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"STATE OF THE A.R.T."

Teleplay by

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Story by

Schuyler Kent

Directed by

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REVISED PAGES:

1st Pink Revs.	Full Script
1st Blue Revs.	Full Script
1st Yellow Revs.	9-11, 18, 30-30B, 33-36, 45, 50
1st Green Revs.	6, 15-19A, 44-45

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#K1813

SLIDERS

"STATE OF THE A.R.T."

CAST

QUINN MALLORY
WADE WELLES
MAXIMILLIAN ARTURO
REMBRANDT BROWN

DERIC
PAUL (SECOND PAUL)
TED
ERICA (SHAUNA)
JAMES ALDOHN

(X)

() = INDICATES A DUAL ROLE

#K1813

SLIDERS

"STATE OF THE A.R.T."

SETS

INTERIORS:

TV REPAIR SHOP
ALDOHN ROBOTIC TECHNOLOGIES

TECH ROOM
T.T. HALLWAY (TWIN TOWERS)
G.Q. HALLWAY
(BURNING ZONE/GUEST QUARTER HALLWAY)
MORGUE/BZ LAB
SCAN ROOM
SPECTRUM ROOM (X)
DINING ROOM
DEN
GUEST ROOM
BASEMENT

EXTERIORS:

URBAN STREET
ALLEY
SIDE STREET
ANOTHER STREET
ALDOHN ROBOTIC TECHNOLOGIES
COMPOUND
MID-COMPOUND
NORTH COMPOUND
ABANDONED HOUSE

VEHICLES:

HUMVEES

#K1813

CHRONOLOGY PAGE

SCENES 1 - 19	DAY #1
SCENES 20 - 24	NIGHT #1
SCENES 25 - 42	DAY #2
SCENES 43 - 44	DAY #3

SLIDERS

"State of the A.R.T."

TEASER

FADE IN

1 EXT. URBAN STREET - DAY (D1)

1

We open on a bright, lilac-tinted sky. We are in a city district. As the CAMERA PANS, we notice there are no cars, pedestrians or people of any kind -- anywhere.

(X)

The VORTEX FLASHES into existence, destroying the eerie calm with the fury of sound and whirling winds that we know so well. One by one, our Sliders fall from the sky, landing miraculously unharmed in the middle of the pavement. They help each other up, looking around, wary.

WADE

I hate to say it guys, but

ALL

I've got a strange feeling about this place...

The guys share smiles.

WADE

Well, I do.

ARTURO

As we all should. Never a good sign when we land on a world "seemingly" devoid of humans.

REMBRANDT

Especially when the sky's a funky color.

They walk, examining everything. There's an underlying sense of tension, of danger being just around the corner.

They look around, noticing the stoplights that silently turn from green to yellow to red; the pedestrian walk signs that flash: the storefronts that've been maintained.

QUINN

Everything seems to be kept up.

ARTURO

Yes -- but for whom?

QUINN

Right now, I'd feel better if I knew by whom...

CONTINUED

1 CONTINUED

1

WADE

Me too.

She looks around, spooked. Quinn turns a corner and stops short, the others right behind him.

On the ground is the skeletal remains of a cannibalized robot. It's oddly human and yet totally alien. Among the many parts that have been ripped away are the ocular units, so this left-over shell stares at them with hollow eyes...

REMBRANDT

What the hell is that?

Quinn bends down for a closer look. He touches what should be a tibia... It's attached by rivets to the joints.

QUINN

What's left of a robot.
(looks up, listening)
Hear that?

ARTURO

That's an engine of some kind.

The Sliders HEAR mechanized GEARS SHIFTING, and RUNNING FEET, punctuated by an occasional SCI-FI LASER BLAST SOUND. They move back a few feet and peer down the street, where they just came from. Two people run toward them at an amazing speed. A dark Humvee chases the runners, firing BLUE LASERS (CGI).

REMBRANDT

I hope that's not the neighborhood welcoming committee.

WADE

Let's not wait around to find out.

(X)

They run down the street. The runners come flying around the corner, gaining quickly. The Sliders move as fast as humanly possible. A laser blast (CGI) barely misses Quinn.

QUINN

We'll never out run them.

ARTURO

Right. Evasive action then...

The Sliders make an erratic turn into --

2 EXT. ALLEY/SIDE STREET

2

The runners instinctively follow. The lead runner, DERIC (clean cut, square looking, mid-twenties) yells to them:

CONTINUED

2 CONTINUED

2

DERIC

Engage your A.P.R.!

A.P.R.?? Quinn turns for a look. Remmy, Wade and Arturo make another turn. Now, it's just Quinn and the strangers in the alley as the Humvee appears. Blue lasers fire down the alley, striking the runners dead on (one blast strikes Deric on the back of the leg). They jerk and writhe in pain, falling hard to the ground.

(X)

Down the side street, Wade, Remmy and Arturo turn and see a laser burst strike Quinn (CGI).

REMBRANDT

Quinn!

(X)

The laser engulfs him in an electrical field which turns an eerie bluish-green. He jerks and stumbles to the ground.

WADE

No!!

And off his lifeless body we --

THRU
4 OMITTED

3
THRU
4

FADE OUT

END OF TEASER

ACT ONE

FADE IN

5 EXT. ALLEY - A MINUTE LATER

5

The Humvee has parked. The "driver" is another young, square-looking guy (PAUL). He has a metallic patch on his face -- it's an exposed cheek plate under his epidermal layer. He waves a silent device over the 2 runners' bodies. We whisper --

(X)
(X)
(X)

ARTURO (O.S.)

It looks like he's checking for life signs.

There is no response from the runners. Paul turns to Quinn, waving the wand over his body. The machine is silent.

6 EXT. SIDE STREET - SAME TIME

6

Remy, Wade and Arturo are watching.

WADE

Is he breathing? I can't see...

She tries to get a closer look. Remy pulls her protectively into the shadows. Paul comes to the alley's mouth, listening. He holds up the machine. The meter registers a big zero. He turns and heads for his vehicle. They dip out of the shadows, relieved. WE HEAR THE HUMVEE TAKE OFF.

WADE

Why didn't he come after us?

ARTURO

For whatever reason, I don't believe he registered our presence, which may well mean --

REMBRANDT

Q-ball's okay.

7 EXT. ALLEY

7

Remy is the first to reach Quinn.

(X)
(X)

REMBRANDT

Hey, buddy... Can you hear me?
(Quinn's eyes open)
How're you feeling?

CONTINUED

7 CONTINUED

7

They help him sit up. Clearly he's aching from the hit.

(X)

(X)

QUINN
Okay. I just feel like the wind
was seriously kicked out of me.
(checks pockets)
Who's got the timer?

(X)

(X)

(X)

REMBRANDT
I do...
(re: timer)
Three days and then some...

WADE
C'mon, let's find a place to stay
out of the line of fire.

ARTURO
Quite right.
(helps Quinn up)
On your feet, Mr. Mallory...

QUINN
What about them?

They turn and look towards Deric and the other runner, who has exposed wires. There's a thin layer of skin and green hydraulic fluid around the wires.

WADE
Wild. They're robots too.

ARTURO
No wonder his device didn't
register any of us. He was looking
for signs of electronic life.

