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"OH BROTHER, WHERE ART THOU?"

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SLIDERS

"Oh Brother, Where Art Thou?"

TEASER

FADE IN

1 EXT. A FIELD - DAY (D1)

1

The Sliders rumble out of the vortex and into a wide meadow. Rolling hills. Trees. No sign of a city. Quinn, Maggie and Remmy pick themselves up and dust themselves off and start looking around. Quinn checks the timer.

QUINN

We've only got two hours here.

MAGGIE

That'll never be enough time to find your brother.

REMBRANDT

Yeah. Assuming this is the right world, he could be anywhere on it.

Quinn double-checks the timer. Maggie walks toward the top of the hill.

QUINN

No. The coordinates I programmed match the numbers I got in the encoded message I was left by my real parents. The denominator that I thought was so strange must be some kind of focussed coordinate, like a tracking device for a sliding trace signature.

As he has done frequently in the past, Rembrandt just stares at his techno-babbling friend.

REMBRANDT

One of these days, we're gonna slide into a world where all they speak is Greek. You'll fit right in.

QUINN

I know it sounds weird, but when we move from from one dimension to another, we leave a trail, like quantum tire tracks. We have to assume that my brother is the only person on this world with such a signature.

2 WITH MAGGIE 2

higher up the hill. Shading her eyes with her hand, she's looking up into the sky. Suddenly, what looks like an enormous bird swoops over the crest of the hill behind her.

3 ANGLE ON GLIDER 3

A closer look shows us that this is a man suspended in a harness beneath wide, canvas wings. It's a primitive-looking hang glider. Maggie turns to the others and they look up to see the glider soar over them and circle and then head away.

MAGGIE  
Does that look like him?

Quinn just grins at her, and the Sliders take off down the hill, after the flying man.

4 ANGLE ON HILL 4

A gang of angry farmers comes running over the hill waving hoes, axes, a couple of rifles, yelling up at the flying man.

5 THE GLIDER 5

Something goes wrong, a strut breaks, something, and the glider veers to one side and down, crashing into some thick bushes. Quinn, Maggie and Remmy run up and start to help the flyer out of the wreckage. When the flyer stands up and takes off his makeshift flying cap and muffler and we get a good look at him, he looks a lot like Quinn. He's wearing early 19th Century homespun -- plain, undyed shirt, black X pants and heavy shoes. He retrieves a long black coat and wide-brimmed hat from a backpack in the wreckage of the glider. This is COLIN MALLORY, Quinn's brother. Quinn reacts, but before he can say anything:

FARMER ONE (O.S.)  
Kill him!

6 ANGLE ON FARMERS 6

who have arrived now and start moving angrily in on Colin, brandishing their hoes, rakes and axes.

All dressed in homespun, wide hats, some straw -- 19th Century farmers. One of them has a musket. The Sliders begin to move between Colin and the farmers to protect Colin and try to prevent an escalation in the conflict.

The farmers' dialogue overlaps, all of them talking at once.

CONTINUED

6 CONTINUED

6

FARMER ONE

We have had enough of this. Our children are frightened.

FARMER TWO

My cows tore down their fencing... My sheep are scattered over ten acres...

FARMER ONE

Let's burn his wings...

The farmers move in. The Sliders try to hold them back.

FARMER TWO

Let's just shoot him and be rid of him.

He lowers the musket on Colin. Rembrandt is closest to it, so he shoves the rifle to one side and decks the farmer. The Sliders wade into the farmers, ducking the hoes and getting in some punches.

The fight is just under way when it is rudely interrupted by sudden gunfire.

7 ANGLE ON SHERIFF

7

The town sheriff has ridden up on a horse and he's firing his pistol in the air. A big, tough-looking guy in homespun shirt and buckskin pants, high riding boots. His name is DAWSON.

DAWSON

Break it up!

8 THE FARMERS AND SLIDERS

8

pull apart and stop fighting. Dawson rides between the contending groups, moving the farmers back. Mounted cop crowd control.

DAWSON

(to farmers)  
Abel...John...William...you all go back to your farms. I'll take care of this.

The farmers grumble, but they move away and head back across the field. The Sheriff turns his horse toward Colin and the Sliders.

DAWSON

You're lucky I came along.

CONTINUED

8 CONTINUED

8

COLIN

I am much obliged, Sheriff.

The Sheriff rides closer to the Sliders, looking them over carefully.

DAWSON

I have not seen you three in this area before.

REMBRANDT

We're just passing through.

MAGGIE

(re: Colin)  
We saw this man crash and just wanted to help him out.

Dawson nods, thinking things over.

DAWSON

What kind of dress is that?

QUINN

We're from San Francisco.

DAWSON

Oh.

This seems to answer it for the Sheriff. He turns his horse back toward Colin.

DAWSON

One of these days, you will go too far, Colin Mallory.

Quinn, Maggie and Rembrandt all react to the name.

DAWSON

Now, clean up that mess and get back to town. Quietly.

He spurs his horse and moves away.

9 CLOSE ON QUINN

9

as he moves to Colin. Face-to-face.

COLIN

Thank you for your help.

QUINN

No problem. Look...there's no way to say this that won't be a shock, but I don't have much time.

(pause, then)  
I'm your brother.

10 ON COLIN'S STUNNED REACTION  
and we...

10

FADE OUT

END OF TEASER

ACT ONE

FADE IN

11 EXT. COUNTRY ROAD - DAY

11

The Sliders are walking along a dirt road with Colin. Colin is pushing a wheelbarrow loaded with his crashed hang glider.

COLIN

I know you must be sincere in your belief that we are brothers, and I can see some resemblance. But I'm afraid it is impossible. Surely my mother and father would have told me I had a brother if it were true.

QUINN

They did. You just haven't gotten the message yet.

COLIN

What you say makes no sense to me. My parents died when I was a child.

QUINN

Did they leave you anything?

COLIN

Yes. But I have moved many times over the years. Some things were lost or left behind.

This bothers Quinn.

QUINN

Oh, brother.

(then)

You've got to have what I'm looking for.

COLIN

You are welcome to come to my house. And to stay there if you have need.

They pass a farm where the farmer is working his field with an old-fashioned scythe. Colin gives him a friendly wave. The farmer spits and turns his back. Colin seems not to notice the hostility, but the Sliders do.

COLIN

Where do you people come from?

REMBRANDT

That's a little complicated.

CONTINUED

11 CONTINUED

11

COLIN

(to Maggie)  
I have never seen anyone dressed  
like you.

MAGGIE

Likewise.

REMBRANDT

Have we fallen into some kind of  
time warp?

MAGGIE

What year is this?

COLIN

It is the year of our Lord, 1998.

QUINN

(looking around)  
No wires going to the houses. No  
pavement. No vehicles other than  
wagons.

REMBRANDT

Maybe it's 'Amish World.'

COLIN

Amish?

QUINN

It's a kind of religious community  
that lives in isolation. They've  
turned away from modern science.

COLIN

We're nothing like that. We have  
all the latest conveniences.

They pass a woman who is throwing a pail of "we don't want  
to know what" into the road.

COLIN

Well, not all.

