

EXEC. PRODUCER: Bill Dial
CONSULTING PRODUCER: David Peckinpah
PRODUCER: Chris Black
PRODUCER: Paul Cajero

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" D U S T "

Teleplay by

Tim Burns and Bill Dial

Story by

Chris Black

Directed by

Reynaldo Villalobos

REVISED PAGES

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#E0817

SLIDERS

"Dust"

CAST

REMBRANDT BROWN
MAGGIE BECKETT
MALLORY
DIANA DAVIS

GWEN PALMER
JACK BIGELOW
ESCOBAR

#E0817

SLIDERS

"Dust"

CHRONOLOGY PAGE

SCENES 1 - 22B

SCENES 23 - 25

SCENES 26 - 46

SCENES 47 - 50

SCENES 51 - 87

DAY #1

NIGHT #1

DAY #2

NIGHT #2

DAY #3

(X)

(X)

#E0817

SLIDERS

"Dust"

CHRONOLOGY PAGE

SCENES 1 - 22B

SCENES 23 - 25

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SCENES 47 - 50

SCENES 51 - 87

DAY #1

NIGHT #1

DAY #2

NIGHT #2

DAY #3

(X)

(X)

SLIDERS

"Dust"

TEASER

FADE IN:

1 EXT. DESERT - DAY (D1)

1

We begin with a close shot of a lovely iguana, sunning on a rock, and PAN off to find we're in a rocky desert area. The Sliders are in the distance, making their way across this wasteland towards us.

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

MAGGIE'S VOICE

I know it's not fair, but personally, I blame this on Mallory.

MALLORY'S VOICE

What did I do now?

MAGGIE'S VOICE

Since you joined us we've vortexed into toxic world, Kromagg world, a couple of war worlds, a world of corporate giants. Literally.

REMBRANDT'S VOICE

Yeah. Those guys were really big.

MAGGIE'S VOICE

And now this.

CUT TO:

1A EXT. DESERT - STOCK SHOT

1A (X)

A wide angle of barren waste as far as the eye can see.

(X)

2 CLOSER ANGLE

2

on our folks as they make their way across a rocky ridge. They wear improvised sun protection -- shirts wrapped around their heads like keffiyeh, etc. It's clear they've been hiking a while.

(X)

DIANA

(trying to be upbeat)

Well, actually, the natural ecosystem of southern California is desert.

(MORE)

CONTINUED

2 CONTINUED

2

DIANA (CONT'D)

Accounting for the temperature extremes between day and night. I read once that every single tree in the San Fernando Valley was imported.

(X)

MALLORY

And now for our final round of Double Jeopardy where the categories are even tougher.

They trudge for a moment or two. Then...

REMBRANDT

If it's got to be a desert, why not a desert resort? Golf course, swimming pool, drinks in coconuts, hot and cold running maids.

(X)

(X)

CUT TO:

3 ANOTHER ANGLE

3

We are looking down on the Sliders from a height. The angle shifts a little to show that they are being watched by a man who wears make-shift, ragged clothing, a kind of improvised desert camouflage outfit. The man watches our people for a moment, then scuffles away into some bushes.

(X)

4 WITH THE SLIDERS

4

As the continue their trek across the desert.

REMBRANDT

I feel like somebody's watching us.

MALLORY

From where? A satellite?

REMBRANDT

I thought I saw somebody back up on that ridge a few minutes ago.

(X)

They pause on a rise and look around.

MALLORY

How much longer have we got here?

Diana has the timer. She checks it.

CONTINUED

4 CONTINUED

4

DIANA

Three days.

MAGGIE

We don't find water soon, we won't
make one day.

Rembrandt shades his eyes with his hand as he spots something
in the distance.

5 ANGLE ON DESERT

5

The Sliders come into view over the top of a rocky ridge.

(X)

6 BACK TO SCENE

6

As Rembrandt points something out to the others.

(X)

REMBRANDT

Hey, there's a camp down there. Look.

(X)

TIME CUT TO:

7 EXT. CAMPSITE - DAY

7

It's an archaeological dig. Several house tents, some pack
mules, evidence of some excavation nearby, and a tunnel some
distance away from the camp. Several people are moving about
in the camp as the Sliders approach it as fast as they can
manage.

ALL OF THEM

(as he tries to run)

Hey! Help us! We need help! Water!

The people in the camp react to this, gathering to meet the
Sliders as they come in.

8 CLOSER ON CAMP

8

as the Sliders approach. Most of the people are workers, dressed in makeshift rags, like the strange man we saw earlier watching the Sliders. These people are unloading equipment from wooden crates. At first they just stand and stare at the Sliders. After a moment, a young woman, about 20 years old, comes out of a tent, sees our folks, and quickly grabs a canteen and rushes to them. We'll get to know her later as GWEN PALMER. The Sliders drink greedily. A man who seems to be the group's leader comes out of another tent. This is JACK BIGELOW, maybe fifty, dressed in well-worn desert khakis, slouch hat. He has the leathery look of a guy who stays outside a lot. Most of the time he carries a kind of kit bag slung over a shoulder. It contains various tools of his trade, trowels, brushes, plastic containers for specimens, etc. During the following, one of the workers moves closer to the Sliders. He seems particularly interested in Rembrandt.

REMBRANDT

(to the nearest person)

Thanks a lot. Saved our lives.

BIGELOW

What are you people doing out here without water?

MAGGIE

(re: Mallory)

It's this bozo's fault.

(to Mallory)

I told you when we left the hotel we should have brought more water.

Mallory plays into it.

MALLORY

Well, who was it who said this was just a short hike and we wouldn't need a map?

Rembrandt jumps in to fix it.

REMBRANDT

We were just out exploring, and kind of got lost. Lost track of time too.

Bigelow and Gwen exchange looks. They clearly suspect something, but they're not unfriendly. Yet.

BIGELOW

This is a very dangerous place to take a 'hike.'

CONTINUED

8 CONTINUED

8

BIGELOW

We don't have a caravan moving out of the zone for a week. You're welcome to stay here as long as you're prepared to work.

MAGGIE

What kind of work?

Bigelow looks them over one more time, then extends his hand to shake with each of them in turn as he explains.

BIGELOW

The name's Jack Bigelow. Forensic paleontologist. I'm with the University of the Yukon, and this is my dig. We can always use a few more volunteers.

REMBRANDT

I'm Rembrandt Brown, this is Maggie, Mallory, Diana, and I'm afraid we don't really know anything about paleontology.

(X)

BIGELOW

You know how to use a shovel?

MALLORY

Well... I've dug a few ditches in my time.

DIANA

I haven't.

(to Bigelow)

I'm a physicist by trade. Doctor Diana Davis.

BIGELOW

Then I'm sure you'll find this research of great interest. We've uncovered what we think are the remains of an ancient but apparently advanced civilization. Care to have a look?

The Sliders look at one another.

MAGGIE

Why not?

CONTINUED

8 CONTINUED 2

8

Bigelow leads the way toward the cave entrance, the Sliders follow. As they pass the workers Rembrandt notices that he is being studied carefully by the man we saw earlier. We'll come to know this worker as ESCOBAR. As the Sliders continue toward the mouth of a cave, Bigelow introduces Gwen.

BIGELOW

This is Gwen Palmer, one of my best students, kind of the head wrangler on this dig.

As the Sliders follow Bigelow toward the cave entrance, they notice that the workers are looking at them with unconcealed disdain.

