

EXEC. PRODUCER: Jacob Epstein PROD. #KO812
EXEC. PRODUCER: Tracy Torme' Prod. Draft 2/12/96 (FR)
EXEC. PRODUCER: Alan Barnette Pink Rev. 2/13/96 (FR)
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SLIDERS

"Post-Traumatic Slide Syndrome"

Written

by

Nan Hagan

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Prod. #K0812

2/13/96

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REVISED PAGES:

| | |
|-------------|-------------|
| Prod. Draft | Full Script |
| Pink Rev. | Full Script |

#K0812

2/13/96

SLIDERS

"Post-Traumatic Slide Syndrome"

CAST

QUINN MALLORY
WADE WELLES
ARTURO MAXIMILIAN
REMBRANDT BROWN

DR. EDWARD WHELAN
MRS. MALLORY
LEILA VONBAECK
ARTIE
ARTURO #2
LARRY KING (ON TV)
TANIKA
DAVID MURPHY
SEBASTIAN SMITH
LEE ROY HOPKINS
GUARD

(X)

SLIDERS

"Post-Traumatic Slide Syndrome"

SETS

INTERIORS:

DR. WHELAN'S OFFICE
PRIVATE OFFICE (X)
OUTER OFFICE (X)
QUINN'S HOUSE
KITCHEN
BASEMENT
FOYER
DELICATESSEN
WADE'S APARTMENT - LIVING ROOM (X)
LAMPLIGHTER BAR
RECORDING STUDIO BOOTH
MUSEUM
EXHIBIT ROOM (X)
CORRIDORS
ALCOVE
STAIRWAY
ARTURO'S HOUSE
STUDY
FOYER
BASEMENT (X)
DRESSING ROOM
POLICE PRECINCT
CELL (X)
BULLPEN (X)

EXTERIORS:

QUINN'S STREET
QUINN'S HOUSE
UNIVERSITY GROUNDS
MUSEUM (ESTABLISHING) (X)
COURTYARD (X)
PUBLIC PHONE BOOTH (X)
GOLDEN GATE PARK - AZURE GATE BRIDGE
ARTURO'S HOUSE

TEASER

FADE IN:

1 INT. DR. WHELAN'S OFFICE - DAY - FRAMED MEDICAL DEGREES 1

Noteworthy credentials detailing the impressive career of DR. EDWARD WHELAN, M.D., PH.D., a clinical psychiatrist...

REMBRANDT (O.S.) (X)
I'm saying I've seen things you
wouldn't believe --

And now, we notice the office decor. It's heavy into feline images: Egyptianesque cat statues, pictures of cats. On this world, it appears, cats are highly revered.

REMBRANDT

lies supine on a couch...

REMBRANDT
... We hit this one world, for
example, full of snakes and bats,
where this crazy shaman was after
Q-ball's brain.

DR. WHELAN
And when he said he wanted to take
"Q-ball's brain", how did that make
you feel?

ANGLE - DR. EDWARD WHELAN

more ZZ Top than M.D. He listens intently, fingers
steeped.

REMBRANDT
How did I feel...? Guess I was glad
it wasn't my brain they were after.
How would you feel?

DR. WHELAN
My feelings are not at issue, Mr.
Brown. We're here to talk about you.
(off his notepad)
You say you're, quote, "At the end of
your rope," unquote?

REMBRANDT
No kidding, doc... My boat's been
rocked one too many times.

(CONTINUED)

1 CONTINUED:

1

DR. WHELAN
(neutrally)
I can see why. The strain of
adjusting to all these different
planets.

REMBRANDT
Yeah...
(correcting)
But it's the same planet every time.
Just a different dimension.

DR. WHELAN
Of course...

(X)
(X)

ANGLE - NOTEPAD

Whelan writes: Paranoiac, Delusional, Schizo-affective
disorder. He underlines Schizo twice.

DR. WHELAN
Why don't you start at the beginning?
What precipitated this crisis?

Rembrandt SIGHS... and remembers...

DISSOLVE TO:

2 EXT. STREET - DAY - REMBRANDT'S FLASHBACK - QUINN, WADE,
ARTURO

2

fall out of the void.

REMBRANDT

flies out onto Arturo, knocking him into a mud puddle.

ARTURO
That does it. From now on, I insist
you leap through the vortex before
me...

REMBRANDT
And have you fall and crush me?
Forget that.

(X)

QUINN
(helps Wade up)
You okay?

WADE
I think so.

They appear to have landed in a quiet neighborhood.

(CONTINUED)

2 CONTINUED:

2

ARTURO

(re: the timer)

At least it looks nice and peaceful -
we'll be stuck here for two weeks,
four days, and change.

(X)

QUINN

(growing realization)

Wait a minute... Bernie Massey's red
Fiat, the one with the dent in the
passenger door!

(then)

And that's Mrs. Randall's house!

(X)

REMBRANDT

What are you saying?

Quinn is too excited to answer. As he starts towards the
house on the corner across from them --

(X)

(X)

3 EXT. ACROSS THE STREET - DAY - QUINN'S HOUSE

3

Exactly as it should be.

QUINN

approaches the by-now familiar front gate. The others
follow --

ARTURO

Your house, yes?

(heavy pause)

I needn't remind everyone -- we've
been fooled before.

WADE

Why are you always so negative?

ARTURO

I remind you of the Judaic principle
of Kineahora, Miss Welles. Expect the
worst and hope for the best.

REMBRANDT

What do you think, Q-Ball?

QUINN

I think... we're about to find out.

(X)

As the others look on anxiously, Quinn finds the courage to
do the acid test. He crosses to the gate... reaches for
it... slowly pulls it back:

(CONTINUED)

3 CONTINUED:

3

QUINN
Cross your fingers

THE GATE

squeaks loud and clear.

WADE
It squeaked!

REMBRANDT
Thank you, God!

The Sliders are exhilarated as --

ANGLE - FRONT DOOR - MRS. MALLORY

appears. She almost keels over at the sight of Quinn -
tears immediately spring from her eyes.

QUINN
(whisper)
Mom.

He crosses to her - she races down the steps...

MRS. MALLORY
Quinn! Oh my God!
(embraces him)
Oh, my darling!

They hug as if they will never let go again, and the other
Sliders join them. It's a moment of unbridled ecstasy --

REMBRANDT (V.O.)
And that was it. After eighteen
months of close calls and near
misses... we were finally home!

Off their joy

FADE TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

4 INT. QUINN'S HOUSE - KITCHEN - A BOTTLE OF CHAMPAGNE 4
as Arturo uncorks it.

REMBRANDT

All right!

ARTURO

(to Mrs. Mallory)
To you, Madame.

As he pours...

WADE

is on the kitchen phone --

WADE

(into phone)
I know. Isn't it unbelievable?
(then)
-- I'm gonna tell you the whole story
when I get home.
(then)
I know. I love you, too.
(then)
Give me back to Mom and Dad, okay?

Under which

QUINN

(of Arturo)
You should have seen this guy, Mom.
(of Arturo)
On one world, he introduced a strain
of antibiotics. He single-handedly
stopped a plague.

REMBRANDT

Don't forget that world where he
brought down an asteroid with an
A-bomb.

MRS. MALLORY

An atom bomb?

ARTURO

(modestly)
I, uh, jerry-rigged the detonator.
The fashionable material was already
there.

