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"OH BROTHER, WHERE ART THOU?"

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8 CONTINUED

8

COLIN

I am much obliged, Sheriff.

The Sheriff rides closer to the Sliders, looking them over carefully.

DAWSON

I have not seen you three in this area before.

REMBRANDT

We're just passing through.

MAGGIE

(re: Colin)

We saw this man crash and just wanted to help him out.

Dawson nods, thinking things over.

DAWSON

What kind of dress is that?

QUINN

We're from Canada.

(X)

DAWSON

Oh.

This seems to answer it for the Sheriff. He turns his horse back toward Colin.

DAWSON

One of these days, you will go too far, Colin Mallory.

Quinn, Maggie and Rembrandt all react to the name.

DAWSON

Now, clean up that mess and get back to town. Quietly.

He spurs his horse and moves away.

9 CLOSE ON QUINN

as he moves to Colin. Face-to-face.

COLIN

Thank you for your help.

QUINN

No problem. Look...there's no way to say this that won't be a shock, but I don't have much time.

(pause, then)

I'm your brother.

ACT ONE

FADE IN

11 EXT. COUNTRY ROAD - DAY

11

The Sliders are walking along a dirt road with Colin. Colin is pushing a wheelbarrow loaded with his crashed hang glider.

COLIN

I know you must be sincere in your belief that we are brothers, and I can see some resemblance. But I am afraid it is impossible. Surely my mother and father would have told me I had a brother if it were true.

(X)
(X)

QUINN

They did. You just haven't gotten the message yet.

COLIN

What you say makes no sense to me. My parents died when I was a child.

QUINN

Did they leave you anything?

COLIN

Yes. But I have moved many times over the years. Some things were lost or left behind.

This bothers Quinn.

QUINN

Oh, brother.

(then)

You've got to have what I'm looking for.

COLIN

You are welcome to come to my house. And to stay there if you have need.

They pass a farm where the farmer is working his field with an old-fashioned scythe. Colin gives him a friendly wave. The farmer spits and turns his back. Colin seems not to notice the hostility, but the Sliders do.

COLIN

Where do you people come from?

REMBRANDT

That's a little complicated.

CONTINUED

11 CONTINUED

11

COLIN

(to Maggie)
I have never seen anyone dressed
like you.

MAGGIE

Likewise.

(X)

QUINN

(looking around)
No wires going to the houses. No
pavement. No vehicles other than
wagons.

REMBRANDT

Maybe it's 'Amish World.'

COLIN

Amish?

QUINN

It's a kind of religious community
that lives in isolation. They've
turned away from modern science.

COLIN

We're nothing like that. We have
all the latest conveniences.

They pass a woman who is throwing a pail of "we don't want
to know what" into the road.

COLIN

Well, not all.

MAGGIE

What do you do when you're not
trying to break your neck in a hang
glider?

COLIN

Hang glider? That is an excellent
name for my flying machine.

(proud)
I invented it, you know.

QUINN

You're an 'inventor'?

CONTINUED

17 CONTINUED

17

FATHER (CONT'D)

Our enemies are the Kromagg
Dynasty, a separate race of higher
primates.

MOTHER

The Kromaggs control more than half
our planet and have enslaved
millions. Your father and I are
working with other government
scientists to develop a weapon that
could turn the tide and win the war
for us.

FATHER

Until we succeed, we have made the
painful decision to place you and
your brother with foster parents on
different worlds to ensure your
safety.

18 ANGLE ON COLIN

18

as he takes his mind trip. Quinn, Maggie and Remy
watching.

MAGGIE

Quinn, this thing almost blew your
mind and you were already aware of
travel between worlds...

REMBRANDT

Yeah. What do you think it will do
to a guy who thinks a toilet is a
big deal?

COLIN

I'm from another Earth?

(X)

REMBRANDT

Now, he's getting to the good part.

QUINN

(looking at the timer)
We have no choice.

COLIN

Coordinates? I do not understand.

Quinn looks around, grabs a pencil and paper.

QUINN

They must be telling him how to get
to their world.

CONTINUED

COLIN

Twelve...twelve... cosine nine,
by...I can't make it out...

Quinn writes what he can, then stops, frustrated. Suddenly, Colin's eyes flash open. He stares wildly at the Sliders. He's scared out of his wits. He jumps up to run away, but Rembrandt blocks him and Quinn grabs him. Colin is shaking with fear.

QUINN

You're not crazy, Colin. I know that's what it feels like, but I swear to you, it's all true.

Quinn holds Colin by the shoulders, looking at him intensely. He carefully removes the micro-dot and replaces it in the locket. He hands the locket to Maggie.

QUINN

My birth parents came back for me. My foster mother told me about it. She hid me because she couldn't bear to give me back. They may have come here looking for you. If your foster parents died when you were young, that explains why you weren't found.

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

COLIN

But what about the people I thought were my mother and father...all that time... everything in my life was a lie?

(X)
(X)
(X)

QUINN

Did you love them? Did they love you?

COLIN

Yes.

QUINN

Then it wasn't a lie. But there is a greater truth. And you just heard it.

REMBRANDT

(re: the timer)
Quinn...it's getting close.

