

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

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"THE UNSTUCK MAN"

Teleplay by

Bill Dial and Chris Black

Story by

David Peckinpah and Keith Damron

Directed by

Guy Magar

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SLIDERS

"The Unstuck Man"

TEASER

FADE IN:

1 INT. GEIGER'S LAB - DAY 1

We begin a close pan of a strange looking machine, a large cylindrical object covered with valves and digital metering devices. It tapers to a point at which there is what looks like a laser light source. This is a DIMENSIONAL PROJECTOR known as THE COMBINE.

2 VARIOUS ANGLES 2

Covering a large research lab. White coated technicians are busy at several work stations. There are computer screens and monitors in various places. Beyond the large Combine projector is a raised round platform backed by some kind of dark panelling. To one side of the room we see a kind of cubicle area, lit from inside, but we don't see the person in the cubicle.

3 ANGLE ON DIANA 3

DIANA DAVIS, 20s, attractive woman. White lab coat over a smartly styled suit. She is running down final calculations on a hand held keypad.

4 ANGLE ON DOOR 4

As two technicians bring in a young man -- we'll come to know him as QUINN 2. He crosses to Diana who is standing next to the projector. She looks up at him and smiles.

5 WITH DIANA AND QUINN 2 5

As she takes him gently by the arm and leads him to the platform in front of the projector.

DIANA

Are you ready?

QUINN 2

As I'll ever be.

CONTINUED

5 CONTINUED

5

DIANA

Good.

He steps up onto the platform and turns to face the projector. Diana turns and looks toward the cubicle.

DIANA

Ready to proceed.

(turns to Quinn 2)

Just stay alert, and enjoy the ride.

Quinn 2 manages a brave smile, then stares at the projector. Diana crosses to her work station and makes a few calculations. Now we hear another voice, a man's voice, coming through a loud speaker. The voice belongs to DOCTOR OBERON GEIGER.

GEIGER'S VOICE

Hold the countdown.

Diana looks momentarily perplexed, glances back toward the cubicle. We still can't see inside it.

DIANA

I don't understand. Is something wrong with my calculations?

GEIGER'S VOICE

Not at all. I've just made a few adjustments in the dimensional synchronicity. We'll only hold for a few more seconds.

Diana reacts to that, looking down at her console. There is a pause.

6 CLOSE ON THE CONSOLE

6

The timer is stopped at 36 seconds. An indicator is blinking the message: Searching...Searching...lock on.

GEIGER'S VOICE

Resume countdown.

A digital counter on the console resumes the countdown from 35...34...33...

CUT TO:

7 CLOSE ON ANOTHER TIMER 7

One that is more familiar to us. The Sliders' timer, held in Rembrandt's hand. 33...32...31.... We hear automatic gunfire in the background.

8 EXT. WOODED HILLTOP - DAY 8

REMBRANDT is standing in the cover of a tree, out of breath, studying the timer. Behind him we see MAGGIE running up the hillside. Each has pistols. Below them, maybe twenty yards away, Quinn and Colin are backing up the hill, from tree to tree, laying down a covering fire with automatic rifles. As Maggie reaches Rembrandt and takes cover with him, Remy shouts down toward Quinn and Colin.

REMBRANDT

Q-Ball! Colin! We slide in 30 seconds.

9 ANGLE DOWN THE HILL 9

From behind, and from a high angle, we see Quinn and Colin crouching behind cover, continuing to fire at unseen enemies below them. Branches around them snap from the incoming fire.

10 WITH REMBRANDT AND MAGGIE 10

by the tree. A bullet kicks some bark off the trunk just above their heads.

MAGGIE

This is getting personal.

She leans around the tree to get off a shot, but her gun is empty.

MAGGIE

I'm out. She throws her gun away.

REMBRANDT

Quinn...Colin...let's shake it!

Rembrandt lowers the timer and activates the vortex. He and Maggie look back toward Quinn and Colin. They're closer now, running in low crouches, still firing behind them.

MAGGIE

Here they come. Let's go.

She and Remy leap into the vortex, and we FOLLOW THEM...

- 11 INT. THE WORMHOLE 11
Remmy and Maggie enter the exotic matter and begin coursing along the tunnel that is familiar to us from the opening titles.
- 12 REMBRANDT 12
looks back toward the entrance of the vortex.
- 13 ANGLE BACK 13
Remmy's point of view. We see the shadowy figures of Quinn and Colin enter the wormhole.
- 14 REMBRANDT 14
turns and shouts to Maggie.

REMBRANDT
They made it!
- 15 WIDER ANGLE 15
As, suddenly the shape and nature of the wormhole changes. The tunnel takes jagged turns, changes colors, and strange electronic pulses zap about our people.
- 16 MAGGIE 16
As she is buffeted and starts to tumble.

MAGGIE
Another rough one...
- 17 NEW ANGLE 17
As Remmy and Maggie are swept around a corner, banging against the walls of exotic matter. Something that looks like ball lightning flashes by them with a loud roar.
- 18 ANGLE BACK UP THE WORMHOLE 18
toward where Quinn and Colin are tumbling along in backlit silhouette.

CONTINUED

18 CONTINUED 18

The ball lightning smashes right into them and there is a blinding flash and huge explosion.

19 EXT. DESERT ROAD - DAY 19

The vortex opens and spits Rembrandt and Maggie out onto the sand. They roll over and pick themselves up, a bit stunned from the rough ride.

REMBRANDT

Wow...never had one like that.

MAGGIE

What was that explosion?

They turn and look at the vortex, which is still open, but wavering and crackling as if it's about to lose its stability. The vortex snaps shut.

20 NEW ANGLE 20

As Rembrandt and Maggie continue to look toward the place where the vortex just closed. There is a man standing there looking at them, his back to us. He moves toward them. They react cautiously. He speaks.

MAN

That was really something.

(then)

Who are you?

He moves closer to them, keeping his back to us. Rembrandt and Maggie exchange puzzled looks. Then...

REMBRANDT

Who are we? Who the hell are you?

21 ANGLE ON MAN 21

And we see him for the first time. It's the young man we saw being fastened into the Combine machine in the lab. He looks at Rembrandt and Maggie.

MAN

I'm Quinn. Quinn Mallory.

22 REMBRANDT AND MAGGIE

22

react to that, and we

CUT TO:

OPENING TITLES

END OF TEASER

ACT ONE

FADE IN:

23 EXT. DESERT ROAD - DAY

23

Rembrandt, Maggie and "Quinn" are right where we left them, Remmy and Maggie confronting this stranger. We'll call him QUINN 2. He's confused and annoyed at what has happened.

QUINN 2

I didn't see you in the lab. How did you get out here?
(looking around)
How did I get out here?

Rembrandt and Maggie are all over him in rapid fire queries.

MAGGIE

What lab?

REMBRANDT

What are you talking about?

MAGGIE

And where is Quinn?

REMBRANDT

What happened to Colin?

QUINN 2

Hold on...give me a chance...I told you, I'm Quinn. And I don't know anybody named Colin.

(then)

I saw some guy in that...what was that...a tunnel? Some kind of lightning bolt hit him and it was like he just...kind of splintered off into a thousand different directions. Never seen anything like it. He with you?

They stare at him a moment, then at each other.