9 WITH REMMY AND MAGGIE

9

Reacting to the workers' looks.

MAGGIE

I don't think the natives are all that friendly.

REMBRANDT

Yeah, but who are they mad at? Us or the diggers?

And the head into the cave.

10 INT. TUNNEL - DAY

10

The Sliders follow Bigelow and Gwen along the tunnel.

BIGELOW

Funding on a project like this is always tough, the locals cost a fortune, and it's hard to find volunteers who want to work in the Badlands.

11 WITH MALLORY AND DIANA

11

As they follow.

MALLORY

I like it already. Must be twenty degrees cooler in here.

12 INT. MAIN CHAMBER - DAY 12

Bigelow and Gwen lead the Sliders into a large, open area. It's lit by propane camping lanterns hanging from hooks on the walls, or on tables. The Sliders look around.

BIGELOW

We think this was some kind of communal gathering place, maybe even some kind of religious shrine, or meeting place.

13 THE SLIDERS 13

look around the room, it dawning on all of them where they are.

14 PAN AROUND THE CHAMBER 14

And we see tables and chairs, and sofas, covered with dust, the check-in desk, the bar...

15 THE SLIDERS 15

reacting to what they see.

MALLORY

Is this what I think it is?

MAGGIE

I think so.

REMBRANDT

It's the Chandler Hotel.

And on that note of realization, we...

FADE OUT:

OPENING TITLES

END OF TEASER

ACT ONE

FADE IN:

16 INT. MAIN CHAMBER - DAY

16

There are three or four of Bigelow's other students working on one of the far walls of the chamber. Our Sliders are standing in the center of the space. Bigelow and Gwen check in with his students.

17 CLOSER ON THE SLIDERS

17

As they look around.

MALLORY,

You think we should tell the professor that the only religion practiced in here involved a lot of scotch and soda.

MAGGIE

I don't think he's ready for that.

REMBRANDT

I guess something really radical happened with the climate on this world.

(X)

DIANA

Maybe the poles swapped places. North went South so to speak.

MALLORY

Can they do that?

DIANA

They've done it. Several times.

MAGGIE

That could cause deserts and oceans to be in different places?

DIANA

More likely it was some kind of axial shift.

(X)

(X)

MALLORY

That was my thinking.

(X)

(X)

CONTINUED

17 CONTINUED

17

Bigelow seems occupied with his students. Gwen crosses back to our people.

GWEN

Dr. Bigelow is certain that this is not just part of an isolated building. He thinks we may be on the periphery of a vast city that was here before the cataclysm.

The Sliders react to that.

REMBRANDT

Interesting theory.

BIGELOW'S VOICE

Careful... careful... Don't drop it!

This draws Gwen's and the Sliders' attention. They cross to:

18 BIGELOW AND HIS STUDENTS

18

working on an opening in the wall. One of the students is holding... a beer mug. Gwen and the Sliders arrive.

GWEN

What is it?

BIGELOW

(to the student
holding the mug)

Hold it up to the light.

As Bigelow moves around the mug, observing it carefully from every angle. The Sliders look at one another. Should somebody tell him what it is? They decide to keep quiet. Finally...

BIGELOW

I think it's some kind of ceremonial goblet. Probably used in rituals conducted in this very room.

(X)
(X)
(X)

Our folks react to that, fighting back grins.

BIGELOW

Probably late Renaissance. Good work. Bag it and make an entry.

The students return to their work. Diana is curious.

CONTINUED

18 CONTINUED

18

DIANA

Late Renaissance. You mean 16th century?

BIGELOW

Be my guess. They weren't making those glass handles until after 1590 when the big glass plants went into production in West Virginia.

(X)
(X)
(X)

He moves away from them. Diana is working it out.

(X)

DIANA

It seems the technology on this earth is a lot like our own. But here, for some reason it happened 400 years ago.

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

Gwen crosses down to our people.

(X)

- GWEN

Come with me. I'll get you some equipment, show you where to dig.

(X)
(X)
(X)

They follow her toward the tunnel. Bigelow heads back to this students. Gwen leads the Sliders out of the chamber.

(X)

19 INT. TUNNEL - DAY

19

With Gwen and the Sliders as they head back through the tunnel.

GWEN

Let me ask you something.

MALLORY

Sure.

GWEN

You said you just left your hotel for a hike.

MAGGIE

That's right.

GWEN

Nearest hotel I know of is in Seattle. That's at least four days ride from here.

Now what. The Sliders look at one another. Anybody got an idea? Mallory looks at Maggie and shrugs.

CONTINUED

19 CONTINUED

19

MALLORY
Maggie, I guess you'd better tell
them the truth.

Maggie gives Mallory a "look that could kill."

MAGGIE
Well... you see...

DIANA
(quickly)
We're on a secret mission. A
government project. Highly
classified.

GWEN
Oh.

REMBRANDT
That's right. We didn't know if we
could trust you when we first got
here. But you seem to be okay.

MAGGIE
We're from... Mexico.

TIME CUT TO:

20 OMITTED

20

20A EXT. CAMPSITE - DAY

20A(X)

The Sliders are gathered around a camp table, finishing their
supper. Gwen is sitting with them. Bigelow is not there.
The worker we saw earlier called Escobar is pouring coffee
into camp mugs from a big pot.

REMBRANDT
Well, you eat good, I'll give you
that.

GWEN
Doctor Bigelow always insists on
that. Digs like this are tough
enough already. Especially out here
in the Badlands.

CONTINUED

20A CONTINUED

20A

Escobar comes to Rembrandt. Remy holds out his cup. Escobar stares hard at Remy for a long moment before he re-fills his cup. Then he moves away.

REMBRANDT

What's with that guy? He's been staring at me off and on all day.

MAGGIE

Maybe he's a fan.

GWEN

The packers are natives from a fringe area of the Badlands, the only part of the Zone that is habitable. Professor Bigelow doesn't trust them, says they only want money. But they don't seem so bad to me.

(X)

She looks up and sees Bigelow and the other students coming out of the cave mouth. Bigelow is carrying something that looks like some kind of short pole with an enlarged head.

GWEN

Oh, they're back. And it looks like they've turned up something new. Excuse me.

She rises and crosses to join Bigelow and the others in front of his tent. The Sliders stay put for the moment. Mallory groans and stretches out a kink in his back.

MAGGIE

I thought you said you were a ditch digger.

MALLORY

Yeah, but I didn't use a spoon.

DIANA

An archeological site is a very fragile place. No shovels allowed.

They react to what seems to be an argument coming from Bigelow's tent.

REMBRANDT

From what I could gather in bits and pieces over the day, the temperate zones on this world are up in Canada and down in South America.

(MORE)

CONTINUED

20A CONTINUED 2

20A

REMBRANDT (CONT'D)

Pretty much everything south of
Montana is a desert like this.

DIANA

Apparently something they call the
cataclysm was some kind of ecological
disaster. Technology on this world
developed several hundred years ahead
of ours. Over-developed, in fact.
Exactly how the hotel got trapped in
this particular time warp I haven't
figured out yet.

(X)

MAGGIE

Gwen told me they're not just after
artifacts here. They think they can
find out more about the technology of
the culture that lived here before
the cataclysm.

MALLORY

So this is Low-Tech World.

DIANA

It is now.

REMBRANDT

That explains the mules.

BIGELOW'S VOICE

Diana, Rembrandt...