(CONTINUED)

4 CONTINUED:

4

MRS. MALLORY
(to Arturo)
Oh my, that's wonderful.

(X)
(X)
(X)

Mrs. Mallory doesn't know what to make of this --

(CONTINUED)

4 CONTINUED: 2

4

ARTURO
(mock false modesty)
No big deal. Just one of many worlds
that needed saving.

As now, Wade's completed her phone call, moves to them. (X)

QUINN
How'd they take it?

WADE
Everybody's still in a state of
shock. (X)

(then)
My sister just screamed "Oh, my God",
for ten minutes. (X)

REMBRANDT
How 'bout a toast?

QUINN
Go ahead, Professor.

ARTURO
No, my boy. The honor should be
yours.

QUINN
Seems to me there's only one thing to
say --
(then)
To friendship.

Clink! "Here, here!", etc.

REMBRANDT
To home!

More clinking. Off their revelry --

CUT TO:

5 INT. QUINN'S BASEMENT - LATER - ARTURO

5

stands by the blackboard, studying the elaborate formula we recall from the pilot.

QUINN (O.S.)
Professor?

Arturo turns as --

WADE, REMBRANDT, QUINN

descend the steps. The mood is still light

WADE
What are you doing down here?

ARTURO
Thinking, Miss Welles.

REMBRANDT
(impressed)
So this is where the whole thing started, huh? The famous basement...
(then)
I always imagined it was a lot bigger.
(then)
You called it the bat cave.

QUINN
More like my fortress of solitude
(to Arturo)
What are you looking at?

ARTURO
It occurs to me that if news of our experience -- particularly of this technology -- were to reach the public -- it might have consequences we are not fully prepared for.

WADE
You mean because of all the publicity?

ARTURO
That's part of it. I also think it would be wise to perfect the flaws in the machinery before making any public announcements.
(then)
Aside from our friends and families, perhaps our experiences should remain a secret.

(CONTINUED)

5 CONTINUED:

5

REMBRANDT

Is he kidding?

(then)

You got any idea the boost a thing
like this could give to the Crying
Man's career?

ARTURO

This is not the time to be thinking
about free publicity, Mr. Brown.

(CONTINUED)

5 CONTINUED: 2

5

REMBRANDT

It's always time to think about free
publicity -- don't you know anything?

WADE

What are we supposed to tell people?
Nobody's seen me for eighteen months!

CUT TO:

6 EXT. QUINN'S HOUSE - THE SLIDERS

6

making their good-byes.

A CAB

is waiting

QUINN

-- We'll just swear our families to
secrecy, that's all.

(to Wade)

We'll tell people we were backpacking
through Europe or something.

(X)

REMBRANDT

Look -- the Professor can say he was
on sabbatical, and you two got your
bases covered, but who's gonna believe
I've been touring Asia for the last
year-and-a-half?

(X)

ARTURO

I doubt you'll have much trouble
there.

(dry pause)

Given the state of his career the day
we first slid.

(X)

(X)

Rembrandt reacts -- the truth hurts.

QUINN

Just stick to our stories and we'll be
fine.

(then)

As long as the people close to us know
the truth, and know how important it
is to keep this whole thing secret.

(X)

REMBRANDT

Just for a month or so, right?

(X)

(CONTINUED)

6 CONTINUED:

6

ARTURO

When the time is right, we'll have the biggest press conference the world's ever seen.

REMBRANDT

Now you're talking my language!

He takes Quinn's hand, pulls him into a bear hug.

REMBRANDT

I'm sure gonna miss you, man. All you guys.

Back slaps, etc. Then

ARTURO

(to Quinn)

Get some rest. We'll start work on the equation first thing Monday morning.

Arturo and Rembrandt enter the cab.

WADE

is last to say good-bye.

WADE

When I think of all the things we've done... The things we've seen... it's all because of you.

(X)

(then)

Thank you.

She leans forward, gently kisses his lips. So much to say... so much left unsaid. She gets in the cab. Quinn watches as the cab drives away, filled with mixed emotions.

MRS. MALLORY

moves to him, puts an arm around him and we --

DISSOLVE TO:

7 EXT. COLLEGE CAMPUS - IVY-COVERED BUILDING, ETC.

7

As --

(CONTINUED)

7 CONTINUED:

7

REMBRANDT (V.O.)
-- I guess randomly traveling through
an inter-dimensional vortex has a way
of making you appreciate what's
important in life.

ARTURO

moves down the walkway toward the Physics Building.

REMBRANDT (V.O.)
For the Professor, it was getting
back to academia

(X)

Arturo takes a deep satisfying breath. Home.

VONBAECK (O.S.)
Professor Arturo?

He turns to find an attractive, if restrained, young woman,
LEILA VONBAECK. A teaching assistant in the Physics
Department. Mid-20's.

ARTURO
Miss VonBaeck?
(off her)
What a pleasure it is to see you
again.

VONBAECK
(surprise)
You too, Professor.

(X)

ARTURO
(off her)
Are you all right, Miss VonBaeck?

VONBAECK
I'm just surprised to see you, that's
all.

ARTURO
Yes, well, the world is full of
surprises. I'm back and eager to
resume my course load, providing the
Dean hasn't already replaced me.

VONBAECK
Why would he have done that?

(X)

(CONTINUED)

7 CONTINUED: 2

7

ARTURO
Excellent.
(off VonBaeck; she
appears a tad confused)
I know I've been away a long time.
Bear with me dear Miss VonBaeck, all
will be revealed in due course.
(then)
Excuse me, will you.

Goes. VonBaeck looks after him, confused

REMBRANDT
For me, it was getting my career back
together --

CUT TO:

8 OMITTED

8

9 INT. DELICATESSEN - REMBRANDT'S FLASHBACK - ARTIE

9

Rembrandt's agent, who we remember from the pilot, rises in
greeting, as --

REMBRANDT

moves through the empty tables.

ARTIE
Sit.

Rembrandt does so --

ARTIE
(to waitress)
Gonna need another menu.

She goes --

(CONTINUED)

9 CONTINUED:

9

ARTIE

C'mon, Rembrandt. You gonna be straight with me, or what?

REMBRANDT

I'm always straight with you, Artie. You know that.

ARTIE

Oh yeah? -- this crap on the phone about touring Asia for eighteen months.

(X)

(then)

What're we talking here, Outer Mongolia? Lot of good R&B clubs there.

(gruffly)

Besides, if you've been touring, where's my ten percent?

(X)

REMBRANDT

Eight percent.

ARTIE

(nearly choking)

Keep it down, will ya? My other clients hear about that missing two percent, they're all gonna want it.

Rembrandt scans the room. Empty.

REMBRANDT

Who's gonna hear?

ARTIE

You never know. So keep it down.

(X)

REMBRANDT

(hushed; important)

I'm gonna tell you a secret, Artie --

(X)

(then)

I'm sitting on something. And when it goes public, it's gonna be the biggest thing to happen to popular music in this century.

(X)

(then)

Hell, maybe since the dawn of time.

Artie studies his client: "Oy. "

(CONTINUED)

9 CONTINUED: 2

9

REMBRANDT

I know what it sounds like, but trust me --

(X)

(then)

... We're gonna score so big off this thing, Artie, your head will spin.

This gets Artie's attention --

ARTIE

You got new songs?

REMBRANDT

Sure, I've got new songs. But that's not the half of it.

(it's too momentous)

How's your pacemaker?

