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Prod. Draft

PROD. #K1813
10/16/96 (F.R.)



"STATE OF THE A.R.T."

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SLIDERS

"State of the A.R.T."

TEASER

FADE IN

1 EXT. URBAN STREET - DAY (D1)

1

We open on a bright, lilac-tinted sky (CGI) and find we are in a mid-sized business district. As the CAMERA PANS, we notice there are no cars, pedestrians or people of any kind -- anywhere.

The VORTEX FLASHES into existence, destroying the eerie calm with the fury of sound and whirling winds that we know so well. One by one, our Sliders fall from the sky, landing miraculously unharmed in the middle of the pavement. They help each other up, looking around, wary.

WADE

I hate to say it guys, but --

ALL

I've got a strange feeling about this place...

The guys share smiles.

WADE

Well, I do.

ARTURO

As we all should. Never a good sign when we land on a world "seemingly" devoid of humans.

QUINN

Especially when the sky's a funky color.

They walk, examining everything. There's an underlying sense of tension, of danger being just around the corner.

They look around, noticing the stoplights that silently turn from green to yellow to red; the pedestrian walk signs that flash; the unmanned "people-mover" with doors opening.

REMBRANDT

Everything seems to be up and running.

ARTURO

Yes -- but for whom?

CONTINUED

1 CONTINUED

1

QUINN

There must be someone here
maintaining things.

WADE

You know, if there is, that's an
even creepier thought.

She looks around, spooked. Quinn turns a corner and stops
short, the others right behind him.

On the ground is the skeletal remains of a cannibalized
robot. It's oddly human and yet totally alien. Among the
many parts that have been ripped away are the ocular units,
so this left-over shell stares at them with hollow eyes...

REMBRANDT

What the hell is that?

Quinn bends down for a closer look. He touches what should
be a tibia... It's attached by rivets to the joints.

QUINN

What's left of a robot.
(looks up, listening)
Hear that?

ARTURO

Footsteps...

Now, all the Sliders HEAR RUNNING FEET drawing near,
punctuated by an occasional SCI-FI LASER BLAST SOUND. They
move back a few feet and peer down the street, where they
just came from. Three people run toward them at an amazing
speed. A dark hovercraft dips over a building and drops
down behind the runners, firing BLUE LASERS (CGI).

REMBRANDT

I hope that's not the neighborhood
welcoming committee.

ARTURO

Letts not wait around to find out.

They run down the street. The runners come flying around
the corner, gaining quickly. The Sliders move as fast as
humanly possible. A laser blast (CGI) barely misses Quinn.

QUINN

We'll never out run them.

ARTURO

Right. Evasive action then...

The Sliders make an erratic turn into --

2 EXT. ALLEY

2

The runners instinctively follow. The lead runner, ERIC (clean cut, square looking, mid-twenties) yells to them:

ERIC
Engage your A.P.R.!

A.P.R.?? Quinn turns for a look. Remmy, Wade and Arturo make another turn. Now, it's just Quinn and the strangers in the alley as the hovercraft appears. Blue Lasers fire down the alley, striking the runner dead on (one blast strikes Eric on the back of the leg). They jerk and writhe in pain, falling hard to the ground.

3 EXT. SIDE STREET - ON WADE, REMMY AND ARTURO

3

They turn and see a laser burst strike Quinn (CGI)

ARTURO
Quinn !

4 EXT. ALLEY - ON QUINN

4

The laser engulfs him in an electrical field which turns an eerie bluish-green. He jerks and stumbles to the ground.

WADE
No!!

And off his lifeless body we --

FADE OUT

END OF TEASER

ACT ONE

FADE IN

5 EXT. ALLEY - A MINUTE LATER

5

The hover has landed. The "driver" is another young, square-looking guy (PAUL). He has an odd scar (like melted plastic) on his face. He waves a silent device over the 3 runners' bodies. We whisper --

ARTURO (O.S.)

It looks like he's checking for
life signs.

There is no response from the runners. Paul turns to Quinn, waving the wand over his body. The machine is silent.

6 EXT. SIDE STREET - SAME TIME

6

Remy, Wade and Arturo are watching. Wade looks struck.

WADE

It can't be.

Remy pulls her protectively into the shadows. Paul comes to the alley's mouth, listening. He holds up the machine. The meter registers a big zero. He turns and heads for his hover. They dip out of the shadows, relieved.

WADE

That didn't register us at all.

ARTURO

A very good sign.

WE HEAR THE HOVER TAKE OFF AND ZOOM AWAY. They cross --

7 EXT. ALLEY

7

Remy is the first to reach Quinn. He takes his wrist.

REMBRANDT

He's got a pulse.

ARTURO

Thank Heaven.

REMBRANDT

Hey, buddy... Can you hear me?
(Quinn's eyes open)
How're you feeling?

CONTINUED

7 CONTINUED

7

QUINN

(weakly)
Surprised. I thought my time was
up on that one.

