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"ROADS TAKEN"

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REVISED PAGES:

1st Pink Revs.

Full Script

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SLIDERS

"Roads Taken"

TEASER

FADE IN

1 INT. VORTEX 1

We begin INSIDE THE VORTEX, whirling through it. But this vortex is troubled and troubling. The color is weird, darker. There are flashes of lightning, and instead of the usual smooth ride through it, there are violent jerks up and down and around corners as if we're on an out of control roller coaster.

2 EXT. ALLEY - DAY (D1) 2

The VORTEX OPENS in the alley. Even the opening is distorted, misshapen, and flashes of lightning pop out. First COLIN, then REMBRANDT tumble out. They pick themselves up and look back at the vortex. They have to shout over the wind.

REMBRANDT

Wow. That was wild!

COLIN

Something must be wrong! That's the worst slide I've ever had!

REMBRANDT

I've had worse.

They look back at the vortex, which stays open and continues to writhe and flash with light. Suddenly, the vortex snaps shut. Remy and Colin look at the empty space in shock. Then they look at each other.

COLIN

It closed.

REMBRANDT

I noticed.

They stare back at the empty space, speechless. This has never happened before. Then, after the pause, they start talking at the same time. The following speeches tumble over one another.

REMBRANDT

Did you see Maggie and Quinn go in on the other world?

COLIN

They were behind me, but I'm sure they went in.

CONTINUED

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2 CONTINUED

2

REMBRANDT

Maybe they just got separated from us. That happened one time.

COLIN

What if they didn't make the jump?

They stop talking and look at one another, the possibilities sinking in, none of them good.

REMBRANDT

Have you got the timer?

COLIN

No. Quinn has it.

REMBRANDT

Two choices: either they didn't make it, which means they're stuck in the last world for twenty-nine years. Or they got dropped off somewhere else on this world.

COLIN

I pick the second choice.

REMBRANDT

Me, too.

They look around and move down toward the mouth of the alley.

COLIN

Wonder what kind of world this is.

At that moment, an artillery shell roars into the alley, exploding on the back wall. Remmy and Colin hit the deck. After the explosion, they look back at the hole in the wall, then at each other.

REMBRANDT

Oh.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

3 EXT. ALLEY - DAY - CONTINUOUS

3

Rembrandt and Colin have taken cover behind some crates and barrels and are looking cautiously out into the street.

REMBRANDT

Seems pretty quiet now.

COLIN

Maybe that explosion was some kind of mistake.

REMBRANDT

That was an anti-tank rocket. They don't go off by mistake. Somebody out there is very angry.

Colin looks back toward where the vortex closed.

COLIN

I can't believe Maggie and Quinn didn't make it. This can't be happening to us.

REMBRANDT

Get used to it.

They duck down as they hear machine gun fire somewhere out on the streets ahead of them.

REMBRANDT

Okay, let me run it down. Maggie and Quinn either didn't make the slide, got trapped in it somewhere, dropped out on another world, or somewhere on this one. Quinn has the timer, and we seem to be in the middle of another war. See any upside, farm boy?

COLIN

Not really.

Suddenly, behind them, the VORTEX OPENS again. This time it looks normal, and MAGGIE and QUINN pop out. Rembrandt and Colin are relieved and overjoyed to see them. They jump up excitedly and rush to greet them.

REMBRANDT/COLIN

(together as they rush to hug Maggie and Quinn)
Oh my God, they're back...they made it...Quinn...Maggie...we were afraid you were lost... You're here...are you okay?... are you all right?.....(etc.)

Maggie and Quinn are somewhat taken aback by all this frantic attention.

CONTINUED

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3 CONTINUED

3

QUINN

Hey...hey...We're glad to see you too, but what's the big deal?

MAGGIE

It's not like we weren't just with you.

COLIN

Yes it is.

REMBRANDT

The vortex closed on this side. We thought you didn't make it....

COLIN

And the wormhole was full of bad turns and drops and electric charges....

QUINN

What are you talking about?

MAGGIE

I didn't see anything like that.

QUINN

The slide was perfectly normal. In fact, it seemed a little easier than usual.

A pause as Colin and Rembrandt look at one another, trying to figure this out.

REMBRANDT

(slowly, carefully)
It was like riding a wild bull. Longer, rougher than any slide I've done. There were flashing lights, thunder. Then when we dropped out, the vortex looked weird, and then it closed up completely. Just now, when it opened again, it looked normal.

Quinn has been studying the timer.

QUINN

No indication anything went wrong.

MAGGIE

Maybe you guys hit a detour, got the high-priced ride. Extra thrills, no extra charge.

REMBRANDT

It was no thrill.

MAGGIE

That last world was no thrill, either. I'm glad to be out of there.

CONTINUED

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3 CONTINUED (2)

3

Quinn turns to Maggie, checking her out.

QUINN
You okay? Those guys were pretty rough with you.

MAGGIE
I was holding my own till you got there.

COLIN
You always do.

REMBRANDT
How long have we got here?

QUINN
(off the timer)
Twelve hours.

MAGGIE
What kind of place is this?

COLIN
You're not going to like it.

We hear the rattle of distant machine gun fire. The Sliders react to that and start cautiously out of the alley.

4 EXT. CITY STREET - DAY

4

The city is under martial law. In every scene in this world we hear the sound of gunfire coming from somewhere, usually far off, but sometimes closer, and sometimes, right on top of us. It's a constantly present sound. Very few people about. Those we see scurry from cover to cover in the doorways. Most of the stores are closed up. We begin to see men in military uniforms -- combat fatigues and blue United Nations helmets automatic rifles. The Sliders walk along the street, looking around. They come to a sandbag and wire barricade, soldiers firing over it. The Sliders duck down by a lieutenant named DODGE. He's about 25, but looks younger, in fact, all the soldiers look young, like heavily armed high school kids.

DODGE
(to Sliders)
Hey, you people better get off the street.

QUINN
What's the trouble, Lieutenant?

DODGE
Some B-One snipers up in that tenement. They've got an anti-tank weapon.

(X)

Rembrandt reacts to that, looking at Colin and nodding his head.

CONTINUED

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4 CONTINUED

4

QUINN

We were on our way to the Chandler Hotel.

DODGE

Better take that side street. The Chandler is clear, last I heard.

The Sliders turn and head up another street.

5 EXT. CITY STREET - NEAR THE CHANDLER - DAY

5

A store is boarded up. A Red Cross truck is parked in front, issuing rations and medical parcels to a long line of ragged looking people. The Sliders move past the line, reacting to these desperate folks.

(X)

6 EXT. CHANDLER HOTEL - DAY

6

It's looked better. Some of the windows are broken or boarded up. The street in front is deserted except for a few war-damaged cars and trucks. The Sliders approach and enter the hotel.

7 INT. CHANDLER HOTEL - LOBBY/BAR - DAY

7

Think "Beirut Hilton." This is the center of a war zone. The lobby is a bit disheveled, but filled with various people: refugees, black market hustlers, frightened people with nowhere to go. There are maybe half a dozens cots over where the piano usually is, with some folks sleeping on them. The bar is doing great business, mostly from war correspondents who are camped out there. Among these people, we see the occasional laptop PC open and at work. One or two reporters are working with note pads, but two bartenders stay busy because most of the reporters are just drinking heartily since there might not be a tomorrow. The Sliders cross to the check-in desk.

7A WITH MAGGIE AND QUINN

7A (X)

Maggie pauses, unsteady. Puts her hand to her head.

(X)

QUINN

What is it?

(X)

(X)

7A CONTINUED

7A

MAGGIE
I don't know. I think I'm just
tired. Why can't we find a world
where people aren't killing each
other?

QUINN
I don't know.

He helps her as they continue to the desk.

8 AT THE DESK

8

The clerk is GOMEZ CALHOUN (the same Gomez we saw in
"Lipschitz Live" K2814, but considerably less jolly in this
world). Gomez looks at them suspiciously.