MAGGIE

What do you do when you're not  
trying to break your neck in a hang  
glider?

COLIN

Hang glider? That is an excellent  
name for my flying machine.

(proud)

I invented it, you know.

QUINN

You're an 'inventor'?

CONTINUED

11 CONTINUED (2)

11

COLIN  
Tinker, Jack of all trades. I  
dabble in mechanics and  
electricity.

They pass another farm. A woman is hanging out wash. Colin waves. She shakes her fist at him.

REMBRANDT  
You don't seem to be too popular  
around here.

COLIN  
They do not understand my work.  
Especially my experiments with  
electricity. Once, during a  
thunder storm, I trapped a  
lightning bolt in a stone jug.

REMBRANDT  
A regular Ben Franklin.

COLIN  
My hair stood on end for a week.

MAGGIE  
I can see how your neighbors might  
think that was strange.

COLIN  
They are hide-bound, and misguided.  
I can prove to them that  
electricity can provide good power,  
and is safe, but they have no  
patience.

QUINN  
Things go wrong a lot? Like the  
glider?

COLIN  
(a shrug)  
So I fried a few chickens.

They are on the edge of a village now. We can see a few houses, some wagons, people on the street.

12 A NEW ANGLE

12

as the walk up the main drag of the town. A young woman in a gingham dress comes out of a house and across the yard toward Colin. This is SUSANNAH. And she is very happy to see Colin. They don't embrace -- this is too strait-laced a society -- but it's clear from her body language, and his, that these two are in love.

CONTINUED

12 CONTINUED

12

SUSANNAH  
Oh, Colin, I am so glad to see you  
well. I was worried.  
(sees the glider  
wreckage)  
Oh, my, did you crash?

COLIN  
Only a little. I was not hurt.

Susannah is looking at the Sliders curiously.

COLIN  
(realizes)  
Oh...these are my new friends...  
(to them)  
Sorry, I do not know your names.

QUINN  
(to Susannah)  
I'm Quinn, this is Maggie and  
Rembrandt.

SUSANNAH  
I am Susannah Morehouse. Welcome  
to El Segundo.

Susannah is fascinated by their strange clothing, especially  
Maggie. She goes to her.

SUSANNAH  
I have never seen clothes like  
this. Did you make them?

MAGGIE  
No. They're what you probably call  
'store-bought.'

SUSANNAH  
Beautiful. But I could never wear  
anything like this.

MAGGIE  
Sure you could.

MOREHOUSE'S VOICE  
Susannah!

13 A NEW ANGLE

13

to include a large, mean-looking woman in a dark,  
floor-length dress, high collar. She comes off her porch  
and heads for the group in the road. This is MOTHER  
MOREHOUSE. We begin to notice that several other  
townspeople are beginning to gather to gawk at the  
newcomers.

CONTINUED

13 CONTINUED

13

MOREHOUSE  
Get back in the house, child. I  
told you to stay away from this  
demon and necromancer.

Susannah backs away, embarrassed, head down.

COLIN  
I am not a necromancer, Mrs.  
Morehouse. And you know how I feel  
about your daughter.

MOREHOUSE  
I know and I disapprove. My  
daughter is promised to another.  
And there's the end of it.  
(turning to the Sliders)  
Who on earth are you?

REMBRANDT  
We're just passing through.

MOREHOUSE  
Where did you get such outrageous  
attire?

QUINN  
We're from Canada.

MOREHOUSE  
Oh.

That is apparently good enough for her. She approaches  
Maggie.

MOREHOUSE  
You had best cover yourself, young  
lady. Women in these parts are  
more modest. The men in these  
parts are likely to get the wrong  
impression.

Mother turns back toward her house, herding Susannah along.

MOREHOUSE  
(as she goes)  
You strangers would do well to stay  
away from Colin Mallory. He's  
doing the devil's work.

Colin shrugs to the Sliders, and we...

CUT TO

14 ON SPINNING WHEELS 14

This is Colin's version of a Wimshurst induction machine, two glass wheels with metal contact points and combs. When spinning, as they are now, they produce electrical sparks.

WIDEN to...

15 COLIN'S HOME/WORKSHOP - DAY 15

There's a simple cot, a table and chair in one corner. The rest of the space is filled to overflowing with Colin's "laboratory," a kind of machine shop gone nuts. A long work bench covered with dozens of jerry-built, half-finished Rube Goldeberg gizmos. Colin is rotating the disks of the induction machine as Quinn, Remmy and Maggie watch.

QUINN

Amazing. Where we're from this is called a Wimshurst machine. One of the first gizmos to generate electricity by induction, and store it in jars like these.

(to Colin)

And you invented this?

COLIN

Yes. And everything else here.

Pointing a few things out.

COLIN

Several variations on the lightning rod...This is a kind of calculating machine...bicycle generator...I have built a flush commode in the outhouse, but I cannot get anyone to use it.

QUINN

My brother's a genius.

Remmy holds up the timer with the numbers clicking down.

REMBRANDT

I'm happy for you, but we're running out of time.

Colin takes the timer from Rembrandt, amazed at it.

COLIN

Marley's ghost! How do the numbers light up like this?

QUINN

I'll explain later.

(MORE)

CONTINUED

15 CONTINUED

15

QUINN (CONT'D)

(then)  
I told you I might be able to prove  
I'm your brother. Our parents left  
a special message for me. They  
must have left one for you. You  
said your parents left you a few  
things.

He crosses to a cabinet, opens it and takes out a big  
leather-bound Bible and hands it to Quinn.

COLIN

The family Bible.

Quinn, Maggie and Remmy look it over. Quinn quickly flips  
through the pages, holds it by the covers and shakes it.  
Nothing. He glances at the ticking timer, then grabs the  
top of the binding and rips it down to the cardboard.

COLIN

Hey!

Quinn can't find what he's looking for.

QUINN

Anything else?

Colin takes a gold watch on a chain from the cabinet, but he  
holds on to it, reluctant to give it to Quinn after what  
happened to the Bible.

QUINN

It's very important.

Colin holds out the watch. Quinn takes it and looks it  
over, listens to it, opens the back, then puts it on the  
work bench and, before Colin can stop him, grabs a mallet  
and smashes the watch: Colin just stares in open-mouthed  
amazement as Quinn quickly sorts through the wreckage of the  
watch.

MAGGIE

Your Earth Prime mother had the  
chip in her arm.

QUINN

Right.

Quinn grabs Colin's arms, pushes the sleeves up and looks at  
the forearms.

QUINN

Do you have a sharp knife?

Colin jerks his arms away.

CONTINUED

15 CONTINUED (2)

15

COLIN  
You are quite mad, are you not?

QUINN  
(getting desperate)  
Anything else? You've got to have  
a chip, a micro-dot.

Colin looks in the cabinet and brings up a silver locket on  
a chain.

COLIN  
It belonged to my mother.

He's reluctant to let Quinn have it, but Quinn grabs it  
anyway. He opens it. Nothing. Turns it over. There is  
another lid on the back. He opens it. There is the  
micro-dot. Quinn-is relieved. He takes the dot and holds  
it out toward Colin, who shrinks back.

QUINN  
You must put this on your forehead.

