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"NEW GODS FOR OLD"

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REVISED PAGES

1ST Pink Revs. 1-53
1ST Blue Revs. 6-8, 12, 44
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SLIDERS

"New Gods For Old"

TEASER

FADE IN:

1 EXT. EUROPEAN VILLAGE ONE - NIGHT (N1) 1

A totalitarian world. Huge posters on the walls show a stern-looking leader in a military uniform. Harsh lettering gives the cryptic warning: "BIR." Other posters proclaim "BEWARE!" and "VIGILANCE!" The village is lit with only a few lights; some are bright red, adding a sinister air. Warbling gestapo-sirens, and angry crowd noises, rise in the distance. The Sliders come racing around a corner. Rembrandt, Maggie, Diana, and Mallory.

(X)

MAGGIE

Who are those guys?

REMBRANDT

We don't wanna know.

MAGGIE

(to Mallory)

How much longer?

MALLORY

(checks timer)

90 seconds.

DIANA

Why did you tell them you're a Believer?

(X)

(X)

(X)

REMBRANDT

Because I am. I guess they believe something else.

(X)

(X)

(X)

Rising noises of pursuit. Footsteps, shouts.

MALLORY

Come on!

(X)

2 IN THE DISTANCE 2

Their pursuers are dark figures, hidden in the gloom of night. Brilliant red lights stud the darkness, like the glowing eyes of some demonic beast. Warbling gestapo-siren.

3	OMITTED	3
AND		AND
4		4
5	THE SLIDERS	5
	slip around a corner just as a red laser beam blasts the wall over their heads.	(X) (X)
6	OMITTED	6 (X)
7	ANGLE ON THE PURSUERS - CLOSER	7
	The first ones are troops in black uniforms. Their faces are hidden by goggles with a brilliant red line of light across the front instead of lenses -- and they carry ominous-looking beam weapons. They move with deliberate pace.	
	Motorcycles come into view. They have intense red headlights. Establish GENERAL KRISLOV in a motorcycle side car.	(X) (X)
8	CLOSE ON KRISLOV	8
	in battle dress uniform.	

KRISLOV
(into a walky-talky)
Unit three, we're coming up now.
Hold your position.

CONTINUED

8 CONTINUED

8

Krislov waves his troops on. A soldier operates a red spotlight on a swivel. The soldiers advance, followed by a small crowd of grimly-dressed villagers, some carrying torches and pitchforks. Some of these folks will be recognizable to us later -- an old man, a woman, etc. This is a hate-mob.

(X)

9 CLOSE ON A BITTER LOOKING YOUNG WOMAN (JILL)

9

JILL
(chasing and pointing)
Kill the believers! Kill them all!

Ad-lib agreement from the others.

10 BACK TO THE SLIDERS

10

Looking very worried, and out of breath, as they come to the end of the alley.

MALLORY
(checking timer)
Just a few seconds more

11 OMITTED
AND
12

11
AND
12

13 ANGLE TOWARD END OF STREET

13

A wall of red lights stretched across the street. Black troops. Motorcycles.

(X)

14 CLOSER ANGLE

14

The troops raise their rifles.

15 ON THE SLIDERS

15

Mallory studying the timer as the Sliders back away, hemmed in now.

MALLORY
Now!

CONTINUED

- 15 CONTINUED 15
He points the timer, opening the vortex. Diana and Maggie are the first ones through.
- 16 THE LINE OF TROOPS 16
opens fire with the red lasers.
- 17 ON REMMY AND MALLORY 17
in front of the vortex. Beams flash from two directions, criss-crossing in the air above them. (X)
Rembrandt pulls Mallory. They leap together. Rembrandt is just a little bit ahead of Mallory. And as Mallory leaps -- (X)
A sizzling red beam hits him right in the small of his back.
- 18 EXT. VILLAGE TWO - HIGH ANGLE - NIGHT 18
Same village, same angle as before, but not the same world. The posters are gone. Instead, the town shows the evidence of old battles. Some old rubble lies in the streets, there are scorch marks on the walls. Instead of posters, there is old graffiti: "Death to the BIR-man!" "BIR-men DIE!" Although the red lights are nowhere in evidence, the lighting of the town is still meager. There are no people on the streets.
The Sliders come tumbling out of the vortex. Maggie, then Diana, Rembrandt, and finally Mallory --who collapses in a heap on the ground. Red lightning still sparkles across Mallory's body -- It finally flickers out. The Sliders react in alarm and rush to Mallory
- MAGGIE (X)
(looking around) (X)
Looks like the same world. (X)
- Diana is the first to notice Mallory's been hit. She goes to him. (X)
(X)
- 18A CLOSE ON MALLORY 18A(X)
as the others bend over him. (X)

CONTINUED

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18 CONTINUED

18

Is Mallory dead? Or just unconscious?

FÂDE OUT.

END OF TEASER

ACT ONE.

FADE IN:

19 EXT. A SHELTERED ALCOVE - DAWN (D2)

19 (X)

The Sliders have moved Mallory to temporary shelter. Mallory is just coming back to consciousness as Diana slaps his hands.

DIANA

Come on, Mallory!

MAGGIE

(to Mallory)

You took a pretty bad hit.

MALLORY

(starting to sit up)

I'm fine, I --

(something is wrong)

-- can't move my legs. I can't move my legs.

The others have to keep him from flailing.

MAGGIE

Don't panic. It might be temporary.

MALLORY

(panicky)

And what if it isn't?

He tries to move his legs again. Nothing.

MALLORY

I'm not going back to this! I'm not!

DIANA

We'll find a doctor

(remembers the timer)

Do we have time?

Rembrandt looks around and sees the timer on the ground, picks it up and looks at it.

REMBRANDT

We've got thirty-eight hours.

(hands timer to

Mallory)

Maggie and I will go. You wait here until we get back.

CONTINUED

19 CONTINUED

19

Mallory gives him the look. Excuse me?

REMBRANDT

Uh, sorry.

Maggie follows Rembrandt. As they leave:

MALLORY

(calling after)

That's all right. We'll wait for you. Right here. We won't go anywhere.

His expression shows how angry and frustrated he is. He folds his arms across his chest and glowers. After they're gone, he turns to Diana.

MALLORY

I'm not going back to a wheelchair!

20 OMITTED

20 (X)

20A EXT. STREET - DAY

20A(X)

Close on the wheels of a wheelchair. WIDEN to reveal Maggie and Rembrandt rolling the chair to the place where Diana and Mallory wait. It is now day.

(X)

MAGGIE

We found a doctor --

REMBRANDT

Dr. Krislov.

DOCTOR KRISLOV enters shot -- a double of GENERAL KRISLOV in the teaser, only this Krislov is badly scarred and needs a cane.

Mallory and Diana react, but say nothing. Krislov bends to examine Mallory.

KRISLOV

This'd better be good. I don't like being dragged from my bed for a common drunk --

Mallory reacts to that as Rembrandt and Maggie help him get into the wheelchair.

