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SLIDERS

"Post-Traumatic Slide Syndrome"

Written

by

Nan Hagan

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#K0812

2/15/96

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

SLIDERS

"Post-Traumatic Slide Syndrome"

INTERIORS:

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

EXTERIORS:

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

Prod. #K0812

2/15/96

SLIDERS

"Post-Traumatic Slide Syndrome"

REVISED PAGES:

Prod. Draft	Full Script
Pink Rev.	Full Script
Blue Rev.	Full Script
Yellow Rev.	Full Script

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.)  
I'm saying I've seen things you  
wouldn't believe --

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

He listens intently, fingers steepled.

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.  
(then)  
That's why I'm hoping you can help me  
sort through this... (X)

(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  
I see...

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.

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 here for two weeks, four  
days, and change.

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!

REMBRANDT

What are you saying?

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

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.

WADE

Everything looks just the way we left  
it.

REMBRANDT

What do you think, Q-Ball?

QUINN

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

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 wandering... 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)  
For you, Madame.

(X)

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.

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.

QUINN  
How'd they take it?

WADE  
Everybody was basically in a state of  
shock.  
(then)  
My sister just screamed "Oh, my God",  
for ten minutes.

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 it all started, huh?  
The real 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 thinking, Professor?

ARTURO  
We are sitting on 95% of one of the  
greatest scientific discoveries the  
world has ever known.  
(then)  
Nevertheless, we are still lacking  
that last 5%, the ability to harness  
this beast, and make it safe.

WADE  
What are you saying?

ARTURO  
I'm suggesting, Miss Welles, perhaps  
the smartest thing to do would be to  
keep our experiences a secret for now.

(X)  
(X)

(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.

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 in obscurity for the  
last year-and-a-half?

ARTURO

I doubt you'll have much trouble  
there.

(dry pause)

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

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.

REMBRANDT

Just for a month or so, right?

(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.

(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 --

MRS. MALLORY

I prayed everyday, Quinn.

(then)

I never gave up hope.

And as they turn to walk away...

REMBRANDT (V.O.)

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

DISSOLVE TO:

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

7

As

(CONTINUED)

7 CONTINUED:

7

ARTURO

moves down the walkway toward the Physics Building.

REMBRANDT (V.O.)

For the Professor, it was getting back  
to academia --

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.

ARTURO

(off her)

Are you all right, Miss VonBaeck?

VONBAECK

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

ARTURO

Yes, well, life 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?

(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 (V.O.)

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

CUT TO:

8 OMITTED

8

9 INT. RECORDING STUDIO - REMBRANDT'S FLASHBACK - ARTIE

9

Rembrandt's agent, who we remember from the pilot,  
supervising some reject from Ed McMahon's Star Search at the  
electric organ.

REMBRANDT

moves in...

REMBRANDT

Artie?

Artie turns

REMBRANDT (Cont'd)

Don't you recognize me? It's  
Rembrandt.

(X)

ARTIE

I used to know a Rembrandt -- but he  
died.

(CONTINUED)

9 CONTINUED:

9

REMBRANDT

C'mon, Artie -- don't be like that.

(then)

I know you're angry. I missed some dates, but I got a good explanation for that.

(X)

ARTIE

Oh yeah?

(then)

Like what?

REMBRANDT

I was touring Asia.

ARTIE

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?

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.

REMBRANDT

(hushed; important)

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

(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.

(then)

Hell, maybe since the dawn of time.

Artie studies his client: "Oy. "

(CONTINUED)

9 CONTINUED: 2

9

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?

ARTIE  
Ticking away. Why?

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

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.

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!

INTERCUT WITH: (X)

12 INT. QUINN'S HOUSE - KITCHEN - QUINN

12

punches in --

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

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

Quinn can't believe his ears --

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 a small arrowhead --

ARTURO (ON TV)

-- This extraordinary arrowhead comes from a world where Europe never colonized the Americas. It is one of several items that are currently being examined and carbon-dated and which will conclusively prove they were retrieved from parallel Earths with a history entirely different from our own.

(X)

(X)

(X)

(X)

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, who a lot of people today are calling The 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)

Newsweek 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 and posters of various San Francisco notables:  
Von Karayan at the San Francisco symphony, Jimi Hendrix at  
the Filmore

A SUPERBOWL POSTER

(if we can get permission) featuring a 49'ers helmet  
jousting with the Miami Dolphins. The caption, in Roman  
numerals: SUPERBOWL XXIII.

