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SLIDERS

"Gillian Of The Spirits"

Written

by

Tony Blake

&

Paul Jackson

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SLIDERS

"Gillian Of The Spirits"

CAST

QUINN MALLORY  
WADE WELLES  
MAXIMILIAN ARTURO  
REMBRANDT BROWN

GILLIAN  
NICOLE  
TRAFFIC COP  
GOMEZ CALHOUN  
FATHER JERRY  
ROBERT MAJOR  
MIKE MALLORY  
MRS. HENRY  
MUSCLE GUY  
CAB DRIVER  
LAB TECH  
GUARD #1

SLIDERS

"Gillian Of The Spirits"

INTERIORS

DOMINION HOTEL  
LOBBY  
ROOM  
CHURCH  
CONFSSIONAL  
MIKE MALLORY'S BASEMENT  
LAB  
CHATTERTON'S BOOKSTORE  
CAB  
POWER PLANT  
CORRIDOR  
GUARD STATION  
STAIRWELL  
CORRIDOR  
LABORATORY  
PSYCHIATRIC HOSPITAL  
COMMON AREA  
CORRIDOR  
ROOM

EXTERIORS

SAN FRANCISCO ESTABLISHING  
FIELD  
PARK  
STREETS  
CHURCH  
PARKING LOT  
CHURCH STEPS  
POWER PLANT  
LOADING DOCK  
MIKE MALLORY'S HOUSE  
UP THE BLOCK

TEASER

FADE IN:

1 EXT. SAN FRANCISCO - ESTABLISHING - MASS FLOODING (STOCK) 1

Reminiscent of the deluge that swamped the Midwest a few years ago. Houses float by. Men and women travel down Main Street in skiffs. It's been pouring here for days.

2 EXT. FIELD - DAY - THE SLIDERS 2

soaked to the skin from a driving thunderstorm, slog through knee-deep, rising mud. Jagged bolts of lightning rip across the sky. The Sliders yell to be heard above the din of relentless CLAPS OF THUNDER.

WADE  
How long to the slide?!

ARTURO  
(checking timer)  
Under a minute!

REMBRANDT  
I thought the only place it ever  
rained like this was in the Bible!

ARTURO  
I'm spent. I can't go another  
foot.

Exhausted, he rests against a tree. All around them other inhabitants of this world struggle past, many leading farm animals on ropes as they make their way to higher ground. Suddenly a bolt of lightning flashes, followed by a LOUD CRACK.

REMBRANDT  
Worst thing we can do is stand  
under a tree.

He's right. The Sliders trudge out into the field, shielding their faces from the sheets of rain.

ARTURO

readies the timer as another lightning bolt splits the sky --

(CONTINUED)

2 CONTINUED:

2

QUINN

Careful, Professor --

(then)

We never activated this thing in  
the middle of a thunderstorm  
before.

ARTURO

We're at five seconds and counting.

(then)

What alternative would you suggest?

THE VORTEX

swirls to life. Rembrandt and Wade jump first, then Arturo.  
But just as he disappears inside, a bolt of lightning hits  
a tree barely five feet away. The wormhole spasms, almost  
shutting entirely.

QUINN

reacts astonished

QUINN

No --!

A spasm. Another CLAP OF THUNDER. A renewed surge of  
energy --

THE VORTEX

reappears, back to its original size.

QUINN

no time to lose, he jumps headlong into the tunnel just as  
CRACK!, a bolt of lightning strikes the wormhole  
exploding in a mass of flame and hissing sparks.

CUT TO:

3 EXT. PARK - DAY - REMBRANDT, ARTURO, WADE

3

No rain or thunder. As Rembrandt rises to his feet, scopes  
out the surroundings

REMBRANDT

Well, it ain't Tahiti, but it sure  
beats forty days and forty nights  
of God's vengeance on the wicked.

(CONTINUED)

3 CONTINUED:

3

ARTURO  
Did anyone feel that considerable  
jolt in the tunnel?

REMBRANDT  
Yeah. It felt like something  
kicked me in the butt.

ARTURO  
The thought has often crossed my  
mind, Mr. Brown.

WADE  
(looking around)  
Guys... Where's Quinn?

QUINN'S

there. Their voices seem faint, vaguely far away.

QUINN  
(unheard)  
Over here.

It's as if Wade's ignoring him. Hasn't heard --

WADE  
(calls)  
Quinn?

ARTURO  
He was right behind me.

REMBRANDT  
Q-Ball!?

WADE  
(to Arturo)  
OhmiGod -- do you think he could've  
missed the slide?

ANGLE - QUINN

standing right there behind them.

QUINN  
I'm right behind you.  
(then)  
What's going on?

Their worried expressions don't change as they continue to  
scan the area. Wade turns, headed right toward him...

(CONTINUED)

3 CONTINUED: 2

3

REMBRANDT  
C'mon, man. This ain't funny.

WADE  
Quinn!

QUINN  
(unheard)  
Careful --

~~She walks right through him.~~ (She shudders involuntarily  
as she does so.)

WADE  
Quinn? Where are you?

Off the Sliders, worried. Off Quinn

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 EXT. PARK - DAY - WADE

4

has climbed to the top of a bluff, scans the vista, reacts unseeing as

QUINN

stands about five feet in front of her, waving his arms like a semaphore.

REMBRANDT (O.S.)

(calls)  
Anything?

WADE  
(calls back)  
Nothing.

QUINN  
(unheard)  
I don't believe this.  
(then)  
It's like I de-materialized.

As Arturo and Rembrandt move to Wade --

WADE  
Guys -- I'm getting really worried.

ARTURO  
All right, look -- we mustn't overreact.  
(then)  
It's entirely possible he's landed in another section of the city.  
(then)  
It's happened before.

WADE  
What if he didn't?

REMBRANDT  
What are you saying?

WADE  
What if he's stranded back there -- in that miserable place?

ARTURO  
You're panicking.

(CONTINUED)

4 CONTINUED:

4

WADE

(panicking)  
I am not panicking.

ARTURO

Worst case, the lightning simply  
propelled him further downstream,  
that's all.

Quinn meanwhile is standing directly in front of them.  
Reaching down to pick up a rock, something to throw to  
attract attention -- his hand goes right through it --

ARTURO

-- In all likelihood, the first  
thing he'll do is check for us at  
the Dominion Hotel.

REMBRANDT

I don't know, Professor. I get a  
real weird vibe about this.

WADE

How much time have we got on this  
place?

Arturo scans the timer. Something's terribly wrong.

ARTURO

Good God.

REMBRANDT

What's the matter now?

ARTURO

There doesn't appear to be a  
read-out.

QUINN

(unheard)  
What?! Let me see that.

Quinn moves in for a closer look, brushes Arturo who  
shudders involuntarily --

Wade moves in, under

WADE

Is it broken?

ARTURO

It appears to have a scorch mark on  
it.

(MORE)

(CONTINUED)

4 CONTINUED: 2

4

ARTURO (cont'd)  
(smelling it)  
There must've been a short-circuit.

REMBRANDT  
The lightning?

