAM plays over her eye, then switches off.
A door SLIDES OPEN.

CONTINUED

72 CONTINUED

72

COMPUTER VOICE
Welcome back, Miss Capshaw.

Jack smiles, hustles Joanne through as the others follow.

CUT TO

73 INT. JOANNE'S APARTMENT - MAIN ROOM - DAY

73

as Joanne, Jack and the Scavengers enter. Jack and the Scavengers look at the sparkling opulence in amazement.

JACK
This must be the end of the
cyber-rainbow.

The Scavengers start scavenging the "digidise."

CUT TO

74 EXT. IVORY TOWERS - GARBAGE PILE - DAY

74

Garbage continues to shunt out of the vent. Colin, Maggie (with shotgun) and Rembrandt stand studying it as Rick types on his laptop, Quinn looking over his shoulder.

COLIN
I don't mean to be judgmental, but
these Onliners seem to think of the
outside world as their personal
dumping ground.

RICK
They don't think of it at all,
that's the problem.

Maggie peers up the chute, says to Quinn:

MAGGIE
You want us to go up that? I'm not
looking for a close encounter with
somebody's discarded washer.

QUINN
Not to worry, we should be
disabling the system right about...
now.

Rick finishes typing and we hear the garbage tube GRIND TO A HALT. Garbage stops emerging.

REMBRANDT
All right. So now you just reverse
the suction and we get taken to the
penthouse?

QUINN
Doesn't work that way.

Quinn gestures up the tube. They peer up it.

75 OMITTED

75(X)

76 BACK TO OUR GUYS

76

MAGGIE

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

QUINN

I knew you'd like the irony.

Rembrandt shakes his head, says to Quinn:

REMBRANDT

I went first last time.

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

MAGGIE

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

RICK

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

REMBRANDT

That girl's really gotten under your skin.

RICK

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

CUT TO

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

77

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

JACK (O.S.)

Perfection....

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

JACK

All the world at your fingertips....

CONTINUED

77 CONTINUED

77

Joanne eyes it with distaste, remembering Rick's words.

JOANNE
It's not the world... it's just
stuff.

RAUCOUS LAUGHTER. They turn to see the Scavengers tearing open boxes as they arrive via the tubes, pulling out merchandise, drinking from bottles of fine wine, trying on expensive fur coats -- basically having a Viking revel.

JACK
My boys do enjoy the good life
whenever they come across it.

She looks at him with contempt. Jack turns to her and runs his claw lightly along her face. She cringes, sickened.

JACK
Me? I like you, pretty Joanne...
and where you can take me. Into
every nook and crannie, every fine,
sweet place. We will strip this
Tower bare and bring it down.

And now his hand runs along her soft neck.

78 INT. IVORY TOWERS - HALLWAY OUTSIDE JOANNE'S APARTMENT - DAY 78

Rick's typing on his laptop, Quinn beside him, Rembrandt, Colin and Maggie (with shotgun) nearby. They're all pretty out of breath.

REMBRANDT
I have got to get more exercise.

QUINN
(to Rick)
Talk to me.

RICK
Climate control scanners are
telling me there are eight...
nine... ten people in the flat, I
can get height and weight readings.

MAGGIE
(pumps a shell into her
gun)
I think we know they all fit the
height requirement.

Quinn reads the screen over his shoulder.

QUINN
The larger blips are the guys, I'm
guessing.

CONTINUED

78 CONTINUED

78

RICK
(points at screen)
Yeah. I think that must be Joanne.
And this one, too close to Joanne
for comfort. Must be Jack.

QUINN
How about the servos, can we get
control of anything?

RICK
Yeah, sure, there are all sorts of
automatic functions.

QUINN
I've got one in mind....

79 INT. JOANNE'S APARTMENT - MAIN ROOM - DAY

79

Jack's leaning close to Joanne now, his hand on her hair.

JACK
Tell me your pet peeves....

JOANNE
You'd have to be at the top of the
list.

80 ON THE CRANIAL IMPLANT DEVICE

80

Unnoticed by them, the cage chair comes to life. We MOVE
with it as it reaches forward and wraps its metal ribcage
around Jack, imprisoning him.

JACK
Hey! What is this? Get me out of
here!

Miles and the other Scavengers react. The needle-drill
starts up, heading down toward the back of his head.

JACK
Get me out!

Miles wrestles to open the ribcage, to no avail. Just then,
Quinn KICKS down the door and our guys surge in, Maggie
aiming the shotgun.

MAGGIE
Hold it!

Some of the Scavengers dive for their weapons, but Colin and
Rembrandt get there first, grabbing the weapons and holding
them at bay.

81 ON JACK

81

as Quinn, Maggie and Rick come up to them.

CONTINUED

81 CONTINUED

81

Maggie gestures Miles away from the device.