(X)

ARTIE

Ticking away. Why?

(X)

(X)

Rembrandt's about to burst -- he's got to tell someone

(X)

CUT TO:

10 INT. QUINN'S HOUSE - A PHONE

10

ringing.

QUINN

picks up --

QUINN

Hello?

CUT TO:

11 INT. WADE'S APARTMENT - WADE

11

on the phone

WADE

Quick. Turn on C.N.N.

(X)

Under which

(CONTINUED)

11 CONTINUED:

11

LARRY KING (ON TV) (O.S.)
-- which took the scientific community
by storm this morning when he
addressed an impromptu press
conference on the steps of California
University...

(CONTINUED)

11 CONTINUED: 2 11

WADE
(into phone)
Channel Twenty-two -- He's on Larry King! (X)

INTERCUT TO:

12 INT. QUINN'S HOUSE - KITCHEN - QUINN 12

punches in -- (X)

QUINN
(into phone)
Hold on.

And now he finds --

ANGLE ON TV - LARRY KING

shirtsleeves, suspenders and all, hunkered over his desk,
mid-interview. And now we reveal his guest --

ARTURO --

dressed impeccably, looking positively elegant (X)

ARTURO (ON TV)
(has the timer)
based on calculations using my
theory of the
Eistenstein-Rosen-Podalski Bridge, I
was able to journey -- I coined the (X)
term "sliding" -- to different Earths (X)
in parallel universes.

Quinn can't believe his ears -- (X)

INTERCUT WITH:

13 INT. WADE'S APARTMENT - WADE 13

can't believe what she's hearing

WADE
His theory?
(then)
He's taking credit for everything you
did!

As --

ANGLE TV - LARRY KING

hunkering down for some in-depth scrutiny --

(CONTINUED)

13 CONTINUED:

13

LARRY KING (ON TV)

Helluva story.

(then)

Of course you've got to realize there are already people -- some pretty high-caliber scientists out there -- calling you a crackpot.

ARTURO (ON TV)

Skepticism is to be expected when it comes to an achievement on this scale, Larry.

He extracts the watch he pocketed from the Kromaggs' airman in Invasion

ARTURO (ON TV)

-- This extraordinary timepiece is one of several of the items that are currently being examined and carbon-dated. They will conclusively prove that they were in fact retrieved from parallel Earths with a history entirely different from our own.

QUINN

He's blowing our entire cover.

WADE

You've got to call in, Quinn. You can't let him get away with this.

As --

LARRY KING (ON TV)

We'll be taking your calls in a minute: Our guest is Professor Maximilian Arturo, father of Inter-dimensional Travel.

Click. Quinn, disgusted, hits the off button, and we --

CUT TO:

14 INT. LAMPLIGHTER BAR - DAY - QUINN, REMBRANDT, WADE

14

QUINN

What am I supposed to do, call him a liar in front of the entire world?

(CONTINUED)

14 CONTINUED:

14

WADE

Why not? You deserve the credit for
what you did.

REMBRANDT

She's right, Q-ball.

QUINN

I don't care about the credit. It's
the way he broke his word.

REMBRANDT

I don't agree with the way he did it,
but I'll tell you one thing -- sure
put the jolt back in the Crying Man's
career.

(then)

My agent's fielding offers from three
major recording labels.

QUINN

(et tu Brute)

Your agent?

REMBRANDT

Hey, once a secret's out it's out.

(then; a look)

It's not like I'm the only one.

A beat. Quinn looks to Wade.

WADE

(sheepish)

Newsorthy Magazine's sort of
serializing my diary.

(off Quinn)

What was I supposed to do? It's over
a million dollars, Quinn

(then)

I even get to retain the ancillary
rights.

Quinn can't believe his ears.

REMBRANDT

Where are you going, man?

QUINN

I'm calling the Professor.

(CONTINUED)

14 CONTINUED: 2 14
He gets up, heads for the pay phone...

CUT TO:

15 INT. LAMPLIGHTER - NEAR THE RESTROOMS 15
Framed photos, sports memorabilia, etc., line the walls.
QUINN'S
at the pay phone, dialing

QUINN
(into phone)
It's Quinn Mallory. I need to talk to
Professor Arturo.

As he waits

ANGLE - WALL

Framed photos of 49er greats: Dwight Clark, Roger Craig,
Jerry Rice. Another photo --

JOE MONTANA

in a characteristically heroic pose --

VONBAECK (V.O.)
(over phone; filtered)
-- I'm sorry, Mr. Mallory, Professor
Arturo is not in the office --

But Quinn doesn't hear this. As it dawns on him --

QUINN
(dazed) (X)
Thank... you... (X)

CUT TO:

16 INT. LAMPLIGHTER - WADE AND REMBRANDT 16

WADE
-- If we agree to come on Quinn's (X)
behalf, Arturo's bound to back down.

REMBRANDT
You'd think the Professor'd have
thought that through.
(then)
Look, at least Arturo mentioned the (X)
rest of us at all.

(CONTINUED)

17 CONTINUED:

17

DR. WHELAN

Did you voice your suspicion?

REMBRANDT

Damn right, we did.

(then)

Spent a half hour trying to talk him down...

(then)

He kept going on and on, "It's not our world, not our world," -- just because of that one little thing.

(X)

CUT TO:

18 EXT. QUINN'S HOUSE - REMBRANDT'S FLASHBACK - NIGHT - QUINN

18(X)

drives up, exits his car. Reacts at the sight of --

A DARK VAN

parked nearby. Strange --

CUT TO:

19 INT. QUINN'S HOUSE - KITCHEN - QUINN

19(X)

enters. The house is dark.

QUINN

Mom --?

No answer. A sound, someone knocking something over (O.S.)

20 INT. KITCHEN - QUINN

20

enters --

QUINN

Are you in the basement?

The door to the basement's ajar. Suddenly

A MYSTERY FIGURE

(we'll shoot so we can't identify) knocks him over and rushes past.

QUINN

Hey!

Quinn takes off after him --

21 INT. QUINN'S HOUSE - FOYER - THE FRONT DOOR 21
is open.

22 EXT. QUINN'S HOUSE - NIGHT - QUINN 22
rushes out in time to see the BLACK VAN speeding down the
street, out of sight.

QUINN

stands there, out of breath. Who the hell was that?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 INT. RECORDING STUDIO - REMBRANDT'S FLASHBACK - DAY - 23(X)
REMBRANDT

in a booth with Artie, listening to playback of "Cry Like a (X)
Man." Rembrandt likes what he hears -- (X)

REMBRANDT
Maybe we can pop the lead track up --
I need to hear the vibrato in that
section where I'm trying to hold back
my tears.

A p.a.-type kid enters, whispers something in Artie's ear.

ARTIE
Remmy, a woman's here to see you.

Rembrandt's got no time for distractions.

REMBRANDT
No groupies, Artie. Time to
concentrate.

But now he sees

ANGLE - THROUGH GLASS WINDOW - WADE

REMBRANDT
Take five, fellas.
(to p.a.)
It's okay.

Wade enters

WADE
I hope I'm not disturbing you.

REMBRANDT
Not at all.
(then)
Actually, this room's costing us a
grand-and-a-half an hour.
(then)
What's up?

WADE
Have you talked to Quinn?

REMBRANDT
Not since last night. Something about
the timer being stolen...