COLIN
We'd like a suite. 1215, if it's
available.

GOMEZ
You're joking.

COLIN
I don't think so.

REMBRANDT
We never joke about hotel suites.

QUINN
(takes out a wad of
bills)
We've got plenty of money...
(aside to the other
Sliders)
For a change.

GOMEZ
All the suites were split up years
ago. Nobody could afford them.

MAGGIE
(looking around the
lobby)
Yeah, this place has changed a
little since the last time we were
here.

GOMEZ
I've never seen you before.

MAGGIE
You must have some rooms, something
better than a cot in the lobby.

GOMEZ
You want the Ambassador Level,
Deluxe Economy, or Regular Economy?

REMBRANDT
Ambassador. Shoot the moon.

(X)

8 CONTINUED

8

Gomez takes a couple keys from under the counter and shoves them through the gap in the wire.

GOMEZ
Ambassador comes with a key to the shower room.

MAGGIE
Shower room?

GOMEZ
Uni-sex, but you can hang a sign up if you want privacy.

COLIN
We need to fill out a card?

GOMEZ
Nah. Pay in advance, and I don't care who you are.

Colin deals out some cash, which Gomez scoops up eagerly.

GOMEZ
You want a personal entertainment center?

QUINN
(shrugs)
Why not?

Gomez reaches down and comes up with a portable radio, opens a little door in the wire cage and shoves it through. It's a small battered item, one of those that come in earthquake kits with a plastic wind-up crank on one side.

GOMEZ
It's a wind-up model. Power comes and goes around here.

Quinn takes the radio and the Sliders make their way across the crowded lobby.

9 WITH SLIDERS

9

as they cross.

QUINN
Remmy, why don't you check this place out. I'm gonna get Maggie up to the room so she can lie down.

Remmy nods and crosses to the bar area. Quinn, Maggie and Colin head for the elevator.

CUT TO

10 INT. CHANDLER BAR - DAY

10

Rembrandt makes his way to the only vacant seat and takes it. The bartender crosses to him.

CONTINUED

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REMBRANDT
(to bartender)
Draft.

The bartender nods and walks off. Rembrandt notices a woman next to him finishing a call on her cell phone. We'll learn her name is CAROLINE TATASHORE.

CAROLINE
(into phone)
We've got a bullet hole in the satellite dish, but Larry tells me it won't affect transmission.

She listens a beat, acknowledges Rembrandt with a nod. The bartender brings his beer.

CAROLINE
(into phone)
Did Bernie get through to Dornan? Look, the story's one-sided without some kind of comment from the guy. I know...I know...and tell Bernie I want to lead with footage of that B-One Bobbie on fire.
(pause)
What can I tell you...it's a war.

She ends the call and flips her phone closed.

REMBRANDT
Tough assignment?

CAROLINE
Not bad. Nothing like Detroit after the war with Canada.

REMBRANDT
(vamping)
Yeah, Detroit was a mess.

CAROLINE
You up there?

REMBRANDT
No. War and me -- we don't get along. I try to stay away from it.

CAROLINE
What are you doing in this one?

REMBRANDT
Just passing through. Been out of touch lately.
(thinks about it, then)
You see, I'm a marine biologist. Spent most of last year under water off the coast of Japan.

CAROLINE
They don't get CNN in Japan?

10 CONTINUED (2)

10

REMBRANDT
Yes, but it's in Japanese.
(then)
You're a reporter?

CAROLINE
(offering her hand)
Caroline Tatashore.

REMBRANDT
(taking it)
Rembrandt Brown.
(then)
So, maybe you could give me an
update on what's going on around
here.

CAROLINE
Where do you want me to start? The
invasion or the stock market crash
that caused it?

REMBRANDT
I heard about that. What caused
it? (X)

CAROLINE
Microsoft went under, took the
whole market down. President of
Mexico thought he might have a shot
at taking back some land he said we
stole. (X)

REMBRANDT
(playing along)
Those guys were just waiting for a
shot at us. (X)

CAROLINE
They grabbed southern California,
parts of New Mexico, Arizona. (X)
Just about the whole southwest is
under Mexican control except for
some hold-outs here in L.A., the
B-One Bobbies mostly, and of
course, Texas. (X)

REMBRANDT
Of course. (X)

10 CONTINUED (3)

10

CAROLINE

(to bartender)

Marvin, another Don Diablo shooter down here.

(then)

The Mexican army didn't know that every man, woman and child in the state has an automatic weapon. It's a law. Then they ran into the Willie Nelson Suicide Brigades. Drove them back across the Rio Grande.

(X)

REMBRANDT

Don't mess with Texas.

(X)
(X)

The bartender brings a shot glass of tequila. Caroline does the salt, shot and lime routine. Rembrandt notes it as he sips his beer.

(X)
(X)

REMBRANDT

You do nice work.

CAROLINE

(shrugs)

I'm a journalist.

REMBRANDT

Say, they used to have a pretty good kitchen in this hotel. How's the food?

CAROLINE

Kitchen's closed. No room service. Your best shot is a Red Cross package from the wagon on the street.

REMBRANDT

Sounds tasty.

CAROLINE

Be careful. The stuff that looks like cheese is actually Sterno.

Her phone chirps, She answers it.

CAROLINE

Tatashore.

(listens)

No, no, no, no...I don't care if Ted doesn't want to see the guy on fire...It's my report....

As she continues on the phone, Rembrandt leaves some money on the bar and slips away.

11 CLOSE ON WIND-UP RADIO

11

A hand is cranking the lever.

12 INT. HOTEL ROOM - DAY

12

Hardly their usual accommodations. One window, partially boarded. Blackout drapes hang on either side of it. There are two single beds with plain covers, a table, a couple of chairs. Table lamp is working right now, but there's a kerosene lamp on the floor in case the power goes out. Colin is cranking the radio. Maggie is lying on the bed. Quinn sits next to her.

QUINN

(to Colin)
Since we're not going to be here long, and given the gunplay on the streets, it's probably a good idea for us to lie low right here.

Colin nods.

QUINN

(to Maggie)
Any better?

MAGGIE

Not dizzy anymore. Just so tired.

(X)

QUINN

Me, too. I guess the fight on that last world took more out of me than I thought.

(X)
(X)
(X)

Quinn yawns.

MAGGIE

Let me lie here for a while. I'll be fine.

13 ANGLE ON COLIN

13

as he stops winding the radio and turns it on. As Colin listens, Quinn lies down on the other bunk.

ANNOUNCER'S VOICE

New curfew hours have been published for Nuevo Los Angeles. Due to increased unrest in the northern San Fernando Valley, all residents must be off the streets at night by nine o'clock. Once again, the ELL ruling council has turned down demands for bilingual education in the north Valley schools. 'This is a Spanish-speaking country,' Commissioner Reyes told reporters. 'You Anglos had better get used to it.'

Colin looks across to Quinn, reacting to the news. Rembrandt enters with the Red Cross parcel. He puts it on the table and starts to open it up. He and Colin talk as Remmy unloads the box, taking out cans of food, boxes of bandages, bottled water, etc.

CONTINUED

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13 CONTINUED

13

REMBRANDT
(nods toward Quinn and
Maggie)
Sacked out?

COLIN
Yes. They both seem pretty tired.

REMBRANDT
Too many worlds at war. Wears you
down.
(takes some things out of
the box; then)
I'm beginning to get a take on
what happened in this world. Ran
into a reporter in the bar. She
was throwing down tequila like
we're running out of cactus.

14 ANGLE ON COLIN AND REMBRANDT

14

at the table, excluding Quinn and Maggie on the bunks.
Rembrandt stops to study the label on a can.

REMBRANDT
You like Vienna sausage?

COLIN
Never had it.

REMBRANDT
Better skip it.
(tosses can away)
Anyway, Mexico invaded.

