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SLIDERS

"Greatfellas"

Story by

Sean Clark

and

Scott Smith Miller

Teleplay by

Scott Smith Miller

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Prod. #K0804

3/06/96

SLIDERS

"Greatfellas"

REVISED PAGES:

Prod. Draft

Full Script

Pink Rev.

Full Script

Blue Rev.

Pgs. 10-14, 19, 24, 26, 31-35, 38, 42, 45-48, 50, 51

#K0804

3/06/96

SLIDERS  
"Greatfellas"

QUINN MALLORY  
WADE WELLES  
ARTURO MAXIMILIAN  
REMBRANDT BROWN

COUNTER GUY  
THE LAWYER  
MEL TORME'  
TOMMY KAMPELMAN  
GALLO PATRIARCH  
BENJAMIN (KAPPY) KAMPELMAN  
LEAH KAMPELMAN  
GOMEZ CALHOUN  
BARTENDER  
JUNE  
SAM MATCH  
DENNIS MACMILLAN  
ANNOUNCER (ON TV)  
JOEY BIRD  
AGENT REID  
PIT BOSS  
REMBRANDT 2

(X)

SLIDERS

"Greatfellas"

INTERIORS:

GOLD NUGGET HOTEL  
LOBBY  
BAR  
CASINO (X)  
SHOWROOM/BACKSTAGE  
DRESSING ROOM  
DOMINION HOTEL  
LOBBY (X)  
ROOM  
CORRIDOR  
STAIRWELL  
BUS TERMINAL  
FBI HEADQUARTERS  
LIVING ROOM  
BEDROOM  
KAMPELMAN HEADQUARTERS  
BIRD CAMPAIGN HEADQUARTERS (X)  
VAN  
WAREHOUSE (X)  
LAMPLIGHTER (X)  
HOTEL SUITE (X)  
LIMO (X)

EXTERIORS:

FAST FOOD RESTAURANT  
GOLD NUGGET HOTEL  
GROUNDS  
ALLEY  
PARKING LOT  
SEEDY BUILDING  
BIRD HEADQUARTERS (X)  
PHONE BOOTH (X)  
STREET (X)

TEASER

FADE IN:

1 EXT. SAN FRANCISCO - NIGHT - ESTABLISHING SHOT (STOCK) 1

WADE (V.O.)  
... With each passing slide, our  
Earth seems farther and farther  
away.

2 EXT. CITY STREETS - NIGHT - THE BUSINESS DISTRICT (STOCK) 2

is teeming with cars, pedestrians on the go, urban hustle  
and bustle.

WADE (V.O.)  
Quinn says I'm being irrational -  
he tells us Sliding is a random  
process, not a straight line  
journey.

3 EXT. FAST FOOD RESTAURANT - NIGHT - MOVE IN ON WADE 3

sitting at a table, writing in her journal. Quinn sits  
across from her busying himself with the local paper's  
entertainment section. Arturo can be seen in the  
background, standing in line at the counter, arguing with  
the guy working there...

WADE (V.O.)  
Still, the realization we may never  
see home again, is never far from  
our minds.

Quinn is bemused by what he's just read. He indicates the  
paper...

QUINN  
Some world - even movie critics are  
afraid to be critical.  
(reads)  
"Some say Pauly Shore isn't the  
greatest actor in the world, but  
there may also be some who say he  
is. This reviewer takes no  
position on the subject. The  
opinions expressed above in no way  
represent this newspaper or its  
parent corporation."

(CONTINUED)

3 CONTINUED:

3

WADE

Fear of litigation. That's what happens when eighty-four percent of the population attend law school.

QUINN

Eighty-five percent too many, if you ask me.

ANGLE ON THE COUNTER

as Rembrandt returns from the men's room - he finds Arturo turning away from the counter, empty handed.

REMBRANDT

(sudden frown)  
Hey, where's my burger?

ARTURO

Ordering here is more complicated than buying a house. I'm afraid we'll have to eat on the next world.

(checks his expensive watch)  
Thank God we slide in a couple of minutes.

REMBRANDT

Forget it! The next world might be run by a bunch of weird-ass vegetarians. I want a juicy red meat burger, and I want it now!

Rembrandt heads for the counter. Arturo shoots a raised eyebrow glance at the others, then follows, curious to see how this turns out.

THE GUY BEHIND THE COUNTER

is 28, wears glasses, looks intelligent and highly overqualified for this kind of work.

REMBRANDT

Alright my man, listen up...  
(glancing at menu board)  
My friend here wants a Whammy Burger --

ARTURO

-- Double Whammy Burger, with cheese.

(CONTINUED)

3 CONTINUED: 2

3

REMBRANDT  
Right - and I'll have the Super  
Carnivore, fries and a cola.

The Counter Guy shoots Arturo a look, saying "didn't we just go through this?"

COUNTER GUY  
As I explained to your friend, I'll still need to see your salmonella insurance and carbonated beverage release forms.

REMBRANDT  
You need all that... just to serve me a burger?

The smart-ass counter guy nods, as if dealing with two children.

REMBRANDT  
Fine, just give me the fries.

COUNTER GUY  
I'll need picture I.D. and a doctor's note, verifying a cholesterol count under two hundred.

REMBRANDT  
Who brings that kinda stuff into a joint like this?

COUNTER GUY  
You do, if you expect service.

Rembrandt can smell the burgers frying and it's only adding to his frustration. He looks at the Professor, feeling terribly helpless...

ARTURO  
I did try to warn you.

REMBRANDT  
Yeah.  
(sniffing the air sadly)  
Let's get out of here.

As they turn to go -- Rembrandt accidentally bumps into --

A MIDDLE-AGED WOMAN

behind them --

(CONTINUED)

3 CONTINUED: 3

3

REMBRANDT

Sorry.

She stares after him as he and the Professor walk by. Then she begins to bend and arch her neck, as if it were suddenly bothering her.

CUT TO:

4 EXT. FAST FOOD RESTAURANT - NIGHT - THE SLIDERS

4

are walking away, when A MAN exits the eatery and calls after them (earlier, we saw him eating alone at a neighboring table).

THE LAWYER

Excuse me, I think you're going to need my help.

He hands a business card to Rembrandt. Quinn pauses to read it over Remmy's shoulder...

QUINN

Silverberg, Thompson, Katzoff, Klein, O'Leary, Phelps and Manning?

THE LAWYER

(to Rembrandt)

That woman you just impacted is filing a collision suit against you. She's claiming a neck injury from the after-effects of the accident.

ARTURO

But he barely touched her!

THE LAWYER

That may be, but frankly, Sir, you never should've admitted guilt.

REMBRANDT

All I said was I'm sorry!

THE LAWYER

Exactly and in front of multiple first-hand witnesses. You're lucky she didn't slap you with sexual harassment.

Wade moves to Rembrandt before he can explode a response.

(CONTINUED)

4 CONTINUED:

4

WADE

Let's just go, okay? Why even bother with this -- it's time to slide.

THE LAWYER

(overhearing)

Oh, you can't just let it slide. The penalties quadruple.

Rembrandt shoots him a look that could kill.