REMBRANDT

Yeah. He was with us.

CONTINUED

QUINN 2

Well, what were you doing in there?
(suspicious)
Are you with Fremont Labs?
Thermodyne Propulsion..?

MAGGIE

We're not with anybody.

Rembrandt, angry and out of patience, levels his gun at Quinn 2.

REMBRANDT

Okay, I've had enough of this.

MAGGIE

What have you done with our friends?

Quinn 2 doesn't take this aggression quietly.

QUINN 2

I haven't done anything to your
friends. I don't even know you people.
I was part of an experiment for this
weird guy I work for...

Rembrandt moves in on him threatening with the gun.

REMBRANDT

What guy?
(to Maggie)
I knew it.
(to Quinn 2)
Who do you work for?

Maggie moves in on Quinn 2 with Remmy.

MAGGIE

The Kromaggs?

QUINN 2

Take it easy with that gun, fella.

Rembrandt holds the gun closer to Quinn 2, and cocks it.
Suddenly Quinn 2 has some kind of convulsion. Then Quinn 2
looks strangely at Maggie, and in a very different tone of
voice.

QUINN 2

Maggie...stop him...if he kills me
little Thomas will grow up without a
father.

CONTINUED

23 CONTINUED (2)

23

Shock is a mild word for the reaction this gets from Remmy and Maggie. Remmy backs off, still holding his fist up, he rises and moves away from Quinn 2 who starts to sit up, shaking his head in confusion.

MAGGIE

What are you talking... What do you mean by that?

QUINN 2

I'm not sure. It just came out.

(then, as if remembering)

We got married...had a son...named him after your father, the General.

(turning to Remmy)

And you're Rembrandt. Rembrandt Brown. We've been together from the beginning. You're like a brother to me...

(another realization)

Brother...I've got a brother...I had a brother...

Remmy and Maggie look at one another. This is getting very strange. Then Remmy turns back to Quinn 2.

REMBRANDT

Don't move.

Keeping an eye on Quinn 2, Rembrandt walks with Maggie several feet away. Quinn 2 is struggling to understand why he just said what he did, and what is going on in his head.

24 WITH MAGGIE AND REMBRANDT

24

As they look at one another a long moment. Rembrandt shakes his head.

REMBRANDT

Wish I had an clue, but I don't.

MAGGIE

That world...that place...whatever it was...where Quinn and I got married and had a son existed only for us, and only for a few hours. There's no way the Kromaggs, or anybody else could have known about it.

They turn and look at Quinn 2 who is now holding his head and shaking it as if trying to get his memories sorted out.

CONTINUED

REMBRANDT

You're telling me this guy is Quinn?
That's nuts.

MAGGIE

I don't know who he is. But he knows
something only Quinn would know.
Maybe he's some kind of alternate we
haven't seen before.

REMBRANDT

Like a 'fraternal' twin?

MAGGIE

We've seen stranger things.
(then)
How much time have we got?

Rembrandt checks the timer.

REMBRANDT

Six hours.

MAGGIE

Not long.
(she thinks a moment, then)
We know they made the slide, so
there's no point in going back.

Rembrandt thinks things over for a minute.

REMBRANDT

Maybe they landed somewhere else on
this earth. That's happened before.

MAGGIE

If Colin split off into a 'thousand
different directions' where do we
start looking for him?

REMBRANDT

I don't know. But we can't do
anything out here.

MAGGIE

If Quinn or Colin made it, they'll go
to the hotel.

Rembrandt nods, and the two of them head back toward Quinn 2

CONTINUED

24 CONTINUED (2)

24

REMBRANDT

Come on. We're going into town.
Maybe somebody there knows who you are
and what happened.

Quinn 2 is up and dusting himself off. His voice and manner
have returned to normal.

QUINN 2

Fine with me. Lots of people know me.
Just hope somebody knows you.

Maggie and Rembrandt react to that. Then the three of them
head for the road.

MAGGIE

Okay, which way to town?

25 CLOSE ON QUINN 2

25

Suddenly he stops as if confused again. The confident voice
wavers.

QUINN 2

I'm not sure. I'm not from around
here. But then, I must be...

Another reaction between Maggie and Remmy. Who is this guy?

26 A WIDER ANGLE

26

as the three of them start up the road. In the distance, out
of a clear sky, we see a flash of lightning. Not a normal
one, something neon-ultra-violet and electronic looking.

MAGGIE

Did you see that?

REMBRANDT

Lightning?

MAGGIE

Purple lightning? In a clear sky?

A pause as they walk up the road...then...

REMBRANDT

Sure. Why not? Makes as much sense
as anything else today.

CONTINUED

26 CONTINUED

26

QUINN 2

Looks like that stuff I saw in the tunnel.

CUT TO:

27 EXT. CITY STREET - DAY

27

Rembrandt and Maggie walking along the sidewalk. Quinn 2 is following along behind, evidently absorbed in concentration. The sky has clouded up considerably, and there are threatening looking thunderheads in the distance. A couple of people round a corner, running fast, and jostle past Rembrandt and Maggie.

REMBRANDT

Hey!
(then, to Maggie)
What's their hurry?

They look back at Quinn 2.

REMBRANDT

You think he's okay?

MAGGIE

It's like he's in some kind of a trance.

28 A BIG POSTER

28

On a wall. It reads: APOCALYPSE MAYBE! RAPTURE RAVE! THE ARTIST FORMERLY KNOWN AS ELVIS. JOHN TEST AND MARILYN MANSON, TOGETHER AGAIN...SIEGFRIED AND TELLER...HOLLYWOOD BOW...ONE NIGHT ONLY. END THE WORLD WITH US.

29 EXT. CITY STREET - DAY

29

Rembrandt, Maggie, and Quinn 2 are walking up the street, amazed at what's going on. The city seems on the edge of chaos -- people are running up and down streets, some are gathered in groups listening to street preachers working from apple boxes -- men and women give out brochures for various causes. And above and around it all, very strange atmospheric disturbances: the increasingly cloudy sky, more purple lightning, synthesized thunder claps, mini-vortexes are opening and closing randomly.

30 FRONT OF CHANDLER HOTEL 30

A group of people have gathered to hear a street preacher, a gaunt man with long hair and beard and a funereal tone.

PREACHER

'I looked and there was a pale green horse. It's rider's name was Death, and Hell followed with him!'

31 ANGLE ON REMBRANDT, MAGGIE, QUINN 2 31

As they pause to listen to this guy.

PREACHER

I promise you that the end of days is nigh. Look to the skies! There will be hurricanes and tornadoes, earthquakes, and fire without end. The heathen will be ground into the dust, consigned to an eternity of pain!

The Preacher seems to be looking right at our people when he says this. They react, a little uncomfortably, and head on into the hotel.

32 INT. CHANDLER LOBBY - DAY 32

as Rembrandt, Maggie and Quinn 2 enter. The urgent mood of the street is echoed here with people coming and going quickly, jostling each other. Our folks watch this for a moment.

REMBRANDT

Looks like it's 'Get out of Dodge' Day.

MAGGIE

(to Quinn 2)
What's going on anyway?

QUINN 2

(annoyed)
Why do you two always expect me to know everything?