Arturo reaches to touch Deric's leg. Two exposed wires touch and spark. Deric's eyes open. Arturo pulls back.

DERIC
Hel... help me.

The Sliders gather round Deric warily, looking down on him.

QUINN
He's still alive.

The Sliders exchange fascinated looks.

8	OMITTED	8
8A	INT. TV REPAIR SHOP	8A
	Old, dusty, but operational. Remmy bangs on a TV. Nothing but snow. He crosses back to Quinn and Arturo, who are peering into Deric's open back-panel.	(X) (X) (X)
	REMBRANDT	
	Lot of wires in there. How can you be sure you're hooking up the right ones?	(X) (X) (X)
	QUINN	
	I'm doing a lot of guessing.	(X)
9	INSERT - POV INTO DERIC'S BACK	9
	Much like a human's spinal section, but instead of muscles, we see clear fiber optic tubes with multi-colored, hair-like strands running through. Instead of a sanguinary base, everything here is in a seafoam green gel. Quinn is trying to by-pass some frayed wires.	
9A	RETURN TO SCENE	9A
		(X)

CONTINUED

9A CONTINUED

9A

ARTURO

It's more than guessing. See these bundled wires? They run down the spine, like our central nervous system. And these plates here are analogous to our vertebrae. He's basically designed like we are.

REMBRANDT

Last I checked, we didn't have any green gel floating in us.

QUINN

I think the green gel conducts electricity to areas not hardwired.

(beat; then)

There. I think that's it.

A beat. They all expect something, anything. They're disappointed when the machine lies ever lifeless.

They redouble their efforts. Wade enters, with a weathered brochure.

WADE

I think I might know what happened here.

(re: brochure)

This is a brochure from Aldohn Robotic Technologies hawking the wonderful benefits of a robotic workforce... which would leave humans free to enjoy the pleasures of everyday living.

QUINN

So where are all the people who are supposed to be enjoying the pleasures of everyday living?

Deric's right arm twitches. Quinn pulls back, surprised.

REMBRANDT

Hey, he moved. How'd you do that?

CONTINUED

9A CONTINUED 2

9A

DERIC

He stimulated my tricordial neuroglia, sending an impulse to my upper dextral appendage.

They all take a step back. Deric rights himself on the table, looking at them strangely.

DERIC

One moment please, while I reset my vision parameters.

Deric holds out his hands, moving them up, down and side to side. He is oddly human and yet, there's a quiriness to his speech and movement. But if you didn't know he was a robot, you might just think him strangely bizarre, with a hint of a danger streak.

WADE

He's so real. It's almost like he's one of us.

QUINN

You got a name, something people call you?

He finishes resetting his vision. He looks up.

DERIC

I'm an Aldohn D point oh six three, but I'm called Deric, which is an acronym for the Delta model of the Emotional Response Intelligence Chip unit.

(X)
(X)

He's amazing. The Sliders just stare at him.

DERIC

What models are you? I'm not familiar with your designs.

REMBRANDT

Actually, we're not robots.

(X)

Deric stares at them, as if puzzled, then has recognition.

DERIC

You are humans. How fascinating.

WADE

Believe me, the fascination is mutual.

He closes his back panel, looks to Quinn.

CONTINUED

9A CONTINUED 3

9A

DERIC
You, who repaired me... Did I
sustain injury to my power supply?

QUINN
The power unit's fine. But you had
alot of burnt wires.

DERIC
That must be why I shut down.
(thinking, then)
And why the R.P.P. did not detect
my energy output.

ARTURO
By R.P.P., are you referring to
that man who was chasing you?

(X)

DERIC
He's a Recall Patrol Paul unit.
And he's not a man.

The Sliders exchange a look. Deric pulls on his shirt,
lifts himself off the "table."

DERIC
Is my friend in an adjoining
workroom?

REMBRANDT
You were the only one who was still
working so --

DERIC
You left him out there?
(off their looks)
I must get to him.

He races out. We exchange a look, then exit after.

10 EXT. SIDE STREET - LATER

10

Deric moves cautiously, mindful of a Humvee moving down the
street. The Sliders are with him.

DERIC
... some of the E.R.I. models had
programming problems and did not
perform as expected. Father
attempted to recall us, but many
did not voluntarily return.

QUINN
Who's Father?

CONTINUED

10 CONTINUED

10

DERIC

James Aldohn.

WADE

Aldohn Robotic Technologies...

DERIC

He's our creator. The factory is our origin.

REMBRANDT

Just for the record, what kind of problems are we talking about?

They come to a corner, look out and make a turn.

DERIC

E.R.I.s are programmed for emotions. The Alpha and Beta units suffered intensity problems when emotions conflicted with logic. Often a malfunction would occur. Human fatalities were not uncommon.

The Sliders exchange a look.

DERIC

You don't have to fear me. I've adjusted my programming accordingly.

ARTURO

You have the ability to reprogram yourself?

(X)

DERIC

I'm a fourth gen. An advancement to my model was a learn mode. Self-programming was an unintended by-product of the L.M.

QUINN

That's why Father ordered all of you to be recalled. He couldn't predict how you might behave.

DERIC

Father doesn't much like what he can't control. At one time, there were two thousand six hundred and nineteen E.R.I. units. Only a handful are left. The Pauls main directive is to destroy us...

(sees ahead; reacts)

No! Leave him alone!

CONTINUED

10 CONTINUED 2 10

They've arrived at the place where the other runner was left. Another robot strips the "friend." When Deric yells, the robot scampers away, taking a left arm with him...

11 EXT. ALLEY 11

Only plastic skeletal forms remain. Deric gulps...

WADE

If we knew this would happen, we wouldn't have left him.

(X)

DERIC

You could not have known.

QUINN

Maybe we can do something to put him back together.

DERIC

No. Usable parts are rare outside the factory. There is nothing we can do.

Rembrandt looks over, a Humvee has turned in their direction.

REMBRANDT

Guys... R.P.P. at ten o'clock.

They run in the opposite direction. At the top of the street --

ARTURO

Which way?

QUINN

Split up. We have a better chance of losing him.

REMBRANDT

I'm with you, Q-Ball.

WADE

Okay. Meet back here in twenty minutes.

She, Deric and Arturo go left. We stay with Quinn and Remmy as they go right. The Humvee decides to go after them.

Quinn and Remmy come to a dead end. The Humvee pulls up. Lead Paul steps out... Second Paul exits as well.

ON WADE, DERIC AND ARTURO

CONTINUED

11 CONTINUED

11

as they come around a corner, YOU HEAR A HUMVEE approaching.

WADE

In here --

They duck into a storefront. A moment later, a Humvee
trolls by... then moves on.

BACK ON REMMY AND QUINN

As the Pauls approach them... slowly, menacingly... Quinn
pries a metal piece off a window, approaches Lead Paul,
striking him. He is completely unharmed. He grabs Quinn
and tosses him. Quinn flies and lands against the brick
wall with a horrible thud.

Rembrandt tries to run to Quinn, but the Second Paul grabs
him by the back of the neck, lifting him, holding him back.

Lead Paul approaches Quinn, his fist clenching.

Quinn looks up, there's a scrape on his forehead. A small
amount of blood is evident. Lead Paul steps close, reaches
out and -- his hand touches Quinn's blood.