They look over toward...

21 BIGELOW

21

and his students who are gathered in front of his tent.

BIGELOW

Care to join us? I'd like your
thinking on this artifact.

The Sliders rise and cross to him.

22 OMITTED

22

22A INT. BIGELOW'S TENT - DAY

22A(X)

featuring the new artifact. It's a parking meter.

22B WIDEN

22B

to show the Sliders are all there with Gwen, looking at the meter.

BIGELOW

We're having a little disagreement over what this might have been. I believe it's made of iron, and the base appears to be concrete.

GWEN

That leads me to believe it was meant to be upright.

Bigelow points to the coin slot.

BIGELOW

There is a slot under this window. Gwen thinks it's for coins of some kind.

GWEN

But do they go in or come out of the slot?

The Sliders look at one another. How far do they want to get into this? Rembrandt leans down and looks at the meter closely.

REMBRANDT

It says 'quarters only.'

BIGELOW

Would that be a kind of coin?

DIANA

I think so. Now I'm only guessing here, but I think that when you insert the 'quarter' you buy a certain amount of time. That's what the numbers in the window indicate.

GWEN

(intrigued)
Buy time...

BIGELOW

To what end?

CONTINUED

22B CONTINUED

22B

GWEN

Maybe it was some kind of bond you
had to post to do something.

Maggie is getting bored with this.

MAGGIE

Like shop?

The other Sliders shoot her a look. But Bigelow and Gwen are
too caught up with the artifact to notice.

BIGELOW

What should we call it?

MALLORY

How about 'meter?'

GWEN

Too inexact. That could mean
anything.

BIGELOW

Until I can take it apart to study
the mechanism, let's call it the
'Coin Operated Time Dispenser.'
Again I would have to say it's late
Renaissance.

MAGGIE

Probably Late Rodeo Drive.

Bigelow and Gwen look at Maggie blankly.

REMBRANDT

She's a real kidder.

Bigelow reacts to that.

TIME CUT TO:

23 EXT. CAMPSITE - NIGHT (N1)

23 (X)

A panning shot across the camp. Lights on in the tents. A
few of the workers are still moving about, but it's very
quiet. The camera MOVES past the camp to a low hill some
distance away and PUSHES IN on that hill.

24 CLOSER ANGLE ON THE HILL

24

There seems to be some kind of camouflage covered hatch open in the side of the hill, and, in the hatch, a man, a strange desert creature, head wrapped in rags. He's studying the camp below.

CUT TO:

25 INT. BIGELOW'S TENT - NIGHT

25

Bigelow is at his desk, finishing up an entry in his journal. Gwen sits on the cot nearby.

GWEN

All they would say is that they're with some secret government program. From Mexico.

(X)

(X)

BIGELOW

The authorities there are well aware of what I'm doing out here. I have all the necessary permits. I think these people are from somewhere else. But what do they want with us?

(X)

GWEN

And how did they get all the way out here, on foot? No mule train?

BIGELOW

I don't know. But as long as they don't cause trouble, they're just four more sets of hands on my dig. If we get through the north wall of the temple tomorrow we'll need them.

GWEN

The tall one was talking with one of the packers tonight.

This gets Bigelow's attention.

BIGELOW

What on earth about?

GWEN

I couldn't hear. I think it may have been some kind of joke.

CONTINUED

25 CONTINUED

25

BIGELOW

He told a joke to a packer? That's very strange.

(he thinks a moment,
then)

Stay close to them tomorrow. If you overhear anything, let me know.

He goes back to his study. Gwen rises and exits the tent.

TIME CUT TO:

26 INT. MAIN CHAMBER - THE NEXT DAY (D2)

26

Rembrandt is pushing a wheelbarrow full of dirt across the area. We see Maggie, Diana and Mallory in another area at work with tiny shovels, trowels and paint brushes. They carefully sift through dirt, dusting off whatever they find. Gwen is sitting a few feet away, apparently studying a notebook, but clearly keeping an eye on the Sliders. Bigelow and his students are at work on the far wall again, trying to punch through it.

27 WITH THE SLIDERS

27

As Rembrandt pauses with the wheelbarrow.

REMBRANDT

This is starting not to be fun anymore.

MAGGIE

As opposed to when it was?

Mallory tosses his spoon-like shovel in the dirt.

MALLORY

It's silly to do all this work. We already know where we are and what this stuff is. Why don't we just tell them?

DIANA

They're suspicious of us already. (X)
You don't really think they bought (X)
that government project story, do you? (X)

REMBRANDT

We keep our heads down for one more day we can slide on out of here.

CONTINUED

27 CONTINUED

27

He catches Gwen's eyes. Did she hear this remark? Has she been spying on them. Rembrandt smiles at her, hefts the barrow and moves off.

27A WITH MAGGIE

27A

who has been poking around in a pile of rubble. She finds something and digs it out.

27B INSERT THE FIND

27B

as Maggie knocks the dust off what looks like... A TIMER.

27C BACK TO SCENE

27C

Maggie reacts to this find.

MAGGIE
Guys... look at this.

27D WIDER

27D

as Diana and Mallory cross to her. Maggie is careful to keep her back to Gwen as the Sliders look this thing over.

MALLORY
What is it?

MAGGIE
Looks like a timer.

She hands it to Diana who looks it over.

DIANA
Not a timer, our timer.

(X)

MALLORY
And is it four hundred years old like everything else here? What does it mean?

MAGGIE
It could mean we've been here before.
Or someone a lot like us.

CONTINUED

27D CONTINUED

27D

And on their reactions...

(X)

FADE OUT:

(X)

END OF ACT ONE

ACT TWO

FADE IN:

27E INT. MAIN CHAMBER

27E

With Maggie, Mallory and Diana at their section of the dig. Gwen nearby working in her notebook. Remy has re-joined our people and is discreetly examining the timer.

REMBRANDT

Sure looks like our timer. (X)

DIANA

I won't be sure until I can take it apart.

(looking around)

And I can't do that here.

MAGGIE

So you're suggesting that our duplicates on this world are sliders? (X)

DIANA

Were sliders. If I'm right about the parallel development of this world being temporally off-set, it means our duplicates existed four hundred years ago. (X)

MALLORY

I just had a warm fuzzy thought. It would take something pretty cataclysmic to make us leave the timer just lying in the dust. What if our duplicates died here? (X)

DIANA

I'm sure it's possible. More to the point, what will happen this time around? (X)

They react. Mallory stashes the timer in his shirt, as we hear... (X)

BIGELOW'S VOICE

We're through! (X)

28 ANGLE ON BIGELOW 28

at the far wall. Bigelow and the students have managed to punch a hole in the wall. The Sliders and Gwen move over to join them.

29 WITH BIGELOW 29

and the others at the wall. There is a hole about six inches in diameter. Bigelow is shining a strong flashlight into the hole.

30 ANGLE THROUGH HOLE 30

Bigelow's point of view. In the spot of the flashlight as it moves around the room we can see various containers, boxes, some of them seem to be of metal.

31 BACK WITH BIGELOW 31

and the others.

BIGELOW
I think it's the tomb.

CONTINUED

31 CONTINUED 31

The students are excited. Bigelow and one of the male students start hammering away at the wall with sledge hammers.

32 THE SLIDERS 32

watch this, exchanging glances. "Tomb?" "Whose tomb?" "Our tomb?" (X
(X

33 BACK TO SCENE 33

Bigelow and the student have hacked out a hole large enough for a man to crawl through. Bigelow looks at Gwen, an expression of triumphant anticipation. She smiles at him.