As soon as he says this Quinn 2 reacts to it. This is not what he would say. It's what our Quinn would say. And Remmy and Maggie react to that. Then...

CONTINUED

32 CONTINUED 32

REMBRANDT

I'm going to check for Quinn and
Colin at the desk. Why don't you
check out the bar?

Rembrandt heads for the desk. Maggie and Quinn 2 for the bar.

33 INT. CHANDLER BAR - DAY 33

Close on television set on the counter behind the bar. An
anchorman is working from a desk, behind him a weather map of
California, next to him an attractive anchor woman with big
hair. He name is TAWNY.

WEATHERMAN

We've had more of those weird
magnetic storms in the Santa Clarita
Valley. It's been raining in the
desert for 17 straight days now with
no signs of stopping. Temperatures
will be in the mid-seventies, so
there is some good news. Now back to
Tawny for tonight's missing persons
report.

Tawny gives us a big smile.

34 WIDER ANGLE 34

On the bar, and it seems to be doing an "end of the world"
kind of business. The bartender is a friendly fellow named
HAL. Our people can only find one bar stool vacant, so Maggie
takes it and Quinn 2 stands next to her. Hal comes down to
them.

HAL

What'll it be, folks?

MAGGIE

Draft.

(to Quinn 2)

You?

Quinn 2 shrugs okay. She turns back to Hal.

CONTINUED

34 CONTINUED

34

MAGGIE

Make it 3 drafts.
(off Hal's reaction)
Another friend coming.

Hal goes to get the beers. Rembrandt comes in to join them.

REMBRANDT

They haven't checked in.

MAGGIE

Don't see them in here either.

When the beers come, they turn to the bartender for help.

REMBRANDT

(to Hal)
Say, barkeep...

HAL

Call me Hal.

REMBRANDT

Okay, Hal. Folks around here seem
pretty worked up.

REMBRANDT

For a toy?

HAL

What can I tell you, it's the end of
the world. At least that's what some
of these bozos think.

MAGGIE

But you don't?

HAL

My mamma didn't raise no mouth
breather.
(shakes his head)
The things some of these people buy
into...

Hal looks around the bar, then leans across toward our people
in a conspiratorial way.

HAL

Want to know what I think? It's all a
government plot.

Remmy and Maggie react to this. Nutbar.

CONTINUED

HAL

Part of a big experiment going on at a secret lab outside of town. A cousin of mine worked out there until he got too curious, if you know what I mean. Got a machine out there they call The Combine. When they turn on this machine the whole world is gonna get squashed like a bad melon.

REMBRANDT

That's a very interesting theory, Hal.

HAL

It ain't no theory, Jack. You know how everybody got their shorts in a swivet about that sheep cloning in England. Let me tell you, that was just a side show. They've been cloning people at Quantico for five years. And another thing...

Something starts ringing. A phone? It rings again. And again. Everyone looks at Quinn 2. After a fourth ring...

REMBRANDT

(to Quinn 2)

I think that's for you.

Quinn 2 starts searching his pockets, comes up with a cell phone, opens it and holds it tentatively to his ear.

QUINN 2

Yes?

(listens, then)

Intact? Am I intact?

(looks himself over)

Yes.

(listens again)

What do you mean by anomalies in the vortex?

(listens, looks at Rembrandt and Maggie)

Well...there were two people in there with me. No, I don't know them.

Yes, they're with me now. Okay...

He hangs up and looks at Rembrandt and Maggie.

QUINN 2

They're sending a van.

CONTINUED

34 CONTINUED (3) 34

Rembrandt and Maggie react to that...who? Hal has been watching with great interest.

CUT TO:

35 INT. LAB CORRIDOR - DAY 35

A long corridor filled with busy looking people coming and going in and out of doors. We see Rembrandt, Maggie and Quinn 2 being escorted down the hallway by two men. One of them we'll get to know later as IKE. He's polite but not very friendly.

IKE

I'm sure Dr. Davis will be able to answer all your questions.

36 A RECEPTION AREA 36

Receptionist at a desk. Some chairs in a waiting area. A door behind the desk opens and a young woman comes out as our people arrive. She's black, beautiful, wears a white lab coat over a smartly styled suit. Her name is DIANA DAVIS. She sees our people approaching and breaks into a warm smile. She approaches Quinn 2, and gives him a friendly hug.

DIANA

Quinn, I'm so glad you're okay. We were worried about you.

Then she looks at Rembrandt and Maggie, extending her hand to them.

DIANA

I'm Diana Davis. Welcome to Geiger Applied Research. Thank you for helping Quinn. He's a very important part of our work here.

(to Quinn 2)

Dr. Geiger is anxious to talk to you.

(to the men with them)

Would you take him to the lab right away?

The men start to escort Quinn 2 away. He seems nervous about this and looks back at Diana, Remmy and Maggie.

CONTINUED

36 CONTINUED

36

DIANA

Don't worry about a thing, Quinn.
Your new friends will be with me in my
office. You can join us as soon as
you're de-briefed.

And Quinn 2 is gone. Diana turns to Rembrandt and Maggie.

DIANA

This must all be very confusing to
you.

REMBRANDT

Matter of fact.

DIANA

If you'll just come with me, I think
I'll be able to explain it all.

She gestures toward a door. Rembrandt and Maggie look at one
another. What choice have they got? They start for the door.
Diana follows.

CUT TO:

37 INT. LAB CORRIDOR

37

The two men escort Quinn 2 down a dark corridor to a big metal
door. One of them keys a code into a security pad beside the
door, and the door opens. The men indicate that Quinn 2
should go into the room. He does, hesitantly. They stay
outside and the door closes.

38 INT. GEIGER LAB

38

Quinn 2 stands near the door a moment, his eyes adjusting to
the darkness in the room. This is the same lab we were in
earlier, but now a large part of it is in darkness. We can
see the brightly lit cubicle we noticed before. We begin to
hear odd noises, a mechanical wheezing sound as if the room
itself were breathing in a labored way.

GEIGER'S VOICE

Quinn, I am glad to see you are well.

Quinn 2 steps forward into a little more light, looking at the
source of the voice. As Geiger continues to talk we MOVE

CONTINUED

38 CONTINUED

38

across the room to discover the shadowy figure of DOCTOR OBERON GEIGER standing in the cubicle which we can now see is marked off from the rest of the room by a translucent force-field wall.

GEIGER'S VOICE

I couldn't be sure of the result of the added mass in the exotic matter of the wormhole. But things seem to have gone well.

Now Quinn 2 has come to stand before the cubicle and we can see into it more clearly as Geiger steps forward into a pool of light behind his computer console. There is an odd cast to his eyes. He could be 40. He could be 140. He smiles at Quinn 2.

GEIGER

Well, then...did it work? Are you two people? Or more?

39 CLOSE ON QUINN 2'S FACE

39

As he tries to come to grips with this strange situation.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

40 INT. DIANA'S LAB/OFFICE - DAY

40

Diana sits at her desk, a computer keyboard in front of her. Rembrandt and Maggie sit across from her. There are several computer monitor screens in wall panels around the room. We see video pictures of various labs, and a couple of screens are scrolling data. Diana is looking at the Sliders' timer. She is cordial, but cool. She doesn't know who these people are or what they want. For their part, Maggie and Remmy are anxious to find out what's going on here.

