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Prod. Draft

PROD. #K2823
3/24/98 (F.R.)



"REVELATIONS"

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SLIDERS

"Revelations"

TEASER

FADE IN

1 EXT. BARREN FIELD - DAY (D1) 1

No buildings in sight. The VORTEX OPENS. REMBRANDT and COLIN come piling out (Colin is carrying a laptop computer in a case with a shoulder strap). The two of them immediately start looking around for limbs, rocks, any kind of weapon. Here comes QUINN, followed by MAGGIE, and right behind them we see an ENORMOUS ARM reaching through the vortex, the BIG HAND grabbing desperately for our Sliders. Remmy and Colin have found a couple of big sticks and are battling away with the fingers. The hand manages to grab Maggie's leg and starts to pull her back into the vortex. Quinn and Colin grab her arms and pull the other way while Rembrandt bangs away on the big hand with a stick. It looks like the hand might pull her back, but at the last moment, Quinn and Colin pull her free. The arm suddenly disappears back into the wormhole and the VORTEX CLOSES.

2 ANGLE ON THE SLIDERS 2

as they pull themselves together, out of breath, frightened. Quinn looks at Maggie for a long moment, then:

QUINN

(dry)
It's just as well. That guy wasn't right for you.

Maggie looks like she might like to hit him, but Quinn laughs and pulls away. Rembrandt and Colin, now that the vortex is closed and they're safe, join Quinn in laughing about it. Maggie is not amused.

MAGGIE

It wasn't funny. He wanted me to meet his parents.

The guys settle down and start to look around.

REMBRANDT

Any idea where we are?

QUINN

Not a clue.

Maggie shades her eyes and looks around. Then points off.

MAGGIE

Looks like there might be a road over there.

They start to walk toward it.

CONTINUED

2 CONTINUED

2

Quinn is studying the timer as they go. Colin slings his computer case strap over a shoulder.

COLIN
You ever slide into land of the
giants before?

REMBRANDT
Yeah.
(a glance toward Maggie)
But they weren't this friendly.

QUINN
This is strange.

COLIN
It didn't stop again, did it?

QUINN
No. It's fine. It's just...
we're here for 624 hours.

MAGGIE
624? Are you sure you're reading
it right?

QUINN
Yeah....

Colin has been figuring it out in his head.

COLIN
That's twenty-six days.

The pause and let that sink in, looking around at the wilderness.

MAGGIE
Twenty-six days?

QUINN
In the middle of nowhere.

REMBRANDT
Well, if it's not the middle, I bet
we can get there from here.

They start walking toward the road again.

3 EXT. GAS STATION/MOTEL - DAY

3

A dusty, deserted area. Maybe two cars parked in the garage area, one at the motel. A big dog sleeps on the gas pump island. A motor oil sign creaks in the desert wind. A guy in overalls, Cat Diesel cap and clodhoppers dozes on a soda crate leaned against the wall. His name is JASPER. The dog's named BUFORD. We see the Sliders come around a bend in the road and head toward the gas station.

4 AT THE GAS STATION

4

as the Sliders walk in and approach Jasper. He just sits there looking at them.

QUINN

Good morning.

JASPER

Mornin'.

QUINN

My friends and I are a little lost. Could you tell us how to get to Los Angeles?

JASPER

I could tell you that. If you could tell me why you want to go there.

REMBRANDT

Just personal business.

JASPER

With who? A prairie dog? There's nothing in L.A. but a deserted mission. No water except when it rains, and then it floods. In the fall, they get wildfires, and then the most godawful earthquakes every other day. Nobody in his right mind would live in Los Angeles.

The Sliders react to that, then....

REMBRANDT

Where are we now?

JASPER

Welcome to City of Industry. They called it that because there was a tire plant here before the war with Japan. Course it closed up.

QUINN

Well, where is the nearest city?

JASPER

That would be Needles. Maybe 150 miles east. Casino bus comes through here twice a week. Next one tomorrow.

The Sliders think that over.

MAGGIE

(indicating the motel)
Got any rooms available for tonight?

CONTINUED

4 CONTINUED

4

JASPER

Take your pick.

They start toward a room.

JASPER

(gets up)
That'll be fifteen bucks. In
advance.

He turns and indicates a small, battered Styrofoam cooler on the porch behind him.

JASPER

Buck extra for the mini-bar.

Rembrandt steps forward and takes out some cash. Jasper looks at it.

JASPER

I don't take foreign money.

REMBRANDT

This isn't...
(then realizes he's got
the wrong money for this
world)
...ah...we just came from Canada.

JASPER

Ain't worth the paper they wasted
to make it. You got credit cards?

QUINN

No.

JASPER

You ain't got money, you ain't got
credit cards, you ain't gonna get
on a casino bus to Needles, and
you're damned sure not gonna get
into no casino.

Another pause. What to do?

COLIN

Any jobs around, here?

Jasper looks around as if he might see one. Of course, there's nothing here but the motel and the gas station.

JASPER

There's a diner up the road might
need a busboy.
(looks at a truck up on
blocks)
Any of you know anything about
Dodge transmissions?

CONTINUED

4 CONTINUED (2)

4

QUINN

My brother, here, cut his teeth on
one.

JASPER

Give you a night's room and some
eatin' money if you can fix it.

COLIN

Sounds good.

MAGGIE

It does?

Jasper goes into the little office. The Sliders continue to
look around. Colin crosses over to make friends with
Buford, the dog.

REMBRANDT

Nothing but desert, fires and
earthquakes in a town barely
hanging on.

(to Quinn)

And how long are we here?

QUINN

Three and a half weeks.

COLIN

(looking up from petting
the dog)

I like it.

Rembrandt, Maggie and Quinn shake their heads, glumly
contemplating a gruesome stay here. Colin pats the dog's
head, and we....

FADE OUT

END OF TEASER

ACT ONE

FADE IN

5 EXT. GAS STATION/MOTEL - SEVERAL DAYS LATER (D2) 5

Jasper is still sitting on the soda crate. Buford is lounging on the pump island. The hood to the pickup is up, and Quinn and Colin are working on the engine, several parts of which are scattered on a blanket on the ground. Jasper gets up, stretches, starts to stroll toward the truck. Somehow he is able to drink from a soda bottle with a toothpick in his mouth.

6 AT THE PICKUP TRUCK 6

Colin tinkering with the transmission. Quinn watching, helping from time to time.

QUINN

Didn't that thing go down there?

COLIN

No. I took it off of this thing.

QUINN

But it's not going back on this thing.

COLIN

Take it easy, don't jam it on there.

Jasper has arrived and peers down into the truck.

JASPER

Thought you said you cut your teeth on a Dodge transmission?

COLIN

(points angrily at Quinn)
He said that.

QUINN

Yeah. Had to have a lot of dental work later.

JASPER

(deadpan)
Very funny. If I was hiring comedians, I'd have a real bargain here. But that ain't the deal. You've been working on that truck for almost a week and it looks worse than it did before you started.

CONTINUED

6 CONTINUED

6

QUINN

This kind of complicated repair always looks like that. Besides you said you didn't need the truck right away.

JASPER

Yeah...well, I'm gonna need it sometime. That gonna happen?

QUINN

Sure.

Colin, trying to tighten something, scuffs his knuckles on the engine block, shouts and drops the wrench under the car. Quinn gets down and retrieves the wrench. Jasper just shakes his head, picks his teeth and heads back for the soda crate.

QUINN

I'm glad Maggie and Rembrandt caught on at the diner.

COLIN

They're not.

QUINN

It's only for another couple of weeks. Maggie can handle truckers coming on to her that long, believe me.

COLIN

Rembrandt said he had 'dishpan hands.' What's that mean?

QUINN

It means that a man of Rembrandt's talent and education, because of our straitened circumstances, is having to take employment for which he is vastly overqualified.

COLIN

And that screws up your hands?

Quinn shows Colin his grimy, oil-caked hands.