QUINN

I wouldn't bet on it.

The Sliders come to a halt as the timer hits zero. Quinn is enjoying this.

As the swirling blue whirlpool forms, the lawyer is absolutely disbelieving. He shields his eyes against the wind.

The Sliders look at one another... The lawyer's look of astonishment is simply priceless.

Arturo jumps into the void... Wade waves goodbye and does the same.

REMBRANDT

Since you feel so strongly about it, take the case -- and bill me on another Earth.

Rembrandt busts up, pats Quinn on the shoulder... and the two of them slide... leaving the lawyer utterly speechless.

FADE TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

5 EXT. HOTEL GROUNDS - CLOSE ON PIANO

5

practiced fingers glide over the keys.

MEL TORME'

decked out in a cool tux as he sings: "Oh Promise Me."

WIDEN - A WEDDING

about to begin. It's a modest affair -- we get the sense it's been hastily thrown together: (And if we were to look carefully, we'd realize that security is tight). A priest and a rabbi mill uncomfortably near a hulking groom, over the strains of Mel's song.

TWO FAMILIES

on either side of the aisle, regard each other with mutual mistrust. One side is Jewish, the other Italian.

ANGLE - A LATE ARRIVAL

intense, muscular beneath the contours of his Armani suit. Stops to greet somebody on the groom's side of the aisle --

TOMMY

Mr. Gallo. Good, yourself?

(X)

GALLO PATRIARCH

C'mon and sit with us, Tommy.  
We're all gonna be family.

As Tommy does so --

TOMMY

Who'd have thought a day like this  
would come? Kampelmans and  
Gallos... mortal enemies all these  
years.

(X)

GALLO PATRIARCH

Business is business.  
(then)  
Italians and Jews. A thing like  
this is good for everybody.

Shh! Mel Torme' is playing the Bridal March. All turn --

(CONTINUED)

5 CONTINUED:

5

BENJAMIN (KAPPY) KAMPELMAN

in tuxedo and yarmulke, escorts his beautiful daughter,  
LEAH, toward her betrothal --

KAMPELMAN

(sotto)  
Smile, will ya? You'd think you  
were going to your funeral.

LEAH

(sotto)  
As far as I'm concerned, I am.

The groom, somewhat thug-like beneath the contours of his  
Armani tux, doesn't look any happier than the bride does.

LEAH

can't even meet her intended's gaze. Both the priest and  
rabbi are somewhat nervous, too --

KAMPELMAN

(to priest and rabbi)  
Who goes first?

The priest indicates for the rabbi -- "You go."

LEAH

looks up at these men of God -- resigned to the fate of this  
loveless match. Reacts -- something very strange is  
happening. A strange wind is blowing the rabbi's hair. A  
noise she's never heard before. And suddenly, from behind  
the chuppa (framed and bracketed so that the wormhole can't  
be seen) --

THE SLIDERS

come tumbling one-by-one, out from behind the altar, as if  
shot from a canon.

KAMPELMAN

What the hell --?

(CONTINUED)

5 CONTINUED: 2

5

QUINN

lands right into the chuppa, sending it buckling.  
Pandemonium. Arturo lands next, somewhere in the middle of  
this melee.

TOMMY

Son-of-a-bitch!

SECURITY

on either side of the aisle, bristle, draw hardware.

QUINN

Please! Don't shoot!

These guys are on a hair trigger --

QUINN

There's more of us coming -- don't  
be alarmed

(X)

As now Wade and then --

REMBRANDT

arrives last, goes barreling right into the caterer's table  
scattering dishes and silverware --

KAMPELMAN

(astonishment)  
Brown?

(X)

ANGLE - TOMMY

reacts --

TOMMY

(to Gallo)  
It's The Incorruptibles.  
(grim)  
They've been tipped off.

(X)

Whispers from the crowd: "It's Rembrandt Brown," "The  
Incorruptibles," etc. Off a signal from Kampelman, the  
guns are re-holstered. Rembrandt's getting a vibe from the  
response.

(X)

(CONTINUED)

5 CONTINUED: 3

5

REMBRANDT  
(to gathering)  
Hello, everyone. Sorry for the  
interruption.  
(then)  
Couldn't be helped, I'm afraid.  
(sotto; to Quinn)  
I think they're fans.

ANGLE - TOMMY

reacts with outrage.

TOMMY  
Sarcastic son-of-a-bitch! He's  
throwing the gauntlet down right in  
front of us.

GALLO PATRIARCH  
Easy, Tommy.

As --

REMBRANDT

extends a hand to the astonished Kampelman --

(X)

REMBRANDT  
You're the proud father, huh? You  
got a beautiful daughter there.

WADE  
(a hiss)  
Rembrandt. Let's go.

REMBRANDT  
Again, sorry about all this: enjoy  
the rest of your evening --

(X)

The crowd looks on in stunned silence as the Sliders make a  
move for the exits. Just then, Rembrandt spots someone he  
knows --

REMBRANDT  
Hey, Mel Torme'!

Mel is horrified as Rembrandt's on him, pumping his hand  
like a long-lost brother --

REMBRANDT  
Damn -- it's been a long time.  
(then)  
I used to work with this man.

(CONTINUED)

5 CONTINUED: 4

5

WADE  
Rembrandt -- come on!

REMBRANDT  
(winks)  
Catch you all later.  
(to others)  
Mel Torme'. Wow.

And he moves off, toward the exits through a throng of what he's come to believe are diehard fans in a state of shock --

ANGLE - TOMMY AND KAMPELMAN

as the Sliders move off --

KAMPELMAN  
The man is toying with us,  
Tommy -- cool as ice.  
(then)  
I'm calling off the wedding.

TOMMY  
No. There's too much at stake.  
(then)  
Call a meeting -- we'll deal with  
Rembrandt Brown.

Off which --

6 INT. CASINO - THE SLIDERS

6

moving through this deluxe casino, noisy with one-armed bandits, blackjack tables, etc., toward the street --

ARTURO  
Obviously, they've legalized  
gambling here.

QUINN  
As well as gun possession  
(then)  
Half the people at that wedding  
looked like they were packing.

WADE  
-- I thought we were goners there  
for a second.

REMBRANDT  
Lucky for you guys they were  
mesmerized by my Superstardom  
celebrity can get you out of a lot  
of scrapes.

(CONTINUED)

6 CONTINUED:

6

Gamblers turn. Stop to stare -- Rembrandt's waving, smiling at them like it's the Macy's Parade.

QUINN

Yeah, well, whoever your double is on this world, Superstar, he's not gonna be real pleased when he finds out you're cutting in on his action.

As they emerge onto --

(X)

7 EXT. STREET - NEON SIGNS

7

dominate the San Francisco architecture.

THE SLIDERS

move through this version of Glitter Gulch

(X)

QUINN

The city's lit up like a  
firecracker

ARTURO

Conceivably the Bugsy Siegal of  
this world founded his gambling  
empire in Northern California,  
rather than the Nevada Desert.

WADE

Guys -- Look.