ARTURO  
Possibly. The electrical charge  
could have created enough of a  
surge to fry it entirely.

QUINN  
(of course no one hears)  
And make me invisible --?

REMBRANDT  
What are we gonna do?

WADE  
This is a nightmare.  
(then)  
First Quinn and now this.

He turns to Wade.

ARTURO  
Miss Welles, we are all equally  
concerned about Mr. Mallory's  
whereabouts. But right now, not  
knowing exactly how much time we  
have left on this world, it is  
imperative that we get this timer  
repaired immediately.

REMBRANDT  
What if we can't get it fixed  
before our time's up here?

ARTURO  
Then we will have missed our window  
of opportunity, Mr. Brown.  
(then)  
And this -- wherever we are -- is  
the end of the road.

CUT TO:

5 EXT. STREET - DAY - LATER - SLIDERS

5

make their way along the sidewalk, taking in their  
surroundings. It would seem that we have landed in some  
small-town version of America.

(CONTINUED)

5 CONTINUED:

5

We might as well have landed in a painting by Norman Rockwell. Malt shoppes, courteous pedestrians -- billboards for items like Burma Shave and Geritol.

REMBRANDT

One thing's for certain this  
isn't home.

ARTURO

It feels more like we've landed in  
a small town than a major city.

ANGLE - QUINN

following a few yards behind. The street is bustling with  
pedestrians they walk right toward, and through him --

WADE

Look -- I think we ought'a look for  
a pay phone.

(then)

Leave a message at the hotel in  
case Quinn tries to contact us.

ARTURO

There don't appear to be any pay  
phones here.

ANGLE - A COP

up ahead. His horse stands nearby

ARTURO

Excuse me, Officer?

(then)

Could you perhaps direct us to the  
nearest public phone?

TRAFFIC COP

(huh?)

Public phone?

ANGLE - THE HORSE

reacting, agitated by Quinn's presence (nostrils flaring,  
snorting, etc.)

TRAFFIC COP

Easy, girl

REMBRANDT

Someplace we could make a phone  
call.

(CONTINUED)

5 CONTINUED: 2

5

QUINN

(unheard)  
I don't think they have pay phones  
here, guys.

WADE

Maybe we should just grab a taxi --

As they turn to go --

TRAFFIC COP

Hold up there.  
(then)  
I said: stop.

As the Cop dismounts --

TRAFFIC COP

(to Arturo)  
What's that on your wrist?

ARTURO

I beg your pardon?

TRAFFIC COP

Up against the wall!  
(then)  
Hands above your head, you hear me?

ARTURO

(as he's manhandled)  
What the devil --?!

REMBRANDT

All we did was ask you about a pay  
phone, man!

TRAFFIC COP

(of Arturo's watch)  
It's got numbers. No secondhand.  
Where'd you get this thing?

ARTURO

I assure you, sir. It is not  
stolen.

TRAFFIC COP

You're under arrest for possession  
of a controlled substance --  
Article Seven Fourteen, a violation  
of the Anti-Technology statutes.  
(then)  
Place your hands behind your back!

(CONTINUED)

5 CONTINUED: 3

5

REMBRANDT  
What?!

TRAFFIC COP  
You too, sir!

Rembrandt's miserable. As he and Wade assume the position --

REMBRANDT  
This is bad, man. This is real,  
bad

The Cop is blowing his whistle for back-up --

THE HORSE

bucking her head in fear

TRAFFIC COP  
Jezebel! The 'hell's' wrong with  
you?

QUINN

has an idea. Moves forward --

QUINN  
(unheard)  
Go! Get out of here!

He's waving his arms -- anything he can do to freak the animal.

THE HORSE

terrified, rears up on her hind legs --

TRAFFIC COP  
What the hell --!

The animal is out of control. Bucking frantically. The Cop braces himself to avoid being crushed by a powerful foreleg --

QUINN  
(unheard)  
Take off, guys!

REMBRANDT  
Run!

Wade and Arturo do so

(CONTINUED)

5 CONTINUED: 4

5

TRAFFIC COP

Stop!  
(then)  
Goddammit --!

Too.late. The Sliders are gone.

CUT TO:

6 INT. DOMINION HOTEL - LOBBY - REMBRANDT, ARTURO, WADE

6

shadowed by Quinn

GOMEZ CALHOUN

at the front desk. Behind him, the usual backdrop except for an antiquated telephone switchboard. Also, a system of pneumatic tubes, like they used to have in old department stores --

REMBRANDT

What kind of world is it where they just pull you over and accuse you of stealing watches?

GOMEZ

Signature and out-of-state address at the X, please.

WADE

(as she signs, using an old-fashioned fountain pen)

Excuse me -- have there been any messages for us?

GOMEZ

I can check, but I don't think so.

WADE

(to the others)

I'm gonna leave a note in case he calls.

ARTURO

Cops on horseback, antiquated technology -- it's like we've somehow been carried back into the 1940's.

(then)

Unbelievable.

He starts to laugh at the irony

(CONTINUED)

6 CONTINUED:

6

REMBRANDT

What's so funny?

ARTURO

Life, Mr. Brown. Life!

(then)

Here we are in a world frozen in the technological dark ages -- and we have a broken timer from the space age.

This seems to pique Gomez Calhoun's interest

REMBRANDT

What're we gonna do, man?

(then)

It's not a damn joke.

ARTURO

(sarc)

We'll simply have to look for a computer parts supply house in the yellow pages.

(then; to Calhoun)

Excuse me. My good man -- do you have any idea where I might go about purchasing a micro-chip?

He means it as a goof

GOMEZ

Huh?

ARTURO

It's a computer part.

GOMEZ

Keep your voices down.

(then)

The Bureau of Anti-Technology'd take my innkeepers license away.

(writes an address)

Talk to Father Jerry.

REMBRANDT

(of the address)

Catholic Church?

GOMEZ

Tell him Gomez Calhoun sent you.

Off which

CUT TO:

7 EXT. CHURCH - DAY - THE SLIDERS

7

including Quinn approach

ARTURO

Are you sure this is such a good idea?

REMBRANDT

One thing I've learned over the years, Professor, is there's only two people you can trust to keep a secret. A lawyer and a minister. And the minister doesn't charge you for it.

As they enter

8 INT. CHURCH - DAY - A SERVICE

8

is in progress, attended by a few dozen people.

REMBRANDT

Another thing you don't see on our world.

(then)

Church attendance like this on a Wednesday.

WADE

I'm gonna say a prayer for Quinn.

Goes --

REMBRANDT

I didn't want to say anything to set her off, man, but I'm real worried about Quinn.

ARTURO

I know. I am, too.

Meanwhile

QUINN

spots a 17-year-old girl, GILLIAN, in a pew, looking his way. She's kneeling next to her mother, NICOLE, 40-ish. Quinn's confused. Is she looking at him?

Quinn's astonished. Points to himself -- me?

(CONTINUED)

8 CONTINUED:

8

GILLIAN

looks down again, embarrassed by the overt nature of his response.

QUINN

You can see me?

(then)

You can, can't you?