QUINN

Every time.

They hear something and look up the road.

7 ANGLE UP THE ROAD

7

Here comes a car. A man driving. No one else in it. The car pulls into the station. Jasper gets up and crosses to it. The man gets out and says something to Jasper. Jasper goes to pump gas.

CONTINUED

7 CONTINUED

7

The man stands for a moment, looking over at Quinn and Colin as if trying to figure out if they're a threat. Then he looks back up the road, nervously, as if he's worried he's being followed. Then he starts into the gas station office.

8 ANGLE ON COLIN AND QUINN

8

Watching the man. After he goes into the station.

QUINN
He look nervous to you?

COLIN
Yeah. Maybe somebody's after him.

They look back up the road. Hopeful. But nothing's coming.

QUINN
Don't see anything yet.
(looks up)
Maybe it's a chopper?

COLIN
Highway patrol?

QUINN
F.B.I.?

They put down their tools and cross over to look at the car.

9 AT THE CAR

9

Jasper pumping gas. Quinn and Colin casually stroll over and have a look at the car. Jasper notices. Quinn covers....

QUINN
Nice car.

JASPER
Yeah.

10 ANGLE INSIDE CAR

10

It's empty except for a nice looking aluminum Halliburton case on the front passenger seat.

11 QUINN AND COLIN

11

react to one another about the case. Could be full of weapons. Quinn looks over at Jasper.

QUINN
Taking a little break.

CONTINUED

11 CONTINUED

11

JASPER

(a shrug)
It's what you do best.

After a moment, the man comes back out. Probably went to the john. He stands there looking at Quinn and Colin suspiciously.

MAN

I saw you looking in my car. Why?

COLIN

No reason.

QUINN

It's a nice one. We don't see many like it around here.

The man continues to look them over, after a moment, decides they're just harmless hicks. He crosses to pay Jasper for the gas. Quinn and Colin exchange a glance. Could be something going on here. A little excitement. A little mystery.

MAN

Say, could you do me a favor? My wife and kids are coming along behind me in the motor home. I'm sure she'll stop here. Would you tell her I've gone ahead to the KOA in Kingman to get us a space for the night.

Jasper nods. The man gets in the car and cranks it.

12 ANGLE ON QUINN AND COLIN

12

as they sag with disappointment. Nothing going on in this town.

13 EXT. MOTEL - NIGHT (N2)

13

Colin and Rembrandt are killing time on the porch. They sit in straight chairs, leaning back. Colin is tossing playing cards into a hat. Rembrandt is rubbing some lotion into his "dishpan hands." Behind them we see the lights are on in their room, and maybe we hear music from a radio.

COLIN

I have to say coyotes. One night a pack of them came down right under my window. They sounded like evil children.

REMBRANDT

Pretty good. Ever heard a wolf?

CONTINUED

13 CONTINUED

13

COLIN

Not that I remember.

REMBRANDT

A wolf is what a coyote is studying to be.

Quinn crosses down from the gas station office carrying three cans of soda. He hands them out to the guys.

QUINN

We're talking wolves?

REMBRANDT

It's a bet. A dollar for whoever comes up with the most frightening sound in the world.

QUINN

(nods his head)
It's a slow town.

They sip their sodas and think about sounds. Then....

QUINN

Why not bet on the best of something? We've seen a lot of good things in a lot of worlds... the best milk shake...the best beach...the best pancakes.

REMBRANDT

We've done that. Now we're doing this. You want in?

Quinn thinks a moment.

QUINN

I always hate it when a dentist says: 'Uh oh.'

REMBRANDT

Good. Definitely a contender.

QUINN

Of course, you got Kromaggs... manta ships...laser weapons....

COLIN

No Kromaggs. We decided that.

REMBRANDT

Too easy.

They think and sip.

QUINN

What about thunder, right over the house?

CONTINUED

13 CONTINUED (2)

13

COLIN

The sound of screeching tires right behind you.

QUINN

I had this aunt once....

REMBRANDT

(interrupting)
Hold it. I've got it.

He stands for emphasis.

REMBRANDT

Three o'clock in the morning...in your bedroom...somebody cranks a chain saw.

Colin and Quinn look at him with a kind of awe. Then they each take a dollar from their pockets and give it to Remmy. He laughs and pockets the money. Maggie comes out of the motel room with a towel wrapped around her head.

MAGGIE

Only two things on television. On PBS, some hick in a polo shirt is interviewing the oldest rabbi in Santa Barbara. And on Channel seven: 'Touched by a Ranger,' starring Chuck Norris as the priest. ~What are you guys doing?

REMBRANDT

A little high-stakes gambling.

You wish. Maybe by this weekend we'll have enough for the bus to glamorous Needles, Desert Fun Capital.

QUINN

I found out today there's a library in town.

MAGGIE

Does it have slot machines?

QUINN

Well, it might have some books on physics that could help me work on the timer. Try to get some better control over it.

REMBRANDT

Every time you work on that thing, it seems to do even crazier things.

CONTINUED

13 CONTINUED (3)

13

COLIN

If we could fix it, we might be able to move on out of here sooner.

QUINN

Might be some books in there that would help pass the time a little better than 'Touched by a Ranger.'

COLIN

Well, let's check it out tomorrow. It's past my bedtime.

He gets up stretches and goes into the room. Quinn checks his watch.

QUINN

Past his bedtime. It's barely seven.

REMBRANDT

Once a farm boy....

14 ANGLE ON GAS STATION/MOTEL - NIGHT

14

A full moon is shining down on this lonely scene.

CUT TO

15 EXT. LIBRARY - DAY (D3)

15

Quinn and Rembrandt are walking along the street. Only a few stores and the library stand alone at the end of the street.

REMBRANDT

It's amazing when you think about it. Your brother has figured out how to make an entire career out of repairing one transmission.

QUINN

He's got a gift.
(sees library)
There it is.

They head for the door and go inside.

CUT TO

16 INT. LIBRARY - DAY

16

It looks like a leftover from when there might have been a high school in this town. Several wooden cases of books. An old fashioned card catalog. Behind a desk at one end of the room sits the librarian, a little man named WALLACE PERNICK.

CONTINUED

16 CONTINUED

16

Quinn and Rembrandt enter and look around. Pernick eyes them suspiciously.

PERNICK

Now, we don't want any trouble here, do we boys?

To punctuate his remark, Pernick shows the guys a pistol that's almost too heavy for him to lift with one hand. Remmy and Quinn smile and raise their hands.

QUINN

No. No trouble. We're here to check out some books.

PERNICK

You are?

REMBRANDT

That's right.

PERNICK

Nobody does that anymore.

QUINN

We're new in town.

PERNICK

You got library cards?

QUINN

No. Can we get some?

Pernick puts the gun down and smiles at them.

PERNICK

Why, of course you can. I'm always ready to welcome new readers to town. Just fill these out.

He puts two cards on the desk and Quinn and Remmy start to fill them out as Pernick gives them the rundown.

PERNICK

My name is Wallace Pernick. We're open from ten to five, Mondays, Thursdays and Fridays, noon to three on Saturdays. You can take out up to five books for up to ten days. No radios, no loud talking, no gum chewing, and there's a ten cent per day late fine. And I'm sure it would never occur to you boys to mark up the books or deface them.

QUINN

(smiles)

It would never occur to us. We just want to avoid gunplay.

CONTINUED

16 CONTINUED (2)

16

PERNICK

So do I.

The guys finish filling out the cards and Pernick takes them, and in return, gives them two small library cards.

PERNICK

Card catalog is over there. We file under the Dewey Decimal System. Any special interests?

QUINN

Physics. Mathematics.

PERNICK

(impressed)
Oh, my.
(to Remmy)
And you?

REMBRANDT

Got any old issues of 'Down Beat,' or 'Rolling Stone'?

PERNICK

(disappointed)
Magazines are in the back.

Rembrandt wanders off to browse. Pernick turns his full attention to Quinn.