Back off. MAGGIE

Make it stop! JACK
For God's sake, make
it stop!

Joanne comes close to him, full of hate.

I thought you liked being plugged
in. 'Pull it all down from
inside.' This'll put you way
inside.... JOANNE

The needle is almost to his head. He's sweaty with terror.

Countermand. JOANNE

The needle arm retracts. The ribcage opens, releasing him.
He slumps as Maggie moves in to cover him. Joanne turns to
the computer wall ---

Security. Intruders. Penthouse.
(turns to others)
Reinforcements on the way. JOANNE

Rick comes to Joanne.

I knew you wouldn't stick him. RICK

Yeah, how? JOANNE

Cause I know you.... RICK

Like I knew you'd come riding to
the rescue. JOANNE

They look into each other's eyes. She smiles and hugs him.
But the hug hurts and Rick winces and pulls away.

Love hurts. REMBRANDT

Time to get you to a hospital.
(moves to Rick) QUINN

Good idea. RICK

Quinn and Maggie help him up. Rembrandt comes alongside
Joanne, who looks worried.

DISSOLVE TO

82 OMITTED

82

82A INT. RICK'S HOUSE - DAY

82A(X)

Rick and Joanne enter, followed by the Sliders, who hang back to give the two a moment alone. Rick is all bandaged up and has his laptop slung over his shoulder. Joanne is nervous, on very strange ground here. She looks around the area.

(X)
(X)
(X)

JOANNE

(re: the house)
You live here?

(X)

RICK

Yeah. It's not fancy, but it's not so bad.

After a more thoughtful look.

JOANNE

No. It's not.
(turns to him)
You have to be patient with me.
This is all so new and different.

RICK

I understand.
(indicating his laptop)
And you know you can get in touch with your parents whenever you want. We could even go visit them sometime.

JOANNE

Visit?

(X)

RICK

Or they could come here. My mom's a great cook.

JOANNE

I don't know if an Onliner would ever come offline.

RICK

You did.
(hugs her, then)
Anything's possible. Now, my mom can be a little scary, but she's really okay.

(X)

JOANNE

Mine, too.

Shirley comes out of the kitchen, sees Rick, and reacts to his being all bandaged up.

(X)

CONTINUED

82A CONTINUED

82A

SHIRLEY
My God, Rick, what happened to you?

RICK
It's really nothing....

QUINN
Your son rode off on a white charger to save a damsel in distress.

MAGGIE
Well, a damsel under stress.

Joanne has been standing behind Rick, a little shy. Rick takes her by the arm and brings her to his mother.

RICK
Mom, this is Joanne. She's an Onliner. I mean, was an Onliner.

JOANNE
I'm very pleased to meet you, Mrs. Montana.

Shirley can't help but be disarmed. A beat as Shirley eyes her, then extending her hand.

SHIRLEY
Call me Shirley.

They shake hands. Joanne and Rick both smile.

SHIRLEY
(to everyone)
Come on in the kitchen. I just put on some corn muffins.

QUINN
Love to. But we have to run.

REMBRANDT
(hungry as usual)
We do?

Quinn indicates the timer. Rick turns to Maggie and Colin, shakes hands quickly with each.

RICK
Thanks for everything.

Joanne smiles at Quinn and Remmy, gives each a quick hug.

JOANNE
Bye.

The Sliders exit. Then:

SHIRLEY
(to Joanne)
Hope you like home cooking.

CONTINUED

82A CONTINUED 2

82A

I'm sure I will. JOANNE

They start for the kitchen. As they go....

Quite a place you have here. JOANNE

I just ask myself, what would June
Cleaver do, and I.... SHIRLEY

Rick gives one last look of gratitude to the Sliders, then
follows Joanne and Shirley into the kitchen.

83 EXT. RICK'S HOUSE - DAY

83

The Sliders come out and head up the walk.

CONTINUED

83 CONTINUED

83

QUINN
Ticking down.

COLIN
(off Rick and Joanne,
O.S.)
Think they'll be able to make a
change here? Bring things
together?

QUINN
Who knows? At least they ended up
better than Romeo and Juliet.

COLIN
Romeo and Juliet?

REMBRANDT
Shakespeare. Young love, sword
fights, poison, a well-meaning monk
who screws up everything. And the
young lovers die.

MAGGIE
(to Quinn)
You're right. We did do better
than that.

The timer counts down to zero and Quinn KEYS THE VORTEX.

QUINN
Well, I wish Joanne and Rick well
and that the next place we land, we
land together.

Rembrandt and Colin DIVE THROUGH THE VORTEX. Maggie looks
at Quinn.

MAGGIE
Together....

They link arms and JUMP THROUGH in tandem, disappearing as
we....

FADE OUT

THE END

(X)