SECOND PAUL

(still holding Remy)
Should we deactivate them?

PAUL

No. These we take to the factory.

Remy and Quinn are herded into a Humvee. And off this --

12
THRU OMITTED
13

12
THRU
13

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

14 EXT. STREET - DAY - MOMENTS LATER

14

Arturo, Wade and Deric pace the street. Arturo checks his watch. He and Wade exchange a look. (X)
(X)

ARTURO
If they were captured, where would they take them? (X)
(X)

DERIC
The factory. (X)

WADE
Take us there. (X)
(X)

DERIC
The perimeter is highly guarded. It's dangerous to approach the factory on foot.

We HEAR a HUMVEE in the distance.

WADE
What if we had one of their vehicles, could we get in? (X)
(X)

(X)

DERIC
In order to operate a patrol vehicle, you must have a chip in your hand.
(indicates his palm)
The chip activates the ignition system and factory entry.

ARTURO
I take it only the R.P.P.'s have this chip.

DERIC
Not necessarily. I have a friend, an early model. She's navigational.

WADE
Does she have a vehicle?

DERIC
No. That we'll have to steal.

He turns to walk off.

CONTINUED

14 CONTINUED

14

WADE

I like the way he thinks.

(X)

They follow after him.

14A EXT. ALDOHN ROBOTIC TECHNOLOGIES (A.R.T.) - DAY -
ESTABLISHING

14A

15 INT. SPECTRUM ROOM - DAY

15(X)

Quinn is strapped to a table, stripped to his shorts. Two Pauls write notes. A color spectrum rotates around Quinn, moving slowly from head to toe (CGI).

QUINN

Hey... twinbots. Pauls, right?

The two Pauls exchange a look, then exit. Now, there's only one robot left (TED).

QUINN

You, what's your name?

TED

Aldohn E point oh seven five. I'm a Technical Engineering Device equipped with the most current memory and micro-circuitry upgrades.

QUINN

I'm happy for you. Listen, how about unstrapping me?

TED

No.

Lead Paul enters...

QUINN

Where's my friend? Is he alright?

There's a BEEP, then --

SOFT FEMALE VOICE (V.O.)

Spectrum Imaging Process
successful. Data stored.

(Note: Soft Female Voice will be the voice of "ERICA".) Ted exits. Paul crosses to Quinn. We notice that Lead Paul is

CONTINUED

15 CONTINUED 15

more humanistic than other Paul units. He's robotic, but there's a sense of something else, a wariness. He unstraps Quinn, handing him his clothes.

PAUL
Father is anxious to meet you.

16
THRU OMITTED 16
17A 17A

18 INT. A.R.T. - DEN - CONTINUOUS 18

Quinn is pushed into a shadowy den. CREEPY MUSIC plays. The door closes. He looks around uneasy and moves toward 3 very live-looking heads, mounted in lucite display boxes like trophies (a MATT, an ERICA and a PAUL).

The door opens and Remmy is pushed in (door closing behind).

REMBRANDT
Q-ball... you okay?

QUINN
Yeah. They do that scanning thing to you too?

REMBRANDT
(nods)
What was that about?

QUINN
I'm not sure.
(indicates)
Check these out --

They cross to the heads and stare, sort of creeped out.

ALDOHN
Sort of adds a whole new meaning to "livening" up a room, doesn't it?

(CONTINUED)

18 CONTINUED

18

Quinn and Remmy whirl, startled by the entrance of an older man in a wheelchair, pushed in by a robot, who recedes immediately. Of course, this is "father", JAMES ALDOHN.

ALDOHN
Welcome to Aldohn Robotic
Technologies.

(X)
(X)

QUINN
(with an edge)
You must be Father.

ALDOHN
Only to the machines.
(extends his hand)
James Aldohn.

QUINN
Quinn Mallory...
(re: Remmy)
Rembrandt Brown.

ALDOHN
You'll have to excuse this...
(his chair)
Industrial accident.

A beat. Remmy notices something --

REMBRANDT
You're him -- Matt.

ALDOHN
Very perceptive.
(looks at Matt, proudly)
Me At Thirty-three... I
was a handsome devil, wasn't I?

Aldohn crosses to Rembrandt, looks up admiringly like an artist appreciating a good line.

(CONTINUED)

18 CONTINUED 2

18

ALDOHN

You have no idea how good it is to see a face I didn't create with my own hands.

He smiles a creepy smile. Rembrandt takes a step back.

QUINN

(a realization)
Are you the only one left? The last human here?

ALDOHN

I thought I was. But now that you two've shown up... I'm clearly not anymore.

He smiles that creepy smile. The guys feel a bit uneasy.

ALDOHN

And I must tell you. I'm rather pleased to have the company.

19 INT. BASEMENT - LATER

19

Arturo is working on a female robot (ERICA), who's laid out on a table. Deric peers over his shoulder.

ARTURO

You should have told us Erica was badly damaged. I'm not certain I can fix her.

DERIC

I'm not an engineering unit. I tried, but was unable to rewire her power supply. If you can't, she will be permanently inactive.

Wade, who's rummaging, looking for parts, turns.

WADE

Don't worry, Deric. The Professor's good at this kind of thing. If it's possible, he can do it.

Arturo gives a look to Wade. She smiles at him.

ARTURO

(sighs)
Right. If it's possible...

He digs into the work at hand.

(CONTINUED)

19 CONTINUED

19

DERIC

What you're doing there is not --

ARTURO

Please. I think I know how this
might actually work.

DERIC

But your pattern of wire relays is
not consistent.

ARTURO

It's called improvising. Her
circuits are badly burned. The
only way to repower her is to work
around the damaged areas.

DERIC

Will "improvising" work?

Wade finds a usable skin patch, turns as

ARTURO

(snappish)
I'm not certain, but if you'd leave
me alone, I could do the work and
then we'd both know.

(CONTINUED)

DERIC

(hurt)

I'm sorry if I was bothering you.
I'll wait upstairs.

He walks up the stairs. Arturo removes his glasses, clearly weary. He looks up to find Wade giving him that look.

WADE

Why do you do that, just run over
people's feelings like nothing else
matters but you?

ARTURO

First of all, I don't do that. And
secondly, he's not exactly a
person, is he?

WADE

He has feelings.

ARTURO

I'll admit, he has many human
qualities, but, as I've said
already, he is just a machine.

Arturo returns to work. The curt reply riles Wade...

WADE

You really think that, don't you?

ARTURO

Miss Welles, let's not go into this
now --

Wade looks a little angry. Turns to go up the stairs, then turns back

WADE

Yeah, I guess he is just a machine.
I mean, his battery, the thing that
powers him, it's right about here,
isn't it?

She points to her heart. Arturo looks over at her.

WADE

And when he takes a step, or
reaches out to catch a raindrop in
the palm of his hand, he's simply
reacting to an electrical impulse
sent from here, right?

She points to her head.

CONTINUED

WADE

So, he's a machine. But guess what
-- our systems may run on different
oils -- but we're machines too.

She takes a step up, then realizes, she has one more thing:

WADE

And if you consider how you've just
behaved, you'd realize that the
machine upstairs has acted a whole
lot more human than you have.