PERNICK

What branches are you interested in? We've got metallurgy, astronomy, calculus. A whole section on the moon shots.

QUINN

Quantum mechanics. Entropy. Interferometry. Quantum field laws in curved space time. That sort of thing.

PERNICK

(falling in love)
Oh, my. Right this way.

Quinn follows the entranced Pernick into the stacks.

17 WITH REMBRANDT

17

as he moves down by some other stacks. He stops at a row of books. A little label on the shelf reads: Science Fiction. He browses a few titles, sees one that looks interesting, takes out the book.

TIME CUT TO

18 CLOSE ON THE BOOK 18

that Remmy found on the shelf, maybe a nifty little match cut. It's one of two he wants to check out.

19 WIDEN 19

Quinn with five books, Rembrandt with two, Pernick checking them out.

QUINN

What did you find?

REMBRANDT

Biography of Jackie Robinson.

PERNICK

Oh, the great jazz saxophone player. You know he broke the color barrier in what once was an all white art form.

Rembrandt shrugs at Quinn.

REMBRANDT

And some science fiction.

(holds it up)

'Flow My Blood, the Soldier Said,'
by Isaac Clark.

QUINN

I thought you hated science fiction.

REMBRANDT

Only thing that looked good.

PERNICK

I think you'll like it. Clark wrote the 'Moons of Meepzorp' trilogy.

Quinn and Rembrandt take the books and head out. Pernick hates to see them go.

PERNICK

I hope you enjoy the books. Come back any time. I'm always here. Well, ten to five, Mondays, Thursdays, and Fridays....

Quinn and Remmy are gone.

PERNICK

(to himself)

...noon to three on Saturdays.

He sighs and goes back behind his desk.

CUT TO

20 INT. MOTEL ROOM - NIGHT (N3)

20

Twin beds, sparse furniture. Colin and Quinn are at a card table, the library books scattered around. Quinn is working with the timer. Colin, one of the physics books open beside him, is making calculations on the laptop. Rembrandt is in a chair reading his science fiction book. Beside him, on a little table, is an old-fashioned rotary dial telephone. Maggie is watching television. After a moment, she turns it off .

MAGGIE

I wish Chuck wouldn't cry so much on that show. Anything anybody says to him makes him cry.

QUINN

I think it's to show how vulnerable he is.

COLIN

(referring to the book)
I'm not sure this is going o help us. This guy hasn't even heard of the Planck-Wheeler scales for singularity cores.

QUINN

Not every world is as advanced as ours. You have to be patient.

REMBRANDT

Listen to this.
(reads from his book)
'When Grobar, the Gormak science officer, revealed his formula for inter-dimensional travel, Commander Kurch Grimax knew that the possibility existed for him to conquer literally millions of parallel worlds.

The others just look at him.

REMBRANDT

Inter-dimensional travel? Millions of parallel worlds? Doesn't that sound familiar?

QUINN

What we do in reality might seem like fantasy to people in another world.

Colin writes something on the note pad next to his laptop.

MAGGIE

If I hadn't been along for the ride and someone told me about it, I wouldn't believe anything we do.

CONTINUED

20 CONTINUED

20

Rembrandt has found something on another page and stands up, amazed. He brings the book over to show Quinn. Maggie leans over for a look.

COLIN

Hey, I just figured out, 'Gormak,'
is a close anagram for Kromagg.

REMBRANDT

Yeah? Look at this.

21 INSERT - THE BOOK

21

A full page illustration. Unmistakably a Kromagg soldier with a laser weapon.

22 BACK TO SCENE

22

as our people react to that. Maybe this isn't such a boring world after all.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

23 EXT. LIBRARY - DAY - THE NEXT MORNING (D4)

23

Rembrandt and Quinn are heading down the sidewalk toward the library. Rembrandt carries the science fiction book.

QUINN

It can't be a coincidence. This writer knows too much about my home world.

REMBRANDT

So why does he write it as fiction?

QUINN

Who would believe it as fact?

They go into the library.

24 INT. LIBRARY - DAY

24

Wallace Pernick is behind his desk. He's happy to see Quinn and Rembrandt again as they enter and cross to his desk.

PERNICK

Oh, back so soon. You must be speed readers.

Rembrandt puts the book on the desk.

QUINN

We'd like to talk to you about this book.

REMBRANDT

About this writer, actually. What can you tell us about him?

Pernick picks up the book and looks it over.

PERNICK

Isaac Clark. Don't you know about him?

QUINN

We don't read much science fiction.

PERNICK

But you must have seen the movies. 'Space Wars,' 'The Andromeda Syndrome,' and '2001: The Wrath of Khan.'

REMBRANDT

We don't get out much.

CONTINUED

24 CONTINUED

24

PERNICK

Clark is one of the best and most celebrated authors in the country.

QUINN

Good. How can we get in touch with him?

PERNICK

He's also one of the most reclusive authors in the country. He avoids all public occasions. People rarely see him even in private, and nobody knows where he lives.

Rembrandt takes the book, opens it and points to the title page.

REMBRANDT

Somebody must know. He's got a publisher.

QUINN

If he sells books to Hollywood, he must have an agent, and they must know where to send a check.

PERNICK

I'm afraid I can't help you there.

Rembrandt and Quinn turn to leave.

PERNICK

But I have a friend at the U.C. Cucamonga library....

Quinn and Remmy are gone.

PERNICK

...who might be able to help.

Pernick is disappointed his only customers have gotten away.

CUT TO

25 EXT. GAS STATION/MOTEL - DAY

25

Colin is still working on the pickup. It looks as if he's got it almost all back together, and he seems to be working faster and more confidently. Jasper is on his soda crate.

Buford is dozing on the pump island. Rembrandt is standing next to Jasper.

REMBRANDT

Don't you ever get tired of living out here with nothing to do?

CONTINUED

25 CONTINUED

25

JASPER

Sometimes 'nothing' is what needs doing.

Rembrandt thinks that one over. Quinn comes out of the office.

QUINN

Think I've got something.

He and Rembrandt come off the porch and cross toward the pickup where Colin is working. We go with them. We may see Maggie coming this way from the motel room. She's in a new dress, all set for a night on the town.

QUINN

Publisher says he doesn't know where Clark lives. Says he doesn't have an agent, only a lawyer. All business goes through him. Lawyer won't talk. Actually his 'voice mail' won't talk. But I got his name. And the number for the agent who handled the movie deals.

REMBRANDT

Why does this mean you've got something?

They're at the truck where it looks as though Colin has put the finishing touch on his repair job.

QUINN

We have the names and numbers of three people who must have had reason to call Clark sometime.

COLIN

So?

QUINN

If we can get the phone company records, we may be able to match up some numbers.

REMBRANDT

How do we get phone company records?

QUINN

We've got a computer. We hack our way in.

COLIN

Not without a modem.

The three men look at one another and then at Maggie. They know what this means. Maggie arrives, in high spirits.

CONTINUED

25 CONTINUED (2)

25

MAGGIE

Hi, guys, are we ready to roll?
Downtown Needles. Bright lights,
big city.

(to Quinn)

You've never seen me roll dice,
have you, big boy?

She notices the expressions on their faces.

MAGGIE

What? What's going on?

QUINN

Maggie, I know you've worked hard
at the diner. Remy and Colin.
too. And you've saved up your
money, and you're really looking
forward to this little holiday in
Needles.

MAGGIE

(resigned to it)

What do you need the money for?

QUINN

A modem. We need to get on-line so
we can hack into the phone line
records.

MAGGIE

Of course. What would a slide be
without hacking into phone company
records.

She opens her purse and takes out her money and hands it over
to Quinn. Colin and Remy do the same.

QUINN

Thanks, guys. I knew you would
understand.

Colin slams the hood down on the truck.

QUINN

(re: the truck)
This thing running?

COLIN

Time to find out.

QUINN

There's a computer store over in
West Covina.