21 OMITTED

21 (X)

21A EXT. KRISLOV'S HOME - DAY

21A(X)

Krislov leads the way. Maggie, Rembrandt and Diana are following, Rembrandt pushing Mallory in the wheelchair. As they go, Diana takes some readings on her PDL. Mallory is still trying -- in vain -- to make his legs work.

MAGGIE

(to Diana and Mallory)

I know this looks a lot like the BIR-world. But there's no 'Bureau of Internal Reconstruction' here.

DIANA

(referring to the PDL)

We're moving through a cluster of similar worlds all branching off the same set of choice points.

REMBRANDT

On the last one, the BIR-men were in power. Here, the BIR was overthrown.

MAGGIE

The people are still recovering from the war. Dr. Krislov barely escaped with his life --

MALLORY

So I have to depend on the guy who wanted to kill us on the last world ... to save my life in this one?

Rembrandt has no answer.

22 INT. DOCTOR KRISLOV'S HOME/OFFICE - DAY

22 (X)

An odd mix of old and new. The office looks like something out of the 19th century. It's furnished with heavy old wooden furniture. Mallory, wearing only a cotton sheet up to his waist, lies on a wooden table with a single lamp shining down overhead. But Dr. Krislov is examining him with a device that is clearly hi-tech. He's a cranky old coot with serious scars of his own, a limp, and a cane he clearly depends upon. He grunts and clucks to himself, all the time ignoring the other Sliders. He waves them out of the way with annoyance as he circles the table.

KRISLOV

~~Mmmmmmmmm~~... tsk....

(finally)

Where did you say you came from?

CONTINUED

22 CONTINUED

22

DIANA

South.

MALLORY

East.

MAGGIE

It was sort of... southeast....

Krislov eyes them warily, then...

KRISLOV

The reason I ask.... I haven't seen
a wound like this in a long while.
These weapons were supposed to have
been destroyed.

REMBRANDT

We were attacked by bandits on the
road.

KRISLOV

Mm.

(changes the subject)
I'm afraid the news isn't good.
(to Mallory)
Your spinal cord has been scorched.

MALLORY

But it'll heal, right? How long
until I walk again?

Maggie and Rembrandt know better. They exchange a worried
glance. Krislov looks uncomfortable. He starts to put a
clean bandage on Mallory's wound.

KRISLOV

I'm sorry. I don't have the... the
technology to help you. Maybe with
physical therapy you might regain
some movement, but --

MALLORY

If you don't have the technology, who
does?

KRISLOV

(shakes head)
Young man. Don't do anything stupid.

DIANA

You don't understand, Doctor --

CONTINUED

MALLORY

Diana!
(shut up!)

KRISLOV

(grumpy)
I understand all too well. Do you think I've never seen a wound like this before? The war left thousands maimed like this. Like me! Do you think if there were a real chance at recovery, I'd still be hobbling around on a stick?

MALLORY

But at least you can get around!
(adds)
This isn't your decision. It's mine. Who are you to play God?

Krislov whirls and points with his cane.

KRISLOV

You came to me for help. Not them. Now that you know I can't help you, you'll go out that door and up the road, straight to the believers.
(to the others)
And they'll promise your friend a blessing. They promise everyone. And he's so desperate, he'll take it.

MALLORY

Can they make me walk again? (X)

Krislov crosses to coat rack, takes a shirt and hands it to Mallory. (X)
(X)

KRISLOV (X)

(avoiding the question) (X)
Here. This might fit you. (X)

Then Rembrandt and Diana help him back into the wheelchair. (X)

MALLORY (X)

Answer me. Can they make me walk? (X)

KRISLOV (X)

(reluctant) (X)
Yes. (X)

CONTINUED

MALLORY

That's all I want to hear. Let's go.

KRISLOV

-- at a terrible cost!

REMBRANDT

What cost?

CONTINUED

22 CONTINUED 3

22

Mallory starts his chair for the door. Krislov steps in front of him.

KRISLOV
Do you know who you are?

MALLORY (X)
Yes

KRISLOV
If you go up there, do you know
you'll be?

MALLORY (X)
I'll be me.

KRISLOV
(beat)
No. You won't.

MALLORY
Well, that's all right too. Being me
isn't that much fun anymore.

Mallory's remark draws sharp looks from both Maggie and Diana.

KRISLOV
(annoyed)
Do what you will then.
(to the others)
Get him out of here. I can't help a
man who won't listen.

Krislov moves away, and Maggie goes to push Mallory's chair toward the door.

MAGGIE (X)
He wants his legs back.

The others follow her to the door.

KRISLOV
So you're going to help him be
stupid, aren't you?
(off their looks)
Well, I have no patience for
stupidity.

Rembrandt turns back at the door.

CONTINUED

22 CONTINUED 4

22

REMBRANDT

I'm guessing you mean well, Doctor.
But he's our friend, and we'll do
whatever we can to help him.

Krislov scowls as Rembrandt exits.

23 EXT. A ROAD LEADING TO A MEADOW

23 (X

On the road we see the Sliders. Rembrandt is pushing Mallory in the wheelchair. They're looking up the road with real curiosity.

DIANA

What is this place?

24 ANGLE ON TENTS OF THE BELIEVERS

24

which look like a country fair, a festival, a gypsy camp, and a carnival of flower children. This is a commune without apparent leadership.

MAGGIE

It looks like the sixties
(off Rembrandt's look)
My mother showed me pictures.

MALLORY

And these people are supposed to fix
my legs?

As the Sliders approach, they are greeted by several of the believers. These include the recognizable individuals we saw in the hate-mob in the last world: a man named GEORGE, a woman named MARTHA, and the bitter young woman named JILL. Only in this world, they are angelic. They speak with genuine warmth and sincerity. But they are vaguely unkempt and their clothes are old, mismatched, and tattered. As if there is no need for them to take care of personal appearances.

DIANA

Hello -- ? Is this the --

JILL

Welcome.

MARTHA

To our Colony.

CONTINUED

24 CONTINUED

24

The Sliders exchange a glance. Although each speaks as a friendly individual, the effect is that they are speaking as one person.

GEORGE

You've been injured.

Martha bends to look at Mallory's legs.

JILL

But your legs are fine.

Martha leans Mallory forward and places her hand along his spine at various points.

MALLORY

(to Martha)
It's my spinal cord.

(X)

MARTHA

It's been scorched.

JILL

And you're here to ask for the blessing.

The Sliders exchange another glance.

MAGGIE

I'm not sure about that.

MALLORY

(snaps)
I am. If it means healing.

REMBRANDT

We should go slow here....

MALLORY

We -- ?!!
(angry)
Are you in a wheelchair too? You don't know what it's like to be frustrated all the time because everything requires ten times as much effort as it should.

He wheels himself forward to the believers.

MALLORY

Can you help me walk again?

CONTINUED

24 CONTINUED 2

24

JILL
We'll teach you to fly.

