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SLIDERS

"Post-Traumatic Slide Syndrome"

Written

by

Nan Hagan

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SLIDERS

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REVISED PAGES

| | |
|-----------------|--|
| Prod. Draft | Full Script |
| Pink Rev. | Full Script |
| Blue Rev. | Full Script |
| Yellow Rev. | Full Script |
| Green Rev. | Full Script |
| White (2) Rev. | Pgs. 2, 5, 10, 13, 14, 15, 17, 18, 21, 22, 22A, 22B, 24, 25, 26/27, 28, 29, 30, 31, 32, 33/34, 35, 41, 45, 47, 47A, 48, 49 |
| Pink (2) Rev. | Pgs. 26/27, 32, 37, 38, 39, 45 |
| Blue (2) Rev. | Pgs. 1, 2, 18, 19, 28, 36, 37, 43, 44, 51, 52, 53, 53A, 54, 55 |
| Yellow (2) Rev. | Pgs. 18, 22B, 23, 31, 45 |
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SLIDERS

"Post-Traumatic Slide Syndrome"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILIAN ARTURO
REMBRANDT BROWN

DR. MATTHEW LIEBLING (X)
MRS. MALLORY
LEILA VONBAECK
ARTIE
ARTURO #2
TV INTERVIEWER
TANIKA
SEBASTIAN SMITH
LEE ROY HOPKINS
GUARD

SLIDERS

"Post-Traumatic Slide Syndrome"

SETS

INTERIORS

DR. LIEBLING'S OFFICE (X)
PRIVATE OFFICE
OUTER OFFICE
QUINN'S HOUSE
KITCHEN
DINING ROOM
BASEMENT
FOYER
WADE'S APARTMENT
LIVING ROOM
LAMPLIGHTER BAR
RECORDING STUDIO
MUSEUM
EXHIBIT ROOM
CORRIDORS
STAIRWAY
ARTURO'S HOUSE
STUDY
BASEMENT
DRESSING ROOM
CONFERENCE ROOM
CHEMISTRY BUILDING/HALLWAY

EXTERIORS

QUINN'S HOUSE
COLLEGE CAMPUS
MUSEUM (ESTABLISHING)
PUBLIC PHONEBOOTH
VARIOUS STREETS
POLICE PRECINCT

SLIDERS

"Post-Traumatic Slide Syndrome"

INTERIORS

DR. WHELAN'S OFFICE
 PRIVATE OFFICE
 OUTER OFFICE
 QUINN'S HOUSE
 KITCHEN
 DINING ROOM (X)
 BASEMENT
 FOYER (X)
 WADE'S APARTMENT
 LIVING ROOM
 LAMPLIGHTER BAR
 RECORDING STUDIO (X)
 MUSEUM
 EXHIBIT ROOM
 CORRIDORS (X)
 STAIRWAY
 ARTURO'S HOUSE
 STUDY (X)
 BASEMENT (X)
 DRESSING ROOM (X)
 CONFERENCE ROOM (X)
 CHEMISTRY BUILDING/HALLWAY (X)

EXTERIORS

QUINN'S HOUSE (X)
 COLLEGE CAMPUS (X)
 MUSEUM (ESTABLISHING)
 PUBLIC PHONEBOOTH (X)
 VARIOUS STREETS (X)
 POLICE PRECINCT (X)

TEASER

FADE IN:

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

Noteworthy credentials detailing the impressive career of DR. MATTHEW LIEBLING, 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. LIEBLING
And when he said he wanted to take
"Q-ball's brain", how did that make
you feel?

ANGLE - DR. MATTHEW LIEBLING

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. LIEBLING
My feelings are not at issue, Mr.
Brown. (X)
(off his notepad)
You said earlier you were at the end (X)
of your rope... (X)

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...

(CONTINUED)

Date: 2/26/96

To: Production
Re: Scenes 30A & 31

Please note, in today's pages, scene 30A is now a NEW DAY.

Scene 31 is the same day as scene 30A.