GWEN

You should be first.

He nods and crawls through the hole.

34 OMITTED 34

34A INT. TOMB 34A

As Bigelow crawls through the hole and stands up, moving his flashlight around the room. Gwen comes right behind him, then, as the two of them start to look around the room, the Sliders come through the hole and into the room, one at a time.

35 BIGELOW 35

flashing his light around.

BIGELOW

There were legends that the Tolucans who lived here had a great hoard of gold treasure. The Spanish Conquistadores were after it, but never found it. My theory is they were buried with it.

The Sliders again exchange a glance. Is that what this is about? Hidden gold treasure? Bigelow steps toward the cabinet, brushing through cobwebs. As he does he hits a trip wire which causes two spears to come out of nowhere, thunking into the wall beside the Sliders, who duck and cover.

35A WITH THE SLIDERS 35A(X)

as they recover from this. (X)

REMBRANDT (X)

My theory is we should close this up (X)
and go far away. (X)

Bigelow continues cautiously around the front of the cabinet, (X)
shining his light on what it contains. (X)

BIGELOW (X)

We've encountered some of these booby (X)
traps before. Very primitive. (X)

Suddenly Bigelow stops, shocked by what he sees in the cabinet. (X)

36 A NEW ANGLE 36

As Gwen and the others go to him.

GWEN

Professor...what is it?

They all look at the cabinet as Gwen points her flashlight at
it.

37 ANGLE ON THE CABINET 37

In the weird light from the flashlights -- a human corpse is
floating in some kind of suspended state. (X)

38 OMITTED 38 (X)
AND AND
39 39

39A BACK TO SCENE 39A(X)

Nobody has moved, everyone studying the body in the case. (X)
Bigelow approaches it.

BIGELOW

Amazing.

Diana steps up to have a closer look.

DIANA

Looks like some kind of suspended (X)
animation. Maybe frozen. (X)

CONTINUED

39A CONTINUED

39A

BIGELOW

Are you familiar with the technology?

DIANA

I've only read about it. Never seen anything like this before.

(X)

(X)

BIGELOW

It's a technology that was lost in the cataclysm. There are hints in the Saga of the Tolucans about a frozen deity, but it was always considered mythical.

MAGGIE

Well, this is no myth.

Bigelow walks around the tube, staring at the body from every angle. The Sliders and Gwen move in closer.

MALLORY

That guy's four-hundred-years old?

BIGELOW

And someone very special to have been so carefully preserved. I think we may be in the presence of royalty.

MAGGIE

Isn't that jumping to a conclusion. It's probably just some rich guy who hoped to be thawed out someday, and cured of whatever killed him.

(X)

Bigelow turns to her.

BIGELOW

You and your friends stumble out of the Badlands with a flimsy story about getting lost. You move some wheelbarrows for a day, and now you're an authority on archeology?

REMBRANDT

She didn't mean to crowd you. It's just that you might be over reacting to some of this stuff. Like the parking meter.

Now Bigelow turns to Remy, suspicious.

CONTINUED

39A CONTINUED 2

39A

BIGELOW
Parking meter? So you've seen one
before?

REMBRANDT
Well...

Diana and Mallory try to save it.

DIANA
We were discussing that artifact last
night, and I remembered reading about
a time in Canada when even small
pieces of real estate that housed
wagons and horses could be taxed by
the state.

(X)
(X)

MALLORY
And the taxes enforced by uniformed
thugs who would cite you if you
stayed even a minute longer than the
contracted time.

(X)

Bigelow studies them for a moment, then turns back to the case
and the body. The Sliders exchange glances. Did they get
away with that?

BIGELOW
Well, whoever he was, this is the
biggest find of the dig so far. I
need to make a thorough examination
of the body.

DIANA
An autopsy?

BIGELOW
Yes. First, the body has to be
brought out of suspension. We can
perform a topical examination during
that time, followed by dissection.

MAGGIE
You're qualified to do that?

DIANA
He's a forensic paleontologist.

REMBRANDT
But you can't just start carving on
somebody. Don't you need permission?

CONTINUED

39A CONTINUED 3

39A

BIGELOW

From whom?

MALLORY

The family? The government?
Somebody. Doesn't he have any rights?

(X)

BIGELOW

He's been dead a very long time. Did the people who discovered the mummies in Egypt need permission to open them up?

DIANA

I don't know, professor. But they at least removed them to fully equipped labs under government supervision. Why don't we keep it preserved until you can do the same?

BIGELOW

The nearest lab is six hundred miles away. Even if we had something large enough to transport it, how would we keep the system going?

REMBRANDT

Wait a minute. You don't know what kind of technology is involved here. What if he's not really dead? Dissection would be murder.

BIGELOW

Do I need to remind you that you are here only at my pleasure, and as soon as I am no longer pleased you will find yourself back in the Badlands?

Rembrandt and Bigelow glare at each other, then Rembrandt turns and crawls out of the chamber. The other Sliders react to that, and we...

CUT TO:

40 INT. MAIN CHAMBER - DAY

40

A group of workers stands looking at the hole in the wall. Rembrandt comes crawling out, gets to his feet and starts to head across the area toward the exit to the outside. One of the workers pulls away from the group and follows Remmy. Call him ESCOBAR.

41 WITH REMBRANDT AND ESCOBAR

41

As Escobar catches up with Remmy.

ESCOBAR

Pardon me, sir.

Remmy stops and turns to him.

REMBRANDT

Yes?

ESCOBAR

Forgive me for disturbing your
eminence. My name is Escobar.

Rembrandt offers his hand. Escobar is shy about shaking
hands. He looks at his feet. After a moment, Rembrandt takes
his hand back.

REMBRANDT

Rembrandt Brown. And I'm not 'your
eminence.' Just a guy like you.

ESCOBAR

The elders said you would say that.

REMBRANDT

What's on your mind?

(X)

ESCOBAR

These lands are the domain of the
spirits of those caught in a great
storm a long time ago. We call it
the Cataclysm.

REMBRANDT

So I've heard.

ESCOBAR

Professor Bigelow and his people are
making these spirits very angry.

REMBRANDT

Yeah, well he's not making me too
happy either.

CONTINUED

41 CONTINUED

41

ESCOBAR

There have been others who came seeking treasure. No one ever found anything. And many didn't live to return home.

(X)
(X)
(X)

REMBRANDT

Bigelow talked about some kind of lost tribe that lives out here somewhere. Could they be descendants of the people who built this? The people who lived here before the cataclysm?

Escobar doesn't want to answer this question.

(X)

ESCOBAR

If Professor Bigelow destroys the Guardian, he will be destroyed. You are the only one who can stop him.

And with that he turns and heads back toward the group of workers. Rembrandt watches him go, thinking about what Escobar may have been talking about.

TIME CUT TO:

42 INT. MAIN CHAMBER - A LITTLE LATER

42

A long folding camp table has been set up in a cleared space in the center of the chamber. Butane lamps have been hung from poles at the four corners of the table. The Sliders stand to one side, and the group of workers to the other as Bigelow, Gwen and the students carry the wrapped body from the frozen case across from the hole in the wall toward the table.

43 THE SLIDERS

43

watch this weird procession.

44 ESCOBAR AND THE WORKERS

44

are watching, not concealing their resentment very well.