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)  
Thanks...

CUT TO:

16 INT. LAMPLIGHTER - WADE AND REMBRANDT 16

WADE  
-- If we go to the press on Quinn's  
behalf, Arturo's bound to back down.

REMBRANDT  
You'd think the Professor'd have  
thought that through.

WADE

He's acting like we ought'a be  
grateful he mentioned the rest of us  
at all.

(X)  
(X)

(CONTINUED)

16 CONTINUED: 2

16

QUINN (O.S.)  
Guys!

QUINN  
shaken

QUINN  
We're not home.

REMBRANDT  
What?

QUINN  
Look at the poster, Rembrandt.

Neither Rembrandt or Wade sees anything out of the ordinary.

WADE  
A Super Bowl poster. So what?

QUINN  
Niners versus the Dolphins.  
(then)  
Don't you get it? On our world, the  
Niners played the Bengals in Super  
Bowl 23.

Rembrandt and Wade exchange a look.

WADE  
I don't really follow football.

Off which --

QUINN (X)  
Trust me guys. Some things I know (X)  
like the back of my hand. (X)  
(then) (X)  
This isn't our Earth. (X)

END FLASHBACK:

17 INT. DR. WHELAN'S OFFICE - REMBRANDT

17

somewhat upset at the memory --

REMBRANDT  
What were we supposed to say?  
(then)  
Bengals, Dolphins -- it was ten years  
ago.

(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.

DISSOLVE TO: (X)

18 EXT. QUINN'S HOUSE - REMBRANDT'S FLASHBACK - NIGHT - QUINN 18  
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  
enters. The house is dark.

QUINN  
Mom --?

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

20 INT. KITCHEN - QUINN 20  
enters --

QUINN  
Mom... are you in the basement?

(X)

The door to the basement's ajar. Suddenly --

A MYSTERY FIGURE

rushes past --

QUINN  
Hey!

Quinn takes off after him/her --

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  
REMBRANDT

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

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 think Arturo had something to do with this?

WADE

I've got to admit, it crossed my mind.

(then)

You know what Quinn thinks? It's 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. He's insisting we're not home.

REMBRANDT

Damn. This is bad.

(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 INT. CONFERENCE ROOM - 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  
Einstein-Podolski-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.

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.

ARTURO  
(harsh whisper)  
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. It  
doesn't change the fact that we're not  
home.

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

The Niners beat the Dolphins in Super  
Bowl 23.

ARTURO

Mr. Mallory, I am no particular adept  
of American football, but one thing I  
am sure of; the Niners defeated the  
team from Miami in a rout.

(then)

Everyone remembers that.

Quinn reacts -- this is so obviously a lie

QUINN

How can you lie like that?

ARTURO

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

(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 on a conference call.

QUINN

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

Tanika nods, though the name means nothing to her, as now --

WADE

enters from the direction of the kitchen.

(CONTINUED)

WADE

(into cell phone)

I don't care what Winona's people want, they're not the ones driving this deal David, and that's something that should be made clear to everybody. We could close with Sandra Bullock in a whipstitch.

(to Quinn)

'Be with you in a minute, Quinn.

(listens)

David -- make the call.

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

Just do it.

(then)

And don't forget, we have the conference call with Random House at three.

Hangs up --

WADE

(a tad sheepish)

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

QUINN

The police came over this morning, dusting for fingerprints.

(then)

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

WADE

I know. Isn't this incredible?

(then)

It's like a dream come true.

(X)  
(X)

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)

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... Sammy Epstein. (X)  
(off her) (X)  
He wore braces on our world, Wade.  
(then)  
We used to call him Railroad Tracks.  
(off Wade)  
Don't you see? The Niners and  
Dolphins, Maris' record, and now this?

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.

QUINN  
It can be if our doubles slid from  
here.

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.

(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, Arturo's gonna hog all the credit.

(X)

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?

DISSOLVE TO: (X)

27 INT. MUSEUM - REMBRANDT'S FLASHBACK - AFTERNOON - A  
CROWDED AFFAIR

27 (X)  
(X)

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?

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

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

The paparazzi keep flashing

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  
(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 made certain emendations...  
no question about it... all of which  
I would have arrived at on my own.

(X)

(X)

(X)

(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. At the base:

(X)

MAXIMILIAN ARTURO

(X)

"Father of Inter-Dimensional Travel".