REMBRANDT
The fighting in the streets?
Guerrillas called B-One Bobbies
after the governor, Robert Dornan.
He's underground somewhere upstate.
Won't let the U.N. weapons
inspectors in.
(reads a label)
'These beets are chemically
preserved, and will retain their
wholesome color long after they're
no longer safe to eat.'
(tosses the can)
Best thing for us to do is stay out
of it till the slide.

COLIN
That's what Quinn said.

Rembrandt comes up with a bottle of Tabasco sauce.

14 CONTINUED

14

REMBRANDT
Ah...Tabasco. I'd better hold
this. It could go off.

He puts the bottle in his pocket, turns toward the bunks,
reacts with a shock at what he sees.

REMBRANDT
Who the hell is that?

Colin turns to look at the bunks.

15 REMMY'S AND COLIN'S POINT OF VIEW - ANGLE ACROSS THE ROOM TOWARD THE BUNKS 15

There is a man standing over Maggie and Quinn, looking down at them. His image is wavering as if he's not properly tuned in. He is waving his hands slowly over Quinn and Maggie in their bunks. Then he leans down as if he's adjusting a machine we can't see. (X)

16 ANGLE ON ROOM 16

as Rembrandt and Colin cross toward the man.

REMBRANDT
Hey !

COLIN
What are you doing?

The man looks up at them, and then, as if by magic,
DISAPPEARS into thin air.

17 REMBRANDT AND COLIN 17

react to that. Then look at one another.

COLIN
I think this hotel is haunted.

REMBRANDT
Again?

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

18 INT. HOTEL ROOM - DAY

18

Colin is sitting at the table working with the timer, making calculations on a small note pad. Maggie and Quinn sleep on the bed. Rembrandt is not there. After a moment, Quinn groans and flinches on the bed as if in a bad dream. Colin gets up and crosses to him. He takes Quinn's wrist, checking the pulse then puts the back of his fingers to Quinn's brow, reacts when it feels hot. Then he quickly moves over and feels Maggie's brow. He looks worried. Rembrandt enters, carrying a small ice bucket.

REMBRANDT

I've been all over the lobby,
talked to the desk clerk, talked to
the reporter. Nobody has seen a
man who fits the description.

(X)

COLIN

Like I said. Could have been a
ghost.

(X)

REMBRANDT

I don't want to think like that.
(holds up ice bucket)
Does fifty bucks for a handful of
ice cubes sound right to you? Now
where's that artificial, simulated
soda I saw in the Red Cross box?

COLIN

Bring the ice over here. Quinn and
Maggie are running a fever.

Rembrandt crosses to Colin. During the following, Colin takes ice from the bucket, wraps it in cloths and places the cloths on Quinn's forehead, then Maggie's.

REMBRANDT

A fever? Are they sick?

COLIN

It looks that way.

REMBRANDT

What caused it?

COLIN

I don't know.

REMBRANDT

Maybe something happened to them in
that crazy slide. They were all
right before that .

(X)

(X)

COLIN

Could it be something that man, or
that ghost, or whatever, did to
them?

(MORE)

CONTINUED

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18 CONTINUED

18

COLIN (CONT'D)
They were just sleeping before. He
did something with his hands.

REMBRANDT
Has he been back?

COLIN
No, but I've had a strange sense of
some kind of presence. Hard to
explain.

REMBRANDT
Someday I want to land on a world
that's easy to explain. No wars,
no Kromaggs. A little peace and
quiet for a change.

Quinn is stirring and moaning in his sleep.

19 CLOSE ON QUINN

19

as Colin leans in to listen to him. He continues to moan and
mutter. Then....

QUINN
It's okay...You go on ahead...
It's okay...We've been happy. Go
on ahead....

20 REMBRANDT AND COLIN

20

listening.

REMBRANDT
Go on ahead. What is he talking
about?

The two of them look down at Quinn.

21 CLOSE ON QUINN

21

as he sleeps. The camera pushes in on his face as we begin a
slow transition into his dreams....

DISSOLVE TO

22 EXT. SUBURBAN HOUSE - EVENING (DREAM SEQUENCE)

22

A young man comes up the sidewalk to the front porch of the
house. He's carrying a small white corsage box. As he gets
closer, we see he is a very young-looking Quinn, dressed for
a prom in a pastel tuxedo.

CONTINUED

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22 CONTINUED

22

We look up at him from a very low, very wide angle as he comes onto the porch. (NOTE: All of the angles in the following sequence are meant to be odd, distorted, dream like.) Quinn paces a bit on the porch, starts to ring the bell, then pulls his hand back, nervous. There is a BRIGHT FLASH of light, and we....

CUT TO

23 EXT. MULHOLLAND DRIVE - NIGHT (DREAM SEQUENCE)

23

The Valley is spread out, a blanket of lights all the way to the mountains in the distance. The camera moves in on a car parked at the overlook. Again, we're looking at this from a strange, low angle. Through fogged up windows, we can see two dark figures in the car, and there seems to be some movement, but it's unclear what's going on. Another BRIGHT FLASH OF LIGHT.

24 EXT. PARK - DAY (DREAM SEQUENCE)

24

A tilted, subjective, moving viewpoint of children running and playing in the park. We see vaguely a young couple walking toward the children. BRIGHT FLASH.

DISSOLVE TO

25 INT. HOTEL ROOM

25

It's later and Colin and Rembrandt are playing cards at the table, listening to their wind-up radio. The timer and Colin's notebooks are on the table. A piece of music finishes, and the announcer comes on.

ANNOUNCER'S VOICE

It's 11:45, and Music Till Midnight will continue after the news... California Governor Robert Dornan made a broadcast today from his hidden fortress in the Sierra Madres. He denounced the continuing sanctions, claiming that women and children are starving in the streets, medicine and food are in short supply. The U.N. Secretary General responded that the people of California would do just fine if the humanitarian Aid-for-Avocados actually got to them instead of being diverted to Dornan's inner circle, and his Republican Guard.

REMBRANDT

I'm tired of this news.

CONTINUED

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25 CONTINUED

25

He turns off the radio.

COLIN
I'm tired of this world.
(checks the timer)
Nine more hours to the slide.
(re: Quinn and Maggie)
What do we do if they're no better
by then?

REMBRANDT
We have to take them with us. Hope
for better help in the next world.

COLIN
The 'next world.' Where I come
from people only talk about that
when they're dying.

They look over toward Quinn and Maggie. Rembrandt is unable to consider such a possibility. He rises and crosses to Maggie's bed, takes the cloth from her forehead, dips it in the now melted ice in the bucket, and replaces the cloth.

26 CLOSE ON MAGGIE'S FACE

26

moving in closer and closer until we dip into her dream.

DISSOLVE TO

27 EXT. CHURCH - DAY (DREAM SEQUENCE)

27

A wide angle up on the steeple of the church. We can see the bell inside, ringing, swaying back and forth. A BRIGHT FLASH.

CUT TO

28 INT. HOSPITAL CORRIDOR - DAY - A SUBJECTIVE POINT OF VIEW (DREAM SEQUENCE)

28

We seem to be moving along the corridor as if we were in a wheelchair, moving through the waiting patients. BRIGHT FLASH.

CUT TO

29 EXT. BACKYARD - DAY - ANOTHER SUBJECTIVE VIEW (DREAM SEQUENCE)

29

Wide angled, distorted, of a baby walking tentatively toward us. BRIGHT FLASH.