She looks up now. A look of trepidation as something -- a fear of some kind -- starts to overtake her.

QUINN

moves towards her, walks through a pew in the process.

GILLIAN'S

starting to panic now --

GILLIAN

Go away --!

Which outburst prompts a confused reaction from the nearby parishioners --

QUINN

Wait No!

Gillian's on her feet. Her mother, Nicole, reacts --

NICOLE

Gillian --?

GILLIAN

(to her mother)

I need some air.

And she slips out of her pew and hurries toward the back for the exit.

PARISHIONERS

(including the three Sliders) turn, watch her go. Off  
Quinn: "She saw me --"

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

9 EXT. CHURCH PARKING LOT - DAY - GILLIAN

9

heads for a parked car --

QUINN

after her, desperate.

QUINN

Please. Come back.

GILLIAN

Leave me alone!

QUINN

Wait! Just explain it -- how you  
can see me and nobody else can?

Something in his tone, this appeal. She stops.

GILLIAN

I can't talk to you, okay? My  
mother put me in a psycho ward last  
time I had a vision.

QUINN

I'm not a vision. I'm flesh and  
blood. I've fallen into some kind  
of astral plane.

(beat)

You're the only one who can help  
me.

She exhales, troubled by his request.

QUINN (CONT'D)

Not just me, but my friends, too.  
If they know I'm okay, it won't be  
so hard for them.

Off Gillian's dubious expression, we...

CUT TO:

10 EXT. CHURCH - DAY - THE CONGREGATION

10

is exiting the church.

(CONTINUED)

10 CONTINUED:

10

FATHER JERRY

Irish-Catholic, mid-40's, chats with some of his parishioners. As the Sliders emerge, take this in.

ARTURO  
Getting a moment alone with the  
Father might require some patience.

GILLIAN

interrupts, thrusting a folded note into Wade's hands.

GILLIAN  
From a friend.

Gillian starts to leave.

REMBRANDT  
What is it?

WADE  
I don't know...

As Wade unfolds the note.

WADE  
"Try not to worry about me. I'm  
alive and with you now, trapped on  
what seems to be an astral  
plane..."  
(then)  
"Quinn." QUINN!!?

Her outburst draws the attention of the priest and some parishioners. As the Sliders quickly hunker down.--

ARTURO  
What in God's name --?

REMBRANDT  
Q-Ball's here?!

WADE  
Where'd that girl go?

REMBRANDT  
(indicates)  
I'll get her.

QUINN  
(unheard)  
Rembrandt, no!

But of course Rembrandt goes. Arturo snatches the scans --

(CONTINUED)

10 CONTINUED: 2

10

WADE

He's alive, Professor! Quinn's  
alive!

ARTURO

Miss Welles, please, let's not  
rush to judgment. We don't know  
who wrote this or what the  
motivation was to do so!

ANGLE - GILLIAN

corralled by Rembrandt near the parking lot.

REMBRANDT

Young lady --  
(off her)  
Please -- I have to know how you  
got this.

GILLIAN

(to Quinn)  
See? They don't believe me.  
(her mother's exiting the  
church now, in  
conversation with Father  
Jerry)  
And I can't help you.

REMBRANDT'S POV - GILLIAN

who seems to be listening and talking to thin air.

GILLIAN

No! You gave me your word.  
(then)  
You're completely unfair!

At last, the girl makes a face at something only she can  
see.

ARTURO AND WADE

move up into scene as --

GILLIAN

(to Wade)  
He wants me to remind you of the  
time you and he were mashing in his  
double's basement...  
(to Rembrandt)  
(MORE)

(CONTINUED)

10 CONTINUED: 3

10

GILLIAN (cont'd)  
but then you came in  
(to Arturo)  
...No, he says you walked in.  
(to Quinn)  
How's that?

Arturo and Wade are embarrassed - Rembrandt is enjoying this, looking at them both with raised eyebrows.

NICOLE

approaches now, looking at the Sliders with suspicion as she impatiently addresses her daughter....

NICOLE  
Gillian? If we're going to drop you at the bookstore, we have to leave now.

GILLIAN  
I was just coming, Mom.

WADE  
You can't. Please.

GILLIAN  
No! I have to go.

She's gone --

QUINN'S POV - NICOLE

carries a canvas book bag with the name, "Chatterton's Bookstore". Gillian shoots Quinn a last quick look over her shoulder, then is gone.

ARTURO

The others are quietly stunned. Once she's gone

ARTURO  
Well, I suppose the proof she offers is hard to refute. I don't see any way she could have known about... "the basement".

WADE  
(softly)  
Quinn? Are you here?

(CONTINUED)

10 CONTINUED: 4

10

ARTURO

Don't you think it's a bit silly to be asking him questions he can't possibly answer?

QUINN

(unheard; softly)  
I'm here, Wade. Ask anyway. They make me feel better.

REMBRANDT

She said something about an astral plane.

(then)

Like he got caught between dimensions or something?

WADE

In theosophy, the astral plane is thought to be the next level above the tangible world in refinement.

REMBRANDT

Well, if it carried him there, then it can bring him back, right?

ARTURO

We can only hope. In any event, we must find a way to fix the timer, or we'll all be stuck here... and there.

ANGLE - FATHER JERRY

and the last of the parishioners.

REMBRANDT

Let me see what I can find out --

He moves off

11 EXT. CHURCH STEPS - FATHER JERRY

11

addresses a well-dressed businessman, ROBERT MAJOR, florid-faced, mid-40's. He reminds us of Jack Welch

FATHER JERRY

Mr. Major. How nice to see you, as always.

MAJOR

(hands him a check)  
For the building fund, Father.

(CONTINUED)

11 CONTINUED:

11

FATHER JERRY

God bless you.

MAJOR

He always does.

Major moves on.

REMBRANDT

approaches Father Jerry.

REMBRANDT

Excuse me, Father, but could we  
talk... in private?

Off Father Jerry --

CUT TO:

12 INT. CHURCH CONFSSIONAL - DAY - FATHER JERRY

12

studies the timer Rembrandt has given him. Rembrandt  
whispers to him from the other side of the confessional.

REMBRANDT

I know what I've told you is hard  
to believe. But I swear on a stack  
of Bibles... every last word of it  
is true.

FATHER JERRY

(thoughtful)

You know... I've studied the  
scriptures all my life and I've  
never found a single reference to  
parallel Earths.

(looking at timer)

By the same token, I've come to  
accept that sometimes we have to  
discover the wonders of God's  
creations on our own.

REMBRANDT

Can you help us?

FATHER JERRY

(half-whisper)

I know a man through my work at the  
State Prison. He's free now, and  
despite my warnings, has returned  
to dabbling in the forbidden  
sciences.

(CONTINUED)

11 CONTINUED:

11

FATHER JERRY  
God bless you.

MAJOR  
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Major moves on.

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despite my warnings, has returned  
to dabbling in the forbidden  
sciences.

(CONTINUED)

12 CONTINUED:

12

REMBRANDT

Why is this world so terrified of  
technology?