DIANA

I don't understand how you happened to be in the sane space-time continuum with our test subject.

REMBRANDT

That's the least of what we don't understand.

MAGGIE

Why don't you explain what your test subject was doing in there.

Diana just looks at them for a tense moment. Then...

DIANA

Look, considering the circumstances here, I think it would be best if we laid all our cards on the table. I'm certainly willing to do that. I'm the assistant director of this lab and I want to help you if I can.

Remmy and Maggie look at one another. What choice have they got?

MAGGIE

Look, we're not scientists, but one of our missing friends is. His name is Quinn Mallory. Obviously your Quinn Mallory is some kind of alternate. Anyway, it's a long story. You might say Remmy and I are only along for the ride.

DIANA

Where to?

CONTINUED

40 CONTINUED

40

REMBRANDT

I'm just trying to get home.

MAGGIE

But there have been some complications.

REMBRANDT

And we've made a few enemies along the way.

MAGGIE

Quinn invented the sliding machine, and that timer.

DIANA

(re: the timer)

It's counting down from 4:38.

MAGGIE

That means we've got four hours and thirty eight minutes until our next slide.

REMBRANDT

And if we don't make it...

DIANA

(finishing it)

You're stuck here for 29 years.

MAGGIE

(surprised)

How did you know that?

DIANA

That period is one of the predicted algorithms in the EPR paradox.

REMBRANDT

Whatever. It's been one of the rules since the 'get-go.'

MAGGIE

Okay, we've told you what we're doing. The bail's in your court.

DIANA

Okay. We've been working with a new piece of equipment that Dr. Geiger calls 'The Combine.'

CONTINUED

40 CONTINUED (2) 40

Maggie and Rembrandt react to the name. It's what the bartender at the Chandler was talking about, even though, at the time, they didn't take him seriously.

CUT TO:

41 INT. GEIGER LAB - DAY 41

Dr. Geiger is at his computer console, keying in instructions. He glances over at one of his monitors.

42 ANGLE ON MONITOR 42

Geiger's point of view. We see Remmy, Maggie and Diana sitting in Diana's office. There is no sound, but Geiger is obviously keeping an eye on everything.

43 BACK TO SCENE 43

Quinn 2 is standing nearby, just outside the force-field protected cubicle, but where he can see the computer screens. Standing over near the door, waiting patiently, is Ike, the big security man. Quinn 2 is quite agitated during this, a combination of confusion about who he is, and anger about what may have happened to him, though it's clear he has respect for Geiger and may be a little afraid of him.

QUINN 2

I want to know what happened to me in there?

GEIGER

What happened is exactly what I wanted to happen in there. We'll need to monitor you closely for the next few hours to make certain you are stable. I'm sure there's nothing to worry about. Have I ever let you down before?

QUINN 2

(reluctant)

No.

GEIGER

Good. Then let's review the data from the traverse.

44 ANGLE ON COMPUTER SCREEN

44

Over Geiger's shoulder. We see a digital representation of a vortex, and a figure representing Quinn 2 entering the wormhole.

GEIGER

The initial entry phase seems normal.

Inside the wormhole we see digital representations of Maggie and Rembrandt shoot past us, and, as we begin to see the approaching figures of Quinn and Colin, the Quinn 2 figure begins to glow hotly.

GEIGER

Did you feel anything strange at this part?

QUINN 2

You mean aside from the fact that I was flying out of control through some hole in the universe?

Geiger ignores the attitude, notes some data on the screen.

GEIGER

Look the quanta have reached a state of maximum agitation.

QUINN 2

I don't remember a lot about it.

45 INTERCUT

45

between the images on the computer screen, and the shot of Geiger and Quinn 2 watching them.

QUINN 2

I remember seeing those men, though.

Now the screen is filled with a bright flash, and we see the image of Colin splitting off and vaporizing into a thousand different directions.

GEIGER

The collision produced more energy than the exotic matter could contain. That man came unanchored from this dimension.

QUINN 2

Is he alive?

CONTINUED

45 CONTINUED 45

GEIGER
Probably. He's now what we call
'unstuck' in space-time.

46 INT. DIANA'S LAB/OFFICE 46

Rembrandt, Maggie and Diana. Diana is scrolling up some of the same data Geiger and Quinn 2 are looking at. Remmy and Maggie get more and more concerned and upset the more they hear.

REMBRANDT
Unstuck?

DIANA
He's in an unstable state of flux.
We refer to that as being 'unstuck.'
What happened to your Quinn is more
problematic.

Remmy and Maggie react to that.

MAGGIE
It gets worse than 'unstuck?'

DIANA
When our Quinn entered the wormhole
it must have caused some kind of
dimensional nexus. The physical
appearance of the man who came out of
the vortex with you is our Quinn, but
he seems to have absorbed some, or
maybe all, of the brain chemistry
patterns of your Quinn.

CUT TO:

47 INT. GEIGER LAB - DAY 47

Where Geiger is now showing Quinn 2 the digital representation of what happened to Quinn 1 in the wormhole.

48 ANGLE ON COMPUTER SCREEN 48

The Quinn 2 figure is absorbed into the digital representation of Quinn 1, a kind of melting, morphing image that results in the figure becoming Quinn 2, then reversing itself in the vortex.

49 BACK TO SCENE

49

Quinn 2 is getting more and more upset the more he learns.

QUINN 2

I don't get it. You made this collision happen on purpose?

GEIGER

Of course. My calculations anticipated the vortex opening in a parallel dimension. The slight hold in the countdown was to coordinate our side of the traverse with the initiation of the vortex in the target world.

QUINN 2

But those other guys...They weren't part of the deal. They had no idea this was going to happen.

GEIGER

They are now participants in one of the greatest adventures in the history of science.

CUT TO:

50 INT. DIANA'S LAB/OFFICE - DAY

50

DIANA

This was a very unfortunate side effect of the experiment.

Rembrandt and Maggie have just about had enough of this. they are especially upset with Diana's scientific way of explaining things.

REMBRANDT

Unfortunate?!

MAGGIE

One of our friends has been 'unstuck,' the other one is somehow tangled up inside another man.

DIANA

I'm terribly sorry.

CONTINUED

50 CONTINUED

50

REMBRANDT

Sorry doesn't cut it, lady. Your equipment caused all this...this 'unstuck' business, and this 'merging.' It can just 'un-un-stick it,' and 'un-merge,' can't it?

Diana looks at them. She'd like to help, but...

CUT TO:

51 INT. GEIGER LAB - DAY

51

Quinn 2 continues angry. Geiger is trying to be kind, a father figure.

QUINN 2

Those guys never had a chance. What kind of science is that?

GEIGER

(arrogant, angry)

The most advanced science in the history of the cosmos. Who are you to question my work? You came to me in a wheelchair. You walk now because of what I did for you.

(calms down)

One of those men may be lost. It's unfortunate. But the other is still with us, in a way. He's inside of you.

Quinn 2 reacts to that, and we

CUT TO:

52 INT. DIANA'S LAB/OFFICE

52

Remy and Maggie angry. Diana trying to calm them.

DIANA

I promise you we'll put this entire lab to work on this problem.

MAGGIE

Will that solve it?