Quinn turns toward Jasper on the porch.

QUINN

Jasper, can we borrow the truck for
a while?

26 JASPER 26
just waves his hand, "go ahead."

27 AT THE TRUCK 27
Colin climbs in the driver's side, Maggie into the shot gun seat. Quinn and Rembrandt hop into the bed. Colin cranks it up. When it starts, Colin is more surprised than anyone. He puts it in gear, and the truck, only backfiring a couple of times, heads out of the station and up the road.

CUT TO

28 INT. MOTEL ROOM - NIGHT (N4) 28
Rembrandt is reading his book. Maggie is watching Colin and Quinn work at the laptop. We ma notice a little modem unit attached to the side, the phone line plugged into it. Quinn clicks the keys.

REMBRANDT

(re: the book)
There s a whole section here about a disintegration ray weapon. Sounds like the one we blew up at that Kromagg proving ground. This guy is either from your world, or he s been following us around.

QUINN

We're in.

MAGGIE

That was easy.

COLIN

Maybe they don't have the hacker problem here some worlds do.

QUINN

Okay...let's run a months' worth of calls from each of the three numbers.

29 ANGLE ON COMPUTER SCREEN 29
Rows of phone numbers scroll up, and they don't have to be 555's because we're scrolling too fast for viewers who might be crank callers to spot any one number.

30 BACK TO SCENE 30
as Quinn and Colin watch the numbers.

MAGGIE

What are you looking for?

CONTINUED

30 CONTINUED

30

QUINN

Any repeat calls to the same number from all three of the source numbers.

COLIN

We figure Clark's lawyer, publisher and the agent must have called him. Maybe more than once. If we can match numbers, it narrows the search.

MAGGIE

Nice.

QUINN

We've got three calls to this 555 number, 818 code, from the publisher.

COLIN

Okay, key in that number and scan the other bases.

Quinn clicks in the data and they watch the screen.

QUINN

Bingo...One, two, three... four calls from the lawyer.
(scans more)
And two from the agent.

COLIN

Any other matches?

QUINN

(scanning)
There s a match on this 310 code number and one 213, but only with the lawyer and the agent.

COLIN

The three match is the best bet.

QUINN

And look at this. All the calls are to this number, never from it, and always about the same time of day; fifteen hundred. Three in the afternoon.

REMBRANDT

What do we do now, call that number?

Colin opens a jewel box, takes out a compact disc and inserts it in the laptop.

CONTINUED

30 CONTINUED (2)

30

QUINN
Not yet. That's why we bough the
reverse directory. We can track the
phone's location.

Quinn keys in the number and they watch the screen as it
scans addresses.

QUINN
Okay, here we go...It's in
Wrightwood, up in the mountains.
Corner of Highway 2 and Cutter
Road.
(pauses and looks up at
the others)
It's a pay phone.

They react to that, and we....

CUT TO

31 EXT. MOUNTAIN ROAD - DAY (D5)

31

The pickup is parked near a country store at the inter-
section of Highway 2 and Cutter Road. There is light
traffic on the road. Rembrandt and Maggie are sitting in the
cab of the truck watching the store. We don't see Colin and
Quinn for the moment. The Sliders are taking watch in
shifts, and Quinn and Colin are napping in the truck bed.

32 ANGLE ON GAS STATION

32

We can see a pay phone booth on the outside wall of the
garage.

33 IN THE TRUCK

33

as Remmy and Maggie watch the phone. Remmy checks his watch.

REMBRANDT
It's after three.

MAGGIE
I hate stakeouts.

REMBRANDT
Just takes patience.

MAGGIE
I think waiting's always the worst
part of something like this, don't
you? Not knowing what comes next.

CONTINUED

33 CONTINUED

33

REMBRANDT

Actually it's not much fun
knowing what comes next. It's
usually Kromaggs in manta ships, or
big hairy guys like that fellow in
the last world who wanted you to
have his babies.

Maggie shivers at the memory.

MAGGIE

Don't remind me.

She sees something at the store.

34 ANGLE ON STORE

34

An SUV pulls in and parks. A young woman climbs out of the
driver's side and goes to the phone, but she doesn't make a
call.

35 ANGLE ON MAGGIE AND REMBRANDT

35

in the truck. They react to this, then Remmy pounds on the
rear window. After a moment, Quinn and Colin appear, sleepy
from their naps. They all look toward the store. Quinn
looks at his watch.

36 ANGLE ON GAS STATION

36

The woman is pacing back and forth, obviously waiting for the
phone to ring. It does and she answers it quickly. She talks
for only a minute or two, hangs up and goes back to her SUV,
climbs in, cranks it and drives away.

37 THE SLIDERS' TRUCK

37

Rembrandt at the wheel. He cranks the engine, and the truck
moves out to follow the SUV.

38 EXT. MOUNTAIN CABIN - DAY

38

The SUV pulls into the drive in front of the cabin. The
woman gets out and goes up the steps into the cabin.

39 ANGLE ON TRUCK

39

as it pulls off the road some distance away from the cabin.
Colin and Quinn jump out of the bed and come forward to the
cab.

REMBRANDT

What if it's not Clark?

CONTINUED

39 CONTINUED

39

QUINN
Then we apologize and go away. But
it would be really strange if
Clark's lawyer, publisher, and
agent would all be calling somebody
else.

Maggie and Rembrandt get out of the truck, and they all start
for the cabin.

40 AT THE CABIN

40

The Sliders approach, go up the steps, and Quinn rings a
bell, or knocks. After a moment, the woman comes to the
door. Her name is CATHERINE. She's maybe 20.

CATHERINE
Yes, what is it?

QUINN
Hi, is this the residence of Isaac
Clark?

CATHERINE
No.

REMBRANDT
We're big fans of his, and we came
all the way up here to see him.

MAGGIE
Maybe get him to autograph a book.

CATHERINE
I told you. No one named Clark
lives here.

She starts to close the door. Quinn holds it open.

CATHERINE
I have a gun.

QUINN
You don't need it. We don't mean
any trouble.
(pauses, then lets her
have it)
Look, we're inter-dimensional
travellers. Like Clark wrote in
the book. Only for real.
(off her puzzled look,
holds up the timer)
We go from one world to another
with this. And it's important that
we see Isaac Clark.

She looks at the timer a moment, then the door opens fully
and a man is standing there with her.

CONTINUED

40 CONTINUED

40

CLARK

I'm Isaac Clark. Come on in.

The Sliders start in, and we....

CUT TO

41 INT. CLARK'S CABIN - NIGHT (N5)

41

Probably starting on a cup of coffee or something for a nice transition. When we widen, we see the Sliders are sitting on chairs and a sofa in the main room of the cabin. Clark sits across from them, Catherine, his daughter, sitting on the arm of his chair. There's a fire going in the fireplace.

QUINN

Our parents told us the Kromaggs were defeated on our home world. We were hoping you might have some knowledge of how we could get back. Our hope is that Maggie could make a home there with us.

REMBRANDT

And if there is a weapon that can defeat the Kromaggs, maybe I could take that back to my world and use it to make a difference.

COLIN

If you are who we think you are, you could end our search.

A pause as Clark lets it all sink in. Catherine is quicker on the draw.

CATHERINE

Dad spends a lot of time dodging lunatic fans, but you people take the blue ribbon. I've never heard anything so crazy in my life.

REMBRANDT

It's all true.
(holds up the book)
Just like the story in his book.

CATHERINE

That's a novel. Fiction. He makes it all up. Don't you people know how that works?

MAGGIE

Well, we haven't made up anything. Everything we told you really happened to us.

CONTINUED

41 CONTINUED

41

COLIN

And we're here because we think you could help us.

CATHERINE

(to Clark)
Come on, Dad. Do you need to hear any more of this nonsense?

CLARK

No. I don't.

(a pause)

Catherine, ever since your mother passed on, I've been meaning to tell you this. Never got up the nerve to do it, I suppose. But these young people are telling the truth.