CUT TO

- 30 EXT. PARK - DAY (DREAM SEQUENCE) 30
A kind of spinning angle up toward the sun, light fracturing through the tree leaves. BRIGHT FLASH.
CUT TO
- 31 EXT. PARK - SUNSET (DREAM SEQUENCE) 31
An old couple is walking away from us, toward the sunset. (X)
BRIGHT FLASH. And we're out of Maggie's dream and back in....
- 32 THE HOTEL ROOM 32
Rembrandt looking down at Maggie. Colin at the table, making more calculations on the timer.
REMBRANDT
Come here a minute.
Colin rises and crosses to Remmy.
REMBRANDT
Does she look different to you?
- 33 ANGLE ON MAGGIE 33
Her face has a yellowish tinge to it.
COLIN
She looks...yellow....
REMBRANDT
What does that mean?
COLIN
I don't know. In my world, some people looked like this when they were sick. It's not a good sign.
REMBRANDT
I can't take this anymore. They need a doctor, and I'm gonna find one. Stay here, try to keep them comfortable. I'll be back as soon as I can.
Rembrandt leaves. Colin looks down at his brother.
CUT TO
- 34 INT. HOTEL CHECK-IN DESK 34
Gomez Calhoun is there. Rembrandt waits impatiently as Gomez deals with some people. He looks around the lobby, still crowded with a motley group of folk. He sees Caroline Tatashore is still at the bar.

35 INT. BAR

35

Still a group of reporters sitting around, working, drinking. Rembrandt approaches Caroline Tatashore. She's working on her laptop.

(X)

REMBRANDT

Excuse me, Caroline?

CAROLINE

Yes?

REMBRANDT

I have two friends travelling with me, and they've become ill. I don't know any doctors around here. Does the hotel have one?

CAROLINE

This hotel doesn't have aspirin. You won't find any civilian doctors in the city. They all took off when the bombing started. The Peace Keepers have medics and a couple of field hospitals.

REMBRANDT

That'll have to do.

CAROLINE

They're pretty busy and they only take care of casualties. Unless your friends have been shot, they won't help you.

REMBRANDT

Maybe I can change their mind.

He exits. Caroline watches him a moment, then shakes her head and goes back to her note taking.

36 EXT. CITY STREET - DAY

36

Rembrandt comes out of the hotel and looks up and down the mostly deserted street. Suddenly there is a rifle shot, and a bullet takes a divot out of the pavement right by Remmy's foot. He jumps back into the cover of the doorway. Then he peaks out cautiously to see who's shooting at him.

37 REMBRANDT'S POINT OF VIEW - ANGLE ACROSS THE STREET

37

We scan the windows of the building across the street, but can't see anything.

38 REMBRANDT

38

in the doorway, trying to decide what to do.

- 39 ANGLE ON STREET 39
There is a car near the corner, turned over on its side.
- 40 REMBRANDT 40
sees it, takes a deep breath and sprints for it. As he runs, we hear more rifle shots, and bullets tick away at the pavement and the wall of the hotel behind Rembrandt as he zigzags to the cover of the car.
- 41 BEHIND THE CAR 41
Rembrandt stops and catches his breath. He looks up the street.
- 42 ANGLE UP STREET 42
We see a small patrol of U.N. Peace Keepers coming down the street, weapons at the ready, moving from cover to cover in an "advance and fire" deployment.
- 43 WIDER ANGLE ON STREET 43
Rembrandt, behind the overturned car, watches the Peace Keepers maneuver toward him. The rifle fire from the building across the street is now directed toward the blue helmets of the advancing soldiers.
- 44 THE PEACE KEEPERS 44
are closer now, and we may be able to recognize the unit commander as Lieutenant Dodge, the first officer we met on this Earth.
- 45 ANGLE ON BUILDING 45
Now we see the rifle barrel poking out of a window on the third floor.
- 46 THE PEACE KEEPERS 46
from cover open fire on the building.
- 47 THE BUILDING 47
The Peace Keepers' fire raking the side of the building. A sign above the window is shattered by the gunfire. Then the window explodes in a burst as the sniper inside takes a hit and lunges forward out of the window and falls to the street. (X)
(X)

48 THE PEACE KEEPERS 48

come from behind cover and gather around Dodge, who is moving toward Rembrandt behind the car.

49 AT THE CAR 49

Rembrandt gets to his feet and looks back across the street and sees the sniper lying there.

DODGE
You okay?

REMBRANDT
Yeah. Why was he shooting at me?

DODGE
(a shrug)
Maybe he thought you were a Latin.
Maybe it was just your turn.

He talks into a portable radio.

DODGE
Red Flower, this is Red Flower
Advance. Sniper rub out, Marshall
Building. Street clear.
(to his men)
Let's move out.

They start up the street. Remmy follows them.

50 WITH DODGE AND REMBRANDT 50

as they head up the street.

REMBRANDT
Wait up. I need your help.

DODGE
You've been helped.

REMBRANDT
I know that. And, thanks. But I
have friends back in the hotel.
They're very sick and need a
doctor.

DODGE
Good luck on that.

REMBRANDT
I was told you people had medics.

DODGE
Can't spare any right now.

They make a quick move to the wall of a building at a street corner. One of the Peace Keepers peers around a corner. It seems to be clear, and the Peace Keepers start up the new street.

51 ANGLE ON STREET

51

as the Peace Keepers come around the corner. The patrol moves in a spread-out formation, each man scanning the building windows around them as they move. They get across the street, Rembrandt following, and pause in the shelter of a stoop. Dodge posts a couple of lookouts then directs the other men to take it easy for a few minutes. Some of the soldiers sit on the steps of the building.

52 WITH REMBRANDT AND DODGE

52

as Dodge relaxes and takes out a pack of smokes. He offers one to Remmy, who declines.

DODGE

Don't blame you. I didn't smoke myself until I got this duty. Something about being scared all the time, getting no sleep, and shooting guys makes you want to smoke.

REMBRANDT

Lieutenant...my friends...What can I do to persuade you to get us a medic?

DODGE

You ever heard of 'triage'?

REMBRANDT

Sounds French.

DODGE

It is. It's a way to decide who gets medical help in a war zone. The victims are rated on survivability. The ones who are gonna make it get the treatment. The ones who aren't gonna make it don't.

REMBRANDT

Sounds French.

Dodge shrugs and tosses his cigarette, turns to his men.

DODGE

Okay, let's move out.

Dodge and his men start up the street, turn and head down an alley.

Rembrandt sits there on the stoop for a moment, thinking things over. There's got to be something he can do. Not knowing anywhere else to go, he gets up and follows the Peace Keepers.

53 INT. HOTEL ROOM - DAY

53

Quinn and Maggie still asleep on their beds. Maggie moans and rolls from side to side. Colin moves to her, freshens her head cloth. Then he crosses back to the table and turns on the wind-up radio.

ANNOUNCER'S VOICE

Sporadic sniper fire continues in Pacoima, but this morning, a U.N. spokesman reported the area is now fully under Peace Keeper control after last night's B-One Bobbie raids all through the north Valley.

Colin turns off the radio. Sits there a moment looking across toward the beds.

54 COLIN'S POINT OF VIEW - ANGLE ACROSS ROOM

54

We begin to see something appear gradually. It's the shape of a man, the Visitor we saw earlier. He materializes slowly between the beds, looking down, first at Quinn, then at Maggie. Then he seems to make adjustments to something we can't see. As he does, his figure flickers in and out like he's fine-tuning a picture.

(X)

55 COLIN

55

risers and crosses toward the specter. As he does, the Visitor starts to vaporize. He seems to lean forward, making adjustments. By the time Colin reaches the spot, the man is gone. Colin waves his hand through the space where the Visitor was standing. Nothing there.

CUT TO

56 EXT. CITY STREET - DAY

56

Dodge and his Peace Keeper patrol moving along the street cautiously, eyeing the buildings.

57 REMBRANDT

57

following, maybe half a block behind, moving from doorway to doorway.

58 DODGE AND THE PATROL

58

moving along. Suddenly, a rifle shot. Dodge, facing camera, is hit in the back. He falls forward.

(X)

59 WIDER ANGLE

59

as the patrol scatters to cover. Dodge is lying on his face in the street, in great pain, squirming, yelling.