CONTINUED

DIANA

I wish I could tell you for certain,
but I can't. I can only promise we'll
do our best.

Rembrandt and Maggie look at one another, deflated and feeling
pretty helpless.

REMBRANDT

What can we do to help?

DIANA

You said you weren't scientists.
However, you are trans-dimensional
travellers, which is of great
interest to us. I'm sure Dr. Geiger
will be very eager to study you.

REMBRANDT

No ma'am. No way.

MAGGIE

We've had enough of your 'studies.'

REMBRANDT

(indicating the timer)
Look, there's less than three hours
left before our next slide. You'd
better get busy.

DIANA

I assure you, that if this problem
can be solved, this is the only place
on this world where it can be done.
(she rises and comes
around the table)
We have a comfortable lounge where
you can wait. I'll keep you informed
every step of the way.

As Remmy and Maggie rise, Diana puts her hand on Maggie's
shoulder to reassure her.

DIANA

You have to trust me. I will do
everything in my power to get your
friends back.

All Remmy and Maggie can do is nod their agreement. They
exit, Diana showing the way.

CUT TO:

53 INT. GEIGER LAB - DAY

53

Quinn 2 is still pretty upset.

QUINN 2

I want to trust you, as always.
But... I'm having thoughts and
memories I don't understand.

GEIGER

According to my calculations, this is
a temporary condition. The persona
of the other man will eventually be
entirely subsumed in your own.

Quinn 2 stares at Geiger a long moment. Geiger resumes his
work on his keyboard.

GEIGER

You have to look at the big picture.
You are a key component in the
creation of a whole new way of life.
A new universe. The way is clear now
to conjoin entire cities, even worlds.

As Quinn 2 listens he is studying the computer read-outs, and
it is clear the the man who speaks now has more knowledge than
the Quinn of this world could possibly have.

QUINN 2

The dimensional compression that
could lead to a recombinant universe
would cause some kind of elemental
collapse on a cosmic scale. For one
thing, you'd have to account for the
allocation of an almost infinite mass.

Geiger looks up at Quinn 2. This, clearly, is not the voice
of a lab assistant. It is our Quinn speaking through this new
Quinn.

GEIGER

Welcome to my lab, Mr. Mallory. I
think you will find plenty here to
occupy that excellent mind of yours.

Quinn 2 looks at Geiger. Is this our Quinn surfacing entirely
now, and is he going to cooperate with this guy?

54 INT. LAB LOUNGE - DAY

54

A couple of sofas. Some vending machines. A coffee maker.
Rembrandt is pouring two styrofoam cups of coffee. Maggie

CONTINUED

54 CONTINUED

54

sits impatiently on the sofa. Remmy crosses and gives her one of the cups.

REMBRANDT

I don't know if this is the end of the world for real, but it sure feels like it to me.

Rembrandt sits and pulls the timer from his pocket and looks at it. Then he tosses it on the table.

REMBRANDT

No matter what she said, I don't think finding Quinn and Colin is at the top of anybody's list here.

MAGGIE

She said this was the only lab in the world that could handle this. What's the alternative?

REMBRANDT

I keep asking myself that. I keep trying to think of what Quinn would do. And I keep coming up short.

(a moment)

Because I'm not Quinn.

MAGGIE

Nobody is.

She rises and paces.

MAGGIE

I decided one thing. If these people can't put things back together by the time we slide, I'm not going.

REMBRANDT

Just like that? Shouldn't we talk about this?

MAGGIE

What's the point of going on? I don't have a world left to go to. Quinn....well...Quinn was my world. If we're going to find him and Colin, it's going to be here.

REMBRANDT

If here stays here.

CONTINUED

54 CONTINUED (2)

54

She picks up the timer, and looks at it. Rembrandt moves to her and takes her by the shoulder to look into her eyes.

REMBRANDT

Whatever we do, we do together.

(then)

You stay. I stay.

Maggie looks at him a moment, then breaks into a rueful laugh.

MAGGIE

And then, after 29 years we just hobble into the next dimension on our walkers.

REMBRANDT

Speak for yourself. I'll still be in my prime.

He hugs her a long moment. Then the door opens and Quinn 2 enters. He's very agitated.

QUINN 2

Guys, we've got to stop it!

REMBRANDT

What? Stop what?

QUINN 2

Oberon Geiger. The head of this lab. He's collapsing universes into one another. I was just a guinea pig to see if the Combine works. I mean their Quinn was the guinea pig. I just got pulled inside him.

Remmy and Maggie look at one another. Who is this guy? Quinn 2 pauses to catch his breath, and now when he talks it is with the authority and knowledge of our Quinn. It's almost as if Quinn 2 is possessed by another being.

QUINN 2

Like Colin, Geiger is 'unstuck' in space-time. If he has his way, and he can combine universes it will destroy all those worlds, kill billions of people. He has to be stopped.

REMBRANDT

Who's going to do it?

CONTINUED

54 CONTINUED (3)

54

QUINN 2

We are. There's nobody else.

Rembrandt and Maggie react to this, still puzzled by this strange man, but responding to what seems to them like a reemergence of the Quinn they know and depend on.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

55 INT. GEIGER LAB - DAY

55

Doctor Geiger is hard at work at his computer console. Diana enters and crosses to the cubicle.

GEIGER

Diana, this is an exciting day.

Diana looks a little worried, not sharing her boss's enthusiasm for the moment.

DIANA

Yes, I suppose it is.

Geiger senses her hesitancy, looks up at her.

GEIGER

You 'suppose?' Do you know how long I've waited for this? The Combine achieved a dimensional nexus. We have a recombinant life form. The way to more advanced experimentation is now clear.

DIANA

I'm concerned about what this has done to Quinn.

GEIGER

I've spoken with the boy. He understands that he's part of an exciting new wave of exploration.

DIANA

I don't think he was intellectually or psychologically prepared for what has happened to him. As a matter of fact, neither was I.

GEIGER

Diana, you were my best student. You will no doubt succeed me in this work.

GEIGER

Today was one of those fortuitous moments in research that makes the journey so exciting.

(MORE)

CONTINUED

GEIGER (CONT'D)

It's the moment the Curies turned off the lights and saw radium glowing in the dark for the first time. As scientists, we have to be prepared to exploit breakthroughs when they come.

DIANA

Exploiting breakthroughs is one thing. Exploiting people is something else.

Geiger looks at her a long moment, then assumes a warmer, more fatherly tone.

GEIGER

When he first came to us, Quinn Mallory couldn't walk, and doctors had given him no hope whatsoever. Look at him now. And just imagine a world without any hunger, or disease. Through the Combine we can create such a place.

DIANA

But at what cost?

GEIGER

For what it could give science and mankind, we should be willing to pay a high price indeed.

He looks at Diana a moment.

GEIGER

There has always been a price for any real advance. The Curies gave their lives for their discovery, but look what the world gained as a result, and how many millions of lives have been saved since. This amalgamate Quinn is only a temporary distortion. It proves that my calculations for combining dimensions work.

DIANA

What about the other Quinn? And his brother? I promised their companions that we would do everything we could to re-constitute their friends.

Geiger is able to change directions on a dime.

CONTINUED

GEIGER

I'm sure you'll want to head up that project yourself.