FATHER JERRY

Have you ever heard of Hiroshima?  
(Rembrandt nods)

After its horrors were carefully  
studied, people concluded that  
technology would only hasten the  
Apocalypse. The Luddite Party  
seized control of Congress -- they  
passed the Seventeenth Amendment --  
The Prohibitions.

(then)

Technology is the consummate evil,  
so it was banned.

Rembrandt takes a moment to ponder that..

REMBRANDT

This man you know. We can trust  
him?

As the priest scribbles something on a piece of paper...

FATHER JERRY

I believe so. You share a common  
passion.

(hands paper to Rembrandt  
through the chicken wire)

That's his address, his name is  
Michael. But be careful - The  
Bureau of Anti-Technology is quite  
good at its job. If they catch  
you...

(pause)

... Even He won't be able to help.

CUT TO:

13 EXT. STREET - DAY - A MODEST TRACT HOUSE

13

on a modest, tree-lined street. As the Sliders near...

WADE

Sixteen-twenty Commonwealth  
(then)

That's got to be it.

REMBRANDT

Still with us, Q-Ball?

(CONTINUED)

13 CONTINUED:

13

QUINN

(unheard)  
I'm here, Rembrandt.

WADE

I wish there was some way we could  
contact him.

The Sliders KNOCK on the front door... A beat later

MIKE MALLORY

late 40's. He's pale, has the somewhat hunted, paranoid  
aspect common to parolees

MIKE

Yeah?

Quinn and Wade react, their eyes going wide.

QUINN

(unheard)  
Dad --?

WADE

(whisper)  
Oh my God...

MIKE

What do you want?

WADE

You're Quinn's father, aren't you?  
(off him)  
May we come inside?

MIKE

My son is dead.

He's about to shut the door.

ARTURO

Please, Sir. We are friends of  
Father Jerry.

This gets Mike's attention --

CUT TO:

14 INT. MALLORY BASEMENT - DAY - MIKE MALLORY

14

sits on his son's day bed, not aware Quinn's right next to  
him.

(CONTINUED)

14 CONTINUED:

14

The space is much like Quinn's basement on our world, except that there's no scientific equipment.

Just hammers and chisels -- a tool bench. The Sliders have furnished their explanations

MIKE

Quinn told me a recurring dream he had. In it, he could travel between worlds without ever leaving Earth.

QUINN

(unheard)

Man, that's weird. I stumble across it on my world, but dream of it on this one.

ARTURO

And he referred to this travel as sliding?

MIKE

He was all excited about it. I can't say I encouraged him. I mean, our technology is so simple and what he was talking about was quite unbelievable...  
(lifts the timer)  
It still is.

ARTURO

As I said... on our world, your son is quite an accomplished inventor.

MIKE

And he's well... he's healthy?

The Sliders exchange looks. Better not to say too much.

REMBRANDT

He's fine. We wanted him to come with us, but... well, he's busy inventing. You know.

MIKE

I'd like to have met him... see if he was like my boy...  
(then)  
So tragic really, that he should lose his father, and I should lose my son --

(CONTINUED)

14 CONTINUED: 2

14

He trails off, the pain obvious on his face. Quinn is helpless to comfort his father and it's maddening.

WADE

Mr. Mallory, how did your son die?

MIKE

The polio.

ARTURO

Polio?

MIKE

The epidemic kills hundreds of thousands a year

ARTURO

So a preventable disease runs wild because of an irrational fear of science! It's a disgrace!

MIKE

You don't have polio on your world?

WADE

They developed the vaccine ages ago.

MIKE

(beat, then)

I -- and others like me have tried to make them see how technology can be good for society. We continue to lobby the Congress -- but this country is so fearful of the unknown.

ARTURO

There's no disease more destructive than ignorance.

(Mike nods agreement)

Mr. Mallory, as we explained, if we don't repair our timer soon, we will never return to our home world. Can you help us?

Mike studies them a beat, then walks to a nearby false panel. As he slips a key into a padlock...

MIKE

I spent five years in jail for having these things.

(CONTINUED)

14 CONTINUED: 3

14

He opens the closet to REVEAL it's jammed with various crude electrical components, boards, tubes, etc.

MIKE

I don't know if they're of any use to you... but you're welcome to try.

As Arturo begins to examine the items --

DISSOLVE TO:

15 INT. LAB - LAB TABLE - LATER - ARTURO

15

is working hard, parts of the timer laid out in front of him.

QUINN

is watching him as Arturo heats the end of an uncurled paper clip over a rudimentary Bunsen burner --

QUINN

Excellent. You might be able to melt enough of it to solder the connection.

Arturo carefully presses the hot point of the clip against the mercury base of a circuit in the timer.

ARTURO

(tossing clip aside)  
All right, you little bugger.  
Let's see if that worked.

He slides two circuit boards together, then presses a button on the timer. Nothing. He growls, frustrated

QUINN

(unheard)  
It's okay, Professor. We'll get it.

ANGLE - REMBRANDT AND WADE

next to each other in a corner of the room

REMBRANDT

(teasing)  
Come on, girl. I want the juicy details.

(CONTINUED)

15 CONTINUED:

15

WADE

Look -- it seemed like the world  
was coming to an end -- we had to  
confront how we felt --

(then)

We talked... and we kissed -- no  
big deal.

Rembrandt shoots her a look that makes her blush.

WADE

I can't believe I'm talking about  
this.

(then)

You're the one who started this  
Quinn.

QUINN

(small smile)

It was a great night. I think  
about it a lot.

REMBRANDT

So you two were finally gonna go  
for it

(louder, toward Arturo)

-- until the Professor burst your  
bubble.

ARTURO

(without looking up)

An asteroid was about to wipe out  
the world, and these two were  
playing Archie and Veronica in the  
basement! That bubble needed  
bursting.

(then)

All right. This should do it

He holds up the timer --

QUINN

(unheard)

What are you doing, Professor?  
You've still got the polarities  
reversed.

Arturo tries to punch up the L.E.D. display.

THE TIMER

sparks. Goes dead again

(CONTINUED)

15 CONTINUED: 2

15

ARTURO

Damnit!

QUINN

(unheard)

It's okay, Professor -- You're just tired

But the tired Arturo can't hear him. He looks over at the other Sliders

ARTURO

I'm sorry. I don't know what's wrong.

QUINN

You can't stop now. It's right in front of you!

QUINN

is beside himself with frustration, as he watches Arturo push back from the table and rub his eyes. A look of determination crosses Quinn's face. He marches through the door and disappears.

CUT TO:

16 INT. CHATTERTON'S BOOKSTORE - DAY - GILLIAN

16

is moving amongst the stacks, putting new stock on the shelves. After a moment she realizes she's not alone. She looks up to find Quinn standing right behind her.

GILLIAN

I knew it! I knew you'd break your promise!

QUINN

(with difficulty)

I'm sorry. I wouldn't be back here if I wasn't desperate.

Worried, she glances over her shoulder to make sure no one else is near, then moves forward to get right in his face.

Quinn sees the tears forming in her eyes.