MARTHA
All of you.

GEORGE
If you want.

He invites them into the big tent with a gesture. As they go

MAGGIE
I don't like the looks of this...

REMBRANDT
One thing I learned in the Haight...
Beware of flower children bearing
gifts.

(X)

(X)

(X)

(X)

(X)

(X)

25 INT. THE BIG TENT

25

The tent is decorated with plants, beads, macrame, "dream catchers", and other seemingly New Age stuff. But there's a high-tech flavor here too. Some glittering lights and glowing beads, nothing obtrusive, but enough to show that these folks are living this way by design. As Rembrandt enters, the "transformed people" are showing Mallory a pallet of cushions in the center of the tent. Other believers have begun entering the tent. They begin to seat themselves in a circle around the cushions.

MALLORY
This won't hurt, will it?

MARTHA
(patting his shoulder)
Does it hurt the caterpillar to
become a butterfly?

GEORGE
Transformation always hurts --

MARTHA
-- but you'll be laughing too hard to
notice.

JILL
(to the Sliders)
Please -- ?

(X)

CONTINUED

25 CONTINUED

25

He politely guides the Sliders to one side, where they will not be in the way. The last of the believers seat themselves. With eyes closed, they begin humming a low-pitched "ooooooooooooo," as if tuning themselves into alignment. The "ooooooooooooo" continues throughout:

26 ON THE SLIDERS - THEIR REACTIONS

26

Interested, skeptical, curious. Jill comes up to them, carrying a bowl of something. She offers the bowl. Whatever is in the bowl, glows and sparkles.

JILL

You're welcome to join us.

REMBRANDT

No thanks. Not this time.

JILL

The invitation is always open.

Diana smiles and gladly accepts the bowl. Is she going to drink?

(X)

(X)

MAGGIE

Diana!

Diana searches her pockets, finds a small vial, empties whatever is in it and takes a sample of the water.

(X)

(X)

DIANA

I just want to find out what it is. Analyze it.

JILL

It's all right. We don't mind. We have no secrets here. Transformation is free.

She smiles and takes the bowl to the circle.

JILL

(to Mallory)

I offer you water. May you never thirst.

She holds the bowl out to Mallory. He looks at it with curiosity and some concern.

JILL

Drink.

CONTINUED

26 CONTINUED

26

Mallory reaches for the bowl and -- Rembrandt stops him.

REMBRANDT

Wait.

MALLORY

Why?

He moves Mallory a little away from the others so they can talk softly without being heard.

(X)
(X)

REMBRANDT

Doesn't all this -- seem a little weird to you?

MALLORY

Everything seems weird to me since I started sliding with you.

REMBRANDT

Diana's got a sample of this stuff. Let us take it to Krislov check it out.

(X)

MALLORY

Do these people look dangerous ?

MAGGIE

That's not the point.

(X)

MALLORY

(angry)
You already know what he thinks about this.

(X)
(X)
(X)
(X)

DIANA

I'll make the analysis myself. But Krislov has the equipment I need.

(X)
(X)
(X)

MALLORY

Once again, I'm waiting for other people to make decisions about my life --

REMBRANDT

(to Mallory)
Promise you won't do anything until we get back?

(X)
(X)
(X)

MALLORY

All right.

(X)
(X)

CONTINUED

26 CONTINUED 2

26

MAGGIE

You guys go ahead. I'll stay with him.

Remy and Diana leave the tent.

27 INT. KRISLOV'S LAB

27

Close on a glass of glittering liquid. Angle widens to reveal Krislov, Remy, and Diana. Krislov takes the glass and puts a drop on a slide. He shoves it under a futuristic-looking scanner, and turns on a TV screen. The image shows glittering biological nano-engines. Like body cells imprinted with circuits.

(X)

27A WIDER ANGLE

27A

to reveal Diana and Rembrandt there with Krislov looking at the display.

KRISLOV

You didn't drink any of this, did you? Here, see this? Billions of biological nanotech engines. They reproduce themselves like blood cells. And yes, they can rebuild his spinal cord, cell by cell.

REMBRANDT

But you said there was a cost.

KRISLOV

Yes, how do you think these things get their instructions? They link up and combine processing power.

DIANA

Like a network -- ?

KRISLOV

Right. The network programs the individual machines. They communicate by tiny pulses of light. That's why they glow.

DIANA

Billions of them? That's a lot of processing power.

(gets it)

Oh.

CONTINUED

27A CONTINUED

27A

REMBRANDT

What?

DIANA

The network it's not limited to a single person, is it? It broadcasts through the skin from one person to another. Right?

(X)

KRISLOV

Uh-huh -- and above a certain threshold it becomes self-aware.

REMBRANDT

Self-aware...?

KRISLOV

The glow is one big mind. It lives in all of them at once. It uses their bodies and eventually their brains.

DIANA

And that's why they all talk like one person.

(X)

(X)

KRISLOV

(nodding)

They don't exist as individuals any more. Just cells in the larger community.

REMBRANDT

So if Mallory drinks this stuff, he'll turn into one of them.

(X)

KRISLOV

That's the cost.

The two of them exchange a glance.

27B INT. THE BELIEVER'S TENT

27B(X)

The Believers are sitting, lotus style, in a circle in the center of the tent. To one side, Mallory, in his wheelchair, and Maggie, standing next to him, watch as the Believers seem to commune silently with one another. They nod and smile at one another, even chuckle, as if they are all thinking of the same joke at the same time.

(X)

(X)

(X)

(X)

(X)

(X)

27C CLOSE ON MALLORY AND MAGGIE

27C

watching them. Mallory seems calmer now. He turns to Maggie.

MALLORY

I'm sorry I was so eager to try this. You and Remmy were right. No harm in Diana making sure this stuff won't hurt me. I have to learn to trust you more.

MAGGIE

I'm glad you see it that way.

MALLORY

You just don't know what it's like to be dead in half your body. Not to be able to walk, or run.

(X)

MAGGIE

You're right. But in a way I do know. My husband was in a wheel chair the last year of his life. I lived every day with his pain... his loss.

Mallory looks at her, and they share this moment.

(X)

MALLORY

I'm sorry.

(X)

(X)

She puts her hand on his arm.

(X)

MALLORY

What's keeping Remmy and Diana?

(X)

MAGGIE

I'll check.

(X)

(X)

She crosses to the door to the tent. Mallory looks back at the Believers, rolling his chair forward a little as he does.

(X)

27D JILL

27D

notices this and looks at him. She smiles and holds up the bowl of sparkling water.

27E MALLORY 27E
nods, rolls his chair forward and reaches out his hands for
the bowl.

27E1 ANGLE ON MAGGIE 27E1 (X)
as she turns back into the tent and sees Mallory about to (X)
drink. (X)

MAGGIE (X)
Mallory! (X)

27E2 ANGLE ON MALLORY 27E2 (X)
His eyes meet Maggie's... defiant. And he drinks from the cup. (X)

27E3 MAGGIE 27E3 (X)
reacts as she realizes what has happened. (X)

27F INT. KRISLOV'S LAB 27F
Remmy and Diana with Krislov.

