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SLIDERS

"EGGHEADS"

Story

by

Scott Miller

&

Jacob Epstein

Teleplay

by

Scott Miller

REVISED PAGES:

Pink rev. pgs. 1-31
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TEASER

FADE IN:

- 1 OMITTED 1*
- 2 EXT. A RESIDENTIAL STREET - DAY - THE SLIDERS 2

emerge from the vortex, check themselves out first, then the neighborhood.

REMBRANDT

How much time we have on this one,
Q Ball?

QUINN

A little more than 5 days. *

WADE

At least it looks like San
Francisco.

REMBRANDT

(to Arturo)
Yeah. And you're not our butler
anymore, so you're ahead of the
game already...

QUINN

Meanwhile, is scoping out the scene. Everything looks
contemporary, normal.

ANGLE - A BUS STOP - A POSTER

a picture of Albert Einstein. Sloganed: "Albert Einstein
wore khakis." It's The Gap ad. As now --

A TEENAGE HEADBANGER

walks by, carrying a BOOM BOX blaring CLASSICAL MUSIC.

REMBRANDT

What's that? Tchaikovsky?

ARTURO

You surprise me, Mr. Brown

REMBRANDT

I know all the longhairs, man if
you're gonna play the game, you
gotta appreciate the greats.

Quinn meanwhile's seen something. Reacts --

(CONTINUED)

2 CONTINUED:

2

ANGLE - A BUILDING-SIZE POSTER

like the Nike ads painted on Hollywood Boulevard featuring Charles Barkley and Michael Jordan. This one features Quinn, he's typing on a notebook computer. Wears Nikes. The caption, "Just think it."

WADE

Oh my God!

A crowd meanwhile is gathering. Staring at them --

A MAN AND HIS TEN-YEAR OLD SON

approach --

KID

Mr. Mallory -- ? Excuse me
(off Quinn)
Can I get your autograph?

Quinn looks to the Sliders, to the crowd that's moving toward them.

QUINN

Uh... sure.

KID

Make it out to Danny
(then)
I want to be in the Academic
Decathlon, just like you.
(then to Arturo)
Mr. Arturo -- you too. My mom's
one of your biggest fans.
(then)
She's got every one of your
textbooks.

ARTURO

(as he signs)
Is that a fact?

KID

(to Wade and Rembrandt)
Are you guys anybody?

WADE

I don't know? Are we?

As now --

THE MOB'S

(CONTINUED)

2 CONTINUED: 2

2

descended -- it's what would happen if Steve Young and Jerry Rice were spotted on Fisherman's Wharf. They swarm Quinn and Arturo --

WADE AND REMBRANDT

are pushed off to the periphery.

REMBRANDT

What's going on?

WADE

I don't know.

(to an onrushing fan)

Hey! What's all the excitement?

FAN

That's Quinn and Maxie, Lady.

(off Wade's blank stare)

Quinn Mallory -- ? California University? Mr. All-America, Mr. All-Everything! And that's Max Arturo with him.

(then)

Where're you people been?

(then)

They're The Sliders!

Wade and Rembrandt exchange a look --

QUINN

is being swarmed under. What the hell is going on?

3
THRU OMITTED
4

3
THRU
4

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4A EXT. STREET - WADE

4A

has hailed a taxi, holds the door open as --

REMBRANDT

tries to usher Quinn and Arturo through the frenzied crowd.
They clamber in --

4B INT. TAXI - REMBRANDT

4B

pulls the door closed. The fans slam on the door, faces
pressed against the glass --

REMBRANDT

Helluva reception -- reminds me of
the first time we played the
Apollo, back in the early 70's.

WADE

(to Quinn and Arturo)
You all right?

ARTURO

(off his torn jacket)
Look what they did.

QUINN

They act like I'm some kind of
academic superstar.

ARTURO

Apparently, we have landed in a
world that rewards intellectual
achievement with the kind of
adulation usually afforded sports
heroes and movie stars --
(then)
Quite sensible, I might add.

WADE

Didn't you hear what they were
calling you? You're The Sliders.

ARTURO

What?

WADE

Mr. All-World, Quinn Mallory and
Professor Arturo -- you're s'posed
to've slid a couple months ago.

(CONTINUED)

4B CONTINUED:

4B

ARTURO

They really referred to us as The Sliders?

QUINN

Guys -- do you know what this means?

(to cabby)

4159 Bluejay Way -- and hurry

The cabby nods.

REMBRANDT

What's Bluejay Way?

QUINN

My house.

(then)

If we're Sliders, my double's got to've built a sliding machine.

(then)

If the system's here, we can get home.

Off which --

CUT TO:

4C EXT. BLUEJAY WAY - QUINN'S HOUSE

4C

We recognize it. But there's a "For Sale" sign in the front yard -- Bank Foreclosure.

THE SLIDERS

exit the cab. Arturo pays the tab --

ARTURO

Keep the change.

Quinn's sizing up the place

REMBRANDT

Is that your mom?

ANGLE - A WOMAN (MRS. BINGHAM)

about 40, over-processed hair, closing the front door.

QUINN

I hope not.

The Sliders approach the house.

(CONTINUED)

4C CONTINUED:

4C

MRS. BINGHAM

Mr. Mallory -- what a surprise.

(then)

I wasn't expecting you back.

(starstruck)

Mr. Arturo! Hello!

ARTURO

I'm sorry. You have me at a disadvantage.

MRS. BINGHAM

Helen Bingham I'm with Bay Area
Realties -- Mr. Mallory asked me to
put his house on the market.

(off Quinn)

Of course, it would've sold by now
if you weren't asking such a high
price.

QUINN

Um -- Mrs. Bingham?

(then)

Is my mom around?

MRS. BINGHAM

I wouldn't know. I haven't been in
touch with her since she moved back
East.

QUINN

Right.

(then)

We haven't moved the furniture out,
have we?

MRS. BINGHAM

Of course not. You said you wanted
to preserve it all for the estate
sale --

Rembrandt and Wade exchange a look: estate sale?

QUINN

Excuse us a second.

The Sliders move off towards the front door --

WOMAN

(after them)

The door's open.

CUT TO:

4D INT. QUINN'S KITCHEN - DAY - SLIDERS

4D

enter --

REMBRANDT

Bank foreclosure? Estate sale?
(then)
How's that possible if you're a
superstar?

WADE

Quinn, look

ANGLE - KITCHEN COUNTER - A BOX OF BREAKFAST CEREAL
orange packaging. Quinn's face on the cover

WADE

You're on the Wheaties box...