Colin doesn't want to.

QUINN  
Please...trust me.

Colin looks at the dot, then into his brother's eyes. He  
sighs and gives in. Quinn puts the dot on Colin's forehead.

16 CLOSE ON COLIN'S FACE

16

As the micro-dot on his forehead begins to glow and pulsate  
in vivid colors, as it reacts with Colin's brain chemistry.

17 COLIN'S VISION

17

A kaleidoscopic experience (not unlike the one Quinn had  
in "Genesis,"^Prod. #K2801). Swirling colors and shapes.  
Mists part to reveal a young couple dressed in white. They  
are COLIN'S BIRTH PARENTS.

MOTHER  
Hello, our precious son. We hope  
you will understand the difficult  
decision your father and I had to  
make concerning you and your  
brother.

FATHER  
A terrible war is raging on our  
world. If we lose, it will mean  
the end of life for us as we know  
it.

(MORE)

CONTINUED

17 CONTINUED

17

FATHER (CONT'D)  
Our enemies are the Kromagg  
Dynasty, a separate race of higher  
primates.

MOTHER  
The Kromaggs control more than half  
our planet and have enslaved  
millions. Your father and I are  
working with other government  
scientists to develop a weapon that  
could turn the tide and win the war  
for us.

FATHER  
Until we succeed, we have made the  
painful decision to place you and  
your brother with foster parents on  
different worlds to ensure your  
safety.

18 ANGLE ON COLIN

18

as he takes his mind trip. Quinn, Maggie and Remmy  
watching.

MAGGIE  
Quinn, this thing almost blew your  
mind and you were already aware of  
travel between worlds...

REMBRANDT  
Yeah. What do you think it will do  
to a guy who thinks a toilet is a  
big deal?

COLIN  
I'm from another planet?

REMBRANDT  
Now, he's getting to the good part.

QUINN  
(looking at the timer)  
We have no choice.

COLIN  
Coordinates? I do not understand.

Quinn looks around, grabs a pencil and paper.

QUINN  
They must be telling him how to get  
to their world.

CONTINUED

18 CONTINUED

18

COLIN

Twelve...twelve...cosine nine,  
by...I can't make it out...

Quinn writes what he can, then stops, frustrated. Suddenly, Colin's eyes flash open. He stares wildly at the Sliders. He's scared out of his wits. He jumps up to run away, but Rembrandt blocks him and Quinn grabs him. Colin is shaking with fear.

QUINN

You're not crazy, Colin. I know  
that's what it feels like. but I  
swear to you, it's all true.

Quinn holds Colin by the shoulders, looking at him intensely. He carefully removes the micro-dot, and replaces it in the locket. He hands the locket to Maggie.

QUINN

My birth parents came back for me.  
My foster mother told me about it.  
She hid me because she couldn't  
bear to give me back. I think the  
same thing happened here with you.

COLIN

But my parents...all that time...  
everything in my life was a lie?

QUINN

Did you love them? Did they love  
you?

COLIN

Yes.

QUINN

Then it wasn't a lie. But there is  
a greater truth. And you just  
heard it.

REMBRANDT

(re: the timer)  
Quinn...it's getting close.

QUINN

We want you to come with us.

COLIN

Where?

Quinn takes the timer from Rembrandt and shows Colin the numbers.

CONTINUED

18 CONTINUED (2)

18

QUINN

In less than two minutes, this machine will open a tunnel that leads to another dimension.

COLIN

In here?

QUINN

We have to go through it. All of us. Or we have to stay here for a long time.

(holds up the paper)

These numbers you were given. I didn't get them all down.

Colin is calming down, the implications of all this sinking in. He looks at the paper.

COLIN

No. I could not understand everything they were saying. It was as though they were fading into a fog.

MAGGIE

(re: the locket)

This thing is pretty battered. Might have damaged the micro-dot.

QUINN

I think they were giving Colin the coordinates of their home world.

(looking at the timer)

In a few seconds we have to slide.

(to Colin)

You must come with us. This micro-dot was designed to work only with your brain chemistry. Without you, I can't work out the coordinates and I'll never find our home, our parents.

Colin is undecided. He looks around.

COLIN

Could I take some of my work?

Relief among the Sliders. He's caving.

QUINN

Sorry, but we'll have plenty to work on, I promise.

COLIN

What about Susannah?

CONTINUED

18 CONTINUED (3)

18

QUINN  
You have to leave her.

REMBRANDT  
That battle-ax of a mamma won't let  
you marry her anyway.

COLIN  
You're probably right.

QUINN  
(looking at the timer)  
It's time.

COLIN  
But...my life here...

QUINN  
Your life is in the future. With  
me. And your real family.

Quinn hits the button and the VORTEX swirls up into the  
room.

QUINN  
(to Maggie and Remmy)  
You two go ahead.

MAGGIE  
You sure?

Quinn nods and Maggie and Remmy leap into the vortex. Colin  
has backed away from the vortex a little, understandably  
frightened by it.

Colin looks at Quinn. Quinn reaches out his hand.

QUINN  
Brother?

Colin makes up his mind. He takes Quinn's hand and together  
they jump into the vortex.

19 EXT. WIDE TARMAC - DAY

19

Maggie and Remmy are there when Colin and Quinn arrive.  
It's a wide stretch of pavement that apparently goes to  
infinity in all directions. There is a high wind.

QUINN  
Where are we?

REMBRANDT  
L.A.X.

There is a sudden roar and a...

SMASH CUT TO

20 ANGLE ON 747 (STOCK) 20  
landing straight at us.

21 THE SLIDERS AND COLIN 21

Maggie and Rembrandt are running off the runway. Colin stands, frozen at the sight of the approaching jumbo jet, the first image he has of this brave new world. At the last minute, Quinn grabs his new brother by the arm and drags him off the tarmac-to safety.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

22 EXT. CITY STREET - DAY 22

The Sliders, plus Colin, are walking along a busy street. Everything looks pretty normal to us, but absolutely incredible to Colin. Just about everything he sees is a mind-blower. For Quinn, Maggie and Remmy, this is like herding a three year old through a toy store.

23 COLIN'S POINT OF VIEW - ANGLE ON STREET 23

The cars, the lights, the stores, the people in their strange clothes, some of whom notice Colin in strange clothes. Rembrandt is constantly getting a kick out of Colin's reaction to things and people's reactions to him.

24 INT. CHANDLER HOTEL - DAY 24

as the Sliders enter and cross the lobby to the front desk. The hotel seems to be quite normal on this world. As they cross, the Sliders explain the situation to Colin.

QUINN

There seems to be a variant of this hotel on just about every world we visit.

MAGGIE

We usually try to get the same room.

REMBRANDT

Unless, of course, the place is headquarters for some doomsday cult, or a military bunker for the Kromagg, or a bombed-out hulk full of hungry rats.

COLIN

That happens?

REMBRANDT

That happens.

Quinn steps up to the desk. The CLERK smiles.

CLERK

Good morning.

QUINN

Good morning, we'd like to check in if you've got room for us.

CONTINUED

24 CONTINUED 24

CLERK  
Certainly. Will that be bone graft  
or DNA debit.