Quinn and Wade should be dressed appropriately.

1 CONTINUED:

1

DR. LIEBLING

(X)

(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.

ANGLE - NOTEPAD

Liebling scribbles as --

(X)

DR. LIEBLING

(X)

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

Rembrandt SIGHS... and remembers...

REMBRANDT

I guess it all started a couple weeks ago --

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 to the ground.

QUINN

(helps Wade up)

You okay?

WADE

I think so.

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.

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 old (X)
Buick. He got rear-ended just before (X)
we left. (X)
(then)
And that's Mrs. Randall's place. (X)

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.

REMBRANDT (X)
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 - DINING ROOM - A BOTTLE OF CHAMPAGNE 4(X)
as Arturo uncorks it, pours

REMBRANDT

All right!

ARTURO

(hands Mrs. Mallory a
glass)

For 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 and single-handedly
stopped a plague.

REMBRANDT

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

MRS. MALLORY

An atom bomb?

ARTURO

(modestly)

I, uh, jerry-rigged the detonator.
The fissionable 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. He holds the timer.

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.

QUINN
What are you thinking, Professor?

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

WADE
You guys'll get it.

ARTURO
(hands timer to Quinn)
I agree, but until we can guarantee a
safe return, perhaps the smartest
thing is to keep our experiences a
secret for now.

(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 your career the
day we first slid.

(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.

REMBRANDT

Just for a month or so, right?

(CONTINUED)

6 CONTINUED:

6

ARTURO
When Mr. Mallory and I feel the time
is right, we'll have the biggest press
conference the world's ever seen.

(X)

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:

#K0812-"Post-Traumatic Slide Syndrome" 2/19/96 1st Green 9A.

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

7

As --

(CONTINUED)

7 CONTINUED:

7

ARTURO

carries a satchel, moves down the walkway toward the
Physics Building.

(X)

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. She carries an armful of books,
files...

(X)

(X)

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 my dear, all will be
revealed in due course.

(X)

(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 -- his eyes betray little.

(X)

REMBRANDT (Cont'd)

Don't you recognize me? It's the
Crying Man.

(X)

(X)

ARTIE

(hurt feelings)

I used to know a Crying Man -- but he
died.

(X)

(X)

(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.

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

(hushed; important)
I'm gonna tell you a secret, Artie --
(leans in)
How's your pacemaker?

ARTIE

Ticking away. Why?

REMBRANDT

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. That's not
the half of it.

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

CUT TO:

10 INT. QUINN'S KITCHEN - NEW DAY - PHONE
ringing.

10(X)

QUINN
picks up --

QUINN
Hello?

CUT TO:

11 INT. WADE'S APARTMENT - WADE
on the phone

11

WADE
Quick. Turn on your T.V. Channel
Twenty Two.

(X)
(X)

Under which

INTERVIEWER (ON TV) (O.S.)
-- which took the scientific community
by storm when he addressed an
impromptu press conference at
California University this morning...

(X)
(X)

(CONTINUED)

11 CONTINUED: 11

WADE
(into phone)
He's on the All News Channel. (X)

INTERCUT WITH:

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

punches in --

QUINN
(into phone)
Hold on.

And now he finds

ANGLE ON TV - TV INTERVIEWER

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 - TV INTERVIEWER

hunkering down for some in-depth scrutiny --

(CONTINUED)

13 CONTINUED:

13

INTERVIEWER (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.

He extracts a small arrowhead --

ARTURO (ON TV)

-- This extraordinary arrowhead crafted from a space-age titanium alloy -- 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 it was retrieved from a parallel Earth with a geological make-up 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 --

INTERVIEWER (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: 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 Karajan at the San Francisco symphony, Jimi Hendrix at
the Fillmore --

SAN FRANCISCO CHRONICLE - HEADLINE (X)

captioned, "'49ers Clock Jets in Super XIX, 43-10". (X)

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

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

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

(CONTINUED)

16 CONTINUED:

16

QUINN (O.S.)
Guys!