REMBRANDT
Is there any way to cure this...?

KRISLOV
(almost to himself as
he studies the slide)
It was supposed to be a medical
breakthrough. An end to human
suffering.
(then, bitterly)
Yes, of course there's an 'off-
switch.' There's a shutdown code
that you beam into the network with
a modulated light operating at
certain key frequencies. It's called
"dead man's light."

DIANA
Do you know anyone -- ?

KRISLOV
(touches his scars)
Look at me! If I did know someone,
I'd have healed myself a long time
ago.

CONTINUED

27F CONTINUED

27F

REMBRANDT

The lights of the BIR-men, they
worked that way, didn't they?

KRISLOV

They were all destroyed. Forget it.
(beat)

Tell me something. When you were
with the believers, did you see a
girl named Jill? Was she all right?

REMBRANDT

They didn't give their names, but
everybody there looked happy.

CONTINUED

27F CONTINUED

27F

KRISLOV

Jill is my daughter. She's one of
them. If I knew how to make the
light, I could have her back.

(X)
(X)
(X)

(adds)

Don't let your friend do this.

They react, and we --

CUT TO:

28 EXT. THE MEADOW - DAY

28

As Remmy and Diana approach, Maggie comes running to them.

(X)

MAGGIE

I couldn't stop him.

(X)
(X)

REMBRANDT

What?

(X)
(X)

DIANA

He didn't...

(X)
(X)

Remmy and Diana look up the hill:

(X)

29 ANGLE UP THE HILL

29

Mallory comes walking (a little unsteadily) down to meet them.
There are other joyful believers accompanying him.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

30 EXT. MEADOW - AS BEFORE - DAY

30

MALLORY grins and holds up his hands as if to show them, "Look, no crutches." All bitterness is gone from his demeanor. He is as angelic and beatific as any of the other believers.

REMBRANDT

How are you feeling?

JILL

The process isn't very painful.

(X)

MARTHA

Mostly, you have dreams.

GEORGE

Nice dreams.

MALLORY

I feel fine. My coordination is still a little shaky --

JILL

But in a little while, the recovery should be complete.

(X)

MALLORY

This is such a blessing. I feel --
(at a loss for words)

JILL

transformed. In the most spiritual sense of the word.

Mallory takes Diana's and Maggie's hands in his.

MALLORY

(absolute sincerity)

It's unbelievable. It's like being able to see for a thousand years in all directions.

(sincere)

I've been such a jerk -- so angry at everyone and everything. And you two have been so wonderful to me. Can you forgive me?

CONTINUED

DIANA

You don't have to apologize. That was just... the way you get, when you get the way you get.

MALLORY

But it hurt you. I was wrong.

Rembrandt and Maggie have been watching all this skeptically. Now:

REMBRANDT

What are you feeling right now?

JILL

Transformation is a feeling of incredible joy and ecstasy.

MAGGIE

He asked Mallory.
(turns Mallory to her)
What are you feeling?

MALLORY

Joy. And ecstasy --

REMBRANDT

(shakes him)
Mallory!

MALLORY

(blinking)
I feel... blurry. Like I'm bigger than before. Like I'm living in a lot of places at once... and this body is only a... a momentary focus.
(smiling again)
You should feel this, Remmy. It's so -- spiritual. Drink the water of life with me?

GEORGE

Oh, yes. Drink with us. All of you.

(X)

MARTHA

It's a whole other way to be.

JILL

Oh, do join us. Please join us.

Three other believers approach, carrying glowing bowls.

CONTINUED

30 CONTINUED 2

30

MALLORY

I offer you life.

Rembrandt disengages himself first. He pulls Maggie away and she pulls Diana back.

REMBRANDT

We need to talk.

Mallory nods and starts to go with his friends.

REMBRANDT

(indicating just Diana
and Maggie)

No. WE need to talk.

Mallory nods. And as he turns away, so do all of the other believers. They smile and depart.

MALLORY

I'll wait for you in the tent.

And he leaves too.

31 ANOTHER ANGLE - REMBRANDT, MAGGIE, DIANA

31

What was all that about?

(X)

REMBRANDT

He is turning into one of them.

(X)

MAGGIE

Pretty creepy.

DIANA

But a nice kind of creepy.

(explains)

I mean -- he says what he's really feeling.

MAGGIE

He did that before. Just not as... politely.

(then)

Has he still got the timer? It must be getting close to the time.

They start for the tent.

CONTINUED

31 CONTINUED

31

DIANA

You know, Mallory has always been trying to prove he's just as good as anyone else. Now he's at peace with himself. What's wrong with that?

MAGGIE

If I didn't know better, yes, I could almost envy him. Health. Happiness.

REMBRANDT

And a true spiritual connection to others.

DIANA

A real sense of community.

MAGGIE

Peace. Real peace.

A beat as they pause and look at one another in realization.

REMBRANDT

We've got to get him the hell out of here.

DIANA AND MAGGIE

Right...

They start for the tent.

32 INT. TENT

32

Mallory is sitting cross-legged on the floor in apparent communion with several other believers. They are all linked through the mass-mind of the glow. They sit in a pool of brightness. Mallory opens his eyes as his friends enter. He watches them impassively.

REMBRANDT

Can we talk to you alone?

The brightness fades out. The other believers get up and leave. It's a spooky phenomenon. Mallory remains impassive.

MAGGIE

What were you doing?

MALLORY

Communing with God. Rembrandt, what's a soul?

CONTINUED

REMBRANDT

(taken aback, but--)
Our souls are the core of our being.

MALLORY

Our souls are tiny pieces of God,
aren't they?

REMBRANDT

Some people believe that. Others
think that the soul is a mirror in
which we catch the reflection of
God --

MALLORY

Either way, God's presence is
manifest in each of us, right?

DIANA

Not everyone finds God easily.

MALLORY

Because most people don't know where
to look.

MAGGIE

And you do.

MALLORY

The connection is eternal and
unbreakable.

(taps his heart)
I felt the hand of God -- here. You
don't know what that feels like.

REMBRANDT

Yes. I do. And I don't need that
stuff to do it.

(X)
(X)

MAGGIE

This glow... It's not real. Can't
you see that?

REMBRANDT

What you've got here is a slow, happy
death.

MAGGIE

You want comfort? A grave is
comfortable. Nobody ever climbs out
of one.

CONTINUED

REMBRANDT

Life. Real life is about being uncomfortable.

MALLORY

Remy -- here, in this place, we've linked a myriad of separate souls together -- into one greater being -- and thereby obtain a far greater and clearer communication with God than any individual among us can achieve alone.

DIANA

That's what you feel? -- That's what you believe?

MALLORY

I know it.

(X)

Maggie moves closer to him.

MAGGIE

Let me have the timer.

Mallory takes the timer from his pocket and gives it to her. She reads it.