(CONTINUED)

23 CONTINUED:

23

WADE

I'm really starting to get worried.
(then)
He said the whole basement was
ransacked.

REMBRANDT

You don't think Arturo had anything to
do with this.

WADE

Quinn doesn't think so. (X)
(then)
He thinks it was the F.B.I.
(off Rembrandt)
F.B.I., foreign governments He
even said it might be the Kromaggs.
(off Rembrandt: absurd)
I think he's in denial, Rembrandt. (X)
It's like he can't accept the fact (X)
it's all over. (X)

REMBRANDT

Damn. This is bad. (X)
(then)
I love the guy, Wade. You know that.
Everything good -- all this success...
I owe to him.
(then)
Where's he now?

WADE

That's just it. He's gone to see
Arturo.

Off Rembrandt

CUT TO:

24 EXT. UNIVERSITY GROUNDS - NIGHT - ARTURO

24 (X)

stands at a podium with a dozen microphones from a variety
of global networks. The BBC is there, taping a documentary.

Miss VonBaeck is nearby, operating a dazzling 3-D display of
the vortex. We see it from the side and next to it can be
seen a plastic disk (about 18" in diameter) -- a hologram of
the Earth.

(CONTINUED)

24 CONTINUED:

24

ARTURO
(off the 3-D display)
When looked at from our normal
perspective, the universe appears to
be singular. But looked at from the
perspective of the
Eisenstein-Podalski-Rosen bridge...

Miss VonBaeck turns the display so that the audience is
looking through the vortex, and we now see the hologram
edgewise -- revealing that it is not a single hologram, but
a whole stack of them.

ARTURO
(continuing)
then it is suddenly possible to
see that universes can be layered, one
on top of another...

Under which

QUINN

has entered the quad.

ARTURO
... My invention enables travelers to
pass through the layers which are, in
reality, the boundaries separating one
set of dimensions from another. The
tricky part is to control where you
slide and when you return...

His voice trails off. He sees Quinn moving inexorably down
the aisle towards the podium -- and quickly becomes
uncomfortable.

ARTURO
On that note, let's take a brief
intermission. (X)
(X)

Arturo steps away from the podium, takes Quinn by the arm
and leads him away and off to the side --

QUINN
We need to talk. (X)

ARTURO
(harsh whisper) (X)
How did you get in without press
credentials?

(CONTINUED)

24 CONTINUED: 2

24

QUINN

You're not that important yet,
Professor. I told them I was on the
school paper.

ARTURO

What are your intentions, boy? To
discredit me and steal the spotlight
for yourself?

QUINN

Take all the credit you want,
Professor. It doesn't change the
fact that we're not home.

(X)
(X)
(X)

ARTURO

What?

QUINN

You heard me. It's close -- almost a
carbon copy. But it's not our Earth.
(off Arturo)

Look.

(then)

I dug out my old baseball card
collection. There's no asterisk by
Roger Maris' home run record.

ARTURO

So?

QUINN

Joe Montana wore jersey number fifteen
here.

ARTURO

Mr. Mallory, I have followed American
football for a very long time and I
assure you, Montana's been number
fifteen since he was drafted out of
Notre Dame.

Quinn reacts -- this is so obviously a lie

QUINN

How can you say that?

ARTURO

This is home, Mr. Mallory. If you're
having trouble accepting that, I
suggest you seek professional
counseling.

(X)

(then)

Excuse me, won't you?

As he goes. Off Quinn, thunderstruck

CUT TO:

25 INT. WADE'S APARTMENT - LIVING ROOM - A YOUNG WOMAN - 25
TANIKA

is there, looks up from busywork as --

QUINN

enters. He's got a book under his arm.

TANIKA

(of packages)

These have to be on a plane by three
or we'll miss the weekend read.

(off Quinn's look)

Aren't you the messenger?

QUINN

Sorry.

TANIKA

No. I'm sorry. I just assumed --

QUINN

Is Wade around?

TANIKA

Miss Welles is in a meeting.

QUINN

Tell her Quinn Mallory's here. It's
important.

Tanika nods, though the name means nothing to her, heads (X)
off in the direction of the kitchen --

ANGLE - TANIKA'S DESK - A COPY OF ERA MAGAZINE (X)

and on the cover, a photograph of Wade, poised like a young
Amelia Earheart, in front of a replica of the wormhole. A
banner announces the first installment of "Wade's Worlds --
A Firsthand Account of Inter-dimensional Travel." And next
to it --

NEWSMONTHLY MAGAZINE - ARTURO'S (X)

on the cover. The caption: "The Father of
Inter-dimensional Travel."

Arturo's picture is noble, heroic -- the kind of treatment (X)
reserved for Presidents or Time Magazine-like "Man of the
Year." As now --

WADE

enters from the direction of the kitchen. She's being
followed by a 30-ish slickster, DAVID MURPHY, her agent.

(CONTINUED)

25 CONTINUED:

25

WADE

Look -- I don't care what Winona's people want, they're not the ones driving this deal, and that's something that should be made clear to everybody. Sandra Bullock's agents' all over my call sheet --

(X)

(X)

(to Quinn)

'Be with you in a minute, Quinn.

(X)

DAVID MURPHY

I just have to say I think we're throwing away a huge opportunity.

WADE

David -- make the call.

(he's about to press the point some more)

Just do it.

DAVID MURPHY

(to Quinn)

She's the boss.

(then; to Wade)

Don't forget, we have a conference call with Random House at three.

And he goes

WADE

(a tad sheepish)

All these negotiations and everything -- it's a madhouse. Any luck?

(X)

QUINN

The police came over this morning, dusting for fingerprints.

(X)

(then)

I got a thousand reporters camped out in front of the house.

WADE

I know. Isn't this incredible?

QUINN

I want you to see something.

He opens the book. It's his high school yearbook -- a photo of a ninth grade class

QUINN

My ninth grade homeroom.

(CONTINUED)

#K0812-"Post-Traumatic Slide Syndrome" - 2/13/96 1st Pink 26A.

25 CONTINUED: 2

25

ANGLE - THE YEARBOOK

dorkey-looking high school kids. Quinn's in the back row --

(CONTINUED)

25 CONTINUED: 3

25

WADE
Really? Which one's you?

QUINN
(indicates)
Forget that. This kid... Chipper
Fisher.
(off her)
He wore braces on our world, Wade.
(then)
We used to call him Railroad Tracks.
(off Wade)
Don't you see? Montana's number,
Maris's record, and now this?

(X)
(X)

WADE
Maybe you're just remembering it
wrong.

(off Quinn's
exasperation)
It doesn't make sense, Quinn. My
family, my friends -- everything's in
place here. This can't be anywhere
else but our Earth.

(X)

QUINN
It can be if our doubles slid from
here.

(X)

WADE
Okay. So wait --
(then)
It's a virtual double of our world.
Our doubles slid -- and now we've slid
and everything's the same, except for
a kid you think you remember wearing
braces? Do you hear yourself?

(off Quinn)
What's with you? Why can't you just
accept that we're home?

QUINN
Because we're not.
(then)
We've got thirty-six hours, Wade. If
I can't convince you and find the
timer, we're gonna spend the rest of
our lives here.

(X)

(CONTINUED)

25 CONTINUED: 4

25

WADE

Maybe that wouldn't be so bad.

A look between them

WADE

I'm sorry. I know you're having a hard time with all this.

(changing the subject)

Are you going to the opening of the Sliders' exhibit?