ANGLE - A BILLBOARD

A political poster urging the re-election of Ronald Reagan  
for Governor. The caption reads: "YOU LOVED HIM AS  
PRESIDENT. YOU TRUST HIM AS GOVERNOR. REAGAN '96."

ARTURO

Ronald Reagan's running for  
Governor here?

WADE

Why would he want to go back to  
being Governor after being  
President all those years?

(CONTINUED)

7 CONTINUED:

7

ARTURO  
The man loved the political  
spotlight.  
(then)  
Perhaps on this world, he was  
spared the ravages of  
Alzheimer's --

Rembrandt's stopped to sign autographs.

QUINN  
Guys let's just get to the hotel  
and get off the streets, okay?

CUT TO:

8 INT. DOMINION HOTEL LOBBY - GOMEZ CALHOUN

8

at the front desk --

ARTURO  
Given Mr. Brown's celebrity on this  
world, I suggest we handle the  
checking in. We don't want to  
provoke any further undue reactions

Too late --

GOMEZ CALHOUN  
Mr. Brown?  
(then)  
My God -- what an honor, sir.  
(to the others)  
You folks must be The  
Incorruptibles.

ARTURO  
We are here only for a short time.  
Under the circumstances, we must  
ask you to protect our anonymity.

GOMEZ CALHOUN  
Absolutely. Of course.  
(then)  
Suite 214, upstairs and to the  
left.

WADE  
Don't you need us to check in?

GOMEZ CALHOUN  
And let everyone know you're here?  
(then)  
You'll be safer this way.

(CONTINUED)

8 CONTINUED:

. 8

As the Sliders, baffled head off --

(X)

Incorruptibles? QUINN

(X)

(CONTINUED)

8 CONTINUED: 2

8

REMBRANDT

He obviously thinks you're my  
back-up singers. Not as catchy as  
The Spinning Topps, but I guess it  
works for my second bananas.

As they go --

(X)

CUT TO:

9 INT. HOTEL FRONT DESK - CALHOUN

9 (X)

on the phone

GOMEZ CALHOUN

It's Calhoun. Deputy Director  
Rembrandt Brown just showed up. I  
know -- nobody informed me either.  
(listens)

He did what?

(then)

I'll try to hold on to him. Get  
here as quickly as you can.

Off which --

CUT TO:

10 INT. HOTEL SUITE - THE KAMPELMAN

10 (X)

family are holed up with the Gallos.

KAMPELMAN

How did these people get past  
security? Tommy, you got an  
explanation?

TOMMY

No go, Pop. Between our two  
families, we had men stationed at  
every entrance.

(then)

On top of which, our sources in  
Washington say that Rembrandt Brown  
was scheduled for a meeting with  
Interpol over the weekend.

GALLO PATRIARCH

Obviously there's a weak link  
somewhere.

(CONTINUED)

10 CONTINUED:

10

TOMMY

What's that supposed to insinuate?

KAMPELMAN

Take it easy, Tommy.

GALLO PATRIARCH

We put years of animosity aside to secure this merger --

(then)

San Francisco's your turf, Kappy -- You're the one who bears ultimate responsibility.

TOMMY

What're you saying? The Kampelman's leaked this thing to the Feds?

GALLO PATRIARCH

I think there's an informant in our midst.

KAMPELMAN

You know something we don't?

GALLO PATRIARCH

Everybody knows Mel Torme's relationship with the Kampelman family --

(then)

Curious, no -- the one outsider at this wedding turns out to be an intimate of Rembrandt Brown.

TOMMY

Mr. Gallo, I assure you -- the merging of our families -- and all it entails -- is going forward.

We'll take care of The Incorruptibles, don't you worry about that.

(then)

And if there's an informant in our midst, we'll take care of that, too.

A look to Kampelman. It's clear what this means.

CUT TO:

11 INT. DOMINION - HOTEL ROOM - WADE

11(X)

takes notice of the hotel movie offerings

(CONTINUED)

11 CONTINUED:

11

WADE  
Look at this stuff -- Goodfellas,  
Casino, Return of Goodfellas --  
(then)  
Everything's a gangster movie.

Arturo meanwhile is crouched down in front of the mini-bar.

(CONTINUED)

11 CONTINUED: 2

.11

ARTURO  
Curious. No alcoholic beverages of  
any kind.  
(then)  
Colas and mineral water, and jars  
of peanuts.

WADE (X)  
You'd think in a world of high  
stakes gambling, they'd want to  
get you as drunk as possible. (X)  
(X)

REMBRANDT  
Hand me a cola, Professor.

QUINN  
I'm gonna get some ice.

Goes --

WADE  
I don't know about you guys, but I  
get a real weird vibe off this  
place.

CUT TO:

12 INT. CORRIDOR - POV - QUINN

12

as he exits the hotel room, moves down the corridor, headed  
towards the ice machine. Someone's watching him --

QUINN'S

oblivious as he starts to scoop ice from the ice machine --

A VOICE (O.S.)  
Hey. Agent? (X)

Quinn turns --

GOMEZ CALHOUN

beckoning to him from over by the stairwell door

GOMEZ CALHOUN  
Over here.  
(then)  
Somebody needs to talk to you.

Quinn goes --

13 INT. STAIRWELL - MEL TORME'

13

in his best incognito. Mel's pissed off --

MEL

What are you people doing? Trying  
to get me killed?

(off Quinn's confusion)

Give me one reason not to pull out  
of this operation right now.

QUINN

I'm not sure what you mean.

MEL

You tell your boss for me, okay?  
The two most powerful crime  
families in the western United  
States finally make their move and  
the F.B.I. just waltzes in and  
blows the undercover.

QUINN

F.B.I. --?

MEL

Rembrandt Brown might as well have  
put a bounty on my head: U.S.  
Government Informant.

(then)

I.D.'ing me in front of every  
street hood and murderer within a  
hundred miles -- I don't care if he  
is the deputy director.

QUINN

Look -- I can see why you're upset.

(then)

There's a little confusion about  
identities here.

MEL

Identity nothing, it's ego.

(then)

Tell him he needs to wait 'til we  
make our case before he goes  
showboating for the evening news,  
or the only thing the press will  
be covering is his obituary.

GOMEZ CALHOUN

Mr. Torme' -- someone's coming.

MEL

I'm playing a double set tonight  
at The Sands.

(then)

You tell Rembrandt Brown to wait  
for my signal.

(CONTINUED)

13 CONTINUED:

13

Off Quinn --

CUT TO:

14 INT. DOMINION HOTEL CORRIDOR - TOMMY KAMPELMAN

14 (X)

exiting the Sliders' room, moving off down the hall.

(CONTINUED)

14 CONTINUED:

14

QUINN'S

seen this. Suspicious, he enters --

15 INT. HOTEL ROOM - ARTURO, WADE, REMBRANDT

15

Rembrandt's got an envelope

QUINN

Was that the guy from the wedding?  
What was he doing here?

WADE

He gave us this.

Quinn takes the envelope from Rembrandt Wads of bills.

WADE

It's a hundred thousand dollars,  
Quinn.

REMBRANDT

It's probably for appearing at the  
wedding.