She turns to go... He turns and crosses to her.

ARTURO

Not so fast, Miss Welles. You
think he's human do you? Then
answer me this:

(moves closer)

Would he feel pain when a lover
walks out the door on him? And I'm
not talking about a sensation of
sadness. I'm talking about the
dull, aching, utter hollowness that
haunts you for years -- here..?

He points to his heart. He and Wade share a look. If we
were playing cards, Wade was just trumped.

ARTURO

Can he create a masterpiece of
color, form and texture, something
that did not previously exist
anywhere except for in here?

(points to his head)

Will he ever feel the profound joy
and love that we can when we hold
our newborn child in our hands..?

(trump, trump)

Pain. Creativity. Joy and Love.
These are the things that define us
as humans. And until he can
experience life, in all its
dimensions, he is not a man.

A look. Arturo softens, placing his hand on hers.

ARTURO

Man has a soul, an essence to his
very being. That is simply not a
"thing" that can be manufactured.

Another look between them.

20 EXT. ABANDONED HOUSE - SUNSET (N1)

20

Wade finds Deric on the steps. She sits next to him...

WADE

Where I come from, the sky is blue.
Sunset is orange. This is an
interesting change.

On this world, sunset is shaded in soft gradations of (from
north to south) purple, lilac, yellow and orange.

DERIC

Sky coloration is the result of
lightwaves entering the atmosphere.
Red is the longest wave of the
visible spectrum; violet the
shortest. On your world, particles
and gases in your atmosphere catch
the blue waves and scatter them.
Here, our particles must be
smaller, allowing the blue to pass,
but capturing the violet, causing
our sky to appear lilac.

She looks at him bemused. He is indeed a robot.

WADE

Well, that sort of takes all the
mystery out of it, doesn't it?

DERIC

Have I ruined it for you?

WADE

No. It's still really beautiful.

DERIC

I have always enjoyed this time of
night. It's very peaceful.

They watch a moment as the colors streak in a fading glory.
She has a wistful look.

DERIC

You look somewhat sad...

(X)

WADE

Maybe I am, a little.

DERIC

Why?

CONTINUED

20 CONTINUED

20

WADE

I guess sometimes I feel a little lonely, even when I'm with other people, even when I'm with my friends.

(beat; then)

It's like I'm just traveling through worlds and I have no grounding, nothing that connects me to anything or anybody. And when I see something as beautiful as this, it reminds me that I'm pretty much moving through life alone.

DERIC

You are not alone, Wade. I am here with you.

He takes her hand. You can't tell if he's being literal or sensitive. They share a look...

He leans, gently kissing her, a sweet kiss, that goes on longer than either would have expected. When it's done --

DERIC

That was -- nice.

She nods. Poor girl. That's the best kiss she's had in slides and it's from a robot. :(Deric leans down again.

WADE

Deric, wait... I'm sorry, but this -- this isn't a good idea.

She heads back inside. Deric turns, looking out on the sunset. He now has that same sad look of human loneliness.

21
THRU OMITTED
22

21
THRU
22

22A INT. A.R.T. - TECH ROOM - LATER

22A

Aldohn leads Quinn and Remmy on a little tour -- past a testing area... They watch as a technician tests a fully-formed hand...

CONTINUED

22A CONTINUED

22A

ALDOHN

... after awhile, my robots were the entire work force. When people realized they had abdicated their very usefulness, they got scared. They thought if they destroyed them, everything would return to the way it had been.

(imperiously)

Very foolish. The clock can never be turned back.

Aldohn leads them past various activities in the assembly room -- including an area of robots lying prone on gurneys... Technicians test their reflexes with "hooked in" laptops which lie across the back-paneled openings.

QUINN

The robots just wouldn't go away, would they? They fought for survival.

ALDOHN

Not all of them. Only the E.R.I. models. What people forgot is that survival is one of the strongest drives we humans have. The E.R.I.'s had that too...

REMBRANDT

There must be some people left out there. Your robots wouldn't have killed everybody.

ALDOHN

(a look)

As far as I know, no man survived, except for me. Of course, they couldn't very well kill the creator...

He smiles. Quinn and Rembrandt exchange a look. Aldohn is so casually talking about the end of humanity...

QUINN

And you don't feel the least bit responsible for the killings?

ALDOHN

As I said, you can't turn back the clock.

Aldohn leads them toward the "oven" area...

CONTINUED

22A CONTINUED 2

22A

From around the corner comes a beautiful woman (a leggy brunette, early 20's). She looks exactly like Erica, however, she is called: SHAUNA (we'll use the same actress).

SHAUNA

(re: Quinn and Remmy)
It's true. A Paul just informed me. Where did they come from?

ALDOHN

According to them, from another dimension.

Shauna cocks her head, thinking. After a beat

SHAUNA

Passing between dimensions is highly possible. It would require opening an energy passage of identical polarity and identifying parallel coordinates for exit and entry. The calculations involved in determining those factors would be impossible for a human to reach on their own.

QUINN

I used a computer.

SHAUNA

Yes. You'd have to.

REMBRANDT

Another one of your creations, huh?

ALDOHN

(like a proud God)
After my wife Shauna died, I couldn't bear the loneliness, so I simply recreated the woman I fell in love with. She is an Erica model, but with my constant tinkering, I've managed to keep her working just fine. She is the perfect wife and lover.

Hello? Did he just say -- lover?

SHAUNA

You look shocked.

QUINN

I just wouldn't have thought that was possible.

CONTINUED

22A CONTINUED 3

22A

ALDOHN

I told you. The E.R.I.s replicated
the most basic of functions.

He looks at Shauna adoringly. Lead Paul appears. He speaks
privately to Shauna and Aldoehn.

ALDOHN

Paul has just informed me that he
and some of the others have fixed a
splendid meal in your honor...

Paul walks into an adjoining room.

QUINN

I'm sorry, but as we told you
already, we have friends outside.

REMBRANDT

We've already stayed too long.

Aldoehn's smile fades - just a notch, making Quinn and
Rembrandt somewhat uncomfortable.

SHAUNA

James was so hoping you'd stay. If
only for a game of monopoly.

REMBRANDT

Monopoly?

ALDOHN

I miss the spirit of competition.
The robots don't understand play.
They simply don't care if they have
to hand over two-thousand dollars
for a night on Boardwalk.

QUINN

(with an edge)

We can't. Thank you for the tour,
though.

ALDOHN

I've missed that too, the
unsurpassed arrogance of the
individual. Especially one who
thinks he's being mistreated -- or
is about to be.

Suddenly two Pauls are standing behind Rembrandt and Quinn.

CONTINUED

ALDOHN

I'm sorry, but you left me no
choice. You will be staying the
night.

(then)

Now, let's see what the robots have
cooked up for us...

He puts his hand on Shauna's back and leads her out the
door. Remmy and Quinn exchange a look and then are pushed
out by the Pauls. CAMERA PANS to a row of oven doors, where
inside are suspended Robotic Bodies... MOVING CLOSER, we see
two of them are replications of Quinn and Rembrandt
(QUINNBOT and REMBOT).