(off Quinn)

You've got to go, Quinn. If you don't, the Professor's gonna hog all the credit.

QUINN

You don't hear a word I'm saying.

WADE

(a little defensive)

I hear every word; I don't think you hear me.

(pointed)

I'm home, Quinn. I'm not going anywhere

CUT TO:

26 INT. DR. WHELAN'S OFFICE - REMBRANDT

26

continues

REMBRANDT

So our best friend was going over the edge while the rest of the world was opening up to us, giving up all her treasures.

DR. WHELAN

It made you feel guilty?

REMBRANDT

Damn right, man. Why couldn't he have just let us enjoy our success?

CUT TO:

27 EXT. MUSEUM - COURTYARD - REMBRANDT'S FLASHBACK - AFTERNOON
- A CROWDED BLACK-TIE AFFAIR

27

Lots of media.

(CONTINUED)

27 CONTINUED:

27

WADE AND REMBRANDT

dressed to the nines, pose for photographers, maybe even
sign a few autographs

(CONTINUED)

27 CONTINUED: 2

27

REMBRANDT
(through grinning teeth)
Can you believe this? (X)

WADE
All these flashbulbs are giving me a
headache.
(then)
That's enough, fellas. Okay?

REMBRANDT (X)
That's okay. You want some shots of
me --

The paparazzi keep flashing (X)

ARTURO

moves through the crowd.

ARTURO
Ah. Splendid. There you are.
(then)
No more photographs, gentlemen,
please.

Security has stepped in to back the shutterbugs away --

ARTURO
Some gala, eh?
(off Wade and Rembrandt)
Anyone heard from Mr. Mallory?

REMBRANDT
I don't think he's gonna make it,
Professor.

ARTURO
Pity.
(then)
Life offers so few occasions like this
Plenty of glory to go around.

WADE (X)
(ticked)
What did you expect him to do,
Professor?
(then)
You appropriated his entire life's
work.

(CONTINUED)

27 CONTINUED: 3

27

ARTURO

Is that what he told you?
(off them)

Miss Welles -- understand. I laid the
essential groundwork of sliding. Mr.
Mallory was my research assistant. No
more, no less.

(CONTINUED)

27 CONTINUED: 4

27

Wade and Rembrandt can't believe their ears. As now --
VONBAECK

VONBAECK
Maximilian? They're about to start
the unveiling.

ARTURO
Very good.
(to Wade and Rembrandt)
To be continued

And he's gone, headed through the door into

28 INT. MUSEUM - EXHIBIT ROOM - A CROWD

28

around an enormous diorama (if we can afford it), the size
and scale of the Elephant Exhibit at the Museum of Natural
History. Flashbulbs pop, camera/auto-rewinds whirr.

WADE AND REMBRANDT

enter the exhibit hall, astonished to see --

THE SLIDERS DIORAMA

It features a bronze statue of Arturo, finger pointing
towards the horizon. He is massive, imposing -- like a
statue of Lenin before Communism collapsed. Trailing him,
like pack-bearers on Safari (reduced in scale to make them
even more insignificant), the three other Sliders.

WADE
I don't believe this!

REMBRANDT
Who does that egomaniac think he's
fooling?
(panicked)
We've gotta stop this. I got people
from Rolling Stone here for God's
sake.

(X)

WADE
Rembrandt! Look

(X)

Rembrandt turns, sees what she sees

A LUCITE MUSEUM DISPLAY CASE

such as you'd find housing the Hope Diamond. Inside it --

(CONTINUED)

28 CONTINUED:

28

THE TIMER

L.E.D. display ticking down from eleven hours and change --

REMBRANDT
Arturo must have stolen it.

WADE
I'm gonna call Quinn.

(X)

And she goes

CUT TO:

29 EXT. MUSEUM - PUBLIC PHONEBOOTH - WADE

29(X)

her back to us as she speaks to Quinn --

WADE
-- I wanted to kill him. It's
inconceivable to me he'd do that.
(then)
Quinn -- listen to me. You can't just
break in and steal a museum exhibit.
There's security all over the place.
(then)
Don't you have a lawyer?
(then)
No time?
(then)
Quinn -- I don't want to go through
this again. We're home.
(then)
I'm telling you where the timer is,
okay? Do what you want.

Hangs up. The guy's impossible. She starts to move off,
towards a taxi stand. Stops. Can't believe her eyes.

WADE
Oh, my God --

ANGLE - THE GOLDEN GATE BRIDGE

Only on this world

WADE
It's blue.

Off Wade -- Quinn's been right all along.

FADE OUT.

END OF ACT TWO

ACT THREE

30 EXT. GOLDEN GATE PARK - TWILIGHT - POV - THE AZURE GATE BRIDGE 30

glittering --

WADE AND QUINN

She's devastated. (X)

WADE

I must've heard them say Azure Gate Bridge on the radio a dozen times. It never registered.

QUINN

Sometimes you don't see what's right in front of you.

Wade's eyes glisten with tears. It's a bitter disappointment --

QUINN

It's gonna be okay.

WADE

How?

QUINN

We'll get the timer back. We'll slide out of here and get home -- I promise.

WADE

My mother on this world my family...

(then)

It's so hard, Quinn. They think their daughter's home safe. (X)

QUINN

As hard as it is, just remember our real families are still out there. (X)

(then)

We've got to be strong, Wade. For their sake as well as our own.

A beat. Wade wipes a final tear. She feels stronger now --

WADE

I'm sorry I didn't believe you, Quinn.

(MORE)

(CONTINUED)

30 CONTINUED: 30

WADE (cont'd)
(then)
We all thought you were coming
unglued -- (X)
(X)
(X)

QUINN
C'mon -- we've got work to do. (X)

As they go --

CUT TO:

31 INT. ARTURO'S HOUSE - FOYER - NEW DAY - VONBAECK 31

moves to answer the doorbell. Arturo's place is elegant,
formal. (X)
(X)

QUINN AND WADE
are there

WADE
We're here to see the Professor.

VONBAECK
The Professor is on the phone long
distance.
(then)
Is he expecting you?

Quinn pushes past. Wade follows --

VONBAECK
You can't go in there!

QUINN
Professor --!

As he enters

32 INT. ARTURO'S STUDY - BOOKS 32

everywhere. Maps, charts. A large globe dominates the
room. And there, standing before the blackboard (on which
is written Quinn's sliding theorem) --

ARTURO

He turns now as

QUINN AND WADE

enter. VonBaeck on their heels --

(CONTINUED)

VONBAECK

I'm sorry, Professor. I tried to stop them.

ARTURO

Quite all right.
(to her)

Why don't you attend to the matter we spoke about earlier?

(X)
(X)

VonBaeck gets this obscure message, retreats

(X)

QUINN

(to Wade)
Show him.

Wade hands him a picture postcard

ARTURO

(so?)
A postcard of the Azure Gate Bridge.

(then)
Available at any Seven Eleven in the city...

(X)

He hands back the postcard. Quinn gets it--

QUINN

He's known all along.

WADE

What?

QUINN

(to Arturo)
You have, haven't you?

ARTURO

Almost from the moment of our return.

WADE

I don't believe you.
(then)

How could you put us through all that?

QUINN

Because he was gonna be famous, that's why.

(CONTINUED)

ARTURO

On the contrary. Fame was simply a by-product.