Quinn reacts to the others.

QUINN  
Do you take cash?

Only the slightest pause from the Clerk, and the smile never  
goes away.

CLERK  
Of course, sir.

And as Quinn starts to fill in the guest card, the camera  
PANS TO...

25 A COMPUTER TERMINAL 25

On top of the monitor there is a compact mini-camera. We  
ZOOM in on the lens of this camera and...

CUT TO:

26 INT. POLICE STATION - DAY - CLOSE ON A COMPUTER PRINTER 26

It whirs to life and spits out a page.

27 WIDER ANGLE 27

as a plain-clothed police officer rolls his chair over from  
his desk to the printer to take the page and look at it. As  
he turns back to his desk and to camera, we see that he is  
this world's alternate for Sheriff Dawson from Colin's  
world.

Here he is SERGEANT LOU DAWSON. He studies the printout.  
It's a photo of Quinn, Maggie, Remmy and Colin as they check  
in to the hotel. Dawson takes a file folder from a wire  
holder on his desk, puts the photo in it, puts it back and  
goes back to his paper work.

28 INT. HOTEL ROOM - DAY 28

As Quinn, Maggie, Remmy and Colin enter. Colin sees the  
television and crosses to it.

COLIN  
Here's one of those cathode image  
display units we we saw in the  
store window. Is it for us?

CONTINUED

28 CONTINUED

28

MAGGIE  
Everything in the room is for us.

COLIN  
(looking around)  
For keeps?

REMBRANDT  
We're just renting.

He crosses to the mini-bar, opens it and takes out a soda. Colin follows to the mini-bar and bends down to study it as Rembrandt tosses sodas to Quinn and Maggie. Rembrandt hands Colin a soda and shows him how to pop the top. The soda fizzes up a little out of the can, startling Colin.

REMBRANDT  
Taste it.

Colin does. Then...

COLIN  
Odd. What is it?

REMBRANDT  
Cola.

COLIN  
What is that?

REMBRANDT  
No one knows.

Colin bends down to pull the mini-bar away from the wall and starts examining the condenser coils.

MAGGIE  
You know, if we've got three days here, I could stand to do some shopping. What do you say, Remmy, why don't we let the brothers do a little bonding?

Remmy takes a wad of cash from his pocket.

REMBRANDT  
Aren't you sorry you made fun of me for trying those ATM machines along the way? I knew I'd hit one sometime.

Quinn has a thought. He crosses to the door with them as Colin continues to bury his nose in the mini-bar innards.

CONTINUED

28 CONTINUED (2)

28

QUINN

Be careful with that cash. You saw how the woman acted when we checked in. If anybody asks about that bone graft thing, I think we should say we've got them, but we just like to do business with cash.

Rembrandt and Maggie shrug "Okay." Maggie opens the door and exits. Rembrandt turns back to Colin.

REMBRANDT

Don't do anything I wouldn't do.

And they're gone. Colin rises from the mini-bar and crosses to the clock radio on the bedside table. He picks it up, shakes it, looks at the LED numbers.

COLIN

I do not think I know him well enough to know what he would or would not do under certain circumstances.

Quinn crosses to Colin.

QUINN

It's just an expression.  
(takes radio from Colin,  
puts it back on the  
table)  
Here, let me show you around.

CUT TO

29 A SILENT SEQUENCE

29

as Quinn shows his brother some of the wonders of the modern age without even leaving the hotel room.

THE CLOCK RADIO. Quinn shows Colin how it works, setting the alarm, then hitting the "on" button. An up-tempo song is playing on the radio. Colin is at first startled by it, then begins to dig it. This song now becomes the source for score for the rest of the sequence.

30 IN THE BATHROOM

30

Quinn shows Colin the SHOWER. Colin holds his hand under the stream of water, pulling it back when the water is too hot.

Quinn flushes the TOILET. Colin is fascinated, putting his head right down in the bowl to observe the water. A HAND-HELD HAIR DRYER. Quinn flips the switch and Colin is literally "blown away."

31 BACK IN THE BEDROOM

31

as Colin sits on the bed, still sipping his soda, opening drawers in the bedside table. He finds a GIDEON BIBLE, opens it, seems pleased to discover what it is. As he puts it back, his eye catches a COIN SLOT on the table too. He looks up at Quinn, who smiles, pulls some coins from his pocket. He deposits a coin and the "magic fingers" vibrator of the bed starts to wiggle. Colin is like a little boy with a new toy. He lies down on the bed as Quinn crosses to the television and comes back with the REMOTE CONTROL.

The music starts to fade away as Quinn hits the remote and the TV comes to life.

32 ANGLE ON TELEVISION

32

as it tunes in a vintage episode of "Simon and Simon." Rick and A.J. chasing a bad guy.

33 ANGLE ON COLIN AND QUINN ON THE BED

33

as Quinn hands him the remote and shows him how to work it. The camera stays on Colin as he clicks around, channel surfing, vibrating on the bed, sipping his soda. The effect is carried by sound only.

TELEVISION

(montage of different  
'voices)

I know it's only a dog, but I think  
he's trying to tell us something...  
Bacon, ninety-nine cents a pound!  
...No, Kalkie, the hat goes on your  
head...These sharks swim in shallow  
water quite close to the short...  
Anxious about your future? Call a  
registered psychic at... Tell me,  
you're a scientist, what could  
cause tomatoes to grow to this  
size?

Colin clicks the television off.

COLIN

(puzzled)  
You like this?

QUINN

(shrugs)  
Sometimes there's a good show on.

Colin rises and crosses to the TV, starts to pull it forward out of the cabinet.

COLIN

I think it would be more  
interesting to take it apart.

CONTINUED

33 CONTINUED

33

QUINN

We can't do that. It's not ours.

The telephone on the bedside rings. Colin drops his soda can. Quinn crosses and answers the phone.

QUINN

(into phone)  
Yes? Yes, we have plenty of  
towels. Thank you.

He hangs up. Colin crosses to the table and leans down to observe the phone closely.

QUINN

It's called a telephone. A  
communication's device.

COLIN

(picks up phone)  
Can I take this apart?

QUINN

No. It's not ours either.

Colin is punching the buttons on the phone.

QUINN

(demonstrating)  
You have to pick up the receiver.

Colin listens.

QUINN

Hear the tone? Means it works.  
(doing it as he talks)  
Then you just punch in the number  
you want.

COLIN

What number do I want?

Quinn goes to the bedside table, opens a drawer, finds a phone book, shows it to Colin.

QUINN

Every person and business who has a  
telephone has a number, and most of  
them are in this book.

COLIN

(looking at the book)  
This is a wonder. I must read it.

CONTINUED

33 CONTINUED (2)

33

QUINN  
(takes book)  
Later, why don't we go out for a  
while. Let me show you more the  
way this world works.

COLIN  
(excited)  
Yes. If it is all as fantastic as  
that great book of numbers, I  
cannot wait.

Quinn takes Colin by the arm and they head for the door.

CUT TO

34 INT. CHANDLER BAR/CLUB PAIN

34

On this world, the bar is a "techno-punk rave bar." Pulsing  
European computer driven music, wandering spotlights and  
lasers, a dance floor crowded with radically dressed  
dancers. Colin and Quinn enter and look around.