QUINN
shaken

QUINN
We're not home.

REMBRANDT
What?

QUINN
Look at the headline.

They turn... neither Rembrandt or Wade see anything out of the ordinary.

(X)

(X)

WADE
Super Bowl nineteen. So what?

(X)

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

Rembrandt and Wade exchange a look.

WADE
I don't really follow football.

Off. which --

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

END FLASHBACK:

17 INT. DR. LIEBLING'S OFFICE - REMBRANDT

17

somewhat upset at the memory --

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

(CONTINUED)

17 CONTINUED:

17

DR. LIEBLING
Did you voice your suspicion?

REMBRANDT
Damn right I did. We both did.

(X)

(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:

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... is that you?

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. WADE'S APARTMENT - LIVING ROOM - WADE 23 (X)
enters from the direction of the kitchen, moves to answer (X)
the front door -- (X)

WADE
(into cell phone)
Look -- I'm not gonna sell out the
- integrity of my story just because
Winona Ryder might be interested in
optioning the diary. (X)

Quinn enters (X)

(MORE)

(CONTINUED)

23 CONTINUED:

23

WADE (Cont'd)
 (to Quinn)
 'Be with you in a minute. (X)
 (listens)
 David -- make the call.
 (then) (X)
 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.

QUINN
 The timer's been stolen.

WADE
 What?

QUINN
 The police came over this morning,
 dusting for fingerprints.
 (then)
 On top of which I've got reporters (X)
 calling all day. The phone hasn't
 stopped ringing.

WADE
 Did you make a statement? (X)

QUINN
 No...

WADE
 Quinn, if you don't step forward,
 Arturo's gonna think he can get away
 with this.

QUINN
 Let him.
 (then)
 Look at this. (X)

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

(CONTINUED)

23 CONTINUED: 2

. 23

QUINN

My ninth grade homeroom.

WADE

Really? Which one's you?

QUINN

(indicates)

Forget that. This kid... Thomas
Canfield.

(off her)

- He wore braces on our world, Wade.

(then)

We used to call him Railroad Tracks.

(off Wade)

Don't you see? Superbowl Nineteen and
now this?

WADE

Are you sure you're not just
remembering it wrong?

(off Quinn's
exasperation)

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

QUINN

It can if our doubles slid from here.

WADE

(sarcastically)

Okay - so now we've slid in and taken
their places and everything's the
same except for a football game and a
kid you think you remember wore
braces?? Do you hear yourself?

(then; gently)

I'm starting to worry about you...

QUINN

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

(CONTINUED)

23 CONTINUED: 3

23

WADE
(a little defensive)
I hear every word; you're not hearing
me.
(pointed)
It's over, Quinn. We're home.

The cell phone starts to ring again.

QUINN
We've got two more days here, Wade.
- If I can't find the timer, we'll all
be stuck here.

WADE
(the phone's insistent)
Let me just get rid of this.

QUINN
Forget it.

He turns to go.

WADE
Quinn. Wait!

He's gone.

CUT TO:

24 INT. CONFERENCE ROOM - DAY - ARTURO

24

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. There is a lit lucite display on
the table.

(CONTINUED)

23 CONTINUED: 3

23

QUINN
We've got a little more than two
days, Wade. If I can't convince you
and find the timer, we're gonna spend
the rest of our lives here.

(X)
(X)

TANIKA
(of the phone)
She says it's important.

Quinn sees where this is headed. Turns, goes --

WADE
Quinn. Wait!

He's gone.

CUT TO:

24 INT. CONFERENCE ROOM - DAY - ARTURO

24

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. There is a lit lucite display on
the table.

(X)
(X)

(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-Rosen-Podalski bridge...
(then)
Miss VonBaeck?

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

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 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
I need to talk to you.

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

Listen to me: The Niners beat the
Dolphins in Super Bowl Nineteen.

ARTURO

Mr. Mallory, I'm not certain where
all this is leading... You seem to be
having difficulty adjusting to the
fact that we're finally home, but
right now I am in the middle of a
press conference.