CAMERA HOLDS TIGHT on the replicants' faces. They are exact
copies -- all that's missing are the eyes. And off this
unsettling image, we --

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

23 INT. A.R.T. - DINING ROOM - NIGHT

23

Aldohn and Shauna eat happily. Quinn and Remmy sit at the table, not eating. Bad vibes fill the room. They're eating something akin to chipped beef...

ALDOHN

Pauls are programmable to almost any task. An extraordinary unit. They were modeled on my son. He died in an accident when a non-visual automaton crushed him.

Shauna looks up, smiling blithely...

ALDOHN

Fortunately for Shauna, she's not programmed to remember Paul. She's spared that pain entirely.

REMBRANDT

Lucky her. Who'd want to remember anything about their own kid?

Remmy drops his fork into the plate. Clearly this food is awful.

ARTURO

It's not to your liking?

REMBRANDT

I had enough of this kind of meal when I was in the service. We'd call it S.O.S... which in this case would be a compliment.

(off Quinn's look)

Trust me, you don't want to know.

ALDOHN

I'll have them fix something else.

QUINN

How about just letting us go?

ALDOHN

I'm sorry. I can't do that.

REMBRANDT

I'll tell you what you can't do. You can't force us to stay here and keep you company.

CONTINUED

23 CONTINUED

23

ALDOHN

You think this is just about my
desire to have human company?

(shakes his head)

I could build robots for that. And
they'd be much more pleasant to
spend time with than either of you.

QUINN

Fine. Then build yourself some
playmates and let us go.

ALDOHN

You have something I need,
something I can't yet build.

(X)

QUINN

(realizes)

The only thing we have that you
can't build -- is our minds.

ALDOHN

The human mind is the last great
mystery of our existence and I've
found a way to duplicate it; to
actually download a living mind
into a mechanical substructure.

QUINN

You need someone to practice on.

ALDOHN

Yes. And you two are going to be
the first guinea pigs.

Aldohn pushes a button under the table. The door slides
open and Lead Paul enters, with the Quinnbot and Rembot.

ALDOHN

Gentleman, meet the next generation
of your existence.

24 INT. GUEST QUARTERS

24

Quinn and Remmy are pushed in. The door closes. The door's
indicator lights go out.

QUINN

Great. They cut the power to the
door. What about the window?

It's the kind that doesn't open.

REMBRANDT

It needs a little help opening.

CONTINUED

24 CONTINUED

24

Remmy picks up the chair and throws it against the window.
The chair bounces back. The window intact.

REMBRANDT
Whatever happened to good old-
fashioned glass?

QUINN
Gone. Like the milkman and
eight-tracks.

Quinn looks around, searching for the way out --

REMBRANDT
Please tell me you have some idea
how to get out of here.

QUINN
I do -- through that door. I'm
going to slave power from the light
and open it.

Quinn grabs the overturned chair and moves it under the
lights, climbing up to try and pry the fixture out.

QUINN
Hopefully there's enough slack in
the wiring to do this.

REMBRANDT
That mind of yours, it's always
working overtime. I look up and
all I see is recessed lighting,
but you, you see wires,
electricity, a way out.
(shakes his head)
I'm sorry if I don't carry my
weight sometimes.

Quinn looks down. Clearly Rembrandt is feeling a little
down.

QUINN
(huh?)
What're you talking about? You
always carry your weight.

REMBRANDT
Q-ball, we all know you and the
Professor are the ones with the
intelligence chips in this group.

CONTINUED

24 CONTINUED 2

24

QUINN

That is such bull.
(comes off the chair)
So what if you can't compete with
our S.A.T. scores. The last thing
we need is another brain that
thinks it knows everything.

REMBRANDT

Can't argue that.

QUINN

There've been so many times that if
you hadn't been there, I don't know
if I'd be here today.

REMBRANDT

C'mon...

QUINN

I mean it. You've got heart, a ton
of blind courage and you keep us
centered when things look really
bleak...

Quinn clasps a hand on Remmy's shoulder in true affection.

QUINN

Maybe you don't realize how lucky
we are to have you along, but I
do -- and I know the other do too

REMBRANDT

Thanks, Q-ball. I guess I needed
to hear that.

They do a dude handshake... (but no hug).

25 OMITTED

25

25A INT. BASEMENT - MORNING (D2)

25A

Arturo closes Erica's panel, waking Wade, who's been dozing
across the room. Deric snaps out of a deep thought.

DERIC

Well done, Professor. That only
took sixteen hours and two minutes.

CONTINUED

25A CONTINUED

25A

ARTURO

Only? Had I known the task would be that involved, I would never have started. I could have built one from scratch in that time.

DERIC

I find that highly improbable.

WADE

He was joking, Deric.

Wade and Deric share a look. There's still a strange vibe between them about, you know, the kiss thing --

ARTURO

Shall we see what Dr. Frankenstein has accomplished?

CONTINUED

25A CONTINUED

25A

Arturo flips an inter-body switch. Erica's eyes open, she sits up, looks around wildly. Wade and Arturo back up as she comes off the table -- running into the wall, the table, the wall, the table...

WADE

(to Arturo)

Did you cross a wire or something?

(X)

(X)

(X)

Erica runs into the stairs, the far wall, into Deric.

DERIC

She's supposed to do this. She's resetting her spatial orientation coordinates.

(X)

Erica stops whirling. She looks up, down, at her hands. She's resetting her vision parameters. She looks up --

ERICA

Deric!

They hug. You sense a real feeling of emotion. Deric and Erica part. Deric brings her to Wade and Arturo

DERIC

Erica, this is Wade and Professor. They helped reactivate you.

Erica gives them both an inquisitive look. She gives Wade a catty up and down glare.

ERICA

Thank you...

WADE

You're welcome, but it wasn't exactly a selfless act. We need your help.

26 EXT. URBAN STREET - DAY

26

Wade, Deric, Arturo and Erica walk through the empty streets where this whole thing began... ever wary of a Humvee...

ERICA

I have the chip.
(points to her hand)
You can't engage the ignition system without it.

WADE

Deric told us already.

CONTINUED

ARTURO
Why do you have it? What was your
primary function?

ERICA
Ericas are E.R.I. companion units.
My primary function is
companionship.

She says this sly, with a hint of teenage sexuality... the
meaning's clear -- Deric'll move things along --

DERIC
Along with that, she was designed
to make life easier. That included
running errands and maintenance
schedules. The chip allowed her to
re-enter the factory.

WADE
If I were Aldoehn, the first model
I'd recall would be the one with a
built-in key.

It's said as a joke, but it touches a nerve. Erica glares.

DERIC
Actually, Erica's were the first to
be recalled.

WADE
Sorry.

ARTURO
How is it you managed to avoid the
recall?

ERICA
My human companion shielded me from
the Pauls...

ARTURO
Where is this companion, now?

Erica gives Arturo a blank look, uncertain. (On some level,
Arturo knows the answer, but it will never be stated because
--) They reach an intersection --

CONTINUED

DERIC

They do foot patrols through these buildings every twenty-two minutes. One should arrive soon.

(moves closer; then)

Erica or I will jump the Paul. We can match his strength for a short period. One of you must open his panel and pull his spinal bundle. Don't stop until you hear the snap. Only then will he be disabled.

ARTURO

Perhaps we should split up, maximizing our

ERICA

I will go with Deric...