GILLIAN

I'm not going to go through it again. Not for you. Not for anybody.

-(MORE)

(CONTINUED)

16 CONTINUED:

16

GILLIAN (cont'd)

(then)

You don't know what it's like to have your family think you're crazy.

She returns to placing books on the shelves. Quinn studies her a beat, then walks through a shelf so that he's facing her again.

QUINN

You're wrong. I know what it's like. I skipped two grades when I was a kid... I was always younger and smaller than everyone else in my class. I know it's hard to fit in when you have... special abilities.

Gillian turns slightly, trying to ignore him but intrigued by his choice of the word special. It takes a beat, but she finally looks at him.

QUINN

My friends need information that only I can provide. If they don't get it... it could be the end.

(then, gently)

Please.

We HOLD ON Gillian's anguished look, before MRS. HENRY, an old biddy who runs the cash register, comes around a shelf...

MRS. HENRY

(a touch icy)

Are you alright, dear?

(then)

You aren't hearing those voices again, are you?

GILLIAN

I uh, I have to go, Mrs. Henry. If my mother calls, tell her I'll be at the...

QUINN

Dominion Hotel.

GILLIAN

Dominion Hotel.

(CONTINUED)

16 CONTINUED: 2

16

Off Mrs. Henry's probing look of disapproval, Quinn and Gillian exit and we

CUT TO:

17 INT. MALLORY BASEMENT - DAY - ARTURO

17

is even more frustrated than before - the other Sliders have moved closer, to get a better look at what he's doing.

ARTURO

Maybe if I wasn't saddled with such rudimentary equipment. Labeling this device a semi-conductor is a cruel joke.

WADE

I'm sure Quinn's dad gave us the best he has.

ARTURO

Well the best he has isn't good enough! How can I repair a cutting edge piece of technology when all I have to work with is a pair of tweezers and an emery board?

He takes a deep breath, tries to control himself.

REMBRANDT

No one's blaming you, Professor.  
(then)  
I wish Q-Ball was here.

ARTURO

What are you insinuating, Mr. Brown? That I am incapable of matching my student's abilities?

REMBRANDT

Come on, Arturo. Nobody meant it like that.

ARTURO

Then how exactly did you mean it?  
(off Rembrandt's sigh)  
That's it! I'm going for a walk!

As he's about to head for the door, someone kicks it in from the other side.

(CONTINUED)

17 CONTINUED:

TWO ARMED MEN

push Mike Mallory into the room.

MUSCLE GUY

You. Step back from the table.

The Sliders comply.

WADE

Mr. Mallory Who are these people?

MUSCLE GUY

Bureau of Anti-Technology. Now be real quiet and do as I say and maybe you won't go to jail.

The other intruder moves to the table, begins to slide pieces of the timer into a leather bag.

ARTURO

I realize we're probably in violation of some rule, but please... that device is of no use to you.

MUSCLE GUY

Well, once it's been melted down, it won't be of use to anyone. That's the idea.

Off which --

CUT TO:

18 EXT. STREET - DAY - QUINN, GILLIAN

18

are walking toward Mr. Mallory's.

GILLIAN

So if you're not really a ghost... then maybe some of the others I've seen aren't either.

QUINN

It's entirely possible. They could be normal people, trapped between planes of existence, like me.

(MORE)

(CONTINUED)

18 CONTINUED:

18

QUINN (cont'd)

(then)

On our world, there are stories of  
hundreds of people disappearing  
into thin air every year --

(then)

There was this thing called the  
Bermuda Triangle -- boats, planes  
kept vanishing.

For the first time, Quinn actually sees Gillian smile.

GILLIAN

I'm not crazy then, am I?  
(off Quinn's reaction)  
What's wrong?

She looks ahead to see what he sees.

THEIR POV - MIKE MALLORY

is being led from the house in handcuffs and taken towards a  
waiting car --

GILLIAN

OhmiGod -- it's Anti-Tech.

QUINN

They've got my father.

(then)

What's the penalty on this world  
for illegal use of the kind of  
technology I told you about?

GILLIAN

(after a beat)

Death.

Off Quinn's reaction, we --

FADE TO BLACK:

END OF ACT TWO

**ACT THREE**

FADE IN:

19 EXT. POWER PLANT - DAY 19

of pre-war vintage. On the wall is a sign that reads General Electric. As the two men who confiscated the timer escort Mike Mallory inside --

CUT TO:

20 INT. CAB - DAY - GILLIAN AND QUINN 20

in the back seat. As the CAB DRIVER turns off the meter...

QUINN  
I'm going inside.

GILLIAN  
(to Quinn; whispering)  
What am I supposed to do?

In his rearview mirror, the Cab Driver eyes her curiously as he sees her talking to thin air.

CAB DRIVER  
You talking to me?

Gillian, caught off guard, looks at the Cab Driver, unsure what to say.

GILLIAN  
Um...

QUINN  
Wait here.

GILLIAN  
(to Quinn, whispering)  
Wait! I don't have enough money to hold the cab.

CAB DRIVER  
Hey. You talking to me?

GILLIAN  
Not you... Sorry --

As Quinn steps through the cab door and exits...

QUINN  
Then let him go. I'll be back as soon as I can...

(CONTINUED)

20 CONTINUED:

20

CAB DRIVER

You must be talking to me, 'cause  
there's no one else here.

Gillian turns her attention back to the Cab Driver.  
Flustered.

GILLIAN

I talk to myself a lot.  
(then)  
Forget it.

The cabby eyes her like: "You're certifiable."

CUT TO:

21 INT. POWER PLANT - CORRIDOR - DAY - QUINN

21

Quinn makes his way down an empty corridor toward camera.  
He stops at an office door and sticks his head through.  
Not finding what he wants he pulls his head back out and  
continues on.

22 INT. POWER PLANT - CORRIDOR - DAY - ROBERT MAJOR

22

in suit and tie, looks over the shoulder of a lab-coated  
tech as the latter inspects the timer. One of the two  
muscle guys looks on as

MAJOR

Any idea what it does?

LAB TECH

I can't even tell you what it's  
made of.

While Major eyes the timer with reverence, pushing some  
buttons, CAMERA PANS TO THE DOOR just as Quinn's head  
comes through it. He takes in the scene a beat, then  
walks through the door and approaches the men.

MAJOR

I don't need to remind you of the  
importance of this discovery. Any  
breakthrough could give us a huge  
leg up when Congress repeals the  
Prohibitions.

MUSCLE GUY #1

You mean assuming they push it  
through.

(CONTINUED)

22 CONTINUED:

22

MAJOR

They'll push it through. If not,  
I'll fire every lobbyist on the  
payroll.

QUINN

(unheard)

They're not the Bureau of Anti-  
Technology.

MAJOR

(to lab technician)

Rick, when Hobart gets in tomorrow  
morning, I want him to make this  
his number one priority.

Lab Tech is about to go when --

MIKE MALLORY AND MUSCLE GUY #2

arrive.

QUINN

(stunned)

Dad!?

MAJOR

Mallory. Nice work. What's the  
situation with those people?