(then)

Excuse me.

(X)

(X)

(X)

As he goes. Off Quinn, thunderstruck

CUT TO:

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

Listen to me: The Niners beat the
Dolphins in Super Bowl Nineteen.

ARTURO

Mr. Mallory. You seem to be having
difficulty adjusting to the fact that
we're finally home and although I am
deeply sympathetic, right now I am in
the middle of a press conference.

(X)

(X)

(X)

(X)

(then)

Excuse me.

As he goes. Off Quinn, thunderstruck

CUT TO:

25 INT. RECORDING STUDIO - REMBRANDT'S FLASHBACK - DAY - 25
REMBRANDT

with Artie, listening to playback of "Cry Like a Man." (X)
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 - IN THE BOOTH THROUGH GLASS WINDOW - WADE (X)

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

He waves her in to the studio... (X)

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. Cops have any
idea who broke into his house?

(CONTINUED)

25 CONTINUED:

25

WADE

I'm worried about him, Rembrandt.

(then)

You know what he told me? The F.B.I. might be behind it.

REMBRANDT

He's serious?

WADE

I think so. The F.B.I., foreign governments

(then)

I think he's really going off the deep end.

REMBRANDT

He's still saying we're not home, huh?

WADE

I don't know what to do. He's in this incredible state of denial.

REMBRANDT

Damn. This is bad.

(then)

I love the guy, Wade. You know that. Everything good -- all this success... I owe to him.

WADE

It might help if you talked to him.

Rembrandt looks uncertain. Artie's been looking on impatiently --

ARTIE

Remmy this is coming out'a my pocket.

REMBRANDT

In a second.

(to Wade)

Is he coming to the museum opening tomorrow?

WADE

I don't think so.

REMBRANDT

Let me call him. See if I can't get him down there and get him straight on this home thing...

Off Rembrandt

DISSOLVE TO:

26 INT. DR. LIEBLING'S OFFICE - REMBRANDT .26(X)
continues

REMBRANDT
--- 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. LIEBLING (X)
And how did you feel about that?

REMBRANDT
I felt bad for the guy. Why couldn't
he just have leaned back and enjoy the
ride like the rest of us?

DISSOLVE TO:

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

Lots of media. Jazz music. Cocktail reception...

WADE AND REMBRANDT

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

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.

(CONTINUED)

27 CONTINUED:

27

Security has stepped in to back the shutterbugs away --

ARTURO

Some gala, eh?

(off Wade and Rembrandt)

Will Mr. Mallory be joining us?

(X)

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.

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.

(CONTINUED)

27 CONTINUED: 2

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 a large covered object. Flashbulbs pop, (X)
camera/auto-rewinds whirr. (X)

WADE AND REMBRANDT

enter the exhibit hall, astonished to see the unveiling (X)
of -- (X)

A STATUE OF ARTURO

(X)

finger pointing towards the horizon. He is massive, (X)
imposing -- like a statue of Lenin before Communism
collapsed. At the base:

MAXIMILIAN ARTURO

"Father of Inter-Dimensional Travel".

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: 2

28

THE TIMER

We see numbers ticking away... (But we're not close enough to see the actual time). (X)
(X)

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

her back to us as she speaks to Quinn

WADE
(into phone)
-- I wanted to kill him. It's
inconceivable he'd do a thing like
that to you.
(then)
Quinn -- listen to me. You can't just
break in and steal a museum exhibit.
There's security all over the place.
(then)
Look -- why don't you let me help you
find 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?
(then)
Call me later.

Hangs up. The guy's impossible. She starts to move off.
Stops. Can't believe her eyes.

WADE
Oh, my God --

ANGLE - THE GOLDEN GATE BRIDGE

Only on this world

WADE
It's blue.

(CONTINUED)

ACT THREE

30 OMITTED

30

30A INT. WADE'S APARTMENT - WADE AND QUINN - NEW DAY
She's devastated.