Quinn's head is spinning

REMBRANDT

(off the box)
Breakfast of Geniuses?
(then)
If you've got all these
endorsements, how come you're so
broke?

Quinn's already headed toward the basement steps

WADE

(simply; shorthand)
How's he supposed to know? He's
not him.

5 INT. QUINN'S BASEMENT - DARK - QUINN

5

leads the charge as the Sliders, backlit from the light
upstairs, hurry down --

QUINN

Please be here. Please be here.

He switches on the light

THE ROOM - TYPICAL JOCK'S REC ROOM

Video equipment, computer stuff. Posters on the wall. No
sliding equipment.

QUINN

Damn!

(CONTINUED)

5 CONTINUED:

5

ARTURO

Don't give up hope. Maybe it's at
a lab somewhere.

WADE

This place is like a shrine.

ANGLE - TROPHY DISPLAY RACK

She moves to it, starts to read

WADE

Most Valuable Player, California
High School Physics Championship?
(another trophy)
People's Choice Award? College
Physicist of the Year?

Rembrandt, meanwhile, has found a stack of magazines

REMBRANDT

Get a load of this
(off a Sports Illustrated
cover)
The Dream Team

QUINN

Let me see.

He takes the magazine

ANGLE - THE SPORTS ILLUSTRATED COVER

depicting Quinn and five teammates. They're lined up like
panelists on a game show -- more like Family Feud than
College Bowl.

ARTURO

Little by little, our predicament's
becoming clearer.

REMBRANDT

Maybe for you.

(CONTINUED)

5 CONTINUED: 2

5

ARTURO

These are our options as I see them.

(then)

We have two weeks. We can avoid all contact with this world -- in which case, let's excise this idea that the technology to bring us safely home exists here -- doubtless at the University.

WADE

Or ?

ARTURO

Or we must assume the identity of our doubles until we find what we're looking for.

WADE

Quinn -- maybe it's the solution.

(then)

You could just sort of be this guy. We could poke around, I'm sure we can find the equipment in no time.

REMBRANDT

If we find their machine, you really think you can fix it so it'll get us home?

ARTURO

It's our best chance since we began this odyssey.

(a beat)

Mr. Mallory? It's up to you.

Off Quinn -- he's outvoted.

CUT TO:

6
THRU OMITTED
7

6
THRU
7

8 INT. UNIVERSITY - CORRIDOR - DAY - THE SLIDERS

8

hurry through the relatively empty halls, but every student or teacher that they pass gapes in shock and wonder. Professor Myman, clearly Arturo's colleague, can scarcely believe his eyes --

(CONTINUED)

8 CONTINUED:

8

PROFESSOR MYMAN
Professor Arturo! When did you get back? And Quinn Mallory! I'm surprised your return wasn't on the news.

ARTURO
Yes... Well, we're not quite ready to make a public announcement yet.
(then)
Actually, I was just hoping to stop by my office.

Myman points down the hall in the other direction.

PROFESSOR MYMAN
But your office is back there...

ARTURO
That's the Chairman's office.

PROFESSOR MYMAN
You're still the chairman.
(off Arturo)
Professor Wertz wouldn't dare try to move in there while you were on sabbatical.

ARTURO
Yes. Yes, thank you. Please excuse us.

The Sliders hurry to --

9 INT. CHAIRMAN ARTURO'S OUTER OFFICE - LYDIA

9

Arturo's assistant, about 55, looks up from her desk. She jumps to her feet in shock --

LYDIA
Professor Arturo! You're back!

ARTURO
Yes... It was a...a rather sudden decision.

LYDIA
Everyone's been wondering about you...How are you?

ARTURO
The same. The same...Please excuse us.

(CONTINUED)

9 CONTINUED:

9

He goes to turn the handle on his office door. It's locked.
He turns to Lydia.

LYDIA
(off his look)
Here, I'll get it.

She opens Arturo's door. The Sliders go inside.

10 INT. CHAIRMAN ARTURO'S INNER OFFICE - ARTURO

10

is not prepared for the sight of "his" office. It's very
luxurious, befitting a celebrity academic on a world.

There are framed posters on the wall: a Sands Hotel "one
sheet" that reads, "In the Main Showroom - Maximilian Arturo
Lectures Live!" another touting, "The Algebraic Variations
Tour."

ARTURO
Clearly, I have exceptional taste.

WADE
Don't get too attached to it. We
leave in 12 days --

REMBRANDT
With any luck, less.

ARTURO
Yes. Quite right.

Arturo starts going through drawers.

QUINN
Maybe he's got something in his
files.

WADE
It feels kind'a creepy, going
through some strangers stuff...

Quinn's looking through file cabinets. Arturo finds set of
keys. Then, a significant piece of paper.

ARTURO
Here's something with my address
and phone number.

WADE
Call it. Maybe it's current.

Arturo dials the phone.

(CONTINUED)

10 CONTINUED:

10

WOMAN'S VOICE/LEONA
(through phone)
Hello?

Arturo reacts, confused.

ARTURO
Yes. Is this Maximilian Arturo's
residence?

WOMAN'S VOICE/LEONA (O.S.)
(over phone)
Max! Is that you?

Arturo hangs up.

ARTURO
There's a woman in my house!

WADE
Maybe she can help.

ARTURO
Maybe she has a lot of questions
that I can't possibly answer.

The phone rings. Arturo picks it up before thinking.

ARTURO
Hello?

WOMAN'S VOICE/LEONA
(through phone)
So! You are back!

Arturo slams the phone down. Panicking

ARTURO
Let's get out of here.

They hurry out the door, walk right into Lydia.

LYDIA
Mr. Mallory -- the word's out all
over campus -- they want you down
at practice.

Off Quinn: what do I do?

CUT TO:

11 INT. COLLEGE GYMNASIUM - DAY - COACH ALMQUIST

11

He's thin, old and frail but he's tough as hell -- reminds us of Burgess Meredith in Rocky. He watches, flinty eyed, as his team goes through warm up calisthenics.

COACH ALMQUIST
Sound mind, sound body! Focus,
Wilson -- you need this more than
anyone here!

The team is running up the steps of the stands. At the top row of seats, the players run across to the next aisle and come back down the steps. As they do, members of the second team start throwing volleyballs at them while:

COACH ALMQUIST
Elementary particles!

WILSON
Repton! Kaon!

He now runs across the floor and back up the first stairs.

VICTOR
Electron! Muon!