45 AT THE TABLE

45

Bigelow and his students carefully lay the wrapped body on the table. Bigelow turns to the Sliders.

CONTINUED

45 CONTINUED

45

BIGELOW

By morning it should be thawed enough
to begin my examination.

Bigelow turns to the workers.

BIGELOW

Escobar, take your people to the
surface. I don't want anyone down
here while this body is being
examined.

Escobar and the workers scowl at him, but turn and start out
of the chamber. Bigelow turns back to the Sliders and smiles.

BIGELOW

Shall we have dinner and discuss the
day's great find?

He and Gwen and the students start out of the chamber. After
a moment the Sliders follow.

46 WITH THE SLIDERS

46

As they cross the chamber and enter the cave to the surface.

REMBRANDT

'By morning it should be thawed
enough.' He's talking like it's
nothing but a Thanksgiving turkey.

DIANA

Well, this is a very big find for
him.

MAGGIE

Doesn't seem right.

(X)

REMBRANDT

One of the packers told me there
would be big trouble if Bigelow cuts
that body open.

MAGGIE

I sure wouldn't like the idea of my
grandmother being dug up and shown as
a museum exhibit.

CONTINUED

46 CONTINUED

46

DIANA

So you would have left the mummies in
their tombs?

Mallory pulls out the ancient timer and looks it over.

(X)

MAGGIE

And what if we're next?

(X)

The others look at her, puzzled.

(X)

MAGGIE

(X)

(continuing)

(X)

What if our duplicates are frozen
somewhere in another chamber? Do you
want to watch Bigelow carve them up
too?

(X)

(X)

(X)

(X)

The others react, a chilling thought.

(X)

DIANA

(X)

We don't know what happened to our
duplicates. Maybe we'll never know.

(X)

(X)

REMBRANDT

(X)

If something bad happens, I only hope
a courageous group of sliders is
around to save us.

(X)

(X)

(X)

MALLORY

Look, these people took us in and fed
us, gave us water. Where would we be
right now if they hadn't? I think we
ought to let them mind their
business, and we should mind ours,
lay low and slide out of here when
the time comes. This isn't our world.

The others react to that. Reasonable, but Remmy still doesn't
like it.

REMBRANDT

That packer told me the professor is
disturbing the spirits that live in
this chamber.

DIANA

Do you believe that?

REMBRANDT

Doesn't matter if I do. Only matters
that they do.

CONTINUED

46 CONTINUED 2

46

And on that we...

CUT TO:

47 EXT. BASE CAMP - NIGHT (N2)

47

The Sliders, Bigelow and Gwen are seated around the camp table, finishing dinner.

BIGELOW

Mr. Brown -- friends, I want to apologize to you for my behavior earlier today. In the excitement of the discovery, I'm afraid I was a poor host.

CONTINUED

47 CONTINUED

47

REMBRANDT

So, you'll reconsider the autopsy?

BIGELOW

Not in the least. I respect your concerns for propriety. But I'm afraid, in this instance, circumstances and scientific necessity must prevail. I assure you that all formal diagnostic protocols will be observed.

REMBRANDT

I'm sure the family will appreciate that.

Bigelow chooses to ignore this remark.,

GWEN

Now then, you've seen our work up close for a couple of days. What about your work?

MAGGIE

What would that be?

GWEN

You told me you're on some kind of secret government project. The professor and I would like to hear more about it.

The Sliders look at one another.

MALLORY

Well, like we said, it's secret.

BIGELOW

I'm afraid that won't do, Mr. Mallory. Four strangers come out of the desert, hundreds of miles from any speck of civilization, claiming to be lost on a hike. And then hiding behind the story of some 'secret government project.' From Mexico yet.

(a pause)

Who are you really? And why are you here?

(X)

Our people are hoping Diana has an idea. They all look to her. After a moment...

CONTINUED

47 CONTINUED 2

47

DIANA

I suppose we owe you that.

REMBRANDT

Be careful.

DIANA

We are part of an advanced experiment
in trans-dimensional quantum travel.

MAGGIE

Diana.

GWEN

I beg your pardon

DIANA

Our movements are enabled by a kind
of particle accelerator that allows
us to move from one dimension to
another via wormholes.

Gwen and Bigelow look at one another, puzzled.

DIANA

We exist in this dimension for only
a short time. Then we move on.

BIGELOW

You're telling me you came out of
nowhere?

DIANA

From your point of view, it might
seem like that. But we came from
somewhere. Another world in the
multiverse. And soon we will be
going to the next one.

BIGELOW

I'm afraid I find this story even
less credible than your first one.

(X)
(X)

REMBRANDT

(a shrug)
You asked for it.

MAGGIE

Maybe it was better to have left it
a secret.

CONTINUED

47 CONTINUED 3

47

BIGELOW

Tomorrow will be a busy day. I don't have time for your fantasies now, just as I don't have time for the fantasies of the workers who think I have somehow interfered with the spirits of this place.

MALLORY

You're just one busy man.

BIGELOW

You can stay the night. But tomorrow you're leaving. Whether it's to another world, or back into the desert, I frankly don't care.

(checks his watch)

I will be sleeping in the chamber tonight, guarding the body.

MAGGIE

From what?

BIGELOW

(pointedly)

From anyone who disagrees with my agenda.

He rises and walks toward the cave entrance. Gwen is suddenly uncomfortable being alone with these strange people.

GWEN

Excuse me. I think I'll join him.

And she hurries off. The Sliders sit there a moment.

MAGGIE

(to Diana)

Why did you tell him that?

DIANA

I don't think he would have believed anything we might have told him. It was easier to tell the truth than to make something up. Besides, we'll be gone tomorrow, and he'll have to wonder about it the rest of his life.

REMBRANDT

I was kind of hoping to check out a few more of those burial chambers.

(X)

(X)

(X)

CONTINUED

47 CONTINUED 4

47

MALLORY
Rembrandt, you're obsessing.

(X)
(X)

Rembrandt gives him a look.

(X)

MALLORY
(continuing)
I've got it on the highest authority
that you'll meet your demise at the
hands of one hundred out of control
Cryin' Man fans.

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

DIANA
(jumping in)
A horrible way to go but sooner or
later it happens to us all.

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

They all get a chuckle off this. The mood has officially been
lightened, then...

(X)
(X)

CONTINUED

47 CONTINUED 5

47

(X)

Suddenly there is a hair-raising howl from somewhere in the darkness. Too loud and deep for a coyote. Is it a wolf? The Sliders react to it. Almost immediately there is an answering howl from the opposite direction. The Sliders turn and look in that direction. Mallory is a little spooked.

MALLORY

The packer said there were spirits here?

REMBRANDT

Yeah.

MALLORY

Do you think...?

No one wants to think right now. It's too scary.

TIME CUT TO:

48 INT. THE MAIN CHAMBER - NIGHT

48

The wrapped body is still on the table in the center of the room. Only one of the four butane lamps is on. Bigelow sits under one, writing in his journal. That same howling sound we heard a moment ago, echoes again from somewhere. Bigelow reacts, listens. Nothing. He starts to write, stops when he again hears the sound. He rises, moves toward the entrance to the passageway.