30A(X)

WADE

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

QUINN

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

(X)
(X)

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 sliding,
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)
I thought you were losing it --

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

As they go --

CUT TO:

31 INT. CHEMISTRY BUILDING - HALLWAY - ARTURO, QUINN, WADE 31
come around the corner... Arturo holds a postcard in his
hand.

ARTURO
(so?)
A postcard of the Azure Gate
Bridge.
(then)
Available at any tourist rack 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 wants to be famous,
that's why.

(X)

(CONTINUED)

31 CONTINUED:

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 time and again 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

She's not my mother.

ARTURO

In some small measure, perhaps not.

(then)

Nevertheless, she is as close to the genuine article as you are ever likely to get.

(X)
(X)

QUINN

We've been through a lot, Professor, and we've always stuck together. If you want to live a lie, I can't stop you.

(then)

I want the timer back.

ARTURO

I can't help you.

(then)

It's on loan to the Museum of Science.

(CONTINUED)

31 CONTINUED: 2

31

WADE

It wasn't yours to loan. You
stole it.

(X)

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
the rest of us are sliding out of
here tomorrow.

(X)

(X)

ARTURO

You will do what you must.
(then)
But so will I.

(CONTINUED)

31 CONTINUED: 3 31
Off which impasse

CUT TO:

31A THRU 32 OMITTED 31A THRU 32

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

WADE
I don't understand why he's acting
like this... 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 lost hope that we'll ever 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
Do you want to stay too?

A look between them --

WADE
(certain)
No.

QUINN
(a moment of doubt)
I can't promise anything, Wade.
I'm not sure I can actually ever
get us home...

She smiles. Her faith in him absolute.

WADE
We'll make it. I know we will.

Quinn smiles. Nods his head. Wade takes him by the hand.

(CONTINUED)

33 CONTINUED: 33

WADE (X)
Come on, we're gonna have our (X)
hands full with Rembrandt, too... (X)

As they go -- (X)

34 INT. DR. LIEBLING'S OFFICE - REMBRANDT 34

telling his story --

(CONTINUED)

34 CONTINUED:

34

REMBRANDT

...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 the original recording did in sixteen years.

(then)

You try to keep perspective on a thing like that...

(off Liebling's silence)

My agent booked me on MTV Unplugged just like Tony Bennett.

(X)

DR. LIEBLING

(impressed)

MTV Unplugged. Quite an honor.

(X)

REMBRANDT

You'd think so, right?

(then)

Only thing was, the deal was for me and my ex back-up singers...

(then)

We kind of split on account of ego problems...

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 tonight, sweetheart -- make sure that's a waterproof base --

She nods. As now --

ARTIE FELD

sticks his nose in the door --

ARTIE

Remmy, The Topps wanna have a word with you.

(CONTINUED)

34 CONTINUED:

34

REMBRANDT

... 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 the
original recording did in sixteen
years.

(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.

DR. WHELAN

(impressed)

MTV Unplugged. Quite an honor.

REMBRANDT

You'd think so, right?

(then)

Only thing was, the deal was for me
and my ex back-up singers...

(then)

We kind of split on account of ego
problems...

CUT TO:

35 INT. DRESSING ROOM - REMBRANDT'S FLASHBACK - REMBRANDT

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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 tonight,
sweetheart -- make sure that's a
waterproof base --

She nods. As now --

ARTIE FELD

sticks his nose in the door --

ARTIE

Remmy, The Topps wanna have a word
with you.

(CONTINUED)

35 CONTINUED:

35

REMBRANDT
I knew it. Here it comes.

ARTURO
(soothing)
Just hear them out. I'm trying to
keep this whole thing together...

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

Artie opens the door, ushers in --

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
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 to Topps) (X)
Listen to me: I'm the Crying (X)
Man. You're the back-up (X)
singers. That's the natural order (X)
of things. If you all start
crying, it'll confuse the audience!