She crosses to Deric, standing close, protective of her "friend."

ARTURO

Very well. We'll take the south side.

Deric and Erica walk across the street, moving to their spot.

ERICA

Did you miss me when I was out?

DERIC

Yes.

ERICA

Even though you had her for company?

She means Wade. Deric smiles.

DERIC

I've only just met them.

ERICA

(judgmental)
She's small.

DERIC

Alot of humans were.

They arrive at an arched doorway, hiding there... Erica looks across to Wade and Arturo.

CONTINUED

26 CONTINUED 3

26

ERICA
Do you think she's pretty?

DERIC
Yes.

(X)

Erica frowns, clearly upset. Deric realizes why, then --

(X)

DERIC
But no prettier than you.

(X)

ERICA
(smiles)
I know it's not really possible,
but I missed you while I was I.A.

(X)

(X)

(X)

CONTINUED

26 CONTINUED 5 26
27 EXT. ACROSS THE STREET 27

Arturo and Wade find a spot to hide. Wade seems distant.

ARTURO
Miss Welles, about what we
discussed earlier, perhaps I was
too harsh in my opinion.

WADE
No. I hadn't thought about it like
you, but what you said is right.
Deric definitely isn't human.

Wade's delivery is a bit odd. Arturo gives her a look.

WADE
We kissed. It was weird. It
wasn't a bad kiss exactly, but it
just didn't feel -- real.

ALDOHN
There is more to a kiss than the
meeting of two lips.

WADE
Not in this case.
(beat; then)
Look, I was wrong to come down on
you like I did, but sometimes, the
way you say things really pushes a
button. I just get angry with you.

ARTURO
I know the feeling well.
(a look, a smile)
What we four have between us is
very much a family dynamic. And as
I'm sure you know from your own
family, it's easy to get angry with
very little provocation.

WADE
(yep, she knows...)
In case you don't realize it, our
friendship is really important to
me. The people we meet along the
way, or machines -- while I care
about them, I never want them to
come between us.

ARTURO
I don't think that is possible.

CONTINUED

27 CONTINUED

27

He gives her a hug. There's a sound and he looks behind --

(X)

ARTURO

Wonderful timing. I believe our
taxi has arrived.

(X)

(X)

(X)

They move out of sight.

A beat later, a Humvee arrives. A Paul gets out. He moves
toward Deric and Erica.

(X)

When the Paul nears, Deric leaps out, tumbling with him.
Erica races out to help. They hold him down as Arturo and
Wade cross. They struggle with his back panel.

(X)

(X)

(X)

ARTURO

Hold him!

Wade helps open the panel. Arturo pulls the spinal bundle
and we hear a BONE-CHILLING SNAP. The Paul goes eerily
limp. Arturo stands, an odd expression on his face.

WADE

Hey, you alright?

ARTURO

(shakes his head, no)
That felt alot like murder...

They move toward the car.

28 OMITTED

28 (X)

29 INT. GUEST QUARTERS - DAY

29

Quinn and Remmy have pulled electrical wires from the
ceiling. They've spliced other wires to the main. Quinn
has also taken the door's keypad off and spliced wire to it
as well. Additionally, there's a coat hanger, a letter
opener and paper clip being used to extend the wires -- and
yet, the wires don't touch. They need

QUINN

Seven more inches.

CONTINUED

29 CONTINUED

29

REMBRANDT

You see seven more inches around here? We've already hooked up every conductor in the room.

QUINN

Not every conductor. You could always hold the wires while I throw the switch.

They share a look. Remmy looks around. After a long beat, a sense of final resignation, we get --

REMBRANDT

Wait. I think I've got it.

On the desk there's a small, thin, plastic pencil tray and a vase with flowers. He brings them over, puts the tray on the ground, pours the water in. He's now got --

REMBRANDT

The perfect conductor of electricity. Water.
(puts the wires in)
Go ahead, fire it up.

(X)

Quinn flips the light switch. The lights pop on. The door panel lights up. The door WHOOSHES open. Yes.

QUINN

What was that about not carrying your weight?

(X)

(X)

They share a smile and head out.

(X)

30
THRU OMITTED
30A

30
THRU
30A

31 INT. TECH ROOM - CONTINUOUS

31

Quinn and Remmy enter, cautiously

QUINN

It looks clear...

They sneak through. The room is eerily quiet. Several robots lie on gurneys, waiting for diagnostic tests...

CONTINUED

31 CONTINUED

31

REMBRANDT

Here's what I don't get, Q-ball, if there aren't any humans left, why're they still making these things?

QUINN

Most of these bots are drones, programmed to do a task. They don't care if there're any people left. They just do their jobs... which is making more...

They exit at the far end.

32 EXT. A.R.T. - MID-COMPOUND

32

The gate opens and a Humvee drives in and parks in an empty area. Deric pops his head out, looks around and then leaps out. He helps Wade out by the hand. Erica doesn't like it. They walk around the corner and see a Paul model pass by.

ARTURO

Stay here. We'll make sure it's safe. Erica, if there's trouble, you two get out.

Arturo and Deric turn another corner and are gone.

33 EXT. A.R.T. - NORTH COMPOUND

33

Quinn and Remmy exit, running into: A Paul model. He grabs Quinn, pressing him against the wall, crushing his ribs.

(X)

(X)

Remmy grabs the laser from Paul's holster, then hesitates.

REMBRANDT

It'll fry you.

QUINN

Do it!

The robot fries (CGI). Quinn drops to the ground.

QUINN

I'm going to need a pacemaker after this slide.

Remmy hands Quinn the laser and they take off. Unnoticed, behind them, the Quinnbot and Rembot have seen them and follow curiously.

(X)

(X)

34 BACK ON WADE AND ERICA

34

Erica is staring daggers at Wade.

ERICA
Why are you like that with him?
You treat him as if he's human.

WADE
I'm just trying to be nice.

ERICA
Nice... That can mean many things.

Erica burns a frightening look. Something dawns on Wade.

WADE
You're an E.R.I., right? You're
not by chance an early model, are
you?

ERICA
I'm an Aldohn A point oh one.

WADE
(serious uh-oh)
You're an Alpha model?

Erica steps closer to Wade. Wade moves ever so slightly away. (X)

ERICA
Where are you going?

WADE
I'm just going to see where they
went. I'll be right back.

ERICA (X)
Deric said to stay here.

Erica grabs Wade, pushing her against the wall, her hand holding Wade's shoulder. (X)
(X)

WADE (X)
You're hurting me.

Erica glares at Wade... pressing harder... Wade begins to sink below the pressure, until -- (X)
(X)

DERIC
Erica. What are you doing?

Deric pries her hand off of Wade. Arturo pulls Wade aside, eying Erica. (X)
(X)

ARTURO
What happened?

CONTINUED

34 CONTINUED

34

WADE
I think I just experienced the
E.R.I. chip intensity problem -- up
close and personal.

An ALARM SOUNDS. They turn and see:

(X)

WADE
There they are.
(louder)
Quinn, Rembrandt. Over here.

Quinn and Remmy turn heading that way. Hey, we'll notice
that they're clothes are robot clothes. We'll know that
these are actually the Rembot and Quinnbot double heading
their way. But Wade and Arturo won't until

ARTURO
They look strange...