MAGGIE

We have to go. It's time to make the slide.

MALLORY

If I slide, it'll break the linkage. I don't want to do that.

(to Diana)

Stay. Join me. Let me show you the... joy.

REMBRANDT

Mallory. We can't.

DIANA

Please, come with us.

MALLORY

You go on without me.

Rembrandt, Maggie, and Diana react. Diana looks worried, but Remy and Maggie exchange a knowing look as if they know what they have to do.

CONTINUED

32 CONTINUED 3

32

REMBRANDT

See us off.

Mallory smiles and rises. They leave the tent.

33 EXT. THE MEADOW - DAY

33

A small crowd of believers including the ones we have seen before and are most likely to recognize -- watch.

MALLORY

I sense you are going to a world
where you can rest and take your ease.

(adds)

But I'd rather you stay. Won't you
reconsider?

REMBRANDT

We can't stay. You know that.

MALLORY

(nods)

It's your choice.

Mallory goes to each one of them, hugging them in turn.

MALLORY

I wish you could know what you're
giving up. And I wish you could know
how much I love you all --

Maggie aims the timer and triggers the vortex. Then she motions for Diana to jump first. She does. Then she and Remmy turn to Mallory.

REMBRANDT

Mallory... we told you this before.
But it bears repeating.

Maggie and Remmy each grab an arm.

MAGGIE

We're not going without you!

They pull him, kicking and screaming, into the vortex. As the vortex closes over Mallory's cry of protest...

(X)
(X)

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

34 EXT. VILLAGE THREE - HIGH ANGLE - MORNING (D3) 34

Same village, same angle as before, but not the same world. The posters are gone. The graffiti is gone. There was no war here, the BIR-men never fought the believers. This town is undamaged. There are trees and flowers in evidence. (X)

35 EXT. INN - MORNING 35

A redress of Dr. Krislov's home. A sign reads: KRISLOV'S EXCELLENT FARE.

There is a patio or terrace opening onto the Sliders' room. A low wall separates it from the plaza. Krislov, the Innkeeper, and his daughter Jill are laying out breakfast for the Sliders. This Krislov is unscarred and has full use of all his limbs. He is a very happy and jovial man. But this time, Jill has a limp and walks hunched over.

36 CLOSER ANGLE 36

As Krislov puts out plates of food, including a pitcher of water, Maggie, Rembrandt, and Diana come out and take their places around the table.

MAGGIE

Everything is so pretty here. And everything smells so good.

REMBRANDT

A very restful place.

KRISLOV

Thank you. We like to keep things pleasant.

MAGGIE

Pleasant? This place is paradise.

DIANA

What about the BIR-men?

Maggie and Rembrandt give her a sharp look. Don't bring that up.

CONTINUED

36 CONTINUED

36

JILL
Those silly people? And their
miracle cures that didn't work

KRISLOV
Hush, Jill. That was a long time
ago. And they had some good ideas,
but nobody listened. So... nothing
happened.

JILL
Is your friend going to be all right?

DIANA
He's had a rough time. He just needs
to sleep for a bit.

KRISLOV
(finishes)
Well, there you go. If you need
anything else, just jingle the bell.
(jingles a little
silver bell)

Krislov and Jill exit. The three Sliders exchange a glance
and start laughing together.

DIANA
He is nothing like his duplicates.

MAGGIE
I think I liked him better with the
scar

REMBRANDT
This one didn't have to live through
a war. On this world, the glow was
never invented. So the BIR never
happened either.

MAGGIE
Poor Jill. She wasn't so lucky here.

DIANA
But her spirit is good.

REMBRANDT
Who we are is very often determined
by what we get challenged by...
(adds)
But sometimes, it's nice to not be
challenged....

CONTINUED

MAGGIE

Are you getting philosophical again?

REMBRANDT

Mallory gave me a lot to think about.

(admits)

He was awfully convincing.

Mallory comes out then, blinking, looking bleary and disheveled -- like someone who has been asleep for several centuries and has the worst case of pillow hair since Phyllis Diller. He is wearing slippers and a robe.

MALLORY

I smell coffee

He seats himself at the table and starts pouring coffee, buttering toast, etc. He pays no attention to the curious stares of the others. Finally, because she can't stand it any more....

MAGGIE

How are you feeling, Mallory?

Mallory stops buttering his toast. He looks at her. He looks at Diana. He looks at Rembrandt. He resumes buttering his toast. He is clearly not feeling kindly toward the other sliders. Finally, after a moment more of silence, he looks up again. He speaks very quietly, very calmly.

MALLORY

Do you really want to know?

(off their looks)

I feel like I've been amputated.

(beat)

I suppose you want me to feel grateful.

(beat)

Well, I don't.

Rembrandt holds up a hand to keep Diana and Maggie from arguing the point.

REMBRANDT

Go ahead. Say it.

Mallory puts down the toast. Very politely, he explains to his friends:

CONTINUED

MALLORY

You have no idea. Words can't contain it.

(intensely)

What's possible in the universe is so profound. So extraordinary. And most people never even get a chance to know this.

REMBRANDT

Don't think I wasn't tempted to join you. I was.

MALLORY

You should have.

(beat)

I was learning how to look out through the eyes of everyone in the group. I was going to achieve congruence between the little self and the big self.

MAGGIE

But it was time to go.

Mallory deliberately ignores this.

MALLORY

Y'know, we're all just a bunch of whirling fragments pretending to be a whole person. I was getting unified. There were pieces of your Quinn Mallory and parts of me still unnamed all starting to come together -- blending into one whole person. I was about to find out who that really was.

(X)

MAGGIE

We had to do what we did.

MALLORY

(still calm)

No, you didn't.

(beat)

And I feel betrayed.

He picks up his toast and takes a bite. His words might be angry, but his demeanor is straightforward and simple. The other three Sliders exchange a glance. Finally:

CONTINUED

36 CONTINUED 4

36

REMBRANDT

I'm not going to apologize.

MAGGIE

Me neither. Somebody had to think about us. You weren't.

MALLORY

(he takes another bite)
Maybe we shouldn't slide together anymore....

DIANA

What?

Maggie and Remmy look at one another calmly.

REMBRANDT

If that's what you want --

DIANA

(shocked)
Rembrandt...

MAGGIE

We have to trust each other. If we can't do that... well, then we shouldn't be together.

(beat)
Don't you agree?

Mallory doesn't answer.

REMBRANDT

It's your call, Mallory.

Mallory reaches for his water glass, it slips out of his fingers, and he douses his own lap.

MALLORY

Damn! I gotta dry off --

He exits quickly.

37 ON THE OTHER SLIDERS

37

Diana and Maggie are aghast.

DIANA

What are you two talking about? We have to stay together.

CONTINUED

37 CONTINUED

37

REMBRANDT

Some of us do.

MAGGIE

We're here by choice. We go the same way.

Remmy gets up and follows Mallory. The women follow him.