SEBASTIAN
We cry or no one cries. We'll shut
the whole show down.
(then)
Simple as that.

Off Rembrandt -- what?

CUT TO:

36 INT. QUINN'S BASEMENT - QUINN

36

tears through the contents of a steamer trunk --

WADE

looks on as --

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

(CONTINUED)

36 CONTINUED: 2

. 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
South wing clear. Alarms set.

(X)

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 bracelet on. Quinn seizes on it.

QUINN
Your bracelet. Let me have it.

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

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.

41 INT. EXHIBIT HALL - QUINN AND WADE 41

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

(CONTINUED)

41 CONTINUED:

41

Come on -- QUINN

(CONTINUED)

41 CONTINUED: 2

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.

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!

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 not our timer.

(then)

It's a replica!

(X)
(X)
(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. LIEBLING'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. LIEBLING

Clearly, these people care a lot about you.

REMBRANDT

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

(then)

About who my real friends are --

(then)

And friendship's about the only thing you can count on in this crazy world.

Rembrandt ponders this, 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.

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. LIEBLING

We shouldn't stop our work now when you seem to be making so much progress.

(X)

(X)

REMBRANDT

True. I do feel a little better.

(CONTINUED)

43 CONTINUED: 43

DR. LIEBLING
I'm going to have my assistant
cancel my last appointment. (X)

Liebling exits.

44 INT. DR. LIEBLING'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. Liebling pulls the door shut so that Rembrandt's out of earshot --

DR. LIEBLING
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. LIEBLING'S OFFICE - DR. LIEBLING 45

enters --

DR. LIEBLING
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 OMITTED 46

47 OMITTED

47

48 EXT. POLICE PRECINCT - QUINN, WADE, REMBRANDT

48

exiting. A cab waits nearby, meter running

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 straight. That's when I
realized Q-Ball was right the whole
time.

(then)

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

WADE

I know the feeling.

REMBRANDT

(to Quinn)

I'm sorry. I couldn't see the
forest for the trees, man.

QUINN

We're together now, that's what's
important.

He steps out into the street.

WADE

Where are we going?

QUINN

If I'm right, we're due to slide at
seven tonight. C'mon -- we'd
better get the timer back.

(X)

(X)

(CONTINUED)

47 OMITTED 47

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

exiting. A cab waits nearby, meter running

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 straight. That's when I
realized Q-Ball was right the whole
time.

(then)

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

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

WADE

I know the feeling.

REMBRANDT

(to Quinn)

I'm sorry. I couldn't see the
forest for the trees, man.

QUINN

We're together now, that's what's
important.

He steps out into the street.

WADE

Where are we going?

QUINN

If I'm right, we're due to slide at
six o'clock tonight.

WADE

We've got less than one hour.

A taxi pulls to a stop --

QUINN

C'mon -- Let's get the timer back.

(CONTINUED)

47 OMITTED 47

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.

WADE
I know the feeling.

REMBRANDT
(to Quinn)
I'm sorry. I couldn't see the
forest for the trees, man.

QUINN
No sweat.

He steps out into the street.

WADE
Where are we going?

QUINN
If I'm right, we're due to slide
at six o'clock tonight.

WADE
We've got less than one hour.

A taxi pulls to a stop --

QUINN
C'mon -- Let's get 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 a leg shackle with a rock, hence the SOUND

(X)

REMBRANDT
Arturo? 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
assistant have had me chained down
here since Monday week!

QUINN
I knew it.

(CONTINUED)

51 CONTINUED:

51

ARTURO

Quickly -- There's a hammer and a
screwdriver in the workroom...

(X)
(X)

Quinn moves toward a small alcove

(X)

(CONTINUED)

51 CONTINUED: 2

51

REMBRANDT

I don't get it. Why isn't your
double off sliding?

ARTURO

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

(then)

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

Under which, Quinn's returned, has started hammering the
screwdriver against the chair, trying to pry the links
apart...

WADE

So when you showed up, suddenly
there were two of you...