60 REMBRANDT 60

hidden in a doorway, watches Dodge in the street, looks up at the buildings trying to locate the sniper.

61 THE PATROL 61

under cover, scanning the buildings. There are no more shots. A soldier chances it, runs out to Dodge. The sniper fires again and takes him out. Now there are two downed men. (X) (X) (X)

62 DODGE AND SOLDIER 62 (X)

in the street, struggling to breathe. They need help, but no one's coming. (X)

63 WITH REMBRANDT 63

as he makes up his mind. He dashes from cover, and runs for Dodge. A couple of rifle shots tick into the pavement around him. Rembrandt reaches Dodge, grabs him under the arms, and starts to drag him to the cover of an alley. The patrol now begins to fire back at the windows. Another soldier manages to save the other downed man. (X) (X)

64 IN THE ALLEY 64

Rembrandt pulls Dodge to cover and props him against the wall. He finds Dodge's cigarettes in his pocket, offers one to the wounded man. Dodge shakes his head.

DODGE
Good time to quit.

Rembrandt tosses the pack.

DODGE
I owe you. Get me to a doctor, and I'll get you to one.

CUT TO

65 INT. HOTEL ROOM - DAY 65

Colin at the table, working with the timer. Quinn and Maggie on the beds, not stirring now. The door bursts open, Rembrandt enters followed by a very young looking medic. He wears a fatigue uniform, blue helmet, and Red Cross arm band, and he carries a small medical bag. His name is KURTZ. He's German, but speaks good English. Kurtz goes right to the beds and goes to work. During this....

COLIN
Thank God, you're back. I think they're worse.

(MORE)

65 CONTINUED

65

COLIN (CONT'D)

(then)
Where'd you find a doctor?

REMBRANDT

A friend of his owed me a favor.

66 WITH KURTZ AT THE BEDS

66

The first thing he does is to take Quinn's pulse, then Maggie's. Rembrandt and Colin lean in anxiously.

REMBRANDT

Can you tell anything, Doc?

KURTZ

In a moment.

Kurtz moves to check Quinn's eyes. He opens the lids.

67 INSERT - QUINN'S EYES

67

as the doctor pulls open the lids. There is a kind of milky haze over them.

68 BACK TO SCENE

68

Kurtz moves to Maggie to check her eyes.

KURTZ

Interesting. Very strange, but interesting.

Colin and Rembrandt are very impatient.

COLIN

What? What's 'interesting'?

REMBRANDT

What's 'very strange'?

Kurtz ignores them and proceeds to examine Quinn's neck and chest, pulling the blanket down and checking his legs and feet. Kurtz stops for a moment and looks up at them.

KURTZ

Extraordinary.

REMBRANDT

What is it?

KURTZ

The yellowish skin is indicative of liver failure. There is edema in the lower extremities. Could indicate congestive heart failure. Then there are the eyes.

CONTINUED

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68 CONTINUED

68

COLIN
What about the eyes?

KURTZ
The cloudiness. Rather advanced
cataracts.

REMBRANDT
What?

COLIN
What does that mean?

KURTZ
I've never seen anything like it in
subjects so young. I can't be sure
without doing some blood work, but
I would have to say your friends
seem to be dying of old age.

Rembrandt and Colin react, and we....

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

69 INT. HOTEL ROOM - DAY - CONTINUOUS

69

Rembrandt and Colin are still in shock about what is happening to Quinn and Maggie. Kurtz is packing his bag.

KURTZ

Never seen anything like this.

COLIN

They can't be dying. They're still very young.

REMBRANDT

When we got here, less than five hours ago, they were fine. This just came over them. How is it possible?

Kurtz goes to look at Maggie and Quinn again.

KURTZ

Were they outside a lot?

REMBRANDT

No, once we were in the city, we came straight to the hotel.

Kurtz is checking Quinn's eyes again, thinking things over. Suddenly, he is fearful, and pulls his hand back.

REMBRANDT

What's wrong?

KURTZ

It just occurred to me this could be the result of some kind of biological weapon. We suspect the guerrillas have them, but they've never been crazy enough to use them.

Kurtz goes back to packing his bags, hurriedly. He wants out of here.

KURTZ

We could all be at risk here. I have to report this to the senior medical staff. We'll have to put your friends in quarantine.

REMBRANDT

Would they get treatment in quarantine?

COLIN

Yes...and how long would it take?

CONTINUED

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69 CONTINUED

69

KURTZ
 You haven't been listening to me.
 There is no treatment. Your
 friends are dying. We have to
 isolate them to prevent this thing
 from spreading. We probably won't
 know for certain until an autopsy.

Colin and Rembrandt react to that. Kurtz starts to leave.

KURTZ
 You two must stay in here with
 them. We can't risk spreading
 this...whatever it is?

He leaves. Colin and Rembrandt react to this twist.

REMBRANDT
 Quarantine. We can't let that
 happen.

COLIN
 So what do we do?

REMBRANDT
 We have to move. Hide them until
 we make the slide.

(X)

They move to Quinn and Maggie on the bunks.

DISSOLVE TO

70 INT. BASEMENT ROOM

70

Colin and Rembrandt have improvised bunks from flattened
 cardboard boxes. Quinn and Maggie are resting there beneath
 blankets. Colin is watching them, holding his notebook and
 the timer. Rembrandt enters with more ice in a bucket.

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

REMBRANDT
 This is it for the ice. I'm out of
 cash.

(X)
(X)
(X)

He takes ice and cloths and goes to work on Maggie and Quinn.

(X)
(X)

COLIN
 Remmy, I'm sure it's connected.

REMBRANDT
 Stop it right there. I don't want
 to hear any more about that ghost.

(X)

70 CONTINUED

70

COLIN
I don't think it was a ghost anymore. When I tried to manipulate the coordinate function, I found some strange read-outs. At first I thought this was caused by something that happened in that rough slide we made. But then I saw the energy spikes were recorded at the times we saw the figure. This last time I saw him, I double-checked, and here it is....

Colin shows his note pad to Remmy.

(X)

REMBRANDT
I can't read that stuff. What do you think you've found?

COLIN
Somehow the appearance of the figure is linked to these energy spikes, which I think means he is linked somehow to the slide or to another world.

REMBRANDT
I don't see how that can help us.

VISITOR'S VOICE
You were right to bring them down here. They'll be safe.

Remmy and Colin turn to see....

71 THE VISITOR

71

now completely visible, standing near the door. This is the first time we, Remmy and Colin have gotten a good look at him. He seems to be in his mid-forties, maybe a young fifty. We'll call him THOMAS.

(X)

THOMAS
Don't be frightened. I'm here to help.

72 WIDER ANGLE

72

as Rembrandt and Colin cross to him.

REMBRANDT
Who are you? Where did you come from?

THOMAS
I'm a trans-dimensional traveler. Just like you.

(MORE)

CONTINUED

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72 CONTINUED

72

THOMAS (CONT'D)

It's difficult to explain what has happened. I only just figured it out myself. I'm sorry I appeared so ghostlike before, but I had to make certain that I maintained a link, an anchor, if you will, to my own universe while traveling to this one. During your last trans-dimensional journey

COLIN

We call them 'slides.'

THOMAS

I see. Well, during our slide, something odd happened in the electron field of your friends' physical composition.

REMBRANDT

I knew there was something weird about it.

THOMAS

You two weren't affected, but they were spun off and became the focal point of a kind of 'bubble universe.' Forgive me if that's not quite clear, I'm still working out the physics for myself.

COLIN

You're a physicist?

THOMAS

Yes.

REMBRANDT

You're telling us that our Quinn and Maggie split off into another universe?

THOMAS

A part of them did, and a part of them arrived here with you. The two that split into the bubble have lived an entire lifetime in what, for you, has been only a few hours.

Colin is beginning to get it.

COLIN

The Quinn and Maggie who split off are dying of old age in your world, and somehow, our Quinn and Maggie are going with them.