WADE
(re: their outfits)
Yeah. Not exactly a great fashion
choice for either of them.

ARTURO
It's not that.

Deric gets a good look.

DERIC
Those aren't your friends.

Wade turns to Deric. What?

ARTURO
Go. Now...

They take off running across the compound. The Quinnbot and
Rembot run after them. The Rembot is just about to grab
Wade when -- a laser catches him and he fries (CGI). The
Quinnbot stops his chase, stunned by the sudden death.

The real Quinn and Remmy jump down, protecting Wade. They
hug. Arturo, Deric and Erica come close...

WADE
Nice timing.

QUINN
Glad to be of help.
(off Erica)
Who's she?

(X)
(X)

WADE
Friend of Deric's...

(X)

CONTINUED

(X)

The Quinnbot comes near, but not too close. He watches them. Quinn holds the laser, keeping him at bay.

QUINN

C'mon, let's move.

They move away from the Quinnbot, towards the Humvee. They turn the corner and find themselves facing: Paul, several other guards and -- Aldohn.

ALDOHN

I'm so pleased. Your friends have decided to join us. Now there's no reason to leave... Is there?

(X)

REMBRANDT

I could definitely come up with at least one.

Aldohn steps closer to Deric and Erica.

ALDOHN

Remarkable... E.R.I.'s... Delta oh six three and...

He touches Erica lovingly...

ALDOHN

Alpha, oh one...
(astonished)
How have you survived all this time?

DERIC

You programmed us well.

ALDOHN

Yes, I did, didn't I?
(turns to a Paul)
Take them to a task room.

WADE

What're you going to do with them?

ALDOHN

Dismantle them and use them for scrap.

Wade and Deric share a pained look. Two robots lead Deric and Erica away. Now, Aldohn turns to Remmy --

CONTINUED

34 CONTINUED 3

34

ALDOHN

Lucky for you, your duplicate is in
no condition for the experiment.

(to Quinn)

Your luck, however, isn't as good.

(to Lead Paul)

Prepare this one for immediate
download.

Lead Paul grabs Quinn and drags him away...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

35 INT. SCAN ROOM - DAY

35

Quinn is forced in by Lead Paul. The Quinnbot is on a table. Quinnbot looks at Quinn and smiles, very cocky.

QUINN
Don't do this, Aldo. You can't
just play God with people.

ALDOHN
Look around you. Haven't I
already?

Quinn struggles, but Paul overpowers him and forces him to the table. Aldo seems very excited.

ALDOHN
I can't wait to see if the
procedure actually works.

Ted and Paul pass a look, a moment of knowledge.

TED
I assure you, Father. It will.

ALDOHN
If it does, we'll prepare a
duplicate for me immediately.

Quinn is still struggling against his binds. Aldo walks over, peering down at him.

ALDOHN
Don't you realize what I'm giving
you? Eternal life. You'll be a
god yourself.

QUINN
I'd rather die as a man than live
forever as some plastic toy that
thinks it's a god.

ALDOHN
Well, depending on how this little
experiment goes, you might very
well get your wish.
(to Ted)
Prep him. I'll be right back.

36 INT. LAB/MORGUE

36

Deric and Erica are alone, frightened. Deric holds her hand.

ERICA

I don't want to be deactivated

(X)

DERIC

I can't stop them, Erica. Father made us and now he will destroy us.

(X)

A look between them. They hug, holding on for their last minutes of life. Aldohn, a Ted and a Matt enter.

(X)

ALDOHN

How touching.

Deric protectively moves in front of Erica...

ALDOHN

Chivalry too. Fascinating what your learn mode has done to you.

Aldohn indicates to Ted and Matt. Ted holds Deric while Matt pushes Erica to the wall, pulling open her back panel.

ERICA

Deric...

Matt pulls her spinal bundle. We hear the SNAP. Deric looks away, too pained to watch as Erica loses all liveliness. Matt moves her to the table and lays her face down over it.

Aldohn lifts Deric's face so they are eye to eye as men. Deric's hatred is not hidden.

ALDOHN

Are you afraid to die, Deric?

DERIC

(beat; somberly)
Science says 'we must live', and seeks the means of prolonging life. Wisdom says 'we must die' and seeks how to make us die well.

ALDOHN

Quoting man won't make you one.

A look between them. It's hard to really tell who's the man and who's the robot. Deric defiantly pulls free of Ted and takes his shirt off, moving to the table.

Ted opens Deric's panel. Deric takes a deep breath and

37 INT. GUEST ROOM - DAY

37

The three Sliders are forced back into the guest quarters.
When the door closes, all the lights go out.

REMBRANDT

You can say one thing for the bots,
they pick up quick. This time they
cut the power to the entire room.

Remy looks around, frustrated.

ARTURO

What about the window?

REMBRANDT

Already tried that. Doesn't
break.

(then)

We've got to get to Quinn before
they do this downloading thing.

ARTURO

Is this downloading a transferring
of a human mind into a mechanical
body?

REMBRANDT

Yeah. That's exactly how Aldohn
explained it. I guess the idea is
the mind will live on forever in
some kind of robotic immortality.

WADE

Who'd want to live like that?

ARTURO

An arrogant, egotistical scientist
who believed his mind was so great,
it'd be a waste to let it die.

REMBRANDT

I know I shouldn't ask this but,
what do you think happens to the
old brain when the transfer takes
place?

(CONTINUED)

ARTURO

My guess would be, after a transfer occurs, there would remain only one functional brain -- and probably not in the human.

Arturo and Remmy exchange a look.

WADE

(a realization)

I know how we can get out of here.

Wade crosses to the wall and starts to knock on it

REMBRANDT

I don't think knocking's going to do it.

WADE

I'm looking for the wall stud.

(explains as she knocks)

My dad once told me and Kelley, if we ever got caught in a fire and couldn't get out the door -- we should kick in the sheet rock and climb through to the next room.

She hits a sweet spot. Clearly hollow.

WADE

Here.

Arturo crosses to the wall. He sits, cocking his feet forward and WHAM. He repeats the kick. The sheet rock gives, crumbling under the blow.

38 INT. SCAN ROOM 38

Quinn is now strapped down. With their shirts off and wires attached, you can't really tell which is the Quinn and which is the Quinnbot, except our Quinn seems to be babbling something. He appears drugged. Ted takes Quinn's pulse.

He nods to Paul, who then exits the room.

39 OMITTED 39 (X)

40 INT. BZ LAB/MORGUE 40

Remmy leads the others in cautiously. Through a window, they see Deric's and Erica's lifeless shells. It's clear they were "snapped". (X)

WADE

Oh, no.

She moves to the window. Deric's eyes are open. You almost think he's looking at you. Rembrandt finds a laser on a nearby workbench. He crosses back to Wade -- (X)
(X)

REMBRANDT

Come on, sweetheart. Nothing we can do for them now.

Wade nods. Sadly, she and Remmy move through the room. Arturo takes a beat as well.

41 INT. SCAN ROOM - SAME TIME 41

Aldohn, Paul and Ted watch. Aldohn dials up. There's a HUM, the experiment is in progress.

QUINN

(drugged, fighting this)
No matter what you get, Aldohn, it won't be me...