(then)

A token of appreciation from the  
two families involved.

QUINN

And you accepted it?

REMBRANDT

(a bit sheepish)

Well, I did try to resist, given  
the mistaken identities and all.

QUINN

Don't you guys get it? They think  
we're the F.B.I., Rembrandt.

(then)

You just accepted a hundred-  
thousand-dollar bribe.

Off which realization --

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

16 INT. DOMINION HOTEL - ROOM - THE SLIDERS  
take stock --

16

WADE  
All right, look -- it's simple.  
(then)  
We just find some way of giving  
the money back.

(X)

ARTURO  
Brilliant. Let's just slap the  
most powerful crimelord in San  
Francisco in the face and call it a  
day.

(X)

WADE  
Well we can't just keep it.

ARTURO  
Under the circumstances? And  
considering the alternatives? What  
choice do we have?  
(then)  
We lay low for the next  
twenty-seven hours and slide out of  
here.

WADE  
With a hundred-thousand dollars of  
the mob's money?

ARTURO  
The mob may be all-powerful, but  
they can't find us on the next  
world.

REMBRANDT  
Guys, we're missing something.  
(then)  
According to Mel Torme', this  
world's Rembrandt Brown's some kind  
of national hero.

QUINN  
He's right.  
(then)  
If we keep the money, it's gonna  
make it look like The  
Incorruptibles have been corrupted.

(CONTINUED)

16 CONTINUED:

16

ARTURO

I will say it again.

(listing)

Your double is a man we do not know, we are on a world we do not understand, dealing with people with very big guns -- When are the rest of you going to understand? I don't care if we burn the money or give it to the homeless, we must not get involved.

WADE

(off the money)

We took a bribe. We're already involved.

QUINN

Mel Torme' is some kind of government informant. He's playing at The Sands.

(then)

Maybe he can put us in contact with the real Incorruptibles.

REMBRANDT

(Quinn's prepared to go)

You want company?

QUINN

You're a poster boy, Rembrandt. The less attention we draw, the better.

(then)

You three stay here. Wait for my call.

And he goes, taking the envelope of money with him.

CUT TO:

17 INT. GOLD NUGGET CASINO - VIDEO MONITOR

17(X)

displays Keno results. From everywhere, the cacophony of dozens of slot machines.

QUINN

takes a seat at the bar

(X)

QUINN

(to bartender)

Excuse me. Any idea what time Mr. Torme's show gets done?

(CONTINUED)

17 CONTINUED:

17

BARTENDER  
Eleven-thirty or thereabouts.  
(then)  
Can I get you something?

QUINN  
How 'bout a beer?

BARTENDER  
(as if he had ordered  
cocaine)  
Beer?  
(then)  
This look like a speakeasy to you?

Before Quinn can respond, a commotion at the far end of the bar. A man - call him John - and a woman, JUNE. The man's got the woman by the wrist, they're struggling

JUNE  
Let me go!

BARTENDER  
Hey!  
(to the woman)  
What'd I tell you about hustling in here?  
(then)  
Take it outside.

JOHN  
Not til this bitch gives me back  
the money she stole!

JUNE  
Get your grubby hands off me!

The John smacks June hard, knocks her to the floor --

QUINN  
Hey!

Quinn steps between them --

QUINN  
(as he helps her up)  
You all right?

JOHN  
Who's he? Your pimp?

QUINN  
Just walk away, okay pal?

(CONTINUED)

17 CONTINUED: 2

17

JUNE  
(you are?)  
Please -- I don't know what he's  
talking about.  
(MORE)

(X)  
(X)  
(X)

(CONTINUED)

17 CONTINUED: 3

17

JUNE (cont'd)

(then)  
He's got me confused with someone  
else.

JOHN

This doesn't concern you, hero.  
This is between me and the little  
bitch.

QUINN

I said: leave her alone.

JOHN

Oh. This is cute.

John throws a punch. Quinn ducks it, answers with a right  
cross of his own, sending John flying

BARTENDER

That does it!

The bartender's emerging from in back of the bar. He's got  
a baseball bat --

QUINN

Let's go. Hurry!

She and Quinn take off --

CUT TO:

18 EXT. GOLD NUGGET - ALLEY - NIGHT - QUINN AND JUNE

18

She's grateful.

JUNE

Talk about your knight in shining  
armor.

QUINN

Are you all right?

JUNE

I think so.

(then)  
I swear to God, I never saw that  
guy before.

(MORE)

(CONTINUED)

18 CONTINUED:

18

JUNE (cont'd)  
He just walked up and started  
hassling me.  
(then)  
What's your angle, anyway?

QUINN  
No angle.  
(then)  
It looked like you needed help.  
(she stares at him:  
didn't figure on this)  
Listen -- I'm supposed to meet  
somebody. Are you sure you're  
gonna be all right?

Before Quinn can respond

A VOICE (O.S.)  
Lissa?

They turn to see --

SAM MATCH

a lowlife, all sideburns and chunk jewelry exiting his car,  
moving towards them.

JUNE  
Oh God  
(then)  
It's my husband!

QUINN  
What?

JUNE  
Careful. He's incredibly jealous.  
(to Sam)  
He's just a friend, Sam.

SAM  
(challenging; to Quinn)  
You plowing my wife?  
(shoves Quinn)  
Huh?

QUINN  
Hey. Take it easy.

(CONTINUED)

18 CONTINUED: 2

18

SAM

Like hell, I will.

(then)

You nail my old lady and expect  
everything's okay with that?

JUNE

Sammy -- no!

Sammy's got a gun. He cocks the trigger, aimed right at  
Quinn's temple

SAM

Give me one good reason not to blow  
your head off!?

JUNE

(to Quinn)

Don't give him any trouble. He's  
crazy!

QUINN

Look -- this is a  
misunderstanding. Some guy was  
hassling her --

Sam does a quick frisk search

SAM

(he's got the envelope!)  
What's this in your pocket?

QUINN

Look -- You can't take that.

(then)

That money doesn't belong to me.

SAM

This guy's loaded.

June flashes a look at Quinn -- you are?

SAM

Looks like you just bought yourself  
a drop of mercy, Romeo.

He pistol whips Quinn on he back of the head. Quinn goes  
down --

SAM

Don't even try to follow us.

'Cause I'll kill you.

(to June)

Come on, June.

(CONTINUED)

18 CONTINUED: 3

18

June looks at Quinn -- it's a look that might be genuinely sorry, or might be part of the scam. Hard to tell.

SAM  
I said: Let's go!

And they take off out of there. Off Quinn --

CUT TO:

19 INT. LAMPLIGHTER - ON TV

19

A photograph of Ronald Reagan (taken in a moment of apparent confusion) --

ANNOUNCER (ON TV)  
Ronald Reagan... as President, he dismantled the federal government. Now Ronald Reagan wants to do the same thing for California...

The photo of Reagan bleaches to white and now --

JOSEPH BIRD

well-dressed, purposeful --

BIRD  
I'm Joseph Bird. As District Attorney of San Francisco, I stood up to organized crime. As Governor, I'll raise taxes, and put cops back out on the street.  
(then)  
Together, we can take California back from the special interests.