Thomas is excited to find a kindred spirit here and goes on to explain quickly.

CONTINUED

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THOMAS

Exactly. They are linked to one another. It took me a while, but I determined that the quantum wave occupied by my parents had to be multiplied by the complex-conjugate of the wave to fix this point, where we are now. Of course, if I'd thought it through, I would have seen that this was predicted by Newton's Second Law.

REMBRANDT

Of course.

THOMAS

Think of the quantum wave as water disturbed by a stone dropped in a pond. The waves expand equally toward the edge of the pond. The complex-conjugate wave expands too, but inward from the edge of the pond to the center. We are now at the point where the quantum wave moving out meets the conjugate wave moving in.

Colin and Rembrandt stare at him a moment.

COLIN

So now that we've met....

THOMAS

We have to 'unmeet.' Somehow.

REMBRANDT

What is this to you? Some kind of experiment?

Thomas looks down at Quinn and Maggie.

(X)

THOMAS

I'm sorry. I forgot to introduce myself. I'm Thomas Mallory.

(X)

COLIN

Mallory?

(X)
(X)

THOMAS

On the world I come from...
(looking at Quinn and
Maggie)
I am their son.

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

Colin and Rembrandt are stunned at this revelation.

(X)

72 CONTINUED (3)

72

THOMAS (X)
 I know it must be a shock to you, (X)
 but if I am to help them, you have (X)
 to help me. (X)

REMBRANDT (X)
 How (X)

THOMAS (X)
 I might be able to achieve the (X)
 necessary calculations with your (X)
 equipment. (X)

COLIN (X)
 Our equipment?

THOMAS
 Your sliding device.

Colin takes it out of a pocket.

COLIN
 I had a laptop computer in the last
 world, but a Navajo shaman took it
 apart.

THOMAS
 (taking the timer)
 It'll have to do.

Colin pulls out a table and some chairs from a stack in the corner. He and Thomas sit down to work with the timer and Colin's calculations in the notebook. As they do this:

COLIN
 Your parents are Maggie and Quinn.
 I can't get over that.

THOMAS
 Yes. On our world, they married.
 Had a good life.

COLIN
 This makes me your uncle.

THOMAS
 Yes it does.

Rembrandt stays with Quinn and Maggie, looking down at them thoughtfully.

REMBRANDT
 So, a lifetime on our world if I
 understand it, might seem like only
 a dream to this Maggie and this
 Quinn.

THOMAS
 An excellent analogy.
 (MORE)

72 CONTINUED (4)

72

THOMAS (CONT'D)
(to Colin)
Your friend is a philosopher.

COLIN
Sometimes. (X)

THOMAS
Your travels have been hard? (X)

COLIN (X)
It seems that whatever world we (X)
visit, certain things are always (X)
the same. Peace, love, (X)
happiness -- things that ought to (X)
be easy for us to find are hard. (X)

Thomas nods and studies the timer. (X)

73 REMBRANDT

73

looking down at Quinn.

74 REMBRANDT'S POINT OF VIEW - ANGLE ON QUINN'S FACE

74

And we begin to dissolve back into Quinn's dreams, more fully realized this time.

75 EXT. SUBURBAN HOUSE - DAY (DREAM SEQUENCE)

75

Quinn looking like Joe College, dressed for the prom in his pastel tuxedo, walks up to the front porch, carrying the corsage box. This time, he pauses only a moment before ringing the bell. As the door opens, Quinn whips the box behind his back. There is Maggie, radiant in her prom gown.

MAGGIE
Hi.

QUINN
Hi.

He presents the corsage box with a little bow.

MAGGIE
Oh...it's beautiful.

She opens the box and takes out the flowers. And there follows the time-old, clumsy ritual of the boy trying to pin the corsage on the girl's dress without impaling her or touching something he shouldn't. When the flowers are in place, Quinn offers his arm.

QUINN
Shall we go?

75 CONTINUED

75

MAGGIE

My father wants you to come in so he can meet you.

QUINN

The General? Wants to meet me? Now?

(checks watch)

They'll be starting the grand march soon.

MAGGIE

Of course now. Don't be silly.

She takes him by the arm and starts to pull him into the house.

MAGGIE

He'll like you. If he asks you if you're going into the service after school, be sure to say the Marines. And just nod if he starts complaining about the Democrats... and...you do own a gun don't you...?

Quinn is pulled inside and the door closes.

DISSOLVE TO

76 EXT. MULHOLLAND DRIVE - NIGHT (DREAM SEQUENCE)

76

The convertible we saw before parked at the same overlook. (X)
The lights of the valley vibrating in the smog layer. The camera moves in on the car, and we can see the fogged-up windows and the pair of shapes moving about inside the front seat. After a moment, the movement stops, and the convertible top comes open. It's Quinn in the driver's seat and Maggie curled up under his right arm. They're (X)
taking a little break from the making-out, though it doesn't look like Maggie needs or wants it. Quinn is the one who is flushed and out of breath.

QUINN

Let's enjoy the view for a minute.

MAGGIE

Why? Is it going to change soon?

QUINN

No. I just...well, Maggie things are going so fast for us.

MAGGIE

Do you like the way they're going?

QUINN

Yes.

MAGGIE

Then why does it matter how fast they go?

CONTINUED

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76 CONTINUED

76

Quinn doesn't have an answer for that. He just stares at the view, taking deep breaths.

QUINN
This is getting serious, isn't it?

MAGGIE
Yes. Does that worry you?

QUINN
No. No.
(a thought)
It scares the hell out of me.
Where are we going?

MAGGIE
It looks to me like we're going a long way.

QUINN
Does that mean marriage? A house?
A family?

MAGGIE
It usually does.

QUINN
I don't think I'm ready for all that.

MAGGIE
That's why you don't get all that all at the same time. We go a step at a time. We get engaged. We plan a wedding.

QUINN
Do you want to do it in a church?

MAGGIE
(a joke)
Get married?

Quinn gives an embarrassed laugh.

QUINN
Of course, what did you think I meant?

Maggie just smiles at him a moment, then....

MAGGIE
Put up the top. (X)

As the top starts back up, Quinn and Maggie resume what looks like a very passionate kiss. (X)

77 EXT. PARK - DAY (DREAM SEQUENCE)

77

The angle not tilted as before. This time we see, along with the children playing, Quinn and Maggie walking along, holding hands. They are maybe three or four years older than we last saw them. Quinn is carrying a physics book.

(X)

QUINN

According to Isaac Newton,
everything attracts everything
else.

MAGGIE

Then why am I only attracted to
you?

QUINN

Maybe that's because Einstein
changed the rules. According to
him, space and time are curved
near heavy masses.

MAGGIE

You're not so heavy.

QUINN

Only on the outside.
(taps his head)
Inside I weigh more than a thousand
suns.
(taps her head)
So do you.

They walk for a bit, watching the children.

QUINN

So, do you want children?

MAGGIE

Of course. Don't you?

QUINN

We need some time to ourselves
first, don't we? I have to finish
grad school, get hooked up with a
good physics department somewhere.

MAGGIE

Now you want to teach? Last
summer, when you had Doctor
Feynman, you wanted to do pure
research. I've never heard you so
excited about anything.

QUINN

Well, Feynman had that effect on
us. But if I can get a job at Cal
Tech, I can do both. Feynman did.

They walk a little more, not saying anything. Then....

CONTINUED

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77 CONTINUED

77

A boy. MAGGIE

What? QUINN

You were thinking 'I wonder if she
wants to have a boy or a girl.'

How did you know that? QUINN

I'm not sure. I think it has
something to do with you 'heavy
mass' and my 'curved space.'

He smiles at her.

So now you can read my mind? QUINN

Sometimes. MAGGIE

Where do you want to go tonight? QUINN

That place over by the thing you
like. MAGGIE

Oh, where the..? QUINN

Yeah, under the.... MAGGIE

Behind the... QUINN

Yeah. Then, after, we can.... MAGGIE

They walk some more. Then.