(to Quinn)

I knew it from the first moment you told me your name. Mallory. You see, I knew your parents.

On Catherine's reaction to this, we....

FADE OUT

END OF ACT

ACT TWO

FADE IN

42 INT. CLARK'S CABIN - NIGHT - SOME TIME LATER

42

The Sliders are where they were. Clark has been telling the Sliders his story. Catherine is sitting on the floor, listening to her father tell about his life. She is shocked and fascinated by the story.

CLARK

Michael and Elizabeth Mallory were brilliant scientists. I worked with them at the Central Academy. When the war with the Kromaggs broke out, our defense establishment had no effective way to fight them. They took over one country after another, The destruction was unbelievable. Millions died.

MAGGIE

We can believe it. We've seen some of it.

CLARK

The Mallorys headed the research team that developed sliding technology.

(indicating Quinn and Colin)

They used it to put you two on different worlds, out of harm's way. And they made the technology available to anyone who wanted off that world, away from the Kromaggs.

QUINN

But they went back.

CLARK

It was their world. They wanted to fight for it. So did I. The government put together a team of the best people we had. A huge amount of money was poured into what was called The Brooklyn Project. Top Secret lab out in the desert. We were under a lot of pressure to develop a weapon that could win the war.

QUINN

And you did.

Clark nods and continues.

CONTINUED

42 CONTINUED

42

CLARK

(to Quinn and Colin)

Your parents were key to that research. In fact, your father perfected the formula that led to the solution. The media called it 'The Liberator.' The Kromaggs called it 'The Doomsday Weapon.' In war, the news angle depends on which side you're on. Anyway, the weapon worked. The Maggs were destroyed. Your parents received the highest honors. Most of us did. Then, it was just a mopping up operation.

A pause. Clark takes a sip of coffee.

REMBRANDT

I don't understand something. Why are you here? You won the war, drove out the Maggs. Your world was at peace.

CLARK

I had seen such devastation, such death, been a part of it. Been a cause of a lot of it. I couldn't face anything on my world again. Michael Mallory helped me slide to this one.

MAGGIE

And you became a writer?

CLARK

Not at first. I tried to find work at my old profession, but I found I'd lost the heart and will to pursue it.

(looks warmly at his daughter)

I met Catherine's mother at the university. Knew the first happiness I'd had in a very long time. Then I got this idea. No one on this Earth would believe my story, where I'd come from, what I'd seen. So I decided to make science fact, science fiction. As the comedian said: It's been a living.

QUINN

But why the isolation? Why hide away like this?

CONTINUED

42 CONTINUED (2)

42

CLARK

(a shrug)
Sliding technology. It's out there. You've got it. So do the Kromaggs. As you well know.

A pause. Clark looks at his daughter. Her emotions, at this point, are very mixed.

CATHERINE

And you were never going to tell me this?

CLARK

You were born here, this is your world. I felt that keeping the secret would help us have a normal life. What good would it do for you to know the truth?

CATHERINE

That it was the truth.

She gets up and leaves the room. Clark sighs, then looks at the Sliders.

CLARK

One of the hard things about being a parent is that sometimes there seems to be no clear right way to do things.

QUINN

You don't have to be a parent to have that problem.

Colin rises.

COLIN

Excuse me. I need a little air.

Colin exits the same direction Catherine took. Then....

CLARK

Now, then, tell me how I can help you.

CUT TO

43 EXT. CABIN PORCH - NIGHT

43

Catherine is standing at the railing, looking out into the night. Colin comes out, stand in the doorway for a moment.

COLIN

Mind if I join you?

CONTINUED

43 CONTINUED

43

CATHERINE

It's a big night, and nobody owns it.

Colin crosses to the railing, looks up at the sky.

COLIN

I know how you feel.

Catherine turns to him.

CATHERINE

How could you possibly know that?

COLIN

I didn't know the truth about my life, about my parents, until a few months ago. Like your father said, my real parents put me on a parallel Earth to protect me from the Kromagg war. I grew up thinking the people who raised me were my mother and father. They weren't.

CATHERINE

They never told you?

COLIN

No. They might have, but they died when I was very young. I didn't find out about my true parents until my brother found me.

CATHERINE

And he told you how he was able to slide from one universe to another, and that there was a world where some kind of mutant race went to war with the humans on your home world?

COLIN

Yes.

CATHERINE

And you believed him?

Colin can't help but laugh at that. But Catherine is not amused.

CATHERINE

It's not funny. Not funny at all. I'm having to deal with the fact that my whole life has been a lie.

COLIN

I had to deal with the same fact.
(pause)
Want to know how I did it?

CONTINUED

43 CONTINUED (2)

43

She just looks at him, maybe a little hopefully.

COLIN

It was something my brother said.
I loved the people who raised me as
I would my own parents. And they
loved me. There was no lie there.
But there is a greater truth. And
he has been helping me to find it.
That's why we're here.

Colin moves closer to her.

COLIN

Isaac Clark is still your father.
I think one of the hard things
about being a son or daughter is
realizing that your parents are
doing the best they can, but
they're only human.

Catherine gives Colin a rueful smile. He looks out into the
night sky.

COLIN

We're just trying to go home.
That's all any of us are trying to
do.

44 EXT. CLARK'S CABIN - NIGHT - LATER

44

Through the front windows, we can see Clark in his chair in
front of the fireplace, surrounded by the Sliders, and now
Catherine, in animated conversation.

DISSOLVE TO

45 EXT. CLARK'S CABIN - DAY - THE NEXT MORNING (D6)

45

From exactly the same angle. We see Clark come out onto the
porch. A moment later, Catherine joins him.

46 CLOSER ON CLARK AND CATHERINE

46

as she joins her father there. He rubs his eyes. Must not
have gotten much sleep. Then turns, realizes his daughter is
there and smiles at her.

CLARK

I want to thank you for being
so...understanding. Such a
fantastic story coming out of
nowhere, and all at once.

CATHERINE

You raised me on fantastic stories.

CONTINUED

46 CONTINUED

46

CLARK

Yes, but it must have been quite a jolt to realize that they were all true.

COLIN

Colin helped me with that. Nothing I know about you from experience really changed last night.

He is relieved to give her a big hug. Then....

CATHERINE

Now I want to learn more about your world.

CLARK

It's been more than twenty years. I should have brothers and sisters there, old friends, but a lot can change over time. I've thought about it all night, and I think it's time I went back. But do you really want to go?

CATHERINE

My mother is gone. My only real family now is you and yours on that world. Yes, I really want to go.

CLARK

Good. Then I have to help Quinn and Colin find the way.

They cross to the door and enter the house.

CUT TO

47 INT. CLARK'S CABIN - DAY - SOME TIME LATER

47

We start on a tray of coffee things -- pot, cups, spoons, etc., being carried in from the kitchen. WIDEN to see the tray is carried by Rembrandt. Catherine follows, carrying the creamer and sugar bowl. Colin and Quinn are working with the timer and the laptop computer. Clark and Maggie are looking over their shoulder, Clark occasionally consulting notes in a battered looseleaf notebook. Rembrandt and Catherine set the tray down and start pouring Clark occasionally coffee and passing it around.

CLARK

(re: the coffee)
Ah, wonderful. You know, I sometimes think that no great scientific breakthrough could have been achieved without caffeine. No coffee, no relativity, no quantum physics, no liquid shampoo.

CONTINUED

47 CONTINUED

47

REMBRANDT

I think the quantum would still be there. We just wouldn't have the energy to leap through it.

Quinn finishes inputting data to the timer. Clark looks at the laptop screen.

CLARK

That 37x figure should be 39x.

Quinn makes the adjustment.

CLARK

What are those extra equations at the end?

QUINN

After the Kromaggs were driven from your world, our father designed a 'slidecage' to protect it from ever being invaded again.

COLIN

It was a kind of shunt. Anybody who tried to slide to that world would be detoured into this holding area.