As now --

ANNOUNCER (ON TV)  
Joe Bird for Governor. Because Ronald Reagan is just too soft on crime.

Somewhere under which we widen to reveal

REMBRANDT

incognito and the other Sliders. They've come downstairs to get something to eat.

(CONTINUED)

19 CONTINUED:

.19

REMBRANDT

You watching this?

(then)

Whoever heard of a politician  
promising to raise taxes?

(X)

(X)

ARTURO

(been reading up, as  
usual)

The key seems to be that  
Prohibition was never repealed, as  
on our world.

(then)

Al Capone, Meyer Lansky, these men  
were never stopped here. They  
amassed enormous fortunes  
satisfying the nation's craving for  
bootleg whiskey... they carved the  
nation up into competing markets  
and territories.

(then)

In many ways, it's similar to what  
befell the Soviet Union back home.

REMBRANDT

How do you mean?

ARTURO

When President Reagan decentralized  
the federal government, he intended  
to shift power back to the states.

(then)

Inadvertently, he only made the  
crime families more powerful than  
ever.

WADE

Explain something -- Why would they  
want to bribe us to let them go  
ahead with a wedding?

REMBRANDT

Yeah. Why's that a big deal,  
Professor?

(X)

ARTURO

Blood is thicker than water, Miss  
Welles. Perhaps in a world where  
all social institutions have  
broken down, the only way to unify  
two organizations who have been at  
each other's throats for years is  
through inter-marriage.

(X)

(X)

(X)

CUT TO:

20 INT. CASINO - SHOWROOM - NIGHT - POV - MEL TORME'

20(X)

who is wearing a leather vest, cowboy boots and a ten-gallon hat. On this world, he is a Country & Western star. Mel is playing guitar and singing "Praying to Jesus", a country waltz, one of his biggest hits...

MEL

(singing)

I'm praying to Jesus, I'm down on  
my knees...  
I'm hopin' he eases the pain that  
he sees...  
Me and my buddy Jack Daniels  
are bonding...  
I'm numbin' the hurt but my  
brain's not responding.

ANGLE - BACKSTAGE - QUINN

MEL

(singing)

The beer truck was rollin' past  
my house...  
It made me think about  
my spouse...  
She left me and also took  
my dog...  
I'm sad and lonely as  
a hog.

Mel finishes by doing an amazing "country scat" - a verbal improvisation that is reminiscent of his jazz scatting on our Earth, but with heavy country overtones.

Mel leaves the stage to the roar of the crowd. Stops in his tracks when he sees Quinn waiting for him there.

MEL

(off Quinn's hurt his  
head

'The hell happened to you?

QUINN

Big trouble.

(then)

I've got to talk to you.

From the auditorium, the fans are chanting: "More, more."

MEL

Can it wait for an encore?

(off Quinn's look to  
stage manager)

That's a wrap for this set, Tony.

(CONTINUED)

20 CONTINUED:

20

Tony doesn't like it. Off which --

CUT TO:

21 INT. MEL'S DRESSING ROOM - MEL AND QUINN

21

Quinn's laid it out

MEL

What do you mean he's not the  
F.B.I.?

QUINN

That's what I'm trying to explain.  
(then)  
He's not the Rembrandt Brown you  
think he is.

MEL

So who the hell is he?

QUINN

Believe me, that would take some  
explaining.  
(then)  
The point is, the mafia thinks he  
took a bribe.  
(then)  
Whatever it is that's going down,  
they think the F.B.I.'s gonna look  
the other way.  
(then)  
I was gonna bring the money to you.  
See if you could get it into the  
proper hands.

MEL

But --?

QUINN

I got robbed.

MEL

What?

QUINN

A couple of con men -- ambushed me  
outside the hotel --  
(then)  
I know what this sounds like,  
sir -- It's too crazy for me to  
make up.

(X)

(X)

(X)

(X)

(CONTINUED)

21 CONTINUED:

21

A beat.

(X)

MEL

All right, listen. I'm gonna make  
a call to Washington.

(then)

If your story checks out, I'll see  
what I can do.

QUINN

I really appreciate that.

MEL

C'mon. Walk me to my car.

Mel grabs his coat and they go

CUT TO:

22 EXT. GOLD NUGGET - PARKING LOT - NIGHT - MEL'S CAR

22

is a rental.

QUINN AND MEL

move toward it

MEL

You and your buddies know what's  
good for you, you'll watch your  
back.

(then)

San Francisco's tight as a drum.

(X)

QUINN

Thanks for the warning.

MEL

Keep your nose clean, kid.

(then)

Don't make a move until you've  
heard from me.

(CONTINUED)

22 CONTINUED:

22

Quinn nods acknowledgement, turns to go. The sound of the rental car's ignition and then --

KA-BOOM!

fireball. A car bomb. The percussion knocks Quinn to the pavement. As he gets to his feet, moves to the blazing car --

QUINN

No!

The heat is overpowering. Whatever Quinn could hope to do for the famous informant, it's too late.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

23 EXT. SAN FRANCISCO BUS TERMINAL - ESTABLISHING - NEW DAY - 23 (X)  
(STOCK)

24 INT. BUS TERMINAL - REMBRANDT 2 24 (X)

imposing in trenchcoat and fedora, exits a Trailways that (X)  
says AIRPORT. (X)

AGENT REID

apple-cheeked, young F.B.I. agent moves to assist --

AGENT REID

(nervous)

Welcome to San Francisco, sir.

REMBRANDT 2

You're late.

AGENT REID

(reaching for Rembrandt's  
carry-on suitcase)

Here, let me take that for you.

Rembrandt 2 blocks Reid's hand and begins striding down the  
corridor towards the exit. Reid hurries to keep up.

REMBRANDT 2

Fill me in.

(off Reid's reluctance)

Forget the sugar coating, Agent  
Reid. Who broke our informant's  
cover?

AGENT REID

(hedging)

Well, sir -- according to what  
we've heard so far -- it really  
doesn't make a lot of sense.

REMBRANDT 2

What doesn't make much sense?

AGENT REID

(nervous)

By all accounts, sir, you broke  
Mr. Torme's cover -- People are  
saying you showed up at the  
Kampelman/Gallo wedding and  
fingered him. (X)

(CONTINUED)

24 CONTINUED:

.24

REMBRANDT 2  
What the hell are you talking  
about? I was in Toronto!

AGENT REID  
(even more nervous)  
We know that, sir. But a great  
many people claim to have seen you  
at the wedding. That, coupled with  
the fact that the wedding was  
canceled, has people thinking...

REMBRANDT 2  
(interrupting)  
The wedding was canceled?

AGENT REID  
(hates this assignment)  
Yes, sir. Our best guess is  
someone's been impersonating you.

REMBRANDT 2  
Maybe one of the other families is  
trying to break up the alliance.  
(then)  
The death of Agent Torme' is a  
terrible loss for this nation. If  
we don't sort out what's happening  
here -- and fast -- a lot more  
people are gonna die.