He follows Wilson, the line continues in the circle.

BOYER
Meson! Neutrino!

ANGLE - A DOOR

opens. Quinn enters.

Wilson sees him, stops in his tracks. Almquist blows his whistle.

COACH ALMQUIST
Wilson! Where the hell's your
concentration...
(off Wilson; sullen)
You're asleep out there!

Wilson stands there, as if transfixed --

COACH ALMQUIST
What's your problem, Boy?

WILSON
(pointing)
Mallory...

Now the other players see him. Too good to be true.

(CONTINUED)

11 CONTINUED:

11

COACH ALMQUIST
(he turns, sees Quinn)
Mallory! You son of a bitch! I
bend the rules for you till they
look like a pretzel, then you just
desert me for one of your little
experiments?

QUINN

is apprehensive. Coach isn't ragging on him --

COACH ALMQUIST
C'mere, you sight for sore eyes.

Quinn's frozen - what to do?

COACH ALMQUIST
Thank God, kid
(to the team)
Take five, boys, I gotta chat with
your captain.

The team's coalesced into small groups of excited players,
buzzing about the return of Quinn, Everybody's All-America.
Except for

WILSON

who looks pissed off. Boyer notices, elbows Victor.

BOYER
What's the matter, Wilson?
Disappointed?

CUT TO:

11A INT. LOCKER ROOM - THE SQUAD

11A

showering, toweling off. Quinn, a little bewildered, moves
towards his locker, incurring the snapping towels and frat
boys camaraderie you'd expect from a college varsity --

VICTOR
Hey -- Superstar!

BOYER
How's it feel to be back, buddy?

QUINN
Great.
(to Victor)
Is this my locker?

(CONTINUED)

11A CONTINUED:

11A

VICTOR
Right where it oughta be.
(then)
Gotta hand it to you, Quinn --
anybody else pulls a vanishing act
for half the season, shows up just
in time for finals, coach'd have
him tarred and feathered.

BOYER
Coach smells the Championship!

Under which, Wilson's dressed, moves out. It's clear he's
none too happy about these developments --

VICTOR
Hey, Wilson -- guess you're gonna
be riding the pine.

BOYER
Leave him alone.
(to Quinn)
Wilson subbed for you while you
were gone.

Wilson exits the locker room

11B INT. CORRIDOR - WILSON

11B

moves to a pay phone. Checks to be sure he's out of
earshot. Dials --

WILSON
It's Wilson. Let me speak to the
boss.
(then)
I don't care what he's doing, tell
him it's important.
(beat; then)
Tommy -- guess who didn't take your
threat seriously?
(then)
Quinn Mallory. He's back.

Off Wilson -- we don't know the portent of this, but it
can't be good.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

11C INT. QUINN'S HOUSE - ON TV - A RAP VIDEO (FORMERLY SC. 33) 11C

featuring FOUR AFRICAN AMERICAN YOUTHS, classic Gangster rappers, standing under a lamp post in the mean streets of the city.

The leader is thin, birdlike wearing a backwards baseball cap and round glasses -- the other three guys are considerably bigger and tougher looking. The video is shot in BLACK AND WHITE --

RAPPER #2

Yo homes, what up?

LEADER

What up with you?

RAPPER #2

What we gonna say, what we gonna do?
Where we gonna go, what we gonna see?

LEADER

We're goin' to the LI-BRAR-REE!

SMASH CUT TO:

THE FOUR RAPPERS

coming straight at us down the aisle of the public library, still possessing a menacing attitude...

LEADER

I'm moving down the aisle with my homeys in tow... We're groovin' in the home of the librarian ho.

(passing bookish
librarian)

She checks us out from behind thick glasses... We walk right past and we wiggle our (censored beep).

CUT TO:

THE RAPPERS

moving between the bookshelves...

(CONTINUED)

11C CONTINUED:

11C

LEADER

Hemingway... Lawrence... Chekhov
and Miller... Fitzgerald was a
freak, Mailer is a killer.

LIBRARIAN

Quiet pleeease!
Quiet pleeease!

NEW ANGLE - THE RAPPERS

at a table, reading books Tolstoy, Dostoyevski, Umberto,
Eco and Murray Kempton.

LEADER

The silence is golden
To books I am beholden
I know I'm bad 'cuz of the
knowledge that I'm holdin'
(aggressive, into camera)
And I give you one warnin'
there will be no repeats
get out of my face
while I'm readin' my Keats

ANGLE - RAPPERS

as they exit the library, each holding a stack of books
they've just checked out. As the BEAT SLOWLY FADES: a
chiron in the lower left-hand corner: Library Rapp by MC
Poindexter and The Study Crew

11D WIDEN - INT. LIVING ROOM - REMBRANDT AND WADE

11D

on the sofa, watching the above on TV --

QUINN'S

nearby, on the barcalounger, reading from a book called,
"The Academic Decathlon -- How To Play, How To Win" -- by
Stephen Hawking.

QUINN

Can you turn that down? I've got
to concentrate.

REMBRANDT

Sure, man. No problem.

He triggers the remote --

WADE

That book any help?

(CONTINUED)

11D CONTINUED:

11D

QUINN

This has got to be the most
confusing game ever invented
you're supposed to answer
questions, but there are all these
hazards and crazy ways of
scoring --

Rembrandt's flipped the dial -- ESPN: Chris Berman and Tom
Jackson are engaged in game-day warm-up (O.S.)

REMBRANDT

Better read it again. These guys
are talking about you.

(then)

Saying since you came back, Cal's
gone from a seven point underdog to
a two point favorite.

QUINN

Unbelievable. It's like everybody
thinks I'm Wayne Gretzky, only I
don't even know how to skate.

A light goes off for Rembrandt. Looks over at the TV --
more discussion of the betting line --

WADE

Well, you better think of
something.

QUINN

I have. I'm taking a powder.

WADE

What?

QUINN

You heard me: thy're gonna have to
play Harvard without me.

WADE

Look, we agreed: we have to
infiltrate our doubles' lives so we
can find the Sliding system.

QUINN

Easy for you: You're not gonna be
making a fool of yourself on
national television.

(CONTINUED)

11D CONTINUED: 2

11D

REMBRANDT

It's too late -- they all think
you're here. You don't show up,
thy're gonna come looking for you
like O.J. in his Bronco.

Quinn is spinning -- this is a nightmare.

WADE

I want to go home, Quinn.
(off Rembrandt)
We all do.