DIANA

There is only a limited amount of time. They have no control over a timer that governs their dimensional travel.

GEIGER

Have you considered that they might be valuable to our own research?

DIANA

Of course. But they seem understandably reluctant to cooperate with us.

GEIGER

Still, there might be something they can teach us. Keep me informed of your progress on their little problem.

Diana nods, and looks at Geiger a moment before she turns to leave. Geiger is her mentor, has been like a father to her, but we can tell she now has mixed emotions about their work here and where it's proceeding. Geiger watches her too, a look of concern, then, as she reaches the door.

GEIGER

As soon as you've helped your new friends, I need your full attention back here. I'm initiating a new countdown on the Combine. The next traverse will be on a much larger scale.

Diana pauses at the door and looks at Geiger a moment. He smiles at her.

GEIGER

Diana, I've been adrift between worlds for what seems like centuries. Now I finally may have a way home. I need you. Now more than ever.

She nods and exits. Geiger goes back to his work.

CUT TO:

56 INT. LAB LOUNGE

56

Quinn 2 with Rembrandt and Maggie.

QUINN 2

I haven't pieced it all together, but from what I know from working there, and what I know from...well...from being the other person that I am, this Geiger is definitely your textbook megalomaniac. He has to stay in a special room protected by some kind of magnetic force field. It may be what anchors him in this dimension.

REMBRANDT

What if he loses the anchor?

Quinn 2 stops for a moment. A strange emotion comes across his face: Quinn 1 fighting hard to surface in this strange body.

QUINN 2

Probably the same thing that happened to Colin. Geiger might be the only hope of getting my brother back.

MAGGIE

But you said we have to stop him.

QUINN 2

We do. Then we make him put our lives back together.

He picks up the timer from the table and looks at it.

QUINN 2

One hour and ten minutes.
(then)
We've got to get to Diana.

He exits in a hurry. Remmy and Maggie follow.

57 INT. LAB CORRIDOR - DAY

57

Quinn 2 is leading the way down a corridor, Rembrandt and Maggie following. He pauses at a corner and peers around it, making certain the coast is clear. Then they continue on their way.

58 INT. DIANA'S LAB/OFFICE

58

Diana is at work at her computer console when the door opens and Quinn 2 enters, followed by Rembrandt and Maggie. Diana is glad to see Quinn, but surprised to see the others.

QUINN 2

I have to talk to you. We need your help.

DIANA

(indicating her computer)
I'm trying to help.

MAGGIE

There may not Be time for that anymore.

REMBRANDT

Your boss is up to no good.

QUINN 2

And we need your help to stop him.

DIANA

Why should I want to do that? And you're just a lab assistant, how could you possibly understand anything about our work here?

QUINN 2

Because of what Doctor Geiger did, I'm no longer just a lab assistant.

Diana reacts to that, and we

CUT TO:

59 INT. GEIGER LAB - DAY

59

Geiger is moving about in his force field cubicle, hard at work on his project. He moves back and forth from one keyboard to another making calculations. The door opens and Ike enters, crossing to the cubicle.

IKE

You sent for me?

Geiger looks up at him, then gestures toward one of the security monitors.

CONTINUED

59 CONTINUED 59

GEIGER

Young Mr. Mallory and our visitors seem to be interrupting Doctor Davis's work.

60 ANGLE ON MONITOR 60

Geiger's point of view. It's a wide angle shot of Diana's office. He sees Diana at her desk, and Quinn 2, Maggie and Remy standing nearby.

61 BACK TO SCENE 61

curious, leans down for a closer look, and turns a knob which adds sound to the picture.

REMBRANDT

These experiments have already disrupted life on this planet, and if Geiger gets his way, he'll do it on parallel universes as well.

DIANA

You don't understand what we're doing here.

MAGGIE

Maybe you're the one who doesn't understand.

Geiger has heard enough. He turns to Ike.

GEIGER

Please bring our guests in here to see me.

(a pause, then)

Bring young Mallory with them.

He looks back at the monitor, and we

CUT TO:

62 DIANA'S LAB/OFFICE 62

Where our people continue to make their case.

CONTINUED

62 CONTINUED

62

MAGGIE

You're the only one who can help us.
But, before you try to reconstitute
our friends, you have to stop this
experiment.

REMBRANDT

If you don't we may not have a chance
to do anything. Hell, from what I
hear, if Geiger succeeds we may not
even be here.

The door opens and Ike enters. Our people react to this.

IKE

(to Rembrandt, Maggie and
Quinn 2)

Doctor Geiger would like to speak
with you. Come with us, please. You
too, Mr. Mallory.

The three react, Quinn 2 looking at Diana, who rises.

IKE

Not you, Dr. Davis. Just these three.

Diana sits down again, looking more worried as the three are
escorted out of her office.

63 INT. GEIGER'S LAB - DAY

63

Now the rest of the lab is fully lit. We see the big
dimensional projector and the raised platform we saw earlier
when Quinn 2 took his 'slide.' Geiger is busy at his console
inside his force-field. The door opens and Ike brings in
Rembrandt, Maggie and Quinn 2.

GEIGER

My name is Oberon Geiger. Forgive me
for not welcoming you sooner, but
I've been rather involved. I look
forward to hearing about your
experiences in the different
dimensions you have visited.

MAGGIE

Some other time.

REMBRANDT

We have only about an hour left until
we have to make our slide.

CONTINUED

GEIGER

Yes, I've heard about the difficulty with your timer.

MAGGIE

Your assistant promised she would be able to re-constitute our friends.

GEIGER

I know she's giving that matter her full attention, but unfortunately, an hour may not be enough time.

Remmy and Maggie react to that...angry, frustrated. What do they do?

GEIGER

But I might be able to help. Give her more time to complete the work.

REMBRANDT

How could you do that?

GEIGER

As you were told, we're involved in advanced dimensional research here, and I have what you might call a stasis generator that might be able to stop your timer. That would give us plenty of time to re-constitute your friends. Then you could be on your way.

Remmy and Maggie look at Quinn 2. After all, he's the one who said Geiger was a maniac. But Quinn 2 is giving them no reaction at all.

GEIGER

If you'll step onto that platform, please.

A pause. Neither Maggie nor Remmy want to trust this guy.

GEIGER

I assure you that it will do you absolutely no harm. You will be quite comfortable, in fact.

Rembrandt looks back at Ike and the other security man. It's apparent that they can't get out of here.

CONTINUED

63 CONTINUED (2)

63

GEIGER

Of course, if you have another way to solve the problem, I'd be glad to hear it.

Remmy looks at Maggie. It's been a day of bad choices. He starts for the platform. Maggie reluctantly follows. They step up onto the platform. Geiger nods at the technician who activates the projector. A laser light beam hits Remmy and Maggie, a dimensional window opens, and they are "vaporized" into a shower of sparkling particles. Geiger turns to the amazed Quinn 2.

GEIGER

Now then, Mr. Mallory, would you care to explain why you took off your monitor and brought these people back here?

Quinn 2 doesn't have an answer right away.

CUT TO:

64 INT. DIMENSIONAL VOID

64

The walls look like the inside of the vortex. They vibrate and quiver. Rembrandt and Maggie materialize, suspended in this matter. They hang there, helplessly looking around.