(to Wade)

Be honest -- were you not overjoyed to be reunited with your families?

(then)

Isn't that what we all said we wanted?

(then)

You wrote as much in your diary, Miss Welles. Are you really so eager to leave it behind for God knows what?

Wade reacts
sense.

what he's saying makes a certain (if cynical)

ARTURO

And you, Mr. Mallory, are you prepared to break your mother's heart again?

(X)

QUINN

We've been through a lot, Professor, and we've always stuck together.

(then)

You took my timer. I want it back.

(X)

ARTURO

I can't do that.

(then)

It's on loan to the Museum of Science and Industry.

WADE

On loan because you stole it.

Arturo says nothing -- makes no attempt to defend himself -- or change his position.

(X)

QUINN

Look -- Whether you slide with us or not, I'm getting the timer and we're getting out of here tomorrow.

(X)

(X)

ARTURO

You will do what you must.

(then)

But so must I.

(X)

(CONTINUED)

32 CONTINUED: 3 32
Off which impasse

CUT TO:

33 EXT. ARTURO'S HOUSE - QUINN AND WADE 33
move to Quinn's car

WADE
It's like he's just laughing at us.
(then)
Like he's gonna win the Nobel Prize
on this world and the rest of us
can all go to hell.

QUINN
He's scared.
(then)
He's accepted that we'll never get
home, so why not settle for an
approximation of his old reality?

WADE
What if he's right?
(then)
What if we never do get home?

QUINN
We can't think like that.
(then)
Your parents, your friends -- it's (X)
all a mirage.
(Wade's silent; he's
right)
Come on. We're gonna have our
hands full with Rembrandt, too.

As they go --

END FLASHBACK:

34 INT. DR. WHELAN'S OFFICE - REMBRANDT 34
telling his story --

(CONTINUED)

34 CONTINUED:

34

REMBRANDT
Meanwhile, with all this going on,
I had a tiger by the tail --
(then)
The reissue of "Cry Like A Man" was
the fastest selling single in
history, man.
(then)
You try to keep perspective on a
thing like that...
(off Whelan's silence)
My agent'd booked me on MTV
Unplugged. (X)

DR. WHELAN
MTV. Unplugged. Quite an honor. (X)

REMBRANDT
You'd think so, right?
(then)
Only some scheduling genius had the
notion of reuniting me with my old
back-up singers.

CUT TO:

35 INT. DRESSING ROOM - REMBRANDT'S FLASHBACK - REMBRANDT 35
is having make-up applied by a make-up artist. The p.a.
from rehearsal is there

REMBRANDT
(to make-up girl)
Make sure that's a waterproof
base

As now --

ARTIE FELD

sticks his nose in the door --

ARTIE
Remmy, The Topps wanna have a word
with you.

REMBRANDT
(put off)
What, all two of 'em?

(CONTINUED)

35 CONTINUED:

35

ARTIE

(entering)
We've been through all this.
Maurice Fish says he won't appear
on stage with you until you
apologize.

REMBRANDT

(to make-up lady; biting)
I'd call him a has-been, but he's
more like a never was.

ARTIE

Forget Maurice. Two Topps are
better than no Topps at all.

REMBRANDT

And no Topps are better than two
Topps.

(X)

(resigned)
How'd I let you talk me into this?

(X)

Artie knows this could get ugly --

SEBASTIAN SMITH

a small Topp with a huge stomach and deep voice, and LEE ROY
HOPKINS, a tall, skinny Topp with a high voice, enter --

REMBRANDT

Fellas --

SEBASTIAN

Rembrandt, we've been thinking

REMBRANDT

-- That's your first mistake.
What's there to think about? Just
stay in the background and
everything'll be fine.

The Topps exchange looks; here we go again.

SEBASTIAN

If we're gonna kick off this gig
with "Cry Like A Man", some changes
gotta take place.

LEE ROY

Yeah. Changes.

Rembrandt has stopped the make-up lady. He is looking at
them tight-lipped, tension rising...

(CONTINUED)

35 CONTINUED: 2

35

SEBASTIAN
You plan on crying, like always?

(CONTINUED)

35 CONTINUED: 3

35

REMBRANDT
Of course -- The fans would riot
if I skimped on the tears.

(X)

SEBASTIAN
Well, if you're gonna cry, we're
gonna cry, too.

LEE ROY
That's right!
(then)
Why should you be the only guy
weeping? We get just as sad as
you!

Under which, the p.a.'s moved to Artie, whispering something
in his ear --

ARTIE
Uh, Rembrandt? Somebody named
Quinn Mallory's on the phone.
(then)
He says it's important.

REMBRANDT
I'll call him back.
(then)
Listen to me: I'm the Crying
Man. You're the Second Bananas.
That's the natural order of things.
If you all start crying, it'll
confuse the audience!

SEBASTIAN
We cry or we walk.
(then)
Simple as that.

CUT TO:

36 INT. QUINN'S BASEMENT - QUINN

36

tears through the contents a steamer trunk --

WADE

looks on as --

WADE
-- I don't understand. Why
wouldn't he take your call?

(X)

(CONTINUED)

36 CONTINUED:

36

QUINN
We'll worry about Rembrandt once we
get the timer
(reacts)
There it is.

He pulls out a small fishing rod, the cheeseball kind they
advertise on late night T.V.

WADE
What's that thing?

QUINN
It's called a pocket fisherman.
(then)
My Dad gave it to me when I was a
kid.
(then)
My double's Dad, in this case.

WADE
What good's it gonna do?

QUINN
It's gonna get us home.

CUT TO:

37 EXT. MUSEUM - NIGHT - ESTABLISHING

37

illuminated by lights. The lights blink off: The building
is closing for the night.

38 INT. MUSEUM - A GUARD

38

moves along the empty corridor.

GUARD
First floor clear. Alarms set.

ANGLE - THE TIMER DISPLAY CASE

Laser beams emanate from the ceiling, a light sensor alarm
system.

ANGLE - MUSEUM ALCOVE - QUINN AND WADE

hunkered down. Quinn's got the fishing rod at the ready.

QUINN
It needs more weight.

(CONTINUED)

38 CONTINUED: 38

Wade searches, not much. However, she's got a necklace on. It's a film camera pendant. Quinn seizes on it.

QUINN
Your necklace. Let me have it.

WADE
Penny Marshall gave me that when we closed her directing deal. (X)

She takes it off, sad to see it go. Quinn weights the line and then steps out into the open --

39 INT. MUSEUM - EXHIBIT ROOM - QUINN 39

casts the line toward the display case.

THE FISHING LINE

ribbons through the air. As it reaches its furthest point -- THE ALARMS ARE SET OFF. RING. RING. RING.

Quinn reels the line back in, ducks for cover as --

ALARMS BLARE from the outside

QUINN
Three more false alarms, they'll be ripping the system out of the walls...

VOICES. Then the alarm turns off --

DISSOLVE TO:

40 INT. MUSEUM - CORRIDOR - GUARD 40

GUARD
(into his radio)
I don't know what the problem is, Ted. It's three times now. Shut the damn thing down and call the alarm company. (X)

41 INT. EXHIBIT HALL - QUINN AND WADE 41

as the Guard's crackling radio moves out of earshot --

QUINN
Come on --

(CONTINUED)

41 CONTINUED:

41

They move to

THE PLEXIGLASS DISPLAY CASE - THE TIMER

waiting to be snatched.