Aldohn dials the switch up higher. Colors move from Quinn to Quinnbot (CGI). Quinn fights more. He begins to move all of his fingers, circling his thumbs and mouthing the words to a song. It's incredibly hard for him to do all this at once, but he's got to...

TED

He's overloading the sensors. The duplicate can't process that much at one time.

ALDOHN

Perhaps we under estimated his strength.

CONTINUED

41 CONTINUED

41

Aldohn takes a syringe, approaches Quinn. And just as he's about to plunge -- The door opens.

Remmy is there, laser in hand. Ted makes a move -- Remmy fires. Ted turns blue-green and drops (CGI). Paul pulls his laser. Remmy fires (CGI) and Paul hits the wall and slides down and out.

REMBRANDT

Experiment's over. Put it down.

(Aldohn hesitates)

I didn't mind killing them, but I might feel a twinge of guilt about you... but then again, maybe not.

Remmy moves the laser. Arturo takes the syringe from Aldohn. Wade turns off the equipment.

(X)

ALDOHN

You'll never get out of the compound.

(X)

(X)

REMBRANDT

We'll find a way.

(X)

Wade unstraps Quinn, who's trying hard to be focused.

REMBRANDT

How's he look?

(X)

WADE

Wasted.

(holds up her hand)

How many fingers?

QUINN

Seven..?

WADE

Close enough.

REMBRANDT

(helping him up)

Come on, science boy.

Arturo crosses to Paul and pulls off his hand. Remmy gives him a look.

ARTURO

I know it's brutal, but we need the chip to open the gates.

They head out just as the Quinnbot speaks... Actually it sounds like he's singing (badly):

CONTINUED

41 CONTINUED 2

41

QUINNBOT

I've got tears in my fro, from
loving you so...

Remmy tosses Quinn a look. He shrugs.

QUINN

It was the only song I could think
of...

They exit, Arturo locking the rear door from the outside.
CAMERA MOVES to Aldohn, who lifts out of his chair and
crawls to Paul, flipping him and activating his auxiliary
power. Paul's eyes open. He rolls over, lifts his arm to
do the vision resetting. He realizes his hand is missing,
and he looks really mad about it.

(X)
(X)
(X)

42 EXT. A.R.T. - MID-COMPOUND - DAY

42

The Sliders move through, heading for the Humvee. Quinn is
doing a little better now that he's outside.

(X)

QUINN

I figured if I stimulated my brain
in enough places at once, they
couldn't get a clean duplicate.

REMBRANDT

That was brilliant, Quinn. And
might just have saved you.

(X)

QUINN

Coming from you, Remmy, that means
alot.

(X)
(X)

They exchange smiles -- smiles that fade when a laser
blast (CGI) bounces off the nearby building.

REMBRANDT

Everybody down!

They hunker and turn to see handless Paul coming their way
with Terminator determination.

WADE

I bet he's stressed about his
hand.

(X)

REMBRANDT

Let's give him something else to be
stressed about.

(X)

Remmy takes out his laser and fires (CGI) at Paul.. A
second Paul comes from around the nearby corner.

CONTINUED

42 CONTINUED

42

ARTURO

Behind you!

Remmy whirls, fires (CGI), direct hit. The second Paul goes down. Quinn scampers over and grabs his laser. We erupt into a full laser fight (limited CGI to make this work).

QUINN

I'll cover you. Go to the vehicle.

(X)
(X)

Remmy, Wade and Arturo make their move. Paul is moving closer. He's got a clear shot on Remmy. Quinn stands.

QUINN

Take your best shot, Scarface.

Paul aims for Quinn. Quinn fires, hitting Paul with a sustained blast. He struggles to bring the laser up again, Quinn fires. Paul falls over and the laser blast hits Aldohn, who was wheeling up behind Paul.

(X)

Aldohn turns blue-green (CGI). Wires stick out, SPARKING. The battle is over.

(X)

Wade, Rembrandt, Arturo and Quinn move back towards Aldohn. Robots appear in the compound and move curiously toward him as well. Shauna comes running from the main building.

SHAUNA

James..!

She kneels, cradling him. Aldohn is still conscious, but clearly his power is draining. He's shocked that --

ALDOHN

I'm one of them?

QUINN

You didn't know?

ALDOHN

Shauna, how?

SHAUNA

Your experiment, it worked... Paul downloaded you.

ALDOHN

How long have I been this way?

SHAUNA

Seven years.

CONTINUED

42 CONTINUED 2

42

ALDOHN
(closes his eyes)
It worked. It actually worked.

He dies a happy robot. Shauna rocks him back and forth.
She looks up at the Sliders, a tear rolling down her cheek.

DISSOLVE TO:

43 INT. ALDOHN'S QUARTERS - DEN - NEXT DAY (D3)

43

Remy and Quinn are here with Shauna.

SHAUNA
He would've died after the
accident. Paul saved him with the
download...

REMBRANDT
If he's a robot, why couldn't he
walk?

SHAUNA
The robotic body would have
walked, but James' mind lost its
locomotive skills in the accident.
Almost everything else transferred,
though -- except some memories and
maybe some of his compassion.

(X)
(X)
(X)

QUINN
So he wasn't always like that?

SHAUNA
Harsh, you mean?
(shakes her head no)
He only became like that after the
experiment.

REMBRANDT
We're not going to be here much
longer. But I'm sure that Quinn
could leave instructions for the
others to put your husband back,
you know -- in one form or another.

SHAUNA
He had a favorite expression. You
can't turn back the clock. We
missed that point the first time.
I think now, we'll let him move on.

Remy indicates the timer. Quinn nods.

44 EXT. COMPOUND - DAY

44

Quinn and Remy exit the building to find Arturo, Wade and Deric are in the distance, talking.

QUINN
How's he running?

ARTURO
Considering it only took me ten hours to put him back together remarkably well.

REMBRANDT
What about the girl, Erica?

ARTURO
I've instructed Deric on how to reattach the bundle. He should be just fine. And Mrs. Aldohn? Did she decide?

QUINN
She's going to leave Aldohn deactivated.

ARTURO
Very wise.

(X)

Wade and Deric approach.

DERIC
Who will be the father then?

QUINN
Why not you, Deric? You seem up to it.

(X)

WADE
You look a little young to be a "father." But I know you'd be a great leader...

(X)

(X)

(X)

She smiles, filling him with confidence.

DERIC
I will do what I can.

REMBRANDT
That's all any man can do.

The guys do shakes with Deric. Remy activates the vortex. Wade hugs Deric... Robots from around the compound begin to gravitate towards the vortex...

(X)

Wade crosses to Deric. There's a moment; a smile

CONTINUED

44 CONTINUED

44

WADE

I'll think of you whenever the
particles in the atmosphere catch
the lightwaves and scatter them.

DERIC

Good. Then you will never be
alone...

They hug. Wade heads for the vortex.

Arturo, Rembrandt and Wade slide. Quinn takes a look
around, somehow touched by the curious, innocent faces of
the robots.

QUINN

Last man out.

He leaps. The vortex closes and we CRANE UP and get our
last look at the lilac-colored sky. The world where man no
longer exists... And yet, somehow he does.

FADE OUT

THE END