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SLIDERS

"LUCK OF THE DRAW"

Written

by

Jon Póvill

REVISED PAGES:

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CAST LIST

ARTURO
QUINN
REMBRANDT
WADE WELLES

JULIANNE MURPHY
ELDERLY MAN
KEN NEISSER
T.J.
AGENT JONES
AGENT WILSON
OPERATOR
TV NEWS ANCHOR
BELL HOP
KID
FRIENDLY MAN
ROBIN LEACH
FATHERLY MAN
DEMONSTRATOR
HENRY (THE DOG)
ENGLISH CHARLIE
MIKE LEVY

OMITTED:

RICHARD SIMMONS
GEOFF EDWARDS
AGENT LARNER
GREETER
T. STIKOWITZ
YOUNG GIRL

SET LIST

EXTERIORS:

ALLEY

MAIN STREET

PARK

/STABLES

/BESIDE LAKE

/BRIDLE TRAIL

/BESIDE STREAM

HOTEL

/GROUNDS

/PARKING LOT

NEW CAR LOT

OPEN FIELD

INTERIORS:

MOTEL 12

STRETCH LIMO

LUXURIOUS SUITE

/BEDROOM

/SITTING ROOM

LIBRARY

HOTEL

/BALLROOM

/CORRIDOR

/BAR

/LOBBY

JULIANNE'S SUITE

"TRANQUILITY CHAMBER"

PUBLIC CAR

JEWELRY STORE

POLICE PADDY WAGON

OMITTED:

WOODS

WATERFALL

BALCONY

HOTEL

/FOYER

/KITCHEN

/SERVICE AREA

/CUSTODIAL CLOSET

/RESTAURANT

/GARAGE

/STAIRWELL

SECURITY CONTROL ROOM

HIGH CLASS BOUTIQUE

BOUTIQUE DRESSING ROOM

MAINTENANCE SHED

POLICE INTERROGATION ROOM

TEASER

FADE IN:

1 EXT. AN IMPECCABLY BRIGHT, CLEAN ALLEY - DAY - THE WORMHOLE 1

spits out the Sliders - Arturo first. While he's still down on the ground, a big friendly DOG bounds up and licks his face. He pushes it away, but it's persistent. Wade spills out and claps her hands to call the dog over. She pets it happily while Quinn and Rembrandt emerge, as:

WADE (V.O.)

-- I've decided to keep this
journal of our experiences. We've
seen so many amazing things, I
want to keep some kind of record
of them...

*
*
*

2 EXT. A MAIN STREET - THE NEXT DAY - THE SLIDERS 2

dressed in different clothes, walk along -- the dog at Wade's side -- down an uncrowded street. Vehicular traffic is light, moving at moderate speeds. Passersby smile and nod, pet the dog. The Sliders come to a stop before --

AN OUTDOOR MARKET - PRODUCE STANDS

teaming with the ripest fruits and vegetables. Prices are like something out of the distant past: oranges, 15 cents a pound; tomatoes and apples, 35 cents a dozen.

REMBRANDT

Man -- look at these prices.

ARTURO

It reminds me of what things cost
when I was a boy --

(then)

Albeit in British currency.

A beat cop is munching an apple, jawboning with the dumpling cheeked store manager -- looks like Andy Hardy's dad.

QUINN

(as he fills up a paper
bag full of apples)

What do you think this is? 1950's
world?

WADE

I don't think so

ANGLE - A COUPLE KIDS

(CONTINUED)

2 CONTINUED:

2

thunder by on rollerblades. In terms of dress, hairstyle,
etc. very contemporary.

REMBRANDT

I don't care how it got this way --
I have a feeling I'm gonna really
like this place.

QUINN

(to Arturo)
Anybody got a buck?

Arturo reaches for his wallet. Pats his breast pocket --

ARTURO

I appear to have misplaced my
wallet --

As now

ROLLER BLADER #1 (a tough-looking kid)

re-appears.

KID

Excuse me, Mister? I think you
dropped this.

ARTURO

Why -- thank you.

Arturo takes the wallet.

WADE

Aren't you gonna offer him a
reward, Professor?

KID

(skating away)
Get real.

WADE (V.O.)

On this world, San Francisco feels
like a small town --

ANGLE - LITTLE GIRLS (RACIALLY MIXED)

with pigtails, play double-dutch.

WADE (V.O.)

No crime, no pollution or poverty,
no racial strife...

(CONTINUED)

2 CONTINUED: 2

2

ANGLE - A BILLBOARD

on a building across the street. A handsome couple sharing a can of soda -- like 40's teenagers, they've got two straws in the same can. Caption reads: "ME AND MY BC -- BIRTH CONTROL MADE DELICIOUS. ZERO POPULATION GROWTH NEVER TASTED SO GOOD."

*
*
*

CUT TO:

3 OMITTED

3

4 EXT. STREET - A LOTTERY BOOTH - LATER THAT DAY - THE SLIDERS

4

wait in a short line. The lottery machine looks like a free-standing ATM, with money pouring out of it, like a slot machine. The dog is still with them, sitting happily beside Wade, who keeps a hand on its head, scratching its ear.

WADE (V.O.)

...Maybe it's because there's a Lottery here that simply gives out money whenever you want it. The sad thing is we only have three days here -- I'm almost starting to wish we could stay forever.

*

ARTURO

(to the man behind them)
Excuse me, what's the limit on this thing?

FRIENDLY MAN

You folks from out of state?

REMBRANDT

In a manner of speaking.

FRIENDLY MAN

Skies the limit. The more you take, the more chances to win.

Rembrandt reacts - dollar signs in his eyes.

REMBRANDT

The more you take, the better your chances?

(giddy, to the Sliders)
These odds, I like!

*

(CONTINUED)

4 CONTINUED:

4

ARTURO

Caution, Mr. Brown. We know very little about this world. I suggest we take no more than we see other people taking.

QUINN

He's right. When in Rome...

REMBRANDT

I played Rome in '83! Rome's expensive as hell.

WADE

(to Arturo)

It'd be great if we didn't have to worry about money for awhile.

Rembrandt's turn. He approaches the machine, puts his hand on a glass plate, looks into a video camera.

REMBRANDT

Rembrandt Brown, room 12 at the Motel 12. I'd like five thousand dollars.

The machine starts spewing out the cash.

ARTURO

There's no such thing as something for nothing, Mr. Brown.

REMBRANDT

(pockets the dough)

That's what I always thought till now.

Arturo steps up to the booth.

ARTURO

Maximilian Arturo, room 12 at the Motel 12. One hundred dollars please.

(then, more quietly)

On second thought, make it five hundred.

Rembrandt reacts, pleased. As Arturo exits the booth (and Quinn enters)

REMBRANDT

Change of heart?

(CONTINUED)

4 CONTINUED: 2

4

ARTURO

Pro rated over the length of our stay, I merely took 150 dollars a day -- a very modest per diem.

The dog, meanwhile, has taken a shine to Arturo.

ARTURO

Get away, you slobbering beast!

WADE

(has her cash)
Henry's just trying to be friendly, Professor.

REMBRANDT

At least he's not humping you.

ARTURO

"Henry's" affections are not appreciated. I cannot imagine what possessed you to befriend this creature -- unless it was simply to torment me.

WADE

I love animals. I miss my kitty at home.

ARTURO

-- And because you miss your "kitty" must I be subjected to dog hair and saliva at every turn?

Quinn's exited the booth, having collected his cash

WADE

Frankly, yes.