You know, we talk all the time
about what I want to do. What do
you want to do? QUINN

She looks up at the sky.

I want to fly like a bird. MAGGIE

CUT TO

78 INT. BASEMENT ROOM - DAY

78

Colin and Thomas are at the table, Colin scribbling in his notebook. Rembrandt sits nearby, listening to Thomas.

THOMAS

Mom became a pilot.

COLIN

That's very interesting. Our Maggie was a pilot, too. Combat with the Marines.

THOMAS

There is no your Maggie or my Maggie. They are not duplicates. They are themselves. Only split off.

There are some faraway explosions.

REMBRANDT

Sounds like bombing.

THOMAS

I think the world Maggie and Quinn created was in response to some deep longing. Maybe a wish for peace. A way out of hard, real worlds like his one.

REMBRANDT

You mean you can wish a whole world into being?

THOMAS

Why not?

Thomas pauses, looking at Colin a moment. Then:

THOMAS

My dad used to talk about you a lot.

COLIN

He did?

THOMAS

You were lost from the family when you were very young. Somewhere in the mountains above Big Bear. You were never found. But Dad always hoped you were safe somewhere, and now, I can tell him you are. If we can get back to him.

A pause as Colin continues to work.

THOMAS

Do you mind if I call you Uncle Colin?

CONTINUED

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78 CONTINUED

78

COLIN

Yes.

Thomas smiles at that. Colin shows him some calculations. Rembrandt looks across toward Maggie. Thomas continues to talk, and it will now become our narration for much of the following sequence.

(X)
(X)

THOMAS

They did it in church.

79 REMMY'S POINT OF VIEW - CLOSE ON MAGGIE'S FACE

79

REMBRANDT'S VOICE

Did what?

We begin to hear the ringing of a church bell.

THOMAS' VOICE

Got married.

And then we dissolve into Maggie's dreams.

80 EXT. CHURCH - DAY (DREAM SEQUENCE)

80

An angle up on the bell ringing, as we saw it earlier. And we TILT down to pick up Quinn and Maggie coming out of the church, down the steps toward a limousine.

Quinn wears a morning suit. Maggie a white wedding gown. Friends and family throw rice. Quinn and Maggie climb into the limo and it pulls away.

81 INT. THE LIMOUSINE (DREAM SEQUENCE)

81

Angle back on Quinn and Maggie as they settle into the back seat. They sit there a moment breathless, then look at one another and smile. Then they look away from each other, out the windows, thinking.

Two happy people, very much in love, thinking about the future. The unasked question hanging over the scene: Now what?

THOMAS' VOICE

They were supposed to honeymoon for a week in Bermuda. They came home after a couple of days. Dad got an idea for a new formula for relativistic energy, and he needed his computer.

82 INT. HOSPITAL CORRIDOR DAY (DREAM SEQUENCE)

82

A pair of double doors swings open and Maggie is rolled out in her wheelchair, holding a newborn baby.

CONTINUED

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82 CONTINUED

82

THOMAS' VOICE
I don't want you to think Dad
neglected Mom for his work. She
was very happy. And so was I when
I got here.

Quinn has been pacing in the waiting area. When he sees
Maggie, he rushes to her, overjoyed with her and with his
new son.

THOMAS' VOICE
They named me Thomas Michael.
Thomas for the General, and Michael
for my father's dad. I was just
under eight pounds and a little
colicky.

83 EXT. BACKYARD - DAY (DREAM SEQUENCE)

83

A baby, Thomas, is walking toward the camera unsteadily.
He's maybe a year old. Wider, we see the baby is walking
toward Quinn and Maggie, who are sitting under a tree.

THOMAS' VOICE
I think I was one and a half when
Dad started planning my NFL career.

84 EXT. COLLEGE BUILDING - DAY (DREAM SEQUENCE)

84

Quinn and Maggie are now twenty-five years older. They
stand with twenty-four-year-old Thomas outside a building
while a relative takes a photo. Thomas wears a black
graduation gown and mortarboard. They are celebrating his
college graduation.

THOMAS' VOICE
It seemed like only an instant in
time -- and in a way, it was --
until I had my Ph.D. in physics.
Just like Dad.

The camera moves in on Quinn, very proud of his son.

THOMAS' VOICE
Of course, no one could ever be
'just like Dad.' He was one of a
kind.

85 INT. SUBURBAN HOUSE - DAY (DREAM SEQUENCE)

85

Quinn and Maggie are now in their fifties, seated on a sofa.
Maggie is going through a photo album. Quinn is reading a
letter out loud.

CONTINUED

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85 CONTINUED

85

THOMAS' VOICE

After I left home, I always wrote to Mom and Dad so they could keep up with my work. I got a good job in biophysics at the South Pole. At least I thought it was a good job. Some of my colleagues complained about the weather.

Quinn moves to sit next to Maggie and look at the pictures with her.

THOMAS' VOICE

Mom and Dad were always very much in love with each other. That never wavered.

86 EXT. PARK - SUNSET (DREAM SEQUENCE)

86

Quinn and Maggie, now in their seventies, walk away from us. Quinn reaches out and takes Maggie's hand in his.

THOMAS' VOICE

Now, their life is almost over.

The old couple walks into the sunset.

DISSOLVE TO

87 INT. BASEMENT ROOM

87

Thomas has finished his story. He and Rembrandt are looking fondly at Quinn and Maggie. Colin has been working away at his calculations.

COLIN

I think I've got it.
(shows Thomas his calculations)
You were right about the complex conjugate. It folds right back in on the other data.

Thomas nods his agreement. He takes the note pad, rises and walks toward Maggie and Quinn.

COLIN

But there's a problem.

THOMAS

I knew there would be. Can't be helped.

Rembrandt is frustrated with these egg heads.

REMBRANDT

What? What problem?

COLIN

The only way to save our Quinn and Maggie is to reunite them with their other halves.

CONTINUED

Prepared by Earth Prime

87 CONTINUED

87

THOMAS

You see...

(indicating Quinn and
Maggie on the beds)

These are the real Quinn and
Maggie. The 'bubble universe'
where I was born and grew up isn't
real. Not in a material sense. By
reuniting the two entities your
friends will be regenerate, the
life drain will end, and they will
live.

COLIN

Of course, it's just a theory.

REMBRANDT

But a good one. I like it. Will
it work?

COLIN

(looking at Thomas)

If it does, there will be a
terrible price.

Rembrandt is puzzled, looks toward Thomas.

THOMAS

If it works, the 'bubble universe'
and everything in it will cease to
exist.

REMBRANDT

Including you?

Thomas just nods his head and looks down at Quinn and Maggie.
Rembrandt looks at Colin as he realizes that, for Thomas,
this will be a "suicide mission."

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

88 INT. BASEMENT ROOM - CONTINUOUS

88

Thomas is standing between Quinn and Maggie in their beds. Colin and Rembrandt at the table.

THOMAS

My parents have had a full and happy life. A life that Maggie and Quinn would have wished for. But now we have to break the link. So your friends can return to this life.

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

REMBRANDT

What about you?

Thomas looks down at Quinn and Maggie.

THOMAS

Without your friends, my parents and their world would never have existed. Without my parents, I wouldn't have existed.

(X)

Colin and Rembrandt look at each other. Thomas is sure about what he wants to do. Thomas crosses back to the table and picks up the timer.

THOMAS

If our numbers are right, I should be able to program the correct complex-conjugate, and that should transport me, and your friends, to my world.

REMBRANDT

How will they get back?

COLIN

If this works, they should come back on their own. They haven't really left, you know.

REMBRANDT

The more I hear about quantum physics, the less I understand it.

THOMAS

It's that way for everybody.

Using calculations from Colin's notebook, Thomas punches data into the timer. Then he looks up at Colin and Rembrandt.