38 INT. HOTEL ROOM

38

As they enter. Mallory, dressed now, comes out of the bathroom with a full pitcher of water. He fills a glass and takes a drink. Casually, he notices the others and fills water glasses for them on a table in the F.G.

MALLORY

(ironic)

Here, I offer you water. May you never thirst.

The other sliders remain silent. They pay no attention to the glasses of water on the table.

MALLORY

You're right, Remmy.

(off his look)

We have to trust each other.

(adds)

I shouldn't be angry with you. I should be grateful for your friendship. And... we have to find a way to keep on, don't we?

Rembrandt nods slowly, thoughtfully. It sounds good, but -- he looks away, troubled.

39 ANGLE FAVORING DIANA

39

As she picks up a glass of water -- The sun sparkles through it. Just enough to glitter. The glitter catches Maggie's eye. Before Diana can drink, she dashes the tumbler from her hands.

40 ANGLE

40

as the tumbler breaks on the floor. The water splashes and sparkles.

41 ON ALL FOUR SLIDERS 41

watching the puddle. Rembrandt picks up the pitcher and holds it to the light. It sparkles!

42 ANGLE ON REMBRANDT AND MALLORY 42

as Rembrandt holds the sparkling pitcher up to Mallory's face. Explain this!

MALLORY

(nonplussed)

You were right, Remmy. We have to be together.

(serious and honest)

I wanted to share the gift.

REMBRANDT

You're still infected.

MALLORY

Not infected. Blessed. It's a gift.

Don't you understand? This is immortality! For everyone. It's world peace! The cure for cancer. A battery that never runs down.

In reply, Remmy dashes the pitcher to the ground, shattering it and the sparkling water in all directions.

MAGGIE

If it's not a free choice, it's not a blessing -- it's a curse.

(X)

MALLORY

Did you give me a choice?

REMBRANDT

That was for your own good!

MALLORY

So is this!

(beat, a look at Maggie)

Somebody has to think about us. You're not.

And with that, Mallory goes out the door to the patio -- Maggie starts to follow him.

DIANA

No! Let me talk to him.

CONTINUED

42 CONTINUED

42

Diana follows Mallory -- Maggie fumes. (X)

Remmy and Maggie cross to a washstand on the other wall. (X)
There they find a bowl and pitcher, and the evidence of (X)
Mallory's handiwork. A razor, still glittering with Mallory's (X)
blood. Some open packs of sugar. A glass of water.

REMBRANDT

Those things are still in his blood.

Remmy holds the razor up to the light. The edge of it
glitters.

MAGGIE

Blood, water, nutrients. Very simple.

Remmy fills a glass with water. He adds sugar to it, then
stirs the water with the razor.

REMBRANDT

He cuts a vein, drips some blood into
the water, adds sugar for food. The
nano-bugs start multiplying.

MAGGIE

Meanwhile, his cut heals like magic.
Very convenient.

Remmy holds the glass up to the light. The glitter spreads
throughout the water.

MAGGIE

(as she realizes)
He doesn't need us anymore, Remmy.
If he can infect us, he can infect
anyone!

REMBRANDT

Oh god. What have we turned loose on
this world?

MAGGIE

Immortality and peace.

REMBRANDT

And God.

MAGGIE

It would be so easy to join him,
wouldn't it?

CONTINUED

42 CONTINUED 2

42

REMBRANDT

Don't go there, Maggie. It's a mistake.

MAGGIE

(sad)

I know. We have to stop him.

REMBRANDT

Fine -- all we need is deadman's light. The shut-off code the other Krislov told us about. The BIR-men knew. Krislov told us about it -- the scarred one.

MAGGIE

Do you think this Krislov would know anything -- ?

Still carrying the glittering glass, Remy heads for the door.

REMBRANDT

Let's find out.

43 OMITTED

43

44 EXT. VILLAGE - DAY

44

With Diana, who is following Mallory. She comes around a corner -- and he is gone. She fumes, frustrated, unable to find him. Finally she picks a direction and heads off.

After a beat, Mallory steps out from behind a newsstand and heads the other way. He encounters Jill. She is coming back from the local store with a bag of shopping goods.

(X)

JILL

Hello! I'm glad to see you're feeling better. Where are your friends?

MALLORY

They're back at the hotel. I was just taking a walk. I'm thinking of staying here.

JILL

(interested)

Really?

CONTINUED

44 CONTINUED

44

MALLORY

There's a lot of nice people.

(smiles)

And I have a gift I can share.

He takes a flask from his pocket and offers it to her.

JILL

What is it?

MALLORY

Would you believe me if I told you it was a little miracle?

44A INT. KRISLOV'S LAB REDRESS - KRISLOV, REMMY, MAGGIE

44A

Krislov removes the dust covers from old equipment to show Remmy and Maggie.

KRISLOV

-- well, yes, for a long while, I did believe in the BIR. We worked so hard -- It would have been the greatest medical advance ever. All I wanted to do was fix my daughter's twisted spine. But we couldn't get the nanotech working. And after awhile...

(shrugs)

... people gave up. So what is it you've got?

Remmy puts the glass of glittering water on the lab bench. Krislov blinks, holds it up to the light.

KRISLOV

What is this?

MAGGIE

Put it under your scope.

Krislov prepares a slide, then puts it into his microscope and studies it.

(X)

(X)

KRISLOV

(amazed)

Is this for real? Does it work?

REMBRANDT

Too well.

CONTINUED

44A CONTINUED

44A

Krislov looks at the glass, dips a finger in it -- looks at the glittering dot on his fingertip.

REMBRANDT AND MAGGIE

Don't. Don't drink it.

(X)

KRISLOV

Why not?

REMBRANDT

Don't push the on button if you don't know where the off-button is.

Krislov puts the glass down.

(X)

KRISLOV

Well, we had the command language -- let me find my notebook -- you couldn't just use a simple binary code, because something else might accidentally trigger it, so we decided on a specific command sequence that had to be repeated three times -- with a specific modulation of light in two key frequencies -- never mind, that's all organic cyber-topology....

(finds one)

Ahh, let's see what I have here...

~~Hummm~~. I think -- let me see... yes...

(stops abruptly)

But why do want to shut it off? It can't possibly hurt anyone...

(off their looks)

Can it?

MAGGIE

When we first encountered this, we were told about a kind of light. 'A dead man's light.'

KRISLOV

(nods, indicates the book)

Here is a design for one.

CUT TO:

(X)

44B EXT. VILLAGE - DAY

44B(X)

Mallory and Jill are now walking along the street. Diana watching from across the street, following them. Mallory still carries his flask.

(X)
(X)
(X)

JILL

Believe me, over the years, the doctors have tried everything. We heard of alternative medicine in Mexico, but my father couldn't afford it.

(X)
(X)
(X)
(X)
(X)

They pause, and Mallory smiles at her, holding up the flask.

(X)

MALLORY

This contains power no doctor has. And it's free.