FRIENDLY MAN

watches them go, turns to the fellow behind him

FRIENDLY MAN

Gotta admire 'em -- High rollers like that.

(beat)

May they rest in peace.

Clearly there's more to this lottery than our Sliders realize.

FADE OUT.

ACT ONE

FADE IN:

4A EXT. YET ANOTHER STREET - LATER - ARTURO

4A

carries a large, picnic hamper. Henry, the dog, tags at his heels, very interested in its contents. Wade and Rembrandt are there --

ARTURO

Miss Welles -- will you exert some control over this obnoxious mongrel?

WADE

(tries to collar Henry)
It's not his fault, Professor -- if you'd keep your hands out of the picnic basket, he wouldn't bother you.

As they stop for a red light --

QUINN

is a step or two behind, his nose buried in Time magazine, steps off the curb without noticing --

REMBRANDT

Watch it --!
(Quinn reacts)
This may be Paradise, but if they hit you, you'll be just as dead.

QUINN

(off the mag)
Listen to this, guys. This world's only got about 500 million people on it.

ARTURO

(astounded)
Half a billion? That's less than ten percent of the population on our world.

QUINN

According to this recent census, the entire population of San Francisco's only about 75,000 --

REMBRANDT

I've played before crowds bigger than that.

(CONTINUED)

4A CONTINUED:

4A

ARTURO

My friends -- we are beginning to get a handle on things. Low population appears to be an effective antidote to nearly every one of our civilization's ills.

(then)

Competition, neurosis -- to say nothing about greed and pollution.

REMBRANDT

Yeah, but at least in our civilization, we wouldn't have so much trouble finding a taxi.

WADE

(to a passerby)

Excuse me. Where'd we find a taxi stand around here?

ELDERLY MAN

(surprised)

Taxis? You can't be old enough to remember taxis! Mayor Johnson got rid of 'em in '52.

ARTURO

Of course.

(then)

Then perhaps there is some other form of public transportation available?

ELDERLY MAN

Sure, sonny. Take a public car.

(points)

There's three of 'em right over there.

ANGLE - THREE N.D. LATE MODEL SEDANS

lined up, waiting -- like the lots where you get a rental car. The cars are logoed with the seal of --

WADE

San Francisco Rapid Transit?

Rembrandt and the others have already crossed the street.

REMBRANDT

It's got a CD player, too!

As the Sliders pile in --

(CONTINUED)

4A CONTINUED: 2

4A

ARTURO
(of the dog)
I'm not getting in back with him.

REMBRANDT
Well, he ain't riding in front.

4B INT. CAR - QUINN'S

4B

the driver. As soon as his seat belt's secured, the engine starts --

WADE
It doesn't even need a key!

QUINN
(skeptical, still)
Weird.

REMBRANDT
Man -- this place just gets better and better.

Quinn shrugs off any lingering doubts. Goes --

CUT TO:

5 EXT. PARK - DAY - PEOPLE

5

row boats. Others fish from the shore. Across the meadow is a riding stable. People picnic on the grass. Kids fly kites, play frisbee. Friendly dogs run free. It's great.

The park is a modern interpretation of a bygone era in our world, harkening back to the days of straw hats and parasols. The scene is uncrowded, unhurried. There's a bandstand in a meadow beside a lake (Reality here and throughout is heightened; the sky a brighter blue, the clouds incredibly fleecy -- like the pictures in a children's book).

SLIDERS

are finishing their picnic lunch. Arturo sighs -- deeply satisfied.

ARTURO
If nothing else, the languid pace of life on this world does give one time to enjoy simple pleasures.

Under which --

(CONTINUED)

5 CONTINUED:

5

A COUPLE OF HORSES

trot by -- their riders wave to our people as they go.

WADE

Who's up for a horseback ride?

REMBRANDT

Pass on that. I'll try some fishing, though.

ARTURO

Ah, yes. There's little more satisfying than coaxing one's dinner from the depths.

REMBRANDT

You fish?

ARTURO

(obviously)
I'm English.

WADE

How 'bout you, Quinn? Or would you rather sit and look for the worm in the apple some more?

QUINN

(rises)
Why not?
(then)
I'll try anything once.

Quinn's game.

CUT TO:

6 EXT. THE STABLES - A BIT LATER - WADE AND QUINN

6

mount their horses. Wade has no trouble, but Quinn is clearly ill at ease. As they start to move out, Henry starts running around Quinn's horse, spooking it.

WADE

Henry! Stay with Uncle Arturo!
(the dog whines)
He'll give you some food.

The dog's ears perk up, his tail wags and he runs off.

(CONTINUED)

6 CONTINUED:

6

QUINN
Maybe I should switch horses. This
one doesn't seem happy.

WADE
You'll be fine. Just let him know
who's boss.

QUINN
I'm trying.

*

As they trot away --

CUT TO:

7 EXT. PARK - BESIDE THE LAKE - DAY - ARTURO

7

has rolled up his pant legs, waded out into the lake.
Rembrandt approaches. He's rented a fly fishing rod from
the nearby tackle shop

*

ARTURO
A spinning reel? Come, come.
There's no sport in that.

REMBRANDT
Yeah, well we'll see who the sport
is when I pull in the granddaddy.

*

Arturo tries his rod, whipping it back and forth during:

ARTURO
Fishing is not about mere tonnage,
Mr. Brown. It's an art form, the
skill of the fisherman against the
natural instincts of the fish.
Observe.

*

He whips the line impressively, then casts -- catching a
tree branch with the hook.

(CONTINUED)

7 CONTINUED:

7

REMBRANDT

(cracks up)
We're not trying to catch blue
jays, Professor. Let a real angler
show you how it's done.

*

As Rembrandt expertly tosses his line, the bobber hits the
water with a plop.

CUT TO:

8 EXT. PARK - BRIDLE TRAIL - IN WOODS BESIDE A STREAM - LATER

8

Quinn and Wade ride the trail at a canter. Wade rides
smoothly. Quinn bounces in the saddle.

QUINN

(excited)
I think I'm getting the hang of it!

She looks over at him, appraisingly, nodding.

WADE

That's better. Keep your weight on
the balls of your feet.
(then, noticing ahead)
LOOK OUT!!!

Too late Quinn reacts just as --

SPLATT!

He's knocked off his horse by a low tree limb. He lands
sprawled on the ground, dazed --

Wade leaps off her horse and runs to him.

WADE

Are you all right?

QUINN

(woozy)
What a rush!

WADE

(she moves closer)
Lemme see --
(he's bleeding; in
sympathy)
Ow -- !

(CONTINUED)

8 CONTINUED:

8

He watches her tenderly minister to him, enjoying her. She feels his gaze and her eyes drop from his wound to look into his eyes.

WADE
What're you looking at?

QUINN
You.

*

His gaze is intense.

WADE
I thought we weren't gonna do this.

QUINN
When'd we decide that?

WADE
I don't know -- the way things've
been going.
(she's removed her red
bandana, gives it to him
to staunch the blood)
Here

QUINN
Thanks.
(then)
Maybe we should just sit for a
while?

She moves next to him --

WADE
Isn't this place great? I wish we
could just bottle it and take it
with us.

QUINN
Yeah. Except for the horses.

WADE
I'm serious. What if we decided to
stay here?

QUINN
Not a good idea.

WADE
Why not? Look around you.
Beautiful countryside. The people
(MORE)

(CONTINUED)

8 CONTINUED: 2

8

WADE (cont'd)

are so nice

(then)

It'd be such a great place to
raise kids.