49 ANGLE - THE WALL BEHIND HIM

49

Three human-like silhouettes dance across the wall, disappear into the shadows, as:

50 BIGELOW

50

satisfied that nothing is amiss, picks up his journal, writes. Another silhouette appears behind him. Bigelow gradually

CONTINUED

50 CONTINUED

50

becomes aware of a presence. As he starts to turn to look, he gets whacked on the head and slumps all the way to the ground, as we...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

51 EXT. BASE CAMP - DAWN (D3)

51

The Sliders are asleep in sleeping bags near the tents. Diana wakes up, looks around, jumps to her feet. She sees Gwen and some of the other students moving around in the tent area.

DIANA

Hey! What's going on?

The other Sliders start waking up. Gwen crosses down toward them.

GWEN

All the packers have left. And they took the mules.

The other Sliders are awake and staring at the location where the workers used to be.

MALLORY

What's that?

He's referring to what appears to be a tarp covering something several yards away. He goes over to it, pulls back the tarp.

MALLORY

They left us a little food and water. Very little.

GWEN

We'd better tell the professor.

They start off for the cave entrance.

CUT TO:

52 INT. MAIN CHAMBER - DAWN

52

Bigelow is stretched out on his stomach. The body is gone. Rembrandt and Mallory rush in, followed by Gwen, Maggie and Diana. Rembrandt kneels beside Bigelow, turns him over. the professor groans, opens his eyes, reaches for his head, reacts to the lump he finds.

BIGELOW

What happened?

CONTINUED

52 CONTINUED

52

REMBRANDT

Where do you want me to start? To begin with the workers left and took the transportation.

BIGELOW

What?

Diana, Maggie and Gwen arrive, all noticing the body is gone.

MALLORY

There's more.

MAGGIE

Your great experiment is gone.

Bigelow gets to his feet, painfully, the guys have to help him. He looks at the empty table.

BIGELOW

No.

(turns to Rembrandt)

You did this! You took it, didn't you?

He starts to grab Rembrandt by his shoulders. Rembrandt backs him up, firmly.

REMBRANDT

Take it easy, professor. I didn't take it. I don't disagree with whoever did, but it wasn't me.

Right about here, Diana moves away from the group looking around the chamber.

GWEN

We've got more to worry about. The workers only left us a little food and water.

(X)

BIGELOW

We've got to go after them.

(X)

MAGGIE

Why would the workers take it?

MALLORY

Last night they seemed to be afraid of it.

CONTINUED

52 CONTINUED 2

52

BIGELOW
Well, they got unafraid. Who else
could have done it?

REMBRANDT
Maybe the spirits of the Tolucans
came and got him.

BIGELOW
Don't be ridiculous.

DIANA'S VOICE
I've found him.

53 ANGLE ON HOLE IN WALL

53

Diana is crawling out, standing up and returning to the group.

- DIANA
The body's back in the container.

(X)

CUT TO:

54 OMITTED

54 (X)

54A INT. TOMB - DAY

54A(X)

Close on the cabinet where the body is once again suspended.

(X)

55 REVERSE ANGLE - EVERYBODY

55

They're all staring at the body.

BIGELOW
Thank God... thank God... but who -- ?

REMBRANDT
Why ask? Be happy. And I think it's
a good idea if you forget about your
plans for him, and leave him in there.

MAGGIE
Let the poor guy freeze in peace.

BIGELOW
Are you insane? I almost lost the
opportunity, but now I've got it back.

CONTINUED

55 CONTINUED

55

DIANA

Have you given any thought to how
this happened?

REMBRANDT

It's like finding a turtle on top of
a fence post. You know he had help
getting up there.

(X)
(X)

MALLORY

How do you know that guy isn't alive,
and got back in there all by himself?

(X)
(X)

The others give Mallory an "are you losing it?" look.

MALLORY

Well, there was talk about spirits,
and then there were those howls.

BIGELOW

(cutting him off)

I don't care how it happened. I've
got him back.

MAGGIE

You should care about it. Somebody,
maybe the packers, obviously wants
him back in there.

DIANA

Bad enough to put a lump on your head.

MALLORY

Maybe you should leave well enough
alone. Before somebody else gets
hurt, or worse.

Bigelow just looks at the body in the tube, then Gwen steps up
next to him.

GWEN

Maybe they're right, professor.

He looks at her.

BIGELOW

You too?

GWEN

Whatever happened last night is more
than I bargained for on this trip.
It frightens me.

CONTINUED

BIGELOW

Go up and get the rest of the students. If I have to continue alone I will.

MALLORY

What if we don't let you?

The Sliders move in on Bigelow. He reaches into his kit bag and comes up with a revolver.

BIGELOW

I think you should.

MAGGIE

This is crazy. You're ready to shoot people over an experiment?

BIGELOW

This is the most important find of the century. I'm not walking away from it.

(X)
(X)
(X)

DIANA

Believe him. It wouldn't be the first time. People died in Egypt. And you all remember what my mentor, Dr. Geiger was prepared to do.

BIGELOW

(to Gwen)
Go bring the others.
(to the Sliders)
I'm going ahead with this project. And to make certain I'm not interfered with, I think you four should stay in here while we work.

REMBRANDT

You gonna leave us in here without food or water?

BIGELOW

You'll be no worse off than you were before you found us.
(again to Gwen)
Go get them.

(X)

Gwen doesn't really like it, but she goes. Bigelow keeps the gun trained on the Sliders.

CUT TO:

56 EXT. CAMPSITE - DAY

56

A wide angle. We see the students standing not far from the camp, looking toward the cave entrance. Gwen comes out of the entrance and waves to them. The students start for the cave, and we PAN back to the hill behind the camp, and PUSH IN again until we see the open hatch of the spider hole. This time we see that the man watching the site is none other than Escobar.

TIME CUT TO:

57 INT. MAIN CHAMBER - DAY

57

The body has been moved back to the table in the center of the room. A sheet covers it from the waist down, and Bigelow is making some measurements as he waits for it to thaw. Gwen is nearby, and so are the remaining students, all now a little wary of the boss.

CUT TO:

58 OMITTED

58

58A INT. TOMB

58A

Where the Sliders wait among the other boxes and crates in this room with the now empty cryogenic chamber. Remy and Mallory are down on their hands and knees by the opening in the wall, trying to shove something away. Diana is examining the timer. Maggie is idly poking about the room. Mallory stands, and dusts himself off.

(X)
(X)
(X)

MALLORY

(X)

It's useless. Bigelow's put something really heavy over the entrance.

DIANA

(X)

Well, this thing is useless now, of course, but I'm convinced -- it is our timer.

(X)
(X)
(X)

CONTINUED

58A CONTINUED

58A

REMBRANDT

I just want to keep from being shot
by that guy until we can slide out of
here.

(to Diana)

How long have we got?

DIANA

Fourteen hours.

MALLORY

(not happy)

Man, I hope there's not a cave in.

This sends a shiver through all of them, then...

MAGGIE

Hey, I found something.

REMBRANDT

If it's a parking meter, forget it.

But they cross to her anyway. She's pushing rubble off the
top of what looks like a battered file cabinet. She opens the
top drawer and sees a stack of weathered manila file folders.
She picks up one, and looks at it.

59 INSERT THE FOLDER

59

A label reads DEL MONTE SUSPENDED ANIMATION CLINIC AND STORAGE.

60 BACK TO SCENE

60

As our people react to that. During the following Maggie is
searching the files.

REMBRANDT

This isn't part of the hotel.

MALLORY

Must be one of the buildings next
door.

DIANA

Must have had really advanced
technology. On my world this didn't
really work. You can't re-animate
tissue once it's dead.