(X)
(X)
(X)

JILL

(laughs, looks at the flask)

(X)
(X)

If I drink this, what will happen?

MALLORY

You'll laugh.

JILL

I'm already laughing.

MALLORY

But then you'll know why it's all so funny.

(serious)

Would you like to walk upright like everyone else.

JILL

You can't do that. No one can.

MALLORY

I dare you to trust me.

He takes a drink and then offers the flask to her.

44C ANGLE ON DIANA

44C(X)

horrified at what she sees. She starts across the street.

(X)

DIANA

Jill. No!

(X)
(X)

44D WITH MALLORY AND JILL

44D (X)

as Diana rushes up to them.

(X)

MALLORY

Leave us alone, Diana. You and Remmy and Maggie. You're sliding out tonight. I'm staying here.

(X)

DIANA

Do you remember what it was like on the BIR-world? Do you remember the tanks and the secret police? Do you want that to happen here? It will if you go ahead with this.

(X)

(X)

MALLORY

I don't need you to tell me how to live anymore. If you won't share this blessing, then leave the rest of us alone.

(X)

(turns to Jill)

It will heal you.

(X)

(X)

Jill looks at him a long moment. Then takes the flask.

(X)

JILL

This isn't going to work you know...

She takes a drink. For a moment nothing happens. Then slowly, she begins to straighten up. She tries to walk and can! She looks amazed. Mallory smiles. Diana's horrified, and we --

(X)

(X)

(X)

(X)

45 OMITTED

45 (X)

(X)

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

46 EXT. THE VILLAGE - NIGHT

46

Remmy, Maggie, Diana, and Krislov are walking along. Remmy is carrying/wearing a jury-rigged spotlight, with wires and circuits and batteries taped onto it with duct-tape. It does not look hi-tech as much as it looks hasty. The spotlight has a bright red lens on it. It looks very much like the lights on the Jeeps.

REMBRANDT

This had better work.

KRISLOV

(calmly)
It will.

MAGGIE

Because if it doesn't -- we're going
to end up wearing happy smiley faces.
(beat)
Forever.

KRISLOV

Hey, it killed the stuff in the
glass.

DIANA

But is this light strong enough?

KRISLOV

Doesn't matter. The shut-down signal
is contagious through the entire
system. Even a partial exposure will
cure.

(X)

47 EXT. TOWN PLAZA - NIGHT

47

The Sliders have been searching for a while. They stop abruptly in the middle of the plaza. As they are looking around, they are surprised when Jill suddenly appears.

JILL

Hello. Would you like to take a free
personality test?

She is completely cured of her limp. She looks as beautiful as we've ever seen her. The sliders exchange a glance.

CONTINUED

47 CONTINUED

47

KRISLOV

Jill -- ?
(amazed)
Jill!
(to the others)
It works! It works!

Jill seems to sparkle...

JILL

Daddy! I'm sorry I ever made fun of
your old research. Look at me!

She twirls and dances like a ballerina!

KRISLOV

It's a miracle!

Jill leads the Sliders over to a small table in an alcove by
a door. Another believer, George, is there, sitting and
smiling.

MAGGIE

What are you testing for?

GEORGE

It's about how open you are to
accepting spirituality in your daily
life. Wouldn't you like to transform
the quality of your being?
(almost as an
afterthought)
Would you like some water?

He picks up a pitcher and pours a sparkling glassful. Maggie
takes the glass, not to drink, but to stare at it curiously --
and Rembrandt brings up the spotlight and aims the red light
into it. There is an electronic whine.

The sparkle disappears. Maggie drinks.

MAGGIE

Thank you.

GEORGE

(puzzled)
What was that?

REMBRANDT

You mean this -- ?

CONTINUED

He points the RED LIGHT at the man. More whining. The man staggers, as if dizzy. His body posture changes, as if some internal joy is being sucked out of him. It looks painful. He collapses across the table.

JILL
What did you just do?!

KRISLOV
(upset)
It works.

JILL
(angry)
What works?

MAGGIE
(to Remmy)
Now, do it for Jill --

KRISLOV
No -- she's so happy -- please?

But Remmy is already turning to point the light at her. He flashes her the same way. The physical response is alarming. Almost like a seizure. Did they kill her? Abruptly she wilts, sighs, and crumples into her father's arms. She is not crippled again physically, but she is disconnected from the glow.

(X
(X
(X

JILL
Daddy, no --

Krislov is torn with emotion. Angry at Rembrandt -- heart-broken for his daughter. Other believers come out of the building. Again, these are people we have seen before. They are seriously concerned.

MARTHA
Jill has fallen out of the glow...
(looks around to
George)
And George... --
(turns to Remmy)
What are you doing?!

Rembrandt turns the light on them --

REMBRANDT
We're our worst nightmare. We're BIR-
men.

CONTINUED

47 CONTINUED 3

47

Another one has to steady himself against a wall.

KRISLOV

I should never have built this
terrible light

Jill, recovering, thrusts herself away from her father.

JILL

You did this?! Daddy, how could you?
You've taken away the blessing! I
hate you --

MARTHA

(recovering)
We have to tell Mallory.

JILL

(darkly)
He knows.

Three more believers come out of the building.

48 ANGLE ON REMBRANDT

48

As he toasts the glow right out of them. More believers approach, surrounding our Sliders. Too many. Remy turns around quickly, pointing the red light this way and that. The red whine grows louder. But there are too many of them, and as they close in on the Sliders --

From above we see that the red beam cuts into the warm glow (lighting?) of the crowd, but not enough... And soon, the red beam goes out.

49 INT. A HALL - REMINISCENT OF A CHURCH

49

Mallory stands in the center of a circle of people, filling a goblet from a large urn. The goblet glows. Angle tightens AS Mallory offers the goblet to a person in the circle.

MALLORY

I offer you water.
(beat)
May you never thirst.

As the person drinks, A NOISE in the back of the hall. Mallory looks up.

50 REVERSE

50

As the crowd of believers, some angry, some smiling, bring in their prizes -- Maggie, Diana, Rembrandt, and Krislov. Jill, walking apart from the rest, carries the spotlight. We follow Jill as she brings the spotlight to Mallory. He takes the device looks at it carefully. (X)

Mallory looks up as his three friends are brought before him. They are released and their captors back off to wait with the rest of the crowd at a polite distance. Mallory shows no hint of anger or animosity. He is absolutely sincere, so much so that perhaps it is he who is right and the other three who are wrong.

MALLORY

(holding up the light)

This is very clever, Remmy. Very good.

(with regret)

But are you really helping anyone this way?

He approaches the Sliders.

MALLORY

You saw what happened to these people when you turned this light on them. They were separated from their linkage to God. They died -- spiritually. That's why this is called dead man's light. It kills people.

(shrug)

No matter. We'll renew them. The blessing is infinite.

DIANA

And what about us?

MAGGIE

Are you going to force us to drink?

MALLORY

No, I won't force you to drink. Blessings are freely given.

REMBRANDT

Like this morning -- ?