Off which --

CUT TO:

11E INT. ARTURO'S OUTER OFFICE - LYDIA'S

11E

at her desk, looks up as --

ARTURO

enters

LYDIA

Professor -- there you are.
(off Arturo)

Your agent's hired a public
relations liaison to fend off all
the calls and media inquiries

ARTURO

Very sensible.

LYDIA

Oh -- and Professor. There's a
young woman in your office -- she
says you know what it's about?

Arturo frowns, now what? Heads in --

11F INT. ARTURO'S INNER OFFICE - THE YOUNG WOMAN (KAREN)

11F

back to us, looking out the window at the city below. She
speaks without turning --

KAREN

You've been a naughty boy, Arturo.

ARTURO

(intrigued)
Have I?

(CONTINUED)

11F CONTINUED:

11F

The woman turns -- a stunner.

KAREN
Oh yes you've been playing hard
to get

ARTURO
(greedily)
No longer, I assure you.

The woman's moved to him --

KAREN
You can say that again.
(then)
I'm a process server...

She stuffs a subpoena in his breast pocket

KAREN
When you play, you pay -- you're
being sued for divorce.

Arturo looks at the legal papers, confused. And she goes,
leaving Arturo dumbstruck

*
*

CUT TO:

12
THRU OMITTED
15

12
THRU
15

16 INT. GYM - GAME TIME - TWO ANNOUNCERS

16

sit courtside, as they would if they were covering a
basketball game or boxing match

THE ARENA - A HARDWOOD FLOOR

a 36 foot square "court" laid out on it. The court has a
thick line down the middle that divides it in half. Each
half is divided into 6 foot by 6 foot sequentially numbered
squares: 1-18 on one side of the mid-court line, and 19-36
on the other. Finally, a 6 foot diameter circle is drawn in
the very center of the court.

PLAY BY PLAY GUY
A big test for Cal -- the first
game since the return of
Everybody's All-American, Quinn
Mallory --

(CONTINUED)

16 CONTINUED:

16

COLOR GUY

It remains to be seen how much of
an impact it's gonna have.
Harvard's got a tough defense,
they've played Mallory before...

PLAY BY PLAY GUY

An enormous psychological impact --
as Yogi Bera once said,
"Psychology's 90% of the Decathlon,
and don't worry about the other
half --"

COLOR GUY

We're gonna find out -- the
captain's are prepared for the
opening face off

ANGLE - CENTER COURT CIRCLE -

where the Captains converge

QUINN

faces the Harvard CAPTAIN (as they do on the Feud). It's
clear Quinn has no idea what he's doing --

ANGLE - HARVARD TEAM

Intense eggheads all

THE REF

striped shirt, whistle around his neck.

REF

One-hundred scientists surveyed -
top three answers on the board --
(looks at card)

Here's your first question: Name a
characteristic of Relativity.

HARVARD CAPTAIN

No absolute time.

REF

SURVEY SAID!

THE BOARD

A sign revolves -- clank! Reads: NO ABSOLUTE TIME. The
crowd claps wildly.

(CONTINUED)

16 CONTINUED: 2

16

REF
Side out! Harvard runs!

PLAY BY PLAY GUY (V.O.)
Quinn Mallory looks awfully
tentative out there --

As we pull back -- we are --

16A INT. BAR AND GRILL - ON TV

16A

As the foregoing plays out

REMBRANDT, WADE AND ARTURO

are hunkered at the bar, watching the game.

WADE
What happened?

REMBRANDT
How do I know?
(then)
The other side did something.

ANGLE - THE TV - QUINN

It looks like he doesn't know where to position himself.
Boyer has to point him to the appropriate square

REMBRANDT
Damn. Like a deer in headlights.

WADE
What do you think, Professor?

ANGLE - ARTURO

not paying attention. He's looking at a photo in his
wallet, very distracted.

WADE
Professor?

ARTURO
(looks up from his
reverie)
Hmm?

REMBRANDT
Leave him be, girl -- he's going
through a divorce.

(CONTINUED)

16A CONTINUED:

16A

ARTURO
It's no joke, Mr. Brown.
(then; off photo)
I know the woman.

WADE
What?

ARTURO
The Arturo of this world is married
to a woman by the name of Evelyn
Fox --
(then)
I must assume it's the same Evelyn
Fox I knew in Graduate School.

REMBRANDT
Let me see

He takes the photo -

ANGLE - WALLET SIZE PHOTO - EVELYN FOX

handsome; intelligent. Looks like Charlotte Rampling --

WADE
(off the photo)
Were you in love with her?

ARTURO
Worse. She was my wife.

Rembrandt and Wade exchange a look --

ARTURO
I'll spare you the long, sad
story --
(then)
Suffice it to say, I was foolish,
she was young.
(a sip of whiskey)
She ran off with my best friend.

REMBRANDT
Bummer --

Arturo takes another sip of whiskey. Then

ARTURO
Bummer, indeed.

He sighs, heavy-hearted as -- there's a roar from the bar
patrons (O.S.)

(CONTINUED)

16A CONTINUED: 2

16A

ANGLE - ON TV - QUINN

seems to have stumbled into an opponent's square. Boyer's helping him up. The Harvard guys are celebrating

PLAY BY PLAY GUY (ON TV)

It's a little early for that kind of showboating -- Cal's defense is just too strong...

REMBRANDT

Now what happened?

*
*

WADE

How the hell should I know?

*
*

(then)

I think they're calling a time-out.

*
*

CUT TO:

16B INT. GYM - QUINN

16B

in a huddle with Boyer

BOYER

We're only down by fifteen points -- Keep your eyes open Look out for the foul.

Quinn nods, has no idea what he's supposed to do

ANGLE - SIDELINES - ALMQUIST AND WILSON

Wilson's champing at the bit

WILSON

I feel great, Coach.

(then)

I'm ready if you need me.

COACH ALMQUIST

Sit down.

Almquist's sticking with Quinn, looks up at the scoreboard

TIME CUT TO:

ANGLE - SCOREBOARD

reads: Harvard 103.7, California 89.1. It's late in the 4th quarter. A total rout --

(CONTINUED)

16B CONTINUED:

16B

THE CALIFORNIA FIVE

break from their huddle, take their places. The squares on the floor are all lit up, mostly red (Harvard) or white (Cal.) QUINN

moves to square 31. The Harvard Captain to square 32. Face each other, intense.

PLAY BY PLAY GUY (O.S.)

-- So it all comes down to the final play. Mallory trying to pull off the miracle against Harvard --

COLOR GUY (O.S.)