MAGGIE

It was supposed to be a permanent prison until Quinn got into the controls.

CLARK

Like father, like son.

QUINN

I've been working on the problem for several months, and I think I've come up with a solution. These equations, added to the coordinates you've given me, should get us around that cage.

REMBRANDT

Taking the back door, are we?

QUINN

Something like that.

Colin turns off the laptop and folds it up. Everyone is finishing their coffee, realizing the time has come. Maggie crosses to Quinn and Colin, smiles at them.

MAGGIE

This could be the last slide of all.

Quinn nods and checks the timer.

CONTINUED

47 CONTINUED (2)

47

Clark picks up his briefcase and returns his notes. He takes a couple of packets out of it, holds them up.

CLARK

Money from my world. I brought along some in case I might have to go back someday.

He gives a couple of packets to Quinn.

CLARK

You'll need it.

Everyone continues to get ready to make the slide.

REMBRANDT

One thing that I've always wondered. When we go through these worlds, sometimes people see us come and go, but most of the time not. We're just: there for a while, and then we're gone. What are people going to think about this cabin? No one home. Just a coffee pot and some empty cups.

CLARK

Oh, there will be an investigation. My lawyer will go on television speculating about 'foul play.' After a while, my readers will come up with a whole new interpretation of my work. Maybe conclude I started to believe my own stories. It'll probably sell a lot of books, and make my publisher happy.

MAGGIE

Somebody should call Jasper and tell him where to find his truck.

COLIN

He'll be really mad.

REMBRANDT

I think he'll be glad to be rid of us.

CLARK

Why don't you tell him he can have a nearly new Sports Utility Vehicle. I'll sign the slip and leave it in the glove box.

MAGGIE

Should make him happy.

CUT TO

48 EXT. CABIN - DAY 48

The Sliders, Clark and Catherine have come out into the yard.

QUINN
(looks at everyone)
Ready?

Clark has his arm around his daughter. He looks at her. She nods. Quinn activates the timer.. The VORTEX OPENS.

49 CLARK AND CATHERINE 49

react to the light and the wind, Catherine ducking her head.

50 WIDER 50

as Maggie and Rembrandt lead the way, then Quinn, Colin, Clark and Catherine all LEAP INTO THE VORTEX.

CUT TO

51 EXT. CITY PARK - DAY 51

The light wind from the vortex glows, and the wind stirs up the limbs and blows the leaves as our people are dropped down on the grass. The VORTEX CLOSES and everyone gets his bearings.

52 SLIDERS' POINT OF VIEW - ANGLE ON CITY 52

It's downtown Los Angeles. Skyscrapers, freeways, etc. But this L.A. has some extremely modernistic differences, maybe tubular skywalks between buildings on the high floors, some odd-looking hovercraft flying around. The scene calls to mind the cityscape featured in the last episode of last season.

53 WITH THE SLIDERS, CLARK AND CATHERINE 53

as they walk through the park, getting used to the landscape. All of our people are impressed by what they see. There are a few people enjoying the park with them, but apparently no one witnessed the slide.

MAGGIE
It looks. ..wonderful.

CLARK
Yes, it does. Looks like twenty years of peace and progress.

They stop for a moment. Clark rummages in his briefcase, comes up with an address book. As he talks, he writes something on a slip of paper to give it to Quinn.

CONTINUED

53 CONTINUED

53

CLARK
I know you'll be wanting to get to your parents' home as soon as you can. This was the address twenty years ago. If they're not there, well, at least it's a place to start.

Quinn takes the paper.

REMBRANDT
(to Clark)
Where will you go?

CLARK
Used to be a pretty good hotel near here.

QUINN
The Chandler?

CLARK
How did you know?

MAGGIE
We've been around.

Clark extends his hand, first to Quinn, then to the others.

CLARK
Thanks for the lift.

Catherine nods her good-bye to the Sliders, especially Colin.

CATHERINE
I guess we'll be seeing you.

COLIN
Yes, we're home now. We won't be leaving. So we will see you.

Catherine smiles at the thought. Quinn, Maggie and Rembrandt catch the implication and smile at each other. Clark and Catherine head in one direction. The Sliders start to walk in the other direction.

54 WITH THE SLIDERS

54

as they walk out of the park.

REMBRANDT
Has the 'farm boy' found love, at last?

MAGGIE
Looks that way to me.

CONTINUED

54 CONTINUED

54

COLIN
(a little embarrassed)
First, this 'farm boy' has got to
find home.

The word hits Quinn as if for the first time.

QUINN
Home.

He looks around, smiles, and we....

CUT TO

55 EXT. MALLORY HOUSE - DAY

55

It's an extremely modern layout. Quinn, Colin, Maggie and Rembrandt are standing in the driveway looking at it. Quinn and Colin look at one another. This is it.

56 FRONT DOOR

56

as Quinn rings the bell. Colin is next to him. The others hang back a little on the porch. After a moment, the door opens. There stands MICHAEL MALLORY.

MICHAEL
Yes?

QUINN
Dad?

Michael looks at Quinn a long moment, then at Colin.

QUINN
I'm Quinn... This is Colin.

MICHAEL
Quinn? Colin? Oh, my God. Is it
really you?

COLIN
Yes.

Michael is overcome, holds his arms out to embrace both sons at once. Over his shoulder, we see ELIZABETH MALLORY come out onto the porch.

MICHAEL
They're home, darling. Our boys
are home.

All four embrace in a tearful, overjoyed reunion. Maggie and Rembrandt react, and we....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

57 INT. MALLORY LIVING ROOM - DAY - A LITTLE LATER

57

The Sliders and the Mallorys are settled into the spacious, starkly furnished living room. We come in on the middle of Quinn telling how they all ended up here. Everyone is happy, glad to see one another. Enjoying the company and the stories. It's probably a champagne occasion.

QUINN

Rembrandt has been with me since the start.

REMBRANDT

I was just driving to work, minding my own business, when Q-Ball here activated the vortex, and bam, here I am.

QUINN

(more serious)
We met Maggie on a world that was about to be destroyed.

REMBRANDT

A world that was destroyed.

QUINN

That's why we took her with us. And she's been a very important part of the team.

Maggie smiles at Quinn.

MAGGIE

It's been a hell of an adventure.

MICHAEL

It certainly sounds like it. World after world, looking for this one.

ELIZABETH

Well, your search is finally over. You're home.

Maggie and Rembrandt look at one another.

COLIN

Yes. For me and Quinn.
(to Maggie and Rembrandt)
What about you two? What do you want to do now?

MAGGIE

Like Quinn said. I don't have a world to go back to.

(MORE)

CONTINUED

57 CONTINUED

57

MAGGIE (CONT'D)

(looks at Quinn)
And things have happened along the way that would make me sad not to be with you anymore. I'd like to stay here. Make a new life for myself.

Quinn smiles at her, then at his parents, who pick up on the romantic possibilities of this.

QUINN

What about you, Remmy?

MICHAEL

You're certainly welcome to stay, too.

REMBRANDT

I appreciate that. But I'd like to go home.

QUINN

We made it back to our world, once. I mean Remmy's home world. At the time I thought it was mine, too. The Kromaggs had taken it over. We were both in prison there for a while, Remmy longer than me.

REMBRANDT

I have a mother there, maybe more of my family. I'd like to help them, and now, with Doctor Clark, there may be a way to do that.

MICHAEL

Doctor Clark?

QUINN

Isaac Clark.

At the mention of this name, Michael and Elizabeth exchange a look of concern. We notice it, but the others don't. Quinn goes on.

QUINN

He's really the reason we're here.

MAGGIE

We found him on the last Earth we were on.

COLIN

He had taken his true experiences here and turned them into science fiction novels. Remmy found one in the library.

CONTINUED

QUINN

We put two and two together, found him and his daughter, and got the coordinates for this world.

ELIZABETH

Where is Doctor Clark now?