MIKE

Basically, there's a lot more where  
this came from. They tell me the  
body of this device is some kind of  
plastic. A variation of  
petroleum-based polymer.

MAJOR

Incredible. Any idea where it came  
from?

MIKE

Some cockamamie nonsense about  
shadow earths --

(then)

They may be crackpots, but they  
seem more than eager to tell me all  
they know.

MUSCLE GUY #1

We need to start taking steps now  
to protect against patent  
infringement -- claims like that.

(CONTINUED)

22 CONTINUED: 2

22

MAJOR

Once you've gotten everything you  
can from them, we'll take care of  
any "patent infringement."

The double entendre is obvious.

MUSCLE GUY #1

We'll start readying the  
"paperwork" right away.

Off the smiles of the conspirators. Off Quinn --

CUT TO:

23 INT. DOMINION HOTEL ~ ROOM - NIGHT - ARTURO, REMBRANDT AND WADE .23

defeated, discuss their fate.

REMBRANDT

So this is it. This is where we  
spend the rest of our lives. On a  
world that's stuck with 1945  
technology.

ARTURO

I'm afraid so. Perhaps, someday,  
I'll be able to construct another  
timer. But until then... yes, this  
is our new home.

WADE

Look... it was always a crap shoot.  
Think of the bright side -- we're  
all together. There's hardly any  
pollution. The people are all  
friendly and churchgoing.

REMBRANDT

I feel like we're trapped in an  
Andy Hardy movie.

WADE

No TV, no "information  
superhighway" or global warming or  
nuclear energy.

ARTURO

No computers. No space program.  
No medicines.

(MORE)

(CONTINUED)

23 CONTINUED:

23

ARTURO (cont'd)

(then)

I refuse to even dignify this  
absurd debate.

WADE

What's absurd about it?

ARTURO

You are dismissing forty years of  
scientific inquiry!

WADE

My point exactly!

REMBRANDT

Guys -- give it a rest.

They're interrupted by a KNOCK on the door. Wade opens it  
revealing Gillian (and Quinn).

WADE

You!

Gillian enters, Quinn following...

GILLIAN

Quinn's with me.

(then)

He wants to tell you something.

WADE

Is he okay?

GILLIAN

He's fine. Except he can be a  
little pushy.

QUINN

(unheard)

I tend to get that way in life and  
death situations.

He reaches out and touches Wade on the arm.

QUINN

(to Gillian, re: Wade)

Tell her what you told me.

Wade shivers. Gillian explaining --

GILLIAN

That chill you just felt? Quinn  
just touched you..

(CONTINUED)

WADE

(thrilled)

Re

Quinn does it again. Again Wade shivers.

WADE

(amazing)

Oh my God!

Quinn touches Rembrandt.

REMBRANDT

Whoa!

(then)

My mom always said that was someone stepping on your grave.

WADE

Quinn, they've confiscated the timer.

GILLIAN

He knows.

(then)

He's asked me to tell you his father knows the two men who took it. It's a scam. They work for General Electric.

WADE

What?!

GILLIAN

His father's going to try to milk you for as much information as he can, then they plan to kill you.

QUINN

Tell them where the timer is.

GILLIAN

The timer's in some sort of secret research lab at the power plant -- near Embarcadero.

(then)

Quinn thinks he can fix it if you can get it out of there.

ARTURO

And just how are we supposed to do that? Transform ourselves into some commando team and raid General Electric?

(CONTINUED)

23 CONTINUED: 3

23

QUINN  
(to Gillian)  
Ask him if he's got a better idea.

Off which

CUT TO:

24 EXT. DOMINION HOTEL - NIGHT - A CAB

24

pulls up

NICOLE

exits, heads inside --

CUT TO:

25 INT. DOMINION HOTEL - GOMEZ CALHOUN

25

looks up as --

NICOLE

enters, heads in his direction. Reacts now as --

WADE AND GILLIAN

(and Quinn) emerge from the stairs.

GILLIAN

reacts, freaked --

GILLIAN  
My mother.

NICOLE  
Gillian?

WADE  
What are we gonna do?

Nicole moves to them, very pissed --

GILLIAN  
Mom -- please.

WADE  
Miss Lazear my name is Wade  
Welles.

(CONTINUED)

25 CONTINUED:

25

GILLIAN

I'm not crazy, Mom.

NICOLE

(to the Sliders))

Listen to me! I don't know who you people think you are. My daughter is unwell.

(then)

If you don't stay away from her, I'll come down on you so hard you'll think it was raining hammers.

Wade and Quinn are speechless. There's nothing they can do

CUT TO:

26 EXT. POWER PLANT - LOADING DOCK ~ NIGHT - ARTURO

26

is using a Swiss army knife to remove an old-style fire alarm box from the wall ("In Case of Fire -- Break Glass").

REMBRANDT

Come on, man. Speed it up.

ARTURO

Genius cannot be hurried, Mr. Brown.

(explains)

There are no security cameras on this world, which means there will be a large number of security guards inside. If all goes well, we should soon be able to lure them outside.

Arturo succeeds in getting the box off the wall and now cuts or unscrews the wires from the alarm.

He now takes another box from a paper bag and begins splicing its wires to the ones coming out of the wall.

ARTURO

(frustrated)

The system is so rudimentary that there's no color-coding on the wires.

REMBRANDT

What's that mean?

(CONTINUED)

26 CONTINUED:

26

ARTURO

It means I'm guessing, Sir.  
(then)

Alright. Take the flashlight and tape it to that post so that it shines directly at the spot where the fire box was.

Rembrandt obeys as:

REMBRANDT

You want to shine a light on the fact that you switched their alarm box?

ARTURO

(indicates his box)  
This is a simple photovoltaic cell. I doubt they'll have any idea what it does.

REMBRANDT

Well -- that puts them in good company.

He carefully screws the box to the wall where the alarm box had been.

ARTURO

I've set it so that each time someone passes through the flashlight beam, it will throw a switch, turning the fire alarm on and off. While they try to figure out how and why it's happening, we can slip inside.  
(then)

There. We're ready to go.

Arturo now dramatically passes his hand between the box and the flashlight -- breaking the light beam. The FIRE ALARM SOUNDS. He does it again. The ALARM STOPS.

REMBRANDT

Not bad.

ARTURO

So you see, Mr. Brown -- science does have it's utility.

REMBRANDT

You don't have to sell me.

CUT TO:

27 INT. POWER PLANT - GUARD STATION - SECURITY PERSONNEL 27  
reacting to the CIANG! CIANG! CLANG!

CUT TO:

28 EXT. POWER PLANT - ARTURO AND REMBRANDT 28  
in the shadows as  
PEOPLE AND GUARDS

pour from the building. Some of them now begin passing through the light beam causing the alarm to go on and off irregularly. There is confusion, and taking advantage of this,

ARTURO AND REMBRANDT

slip inside --

CUT TO:

29 INT. POWER PLANT - STAIRWELL - ARTURO AND REMBRANDT 29  
The SOUND OF THE ALARM (O.S.). Pandemonium.

ARTURO

It'll be a lab of some kind.