They need a miracle too, because so far today, Newman has totally dominated this match up...

REF

Regarding the properties of a perfect reflector, survey said --?

QUINN

Zero absorption!

Clang! He's right --

PLAY BY PLAY GUY (O.S.)

One-and-one. They're in the penalty situation --

QUINN

... Emissivity.

Clang! Emissivity! He's right again.

PLAY BY PLAY GUY

Right down to the wire --!

REF

Name most often cited as the Big Bang's consequent?

Harvard captain hits the buzzer --

PLAY BY PLAY GUY

-- And Harvard goes for the steal --

HARVARD CAPTAIN

The Big Crush!

(CONTINUED)

16B CONTINUED: 2

16B

As soon as it's out of his mouth, he knows it's wrong. A loud buzzer -- wrong answer

California!

REF

The Big Crunch!

QUINN

*

Chaos. Suddenly

SQUARE 31

lights up white. Then squares 13, 19 and 25 (along the left edge) turn from red to white, as do 11, 16, 21, 26 (center diagonal) and 32 through 35 (along the bottom). All told, 11 squares change color as 11 points are deducted from the Harvard total and added to Cal's score --

ANGLE - THE CAL TEAM

mobs Quinn. Pandemonium. Quinn's in the middle of the pile-on: "What'd I do?"

WIDEN TO REVEAL --

California wins! California wins!

PLAY BY PLAY GUY (O.S.)

CUT TO:

16C INT. BAR AND GRILL - THE TV

16C

Quinn being mobbed --

THE PATRONS

on their feet, on their chairs. They can't believe it.

WADE AND REMBRANDT

He did it!

WADE

*

How much'd he win by?

REMRANDT

I don't know -- what difference does it make?

WADE

(CONTINUED)

16C CONTINUED:

16C

REMBRANDT
It makes a big difference, girl --
I got Harvard plus points!

WADE
You bet on a game you don't even
understand?
(then)
Unbelievable!

Wade turns to Arturo -- his chair is empty --

WADE
(looks around)
Professor?
(then)
Where'd he go?

Off the barroom's euphoria, Wade's concern --

CUT TO:

16D EXT. QUINN'S STREET - QUINN, WADE AND REMBRANDT
exit a cab, move up the walk. Rembrandt's furious

16D

REMBRANDT
'The hell were you trying to do?

QUINN
What was I supposed to do? Try to
lose?

REMBRANDT
You're damn right!

QUINN
(to Wade)
What's his problem?

WADE
He bet against you.

REMBRANDT
I had our entire savings down on
that game!
(then)
How was I s'posed to know you'd
pull it out in the clutch?

QUINN
How much, Rembrandt?

*
*

(CONTINUED)

16D CONTINUED:

16D

REMBRANDT

All of it.

Quinn's head is spinning --

WADE

(to Quinn)
Look at it this way -- things can't
get any worse.

As they enter

16E INT. QUINN'S KITCHEN - NIGHT - QUINN

16E

kicks on the lights. Reacts with a start

THREE VERY TOUGH-LOOKING GUYS

dressed in boxy suits and ties -- like CAA agents. But
they're big; legbreakers. The leader's name is Jimmy
Fountain --

JIMMY FOUNTAIN

Belated welcome home, Mr. Mallory.

WADE

Who are you?

JIMMY FOUNTAIN

Friends of friends.

(then)

Mr. Taylor's confused, Quinn. He
sent me to inquire as to why you
chose not to honor your
commitments.

QUINN

Commitments?

No sooner's the question asked then Fountain slugs Quinn
hard, in the solar plexus. Quinn sinks to his knees --

REMBRANDT

(hero)

Hey!

(sees he's outmanned)

Whoa

(CONTINUED)

16E CONTINUED:

16E

JIMMY FOUNTAIN

(to Wade)

Your little superstar owes over a million dollars in gambling debts --

(then)

Then he takes a little, interdimensional powder

(then)

Fortunately, I work for a very enlightened man. Mr. Taylor's giving you one last chance.

(off Quinn, still winded)

He wants M.I.T. to win the Finals -- you vouchsafe that outcome, he's prepared to absorb the million bucks --

WADE

He throws the Academic Decathlon, you're gonna absolve his debt?

JIMMY FOUNTAIN

I like this girl -- she's very quick.

(then; of Quinn)

Not like a lot'a the groupies I see him with.

WADE

What if he says no?

JIMMY FOUNTAIN

Then Mr. Taylor would be very disappointed.

With that, Jimmy delivers a rabbit punch to the back of Quinn's neck. Quinn goes sprawling --

*

JIMMY FOUNTAIN

And disappointing Mr. Taylor would be a very bad idea indeed.

(to his henchman)

Let's go.

The gangsters go. Off Quinn, gasping for breath as Wade and Rembrandt rush to him.

FADE OUT.

END OF ACT TWO

49 CONTINUED:

49

EVELYN
No! Dammit, Maximillian, my
divorce lawyer says I shouldn't
have any contact with you!

ARTURO
(knowing)
This is all so strange

EVELYN
(off his pale)
Are you all right, Arturo.
(then)
You look terrible.

ARTURO
You're as beautiful as the day
met you.

She looks at him. This is not the Arturo she knows

ARTURO
There is so much to explain -- if
only I could break through this
incredible barrier of your
hostility --
(then)
I need your help, Evelyn.

This, however, is exactly like the Arturo she knows --

EVELYN
Oh here we go -- the master
manipulator. Me, me, me --
(then)
You think the sun just revolves
around you? You can humiliate me,
seduce your little co-eds,
disappear for months at a time, and
then just waltz back in my life and
expect me to pick up where we left
off?

ARTURO
No. Of course not.
(then)
I have wronged you, clearly.

Because after all these are the same errors our Arturo
committed in his marriage --

(CONTINUED)

49 CONTINUED: 2

49

EVELYN

(sarcastic) *
Very good, Arturo. Very contrite. *
(then) *
This Little Boy Lost routine -- *
it's old, okay? It's tired. *
(then) *
And most of all my dear, I don't *
buy it anymore. *

And she goes, leaving Arturo standing there, in a pool of *
disappointment -- *

CUT TO: *

50 INT. QUINN'S LIVING ROOM - SLIDERS

50*

all there. *

QUINN'S *

moving through the room, packing his belongings in a *
knapsack -- *

WADE *

These guys must be the biggest *
jerks in the history of the *
universe -- *

(then) *

Adulterers, alcoholics, degenerate *
gamblers -- *

QUINN *

Hey. Don't forget my double had *
his own mom evicted. *

REMBRANDT *

(seen it before) *

The price of fame. Some people *
can't handle it. *

QUINN *

Yeah, well - I'm one of 'em. *
(hoisting his backpack on *
his shoulder) *
I'm out'a here. *

WADE *

Where are you going? *

(CONTINUED)

50 CONTINUED:

50

QUINN
I don't know. The woods or
something.
(then)
I'm laying low 'till we slide.