REMBRANDT

He's here. He made the slide with us. His daughter, too.

QUINN

He told us he worked on the super weapon with you. The weapon that defeated the Kromaggs.

MICHAEL

Yes, he did.

REMBRANDT

If there is a formula, or some kind of design, I was hoping I could take it with me back there, maybe make a difference against the Maggs.

ELIZABETH

That's an interesting idea.

Quinn takes out his time and shows it to Michael.

QUINN

This is our timer. It controls where and when we slide.

MICHAEL

You don't?

QUINN

Only If I have definite coordinates. Even then the thing's kind of temperamental.

MAGGIE

That's an understatement.

QUINN

We've made some rough slides. This thing is fragile.

(looks at it)

See, it says four hours to our next slide. We have to catch it or stay here.

ELIZABETH

Well, you no longer have any use for it, do you?

CONTINUED

57 CONTINUED (3)

57

QUINN

I guess not.
(to Michael)
Can you help us work out the
coordinates to Remmy's home world?

MICHAEL

Of course. They're certain to be
on file in one of my programs.

Quinn looks over at Rembrandt. Then at the timer. He rises
and crosses to Rembrandt, holding out the timer.

QUINN

This is yours now. Take what you
can from Doctor Clark, and when the
time comes...well, you'll be home.

Rembrandt looks at the timer, then takes it.

REMBRANDT

Like passing the torch, huh,
Q-Ball?

QUINN

Something like that.

CUT TO

58 EXT. MALLORY'S FRONT PORCH - DAY

58

A cab is waiting in the driveway. Michael and Elizabeth
stand in the doorway watching Quinn, Colin and Maggie say
goodbye to Rembrandt. They each hug him in turn. Then
Rembrandt waves good-bye to the Mallorys and goes to get into
the cab.

59 QUINN, COLIN AND MAGGIE

59

watch their best friend ride away into a new life.

CUT TO

60 INT. MALLORY HOME - LAB/OFFICE - DAY - A LITTLE WHILE LATER

60

Michael is showing Quinn and Colin around his high-tech
office. Big computer screen, other "blinkies" we haven't
seen before.

MICHAEL

I go into the campus for lectures,
of course, but with the internet
and television transmitter, I could
do all my work from here. I just
hate to give up the personal
contact with my students.

CONTINUED

60 CONTINUED

60

Quinn looks over a big box on the table next to the computer terminal.

QUINN

You've got a Raid Array.

Colin checks it out.

COLIN

What's that?

QUINN

Redundant Array of Inexpensive disks.

MICHAEL

Basically five hard drives in the space of four. If one goes down, another one automatically retrieves the data.

(then, to Quinn)

You trained in computers?

QUINN

Physics major, but you had to know a lot of computer stuff just to talk to the teachers.

MICHAEL

(to Colin)

And your education?

COLIN

Mostly self-taught. My world wasn't as advanced as Quinn's.

QUINN

But it was amazing what Colin was working on, given his resources. Electric storage cells, a flying machine. He was the local genius.

COLIN

Or the local witch doctor. Take your pick.

Our people settle in chairs or on tables.

MICHAEL

(to Colin)

When your mother and I came back for you after the war, we couldn't find you.

COLIN

My parents died in a flu epidemic. After that I was pretty much on my own.

CONTINUED

60 CONTINUED (2)

60

MICHAEL

(to Quinn)
Your foster parents told us you had died in a flu epidemic. Even showed us a death certificate.

QUINN

Really? I didn't know that part. I was told they didn't want to part with me, so they hid me and made up a story for you. I guess that was-it.

MICHAEL

How did you find out the truth?

QUINN

Like I told you, I was in a Kromagg prison for a while on what I thought was my home world. I met my foster mother there, and she gave me the micro-chip you'd left her. It was embedded in her arm.

MICHAEL

Ah...the micro-chip.

COLIN

It told him how to find me, and then we found the chip you left me in foster mother's locket.

MICHAEL

I see. Well...
(to Quinn)
It was a good thing you were able to find your foster mother during that terrible war. And a lucky thing you found Isaac Clark. Where did you say he was staying?

QUINN

He was headed for the Chandler Hotel last time we saw him.

Michael makes a note of that on a pad on his desk. Quinn looks at Colin. Is something wrong here?

CUT TO

61 INT. MALLORY KITCHEN - DAY

61

Another very high-tech place. Stainless steel everything. Elizabeth Mallory is putting a large aluminum container into something that must be an oven.

ELIZABETH

Hope you like turkey.

CONTINUED

61 CONTINUED

61

MAGGIE

Love it.

ELIZABETH

Of course, everything is pre-prepared these days, to save time. Sometimes, I miss the old days when you had to make it from scratch.

MAGGIE

This will be home cooking to me. We've been eating hotel food for a long time. Sometimes not even hotel food.

ELIZABETH

It must have been terrible. Your home destroyed, going from one dangerous place to another.

MAGGIE

I lost a husband as well.
(a moment, then)
We couldn't have made it without each other. If one of us was hurt in trouble, we could always rely on someone else to pull us through. Like the time with the Slidecage.

ELIZABETH

Slidecage?

MAGGIE

That's what Mr. Mallory called it. In the video we saw when we landed there. We didn't know you had shielded it from invasion.

ELIZABETH

I see.

MAGGIE

Anyway, it was hell for a while. Kromaggs and humans loose in this maze killing each other. Then Quinn figured out how to get around the cage, and we were all slid off to other worlds.

ELIZABETH

Sounds like my son is something of a whiz kid.

MAGGIE

They both are. Colin just didn't have the technology on his world.

CONTINUED

61 CONTINUED (2)

61

Elizabeth nods to Maggie and turns back to her oven. Is there a little chill in the air? Maggie puzzles about it a moment, then....

CUT TO

62 CHANDLER HOTEL ROOM - DAY

62

Catherine is in a chair, reading a book. Clark is on the phone.

CLARK

(into phone)

Yes. I brought all the Alamagordo data.

(pause)

It'll be a little more than their word against mine, I assure you.

A knock at the door. Catherine gets up and crosses to open it. It's Rembrandt. She brings him into the room. Her expression tells Remmy that something's been going on here.

CLARK

(into phone)

I've got to go. I'll meet you tonight where we agreed.

He hangs up and rises to greet Rembrandt.

CLARK

Rembrandt. Good to see you? How was the reunion?

REMBRANDT

It was just fine. Hate to leave my friends. Glad to see them happy.

(then, pulling out the timer)

I don't have much time left on this world. Doctor Mallory gave me the coordinates to my home world. Now I want to talk to you about the specifications for that weapon. Do you have plans, diagrams, a disk?

Now Clark looks at Rembrandt a long moment. Then....

CLARK

Rembrandt, I'm afraid I didn't tell you the entire truth about what went on here, and why I was on the Earth where you found me.

Rembrandt reacts to that, and we....

CUT TO

63 INT. MALLORY LIVING ROOM - EVENING (N6)

63

Quinn, Colin and Michael enter from the door to the lab/office. Maggie and Elizabeth are sitting on a sofa.

ELIZABETH

Ah, there you are. Dinner will be ready in about an hour. Maggie here has just been telling me of her fascinating adventures with our sons.

MICHAEL

Yes, the boys and I have been catching up as well.

QUINN

You've got the most fabulous house and lab I've ever seen. This is going to be just great.

ELIZABETH

(a look toward Michael)
Yes, isn't it.

Colin and Quinn smile at one another, and at Maggie. There is definitely something uneasy about this.

CUT TO

64 INT. CHANDLER HOTEL - CLARK'S HOTEL ROOM - EVENING

64

Rembrandt sits in a chair listening to Clark as he tells an absolutely stunning story. Catherine is nearby, increasingly distraught with this situation.

CLARK

The Kromaggs of this world were a down-trodden society with very low technical skills. Their weapons were primitive against ours.

REMBRANDT

Last night you said the Kromaggs were wiping everybody out.