COLIN  
Is this some kind of harvest  
festival?

QUINN  
Could be. Must be some kind of  
holiday for the club to be this  
busy this early.

They cross to the bar and find a couple of slots to  
belly-up. A bartender crosses down.

QUINN  
(to bartender)  
Draft beer.  
(to Colin)  
Want anything?

He sees a nearby customer with a tall drink with an umbrella  
in it.

COLIN  
I'll have one of those.

Bartender nods and goes away.

COLIN  
(to Quinn)  
Why does the drink have an umbrella  
in it?

QUINN  
I've never really thought about it.  
Decoration, I suppose.

CONTINUED

34 CONTINUED

34

COLIN

Maybe this is a world where it's important to protect your beverage from the elements.

QUINN

(a chuckle)  
You might be right.

The drinks come. Colin tries to take a sip around the umbrella, fails, finally has to take it out. He savors his drink.

QUINN

Well, you be careful with that.  
It's loaded.  
(sees buffet)  
I'm gonna grab some food. You want anything?

COLIN

No thanks.

QUINN

Don't wander off.

Quinn leaves to cross to the buffet table, dodging through the dancers. Colin sips his drink and looks around, noticing for the first time that the leather and nose stud people around him are staring at his long coat and wide brimmed hat, smiling and nodding them approval of his look.

35 COLIN'S POINT OF VIEW - ANGLE ACROSS BAR

35

A woman is leaning against the bar. She's dressed provocatively in a very short skirt and revealing top. She is back-lit so we can't see her face clearly, but she looks to be a knockout. Colin reacts to her. Then, looking more closely, begins to think she might look familiar.

He starts to cross toward her, dodging dancers as he goes. As he gets closer, she turns her head toward the light and Colin and we get our first good look at her.

COLIN

Susannah!

She looks at him, wondering who this geek is. She's the alternate for the Susannah from Colin's world.

COLIN

What are you doing here?! And dressed like that?! If your mother could see you... well...I do not know what she would do.

CONTINUED

35 CONTINUED

35

SUSANNAH  
Do I know you?

COLIN  
Don't you remember? Colin Mallory.  
We were to be wed.

SUSANNAH  
Are you some kind of lab experiment  
that blew up?

COLIN  
People are always asking me that.

She turns away from him. Colin shakes his head, realizing  
that he's on another world. This can't be his Susannah.

COLIN  
Ah...Susannah...I thought you were  
someone else.

SUSANNAH  
No big deal.  
(then)  
Nice outfit.

COLIN  
Thanks.

SUSANNAH  
How come you know my name?

COLIN  
(almost to himself)  
I know everything about you.

SUSANNAH  
What?

COLIN  
Nothing. I am not myself. Maybe  
it is the drink.

Susannah nods, looks him over a moment.

SUSANNAH  
You're kinda cute, in a weird way.

Colin looks at her. She looks exactly like the girl he  
loves. Gets up his courage.

COLIN  
Can I buy you something with an  
umbrella in it?

SUSANNAH  
Sure.

CONTINUED

35 CONTINUED (2)

35

He waves to the bartender, who crosses down.

COLIN  
One of these for the lady.

The bartender nods and goes away.

SUSANNAH  
You're not from around here.

COLIN  
Well, actually...  
(catches himself)  
How can you tell?

SUSANNAH  
You don't look, dress or sound like  
anyone around here.

COLIN  
You noticed.

The bartender brings Susannah's drink. Colin fumbles in his pocket for some money and puts it on the bar. Susannah takes serious note of the cash.

SUSANNAH  
You're a cashier?

COLIN  
Sorry...

SUSANNAH  
Don't you have a bone graft?

Colin wasn't listening earlier when Quinn warned Remmy and Maggie about this.

COLIN  
You know the lady at the desk asked  
about that when we checked in. No,  
I do not have a bone graft,  
whatever that is. And I do not  
have anything else she talked  
about. What was it? DNA.

Susannah looks at him a moment, then.

SUSANNAH  
I have some place very important to  
go. But I'm afraid to go by  
myself. Will you come with me?

Colin looks at her, torn. He looks around the bar, sees Quinn at the buffet table, loading up on finger food. Susannah steps closer to Colin and opens her eyes wide.

CONTINUED

35 CONTINUED (3) 35

SUSANNAH

Please.

Colin looks at her. What the hell. He's a guy.

COLIN

Well, maybe for a little while.

She takes his hand and leads him away from the bar.

36 WITH QUINN 36

as he starts back toward the bar. He sees Colin, his big hat really, moving toward the door, with a girl. He tries to hurry toward his brother, shoving his way through the dancers.

QUINN

Colin...wait!

37 EXT. HOTEL - DAY 37

Susannah hops into the driver's seat of a van. Colin gets in the passenger side and the van pulls away. After a moment, Quinn comes out the door and looks up and down the street at the traffic. He can't tell which car, if any, Colin has been taken in. He reacts with frustration, and we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

38 EXT. CITY STREET - DAY 38

A plain van is moving along in the traffic.

39 INT. VAN - DAY 39

Susannah driving, Colin taking in every feature of this strange chariot, opening the glove box, flipping down the visors, rolling the electric windows up and down. Susannah takes a cell phone from her purse and punches in a number.

COLIN  
Is that a telephone?

SUSANNAH  
Yes.

COLIN  
No wires?

She looks at him oddly, then talks into the phone.

SUSANNAH  
(into phone)  
Mother, guess what, I found the perfect person to help us with our problem. We're going right over to the home.

She ends the call, puts the phone back in her purse. Smiles at Colin and explains:

SUSANNAH  
I know I really shouldn't burden you with this since we've just met, but you seem like such a kind person. My dear Uncle Ray is being kept in an old folks' home. My awful relatives have put him there against his will.

COLIN  
That is terrible.

SUSANNAH  
Mother and I have been heart broken about it. We want to get him out and bring him home where we can care for-him.

COLIN  
That would be a very decent thing to do.

CONTINUED

39 CONTINUED

39

SUSANNAH  
But we can't get to him. The security system at the home is set to pick up bone grafts. Any unauthorized person sets off the alarm. Since you don't have a graft, you could go in and get him.

COLIN  
You want me to steal your uncle?

SUSANNAH  
Rescue.

Colin gulps, but he'll do pretty much anything for Susannah.

CUT TO

40 EXT. OLD FOLKS' HOME - DAY

40

A sign says: CLARENCE BIRDSEYE INSTITUTE. Susannah's van drives around to the back of the building and parks near a loading dock.

41 INT. THE VAN

41

Colin turns to Susannah.

COLIN  
Susannah, I am not sure this is right.

SUSANNAH  
Is it right that a helpless, elderly person be kept in a heartless institution when a loving family is ready to care for his every need?

Colin looks at her, falling more in love with her, like a sap. He gulps again, but he's going.

SUSANNAH  
He's in Suite 433.

Colin opens the door and gets out. He looks nervously back at Susannah, who smiles.