QUINN

It's at thirty seconds!

(then)

I must've timed the countdown wrong.

WADE

What?

Quinn's wrestling off the plexiglass cover. Suddenly --

AN ALARM BLASTS --

WADE

We tripped another alarm!

Quinn grabs the timer and they run.

CUT TO:

42 INT. MUSEUM STAIRWAY - QUINN AND WADE

42

Guards close behind.

QUINN

We can't slide without the others!

(X)

WADE

We don't have a choice!

(X)

Guards barrel down on them. Wade grabs the timer, which has ticked down to zero.

WADE AND QUINN

They hesitate. Uncertain. And then -- the timer resets to 24:00:00.

WADE

It reset?? How can that happen?

QUINN

It's impossible.

(X)

(astonished)

It's a facsimile.

(X)

(CONTINUED)

#K0812-"Post-Traumatic Slide Syndrome" - 2/13/96 1st Pink 42A.

42 CONTINUED:

42

And now, the guards are on them: Off Quinn and Wade --

FADE OUT.

END OF ACT THREE

ACT FOUR

43 INT. DR. WHELAN'S OFFICE - EVENING - REMBRANDT 43

continuing. Outside the window, night is falling. He's been in here all day.

REMBRANDT
-- They were willing to miss the slide for me and the Professor. (X)
(X)

DR. WHELAN
How did that make you feel?
(then)
That expression of loyalty.

REMBRANDT
It made me take stock of things, that's for sure.
(then)
They're my real friends -- (X)
(then)
Not like certain Topps I could name -- (X)

As now --

MISS JENNINGS

knocks, enters to announce --

MISS JENNINGS
Sorry to interrupt your session, doctor -- I'm wondering if you need anything before I go.

REMBRANDT
(off his watch)
Look at the time.
(then)
I'm supposed to meet my friends at six-thirty in the lobby so we can slide out of here.

DR. WHELAN
But we're not finished.
(then)
I would hate to stop our work mid-narrative, just when we're making so much progress.

REMBRANDT
True. I do feel a little better.

(CONTINUED)

43 CONTINUED: 43

DR. WHELAN
Of course, you do. (X)
(then) (X)
Excuse me a minute.

Whelan exits.

44 INT. DR. WHELAN'S OUTER OFFICE - MISS JENNINGS 44

looks up. More cat paraphernalia. A formica desk.
Dr. Whelan pulls the door shut so that Rembrandt's out of
earshot --

DR. WHELAN
Call Gatehaven Hospital. Have them
send a team.
(off her)
This is the most extraordinary case
of florid, off-the-wall dementia
I've ever experienced.
(then)
The details of his fantasy life (X)
make Freud's Wolfman look like a
high-functioning neurotic.
(then)
Hurry! I don't know how long I can
hold him!

She starts to call.

45 INT. DR. WHELAN'S OFFICE - DR. WHELAN 45

enters --

DR. WHELAN
Sorry -- Minor housekeeping.
(then)
Where were we?

Off Rembrandt

DISSOLVE TO:

46 INT. JAIL CELL - QUINN - REMBRANDT'S FLASHBACK 46

slumped on a cot; head in hands.

A JAILER

moves down the corridor, stops. Quinn looks up --

CUT TO:

47 INT. POLICE PRECINCT - QUINN 47

Quinn at the booking desk, being processed. Wade emerges now from lock-up.

Quinn --! WADE

Are you okay? QUINN (X)

I guess so. WADE
(then)
Who bailed us out?

Quinn turns, Wade sees what he sees

REMBRANDT

standing there behind plexiglass.

CUT TO:

48 EXT. POLICE PRECINCT - QUINN, WADE, REMBRANDT 48

exiting --

REMBRANDT
-- So after the Topps pulled out
and hit me with the injunction, I
got hold of some of the sheet
music.

(then)
On this world, those leeches
actually shared credit on some of
my songs. (X)

On this world? WADE

REMBRANDT
Damn Skippy. That's when I
realized Q-Ball was right the whole
time. Those losers couldn't write
for Barney! (X)
(X)

Taxi! QUINN

Where are we headed? WADE

A taxi pulls to a stop --

We're getting the timer back. QUINN

(CONTINUED)

48 CONTINUED: 48
As they clamber in

CUT TO:

49 INT. ARTURO'S HOUSE - A WINDOW 49
shatters

QUINN

snakes a hand inside and opens the door --

QUINN, WADE, REMBRANDT

enter --

WADE

Are you sure this is a good idea?

(then)

We're breaking into the Professor's house.

QUINN

Yeah, well he broke into mine first.

50 INT. ARTURO'S STUDY - CUT TO QUINN 50
tearing through the Professor's desk drawers.

REMBRANDT

Nothing but science journals and research books

WADE

(holds up a pair of glasses)

Hey, I didn't know the Professor wore bi-focals.

QUINN

Guys, c'mon. We're not taking inventory here.

We've heard a strange noise throughout - a distant TAP-TAP-TAP, metal on metal --

REMBRANDT

You hear something?

(CONTINUED)

50 CONTINUED:

50

WADE
Sounds like it's coming from the
basement.

ANGLE - A HEATING GRATE

The tapping seems to be coming from inside

WADE (X)
Mice?

QUINN
Pretty big mice.

Suddenly --

ARTURO'S VOICE (O.S.)
Mr. Mallory? Is that you?

QUINN
Professor?

ARTURO'S VOICE (O.S.)
Thank God in heaven.

Off which --

CUT TO:

51 INT. ARTURO'S BASEMENT - THE SLIDERS

51

climb down the steps to find --

ARTURO

chained to a water pipe. He's disheveled. He's been (X)
pounding on leg shackles with a rock, hence the sound

REMBRANDT
Professor? What are you doing down
here?

ARTURO
Having a tea party.
(then)
What does it look like I'm doing?
My insane double and his devious (X)
assistant have had me chained down
here since Monday week!

(to Quinn)
There's a hammer on the workbench. (X)
Hurry!

Quinn gets the hammer, sets in to work, under --

(CONTINUED)

51 CONTINUED:

51

REMBRANDT

His double? I thought the doubles
were off sliding.

ARTURO

Apparently not.

(then)

On this world, my counterpart
chickened out at the last minute
and missed the slide.

(X)

(then)

He'd been off on sabbatical in
Grass Valley, trying to crack the
equation so as to take credit for
it.

(X)

REMBRANDT

So when you stepped into his
life --

ARTURO

Exactly.

(then)

One of his research assistants
telephoned him.

(then)

I was drugged, placed inside a
black van, and the next thing I
knew I woke up here.

WADE

How're we coming with that chain?

QUINN

Hang on.

He slams the hammer down hard... Arturo grimaces.

QUINN

Sorry, Professor.

As Arturo begins to remove the shackle

ARTURO

Though the fellow is my counterpart
in many ways, intellectually he is
nowhere near my level.

(then)

His goal was to force me to work
out the equation so that he could
present it to the Nobel committee.

(CONTINUED)

51 CONTINUED: 2

51

He indicates -- A BLACKBOARD

on which is rendered a (frowning) Smiley face in blue
chalk.

(X)

ARTURO

As you can see, I volunteered
nothing.

REMBRANDT

You wouldn't believe what that
guy's been up to.

(then)

He even made the cover of Era
magazine.

(X)

ARTURO

Really? How was the likeness?

WADE

Very professorial.