MAGGIE

What happened? Where are we?

REMBRANDT

Just a guess, but I've got to say...We're nowhere.

MAGGIE

Is the timer stopped?

Remmy pulls it out of his pocket and looks it.

65 INSET THE TIMER

65

Numbers clicking down.

66 BACK TO SCENE

66

Rembrandt reacts to the fact.

CONTINUED

66 CONTINUED

66

REMBRANDT

No.

They look around, fearful, wondering what happens now.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

67 INT. GEIGER LAB - DAY

67

Geiger and Quinn 2 are confronting each other across the force-field, just as we left them. Ike and the second security man are hovering menacingly nearby. Quinn 2 talks fast, more confrontative than defensive.

QUINN 2

I knew those people were important, or dangerous or something, and when I saw that Diana let them go back to the hotel, I knew you wouldn't want them just wandering around like that.

GEIGER

Why didn't you let me know about this? Or call Security?

QUINN 2

I haven't been able to think straight since I went into the wormhole. I'm trying to be me, but this other guy...
(he runs out of steam and just glares at Geiger)

Geiger looks at him a long moment. Then...

GEIGER

You seem to be returning to your old self ahead of schedule.

QUINN 2

Not soon enough for me.

Geiger turns to look at his console.

GEIGER

Now, I have a lot of work to do. We'll talk again once the experiment is complete.

Quinn 2 nods and starts out, smiling at Ike. After Quinn is gone...

GEIGER

Keep an eye on him.

68 ANGLE ON CONSOLE 68

We see a lot of data scrolling across a screen. Geiger makes some entries, and we see, in the upper right corner of the screen, a countdown: 6:30...6:29...6:28...etc...

CUT TO:

69 EXT. CITY STREET - DAY 69

The black clouds have covered the sky. It's almost black as night, and the wind is whipping up a storm. The street preacher is ranting to his increasingly agitated flock.

PREACHER

'When he opened the sixth seal, the sun became black as sackcloth, the full moon became like blood, and the stars of the sky fell to the earth. The sky vanished like a scroll...Oh, hide us from the wrath of the Lamb, for the great day of wrath has come and who is able to stand?!'

CUT TO:

70 INT. CHANDLER BAR - DAY 70

Hal and his customers are gathered around the television. The weatherman is sitting at his desk, next to Tawny, his attractive co-anchor.

WEATHERMAN

The radar shows this unusual cloud cover extending all the way from Catalina to Palm Springs. There are reports of lightning caused brush fires in the inland empire, and, the San Gabriel Valley is reporting wind gusts up to eighty miles an hour. I've never seen anything quite like this, have you Tawny?

Tawny seems to be totally freaked out and checking out escape routes.

CUT TO:

71 INT. LAB CORRIDOR - DAY

71

Quinn 2 is moving along toward his room. A couple of white coated technicians hurry past him in an air of urgency as they head for work in the Combine lab. Quinn 2 pauses at the door to Diana's office, looking in either direction, then goes in. After he does we see Ike has been watching him.

72 INT. DIANA'S OFFICE - DAY

72

As Quinn 2 enters, Diana is working at her computer console. She looks up at him.

DIANA

Where are Rembrandt and Maggie? I'm having trouble with this reconfiguration formula. I'm not sure I can make it before their timer runs out.

Quinn 2 grips his head as if physically forcing the submerged Quinn 1 to come forward. It's a tremendous effort.

QUINN 2

Geiger zapped them with that laser projector. I don't know where they went.

DIANA

What? Don't be ridiculous.

QUINN 2

I saw it. It was the same thing you used on me this morning. They could be trapped in some weird tunnel like I was.

Diana rises from her desk.

DIANA

I think you're still disoriented from that traverse this morning.

QUINN 2

Listen to me. This is Quinn Mallory speaking now. Not the one you know.

Diana looks at him strangely. Who is this guy?

CONTINUED

72 CONTINUED

72

QUINN 2

Geiger has imprisoned my friends because they were trying to get you to help them stop him. He's about to put a terrible force into operation. It could well destroy this entire planet and everyone on it.

Diana doesn't want to believe this, but she can't deny that something is going on. She starts for the door.

DIANA

I'm going to find out what's going on. You stay right here until I get back.

Diana exits. Quinn 2 stands there a moment, physically a bit shaken by what he's just done. He looks around the room, sees Diana's computer console, and sits at her desk. He studies the screen for a moment.

73 ANGLE ON THE SCREEN

73

Quinn 2's point of view. The data continues to scroll up. The countdown now reads 4:50...4:49...4:48...

CUT TO:

74 INT. GEIGER LAB - DAY

74

Geiger busy at his console. The security men have gone. The corner of the room where the laser projector and platform stand is now dark again. The door opens and Diana comes in. Geiger looks up.

GEIGER

Ah, I was just going to call you.
(glancing around at the
monitors)
So far, so good...all the readings
are normal.

DIANA

I think you'd better tell me exactly what we're doing.

Geiger looks at her a moment, then...

CONTINUED

74 CONTINUED

74

GEIGER

Of course. You're absolutely right my dear. Until the success we had with young Mallory this morning, our work here has been almost entirely theoretical. The nature of our ultimate goal has been such that I couldn't trust anyone with it. Until now.

He turns to indicate data on several display screen.

GEIGER

I've entered the final calculations to bring the dimensional nexus force up to macro level.

(re: data on one screen)

These are the coordinates of Los Angeles. But not this one. A city that exists in a parallel universe. Buildings, roads, houses, automobiles...

DIANA

People.

Geiger just nods his head and turns to another monitor. Figures are flashing by. The countdown has reached 3:00... 2:59...2:58...

CUT TO:

75 INT. DIMENSIONAL VOID

75

Remmy and Maggie suspended. Helpless. The timer is clicking down.

76 INT. DIANA'S OFFICE

76

Quinn 2 is working at her computer terminal. The data we see is the same we just saw on Geiger's monitor. The countdown continuing.

77 CLOSE ON QUINN 2

77

As he pauses, wincing at a sudden pain in his head. He almost faints, then composes himself, and returns to his work.

78 INT. GEIGER'S LAB

78

Diana is watching the computer monitors. If she sees the work that Quinn 2 is doing from her console, she gives no indication. Geiger doesn't see it because he is looking at Diana, intensely trying to convince her of the value of his work.

GEIGER

According to my best calculations, the people in this city may well not even be aware of any change in themselves, their surroundings, or their lives.

DIANA

Quinn Mallory is quite aware of what happened to him.

GEIGER

And that knowledge seems to have faded away in a matter of a few hours. Our dim, but faithful lab assistant seems to be himself again.

(then, quieter, more intense)

Diana, you have trusted me every step of the way in this project. You know me. You know my motives. Now, when we are so close to success, you have to trust me more than ever. The city that results from this recombination will almost certainly be better than the one we have. Cleaner...safer...

DIANA

But what if it isn't? Even if it is better, you're imposing your will on unsuspecting people, changing who they are. Who are you to make such a decision?

Geiger is getting a little annoyed with this.

GEIGER

Time is short, my dear, the experiment is underway. We can have our little ethics debate after we view the results.