CONTINUED

60 CONTINUED

60

MAGGIE

Is there a number on that tube?

CONTINUED

60 CONTINUED

60

Mallory crosses to it and looks.

61 ANGLE ON TUBE

61

Mallory's point of view as he reads off the number.

MALLORY'S VOICE

Haf-99435.

62 ANGLE ON MAGGIE

62

at the file cabinet. She starts going through the files.
Finds one and pulls it.

MAGGIE

99435...here it is.

(opens it to read,
then)

Our member of royalty turns out to be
a Luther Bates McCorkin. Aged 54.
Congestive heart failure. And there
are a lot of medical charts and notes.

DIANA

That would be a guide for the doctors
when they find a cure for heart
disease.

(X)

REMBRANDT

So what did he do?

MAGGIE

Aluminum siding salesman. Also was
a Shriner.

(X)

(X)

MALLORY

Well, that's sort of royalty.

(X)

(X)

She puts the file back.

REMBRANDT

Makes you wonder about all those
things scientists found in the ground
on my world, and jumped to wild
conclusions about what the people
were like.

(X)

(X)

(X)

MALLORY

Yeah. Like that parking meter.

CONTINUED

62 CONTINUED

62

REMBRANDT
And the ceremonial goblet.

(X)
(X)

Remmy can't help but laugh.

MAGGIE
One of the things I like about you
Remmy.

(MORE)

CONTINUED

62 CONTINUED

62

MAGGIE (CONT'D)

We may be trapped in a tomb with no food and water, guarded by a mad scientist with a gun, but you always find the fun side of things.

(X)

(X)

REMBRANDT

Well, all we've got to do is hang on till the slide.

DIANA

Without water?

Rembrandt nods.

REMBRANDT

I think Mallory's right. Got to be another way out of here.

Remmy takes the butane lamp and starts off toward the back of the room. The others follow.

63 BACK OF THE ROOM

63

Remmy shines the light as they search for a way out. Nothing, solid walls. They head back toward the cabinet.

(X)

64 AT THE TUBE

64

Diana leans down to study the base of the tube.

65 ANGLE ON BASE

65

It sits away from the wall a tiny bit. Leaning down to look as Diana is doing, we can see what seems to be the line of a panel.

66 BACK TO SCENE

66

Diana turns to the others.

DIANA

Help me move this away from the wall.

All four of them pitch and heave until the tube is pulled away from the wall. There, hidden in the wall behind it, is what looks like a trap door. Remmy bends down to push on it, and it opens inward. The others react to this.

CONTINUED

66 CONTINUED

66

REMBRANDT

This may be the way out.

MALLORY

Or the way into something worse.

MAGGIE

Not too many choices.

She is the first one to start into it. After a beat, the others follow.

CUT TO:

67 SERIES OF SHOTS

67

of the Sliders making their way through narrow passageways, over crates and boxes, and finally through a long, narrow tunnel, packed with debris. At the end of however much of this we can afford, there is a light at the end of the tunnel.

REMBRANDT

(he's in the lead)

I think we made it.

68 EXT. DESERT - DAY

68

Rembrandt, followed by the others crawls out of a hole in the side of the hill. They stand up and dust themselves off.

MAGGIE

Now, we just need to get back to camp and find that water supply.

Mallory is the first to notice the trouble.

MALLORY

Ah... guys...

69 A NEW ANGLE

69

to reveal that our people are surrounded by a dozen or so ragged folk, all armed with primitive weapons -- pikes, spears, axes, etc.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

70 EXT. DESERT - DAY

70

The Sliders are surrounded by the "sand people."

REMBRANDT

Hello. We mean you no harm.

There is no response:

MAGGIE

Maybe they don't speak English.

One of the sand people steps forward to look more closely at Rembrandt. His head and face are wrapped in a cloth. All we can see are his eyes. He reaches out his hand and tentatively touches Remmy on the shoulder. Then, he unwraps the cloth from his face and we see that this is Escobar, former packer.

ESCOBAR

He is The Voice.

Then he drops to his knees in a supplicant position before Remmy, and all the other sand people do so as well.

ALL OF THEM

He is The Voice.

Escobar now turns to look at the other Sliders who exchange glances. What now? Then...

MALLORY

(pointing to Remmy)

We're with him.

CUT TO:

71 CLOSE ON FADED PHOTOGRAPH OF REMBRANDT

71

An 8 X 10 publicity photo of this world's Rembrandt Brown. It's framed, behind glass, and draped with gold lame cloth like a kind of shrine.

(X)
(X)
(X)

72 INT. SAND PEOPLE'S CAVERN - DAY

72 (X)

The Sliders have been brought into what seems to be an underground bunker. The sand people we've seen earlier

CONTINUED

72 CONTINUED

72

looking down on the Sliders and the encampment, live in bunkers and tunnels cut into the hillsides. Escobar is there, along with two or three other sand people. They are all now looking at Remmy's poster.

ESCOBAR

When I first saw you in the camp, I couldn't believe my eyes. Your story has come down through generations. Some believed you were coming back. Some didn't. Then, when the professor broke through to the burial chamber and desecrated the tomb of the Guardian it became clear that you had been sent back to us to help us restore it and preserve the sanctity of the shrine.

(X)

(X)

(X)

REMBRANDT

I think there's some kind of misunderstanding here. Like I told you before, I'm just a guy like you.

Escobar turns to Rembrandt.

ESCOBAR

You are The Voice. The one who sang of the Old Time, the Harbinger of the New Times. The return of the land to health.

Maggie leans forward to whisper in Remmy's ear.

MAGGIE

(sotto)

Pretty good billing. I think you should go with it.

REMBRANDT

My friends and I are lost. The professor and his people took us in. In return we helped them with their work, until we found out what that work really was. We tried to stop him, but he locked us in that...what you called a burial chamber.

CONTINUED

ESCOBAR

The violation of the Tomb of the Guardian is only the beginning for the professor. I know he intends to go on to the chamber of the shrine, and this must not be allowed to happen. You will lead us.

(X)

REMBRANDT

Wait a minute. I don't intend to lead anybody anywhere. You've got the wrong guy.

Escobar turns to look at the picture of Remmy again, then back at Remmy.

(X)

ESCOBAR,

Do I?

(to one of the other sand people)

Take them. Feed them. Give them water. Then The Voice will lead us into the chamber to defeat the desecrators.

Escobar and the sand people exit, leaving the Sliders to think this over.

(X)

(X)

MAGGIE

Well, obviously your alternate was once a big man in this town.

(X)

(X)

MALLORY

But four hundred years ago? How can that be?

(X)

(X)

DIANA

The earth that I know has sustained some form of life for maybe four billion years. But humans have only been there maybe fifty thousand over that course of time, a slight variation in the rotation of the earth could account for hundreds of years slippage one way or the other in time.

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

(X)

MAGGIE

So, though we don't time travel, this earth may have?