WADE
What about the Sliding system?

QUINN
What Sliding system? Our doubles
are such lowlife, they probably
made the whole thing up.

That's a stunning thought --

ARTURO
He may be right.
(then)
We've looked everywhere.

REMBRANDT
If they didn't Slide, then where'd
they go?

ARTURO
I suspect my counterpart fled to
Europe, accompanied by a mistress,
having cleaned out the joint bank
accounts.
(then)
As for Mr. Mallory's double, his
incentives would be obvious.

WADE
Incredible. This is supposed to be
this elevated, super-intellectual
society. Everything's just as
twisted as on our world.

QUINN
Worse.

ARTURO
Intellectual refinement's one
thing. Moral refinement's quite
another.

REMBRANDT
Man, I knew getting involved on
this world was a bad idea.

(CONTINUED)

50 CONTINUED: 2

50

WADE

Oh sure -- Mr. 20-20 hindsight.

QUINN

You guys can argue about it all you want.

(then)

I'm not waiting around 'til the legbreakers come back.

REMBRANDT

Damn. Can you imagine the mess if you don't show up for the game, and your double comes home?

QUINN

Yeah, well - he left a pretty big mess for me.

As now a knock at the door (O.S.)

QUINN

Who's that?

Rembrandt moves to the door, opens it

BOYER

Quinn's teammate --

BOYER

Where's Mallory?

(then)

Quinn? You gotta come quick. It's Coach Almquist.

(off Quinn)

He's had a heart attack.

Quinn just stands there.

BOYER

It's real bad, Quinn.

QUINN

What does he want me for? I'm not a doctor.

BOYER

After all he's done for you? For all of us?

(MORE)

(CONTINUED)

50 CONTINUED: 3

50

BOYER (cont'd)

(then)
You really are amazing, Quinn --
Mr. Showboat, Mr. One-Man Band.
(then)
Can't even honor the man's dying
wish?

Off Quinn -- caught in yet another web.

CUT TO:

51 INT. HOSPITAL ROOM - COACH ALMQUIST

51*

rigged up to a respirator, IV's in his arms and tubes in his
nose. The old man looks even older -- if the heart monitor
wasn't doing it's intermittent blip-blip, you'd think he was
dead.

BOYER AND QUINN

enter --

BOYER

(to Quinn)
See what I mean?
(sotto)
I was with him all last night --
he just kept calling your name.

Quinn approaches the coach's bedside.

COACH ALMQUIST

I knew you'd come --

QUINN

How're you feeling?

COACH ALMQUIST

'Like hell, how d'you think I feel?
(then)
Give us a minute, will ya Boyer?

Boyer looks at Quinn --

BOYER

(means it; to Quinn)
Whatever you do, don't upset him.

Goes --

COACH ALMQUIST

Come closer.

(CONTINUED)

51 CONTINUED:

51

Quinn does so --

*

COACH ALMQUIST

*

Gonna be my last game tomorrow.

*

QUINN

*

That's not true --

*

(then)

*

You're gonna win lots more
championships.

*

*

COACH ALMQUIST

*

No.

*

(then)

*

Docs are trying to put a good face
on it, but I know.

*

*

(a beat)

*

You put a lot of wear and tear on
this old ticker, Quinn.

*

*

QUINN

*

I guess I did.

*

COACH ALMQUIST

*

The great ones are always worth it.
Steve Hawking, Carl Sagan -- those
were scientists. You've got a
chance to take your place in that
pantheon, kid. But you're lazy --

*

*

*

*

*

*

(Burgess Meredith)

*

You coast, you get by on raw
brainpower -- I'm asking you: play
the game of your life tomorrow.
Win this one for Coach Almquist --

*

*

*

*

*

Quinn doesn't know what to say

*

QUINN

*

I'll do my best, Coach.

*

COACH ALMQUIST

*

Promise me

*

The coach is squeezing Quinn's hand in his gnarled fingers.
A knock, the door opens (O.S.)

*

*

A VOICE

*

Excuse me --

*

Quinn turns

*

TWO GUYS IN SUITS

*

(CONTINUED)

51 CONTINUED: 2

51

clean cut -- flatfoots.

*

GUY #1
Quinn Mallory --?
(then)
A word with you?

*

*

*

*

QUINN
Who're you?

*

*

GUY #1
(shows badge)
Special Agent O'Brien --
(then)
My partner, Bob Cannon --

*

*

*

*

*

CANNON
F.B.I.

*

*

Off Quinn: now what?

*

CUT TO:

*

52 INT. ND SEDAN - QUINN

52*

in the backseat. O'Brien's reading him the riot act --

*

QUINN
Look -- Let me try to explain
(then)
I'm not who you think I am.

*

*

*

*

O'BRIEN
(a laugh)
That's good.
(to Cannon)
Get this -- he's not even Quinn
Mallory.
(then)
Who do you think you're toying
with, Bright Boy?

*

*

*

*

*

*

*

*

*

CANNON
We know all about you, Mallory
the plagiarism, the point shaving,
the gambling debts --
(then)
How much these gangsters into you?
Couple million dollars?

*

*

*

*

*

*

*

(CONTINUED)

52 CONTINUED:

52

O'BRIEN
Everybody's All-America... Big Role
Model --
(then)
You make me sick.

*
*
*
*
*

QUINN
Look, if you're arresting me, why
don't you just get it over with.
You'd be doing me a favor.

*
*
*
*

O'BRIEN
We're Federal Agents, Mallory
we're not in the favor doing
business.

*
*
*
*

CANNON
Gonna offer you a chance to do
right by all those kids who eat
your cereal and buy your sneakers,
Mallory --

*
*
*
*
*

Quinn doesn't know where the hell this is going --

*

O'BRIEN
How's your friend, Jimmy Fountain,
Quinn?

*
*
*

QUINN
Look -- don't worry about that.
I'm not gonna play.

*
*
*

O'BRIEN
See, that's where you're wrong.

*
*

Off Quinn --

*

FADE OUT.