QUINN

We want you to come with us.

COLIN

Where?

18 CONTINUED 2

18

Quinn takes the timer from Rembrandt and shows Colin the numbers.

CONTINUED

18 CONTINUED 4

18

QUINN
You have to leave her.

REMBRANDT
Her mamma said she's gonna marry
another guy. (X)
(X)

COLIN
(sad)
Yes. (X)
(X)

QUINN
(looking at the timer)
It's time.

COLIN
But...my life here...

QUINN
Your life is in the future. With
me. And your real family.

Quinn hits the button and the VORTEX swirls up into the
room.

QUINN
(to Maggie and Remy)
You two go ahead.

MAGGIE
You sure?

Quinn nods and Maggie and Remy leap into the vortex. Colin
has backed away from the vortex a little, understandably
frightened by it.

Colin looks at Quinn. Quinn reaches out his hand.

QUINN
Brother?

Colin makes up his mind. He takes Quinn's hand and together
they jump into the vortex.

19 EXT. WIDE TARMAC - DAY

19

Maggie and Remy are there when Colin and Quinn arrive.
It's a wide stretch of pavement that apparently goes to
infinity in all directions. There is a high wind.

QUINN
Where are we?

REMBRANDT
L.A.X.

There is a sudden roar and a...

SMASH CUT TO

ACT TWO

FADE IN

22 EXT. CITY STREET - DAY 22

The Sliders, plus Colin, are walking along a busy street. Everything looks pretty normal to us, but absolutely incredible to Colin. Just about everything he sees is a mind-blower. For Quinn, Maggie and Remmy, this is like herding a three year old through a toy store.

23 COLIN'S POINT OF VIEW - ANGLE ON STREET 23

The cars, the lights, the stores, the people in their strange clothes, some of whom notice Colin in his strange clothes. Rembrandt is constantly getting a kick out of Colin's reaction to things and people's reactions to him.

24 INT. CHANDLER HOTEL - DAY 24

as the Sliders enter and cross the lobby to the front desk. The hotel seems to be quite normal on this world. As they cross, the Sliders explain the situation to Colin.

QUINN

There seems to be a variant of this hotel on just about every world we visit.

MAGGIE

We usually try to get the same room.

REMBRANDT

Unless, of course, the place is headquarters for some doomsday cult, or a military bunker for the Kromagg, or a bombed-out hulk full of hungry rats.

COLIN

That happens?

REMBRANDT

That happens.

Quinn steps up to the desk. The clerk smiles. Her name is (X)
BETTY. (X)

BETTY (X)

Good morning.

QUINN

Good morning, we'd like to check in if you've got room for us.

CONTINUED

24 CONTINUED 24

BETTY (X)
Certainly. Will that be bone graft
or DNA debit.

Quinn reacts to the others.

QUINN
Do you take cash?

Only the slightest pause from Betty, and the smile never (X)
goes away.

BETTY (X)
Of course, sir.

And as Quinn starts to fill in the guest card, the camera
PANS TO...

25 A COMPUTER TERMINAL 25

On top of the monitor there is a compact mini-camera. We
ZOOM in on the lens of this camera and...

CUT TO

26 INT. POLICE STATION - DAY - CLOSE ON A COMPUTER PRINTER 26

It whirs to life and spits out a page.

27 WIDER ANGLE 27

as a plain-clothed police officer rolls his chair over from
his desk to the printer to take the page and look at it. As
he turns back to his desk and to camera, we see that he is
this world's alternate for Sheriff Dawson from Colin's
world.

Here he is SERGEANT LOU DAWSON. He studies the printout.
It's a photo of Quinn, Maggie, Remmy and Colin as they check
in to the hotel. Dawson takes a file folder from a wire
holder on his desk, puts the photo in it, puts it back and
goes back to his paper work.

28 INT. HOTEL ROOM - DAY 28

As Quinn, Maggie, Remmy and Colin enter. Colin sees the
television and crosses to it.

COLIN
Here's one of those cathode image
displaying units we we saw in the
store window. Is it for us?

CONTINUED

35 CONTINUED

35

SUSANNAH
Do I know you?

COLIN
Don't you remember? Colin Mallory.
I asked you to marry me?

(X)

SUSANNAH
Are you some kind of lab experiment
that blew up?

COLIN
People are always asking me that.

She turns away from him. Colin shakes his head, realizing
that he's on another world. This can't be his Susannah.

COLIN
Ah...Susannah...I thought you were
someone else.

SUSANNAH
No big deal.
(then)
Nice outfit.

COLIN
Thanks.

SUSANNAH
How come you know my name?

COLIN
(almost to himself)
I know everything about you.

SUSANNAH
What?

COLIN
Nothing. I am not myself. Maybe
it is the drink.

Susannah nods, looks him over a moment.

SUSANNAH
You're kinda cute, in a weird way.

Colin looks at her. She looks exactly like the girl he
loves. Gets up his courage.

COLIN
Can I buy you something with an
umbrella in it?

SUSANNAH
Sure.

CONTINUED

43 COLIN

43

finds "Suite" 433.

COLIN

(to himself)
Mighty small suite.