42 INT. CLARENCE BIRDSEYE INSTITUTE - HALLWAY - DAY

42

Colin is making his way down a long hallway. He turns a corner and sees a wall full of large drawers, like a storage area in a morgue. There are numbers on the drawers. He walks along, looking for 433. We TILT up to see, in a corner, another one of those pesky computer-driven surveillance cameras following Colin in as he walks.

43 COLIN 43  
finds "Suite" 433.

COLIN  
(to himself)  
Mighty small suite.

He presses the handle and opens the drawer. The thing slides out on bearings and Colin raises the lid, and a lot of frozen nitrogen steam rises up in a fog. When the fog clears, Colin looks inside and there is Uncle Ray. Frozen stiff. Colin's mouth drops open, it's safe to say.

44 EXT. STREET - DAY 44  
Susannah waiting in the van. After a moment, here comes Colin. By himself. No Uncle Ray. Colin seems upset.

COLIN  
There's a problem.

SUSANNAH  
What?

COLIN  
Something you did not tell me.

SUSANNAH  
Yes?

COLIN  
Uncle Ray is frozen.

SUSANNAH  
So?

COLIN  
He is dead as a mackerel.

SUSANNAH  
No, he's not. Oh, I'm sorry, you're a Canadian. I don't think we have this technology up there. Uncle Ray is in a state of suspended animation. His body functions have been lowered, but he's alive. It's the way old people are handled here when they become too much trouble.

Colin looks at her a long moment, not sure whether to believe her.

SUSANNAH  
There are shipping containers in the loading area.  
(MORE)

CONTINUED

44 CONTINUED

44

SUSANNAH (CONT'D)  
I didn't tell you before because I  
thought you would know. Just slip  
Uncle Ray into one of those  
containers and bring him out. I  
promise you he'll be so much  
happier with us.

COLIN  
Well...he sure does not look very  
happy now.

Colin turns and heads back to the building.

45 INT. CLARENCE BIRDSEYE INSTITUTE - HALLWAY

45

Colin coming down the hallway with a container on a gurney.  
He pauses a moment, looks at the drawers. Then he turns and  
looks in the opposite direction, thinking things over.

CUT TO

46 INT. HOTEL LOBBY - DAY

46

Remmy and Maggie are returning from their spree with  
packages. Quinn crosses quickly to them.

QUINN  
Colin's gone off somewhere.

REMBRANDT  
What?

QUINN  
He left the bar with a woman.

MAGGIE  
Well, it didn't take him long to  
learn how to do that.

QUINN  
She must have had a car. By the  
time I got out to the street, they  
were gone.

REMBRANDT  
Have you been up to the room?

QUINN  
No. I've been looking for him on  
the street.

They head for the elevators.

47 INT. HOTEL ROOM - DAY 47

A discreet knock, then Quinn keys the lock, opens the door and the three of them come in.

QUINN  
Colin?

A quick look around. No one.

REMBRANDT  
What do we do now?

QUINN  
We stay calm. We've got three days to find him, or for him to find us. He's not dumb, you know.

MAGGIE  
How can you tell?

CUT TO

48 INT. VAN - DAY 48

Susannah driving. Colin riding. He's a lot quieter now, watching the road, trying to remember which route they're taking.

SUSANNAH  
You don't know how much this will mean to Mother. Ray is her favorite uncle.

Colin looks at her a lot differently now. The puppy love look is gone. He's studying this young woman carefully.

CUT TO

49 INT. HOTEL ROOM - LATER 49

Rembrandt on the sofa. Maggie in a chair. Quinn pacing.

QUINN  
I can't believe it. First thing I do after I find the guy is lose him.

REMBRANDT  
I think you're right about waiting here. He knows where we are.

QUINN  
I don't think he would purposely wander off like that. But someone could take advantage of his innocence.

CONTINUED

49 CONTINUED

49

REMBRANDT  
Maybe he's just shacked up  
somewhere with this woman.

QUINN  
I haven't known him long, but I got  
the idea that Colin is not a  
'shackin' up kind of guy.

MAGGIE  
He's a guy, isn't he?

Quinn stops his pacing.

QUINN  
We could go to the police.

MAGGIE  
What?

REMBRANDT  
Not good.

MAGGIE  
We haven't had a lot of luck in  
that area.

QUINN  
This seems to be a pretty normal  
world. The cops I've seen don't  
look like stork troopers. We  
haven't seen any abuse.  
(picks up phone, dials  
zero)  
Operator, how do I reach the  
police?

A knock at the door.

QUINN  
That could be him.

Rembrandt crosses and opens the door. It's Sergeant Dawson.  
He's holding up his I.D. badge.

DAWSON  
Sergeant Lou Dawson, L.A.P.D.

Quinn hangs up the phone and looks at Maggie.

QUINN  
That was quick.

Rembrandt shows Dawson into the room. The cop is carrying a  
file folder under one arm and is checking notes in a little  
notebook.

CONTINUED

49 CONTINUED (2)

49

DAWSON  
(to Quinn)  
You Quinn Mallory?

QUINN  
Yes.

DAWSON  
(to the others)  
You're Brown, and you're Beckett?

QUINN  
Is there anything wrong, Sergeant?  
Have we done something?

DAWSON  
Oh, you haven't done anything, but  
there's definitely something wrong.  
Mind if I sit?

QUINN  
Go ahead.

Dawson sits in an easy chair, puts the file folder on the coffee table in front of him. The Sliders gather around. Dawson opens his file and shows them a picture. It's of the four of them checking into the hotel.

DAWSON  
Every transaction made with cash is  
photographed for the police.

REMBRANDT  
Something wrong with cash?

DAWSON  
No. Just unusual. We take the  
pictures because we want to make  
sure you didn't get the cash  
illegally. Why didn't you use your  
bone graft or make a DNA debit  
transaction?

Quick glances among the Sliders.

MAGGIE  
We just prefer to use cash.

QUINN  
We're from Canada.

DAWSON  
(good enough for him)  
Oh.

REMBRANDT  
My mother always told me not to  
spend money I couldn't see.

CONTINUED

49 CONTINUED (3)

49

DAWSON

Good advice.

(then)  
You do have bone grafts, don't  
you?

ALL OF THEM

Oh, yeah...of course...certainly.

Dawson nods, leans forward and points out Colin in the picture.

DAWSON

This guy. In the big hat.

QUINN

That's my brother, Colin.

DAWSON

Where is he?

QUINN

I'm not sure. We haven't seen him  
for a couple of hours.

DAWSON

well, I've seen him.

The Sliders don't know if this is good or bad.

QUINN

Really? Where?

Dawson takes another photo from his file and hands it to Quinn. It's a high angle shot down the hallway in the cryomorgue. Colin is pushing a covered gurney down the hallway.

QUINN

It's Colin, all right. What's he  
doing?

DAWSON

Hers stealing a corpse from a  
cryomorgue.

On the Sliders' looks of astonishment...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

50 INT. HOTEL ROOM - DAY - CONTINUOUS 5 0

50

We rejoin the Sliders, who are stunned at the idea that Quinn's brother might be a body snatcher. Sergeant Dawson is holding the photo from the morgue.

DAWSON

This was taken at three-forty this afternoon at the Clarence Birdseye Cryogenic Storage Facility on Alvarado.