*
*

QUINN

Kids?

*

WADE

(off his tone)

I didn't mean with you.

QUINN

That's not what I meant. Anyway,
aren't you getting a little ahead
of yourself here?

WADE

Why? Because I'm tired of Sliding?
And I'm starting to think we'll
never see home again?

*
*

(then)

Look, we go from world to world
and we don't know if the timer's
gonna give out and leave us
stranded or by the side of the
road on the next Slide.

*
*
*
*

QUINN

Don't! All right?

(agitated)

Don't talk like this!

WADE

Why? Because it's real?

(then)

We've been dodging this issue now
for months.

*

QUINN

What issue? What are you talking
about?

WADE

(then)

Face it, Quinn -- we are one
another's world.

(then)

Along with Rembrandt and the
Professor.

(CONTINUED)

8 CONTINUED: 3

8

QUINN
What do you suggest? We just give
up?

WADE
No!

QUINN
We've got to keep trying, Wade!
(then)
We've got to get home.

WADE
That's not what I'm talking about!
(Quinn's at a complete
loss -- how'd we get here
from there?)
Dammit, Quinn!

QUINN
What do you want me to say?

WADE
Nothing. Don't say anything, all
right?

She's up, climbing onto her horse. Off Quinn, bewildered by
the vagaries of women --

CUT TO:

9 INT. MOTEL 12 - CLOSE ON TV - A NEWS ANCHOR

9

narrates. A graphic of Jocelyn Elders confronting an angry
mob illustrates --

TV NEWS ANCHOR
...despite expected protests from
radical right-to-life extremists,
President Jocelyn Elders attended
the dedication of a newly reopened
Thomas Malthus University of Sexual
Ethics and Education today.
Congressional response was swift
and supportive --

*
*

Widen to reveal

WADE, ARTURO

watching.

QUINN

(CONTINUED)

9 CONTINUED:

9

is nearby, alternately watching and reading from an almanac.
The tension is thick between him and Wade.

WADE
Who's Thomas Malthus?

ARTURO
A 19th century English economist
who claimed mankind was doomed to
suffer forever because population
would always increase faster than
food supply.
(then)
It appears they heeded his warning
on this world -- to rather good
effect.

REMBRANDT

enters from the kitchenette. He's got a platterful of
sauteed trout. Most are good two or three pounders.
There's one little dinky one on the side --

REMBRANDT
Get 'em while they're hot -- Trout
amandine.

He moves to the makeshift card table, which has been set for
dinner --

WADE
Wow. You guys really caught all
those?

REMBRANDT
See if you can guess which one's
the Professor's?

He points: the dinky one.

REMBRANDT
Takes a sophisticated fly fisherman
to haul in a monster like that --

*

(CONTINUED)

9 CONTINUED: 2

9

ARTURO
(as he sits at the table)
Thank you, sir. We get the joke.

REMBRANDT
Hey, Q-Ball. You gonna eat?

QUINN
In a minute.
(then)
They're announcing the Lottery.

All turn --

ANGLE - TV - BIG LOGO

indicating "Luck of The Draw." Theme music fades under --

ROBIN LEACH - ON TV

in tuxedo, unctuous and shameless as on our world, emerges from behind curtains to canned studio applause.

ROBIN LEACH (ON T.V.)
Thank you -- and welcome to
tonight's drawing, brought to you
by the California Lottery
Commission.
(then)
Tonight twelve lucky entrants will
share prize money valued at over
two million dollars each -- and
receive unlimited White Card
privileges -- talk about caviar
wishes and champagne dreams!

He moves to a section of the stage that features an elaborate mainframe computer and a television monitor.

ROBIN LEACH (ON TV)
Our computer is making its first
selection...

FACES FLASH on the MONITOR beside him, then a short video taken at a lottery booth -- of a beautiful black woman, JULIANNE MURPHY.

JULIANNE MURPHY (ON TV)
Julianne Murphy. 3107 Grandview
Lane.

ANGLE - REMBRANDT

(CONTINUED)

9 CONTINUED: 3

9

REMBRANDT
Damn. Beautiful as she is, and two
million dollars, too?

ARTURO
Shh -- !

As

ON TV - FACES

flash by --

ROBIN LEACH (ON TV)
Still eleven lucky winners left --

ANGLE - SLIDERS

all engaged in some form of superstition or silent prayer.

ANGLE - TV - NEXT WINNER

flashes. Wade

WADE (ON MONITOR)
Wade Welles, room twelve, Motel
12

ANGLE - SLIDERS

react

WADE
I won?
(then)
I won! I won the lottery!

As the others join her in celebration --

ANGLE - TV - ROBIN LEACH

smarming --

ROBIN LEACH (ON TV)
Congratulations, Miss Welles, your
every wish has just come true.

Wade looks to Quinn: she can't help gloating.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

10 INT. STRETCH LIMO - NEXT MORNING - THE SLIDERS

10

and the dog are riding with a clean cut, pleasant young man, KEN NEISSER. Wade is looking through an informational packet. Quinn's looking over her shoulder.

REMBRANDT

I haven't been in a limo this size since the "Tops" broke up.

NEISSER

Miss Welles will be riding in limos for the rest of her life.

WADE

Not the way I spend money.

QUINN

(off Wade's pamphlet)
What's the deal with this White Card?

NEISSER

Very simple. You show it to any merchant, he gives you whatever your heart desires.

REMBRANDT

(impressed)
On top of the two million?

NEISSER

It's just society's way of saying, "Thanks."

REMBRANDT

Damn, girl! some people have all the luck.

Quinn reacts, something's wrong here.

QUINN

"Thanks" for what?

NEISSER

(such an odd question)
Thanks for playing the Lottery.
(then)
What else?

Off which disquieting mix of signals.

CUT TO:

11
THRU OMITTED
16

11
THRU
16

MONTAGE

16A INT. JEWELRY STORE - A DISPLAY CASE

16A

teaming with diamonds, etc. as a salesman delivers --

A VELVET TRAY

of incredible gemstones for Wade's perusal. Rembrandt's
there, giving advice.

16B EXT. FOUR STAR HOTEL - PARKING LOT - WADE, ARTURO,
REMBRANDT

16B

exit the limo. Liveried doormen, bellboys etc. dance
attendance as they unload boxes of purchases.

CUT TO:

16C EXT. NEW CAR LOT - WADE, REMBRANDT

16C

behind the wheel of a BMW 750i.

REMBRANDT'S

exhilarated by the power seats. Wade displays her White
Card, the salesman waves to her as she accelerates off the
lot --

CUT TO:

16D EXT. HOTEL PARKING LOT - DOORMEN

16D

etc. now unload all the packages from Wade's new BMW --

*

END MONTAGE

16E INT. HOTEL SUITE - THE SLIDERS

16E

sporting new clothes, nice haircuts, etc. watch a parade of
elegantly attired models. It's a fashion show, set up
entirely for Wade's benefit.

ARTURO'S

getting a manicure as the women swish back and forth.

REMBRANDT

(to Wade)
I like the blue.

(CONTINUED)

16E CONTINUED:

16E

WADE
I don't know the red one's nice.

REMBRANDT
Buy 'em both -- it's not like
they're gonna charge you for it.

As now, there's a knock on the door (O.S.) --

KEN NEISSER

enters, in the company of a beautiful WOMAN we've seen
before. Julianne Murphy.