THOMAS

Well, here goes...everything.

He shakes hands with Colin.

CONTINUED

Prepared by Earth Prime

88 CONTINUED

88

THOMAS

It's been a pleasure working with you. Uncle Colin.

COLIN

Same here. Thank you for doing this.

He turns to shake hands with Rembrandt.

THOMAS

There's a chance it might not work.

REMBRANDT

Thank you for the offer to do it.

Thomas nods and smiles at him. He looks at Quinn and Maggie one last time, then points the timer at the wall between their beds. The laser streams that flow from the timer are a different color. He hands the timer back to Colin. Then there is a FLASH OF LIGHT, and Thomas is gone. Quinn and Maggie are still in their beds. Remmy and Colin look worried. Did it work?

CUT TO

89 INT. WORMHOLE

89

Another twisting, plunging space inside a vortex. It's white this time, almost blinding.

DISSOLVE TO

90 INT. WHITE SPACE

90

Almost an undefined area. No walls. Maybe a kind of glowing mist along the floor. There are two beds in the space. Brass frames topped with white, chiffon-like fabric. On the beds: an old man and an old woman (This might be reminiscent of the scene at the end of "2001," with Keir Dullea on his death bed). To one side, we see a shiny steel machine, lights and dials blinking and glowing.

(X)
(X)

91 ANOTHER ANGLE

91

As Quinn, Maggie and Thomas enter the space and move toward the beds.

92 ANGLE ON OLD QUINN

92

A man of about eighty, with snow white hair. He opens his eyes and looks up at Quinn and Maggie. He's still got a bit of spark and sass in him. OLD MAGGIE is much more mellow.

OLD QUINN

Ah, you made it.

93 QUINN AND MAGGIE

93

move between the beds. Quinn looks down at Old Quinn, Maggie at Old Maggie.

OLD MAGGIE
I knew they would. I knew Thomas would find a way. He was always a bright boy.

Old Quinn sizes up Maggie.

OLD QUINN
(to Maggie)
You look just like I remembered. Maybe even a little better.

OLD MAGGIE
Behave yourself, Quinn. A little dignity, please.

OLD QUINN
I've always had a little dignity, my dear.
(a wink to Quinn)
Just enough to get by.
(then)
Well, then, I suppose we should get on with it.

QUINN
I don't know what to say.

OLD QUINN
I do, Thank you. You gave us a wonderful life. And because we lived it so, in a way, did you. And you'll remember.

(X)
(X)
(X)

Maggie looks down at Old Maggie. The person she will become.

MAGGIE
But...now, it's over.

OLD MAGGIE
Everyone who has ever lived has known from the beginning that there would be an end.

OLD QUINN
(a chuckle)
Some of us just didn't believe it.

OLD MAGGIE
(to Maggie)
It must be very strange to see your future.

MAGGIE
Yes. But, not at all troubling. I feel, somehow...at peace.

CONTINUED

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OLD MAGGIE
Good. You mustn't feel at all bad about what is to happen. We've lived long and well, worked hard.

OLD QUINN
Had more than our share of good times, too.

OLD MAGGIE
(looks toward Thomas)
And a loving son.
(then to Maggie)
Perhaps the memory of all that we have had will keep you strong in the hard times you have ahead of you. (X)
(X)
(X)
(X)

MAGGIE
I think it will. (X)

OLD QUINN
'The lights begin to twinkle from the rocks. The long day wanes.' Tennyson. Do you know him? (X)
(X)
(X)

QUINN
Not as well as I should. Physics major.

OLD QUINN
(a little cranky)
I don't know what's happening with students today. A physics major should know Keats and Tennyson as well as he knows M Theory. You do know M Theory, don't you? (X)

Quinn looks at the floor like a student called on the carpet.

QUINN
M Theory is the Subsummation of what used to be called 'String Theory,' an effort to get Einsteinian mechanics to comply with known quantum rules. Supersymmetry in sub-atomic particles is measured in integer spin...

OLD QUINN
(interrupting)
Yes...yes...Good boy.

QUINN
Of course, there's still disagreement....

OLD QUINN
Not from me. I'm satisfied
M Theory works. And that's that.

QUINN
Yes, sir.

OLD MAGGIE
Stop lecturing the boy, Quinn.
(apologetic look to
Maggie)
Occupational hazard.

MAGGIE
(a glance to Quinn)
I know.

OLD QUINN
(to Old Maggie)
Well, Mags, are you ready?

OLD MAGGIE
Yes.

Old Quinn looks over at Thomas.

OLD QUINN
Thomas. For this sacrifice, there
is no way we can thank you.

THOMAS
And no need.

Thomas moves to the machine and starts to work some levers (X)
(this is the machine he was working earlier in his ghost-like (X)
appearances. We just didn't see it before). (X)

Old Quinn nods and stretches out his hand between the beds.
Maggie reaches out and takes it.

OLD QUINN
(to Quinn and Maggie)
Put your hands on top of ours.

Quinn and Maggie do.

OLD QUINN
(to Thomas)
Say it, Thomas. You know the part (X)
we like. (X)

Thomas steps forward and opens a small, leather-bound book.

THOMAS
'Tho' much is taken, much abides; (X)
and tho' (X)
we are not now that strength which (X)
in old days (X)
(MORE)

93 CONTINUED (3)

93

THOMAS (CONT'D)

Moved earth and heaven; that which (X)
 we are, we are; (X)
 One equal temper of heroic hearts, (X)
 Made weak by time and fate, but (X)
 strong in will (X)
 To strive, to seek, to find, and (X)
 not to yield.' (X)

As Thomas reads, we move in close on Old Quinn's face as he looks at Old Maggie. She looks back at him and smiles.

94 CLOSE ON THE FOUR HANDS

94

Maggie's and Quinn's on top of Old Maggie's and Old Quinn's. Suddenly, they seem to glow in a bright white light. It becomes blinding, and then in a flash, we are back....

95 IN THE BASEMENT ROOM

95

Colin and Rembrandt waiting for whatever is to happen.

96 ANGLE ON QUINN

96

He stirs and opens his eyes. He looks over at Maggie, who is also waking up. They sit up. Quinn reaches out and takes her hand, and they stand and look at Rembrandt and Colin.

COLIN

(softly)
 Thank God.

REMBRANDT

The right one to thank, brother.
 The right one to thank.

They both move to Quinn and Maggie to check them out. They seem back to normal.

COLIN

Are you all right?

QUINN

Yes. I feel fine.

MAGGIE

Me, too.

REMBRANDT

Do you remember...anything?

Quinn and Maggie look at one another.

MAGGIE

I remember everything.

96 CONTINUED

96

QUINN

Me, too.

(then)

But how? How can I have a lifetime of memories when I haven't lived my life yet?

MAGGIE

I don't know. But I want to hold onto every one. And in the meantime, we'll make new ones.

Quinn smiles at her, then, suddenly worried.

QUINN

The timer. How long till we slide? Colin grabs the timer.

COLIN

Less than five minutes.

QUINN

Thank heavens.

Rembrandt starts to laugh in relief at seeing his friends well again, and at the prospect of getting out of there, but suddenly...there is a HUGE EXPLOSION, shaking the room violently. The Sliders hit the deck. Now, the Sliders jump up and run out of the room.

97 INT. HOTEL - CORRIDOR

97

The Sliders run for their lives as the HOTEL EXPLODES around them. Ceilings cave in.

98 THE LOBBY/BAR

98

The residents and reporter have jumped off their cots and everyone is running for cover or to get outside. An EXPLOSION blows in a window. The Sliders dodge their way through the people and to the door.

99 EXT. CITY STREET

99

People running everywhere. U.N. soldiers jumping for cover. The Sliders come out of the hotel and run up the street. EXPLOSIONS LAND all around them. They turn into an alley.

100 EXT. ALLEY

100

as the Sliders round the corner. Colin holds up the timer. Second to go.