As they emerge onto --

30 INT. CORRIDOR - LAB DOORS 30

REMBRANDT

These are all offices.

As they throw open doors

REMBRANDT

This one's locked!

ARTURO

Let me see.

He whips out the Swiss army knife and starts to pick the lock.

ARTURO

I may have an ordered mind, Mr. Brown, but you'd be astonished at the number of times I've misplaced my keys.

(CONTINUED)

30 CONTINUED:

30

Rembrandt waits a moment while Arturo works, but he gets more and more nervous. Finally, he grabs a fire extinguisher from the wall.

REMBRANDT  
Science may have its applications,  
Professor -- but now's not one of  
'em.

He smashes the glass portion of the door with the fire extinguisher, then reaches in and unlocks it. They enter

31 INT. LABORATORY - STATE-OF-THE-ART

31

That is, gleaming high tech -- computers (albeit more cumbersome than ours). Technology exists on this world, only hidden from the masses --

REMBRANDT  
It's a lab alright.

ARTURO  
My God

Rembrandt moves into the room. As the flashlight beam probes --

CUT TO:

32 INT. CORRIDOR - A SECURITY GUARD

32

prowls the halls. Reacts at the sight of --  
THE STAIRWELL DOOR - AJAR  
He moves on, suspicious

CUT TO:

33 INT. LAB - REMBRANDT AND ARTURO

33

have found the timer.

ARTURO  
Look at this. It's all in pieces.

REMBRANDT  
What if it's not all here?

Under which -- the ALARM shuts off (O.S.).

(CONTINUED)

33. CONTINUED:

33

REMBRANDT

Uh oh --  
(then)  
Let's get moving.

ARTURO

Not until we're sure we have all of  
it!

Arturo scoops up the last of the circuitry, stuffs it in his  
pockets as --

REMBRANDT

Someone's coming!

Footsteps echoing outside. Shouts. People coming--

CUT TO:

34 INT. CORRIDOR - SECURITY

34

pours into the corridor. As they enter --

GUARD #1

Over there!

35 INT. LAB - DARK

35

They kick on the lights. Empty. Just the DRIP, DRIP, DRIP  
of a FAUCET.

ANGLE - THE WINDOW

glass all over the floor.

GUARD #1

rushes to it, looks out

POV - THE FIRE ESCAPE - ARTURO AND REMBRANDT

below. Hit the ground running. Take off --

THE GUARD

reacts, furious

GUARD #1

Get me Robert Major.

(then)

We've got industrial spies.

(CONTINUED)

35 CONTINUED:

35

Off which

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

36 INT. PSYCHIATRIC HOSPITAL - COMMON AREA - EARLY MORNING - A 36  
NURSE

at the front desk finishes up some paperwork as --

QUINN

angles over, behind her --

ANGLE - CLIPBOARD

cataloguing recent admissions. Tenth on the list, Gillian Lazear. Room 6-C.

THE NURSE

continues her chores, oblivious as

CUT TO:

37 INT. PSYCHIATRIC HOSPITAL - CORRIDOR - NIGHT - QUINN 37

The place is eerily quiet -- sterile. He comes to a door 6-C. His head disappears inside the door a beat --

QUINN'S POV - GILLIAN

on a bed. She's in a hospital gown, looks up, as --

GILLIAN

No!

38 INT. ROOM - QUINN 38

enters --

GILLIAN

Why are you doing this to me?

QUINN

Trying to survive is kind of a strong motivation.

(then)

You okay?

GILLIAN

Oh sure. I love it here.

(CONTINUED)

38 CONTINUED:

38

QUINN

I feel terrible. This whole thing's my fault.

GILLIAN

What's to feel terrible about? They'll probably let me go in a year or two --

QUINN

My friend is outside. If we can break the window, we can get you out of here.

GILLIAN

And go where?

(then)

They'll just bring me back.

(then)

If I say what they want, they'll leave me alone --

QUINN

Gillian -- we're all gonna be trapped here.

(off her)

Even if I didn't need your help so badly, I'd still tell you to fight back.

(kneels next to her)

People are afraid of what they don't understand. You have some kind of gift -- call it clairvoyance, or heightened perception -- you can't let these people take it away from you.

She considers his words

QUINN

Whoever -- whatever -- gave you your power wouldn't want you to throw it away like that.

Gillian gasps -- reacts. Quinn follows her line of sight --

ANGLE - THE DOORWAY - NICOLE

standing there.

NICOLE

Gillian --?

(CONTINUED)

38 CONTINUED: 2

38

GILLIAN  
I'm not crazy, Mom.  
(then)  
I want to go home.

NICOLE  
That's for the doctors to decide.

GILLIAN  
No!  
(then)  
He's here, Mom. And he's trapped  
in the astral plane.  
(then)  
Touch her, Quinn.

NICOLE  
Stop it!

Quinn moves to the woman puts his hand on her arm. She  
shudders --

GILLIAN  
You see? I'm not making it up!

NICOLE  
This is insane -- I'm getting the  
nurse.

QUINN  
Her neck!

GILLIAN  
Now he's gonna touch your neck!

Nicole shudders --

GILLIAN  
Please, Mom don't you see?

NICOLE  
My God --!

QUINN  
She's got to get us out of here.  
Tell her.

Off which --

CUT TO:

39 EXT. MIKE MALLORY'S HOUSE - NIGHT - QUINN, WADE, GILLIAN 39

and a suspicious Nicole stand silently near some bushes in the front yard. Frustrated, Wade checks her watch.

REMBRANDT (O.S.)

Wade!

ANGLE - REMBRANDT AND ARTURO

slinking towards them.

WADE

Did you get it?

REMBRANDT

Let's just say we got the timer and not get into specifics.

(indicates Nicole)

Everything okay?

WADE

For the moment.

ARTURO

Is the house clear?

WADE

Yeah, but for how long is anybody's guess.

SMASH CUT TO:

40 INT. MIKE'S BASEMENT - NIGHT - A WINDOW 40

shatters as Rembrandt's jacket-covered fist smashes through. Pries open the latch. As the Sliders clamber inside --

TIME CUT TO:

41 INT. MIKE MALLORY'S BASEMENT - NIGHT - MINUTES LATER - 41  
ARTURO

at the work table...

ARTURO

The circuitry is safely re-grounded in its casing. Alright, Mr. Mallory, tell this young lady what I need to do next.

NICOLE

She's really translating for you?

(CONTINUED)

41 CONTINUED:

41

ARTURO

Like you, madam, I had become too set in my ways to believe in anything I couldn't see.

(then)

After the last year and a half of my life, there's very little that surprises me.

The CAMERA POV is now without Quinn. Gillian nods her head as she "listens" to thin air, then...

GILLIAN

He says you need to reverse the polarities by giving the second stage spectrometer sufficient separation. The micro-processor's not the problem.

As Nicole stares open-mouthed at her daughter, Arturo searches the work table.

ARTURO

Easier said than done. There's nothing here that will fit.

(then)

Anyone have a paper clip or a toothpick?

WADE

Let me look.