NEISSER
(to Wade)
I hope you don't mind. Ms. Murphy
was very excited to hear you'd
arranged a showing of Valentino's
Fall collection.

WADE
Not at all.

Rembrandt's instantaneously in love --

REMBRANDT
The more the merrier.
(then)
I'll get you a chair.

JULIANNE MURPHY
That's so sweet. Thank you.

QUINN
(he's been a wet blanket
throughout)
That's okay. Sit here.

WADE
(off this)
Where are you going?

QUINN
For a walk.

WADE
Quinn -- !
(he's gone; to the
others)
Excuse me a second.

She follows him out --

16F INT. HOTEL CORRIDOR - QUINN'S

16F

heading for the elevator --

WADE

(after him)
Are you planning to sulk for the
entire rest of this Slide?

QUINN

What do you want from me?
(then)
Maybe shopping for designer gowns
not exactly my idea of a good time.

WADE

Well, maybe I've got to find
something to wear to the Lottery
Winners Ball tonight --
(then)
It's my last night before the
Slide. You could at least make an
effort since you're gonna be my
escort.
(off Quinn, sullen)
What the hell's wrong with you?

A beat.

QUINN

This Lottery doesn't make sense,
Wade!
(then)
You can't just walk up to a machine
and collect thousands of dollars
and then if you're really lucky,
you hit the big jackpot!

*

WADE

What are you so worried about?
(off Quinn)
We've landed in Utopia. I'm a
multi-millionaire!
(off Quinn)
You're afraid I want to stay here.
Aren't you?

*

QUINN

Maybe.

WADE

Quinn this is a great world. I
don't know yet what I want to do.
(MORE)

(CONTINUED)

16F CONTINUED:

16F

WADE (cont'd)
Whatever I decide -- can't we just
try to enjoy ourselves?

QUINN
Nothing's that simple.

He turns to go.

WADE
Are you gonna take me to this thing
tonight, or not?
(off his back)
Quinn...

*

He's gone. Off Wade's frustration --

CUT TO:

17 INT. HOTEL BALLROOM - NIGHT - THE "WINNERS BALL"

17

is in full swing as Wade and Arturo enter and move to a
table near the door. Wade looks positively stunning, though
she is in decidedly less than a good mood.

NEISSER
Miss Welles! Welcome. This is for
you.

Neisser pins a white corsage on Wade's dress.

WADE
Thank you.

NEISSER
So we can identify the winners.
The men all get boutonnieres.

They check out the room. A huge banner reads: "WELCOME
WINNERS." There are several uniformed security guards
strategically placed.

*

*

The crowd is no more than 40 people. A band plays --
couples dance. Rembrandt and Julianne approach, their
hands entwined.

*

*

JULIANNE MURPHY
We thought you weren't going to
make it.

(CONTINUED)

17 CONTINUED:

17

REMBRANDT

Where's Q-Ball?

Arturo winces -- this is a sore subject.

WADE

Not back yet.

ARTURO

Security seems tight for a gala
such as this.

JULIANNE MURPHY

In case the Right-to-Lifers cause a
disturbance.

Before Wade can question what Right-to-Lifers have to do
with anything, Neisser interrupts --

NEISSER

(beckoning)

A moment, Miss Welles. I just need
you to fill out some forms.

REMBRANDT

We'll see you on the dance floor.

As they move off, Arturo eyes the dazzling buffet.

*

ARTURO

I'll meet you at the buffet.

*

Arturo bee-lines for the food, Wade looks at the paper
Neisser's handed her.

WADE

What's this I'm supposed to sign?

NEISSER

A beneficiary form -- next of kin.
Nothing out of the ordinary.

Wade begins to fill out the form. Suddenly from behind

T.J. (O.S.)

I left mine to the Sierra Club.

*

Wade turns and finds herself face-to-face with T.J. Martin,
a ruggedly handsome young man in a tuxedo. He hands her a
glass of champagne.

(CONTINUED)

17 CONTINUED: 2

17

WADE

Thank you.

T.J.

You're Wade Welles, aren't you?

WADE

How do you know my name?

T.J.

I saw you on television the night
they announced the winners.

(extending his hand)

T.J. Martin.

(then off her look)

Short for Thomas Jefferson. It's
a lot to live up to, but I do what
I can.

*
*
*
*

Wade stands there, a little flat on her feet.

T.J.

(of the form)

If you'll hurry up and sign that
thing, I can ask you to dance.

Off Wade -- charmed. As --

ANGLE - REMBRANDT AND JULIANNE

dancing gracefully. Tears flow from Rembrandt's eyes.

JULIANNE MURPHY

(off him)

Are you all right?

REMBRANDT

Baby, I told you I was the Crying
Man. I'm so happy, I feel like I'm
the one who won the lottery.

She brushes away one of his tears.

JULIANNE MURPHY

No one's ever cried over me
before.

*

REMBRANDT

You better get used to it. 'Cause
I'm gonna be shedding lots of tears
for you.

*

(CONTINUED)

17 CONTINUED: 3

17

JULIANNE MURPHY
(whispers in his ear)
You know what I want? I'd like to
spend the rest of my life with
you.

*
*
*

Rembrandt: not the response he was expecting --

CUT TO:

18 INT. LIBRARY - NIGHT - QUINN

18

is at a table, reading. Suddenly, he reacts to the page,
deeply concerned. Cross references --

QUINN
(as it dawns)
Oh, God...

CUT TO:

19 INT. HOTEL BALLROOM - "WINNERS BALL" - REMBRANDT

19

and Julianne staring into each other's eyes. The music's a
sultry, bluesy wail --

REMBRANDT
I used to write songs about love at
first sight -- but nothing like
this.

JULIANNE MURPHY
What song would you write about us?

REMBRANDT
Baby -- I'd write you an entire
symphony.

She looks up at him. Major eye lock.

JULIANNE
Take me, Rembrandt. Right here,
right now.

Rembrandt reacts -- Let's not get that carried away.

(CONTINUED)

19 CONTINUED:

19

REMBRANDT

Right now?
(then)
Right here?

JULIANNE

I'm a White Card holder. I can
have anything I want. I want you.

REMBRANDT

I want you, too, Julianne, but
shouldn't we go back to your room
or something?

JULIANNE

The winners have to be here for the
midnight toast, and I don't think I
can wait that long.

Rembrandt scans the room, desperate for a solution to his
dilemma. His eyes fall on the curtains by the anteroom.

ANGLE -- WADE AND T.J.

He's a good dancer. Also gives great eye contact.

WADE

That's basically it. I was a
romantic lit major in school...

T.J.

(quoting)
Wine goes in at the lip/
Love goes in at the eye/
That's all we shall know for truth/
Till we grow old, and we die.

WADE

(amazed)
That's Yeats. I wrote a paper on
him.

T.J.

I'm in awe of poets... the way they
express themselves. That's a gift
I wish I had.

Wade reacts -- this guy is really something!

WADE

I think you express yourself just
fine.

(MORE)

*
*

(CONTINUED)

19 CONTINUED: 2

19

WADE (cont'd)

(then)
What else do you like -- besides
poetry?

*
*

T.J.
I like to travel. My goal was to
climb Everest, swim the English
Channel and paddle the Amazon by
the time I was thirty.

*

WADE

Wow. Really?

T.J.
I finished the final leg of it last
year.

(then)
I'm 25 now.

WADE

God and I thought I liked
adventure.

T.J.
All that was left was winning the
Lottery -- and you're the best part
of that.