Geiger notices now that Diana is looking intently at a computer screen. He looks at it and realizes that Quinn 2 has been trying to override his calculations. He moves quickly to his console, speaking into his lapel mike.

CONTINUED

78 CONTINUED 78

GEIGER
Security, this is Geiger. Proceed to
Dr. Davis' lab, secure Mr. Mallory
and bring him to me.

79 INT. CORRIDOR 79

where Ike has been waiting. He touches his ear piece,
reacting to Geiger's order. He heads for the door.

Diana looks at Geiger who is feverishly trying to retrieve his
formulation, then at the TV monitor that shows Quinn 2 at work
at her computer.

DIANA
It appears that our lab assistant is
not as dim as you thought.

80 ANGLE ON MONITOR 80

Ike crashes into the scene, grabs Quinn 2, who struggles with
him, but is no match. Quinn 2 is hauled out of the room.

81 BACK TO SCENE 81

Diana is now close to the force-field, watching Geiger's
fingers fly over his computer keyboard.

GEIGER
This alternate Quinn is a very
arrogant young man.

DIANA
And apparently a very talented one.

Geiger scowls at Diana. She is seeing his true colors now.
The door opens and Ike and the other security man enter with
a still struggling Quinn 2.

82 GEIGER 82

moves to another console and starts to enter data.

83 ANGLE ACROSS LAB 83

To the compartment that conceals the dimension projector. The
doors of the compartment open and the device swings out. At

CONTINUED

83 CONTINUED 83

the same time lights go up on the transporter platform.

84 DIANA 84

reacts to this, turns to Geiger.

DIANA

What are you doing?

GEIGER

I'm going to put Mr. Mallory where he won't be able to interfere with our work.

85 ANGLE ON PROJECTOR 85

As it focuses on the space over the platform, and the laser beam flashes on.

86 ANGLE ON PLATFORM 86

The dimensional wall opens up, and we see Remmy and Maggie inside. They seem dazed, and only partially conscious.

87 IKE 87

is wrestling with Quinn 2, dragging him toward the platform and the dimensional opening. Diana suddenly rushes toward the projector before anyone can react.

GEIGER

Diana !

88 ANGLE ON DIMENSIONAL HOLE 88

Rembrandt has apparently come to his senses, and sees an opportunity. He grabs for Maggie, and the two of them emerge from the hole onto the platform. The hole closes behind them because at this moment...

89 AT THE PROJECTOR 89

Diana wheels it around and points it at Geiger's cubicle.

90 GEIGER 90

terrified, shouts to his guards.

GEIGER

Stop her!

91 ANGLE ON ROOM 91

Rembrandt and Maggie waste no time in attacking Ike, and taking his weapon. Quinn 2 breaks away and crosses to join Diana at the projector. He activates the machine manually.

92 ANGLE ON GEIGER'S CUBICLE 92

As the laser wave from the dimensional projector cuts through the force field. The force field sputters off, and Geiger is consumed by the laser ray, the dimensional wall opens in his lab, and he is swallowed into it, dissolving into a million sparkling particles.

93 ANGLE ROOM 93

Quinn 2 shuts down the projector. Everything is quiet as Rembrandt, Maggie, Diana and a stunned Ike look at Geiger's cubicle. Geiger is gone. Diana quickly goes to Geiger's computer and keys in some data.

94 ANGLE ON CONSOLE 94

where the countdown is at minus 10... 9... 8... 7... 6... and it stops. Diana has turned off the combine.

CUT TO:

95 EXT. CITY STREET - DAY 95

Where the street preacher has been ranting. Suddenly the wind stops, and the sun comes out. The preacher stops and looks up, as do his followers.

96 ANGLE UP 96

on sky as the clouds disappear and the sun shines brightly.

97 INT. CHANDLER BAR - DAY

97

Where Hal and his customers have been glued to the television. The weatherman and Tawny are at their desk. Someone hands the weatherman a paper. He reads it.

WEATHERMAN

The latest computer printout from our weather satellite shows that the cloud cover has completely dissipated. Winds have dropped to normal, and there are no further reports of tornados or water spouts.

(turns to co-anchor)

Well, Tawny, it looks like we're going to have a typical outhern California weekend after all.

She smiles, relieved and we

CUT TO:

98 INT. GEIGER'S LAB - DAY

98

As before. Remmy and Maggie are holding guns on Ike and the other security man. Diana goes to Quinn 2 who falls away from the projector, exhausted, not from anything physical, but from the mental effort of sustaining Quinn 1 long enough to save the day. Ike gets to his feet. Maggie keeps a gun on him.

IKE

What the hell happened t o Doctor Geiger?

REMBRANDT

He's doing a little specialized research in the field.

MAGGIE

(to Remmy)

How much time do we have?

Rembrandt pulls the timer from his pocket.

REMBRANDT

Less than two minutes.

Still keeping the security guys covered, Remmy crosses to Quinn 2 and Diana.

CONTINUED

QUINN 2

(to Rembrandt)
I'm going with you. It's the only
chance I've got.

REMBRANDT

Who's doing the talking?

Quinn 2 looks at him and smiles.

QUINN 2

Let's do it for Colin, Wade, the
professor, and I think I owe you a
'65 El Dorado.

It's our old Quinn talking through his new persona. Rembrandt
looks at him.

REMBRANDT

I just can't call you Quinn. You got
a middle name?

Quinn 2 concentrates. Quinn 1 subsiding inside him.

QUINN 2

Michael.

And the mental effort exhausts him...

He collapses against Remmy, who grabs him and holds him up.
Ike thinks this might be a chance, but Maggie steps up,
levelling her gun at him.

MAGGIE

Let's just continue being a
gentleman.

(then, to Diana)
What about you?

DIANA

I don't know.

REMBRANDT

(re: the timer)
You've got about thirty seconds to
make up your mind.

MAGGIE

You're the only hope we have of
getting our friends back.

CONTINUED

98 CONTINUED (2) 98

REMBRANDT

And since he's coming with us, it's
your only chance to get your Quinn
back too.

Diana looks at them, nods, and crosses to Geiger's cubicle.

DIANA

I'll need some things.

99 WITH DIANA 99

As she enters the cubicle and starts to grab up floppy disks
and put them into a portable file. Then she turns to look
around the console.

100 NEW ANGLE ON REMBRANDT AND MAGGIE 100

As Remmy activates the vortex.

MAGGIE

Diana...let's go!

101 DIANA 101

Pulls a laptop computer from its port and sticks it in a
carrying bag with the floppies. She pauses and looks around
one last time, registering again the fact that her mentor is
gone, and she must carry on. Then she crosses down into the
room.

102 ANGLE ON VORTEX 102

As Rembrandt lifts Quinn and starts for the vortex. He turns
to Maggie.

REMBRANDT

He saved us again, and this time, he
wasn't even here.

She smiles at him, and Remmy and Quinn go into the vortex.
Maggie turns to Diana.

MAGGIE

After you.

Diana approaches the vortex tentatively. It's pretty scary.

CONTINUED

102 CONTINUED

102

MAGGIE

The first step is easy. It's the last
one you've got to look out for.

Diana manages a smile and jumps into he vortex. Maggie
follows and the vortex closes, leaving Ike and his pal with a
lot of explaining to do.

FADE OUT:

THE END