*

END OF ACT THREE

*

ACT FOUR

FADE IN:

53 EXT. OPEN AIR RESTAURANT - NEW DAY - ARTURO

53*

at a back table. Rising in greeting --

EVELYN FOX

moving towards him.

ARTURO

Thank you for coming.

EVELYN

My lawyer'd kill me if she knew I
was doing this.

ARTURO

She need never know.

A waitress is hovering by

EVELYN

Coffee

ARTURO

Two.

EVELYN

Oh really? Not your customary
vodka and orange juice?

ARTURO

I'm trying to cut down.

EVELYN

You said you had something to tell
me?

ARTURO

Yes...

(long pause)

Where do I begin?

(then)

Evelyn, I'm not the man you think I
am.

She looks at him, skeptically.

ARTURO

Of that individual -- and the pain
he caused you, I am sorely
embarrassed and ashamed.

(CONTINUED)

53 CONTINUED:

53

EVELYN
(unmelted)
Have you been seeing a shrink?

ARTURO
(the old ego)
Hardly.
(then)
No -- this is entirely the result
of tortuous self-scrutiny.
(then)
If I treated you badly --
(corrects himself)
When I treated you so badly, it
was because I feared I could never
live up to the expectations you had
of me...

EVELYN
Go on.

ARTURO
You married a physics prodigy -- a
twenty five year old youth who had
advanced intellectually but
emotionally retarded.
(then)
I was a child.

EVELYN
Why tell me this now?

ARTURO
Because I've finally realized that
I'm capable of happiness, Evelyn
perhaps even I'm worthy of it.
(then)
And one day, I hope to be worthy of
you.

She looks at him. Maybe he has changed.

ARTURO
I'm asking you to forestall the
divorce.

EVELYN
What?

ARTURO
I need to go away for awhile. To
think -- and get myself
straightened out.

(CONTINUED)

53 CONTINUED: 2

53

EVELYN
Typical. Your work again.

*
*

ARTURO
On the contrary. I need to find answers, but they're not to physics problems.

*
*
*
*

(then)
I'm asking you, Evelyn, with whatever remains of the feelings we once had --

*
*
*
*

(then)
Give me this one last chance.

*
*

Off Evelyn, moved. Confused --

*

CUT TO:

*

54 INT. GYM - DAY - THE CAL TEAM

54*

breaks from the huddle, take their positions on the court. The excitement of a championship at stake.

*
*

QUINN

*

moves to the face-off circle, squares off against his rival from M.I.T. --

*
*

PLAY BY PLAY GUY (O.S.)
Mallory looks taut --

*
*

COLOR GUY (O.S.)
The question is, is he too taut --

*
*
*

COACH ALMQUIST

*

looks on from the sidelines. He's in a wheelchair, an oxygen tank nearby --

*
*

COACH ALMQUIST
C'mon, kid --

*
*

The referee blows his whistle. Tweet! --

*

REF
'Hundred scientists surveyed, top three answers on the board --
(then)
Name a common characteristic of string theory --!

*
*
*
*
*
*

Right in Quinn's wheelhouse --

*

(CONTINUED)

55 CONTINUED:

55

ARTURO (cont'd)

(then)

You inhabit a world that esteems the intellect; I inhabit a world that all-too-often despises it. Perhaps this makes me a little more humble than you, and perhaps, finally, a little wiser...

(then)

I lost my Evelyn. Don't make the same mistake.

(then)

I have done all I can...

He can think of nothing further to say. He shuts off the video camera, extracts the videocassette, placing it on his desktop. Beside it, a note in an envelope: For Professor Arturo.

ANGLE - CLOCK

almost three-thirty. Not much time. He starts packing his briefcase. A knock (O.S.)

ARTURO

Come in.

LYDIA

enters

LYDIA

I saw your light on -- why are you here on a Sunday?

ARTURO

I'm afraid I must go away again, Lydia.

ARTURO

I need you to promise me something.

LYDIA

Of course.

ARTURO

This videotape on my desktop make sure I watch it the minute I return.

LYDIA

All right

(CONTINUED)

55 CONTINUED: 2

55

ARTURO
(he's late)
I must go. You've been a great
help to me, dear Lydia. I will not
forget you --

*
*
*
*
*

And he goes. Off Lydia, surprised and pleased

*

CUT TO:

*

56 INT. GYM - 3RD QUARTER - QUINN

56*

is focused and sharp --

*

QUINN
Potential energy and
gravitation --!

*
*

Clang! Clang! Squares are lighting up.

*

ANGLE - GYM FLOOR - THE REF

*

semaphoring frantically -- blowing his whistle

*

REF
White square! Run again!

*
*

ANGLE - COACH ALMQUIST

*

looking up at the clock

*

ANGLE - SCOREBOARD

*

California leads 89.3 to M.I.T.'s 78. Seconds left in the
quarter.

*
*

QUINN

*

Meanwhile feints right, darts left to the only red-lit
square on the court. He's surrounded by M.I.T. players who
try to block him, but he slides in under them, like Jackie
Robinson.

*
*
*
*

PLAY BY PLAY GUY (V.O.)
Unbelievable!
(then)
Mallory's like a man possessed --

*
*
*
*

An M.I.T. player is furious, lunges at Quinn -- they go
falling to the ground --

*
*

(CONTINUED)

56 CONTINUED:

56

REF
 (signaling wildly)
 Foul! Personal violation!

PLAY BY PLAY GUY (V.O.)
 That's just frustration now. If
 you're M.I.T., you've got to be
 wondering what hit you --

COLOR GUY (V.O.)
 The best defense in the nation's no
 match for Quinn Mallory on this
 particular afternoon. He's on
 fire.

ANGLE - FOUNTAIN

and his henchmen. Fountain's worried

JIMMY FOUNTAIN
 (to his henchmen)
 Lousy egghead's double crossing
 us --

He signals his guys, indicates

ANGLE - THE BLEACHERS - WADE AND REMBRANDT

one eye on the clock -- they slide soon. The other on the game --

WADE
 (over crowd noise)
 What's he trying to win for?

REMBRANDT
 Maybe he doesn't know what he's
 doing.

WADE
 How much time?

REMBRANDT
 Almost the end of the third
 quarter.

WADE
 I mean, till we Slide!

REMBRANDT
 Told the Professor we'd meet him at
 the arena exit at a quarter to
 four.

(CONTINUED)

56 CONTINUED: 2

56

Wade looks up

*

ANGLE - SCOREBOARD

*

reads 3:32 PM. The seconds are ticking off --

*

BLARE!