Wade reacts - wow, what a compliment!

CUT TO:

19A INT. BALLROOM - BEHIND THE CURTAINS - REMBRANDT AND
JULIANNE

19A

giddy with excitement. They slip outside, onto the balcony,
unobserved by all, including

ARTURO AND NEISSER

who sit at a table together, swirling snifters of cognac.
They've shared one or two before this and both are feeling
somewhat...philosophical.

ARTURO
Do you realize what a wonderful
world this is?

(off Neisser's look)
I mean, when you wake up in the
(MORE)

(CONTINUED)

19A CONTINUED:

19A

ARTURO (cont'd)
morning, are you grateful that you
were born on this world and not
some other God forsaken rock?

NEISSER
Frankly, I don't think about it.

ARTURO
You should, Mr. Neisser. I'm a
physicist, and I know. Trust me,
things could be a lot worse.

NEISSER
The truth is, I'm a hypocrite.
Every day I work with Lottery
winners. Good, decent men and
women improving their karma by
moving on to the afterlife.

Arturo reacts, befuddled.

ARTURO
Why would that make you a
hypocrite?

NEISSER
I'm afraid of death.

ARTURO
I don't follow your reasoning...

*

Suddenly --

QUINN (O.S.)
(urgent, calling)
Professor!

Arturo reacts, looks towards

THE DOOR - QUINN

still in jeans and very agitated, is stopped by a SECURITY
GUARD.

QUINN
I'm a guest of Wade Welles. She's
one of the "winners."

There's something disquieting about the way Quinn says
"winners." His eyes scan the room until he sees

(CONTINUED)

19A CONTINUED: 2

19A

WADE AND T.J.

still dancing - closer than ever. She sees him; her eyes
dart away, almost guiltily.

QUINN

(to the security guard)
I've got to get inside!

He breaks free and hurries to join Arturo.

QUINN

We have to get her out of here.

ARTURO

I'm glad you're here. There's
something strange about all this.

QUINN

Listen to me.

(then)

This lottery?

(then)

It's population control.

(then)

Tomorrow morning, six A.M., they're
gonna kill Wade.

Arturo sobers up in a hurry as we --

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

20 OMITTED

20

20A INT. HOTEL BALLROOM - ANTEROOM - SLIDERS

20A

convene in a corner. Rembrandt's ashen --

REMBRANDT

It can't be true.

*

QUINN

Believe it.

(pointed; to Wade)

Still think this place is Paradise?

ARTURO

This is no time for acrimony -- the question now is how to get her out of here.

ANGLE - THE BALLROOM - THE SECURITY DETAIL

which at first seemed innocuous, has now taken on a different coloration --

QUINN

We get out of here the same way we came. Through the front door.

(then)

We hightail it for the woods, and hide out till the Slide.

WADE

I can't.

QUINN

Didn't you hear what I just said? They're gonna kill you!

WADE

Quinn, every move I make is chaperoned.

*

As now --

T.J.

(from across the room)

Wade ? Everything okay?

WADE

I'll be there in a minute, T.J.

(CONTINUED)

20A CONTINUED:

20A

QUINN

Who's he?

ARTURO

Another one of the lucky winners.

REMBRANDT

(to Quinn)

Listen, man -- I got a question.

(then)

I'm sort of developing feelings for one of the contestants. Since we're Sliding out of here tomorrow morning, do you think maybe we could take her with us?

ARTURO

(emphatic)

No!

QUINN

Rembrandt --!

REMBRANDT

I mean it, guys -- I could be serious about this girl.

ARTURO

It is not a good idea to form intimate attachments to people on these worlds.

(then)

Next you'll want to take all twelve winners with us. Why not Miss Welles' appalling hellhound, too?

QUINN

Rembrandt -- I'm not saying it's impossible. But every person we take through the wormhole drains energy from the system --

(then)

There's no guarantee we'd make it safely into the next world.

REMBRANDT

I can't just let her die, man.

Quinn sighs. What choice does he have?

WADE

I've gotta get back -- I'll meet you guys back up at the room.

(CONTINUED)

20A CONTINUED: 2

20A

She goes --

REMBRANDT

Look at the bright side. At least
she's not talking about bringing
T.J. with us.

Rembrandt is aware of the situation between Quinn and Wade.

CUT TO:

20B INT. HOTEL BAR - ON TV - ENGLISH CHARLIE AND MIKE LEVY

20B

standing in front of the "Amazing Bargains" logo.

CHARLIE

Mike, we all know how important
death is...

MIKE

Right!

CHARLIE

And we don't wanna go out looking
like we didn't care, do we?

MIKE

I know I don't.
(to audience)
Do you?

STUDIO AUDIENCE (O.S.)

No!!!

CHARLIE

Now you can't do much about your
own appearance - but you can make
sure your coffin shines like the
light at the end of the tunnel.

The Studio Audience OOOHS. PULL BACK TO REVEAL they're
standing before a long black coffin. There is a dividing
line down the middle - one side looks dull and drab, the
other gleams like it's been polished for days.

CHARLIE

Mike look! We polished this
side...
(indicating dull finish)
...with a leading coffin cleaner.

(CONTINUED)

20B CONTINUED:

20B

MIKE

(making a face)
It looks so dull!

CHARLIE

(indicating shiny side)
But this side was polished with...

He holds up a bottle of "Mr. Casket," featuring a happy-faced Grim Reaper...

CHARLIE

... "Mr. Casket," the complete coffin cleaning system!

(audience OOOHS)

"Mr. Casket" polishes, shines, cleans, and disinfects your coffin, making it much harder for the worms to get to your corpse after you've been lowered into the ground.

MIKE

(to audience)
That's fantastic, isn't it?

Audience APPLAUDS.

MIKE

I mean, your soul may be departed, but no one wants their discarded flesh eaten by worms, do they?

STUDIO AUDIENCE (O.S.)

No!!!

ANGLE - BAR - QUINN AND ARTURO

nursing Scotches.

QUINN

It's barbaric.

ARTURO

On the contrary, my boy. In many ways it's eminently more enlightened than our own society.

QUINN

They kill people to limit the population!

(CONTINUED)

20B CONTINUED: 2

20B

ARTURO

They kill volunteers, painlessly.
In our world, people die of famine,
disease and war in large part
because we are incapable of
limiting our population --
(then)

You may find their methods
abhorrent -- as do I -- but as a
scientist you cannot discount the
result. The current conditions on
this world are vastly preferable to
our own.

QUINN

Speak for yourself.

ANGLE - TV - CHARLIE

is recapping the Amazing Bargain he is offering. He and
Mike are by the table, in front of the logo - we see a pair
of shoes, a make-up kit, a bottle of cologne featuring the
gates to Heaven opening on a bed of clouds, and three "Mr.
Casket" bottles...

CHARLIE

(indicating shoes)

Mike, you get the "Prince Albert"
shoes, designed for the foot at
rest --

MIKE

Those are nice shoes! I think I'd
wear them while I was still alive!

Audience APPLAUDS.

CHARLIE

You get the "Dearly Departed"
make-up kit, to keep your pallor
supple and lifelike...

(Audience APPLAUSE)

You get a one-ounce bottle of
"Afterlife" cologne to make sure
you smell as good as you look...

MIKE

I like that!

Audience APPLAUDS.

(CONTINUED)

20B CONTINUED: 3

20B

CHARLIE

And a three-bottle set of "Mr. Casket" - enough for you and the next five people who die in your family!