24A EXT. STREET - PHONE BOOTH - MORNING - QUINN

24A

on the payphone --

QUINN  
-- The cops came, Wade, they can  
barely afford police cars here.  
(then)  
They said they were gonna  
investigate -- who knows what that  
means?  
(then)  
Hold the fort, okay? I'll be back  
as soon as I can.

CUT TO:

25 INT. SLIDERS' HOTEL ROOM - DAY - WADE

25

hangs up the phone.

ARTURO  
What did he say?

(CONTINUED)

25 CONTINUED:

25

WADE

He's gonna keep looking for her.

(then)

He says: hold the fort.

Rembrandt's been scanning the TV.

REMBRANDT

Nothing. Nothing on the TV news  
and nothing on the radio. Mel  
Torme' is blown to bits by a car  
bomb and no one says a word about  
it.

ARTURO

Evidently, the news agencies don't  
report anything the mob doesn't  
want them to.

Wade has moved to the phonebook.

(CONTINUED)

25 CONTINUED: 2

25

WADE  
Guys, the F.B.I. has an office in town. What if we go down there and explain the situation?

ARTURO (X)  
(sarcastic)  
Great. He looks like the F.B.I. deputy director, so the mafia bribed him and we'd give you back the money only some lowlife ripped our friend off at gunpoint last night. (X)

WADE  
What else are we gonna do?

ARTURO  
If you'll listen to me, I'll tell you.  
(then)  
We have no responsibilities here -- let the real authorities deal with the aftermath. (X)  
(X)

Before anyone can answer, there's a KNOCK at the door.

REMBRANDT  
Now what?

He opens the door.

LEAH KAMPELMAN

The intended bride at the Kampelman/Gallo merger. She's got a scarf over her head to protect her identity. As she enters --

LEAH  
Quickly. My family has lookouts stationed all over this hotel.

ARTURO  
What in the world is going on?

WADE  
You were the bride last night.

LEAH  
Intended bride.  
(then)  
Leah Kampelman, Mr. Brown.

(CONTINUED)

25 CONTINUED: 3

25

WADE  
(knows where this is  
going)  
Uh oh.

LEAH  
Listen -- I don't have much time.  
(then)  
My father has rescheduled the  
wedding for tomorrow night.  
(then)  
I'm asking to be taken into  
protective custody.

QUINN  
What? .REMBRANDT  
Lady -- I can't  
do that.

LEAH  
What do you mean "you can't?" You  
know the kind of risk I'm taking?  
(then)  
The Gallos want to merge with our  
family so as to consolidate Nevada  
and California into one huge  
alliance.  
(then)  
They want control of the nuclear  
arsenal.

WADE  
Nuclear arsenal? REMBRANDT (X)  
This is  
unbelievable!

Leah holds out a CD in a box.

LEAH  
My father paid off a disaffected  
General at Fort Ord -- This disk  
contains partial launch codes for  
all the missiles west of the Rocky  
Mountains.

REMBRANDT  
Partial launch codes?

LEAH  
The Gallos control the other half.  
(then)  
They intend to force what's left of  
the federal government to cede  
control of the Western States.

(CONTINUED)

25 CONTINUED: 4

25

ARTURO

My God. It's like the break-up of  
the Soviet Union.

REMBRANDT

Miss Kampelman -- you have to  
understand.

(then)

We are not from the Federal  
Government. I'm not from the  
F.B.I.

LEAH

What are you talking about?

(then)

Surely you must've had some hint of  
this. Isn't that why you're in  
town?

REMBRANDT

Take a look around here,  
sweetheart.

(then)

Does it look like the four of us  
are ready to face down the mob?

LEAH

I assumed you'd have back up.

REMBRANDT

I'm a singer. I got a cousin who's  
an auxiliary patrolman in Vero  
Beach, Florida, but that's about as  
connected to law enforcement as I  
get.

WADE

I understand this is difficult for  
you to understand -- We're  
desperately trying to contact the  
authorities.

(then)

When we do we will make sure that  
the information you've given us  
reaches the appropriate channels.

LEAH

There's no time for that!

(then)

They'll kill me, don't you  
understand that?

REMBRANDT

This is bad, man.

(CONTINUED)

25 CONTINUED: 5

25

ARTURO  
All right -- Rembrandt, stay here  
with Miss Kampelman.

(X)

(then)  
Miss Welles and I will go to  
F.B.I. headquarters and see what  
help they can give us.

(X)

WADE  
Don't answer the phone and don't  
open the door not for anybody.  
(then)  
We'll be back as soon as we can.

(X)

Goes --

CUT TO:

26 INT. CASINO - THE BARTENDER

26(X)

from before looks up --

QUINN

enters

QUINN  
How're you doing?  
(then)  
I was in here last night.

BARTENDER  
I remember.

QUINN  
I'm looking for a girl  
(reacts)  
Never mind --

(CONTINUED)

26 CONTINUED: 2

.26

Quinn doesn't hesitate. Goes.

CUT TO:

27 INT. GOLD NUGGET - BLACKJACK TABLES - SAM

27

sits, slumped, a paltry stack of chips in front of him.

QUINN (O.S.)  
Where's the rest of it?

Sam turns --

QUINN, JUNE

are there --

SAM  
What's he doing here?

JUNE  
It's the Kampelman's money, Sam.

SAM  
Right. And I'm Carlo Gambino.

QUINN  
Listen, you moron --  
(he's got Sam in a  
half-nelson, wrenches him  
hard against the  
blackjack table)  
You're gonna get us all killed.  
You got that?

JUNE  
Sam -- just give it to him.

SAM  
(in pain)  
I don't have it.

QUINN  
Then who the hell does?

SAM  
Ask him.

By whom he means the blackjack dealer

(CONTINUED)

27 CONTINUED:

27

SAM

It's the truth!  
(then)  
It's his money now.

QUINN

You blew it? A hundred thousand  
dollars?

SAM

What do you want from me? I was  
ahead for a while.

Disgusted, Quinn releases him --

QUINN

(of the remaining chips)  
How much is left?

SAM

A little under five grand

QUINN

Out'a my way

JUNE

What are you gonna do?

QUINN

Sit tight, okay?  
(then)  
I need to concentrate.  
(to dealer)  
Deal the cards.

As the dealer starts to do so --

CUT TO:

28 EXT. UTTERLY SEEDY, RUN DOWN BUILDING - DAY - WADE AND  
ARTURO

28

check the address against a piece of paper.

ARTURO

2114 Marina Way. It's not even an  
office building. Are you sure you  
wrote it down correctly?

(X)

There's a directory in the doorway, with intercom buttons to  
ring the people inside. Wade checks the list.

(CONTINUED)

28 CONTINUED:

28

WADE  
I'm pretty sure I did. Here it is:  
West Coast Regional Headquarters,  
FBI.

ARTURO  
It's one thing to downsize the  
federal government. This is  
absurd.

She pushes the button beside the listing. Nothing happens.  
Arturo tries the door.

ARTURO  
It's open.