*

The horn sounds, signalling the end of the third quarter

*

WADE

*

End of the third quarter! Let's go!

*

Wade and Rembrandt take off --

*

ANGLE - FOUNTAIN

*

and henchmen notice this. Fountain signals -- head 'em off.

*

ANGLE - GYM FLOOR - QUINN

*

trotting to the bench. His teammates congratulate him with high-fives, an ass-pat or two

*

*

COACH ALMQUIST

*

(from his wheelchair)

*

God bless you, boys. I never saw anybody play the way you're playing this afternoon.

*

*

*

*

BOYER

*

(the truth)

*

It's all Quinn out there, Coach. He's unconscious.

*

*

Quinn is hunched over, hands on knees, out-of-breath.

*

BOYER

*

You all right?

*

QUINN

*

I'm whipped, Coach. Starting to see spots out there.

*

*

WILSON

*

(on the bench)

I'm ready, Coach.

COACH ALMQUIST

*

(ignores)

*

Victor! In for Mallory!

*

(CONTINUED)

56 CONTINUED: 3 56

Victor rises. Victor trots off with the rest of the squad.
Wilson's pissed. *

COACH ALMQUIST *

(to Quinn) *

You okay, kid? *

QUINN *

Need some Gatorade. *

ANGLE - BROADCASTERS *

PLAY BY PLAY GUY *

Victor has reported into the game
for Mallory. I'm not sure if I
follow the Cal's strategy here... *

COLOR GUY *

Victor's a defensive specialist --
he could certainly stop any "Hail
Mary's" M.I.T. might attempt in the
fourth quarter... *

ANGLE - GATORADE TABLE ~ QUINN *

takes a sip. Sees -- *

FOUNTAIN *

and henchmen moving toward him. Drops his cup and goes -- *

CUT TO: *

57 INT. ARENA TUNNEL - WADE AND REMBRANDT 57 *

waiting as *

QUINN *

runs towards them -- *

Hurry! WADE *

QUINN *

Where's the Professor? *

Outside! WADE *

They veer left, hurry along for a short distance only to
find *

(CONTINUED)

57 CONTINUED: 57
ANGLE - AHEAD IN THE TUNNEL *

Jimmy Fountain's two goons coming towards them -- *

REMBRANDT *

Uh oh. *

QUINN *

Back the other way! *

They dash down the corridor. The henchmen right behind them. *

58 EXT. ARENA - ATHELETE'S EXIT AREA - ARTURO 58*

waits, pacing back and forth. *

ARTURO *

Hurry up, for God's sake!

As now -- *

59 INT. ARENA CORRIDORS - LOCKER ROOM AND MAINTENANCE AREA 59*

The chase continues. From another direction -- *

FOUNTAIN'S *

there. Gun drawn -- *

JIMMY FOUNTAIN *

Freeze! *

Jimmy fires in their direction just as the Sliders burst out into *

60 EXT. ARENA - ATHELETE'S EXIT AREA - ARTURO 60*

spots them, hits the timer immediately. *

THE VORTEX *

appears *

ANGLE - PARKING LOT - REMBRANDT *

lags behind Quinn and Wade. He's got leather shoes on. *

Slips and falls -- *

QUINN *

stops to help him up -- *

WADE *

(CONTINUED)

60 CONTINUED: 60

stops to make sure everything is okay -- *

ARTURO *

Hurry! *

Too late as -- *

BANG! *

A pistol shot (O.S.) *

SLIDERS *

turn -- *

JIMMY FOUNTAIN *

and his henchmen advancing toward them -- *

JIMMY FOUNTAIN *

(of Quinn) *

Oh this is gonna be sweet. This *

is gonna be worth the two million *

bucks -- *

Quinn is frozen in his tracks. Hands up. Suddenly *

A VOICE (V.O.) *

Freeze! *

All turn -- *

O'BRIEN AND CANNON *

the F.B.I. guys, their own guns drawn *

JIMMY FOUNTAIN *

The hell's going on? *

CANNON *

Jimmy Fountain -- you are under *

arrest. *

JIMMY FOUNTAIN *

Are you kidding? *

(then) *

This is no good! This is all wrong! *

O'BRIEN *

(to Quinn, et al) *

Nice job, Mallory. *

(CONTINUED)

60 CONTINUED: 2

60

WADE
You know these guys?

Quinn shrugs what was I s'posed to do? Starts to move
off towards the vortex.

O'BRIEN
(to Quinn)
Stay put

THE WORMHOLE'S
losing vibrancy.

ARTURO
stands there. He doesn't know what to do. An agonizing
beat, then --

QUINN
Go!

Quinn takes off, before O'Brien or Cannon can react, jumps
headlong into the wormhole

CANNON
'The hell?

As now --

ARTURO, WADE, REMBRANDT
follow suit, leaving --

THE F.B.I., THE GANGSTERS
dumbfounded

JIMMY FOUNTAIN
What the hell is that?

Cannon's frozen, doesn't know whether to fire after them --

O'BRIEN
(to Cannon)
Don't shoot.

The wormhole vanishes, leaving the F.B.I. guys and the
gansters standing there speechless.

Off the stalwart O'Brien, Canon in disbelief --

FADE OUT.

FADE IN:

61 INT. ARTURO'S OFFICE - ON TV - ARTURO'S FACE 61*

in close-up. *

ARTURO (ON TV) *

... I'm assuming, of course, that *

you detest taking advice as much as *

I do -- but as I have already lost. *

the love of this woman on my world, *

let me play master, and speak from *

experience. *

(then) *

You are a brilliant man, Arturo *

but in your brilliance, you've *

overlooked what's essential -- *

Freeze frame and we -- *

WIDEN - EVELYN AND LYDIA *

watching as Arturo's message to his double plays out. *

LYDIA *

When I saw what it was, I knew you *

should see it. *

EVELYN *

I'm grateful. *

(then) *

I'd like to be alone if that's all *

right. *

Lydia nods, exits. Once she's gone *

EVELYN *

hits the play button -- *

ARTURO (ON TV) *

-- The joys of a home, a family *

these are the things that sustain *

and enrich us. They are what make *

our work worthwhile -- *

(then) *

Ironic, really -- though Evelyn is *

your wife, I find the thought of *

leaving her almost unbearable. *

Broken promises, shattered dreams. *

(then) *

Alas, it is too late for me. God's *

grace, it will not be too late for *

you... *

Off Lydia, moved beyond comprehension -- *

FADE OUT.

END OF ACT FOUR