MIKE

Charlie, I gotta ask --
(slams hand on table)
How much?

CHARLIE

Mike, if you bought this stuff retail, you might expect to spend over two hundred dollars - but on Amazing Bargains, I'm offering the entire Home Funeral Protection Kit for the incredible price of just \$49.95!

21
THRU OMITTED
22A

21
THRU
22A

23 INT. HOTEL BALLROOM - MIDNIGHT - THE PARTY

23

Wade, T.J., Rembrandt and Julianne are there. TV cameras are rolling -- news crews.

NEISSER

addresses the assemblage.

NEISSER

-- as the hour of your departure approaches, I think I speak for the entire California Lottery Commission when I say what an honor it has been to serve you.

(then)

I envy your karma, and I'm confident that your next lifetime will surpass the joys of even these last few days...

REMBRANDT

As Neisser's speech drones on, he whispers in Julianne's ear. Draws her off to the side.

JULIANNE MURPHY

What? We're missing the speech.

*

REMBRANDT

Julianne -- there's something I need to tell you.

JULIANNE MURPHY

Can't it wait?

REMBRANDT

It's not like we got a lot of time.

(then)

Julianne -- I've got real feelings for you. And the thought of going on without you... well, that's something almost too painful to contemplate --

JULIANNE MURPHY

What are you saying, Rembrandt?

REMBRANDT

I see a future with you.

(off her)

And I want us to be together.

(CONTINUED)

23 CONTINUED:

23

She looks at him, her heart melting. Kisses him on the cheek excitedly, like a school girl.

JULIANNE MURPHY

You mean it? You want to die with me?

*

REMBRANDT

Die with you?

*

(then)

*

Julianne, sit down here, okay?
There's something I need to explain.

Off Julianne, confused --

CUT TO:

24 INT. LUXURIOUS SUITE - SLIDERS ROOM - LATE NIGHT - QUINN

24

is frustrated, angry. Arturo is barely awake, on the couch -- the dog's snoring on the floor. The phone rings, Quinn grabs it.

QUINN

Wade?

REMBRANDT (O.S.)

(over phone)

No, man. It's me --

INTERCUT:

24A INT. HOTEL LOBBY - NIGHT - REMBRANDT

24A

is on a house phone.

REMBRANDT

Look, I explained everything to Julianne and she's cool.

QUINN

She's coming with us?

REMBRANDT

Yeah. I'm downstairs in the lobby. She's getting some things in order. I'm supposed to pick her up in ten minutes.

(CONTINUED)

24A CONTINUED:

24A

QUINN

Is Wade with you?

REMBRANDT

No, man. I haven't seen her.

(then)

Hey, Q-Ball? You don't know what
this means to me.

Off Quinn: yes he does.

CUT TO:

25 OMITTED

25

26 EXT. HOTEL GROUNDS - LATE NIGHT - WADE AND T.J.

26

stroll through the gardens. She wears his jacket over her
shoulders. She's distant. A lot on her mind

T.J.

So who was that guy anyway?

(off her)

The guy who showed up late.

WADE

He's a friend.

T.J.

I'm not getting in the middle of
something. Am I?

WADE

It's sort of a long story.

He stops. She looks at him who is this guy? He leans
in, kisses her.

WADE

Don't.

T.J.

What's the matter?

WADE

T.J.

(then)

This is happening way too fast.

T.J.

Ordinarily, I'd say "Let's take it
slow" -- except we're both
scheduled to die in the morning.

(CONTINUED)

26 CONTINUED:

26

A beat.

WADE
T.J., can I trust you?

T.J.
To my grave.

WADE
What I'm about to say's gonna sound
pretty shocking.

(then)
I'm from another world.
(off T.J.'s reaction)
T.J. -- I'm serious. I've never
trusted anybody with a secret like
this before.

(then)
My friends -- those guys you saw me
with? We're scheduled to leave
here in a couple of hours.

T.J.
Leave? For where?

WADE
That's still kind of an open
question.
(then)
The point is, you've got to cover
me with the Lottery officials.

T.J.
Do you know what you're saying?

Under which, the sound of a siren in b.g. Growing louder --

WADE
What are those sirens?

T.J.
Lottery Police.
(then)
They're all over the place.

WADE
Listen to me -- you don't have to
die tomorrow. You can come with
us.

(CONTINUED)

26 CONTINUED: 2

26

T.J.
Wait a minute. This isn't some
kind of crazy Right-to-Life thing,
is it? Operation Rescue?

WADE
What?

T.J.
I shouldn't even be listening to
this. You have no idea what these
people are capable of.

WADE
T.J. - wait.

T.J.
No!
(he means it)
For your own good, okay. Don't
even think about it!

Wade watches him go. Lottery police exit their squad cars,
move into the hotel. Something frightening is going on --

CUT TO:

27 OMITTED

27

27A INT. CORRIDOR - REMBRANDT

27A

knocks at Julianne's door.

REMBRANDT
Julianne?

27B INT. JULIANNE'S SUITE - NIGHT - REMBRANDT

27B

is knocking on the door as he opens it slowly.

REMBRANDT
Sweetheart? You ready?

JULIANNE

stands there, facing the door.

JULIANNE MURPHY
Come in, Rembrandt.

He enters, alerted to something in her tone --

THE DOOR

(CONTINUED)

27B CONTINUED:

suddenly is slammed shut behind him.

AGENTS WILSON AND JONES

in gray suits are holding guns on Rembrandt.

REMBRANDT
What's going on?

AGENT JONES
Rembrandt Brown?

REMBRANDT
Who're you?

AGENT JONES
Lottery Police. You're under
arrest.

AGENT WILSON
Mr. Brown, are you a member of the
Right-to-Life movement?

REMBRANDT
What? I don't know anything about
any Right-to-Life movement.
(to Julianne)
Julianne, what's going on?

JULIANNE MURPHY
I'm sorry, Rembrandt. I couldn't
let you do it.

*
*

REMBRANDT
You turned me in?

He tries to step toward her, but the cops grab his arms.

REMBRANDT
How could you? I thought you loved
me.

JULIANNE MURPHY
I do. And this way we'll always
be together.

*

Realizing what this means, he begins to struggle in the
cops' grip.

REMBRANDT
Let me go! I don't want to die! I
don't want to die!

(CONTINUED)

27B CONTINUED: 2

27B

Off his panic, we --

CUT TO:

27C INT. LUXURIOUS SUITE - QUINN

27C

looks at the bedside clock, compares 3:45 with the timer.
Sound of sirens, police activity in b.g.

ARTURO

(rouses)
What's going on?

QUINN

Sounds like fire engines...

ARTURO

(moving to the window)
I don't think so.

Quinn moves next to him, sees what Arturo sees

ANGLE - THROUGH THE WINDOW

Police cruisers and activity fill the driveway entrance to
the hotel.

QUINN

Police.

ARTURO

What time is it?

QUINN

Almost four --

ARTURO

Where in blazes are they?

QUINN

Stay here. I'm going to find out.

As he goes --

CUT TO:

28
THRU OMITTED
29

28
THRU
29

29A INT. TRANQUILITY CHAMBER - LATER - JULIANNE

29A

is rearranging flowers. The room is absolutely filled with
flowers. A STRING QUARTET in a corner of the room, plays

(CONTINUED)

29A CONTINUED:

29A

beautiful chamber music.

*

There's an OPERATOR, standing behind a control panel, off to one side. He pushes some buttons and suddenly a PROJECTION APPEARS on the ceiling -- THE OCEAN breaking on the shore, with DOLPHINS playing in the surf.