(X)

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.

WADE  
Rembrandt! Look

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.

And she goes

CUT TO:

29 INT. MUSEUM - DAY - PUBLIC PHONEBOOTH - WADE

29(X)

her back to us as she speaks to Quinn

WADE

(into phone)

-- I wanted to kill him. It's  
inconceivable 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)

Quinn -- we're not going through this  
again. We're home.

(then)

I'm just 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 - THE AZURE GATE BRIDGE - 30  
ESTABLISHING - NEXT DAY

glittering --

30A EXT. GOLDEN GATE PARK - WADE AND QUINN 30A  
She's devastated.

WADE  
I must've heard them say Azure Gate  
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.  
(then)  
But she's still out there, lost  
just like we are.

QUINN  
As hard as it is, just remember our  
real families are still looking  
for us.  
(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 --

(CONTINUED)

30A CONTINUED:

30A

WADE  
I'm sorry I didn't believe you,  
Quinn.  
(MORE)

(CONTINUED)

30A CONTINUED: 2

30A

WADE (cont'd)

(then)  
We thought you were coming  
unglued --

QUINN

Don't worry about it.  
(then)  
C'mon -- we've got work to do.

As they go --

CUT TO:

31 INT. ARTURO'S CLASSROOM - DAY - VONBAECK

31(X)

moves to impede

QUINN AND WADE

from entering --

WADE

We're here to see the Professor!

Quinn pushes past. Wade follows --

VONBAECK

You can't go in there!

QUINN

Professor --!

ARTURO

turns -- he's been contemplating an equation on the  
blackboard --

(CONTINUED)

31 CONTINUED:

31

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?

VonBaeck gets this obscure message, retreats

QUINN

(to Wade)

Show him.

Wade hands him a picture postcard

INSERT - POSTCARD

The Azure Gate.

ARTURO

(so?)

A postcard of the Azure Gate Bridge.

(then)

Available at any Seven Eleven in the city...

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)

31 CONTINUED: 2

31

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?

QUINN

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

(then)

You took my timer. I want it back.

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.

QUINN

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

ARTURO

You will do what you must.

(then)

But so will I.

(X)

(CONTINUED)

31 CONTINUED: 3 . 31  
Off which impasse

CUT TO:

31A OMIT (32) 31A

33 EXT. CAMPUS - QUINN AND WADE 33(X)  
move to Quinn's car

WADE  
It's like I don't even know him  
anymore. Were we crazy, Quinn?  
How could we spend so much time  
with somebody and not realize what  
a creep he is.

QUINN  
He's scared, Wade.  
(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 on this  
world -- it's all a mirage. Our  
real families are still out there,  
Wade, we can't give up hope.  
(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"  
sold more in one weekend than in (X)  
the entire sixteen years it's been (X)  
released in the first place. (X)  
(then)  
You try to keep perspective on a  
thing like that...  
(off Whelan's silence)  
My agent booked me on MTV Unplugged  
just like Tony Bennett. (X)

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

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)  
I've got to cry me a river (X)  
tonight, sweetheart -- make sure (X)  
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.

(resigned)

How'd I let you talk me into this?

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.

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  
Take a message.  
(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.

Off which impasse.

CUT TO:

36 INT. QUINN'S BASEMENT - QUINN

36

tears through the contents of a steamer trunk --

(X)

WADE

looks on as --

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

(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 bracelet. Let me have it. (X)

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

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 (X)

from the outside (X)

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.

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

Thirty seconds!

(then)

We had two weeks when we landed.

(X)

(X)

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!

WADE

What are we gonna do?

(then)

Quinn, we'll be stuck here!

(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 a replica!

(X)

(CONTINUED)

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.

DR. WHELAN

How did that make you feel?

(then)

That expression of loyalty?

(X)

REMBRANDT

It made me take stock of things, that's for sure.

(then)

About who my real friends are --

(then)

Not like certain Topps I could name

(X)

As now - the intercom buzzes --

MISS JENNINGS (O.S.)

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

(X)

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

I'd hate for us to stop our work mid-narrative, just when we're making so much progress.

(X)

REMBRANDT

True. I do feel a little better.

(CONTINUED)

43 CONTINUED: 43

DR. WHELAN  
Let me just tell my assistant to  
cancel my last appointment.

Whelan exits.

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

looks up from her formica desk. She wears her hair in a  
two-tier bee-hive, bride of Frankenstein without the  
stripes. 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  
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 --  
(then)  
Where were we?