ARTURO

His research assistant contacted
him by phone. They figured out I
was a Slider.

(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 pounds on the shackle, which slips... Arturo grimaces.

QUINN

Sorry, Professor.

(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.

(then)

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

(CONTINUED)

51 CONTINUED: 4 51

He indicates

A BLACKBOARD

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

ARTURO
As you can see, I volunteered
nothing.

Quinn strikes once again. The shackle breaks open. (X)

WADE
Come on. Let's get out of here. (X)

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? (X)

CUT TO:

52 INT. BASEMENT - WORK ROOM ALCOVE - A MOMENT LATER - ARTURO 52(X)

going through the desk area. He opens the bottom drawer. (X)
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?

(X)

All turn, astonished to see --

ARTURO #2

emerging from out of the shadows. He's got the timer

(X)

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's a
self-aggrandizing, malcontented
egomaniac who thinks the sun rises
and sets just for him.

Wade and Rembrandt exchange a look.

REMBRANDT
Sure sounds like Arturo.

ARTURO
Then how come I was the one who was
tied up?!

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...

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 --

ARTURO
Because I watched you hide it
earlier!

ARTURO #2
The world where I detonated the (X)
atom bomb -- the time I was
re-united with my late wife. (X)
(then)
Who else would know that but me?

ARTURO
Anybody who read about it 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 cocks Arturo #2 and decks (X)
him. Arturo #2 goes down, hard. The timer skitters across (X)
the floor.

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

QUINN
(grabs the timer)
Less than seventeen minutes!

REMBRANDT
You better be the right one, man.

Quinn leads the Sliders up the stairs. Off Arturo #2, out (X)
cold --

CUT TO:

53 EXT. QUINN'S HOUSE - WADE

53

is hugging her parents goodbye. We can't hear what they're
saying, but it's clear it's an incredibly sad moment.

(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?

(X)

QUINN

Remember how I explained doubles?
(then)

(X)

You're exactly like my mom, too.

(X)

A tear falls down her cheek. Quinn reaches out to wipe it
away.

(X)

QUINN

Your son's still out there. He's
as determined as I am to get home.

(X)

(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.

She understands. They hug --

Wade crosses to where Rembrandt and Arturo are. Rembrandt
puts his arm around her.

REMBRANDT

You okay, sweetheart?

Wade wipes a tear from her cheek, nods solemnly.

They share a sympathetic look. They all thought they were
home.

ARTURO

(re: the timer)
It's time...
(to Quinn)
Mr. Mallory!

Quinn turns... time to go. He starts towards the others.
Arturo activates the timer and the VORTEX ROARS TO LIFE.

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
want to slide with us?

ARTURO #2

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

(CONTINUED)

53 CONTINUED: 3

53

ARTURO #2 (Cont'd) (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

Professor! We're 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. LIEBLING'S OFFICE - DUSK - REMBRANDT

54 (X)

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. Not to mention more ugly memories of mutinous Topps.

(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. LIEBLING'S OUTER OFFICE - MISS JENNINGS 55 (X)
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!

Quinn's already pushed through

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

56(X)

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.

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

ARTURO
... three, two, one

Arturo activates the wormhole --

DR. LIEBLING

(X)

looks on, amazed

REMBRANDT
Sorry about all this, Doc.

Dr. Liebling just stands there, agape --

(X)

REMBRANDT
Doc --?

QUINN
Rembrandt! Come on!

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

(X)

TIME CUT TO:

57 INT. DR. LIEBLING'S OUTER OFFICE - DR. LIEBLING 57(X)
his face rapturous as he describes what he's seen.

DR. LIEBLING (X)
-- 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. Liebling is strapped down on a gurney. Miss Jennings, (X)
a couple of paramedics wearing "Gatehaven"-logoed uniforms
go about filling out the paperwork as --

DR. LIEBLING (X)
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? Every
word of it's the truth.
(then)
Miss Jennings? Miss Jennings, help
me --

And off his babbling incoherence --

FADE OUT.

THE END