As they enter

CUT TO:

29 INT. WEST COAST REGIONAL F.B.I. HEADQUARTERS - DAY

29

It's a cheap one bedroom apartment converted into office  
space. Agent Reid and one or two others have desks.  
There's a copy machine, computer, fax, and some telephones.

WADE AND ARTURO

enter, looking around in amazement.

AGENT REID  
Can I help you?

ARTURO  
(cautious)  
We possess certain information  
regarding a criminal conspiracy  
with terrifying implications for  
this planet.  
(less blithely)  
Who might we talk to about that?

(X)

Rembrandt 2 reveals himself from the kitchen area. He's  
made himself some coffee.

REMBRANDT 2  
You'd talk to me.

He heads out, indicates --

30 INT. INTERROGATION ROOM/OFFICE

30

The small converted bedroom has not much more than one desk  
and an interrogation table with several chairs.

(CONTINUED)

30 CONTINUED:

30

Rembrandt 2 closes the door, then sits at the table and motions the Sliders to join him.

REMBRANDT 2

All right, talk.

Arturo removes the CD from his pocket and proffers it to Rembrandt 2.

ARTURO

Leah Kampelman is in hiding.  
She's willing to trade information  
that is crucial to the future of  
this country.

Rembrandt 2 takes the CD from him, looks it over as though it is utterly meaningless.

REMBRANDT 2

What's this?

WADE

Some sort of nuclear missile launch  
code.

REMBRANDT 2

(highly dubious)  
Leah Kampelman gave you this?

ARTURO

These gangsters plan to force the  
western states to secede from the  
union, and once they have the  
ability to launch nuclear weapons,  
the federal government won't be  
able to stop them short of risking  
nuclear war.

REMBRANDT 2

Even if it's true, this is useless  
without the other codes.

WADE

Don't you get it? The Gallos have  
the other one!

REMBRANDT 2

(humoring them)  
I see. And what is it you'd like  
me to do about all this?

WADE

For one thing, you could start  
taking us seriously.

(MORE)

(CONTINUED)

30 CONTINUED: 2

30

WADE (cont'd)

(then)  
You could do something to save this woman's life, considering how much she's put at risk.

REMBRANDT 2

The witness protection program ran out of money years ago. I can't do a damn thing to protect Miss Kampelman, so if she really sent you here, please inform her of that with my apologies.

(X)

(X)

WADE

Are you insane? You're gonna let the United States break apart because you can't provide protection for one person?

REMBRANDT 2

Perhaps she'd have better luck with the state or local government. They may have some revenues.

WADE

(realizing, appalled)  
He's on the take.

(then)

This whole society is corrupt.

(then)

That's why the Kampelmans handed over the hundred thousand.

(then)

They knew he'd take it.

(X)

REMBRANDT 2

Hey! That's outrageous, lady. My record is spotless!

Arturo tries to stem this --

ARTURO

Miss Welles. This won't serve us.

WADE

The hell it won't! He's just turning a blind eye.

(CONTINUED)

30 CONTINUED: 3

30

ARTURO

(apologetically)

You must excuse my young friend.  
She's very passionate and sometimes  
gets carried away.

REMBRANDT 2

You two keep talking about these  
things you'll both end up carried  
away -- in pine boxes.

(then)

You're messing in the devil's  
playground here.

(then)

You got a problem, go see Joe  
Bird, the D.A. Short of that,  
you're wasting my time.

(X)

As Wade and Arturo register his dire meaning --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

31 INT. GOLD NUGGET - BLACKJACK TABLES - TWO HOURS LATER - 31  
QUINN AND JUNE

are sitting side by side. Quinn has a huge stack of chips bet, and June has a fourth of her sizable winnings in play as well.

The player ahead of June signals the dealer he's standing pat and June is about to do the same.

QUINN

(to June)  
Split 'em.

June looks down at her cards -- two nines.

JUNE

I've got an eighteen against the dealer's seven -- are you crazy?

QUINN

I know what I'm doing.

Reluctantly, June moves a matching bet out and the dealer places a face card on the first nine, and another nine on the second.

QUINN

Split 'em again.

This time she doesn't argue. Quinn's won her faith.

THE PIT BOSS

off to the side. He's got his eye on them now.

QUINN

splits the nines for her. The dealer places an ace on the first, and a face card on the second.

QUINN

Hit the nineteen.

June wants to protest.

QUINN

We need to burn a card.

June taps her index finger down and the dealer places a six down on her nineteen.

(CONTINUED)

31 CONTINUED:

31

JUNE (X)  
(not surprised)  
Bust.

Still, she has three winning hands.

The dealer turns to Quinn. He considers the giant stack of chips he has bet.

JUNE (X)  
That's fifty thousand dollars.

QUINN  
(to the dealer)  
Hit me.

The Dealer places a three down on Quinn's eighteen.

JUNE (X)  
Twenty-one!  
(hugging Quinn)  
You're a genius!

The Dealer reveals the face card under his seven and begins paying off their four winning hands.

THE PIT BOSS

approaches, accompanied by security.

PIT BOSS  
I'm sorry, sir. I'm going to have to ask you to leave the hotel.

JUNE (X)  
What for? There's no law against winning money.

PIT BOSS  
We don't like card counters, Ma'am.  
(then)  
We have a right to excuse any player from gambling here.  
(then)  
We can do this pleasantly, sir, or we can do it unpleasantly. (X)

QUINN  
No problem...  
(taking his chips)  
We're leaving.

Quinn and June head for the exit. As they leave... (X)

(CONTINUED)

31 CONTINUED: 2

31

JUNE

I didn't think anybody could do that. I've seen some amazing card sharks, but none of them could ever count a five deck boot.

(off Quinn)

Hey. Where are you going?

CUT TO:

32 INT. KAMPELMAN HEADQUARTERS - KAMPELMAN BRAIN TRUST  
with the Gallos.

32

KAMPELMAN

What're you telling me? My own daughter betrayed me?

GALLO PATRIARCH

Leah was spotted making a beeline for The Incorruptibles suite at the Dominion Hotel.

KAMPELMAN

Doesn't take a genius to figure out what happened to the missile codes.

TOMMY

If what you're saying is true, Mr. Gallo, my sister will be punished.

(then)

Gentlemen -- we've tap-danced around The Incorruptibles long enough.

(then)

There's a time for cooperation, and there's a time to fight back.

Off Tommy, girded for battle --

CUT TO:

33 EXT. OUT-OF-THE-WAY STREET - DAY - WADE AND ARTURO  
scan the passing traffic...

33

WADE

(reacts)

Professor...

ANGLE - LIMO

pulls up. The window rolls down to reveal

CUT TO:

(CONTINUED)

33 CONTINUED:

33

JOE BIRD

Gubernatorial candidate we remember from the commercial.

BIRD

You say you have something to give  
me?

On a signal, Wade and Arturo enter --

34 INT. LIMO - BIRD

34

The driver hits the partition --

WADE

(she takes the CD from  
her pocket)

This disk contains partial launch  
codes capable of activating all the  
nuclear missiles between here and  
the Nevada border.

(then)

It was given to us by Leah  
Kampelman.

ARTURO

So you see why it's crucial that we  
seek your protection.