REMBRANDT  
Well, Quinn and Wade spent the  
night in jail. Next morning, I  
bailed them out...

Off Rembrandt

DISSOLVE TO:

46 OMIT (46) 46

47 OMIT (47) 47(X)

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.

WADE  
On this world?

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

(then)  
I was on such a rocket ship to  
success, I didn't want to hear the  
truth.

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

QUINN  
Taxi!

WADE  
Where are we headed?

A taxi pulls to a stop --

QUINN  
We're getting the timer back.

(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 --

REMBRANDT

What if he doesn't have it here?

QUINN

I know the Professor -- he's not gonna leave a thing like that in the science lab.

CUT TO:

50 INT. ARTURO'S STUDY - 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  
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  
pounding on leg shackles with a rock, hence the sound

REMBRANDT  
Arturo? What are you doing down  
here?

(X)

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

QUINN  
I knew it.

(CONTINUED)

51 CONTINUED:

51

ARTURO  
There's a hacksaw on the  
workbench. Hurry!

(X)

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

(X)

(CONTINUED)

51 CONTINUED: 2

51

REMBRANDT

His double? I thought our doubles  
were off sliding.

ARTURO

Apparently not at all.

(then)

On this world, my counterpart  
decided there was no guarantee of  
getting back -- so he chickened  
out at the last minute and missed  
the slide --

(then)

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

REMBRANDT

So when you stepped into his  
life --

ARTURO

Exactly.

(then)

His research assistant telephoned  
him.

(then)

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

QUINN

The black van outside my house when  
the timer was stolen.

WADE

How're we coming with that chain?

QUINN

Hang on.

He's sawed the shackle... smashes it one last time with the  
rock... Arturo grimaces.

QUINN

Sorry, Professor.

As Arturo begins to remove the shackle

(CONTINUED)

51 CONTINUED: 3

51

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 completed equation so that  
he could present it to the Nobel  
committee.

(X)

(then)

Once I'd given it to him, he  
planned to kill me.

(X)

(X)

(X)

(CONTINUED)

51 CONTINUED: 4

51

He indicates

(X)

A BLACKBOARD

(X)

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

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 Time magazine.

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 something?

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

All right, look -- this man is an  
impostor. You mustn't believe a  
word he says.

WADE

Uh oh.

REMBRANDT

Who's who, Q-ball?

ARTURO #2

Can't you see, aside from outward  
appearances, this charlatan is  
nothing like me? He is a  
self-aggrandizing, malcontented  
egomaniac!

Wade and Rembrandt exchange a look.

REMBRANDT

Sure sounds like Arturo.

(to Arturo #2)

Man, if you're Arturo how come he  
was the one chained up?

(X)

ARTURO #2

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

(X)

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 from one Arturo to the other. His mind's  
reeling --

(X)

ARTURO  
Because I watched you hide it  
earlier!

ARTURO #2  
The Kromaggs. The world where  
Bennish and I detonated the atom  
bomb --  
(then)  
Who else would know that but me?

ARTURO  
Obviously he 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! Less than seventeen  
minutes!

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

stands off to the side saying goodbye to her family. She  
turns from them now.

WADE

(over the roar)  
I love you!

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 does he  
want to slide with us?

ARTURO

Because without the timer, he's  
lost all hope for the Nobel Prize!

(MORE)

(CONTINUED)

53 CONTINUED: 3

53

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!

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 nomads.

(X)

Not to mention more ugly memories of mutinous Topps.

(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:

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

(CONTINUED)

55 CONTINUED:

55

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

MISS JENNINGS  
You can't go in there!

(X)

Quinn's already pushed through

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

56

react

QUINN  
Sorry to burst in on you like this,  
Doctor.  
(Arturo's closed the door  
in Miss Jennings' face)  
We're gonna miss the slide.

(X)

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

ARTURO  
... three, two, one

Arturo activates the wormhole --

DR. WHELAN

looks on, amazed

REMBRANDT  
Sorry about all this, Doc.  
(he's got his check  
book)  
You take a check?

(X)

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 -- the  
sky on a crystalline summer's  
morning -- a pathway, to other  
worlds, don't you see?

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 believe me, Miss Jennings don't  
you?  
(then)  
You all believe me, right? You  
must believe me.

(X)  
(X)

And off his babbling incoherence --

FADE OUT.

THE END