THE OPERATOR

How's that?

JULIANNE

(looks at the ceiling)

Perfect.

There's a KNOCK at the door. The operator opens it. It's the Lottery police, with Rembrandt.

REMBRANDT

looks at Julianne, disbelieving. She has gone through a complete transformation - her colorful clothing replaced by a billowy white gown. Her make-up is stark, with heavy eyeliner that gives her a decidedly gothic appearance.

JULIANNE

Hello, Rembrandt. I'm so glad you're here.

REMBRANDT

Not like I had a choice.

JULIANNE

You're so misguided, Rembrandt... so afraid of death. That's why you're here... to be cured.

*

Rembrandt glances from her to the somewhat ghastly operator, who is watching him with the anticipatory eyes of a vulture.

REMBRANDT

Thanks, but I don't need to be cured. I was doin' just fine!

JULIANNE

Come over here. Sit by me.

She reclines on a chaise, similar to a dentist's chair, amid the flowers, and pulls him down beside her. He looks around, getting an ugly feeling about this.

*

(CONTINUED)

29A CONTINUED: 2

29A

JULIANNE

You must see. There's nothing
to be afraid of, dear Rembrandt.
Fear is what kills. Love lives
forever.

*

*

*

She nods to the operator, who takes a small vial from his
pocket and opens it. He hands it to Julianne. Rembrandt
is powerless to stop her as she drinks.

*

*

*

JULIANNE

It tastes very good, Rembrandt.
Like ambrosia...

REMBRANDT

(tortured)
Julianne...

JULIANNE

I'm going to lie back a little. I
already feel like I'm floating. I
see white light... It's coming for
me. It's all around me, all
through me... It's wonderful,
Rembrandt... Nothing to fear...
nothing at all...

(then)

Take my hand...

(he does)

I'm going with the light now...
Feel my life go... I know you'll be
joining me soon...

She dies. Rembrandt reacts, awe struck. Agent Jones
promptly slaps handcuffs on Rembrandt, who is increasingly
terrified.

REMBRANDT

(afraid to ask)
What now?

(CONTINUED)

29A CONTINUED: 3

29A

AGENT JONES
You're gonna be processed at the
Kevorkian Center.

REMBRANDT
Processed? What does that mean?

AGENT JONES
It means, you're going to die, Mr.
Brown.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

30 INT. LUXURY HOTEL SUITE - DAY - ARTURO

30

is pacing, the dog moving in and out between his feet.

WADE

enters

ARTURO

Where the hell have you been?

Wade looks around the room.

WADE

Where's Quinn?

ARTURO

Out looking for you -- and the
lovestruck Mr. Brown.

WADE

We need to walk the dog.

ARTURO

What?

WADE

(urgent)
We need to walk the dog. Now.
(then, taking the dog)
Come on, Henry.
(then)
Just do it, Professor.

31 EXT. HOTEL GROUNDS - DAY - WADE, ARTURO

31

and Henry walk through the landscaping. Wade is still
watchful, as though she expects someone to pop out of the
bushes.

WADE

I couldn't talk in the room because
it's probably bugged.

ARTURO

What?

(CONTINUED)

31 CONTINUED:

31

WADE

Tampering with the Lottery's just
about the worst crime you can
commit on this world.

(then)

This whole thing's being
monitored --

(then)

If we can't find Quinn and
Rembrandt soon, we're all gonna die
here.

A commotion up ahead. Henry starts barking --

ARTURO

Quiet, you pathetic canine!...

WADE

(of the commotion)

Something's happening.

A CROWD

has gathered. Mostly bell boys and doormen at this late
hour.

WADE

(to a bellboy)

What's going on?

BELLBOY

Some guy tried to kidnap one of the
Lottery winners.

As now --

JONES AND WILSON

power through. Rembrandt handcuffed between them. As they
move past --

WADE

Oh my God

Rembrandt sees her. She feels terrible.

ARTURO

What will happen to him?

BELLBOY

The "process," man. He's gonna
regret the day he screwed with the
Lottery.

*

(CONTINUED)

31 CONTINUED: 2

31

Suddenly

QUINN

emerges through the crowd

QUINN
Wade -- ! Professor!

WADE
(reacts)
It's Quinn.

He moves to them --

WADE
They've got Rembrandt.

QUINN
I know.
(then)
They're taking him to someplace
called the Kevorkian Center for
processing.
(then)
Off Geary

WADE
We've got to get down there.

QUINN
No. You're staying here.

He hands her the timer --

QUINN
Otherwise, they'll think you're
trying to escape.

WADE
The timer?

QUINN
If you miss the Slide, they'll kill
you.
(then)
Wait for us over by the pool
area -- if we're not back in time,
slide without us.
(to Arturo)
Let's go!

Quinn and Arturo take off for the public car stand: Past

(CONTINUED)

31 CONTINUED: 3

31

T.J.

watching from the wings. He's witnessed the whole thing --

CUT TO:

31A
THRU OMITTED
53

31A
THRU
53

54 INT. LOTTERY POLICE PADDY WAGON - NIGHT - REMBRANDT

54

is in back of this black van. As the vehicle pulls away

ANGLE - A MONITOR

lights up with the image of a FATHERLY, WHITE-HAIRED MAN,
looking much like the "good hands" man from All State.

FATHERLY MAN

So... you're about to die.

REMBRANDT

Now wait a minute --

FATHERLY MAN

-- And I'm sure you have many
questions.

REMBRANDT

Yeah, like how the hell do I get
outta here?

The Fatherly Man's voice overlaps Rembrandt's; it's apparent
that this is a pre-recorded tape - the pauses are only for
dramatic effect...

FATHERLY MAN

Well, rest easy friend. You're
about to experience the ultimate
adventure - the magical journey
from our world to the great beyond.

REMBRANDT

But I'm too young to die! And too
famous --

FATHERLY MAN

-- When you first pass over, you
will find yourself in a long, dark
tunnel heading for a brilliant
speck of light...

(MORE)

(CONTINUED)

54 CONTINUED:

54

FATHERLY MAN (cont'd)

(then)

A loved one, perhaps a relative who
passed years back, will appear, to
guide you into the light.

REMBRANDT

(increasingly agitated)

All my dead relatives were a pain
in the butt! Don't wanna deal with
any of 'em.

FATHERLY MAN

I'm sure you'll find that dying
will be the happiest experience of
your life.

Rembrandt's had enough - he pounds on the wall.

*

REMBRANDT

Will you shut this guy off
he's bugging me to death!

*

CUT TO:

55 EXT. KEVORKIAN CENTER FOR PROCESSING - NIGHT

55

A bleak, institutional structure. In contrast to the
idyllic city vistas we've seen heretofore, this place is
stark, imposing -- like something out of Eastern Europe --

A CADRE OF RIGHT-TO-LIFE PROTESTERS

hippies, nuns, priests in collars (distinct from
Right-to-Lifers on our world.) This is Operation Rescue,
and the demonstrators carry placards declaring:
"Right-to-Life", "Natural Causes Should Be The Only Causes",
"President Elders, the Whole World is Watching".

A PRIEST (FATHER FERGUS)

urges on the faithful over a bullhorn --

FATHER FERGUS

All life is precious! Stop the
slaughter!

(then)

Stop the slaughter!

Under which, the klaxon of a police siren as --

(CONTINUED)

55 CONTINUED:

55

THE LOTTERY POLICE PADDY WAGON
approaches from down the street.