Bird claims the prize.

BIRD

Where are you staying?

ARTURO

The Dominion Hotel.

BIRD

Go back. Lay low. We'll contact  
you there.

WADE

We've taken an incredible risk just  
coming to you. The least you could  
do is assign a few men to guard us  
and our friends.

BIRD

I'm afraid that would draw more  
attention to the situation than  
would be wise, at this point.

Wade looks to Arturo, who sees no alternative.

(CONTINUED)

34 CONTINUED:

34

ARTURO

(sighs)  
Give him the disk, Miss Welles  
we've done the best we can.

CUT TO:

35 EXT. STREET - DAY - WADE AND ARTURO

35(X)

walk away, feeling let down.

(X)

WADE

He's a politician and we already  
gave him everything he needs. Why  
should he help us now?

ARTURO

(patient)  
We've done everything that's  
possible under the circumstances.  
I vote we slide and with clear  
consciences.

WADE

What about Leah Kampelman? What's  
gonna happen to her?

As they go --

POV - THROUGH WINDSHIELD

someone watches from an N.D. sedan.

36 INT. N.D SEDAN - TOMMY

36

and back-up --

TOMMY

Take 'em. Let's go.

As the mobsters exit --

CUT TO:

37 INT. DOMINION HOTEL - CORRIDOR - QUINN

37

hurrying down the hallway toward --

38 INT. HOTEL ROOM - QUINN

38

enters --

QUINN  
Rembrandt, I got it.  
(then)  
I won the money back --

Stops --

REMBRANDT

sits on the couch. Leah's beside him.

TWO MEN

stand behind them, guns trained. Off Quinn, they're  
screwed --

CUT TO:

39 INT. WAREHOUSE - DAY

39(X)

watches benignly as Tommy and another HENCHMAN use duct tape  
to secure Wade and Arturo to their chairs.

KAMPELMAN  
Let me try to make this as quick  
and painless as possible: Where's  
my daughter?

WADE  
We have no intention of telling you  
anything, sir.

KAMPELMAN  
That would be your first mistake.  
Helping me find her is the only  
reason I have to keep you alive.

Wade and Arturo exchange a look and remain resolutely  
silent. A PHONE RINGS, under --

KAMPELMAN  
(picks up)  
What is it?  
(then, brightening)  
Bring them in.  
(hangs up, then, to Wade  
and Arturo)  
You just lost whatever bargaining  
strength you had. The Gallo family  
has done us a mitzvah.

(CONTINUED)

39 CONTINUED:

39

The DOOR OPENS and two more HENCHMEN push Rembrandt and Quinn -- bound at the wrists -- through the door. Leah is with them, though obviously unfettered.

KAMPELMAN

(X)

(admonishing)

Leah -- we've been very worried about you.

WADE

All he's worried about is his launch codes.

KAMPELMAN

(X)

(angry)

Nothing is more important to me than family. That's why I'm deeply hurt that you could betray me to the FBI.

CUT TO:

40 INT. VAN - AS A REEL-TO-REEL

40

unspools --

REMBRANDT 2 AND AGENT REID

listening

REMBRANDT 2

(urging)

Come on... Keep on talking...

CUT TO:

41 INT. KAMPELMAN'S OFFICE - KAMPELMAN

41(X)

turns from his daughter to the Sliders -- Rembrandt in particular.

KAMPELMAN

(X)

One good thing. After years of hearing how Rembrandt Brown killed this old friend or put away that one -- today's pay back time. I win, you die.

QUINN

surreptitiously removes the timer from his jacket pocket, glances at the read out

(CONTINUED)

41 CONTINUED:

. 41

WADE

(sotto)  
How much time?

QUINN

(sotto)  
Seven minutes

ARTURO

Mr. Kampelman, I must warn you:  
the District Attorney is in  
possession of a certain compact  
disk. At this very moment he's  
verifying it's authenticity, after  
which he will be coming after you  
with all guns blazing.

Kampelman turns to Arturo, smug.

KAMPELMAN

Is that right?

He goes to a side door, opens it --

KAMPELMAN

Come on out, Joey.

BIRD

(X)

enters.

KAMPELMAN

Now who's the schmuck, Mr. Arturo?  
District Attorney Bird has been on  
the Kampelmans payroll for years.  
Who do you think puts up his  
campaign money?

(X)

(then; to the henchmen)  
Get them out of here. Bury them in  
the foundation of my new hotel.

Quinn glances again at the timer.

QUINN

(sotto; into his shirt  
collar)  
Come on, man --

Suddenly --

(CONTINUED)

41 CONTINUED: 2

41

FEDERAL AGENTS

led by Rembrandt 2, burst in through every door. (We recognize some of them as the same men who took Quinn, Rembrandt and Leah from the hotel.)

REMBRANDT 2

Nobody move! F.B.I.!

Agents grab Bird, Kampelman, Tommy and the henchmen while:

(X)

QUINN

(urgent)

Untie us! We only have a few minutes!

Agent Reid complies.

ANGLE - REMBRANDT 2

as he moves to Rembrandt.

REMBRANDT 2

My God -- it's true.

REMBRANDT

I did the best I could to uphold your honor, man. It was touch and go there for awhile.

ARTURO

(while Reid cuts)

I don't understand. The Gallos didn't kidnap you?

QUINN

The F.B.I. waited until Leah made her move. Then they had enough to build on.

(means Bird)

This guy was the key to the whole thing -- he was gonna win the election and put a legitimate face on this whole conspiracy.

(X)

ARTURO

(free)

Shaved our rescue rather close, didn't we?

AGENT REID

Hey. Consider the alternatives.

CUT TO:

42 EXT. GOLD NUGGET - THE SLIDERS

42

leave taking --

LEAH

and Quinn are there

QUINN

Look there's about five thousand dollars here.

(then)

Give this to the woman I told you about. She works out of the Gold Nugget. Tell her I said to use it to get away from the jerk she's hustling for.

ARTURO (O.S.)

Quinn -- let's go.

Leah takes the money wordlessly. Arturo's activated the wormhole in background.

LEAH

Thank you for everything.

Quinn moves off --

WADE

Why'd you do that?

(then)

June's just gonna blow it.

(X)

QUINN

Maybe

As they move off --

REMBRANDT

stands off to the side, saying goodbye to his counterpart

REMBRANDT

Takes a lot of courage to stand up to all this corruption.

REMBRANDT 2

For evil to triumph, is for good people to do nothing.

REMBRANDT

I wish I could stick around we could go toe to toe with these guys.

(CONTINUED)

42 CONTINUED:

42

REMBRANDT 2  
The dark clouds are passing, my  
brother. A better day is bound to  
come.

REMBRANDT  
I hope so.  
(then)  
Good luck, man.

REMBRANDT 2  
You, too.

ARTURO (O.S.)  
Mr. Brown -- no time.

Rembrandt starts to go; turns back to give his double a  
fisted salute

REMBRANDT 2

returns it in kind. Rembrandt slides and the vortex  
disappears. Off Rembrandt 2, as he girds himself to  
confront the Armies of the Night.

FADE OUT.

THE END