(Arturo's free)

Come on. Let's get out of here.

ARTURO

(liberty)

My God -- now I know how the
Israelites felt when Moses freed
them from the Pharaoh.

QUINN

Where'd he hide the timer,
Professor?

Off which --

CUT TO:

52 INT. ARTURO'S HOUSE - STUDY - ARTURO

52

leads the Sliders in. Stops when he sees the ransacked
mess...

ARTURO

I see you've done a rather thorough
job. I might add, I'm certainly
glad this is not my home.

He crosses to the desk, opening the bottom drawer.
Rummaging --

ARTURO

It's not here.

(CONTINUED)

52 CONTINUED:

52

He rummages deeper in the drawer.

ARTURO
I could have sworn this was where
he hid it.

A VOICE (O.S.)
Looking for this?

All turn, astonished to see --

ARTURO #2

entering the room. He's got the timer --

ARTURO #2
Did you really think you could
pull off this counterfeit?

ARTURO
Thank God I found you! This man
is an impostor. You mustn't listen
to a word he says.

WADE
Uh oh.

REMBRANDT
Who's who, Q-ball?

ARTURO #2
Can't you see, aside from our
obvious outward appearances, this
charlatan is nothing like me? He
is a self-aggrandizing,
self-centered egomaniac. Isn't it
obvious that I am your Professor!

Wade and Rembrandt exchange a look.

REMBRANDT
Sure sounds like Arturo.
(then)
Man, if you're Arturo how come you
weren't chained up?

ARTURO #2
Listen to me. This is crucial. I
managed to escape earlier today and
in the process, incarcerate the
Arturo of this world, whom you've
unfortunately mistaken for me...

The Sliders look amongst themselves - uncertain.

(CONTINUED)

52 CONTINUED: 2

52

ARTURO #2

(re: the timer)

Think -- Don't you find it odd, he
knew exactly where to look for the
timer?

Quinn looks at the timer. His mind's reeling

ARTURO

Because I watched you hide it
earlier!

ARTURO #2

The Kromaggs. The watch I
pocketed --
(then)
Who else would know that but me?

ARTURO

He could've read about that in Miss
Welles' serialized diary.

ARTURO #2

It's a disgrace to think we share a
common genetic structure, Sir!

Arturo, by way of answering, cold cock's Arturo #2 and decks
him. Arturo #2 goes down, hard.

ARTURO

That's for shackling me in that
hellhole these last two weeks!

QUINN

(grabs the timer)

The timer! Seventeen minutes and
counting!

REMBRANDT

You better be the right one, man.

Quinn leads the Sliders out the door. Off Arturo #2, out
cold --

CUT TO:

53 EXT. QUINN'S HOUSE - REMBRANDT

53

in on a cell phone. We can't hear what he's saying, but
it's clear that he's upset --

(CONTINUED)

53 CONTINUED:

53

MRS. MALLORY

and Quinn. It's a tragic leave-taking for both --

MRS. MALLORY

-- I don't understand. You're my
son, but not my son?

QUINN

Your Quinn is still out there.
(then)

My Mom is still back on my Earth

(CONTINUED)

53 CONTINUED: 2

53

MRS. MALLORY

But -- why do you have to leave
now? Can't you wait until my Quinn
comes home?

QUINN

I have no choice. I'm sorry.
(then)
He loves you. He's never gonna
give up trying to get back here.

ARTURO (O.S.)

Mr. Mallory --

Quinn turns

ARTURO'S

activated the timer and the vortex roars to life.

WADE

emerges now from a parked car. Her eyes are tear-streaked.

WADE

(over the roar)
I love you, Daddy!

She blows her double's father a last kiss, moves to join
the others. Suddenly --

A CAR

screeches to a stop.

ARTURO #2

jumps out

ARTURO #2

Stop! You're making a fatal
mistake!

REMBRANDT

Oh no. Not
again!

ARTURO

Quickly before
he slides!

WADE

If one's the impostor, why do they
both want to slide with us?

ARTURO

Because he's lost all hope for the
Nobel Prize.

(MORE)

(CONTINUED)

ARTURO (cont'd)

(then)
He'll try to claim credit for it on
our world!

REMBRANDT

What do we do, Q-ball?

QUINN

Take them both!
(then)
We'll sort it out after the slide.

(CONTINUED)

53 CONTINUED: 4

53

Rembrandt's stunned -- two Arturos?

ARTURO

Not a chance.

(then)

Go! I'll catch up!

(to Rembrandt)

Go!

Rembrandt slides - the two Arturos start to struggle in the shadows. We swiftly lose track of who's who. Wade's got no choice. Slides as --

QUINN

He's gonna miss the window!

(X)

ONE OF THE ARTUROS

lands a haymaker. The other one goes down in a heap --

ARTURO (?)

Hurry, my boy!

Quinn's at a loss. The vortex is fading fast. At the last possible moment, the two men slide together. Off Mrs. Mallory, awe struck --

END FLASHBACK.

54 INT. DR. WHELAN'S OFFICE - DUSK - REMBRANDT

54

concluding --

REMBRANDT

-- And that's the whole story, soup to nuts.

(then)

Fame, fortune. Snatched from our clutches.

(then)

Condemned to wander the inter dimensional vortex like lost nomads. Not to mention more ugly memories of mutinous Topps.

(X)

(X)

(then)

On top of which, we got an Arturo and we don't even know which one he is...

An intercom buzzes under -- the sound of voices as

CUT TO:

#K0812-"Post-Traumatic Slide Syndrome" - 2/13/96 1st Pink 53A.

55 INT. WHELAN'S OUTER OFFICE - MISS JENNINGS
trying to hold off Quinn, Wade, Arturo --

55

(CONTINUED)

55 CONTINUED:

55

WADE
-- We don't have time to argue
with you. You've got to let us
inside! (X)

MISS JENNINGS
You can't go back there! (X)

Quinn's already pushed through --

56 INT. DR. WHELAN'S OFFICE - REMBRANDT, DR. WHELAN
react

56

QUINN
No time for apologies, Doctor.
(Arturo's closed the
door)
We're gonna miss the slide.

REMBRANDT
Apologies, guys -- I lost track of
time.

ARTURO
... three, two, one

Arturo activates the wormhole --

DR. WHELAN (X)
look on, amazed

REMBRANDT
Sorry about all this, Doc.
(then)
You take a check?

Dr. Whelan just stands there, agape

REMBRANDT
Doc --?

QUINN
Rembrandt! Come on!

Rembrandt gives the doctor a handful of bills, follows Quinn
and the others through the wormhole. Off Dr. Whelan --
profoundly shaken, we --

TIME CUT TO:

57 INT. DR. WHELAN'S OUTER OFFICE - DR. WHELAN

57

his face rapturous as he describes what he's seen.

DR. WHELAN
-- It was the most beautiful
blue -- like a robin's egg -- or
the sky on a crystalline summer's
morning --

(X)

And now

WIDEN - THE OFFICE

Dr. Whelan is strapped down on a gurney. Miss Jennings, a couple of paramedics wearing "Gatehaven"-logoed uniforms go about filling out the paperwork as --

DR. WHELAN
He called it sliding -- a name so
charming in its simplicity, but so
inadequate to describe the wonder
of it all.
(then)
You do believe me. Right, Miss
Jennings?
(then)
You do believe me?

And off his babbling incoherence --

FADE OUT.

THE END