56 INT. VAN - JONES POV - THROUGH WINDSHIELD - THE
DEMONSTRATORS

56

stand before the building entrance. Stand-off

REMBRANDT
(from the backseat)
What's going on?

AGENT JONES
(over the loudspeaker)
Get clear of the car, please!

The demonstrators sag a little. We have a sense they fear
this confrontation. As now --

57 EXT. STREET - ARTURO AND QUINN'S PUBLIC CAR

57

pulls in --

QUINN AND ARTURO

exit.

ARTURO
(of the van)
He's in there!

Arturo's sizing up the situation

AGENT JONES
(over loudspeaker)
Refusal to disperse will be met
with immediate physical response

QUINN
Our friend's in there! He doesn't
want to die!

FATHER FERGUS
Stand fast, believers!

Quinn grabs the bullhorn --

QUINN
(over bullhorn)
Stop the slaughter! We have a
chance to show the world that life
is sacred!

*

(MORE)

(CONTINUED)

57 CONTINUED:

57

QUINN (cont'd)

(then)
Stop the slaughter!

FATHER FERGUS
Stop the slaughter!

The demonstrators echo this rallying cry, the paddy wagon.

58 INT. VAN - POV - THROUGH WINDSHIELD - THE PROTESTORS
advancing

58

AGENT JONES
(to Wilson)
What do we do?

AGENT WILSON
Call for back up!

Too late. A rock shatters the windshield.

PROTESTERS

swarm the vehicle; they start rocking it, trying to tip it
over -- like when Nixon went to Venezuela.

REMBRANDT

watches all this through the window. Suddenly --

QUINN'S FACE

appears amid the rabble. He smashes the car window --

QUINN
Come on!

Rembrandt doesn't have to be asked twice

59 EXT. VAN - THE DEMONSTRATORS

59

mob the paddy wagon. Additional black and white arriving.
Out of which melee

QUINN AND ARTURO

extricate the handcuffed Rembrandt from the shattered
window --

*

REMBRANDT
Man - am I glad to see you!

(CONTINUED)

59 CONTINUED:

59

ARTURO
Let's get out of here!

They take off just as a smoke bomb explodes in the street
behind them. A full-scale riot.

AGENT WILSON
(into handi-talkie)
We have a situation!

60 INT. PUBLIC CAR - THE THREE SLIDERS

60

clamber in.

ARTURO

at the wheel --

ARTURO
How much time?

QUINN
Not much! Step on it!

As the car engine roars to life, patches out --

REMBRANDT
Pedal to the metal, Professor. I
can't wait to get off this world --

ARTURO
(off the accelerator)
Something's wrong --

Suddenly -- chug, chug, chug --

THE DOORLOCKS

click shut.

REMBRANDT
What the hell?

QUINN
(the car's going the
wrong way)
What are you doing, Professor?

ARTURO
I can't control it!

Arturo howls as --

(CONTINUED)

60 CONTINUED:

60

THE STEERING WHEEL

spins through his fingers, and the car is thrown into a violent, tire-screaching U-turn.

QUINN

It's taking us back to the center!

ARTURO

It's remote control!

Quinn, in the passenger seat, tears off the plastic sheath to the fusebox, exposing wires --

ARTURO

Hurry!

THE FUSEBOX

wires. No time to weed through this -- Quinn starts yanking indiscriminately --

REMBRANDT

(trying to kick out the
back window)

Oh man! We're all going to die!

ARTURO

Don't panic, man!

Quinn yanks a yellow wire and suddenly

A PNEUMATIC HISS

all the electrics, the engine shuts down -- the car veers out of control, left --

QUINN

Hold on!

61 INT. CAR - POV - THRU WINDSHIELD - A LAMPPOST

61

as the car smashes into it. Comes to a stop.

ARTURO

Everybody all right?

QUINN

Let's get out of here!

62 EXT. STREET - THE SLIDERS

62

exit the car. The sound of sirens approaching, riot police in pursuit. The Sliders take off at full sprint.

CUT TO:

63 EXT. HOTEL GROUNDS - NEAR POOL AREA - CLOSE ON THE TIMER'S LCD DISPLAY

63

Ticking away seconds. Less than two minutes.

WADE

hiding in the shadows --

WADE

Come on, you guys.

*
*

HENRY THE DOG

is there, senses her mounting agitation -- starts to yip nervously

WADE

Shh -- quiet boy.

ANGLE - POOL DECK - KEN NEISSER AND A LOTTERY COP

emerge into the pool area.

NEISSER

Who's there?

(then)

Miss Welles -- ?

WADE

sees them, shrinks back.

REVERSE ANGLE - NEISSER

reacts to something, a rustle of leaves

NEISSER

Hit the floodlights!

The cop does as he's told. Suddenly --

FLOODLIGHTS

kick on, illuminating the entire area --

WADE

(CONTINUED)

63 CONTINUED:

63

is momentarily blinded. Wants to run --

NEISSER

There she is!

THE LOTTERY COP

is after her, when suddenly from an unseen area of the poolshed

CLONK!

He's beaned the cylindrical bottom of a fire extinguisher slams into his forehead. He's out cold --

T.J.

emerges from the shadows

WADE

T.J.?

NEISSER

turns --

NEISSER

What in hell?

By way of answer, CLONK! T.J. brains him also --

T.J.

(to Wade)

Are you all right?

WADE

Why'd you do it?

T.J.

Write it off to the spirit of adventure.

WADE

We've got less than a minute. My friends aren't here yet.

QUINN (O.S.)

We are now!

REMBRANDT, QUINN AND ARTURO

bursting onto the pool deck from the other side, Lottery police at their backs.

(CONTINUED)

63 CONTINUED: 2

63

ARTURO

Hit the timer!

WADE

doesn't have to be asked twice.

THE VORTEX

appears. T.J. stands there, disbelieving --

QUINN'S

trying to hold off the Lottery Police by locking the
deckside double doors.

QUINN

(to Wade)
Slide!

Wade does. Rembrandt's next.

QUINN

Go professor! Go on!

Arturo jumps

Suddenly, Bang! Gunshot!

THE LOTTERY COP

that T.J.'s brained has come to, he's firing at them.

T.J.

(to Quinn)
Jump!

THE LOTTERY COP

aiming his weapon -- T.J. and Quinn are sitting ducks --
Bang! Bang!

QUINN

we don't know if he's been hit or not as he tackles him, and
the two of them topple into the wormhole

THE LOTTERY COP

reacting in amazement, as back up officers surge onto the
patio --

THE VORTEX

(CONTINUED)

63 CONTINUED: 3

63

loosing vibrancy. Henry the dog woofing and snuffling as the vortex fizzles and vanishes. What the hell just happened?

CUT TO:

64 EXT. OPEN FIELD - DAY - ONE BY ONE

64

the Sliders come through... first Rembrandt, Arturo, Wade and finally T.J. and Quinn.

WADE

gets to her feet, overjoyed to have made it to safety.

WADE

We made it!

REMBRANDT

Everybody okay?

T.J.

Unbelievable!

WADE

What'd I tell you?

ARTURO

Quinn? Ohmigod!

All turn - Quinn is deathly pale and his eyes are barely focusing.

WADE

Quinn!

Quinn collapses! He's been shot. The Sliders race to him, horrified.

She is cradling him in her arms... when she pulls her hands back, they are covered in blood.

WADE

No!

Off her echoing scream

FADE OUT.

END OF SHOW