(X)

(X)

CONTINUED

72 CONTINUED 3

72

DIANA

Yes. And over eons of time, four hundred years is barely a hiccup. It could also account for the different technological development. (X)

MALLORY

I was just thinking about that other timer. Maybe we were all here. I mean, our alternates. (X)

MAGGIE

It's possible, but if we were, Remmy was obviously the star of the show. (X)

DIANA

Yeah. These folks didn't seem too interested in us. (X)

REMBRANDT

How much time to the slide? (X)

Diana checks the timer. (X)

DIANA

Still more than three hours. (X)

REMBRANDT

I don't want to be The Voice for these people. I don't want to lead any kind of attack on Bigelow and those students. But how do I get out of it? (X)

They all think this over for a moment, then... (X)

MAGGIE

I think you should do it. (X)

REMBRANDT

What? (X)

MAGGIE

These people actually worship you. They'll do whatever you say. So you take them into the hotel and tell Bigelow you'll turn them loose if he doesn't stop the dig. (X)

MALLORY

He's got a gun. (X)

CONTINUED

72 CONTINUED 4

72

MAGGIE

We've handled situations like that before.

(X)
(X)

Rembrandt still doesn't like the idea.

(X)

DIANA

I don't see there's any choice, Remmy.

(X)

Remmy looks at them and nods. They hear shouting from outside. Escobar enters the cavern.

(X)
(X)

ESCOBAR

It's just as I feared. The professor has found the chamber of the Guardians. We must hurry.

(X)
(X)
(X)

The Sliders rise and start to go with Escobar.

(X)

CUT TO:

73 OMITTED
THRU
75

73 (X)
THRU
75

76 INT. MAIN CHAMBER - DAY

76

The "Guardian" is still laid out on the table under the lanterns. Bigelow, Gwen and the students are gathered around a hole punched in one of the other walls. Two students continue to hack away with picks, enlarging the hole. The Sliders and Escobar, and the sand people, headed by Rembrandt, enter from the tunnel and fill the big room. Bigelow turns to size them up. He takes his revolver from his kit bag. Rembrandt steps forward.

REMBRANDT

These people have chosen me to be their Voice. I am here to warn you not to open that chamber...

(indicating the body on the table)

And to return the Guardian to his tomb.

BIGELOW

The Guardian? What have these people been telling you?

CONTINUED

76 CONTINUED

76

During the following we notice that Maggie and Mallory make eye contact with Gwen who is standing behind and to the right of Bigelow as he faces the Sliders and the sand people.

REMBRANDT

This place is holy to them. They (X)
tell me they are normally a peaceable (X)
people, but if you continue with this
dig, your life and the lives of your
people are in danger. (X)

Bigelow just waves his gun at them.

BIGELOW

Those people are nothing but (X)
superstitious savages.

(to Diana)

Dr. Davis, where would we be if we
let such people stop the course of
science.

DIANA

I think you'd better think about
this: right now Rembrandt can make
these people do anything he wants.
At the moment he doesn't want to hurt
you, but... that could change.

Mallory has been looking at Gwen. Gwen has already been wavering in her devotion to Bigelow. Now she cracks. She steps forward and grabs Bigelow's arm from behind. Before he can pull away from her, Mallory and Maggie leap into action, grabbing Bigelow, disarming him, and dropping him to the floor. A couple of sand people quickly move in to take over and keep Bigelow under control. Rembrandt looks at the students. They all drop their picks and shovels and move away from the hole. The standoff is over. Rembrandt walks closer to the hole in the wall. He turns to Escobar.

REMBRANDT

Is it permitted?

ESCOBAR

Anything is permitted to the Voice.

Remmy turns to the other Sliders.

REMBRANDT

Don't you want to see what all the
trouble was about?

CONTINUED

76 CONTINUED 2

76

The others nod, and follow Remmy as he takes a lantern, crouches and starts through the hole -- He stops and looks back at Escobar.

REMBRANDT

Say, there aren't any... ah...

ESCOBAR

No. It's safe.

He goes on in. The others follow, also carrying lanterns.

CUT TO:

76A INT. SHRINE OF THE VOICE

76A

As Remmy and the other Sliders straighten up and look around the chamber, holding up their lanterns. At first it looks like a dusty jumble of crates and boxes. Then we begin to make sense of it. This is a shrine to Rembrandt Brown. There are several lobby posters featuring Remmy in various poses. They read: REMBRANDT BROWN, THE CRYIN' MAN. TWO SHOWS NIGHTLY. HIS LATEST ALBUM ON ONSLAUGHT RECORDS. There is a glass cabinet filled with various memorabilia: CD jewel cases, gold records, photos of Remmy with various celebrities, a wallet, a bracelet, programs from concerts, etc. The Sliders are delighted to find this stuff. It's like the Maggie Beckett museum.

MAGGIE

Wow. A Hard Rock Cafe; literally.

(X)

MALLORY

(Re: the poster)

Onslaught Records. That sounds about right.

(X)

But Remmy hasn't been listening. He's been moving farther back into the dark chamber. His light plays over a display card: "THE CHARIOT OF THE VOICE. Ca. 1580. Power source unknown." Remmy moves his light further on, and he and we see...

76B REMBRANDT'S CADILLAC

76B

It's dusty, but still looks like it would run.

76C REMBRANDT 76C (X)
 reacts to seeing the car he lost on the first slide so long ago. (X)
 (X)

76D WIDER 76D (X)
 As the others join him. (X)

MALLORY (X)
 Was this your ride? (X)

DIANA (X)
 His 'alternate's' ride. (X)

But Remy is in another world. He runs his hand along the windowsill, then tries the door handle. It opens. He climbs in behind the wheel. (X)
 (X)
 (X)

76E MAGGIE AND THE OTHERS 76E (X)
 watching him. Maggie turns to them. (X)

MAGGIE (X)
 Come on, guys. The man needs some time with an old friend. (X)
 (X)

They turn and start back for the hole in the wall. (X)

76F ANGLE ON REMBRANDT 76F (X)
 sitting in his car, hands on the wheel, his mind a thousand universes away. (X)
 (X)

CUT TO: (X)

77 OMITTED 77 (X)
 THRU THRU
 83 83

84 EXT. CAMPSITE - DAY 84
 The camp has been struck. The sand people have brought back the mules for Bigelow and his people, and they are mounted up and are ready to leave. Bigelow turns back to Maggie, Diana and Mallory (Remy is not there) who stand with Escobar in front of the other sand people. (X)
 (X)

CONTINUED

84 CONTINUED

84

BIGELOW

You know I'll be back. And with an even bigger expedition. You can't stop science.

DIANA

Something on this world did once.

REMBRANDT

These people will still be here. And we will too. Or folks a lot like us.

Bigelow just glares at them, and starts his little caravan on its way.

85 GWEN

85

on her mule looks back at...

86 MALLORY

86

who smiles and waves his thanks.

86A ANGLE DOWN HILL

86A

Rembrandt is making his way up from the tunnel entrance.

(X)

87 THE SLIDERS

87

watching Bigelow and the rest ride away, as Remmy arrives.

REMBRANDT

Could use a tune-up, and a good detail job, but otherwise...

MALLORY

You really have to run it more often than every 400 years.

Remmy smiles at him. Diana takes out the timer.

DIANA

Time to go, people.

MALLORY

Are we going to do it right here? In front of them?

CONTINUED

87 CONTINUED

87

MAGGIE

Why not.

(indicates Escobar and
the sand people)

Might make their faith in the Voice
even stronger.

(X)

(X)

Remy nods.

REMBRANDT

Everybody needs something to believe
in.

Diana keys in the vortex. Wind and lights, and the sand
people are awed as they watch the Sliders, one by one, vault
into the wormhole. When the vortex closes, all the sand
people can do is drop to their knees to contemplate what
they've just seen, and we...

FADE OUT:

THE END