He presses the handle and opens the drawer. The thing slides out on bearings and Colin raises the lid, and a lot of frozen nitrogen steam rises up in a fog. When the fog clears, Colin looks inside and there is Uncle Ray. Frozen stiff. Colin's mouth drops open, it's safe to say.

44 EXT. STREET - DAY

44

Susannah waiting in the van. After a moment, here comes Colin. By himself. No Uncle Ray. Colin seems upset.

COLIN

There's a problem.

SUSANNAH

What?

COLIN

Something you did not tell me.

SUSANNAH

Yes?

COLIN

Uncle Ray is frozen.

SUSANNAH

So?

COLIN

He is dead as a mackerel.

SUSANNAH

No, he's not. Oh, I'm sorry, you're a Canadian. I don't think they have this technology up there. Uncle Ray is in a state of suspended animation. His body functions have been lowered, but he's alive. It's the way old people are handled here when they become too much trouble.

Colin looks at her a long moment, not sure whether to believe her.

COLIN

It is true I do not know much about your science, but I know that frozen flesh cannot be reanimated.

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

CONTINUED

44 CONTINUED

44

SUSANNAH

(a tad desperate)
They inject a special serum before
freezing. Now please hurry. I
didn't tell you before because I
thought you would know. Just slip
Uncle Ray into one of those
shipping containers on the dock
and bring him out. I promise you
he'll be so much happier with us.

She puts her hand on his arm and looks pleadingly at him.

COLIN

Well...he sure does not look very
happy now.

Colin turns and heads back to the building.

45 INT. CLARENCE BIRDSEYE INSTITUTE - HALLWAY

45

Colin coming down the hallway with a container on a gurney.
He pauses a moment, looks at the drawers. Then he turns and
looks in the opposite direction, thinking things over.
Suddenly, he hears footsteps approaching. He looks around
frantically for an escape.

45A ANGLE ON HALLWAY

45A

Two white-coated morgue attendants are walking along. We
follow along as they turn a corner and come down the hallway
with the body drawers.

45B NEW ANGLE ON HALLWAY

45B

as the attendants walk by. No Colin. The attendants walk
away and we hold on this shot. After a moment, one of the
drawers opens and Colin climbs out, shivering from the cold
of the drawer.

CUT TO

46 INT. HOTEL LOBBY - DAY

46

Remmy and Maggie are returning from their spree with
packages. Quinn crosses quickly to them.

QUINN

Colin's gone off somewhere.

REMBRANDT

What?

CONTINUED

46 CONTINUED

46

QUINN

He left the bar with a woman.

MAGGIE

Well, it didn't take him long to learn how to do that.

QUINN

She must have had a car. By the time I got out to the street, they were gone.

REMBRANDT

Have you been up to the room?

QUINN

No. I've been looking for him on the street.

They head for the elevators.

REMBRANDT

Now what?

QUINN

We have to find him.

MAGGIE

It's a big city. Besides, what if your brother really is a body snatcher. You don't know what kind of stuff he was into.

QUINN

You saw the world he lived in. I think the Sergeant got it right. Somebody is taking advantage of his innocent nature.

MAGGIE

Short skirts make new fools every day.

REMBRANDT

Well, we can't let the cops find him. Even if we prove his innocence, we'll be all tied up in an investigation, they'll get into that bone graft stuff. They'll take our timer like they always do and we'll end up here for twenty-nine years.

MAGGIE

(sarcastic)

Don't sugar coat it, Remmy. Tell it like it is.

CUT TO

50A INT. HOTEL LOBBY - DAY 50A(X)

Sergeant Dawson is crossing the lobby toward the front desk. (X)

50B AT THE FRONT DESK 50B(X)

Betty comes forward and smiles at Dawson. (X)

BETTY (X)

Hello, Sergeant, how are you today? (X)

DAWSON (X)

Feet are killing me, Betty. (X)

CONTINUED

50B CONTINUED

50B

BETTY
(shakes her head)
The 'cop disease.'

Dawson looks around the lobby to be sure no one is overheard this conversation.

DAWSON
Listen, I need a favor.

BETTY
Sure.

DAWSON
Those folks in Suite 1215.

BETTY
Yes?

DAWSON
How long they staying?

BETTY
(checks a box of file cards)
Three nights.

DAWSON
Keep an eye on their phone calls for me. Make a note of the numbers they call. If they ask you anything unusual or need anything out of the ordinary, let me know about it.

BETTY
Of course. What did they do?

DAWSON
Oh, nothing. They're helping me with a matter. They just don't know it yet.
(starts away)
Give my best to your mamma.

He exits and the Clerk goes back to work.

51 EXT. MANSION - DAY

51

Long driveway from a big gate. The van pulls in and goes to the open garage. Three people are waiting there, a woman and two men.

As we get closer, we may recognize the woman as this world's alternate for MOTHER MOREHOUSE from Colin's world.

52 INT. THE VAN

52

As Susannah jumps out and goes to talk to her mother, leaving Colin, for the moment, alone in the van. Colin looks down at Susannah's purse. He quickly reaches in and takes her cell phone and puts it in his pocket.