MALLORY

What I did was wrong. I'm sorry. But, you'll see...

(MORE)

CONTINUED

50 CONTINUED

50

MALLORY (CONT'D)

When you are linked with others, your freedom is expanded. But you can't know that, can you? Join me -- or go on without me.

(X)

MAGGIE

There's a third option --

MALLORY

An unacceptable one.

Mallory approaches his three friends as he did earlier, as he is going to tell them how much he loves them. But this time:

MALLORY

(to Remmy)

This is a chance to meet God face to face.

REMBRANDT

(quiet)

No, it isn't.

MALLORY

(to Maggie)

You're arguing against your own transformation.

MAGGIE

No, I'm arguing for my own transformation.

(points toward goblet)

I'm arguing against that.

(adds)

Transformation comes from the heart. Not from a bottle.

(X)

DIANA

This isn't an answer. This is a crutch.

(X)

Mallory looks up sharply, curiously.

REMBRANDT

You wanted your legs back, didn't you? You said you'd do anything to walk again. You said you'd even take this risk.

CONTINUED

50 CONTINUED 2

50

MALLORY

And I was right to do it.

MAGGIE

Yes, you were! I'd have done the same thing.

(adds)

But you forgot the other thing you said --

(off Mallory's look)

You said you wanted to walk without help!

And amazingly -- Mallory gets it.

REMBRANDT

Who's really walking here, Mallory? You? Or the glow? Who's really talking?

MALLORY

You... don't understand.

DIANA

The glow? Maybe we don't.

(beat)

But I understand you. And if you're really still in there, then you know that I'm telling the truth.

Mallory is undecided. He turns and goes back up to the dais. He looks at the spotlight on the table.

MAGGIE

Yes. Turn off the glow, Mallory. And then see how you feel about it.

(beat)

And then... if you still feel that we're wrong -- if you still feel that the glow is a better place to be, then you can drink the water again...

(beat)

And I'll drink with you.

The others react to that.

MALLORY

And you?

Rembrandt and Diane nod. Yes. Mallory nods. Accepts. He turns and picks up the spotlight. The believers react in alarm!

CONTINUED

50 CONTINUED 3

50

ALL THE BELIEVERS

(ad-lib)

Don't do it, Mallory! No, please!
Mallory don't leave us!!

MALLORY

(to his congregation)

Please be calm --

(as they quiet)

I will leave you only for a little
while. I make this sacrifice
willingly. To prove that there is
nothing to fear. Transformation is
always available to all of us.

Mallory turns on the red light. He points it at himself. As with all the others, the transformation is immediate. He looks as if something joyous inside him is dying. There is a profound physical impact -- as if his energy source is fragmenting. He writhes, staggers, twists -- The believers shudder with sympathetic ripples of his pain. Maggie and Diana both rush to keep Mallory from falling to the ground. Around them, the believers react with shock and anguish. Wailing. They feel Mallory's pain and stagger in sympathetic misery. Others weep and wail and cry.

DIANA

What's happening?

MAGGIE

What one feels, they all feel.

For a moment, the whole hall is mad with pain and anger. The believers advance on our people, with ferocious mutterings. We are one step away from a lynch mob. And then --

51 ON MALLORY

51

Mallory shudders and shakes himself awake. He blinks in momentary confusion. He sinks to his knees and buries his face in his hands. Is he crying? And then he looks up. He is the old Mallory again. The crowd falls silent. Some weep at their loss --

REMBRANDT

How do you feel?

MALLORY

Empty.

CONTINUED

51 CONTINUED

51

The others hunker down around him. They are kneeling together now.

MALLORY
(shakes head sadly)
You don't know what I just gave up.

MAGGIE
I can imagine.

MALLORY
No, you can't.

DIANA
Are you going to drink the water again?

Mallory turns and looks back at the table -- at the goblet.

MALLORY
I don't know.
(to his friends)
While I was -- transformed -- I was everybody. I was Mallory, and I was Quinn, and I was everybody else.
(beat)
Now... I can't feel anybody.
(beat)
I had a -- a strength inside me.

(X)
(X)

REMBRANDT
And that's gone too -- ?

MALLORY
(touching himself)
No. I can still feel it. Just not as clear.

MAGGIE
Mallory, that's normal. Don't you get it? For everybody.
(off his look)
Nobody ever knows who they really are -- except by who they're connected to. Who you care about is who you are.

DIANA
Who do you care about, Mallory?

Mallory looks from one to the other. He looks past them to the whimpering crowd of believers at the back of the hall.

CONTINUED

MALLORY

You're telling me I have to choose

MAGGIE

That's life too, Mallory. Life is
always about choices. Possibilities.

REMBRANDT

-- and the choices are never easy.
Otherwise, we wouldn't know how
powerful we are.

With the help of his friends, Mallory stands up. He picks up
the pitcher and refills the goblet. Is he going to drink? He
holds it out to the believers.

MALLORY

This is a choice.

He holds up the spotlight.

MALLORY

And so is this.

(holding up the goblet)

The water of life gives us knowledge
of our blessings.

(holding up the light)

The light gives us responsibility.

(beat)

Once you've been given the knowledge
of the blessing -- and the blessing
of the knowledge, it can't be taken
away from you.

(adds)

The real question is this. What do
you do with it?

Taking the light and the goblet, he steps down off the dais
and approaches the crowd of believers. He hands the goblet to
one and the light to another.

MALLORY

(directly to the
believers)

I'm not going to tell you which
choice to make. That's what other
people do when they don't trust your
ability to be responsible for
yourselves.

(X)

CONTINUED

51 CONTINUED 3

51

ALL THE BELIEVERS

(ad-lib)
Don't leave us, Mallory! We need
you. Give us back the blessing!

MALLORY

I'm not your saviour. I'm an
ordinary guy -- who just learned that
blessings aren't found in what you're
given, they're found in what you
create for the people around you.

(X)

(points to the goblet
and the light)
What's important is making a
difference. The real transformation
...comes from choosing it.

He exits the hall, followed by the other sliders. The
believers -- some blessed, some not -- look at each other in
confusion.

KRISLOV

What do we do now?

JILL

(looking between
Mallory and the
goblet)
We choose.
(beat)
As individuals.

52 EXT. TOWN PLAZA

52

Our Sliders come out of the hall. They stop for a quick
exchange of hugs.

MALLORY

(to Maggie)
Quinn is gone -- For good.

MAGGIE

I know.
(adds)
I'm learning to like Mallory.

MALLORY

(to Diana)
I'm sorry for what I said to you
before.

CONTINUED

52 CONTINUED

52

DIANA

I didn't want to lose you --

MALLORY

(to Rembrandt)

Thank you.

REMBRANDT

Welcome back.

(grins)

So who are you now?

MALLORY

I'm still finding out. But isn't
that true for all of us?

He points the slide control O.S. We hear the sound of the
vortex forming. The wind whirls paper and leaves around them
and --

FADE OUT.

THE END