QUINN

Cryogenic? That's a frozen body?

DAWSON

I don't know what it's like in Canada, but down here this sort of thing is getting popular, if you can afford it. And there's a new wrinkle. Not only can you have your body frozen, hoping that somewhere down the road we can cure what killed you, you can freeze your assets too.

REMBRANDT

I'm not following that.

DAWSON

Your money. Fat cats have finally found a way to 'take it with them.' We've got special DNA entry accounts. Your stash just sits there piling up interest until you're thawed out. Only way into the account is with a DNA match.

QUINN

I don't understand what this has to do with my brother.

DAWSON

New wrinkles usually lead to new crimes. The bad guys are starting to hijack rich corpses. They defrost them, take some tissue to get the DNA, then they clean out the accounts.

QUINN

First of all, I don't believe my brother would even think of stealing a body.

(MORE)

CONTINUED

50 CONTINUED

50

QUINN (CONT'D)

Second, that scheme is so complicated, he would have no way of knowing about it. None of us would.

DAWSON

Yes, I've heard Canada is a simpler place.

MAGGIE

Colin is certainly simpler.

QUINN

What she means is that my brother is a bit naive. But he's absolutely not a criminal.

DAWSON

Maybe someone is taking advantage of him. Using him to do something they couldn't do for some reason.

QUINN

If this picture is for real, that's the only possible explanation.

DAWSON

For example, this cryomorgue, like a lot of businesses, uses a bone graft security system. Only way somebody like your brother could get in and out without tripping the alarm would be if he doesn't have a bone graft.

Some uncomfortable looks exchanged among the Sliders.

REMBRANDT

Is not having a bone graft against the law?

Dawson rises and starts for the door.

DAWSON

Not if you find such a person and get him back to Canada before it's found out.

(takes card from pocket)

We're rounding up the usual suspects and I've got my top team on this case. If you should happen to run into your brother, be a good idea to give me a call.

He gives Quinn his card and exits. The Sliders look at one another for a moment.

CONTINUED

50 CONTINUED (2)

50

REMBRANDT

Now what?

QUINN

We have to find him.

MAGGIE

It's a big city. Besides, what if your brother really is a body snatcher. You don't know what kind of stuff he was into.

QUINN

You saw the world he lived in. I think the Sergeant got it right. Somebody is taking advantage of his innocent nature.

MAGGIE

Short skirts make new fools every day.

REMBRANDT

Well, we can't let the cops find him. Even if we prove his innocence, we'll be all tied up in an investigation, they'll get into that bone graft stuff. They'll take our timer like they always do and we'll end up here for twenty-nine years.

MAGGIE

(sarcastic)  
Don't sugar coat it, Remmy. Tell it like it is.

CUT TO

51 EXT. MANSION - DAY

51

Long driveway from a big gate. The van pulls in and goes to the open garage. Three people are waiting there, a woman and two men.

As we get closer, we may recognize the woman as this world's alternate for MOTHER MOREHOUSE from Colin's world.

52 INT. THE VAN

52

As Susannah jumps out and goes to talk to her mother, leaving Colin, for the moment, alone in the van. Colin looks own at Susannah's purse. He quickly reaches in and takes her cell phone and puts it in his pocket.

53 EXT. DRIVEWAY

53

Susannah and her mother cross to the van. Susannah opens the door and Colin climbs out.

SUSANNAH  
Mother, this is Colin Mallory, the  
kind young man who helped me get  
Uncle Ray.

Mother gives Colin a big smile.

MOREHOUSE  
You'll never know how grateful we  
are for this. Come on in the  
house. You must be starved.

Colin and Susannah start into the garage, heading for the back door into the house. Mother is right behind them, turning to the two men as she goes.

MOREHOUSE  
(sotto)  
Get that stiff down to the sauna.

54 INT. DEN - DAY

54

A nicely furnished, bookshelf-lined room. Leather sofa, easy chairs, big desk. The door opens and Colin is escorted in by Susannah. She crosses to the sofa with him. Mother comes with them.

MOREHOUSE  
You know, when my Susannah told me  
she'd met a nice, young man who  
could help us with our problem, I  
just knew my prayers had been  
answered.

COLIN  
I was glad to be of help.

MOREHOUSE  
You must not be from around here.

COLIN  
I'm from Canada.

MOREHOUSE  
Ah...that explains everything.  
(then)  
Well, then, we've got a little  
business to take care of, then  
we'll tie on the feedbag, Don't  
tell me you don't like pizza.

CONTINUED

54 CONTINUED

54

COLIN  
(has no idea what pizza  
is)  
Very well. I will not tell you  
that.

Mother crosses to the desk while susannah moves in closer to Colin.

SUSANNAH  
We're going to get Uncle Ray into  
the reanimating facility, and then  
we'll have a nice quiet dinner  
and...  
(seductive)  
...get to know one another better.

COLIN  
That would be nice.

55 WITH MOTHER MOREHOUSE

55

as she takes the phone from the desk, unplugs it, puts it in a desk drawer and locks it. Colin may or may not see this, but it is Susannah's intention to distract him from it.

56 COLIN AND SUSANNAH

56

She gives him a light kiss on the cheek.

SUSANNAH  
You just sit down, relax, read  
something if you like. I'll be  
right back.

She turns and heads for the door. Mother and Susannah give Colin a big smile and leave. We and Colin clearly hear the key in the door locking him in. Colin goes to the desk, tries the drawers. All locked. He checks the door. Locked. Goes to the windows. All locked. He thinks a moment, then crosses back to the desk, sees a phone book and pulls it toward him as he takes Susannah's cell phone from his pocket, opens it and starts to try to figure out how to work it.

57 HOTEL ROOM - DAY

57

The Sliders are on their way out.

QUINN  
We get a Thomas Guide and do a  
quadrant search...

The phone rings. Maggie is closest, so she answers it.

CONTINUED

57 CONTINUED

57

MAGGIE  
(into phone)  
Hello...

58 INTERCUT

58

between Colin in the den on the cell phone, and Maggie, then Quinn, in the hotel. We see Colin has looked up the hotel number in the phone book.

COLIN  
Maggie? Thank heavens. I found the hotel in the great book of numbers Quinn told me of.

MAGGIE  
You know the police think you're some kind of sicko grave robber.

COLIN  
Can I speak to my brother?

Maggie holds out the phone to Quinn, who takes it.

QUINN  
(into phone)  
Colin? Where are you?

COLIN  
I'm not sure. I tried to remember street names, but there were a lot of turns, and what's a Sepulveda?

QUINN  
Never mind that, we've got to find you.

COLIN  
Well, I'm in a big house. Room with a desk and a lot of books.

QUINN  
A study. That's no help.  
(gets the idea)  
Wait a minute. Look at the desk.

Colin crosses to the desk.

QUINN  
There's got to be something there with an address on it. Stationery, mail...

Colin rummages, finds an envelope.

CONTINUED

58 CONTINUED

58

COLIN  
Here's something.  
(reads)  
One-six-five-oh-nine Glenellen  
Drive...

QUINN  
Got it. We'll be right there.