ARTURO

(ironic)

It would, of course, be the ultimate irony. We've finally got our ducks in a row, but not the tools.

There's a tense moment, then...

NICOLE

I have a bobby pin.

The Sliders and Gillian react as Nicole pulls a bobby pin from her hair. As she hands it to Arturo...

WADE

Thank you.

Gillian smiles back, pleased.

ARTURO

Now what?

(CONTINUED)

41 CONTINUED: 2

41

GILLIAN  
("listens", then)  
He says cross your fingers.

Arturo does. A beat, then the LED READOUT suddenly blinks to life.

WADE  
Yes!

REMBRANDT  
(looks heavenward)  
Thank you, man. Much appreciated.

ARTURO  
And with seconds to spare.  
(then)  
We slide in under a minute

WADE  
What about Quinn?!

ARTURO  
(grim)  
If we don't slide, we won't get  
another chance for 29 point 6  
years...

WADE  
I'm not leaving here without him!

MIKE (O.S.)  
No one's going anywhere.

ANGLE - MIKE MALLORY

descends down the basement stairs, a gun leveled at them.  
Quinn, now visible to the camera, reacts...

MIKE  
(to Arturo)  
Give it here, Sir.

ARTURO  
Mr. Mallory... please...

Mike cocks the gun.

QUINN  
(unheard)  
Now, Professor!

Arturo extends the timer to Mike. But just as it reaches zero, the VORTEX suddenly ROARS TO LIFE.

(CONTINUED)

41 CONTINUED: 3

41

QUINN

His hair doesn't move. It's clear the Vortex is not active on the astral plane and his sad face says he knows it.

MIKE MALLORY

reacts, stunned. Nicole puts a protective arm around Gillian as they stare stunned at the extraordinary vortex.

ARTURO

(a seduction)  
Come with us, Mallory! A man like you shouldn't have to live in a world that doesn't appreciate him!

Mallory hesitates, overwhelmed --

ARTURO

I'm giving you the chance to see how technology has changed other worlds!

MIKE

No... it's a trick! Shut it off!

ARTURO

The vortex will only remain open for sixty seconds.  
(defeated)  
And then it will close on it's own...

MIKE

I said: Shut it off!

Instinctively, Quinn steps towards his father and Wade.

QUINN

Dad! No!

As Quinn passes through the light field created by the energy of the Vortex, everyone reacts... Quinn's image is ghostly visible!

WADE

Quinn...?

NICOLE

Oh my God...

REMBRANDT

Unreal!

ARTURO

The energy field surrounding the vortex makes him visible.

(CONTINUED)

41 CONTINUED: 4

41

Mike Mallory looks at his son wide-eyed. When Quinn speaks he can be heard as well as seen by everyone! His voice is tinny, far away.

QUINN

You have to let them go, Dad. Put the gun down.

MIKE

This is some kind of illusion... my son is dead!

QUINN

I'm not the Quinn you knew. But I'm still your son. And I can't believe you'd hurt innocent people.

A beat. Mike lets the gun slip from his grasp, overcome with emotion...

ARTURO

(eyeing timer)  
Twenty-five seconds and we lose it.

REMBRANDT

Quinn! Let's get out of here.

QUINN

The vortex isn't active on the astral plane.

Wade approaches Quinn's ghostly image.

WADE

I'm not gonna leave you.

QUINN

You have to.  
(then)  
It's no time to be noble, Wade.  
You can't do anything for me here.  
(then)  
And the next slide might take you home.  
(then)  
You have no choice.

ARTURO

Fifteen seconds.

QUINN

Go --!

(CONTINUED)

41 CONTINUED: 5

41

WADE  
(tears in her eyes)  
No . Damn you...

Quinn raises his index finger to his lips, then lays it against Wade's lips.

ARTURO  
Ten.

QUINN  
Go --! Before it's too late!

One last look, then Wade turns and dives headlong into the vortex. Quinn reacts. It's like a knife in his heart. Rembrandt steps up to Quinn's ghostly image.

REMBRANDT  
I love you, Q-Ball...

QUINN  
I know, Cryin' Man. Me, too.

Rembrandt forces a smile, then slides.

ARTURO  
You are a man of enormous  
character, Mr. Mallory --  
(then)  
This is the hardest thing I have  
ever had to do.

Quinn nods. He knows. Arturo takes a deep breath, then leaps into the swirling Vortex. Quinn looks deep into the wormhole, as if trying to see his friends, then it closes and disappears, Quinn's ghostly image disappearing with it.

ANGLE - THE OTHERS - NICOLE, GILLIAN, MIKE

Quinn's not visible to camera. In the silence that follows...

NICOLE  
(a whisper to Gillian)  
Is he still here?

Gillian nods, steps towards...

QUINN

who's visible to her and her alone. His back's to her, still staring at the spot where the vortex was.

(CONTINUED)

41 CONTINUED: 6

41

GILLIAN

Quinn?

A beat, then Quinn turns, ready to start his new life here. Suddenly, the Vortex appears behind him! The colors are different, the ROAR is muffled, but the wind definitely blows through his hair. Not so Gillian's.

GILLIAN

(confused)  
Quinn?...

QUINN

(elated)  
It's coming back through the astral plane! I can slide!

What can he say? But she says it all.

GILLIAN

Thank you.

He gives her one last smile, then, looks at his father.

QUINN

Tell him I'll always love him.

The vortex starts to sputter, fade. It's now or never. Quinn closes his eyes, leaps...

ANGLE - INSIDE THE VORTEX

The slide's bumpy, loud, threatening. Then...

CUT TO:

42 EXT. CITY STREET - NEW WORLD - DAY - REMBRANDT, WADE AND ARTURO

42

as they take stock --

REMBRANDT

Everybody alright?

Wade's face is wet with tears. The Sliders

REMBRANDT

I know, sweetheart.

He takes her, folds her into his arms. Arturo looks on piteously as Wade is wracked with sobs

(CONTINUED)

42 CONTINUED:

42

WADE  
I loved him so much.

REMBRANDT  
I know.

Suddenly --

QUINN'S VOICE (O.S.)  
Look out!

QUINN

comes flying out of the wormhole, goes flying headlong into  
a nearby bush

WADE  
(can't believe it)  
Quinn --?

He's trying to extricate himself from the hedge.

QUINN  
Ouch! Thorns!

Wade runs to him, embraces him.

REMBRANDT  
Alright! Happy endings!

ARTURO  
All I can say is thank God, Mr.  
Mallory.

QUINN  
How's the timer?

QUINN  
(off it)  
Going strong. Five days, fourteen  
hours.

REMBRANDT  
Think this is home?

Under which

A MAILMAN

emerges from his mail truck, heads up the walk, stark  
naked --

(CONTINUED)

42 CONTINUED: 2

42

QUINN

I don't know, Rembrandt. I'm  
pretty sure the mailman on our  
world wore clothes.

A YOUNG MOTHER

pushing a stroller. A cop on the beat. People of all races  
and shapes -- all naked. Off the Sliders' laughter, their  
gratitude

FADE OUT.

THE END