CLARK

I didn't know who you were, whether the Mallory boys were to be trusted.

REMBRANDT

So you turned the story over.

CLARK

A little. I worked with the Mallorys and others at the lab in the desert to devise what was called a 'final solution' to the Kromagg problem.

(MORE)

CONTINUED

CLARK (CONT'D)

That is, until I realized what it was, and what it would do. It was a horrible weapon that worked only on Kromagg DNA. The goal was to wipe out the entire species.

REMBRANDT

And did it?

CLARK

Very nearly. After I quit the Brooklyn Project -- together with some like-minded souls -- I helped some Kromaggs escape. It was a kind of 'underground railroad,' using pirated sliding equipment. We got as many as we could off this planet. But not enough.

REMBRANDT

So you didn't slide out of here because you were ashamed of what you had done.

CLARK

No. I was proud of it. What the humans did here to the Kromaggs was nothing short of criminal.

CATHERINE

And you were trying to save them?

CLARK

Yes. I was arrested and sentenced to exile. The Mallory sliding machine was used to 'deport' everyone deemed a traitor to the human cause.

REMBRANDT

You used us to come back here for some kind of revenge?

CLARK

For justice. And you used me as well. I had the coordinates. You had the timer. You see, there are still some Kromagg sympathizers left here. I brought back research data from the weapons program. If the true nature of that work can be exposed, then people like the Mallorys will have to face the World Court.

CATHERINE

It's been twenty years. Things seem so ideal here now.

(MORE)

CONTINUED

64 CONTINUED (2)

64

CATHERINE (CONT'D)

How can you be sure anyone care
about all that?

CLARK

On some worlds we know about, there
were tyrants called Nazis, who
tried to enslave or eliminate
entire races. The Nazis were
defeated on most of those worlds,
in some cases at a terrible cost.
And afterward, they were chased
down and prosecuted by their former
victims. Sometimes thirty, forty
and fifty years after the war.
There is no statute of limitations
on genocide.

REMBRANDT

What happened to the Kromaggs here
was genocide?

CLARK

Yes. And the Mallorys were chief
among the perpetrators.

Rembrandt thinks about this for a moment.

REMBRANDT

This doesn't fit with anything I
know about Quinn and Colin's
parents. Either they are what you
say they are, or...
(getting it)
This is the wrong world!

Rembrandt rises as the implications of this dawns on him.
He's got the timer.

CUT TO

65 EXT. MALLORY LIVING ROOM - NIGHT

65

It's after dinner and everyone is sitting around a big
coffee table, on sofas drinking coffee. Everyone but
Michael, that is. Elizabeth is pouring coffee, presiding
over the small talk.

QUINN

That is the best pre-fabricated
turkey I've every had.

ELIZABETH

Yes, it was. Food services here
are now quite advanced. There is
almost no privation or famine left
in this world.

(MORE)

CONTINUED

65 CONTINUED

65

ELIZABETH (CONT'D)
And, ever since the installation of
the south Pacific Tidal Gates, the
weather is under almost complete
control. No more 'El Nino.'

MAGGIE
Sounds like a nearly perfect world.

ELIZABETH
Yes, well, we keep trying to
perfect it.

At that, Michael enters from his office. He's carrying a
gun. Our people react to that.

QUINN
What is this?

MICHAEL
When we left you on separate worlds
during the Kromagg Purges, we left
no 'micro-chips' embedded in a
woman's arm, or in another's
locket.

Elizabeth now produces her own nice little gun from a purse.

ELIZABETH
And there was no Slidecage. No
need for one. The Maggs were
completely eliminated from this
planet. And if any were foolish
enough to try to come back, well,
we still have the weapon my husband
and I perfected at Alamogordo.

MICHAEL
We don't know who you are, but
you're not our sons. I've just
called the military police. They
should be here in a matter of
moments.

Our folks react to all this, and we....

CUT TO

66 EXT. CHANDLER HOTEL - NIGHT

66

Rembrandt, Clark and Catherine come barreling out, Remmy
looking up and down the street. Clark is carrying his
briefcase. There is a cab parked at a stand.

REMBRANDT
There's a cab.

They rush to the cab. Clark and Catherine climb in the back
seat.

CONTINUED

66 CONTINUED

66

CABBIE
(major attitude)
Hey, I'm waiting for a fare.

Rembrandt opens the door and drags the guy.

REMBRANDT
Wait on the curb.

He jumps in and drives off.

67 THE CAB

67

screeches off up the street.

68 INT. MALLORY HOUSE - NIGHT

68

Michael and Elizabeth holding weapons on Quinn, Colin and Maggie.

MICHAEL
Isaac Clark was a convicted traitor who was sentenced to sliding exile. By bringing you back here, obviously he violated that exile, and may be responsible for introducing criminals from another world.

MAGGIE
We're not criminals.

ELIZABETH
Why don't we have a trial and find out?

We begin to hear the distant sound of approaching sirens. Quinn, Colin and Maggie all look at one another. Now or never. Quinn sudden steps down on his side of the big coffee table, which flips it up and everything on it goes flying. The edge of the table knocks Michael's gun away. The Sliders take advantage of this to dash out of the room.

69 EXT. MALLORY HOUSE - NIGHT

69

as Colin, Quinn and Maggie come flying out the door and up the drive.

70 ON THE PORCH

70

Elizabeth and Michael come onto the porch. Elizabeth gets off a couple of shots.

79 CONTINUED

79

Levels connected by escalators and stairs. The Sliders boom down some stairs, followed by Clark and Catherine. A few bullet hits pop up around them as they go.

80 MILITARY POLICE

80

Now giving chase on foot.

81 EXT. ENTRANCE TO UNDERGROUND TRAIN

81

The Sliders pause in the entrance, waiting for Clark and Catherine. When they arrive, Clark is very out of breath, unable to keep up. Catherine is helping him.

CLARK

I'm not going to make it. You go on.

QUINN

Not without you.

CLARK

No. I came back to do something, and I'm going to do it. If I surrender to them, it'll give you a chance to get away.

He looks at Catherine, gives her his briefcase.

CLARK

It'll be all right. They won't do anything to me. Get this case to the State Attorney General's office. The A.G. is an old friend of mine. He'll do the right thing.

Catherine nods. They embrace. A bullet ticks off the wall.

CLARK

Go !

Catherine exchanges one look with Colin. He nods a good-bye. She runs in one direction.

MAGGIE

Let's go!

REMBRANDT

(off the timer)
We've only got two minutes.

The Sliders rush off down the escalator to the subway.

82 ANGLE ON MILITARY POLICE

82

as they approach. Clark moves toward them, hands raised in the air. A couple of them take Clark in custody. The others pursue the Sliders.

83 INT. SUBWAY PLATFORM 83

The Sliders run up, looking each way.

QUINN
When's the next train?

The others are looking at a big time table. A hopeless mess of numbers.

COLIN
Who can tell?

84 ANGLE UP PLATFORM 84

Military Police are making their way through the crowd.

85 WITH THE SLIDERS 85

as they stand on the platform. A train approaches.

MAGGIE
Here comes one.

86 THE TRAIN 86

pulls in and stops. The Sliders rush aboard. Maybe one or two cops get on other cars.

87 WITH THE SLIDERS 87

as the train starts out.

REMBRANDT
On this world, the Maggs were the good guys.

MAGGIE
We were starting to figure that out.

REMBRANDT
Isaac Clark tried t o help them.

COLIN
And the people we thought were our parents were trying to kill them?

REMBRANDT
You got it.

Maggie looks at Quinn.

MAGGIE
So. Here we go again?

QUINN
Here we go again.

CONTINUED

87 CONTINUED

87

The others react as Rembrandt looks at the timer. He holds it up and activates the vortex. What we and the other MTA passengers see is a glaring bright light, and a torrent of wind from the vortex, as the Sliders and Catherine leap past the camera and into....whatever comes next.

FADE OUT

THE END