Quinn hangs up. The Sliders exit in a hurry.

END INTERCUT.

59 ON COLIN

59

who folds up the hone, puts it in his pocket and crosses to  
the window to wait.

CUT TO

60 INT. SAUNA ROOM - DAY

60

The two men are struggling to open the body container.  
Mother and Susannah enter.

MOREHOUSE  
Don't bother with that now. Put  
the whole thing in the sauna.  
We've got to get it thawed, chopped  
up and out of here as quick as  
possible.

They shove the container into the sauna and close the door.

SUSANNAH  
What do we do with the hayseed  
upstairs?

MOREHOUSE  
We keep him around. A casher with  
no graft could come in pretty  
handy. Think of all the other  
Uncle Rays out there who'd like to  
warm up and give us their dough.

SUSANNAH  
What if Colin wants to go back to  
Canada?

MOREHOUSE  
If you don't know how to keep a man  
on a string, then you haven't  
learned anything I taught you.

CONTINUED

60 CONTINUED

60

The men have muscled Uncle Ray's container into the sauna. Mother crosses over and peeks through the glass, then checks the temperature gauge. She turns to Susannah.

MOREHOUSE

This time tomorrow, it's front row seven forty-seven to Bora Bora for you and me: You know my idea of a perfect breakfast? A Ramos Fizz and fresh lifeguard.

Susannah smiles, and we...

TIME CUT TO

61 EXT. FRONT OF MANSION - DAY

61

A cab pulls up to the front. The Sliders climb out.

62 WITH THE SLIDERS

62

as they case the joint. The front gate is open, so they cautiously go in and down the driveway.

63 AT THE GARAGE

63

The van is there, the doors are still open. The Sliders go in and Quinn tries the back door. It's open. If this seems too easy, remember Mother and Susannah are certain no one even knows Uncle Ray is out of the freezer.

64 INT. MANSION HALLWAY

64

The Sliders moving along, looking for Colin. Quinn knocks on a door.

QUINN

Colin?<sup>(sotto)</sup>

No answer. On to the next door.

QUINN

Colin?<sup>(again)</sup>

COLIN (O.S.)

Quinn?<sup>(other side of door)</sup>

Quinn tries the knob. Locked.

QUINN

We'll get you out in just a second.

CONTINUED

64 CONTINUED

64

Quinn takes his micro-tool kit out of his pocket, checks the door lock, selects a pair of picks and goes to work. The lock pops, the door opens. Colin comes out.

COLIN  
I want to get out of here.

QUINN  
What about the old man you stole?

COLIN  
I didn't...

MOREHOUSE'S VOICE  
More company I see.

65 NEW ANGLE PAST SLIDERS

65

Mother, Susannah and the two men are there. The men have guns.

MOREHOUSE  
Friends of yours, Mr. Mallory?

The men with guns move around Mother and Susannah, toward the Sliders to take charge of the scene.

COLIN  
(to Susannah)  
How could you et involved up with people who would do such a hideous thing?

SUSANNAH  
It was my idea.

MOREHOUSE  
Are you guys from Canada too?

REMBRANDT  
Something like that.

MOREHOUSE  
No bone grafts?

MAGGIE  
Not that we know of.

MOREHOUSE  
What a break! We can set up a whole syndicate. Highjack freezballs from all over the country.  
(to the goons)  
Take these people downstairs and lock them in the pantry until we filet Uncle Ray.

CONTINUED

65 CONTINUED 65

The men with guns nudge the Sliders and Colin along the hallway.

66 INT. FOYER 66

As our people are moving through it, suddenly the door crashes open, and SWAT team guys pour into the foyer.

SWAT LEADER  
Freeze! Drop the weapons!

The men with guns drop them. Sergeant Dawson makes his way through the SWAT guys. He has a couple of other plain-clothed officers who move to take charge of Mother and Susannah.

DAWSON  
(to Quinn)  
Had you tailed ever since I saw you in the hotel.  
(then)  
Rebecca Morehouse, Susannah Morehouse. You're under arrest for attempted post-mortem homicide.  
(to his men)  
Take them away.

The officers cuff them and hustle all four of them off.

67 COLIN 67

sad to see this version of Susannah hauled away in cuffs.

68 WITH DAWSON 68

as he crosses to the Sliders.

DAWSON  
I hope it's 'attempted' homicide.  
Where's the old man?

COLIN  
They took the crate to a sauna room in the basement, but you see...

DAWSON  
(cuts him off)  
Sauna? Holy cow.

And he and a couple of SWAT guys rush off for the basement.

69 WITH THE SLIDERS AND COLIN 69

following.

CONTINUED

69 CONTINUED

69

COLIN  
(as they go, to Quinn)  
I tried to tell you, it will be all  
right, but no one listens.

70 INT. SAUNA

70

Dawson is there. The SWAT guys are working quickly to open the crate. There is water on the floor. The Sliders and Colin enter.

DAWSON  
If he's thawed out, he's dead for  
good. Can't refreeze him.

The crate opens and out tumbles maybe a dozen partially thawed frozen turkeys.

71 ANGLE ON COLIN

71

who explains.

COLIN  
When I saw Uncle Ray was frozen, I  
suspected something was wrong about  
this whole thins. The staff  
kitchen was right next door. So...

Everyone reacts to this, and we...

CUT TO

72 EXT. GARAGE

72

where a police car is taking Mother and Susannah away. Dawson, the Sliders and Colin come out of the back door into the garage and walk out onto the driveway as they talk.

DAWSON  
Commendable work, Mallory.

QUINN  
He won't be charged with anything?

DAWSON  
No. He stopped a crime from being  
committed.

REMBRANDT  
(re: the police car with  
Mom and Susannah)  
Then what can you charge them  
with?

CONTINUED



73 CONTINUED

73

MAGGIE

Why don't we take in a movie? Let these brothers do a little more bonding.

REMBRANDT

I don't know. Look what happened last time.

QUINN

This time he doesn't get out of my sight.

REMBRANDT

(to Maggie)  
What do you want to see?

MAGGIE

There's a theatre just up the block showing something called 'Gone with the Future,' starring Michael J. Fox as Rhet Butler.

REMBRANDT

That I've got to see.

The bathroom door opens and Colin enters. Utterly transformed. Gone is the black coat, pants and big hat. Replaced by a slim-fit T-shirt with a wild design, baggy shorts, and hip high-top basketball shoes. On his head, a baseball cap, bill forward. The Sliders react.

MAGGIE

Wow.

REMBRANDT

The man is stylin'.

QUINN

Absolutely amazing.

COLIN

Is it me?

REMBRANDT

It's whoever you are now.  
(crosses)  
One little thing.

He turns the baseball cap around so the bill points backward.

COLIN

I do not understand.  
(turns bill back to front)  
It seems to me the function of this extension is to shade the eyes.

CONTINUED

73 CONTINUED (2)

73

REMBRANDT  
(turns bill to back  
again)  
For shortstops, yes. Not for you,  
cutting edge dude.

Rembrandt and Maggie head for the door and exit. Colin  
turns to Quinn, who just grins and shakes his head. Having  
a new brother looks like a lot of fun.

FADE OUT

THE END