They help him sit up. Clearly hers aching from the hit.

ARTURO

You should take it easy.

QUINN

I'm okay. I just feel like the
wind was seriously kicked out of
me. What happened?

WADE

You took a hit from one of those
lasers.

Quinn pulls the timer out.

QUINN

Totally fried.

Looks between the sliders.

REMBRANDT

We had three days, right?

QUINN

And a few hours.

REMBRANDT

Plenty of time to fix her.
(helps Quinn up)
C'mon, let's book before the man in
black makes a return engagement.

QUINN

What about them?

They turn and look towards the 3 runners. They SEE wires
and the occasional spark (CGI). There's a thin layer of
skin and green hydraulic fluid around the wires.

WADE

Wild. They're robots too.

ARTURO

No wonder his thing didn't register
any of us. He was looking for
signs of electronic life.

CONTINUED

7 CONTINUED (2)

7

Arturo reaches to touch Eric. As he does, Eric's eyes open. Arturo pulls back.

ERIC

Hel... help me.

The Sliders gather round Eric warily, looking down on him.

QUINN

He's still alive.

The Sliders exchange fascinated looks.

8 INT. ABANDONED GAS STATION - SERVICE BAY

8

Arturo and Quinn peer into Eric, who's laid out on a "table" across the car-lift. His back panel is "open", revealing his innerworkings. Remmy uses a hot tool to melt his leg skin back together. Quinn touches something and is ZAPPED.

QUINN

At least we know he has power.

REMBRANDT

(re: the melting thing)

This is weird, it's like fixing a vinyl sofa.

ARTURO

Just make sure the system's no longer exposed.

REMBRANDT

Don't worry, Professor. He's all patched.

Remmy pats the fixed leg, puts the tool down, crosses to join Quinn and Arturo and picks up the fried timer.

REMBRANDT

For my money, we should be working on this.

ARTURO

We'll get to it. Right now, this is far more fascinating.

Remmy peers down into the --

9 INSERT - POV INTO ERIC'S BACK

9

Much like a human's spinal section, but instead of muscles, we see clear fiber optic tubes with multi-colored hair-like strands running through. Instead of a sanguinary base, everything here is in a seafoam green gel. Quinn is trying to by-pass some frayed wires.

RETURN TO SCENE

REMBRANDT

Lot of wires in there. How can you be sure you're hooking up the right ones?

QUINN

I'm doing a lot of guessing.

ARTURO

It's more than guessing. See these bundled wires? They run down the spine, like our central nervous system. And these plates here are analogous to our vertebrae.

(smiles to Remmy)

He may be made up of germanium and silicate synthetics, but he's still basically designed like we are.

REMBRANDT

Last I checked, we didn't have any green gel floating in us.

QUINN

I think the green gel conducts electricity to areas not hardwired. And if I'm right, we should be able to repower his system by going around the fried wires.

(beat; then)

There. I think that's it.

A beat. They all expect something, anything. They're disappointed when the machine lies ever lifeless.

ARTURO

Keep trying, Quinn. You almost have it. I'm certain of that.

Quinn tries again. Wade enters, with a weathered brochure.

WADE

(re: Eric)

You guys want to buy one of those for your home or office?

CONTINUED

REMBRANDT

You find something?

WADE

(nods)

A brochure from Aldohn Industries hocking the wonderful benefits of state of the art automatons -- as in advanced robotic technology.

(re: the brochure)

According to this, the big dream was to see a workforce entirely comprised of robotic technicians, leaving humans free to enjoy the pleasures of every day living.

QUINN

Given what we've seen so far, that dream must have become a reality.

REMBRANDT

I hope that means everybody who was here is on some kind of vacation, like Hawaii or something.

(off Arturo's look)

I know, Professor. But you can't fault a guy for being optimistic.

Eric's right arm twitches. Quinn pulls back surprised.

WADE

Hey, he moved. How'd you do that?

ERIC

He stimulated my tricordial neuroglia, sending an impulse to my upper dextral appendage.

They all take a step back. Eric rights himself on the table, looking at them strangely.

ERIC

One moment please, while I reset my vision parameters.

Eric holds out his hands, moving them up, down and side to side. He is oddly human and yet, there's a quiriness to his speech and movement. But if you didn't know he was a robot, you might just think him strangely bizarre.

WADE

He's so real. It's almost like he's one of us.

CONTINUED

9 CONTINUED (2)

9

ARTURO

Careful, Miss Welles. We must remember what we are dealing with. As human as he appears, he is still a machine -- albeit, a rather extraordinary one.

QUINN

You got a name, something people call you?

He finishes resetting his vision, looks up and smiles.

ERIC

I'm an Aldohn E point oh six three, but I'm usually called Eric, which is an acronym for Emotional Response Intelligence Chip.

He's amazing. The Sliders just stare at him.

ERIC

What models are you? I'm not familiar with your designs.

QUINN

Actually, we're not robots.

Eric stares at them, as if puzzled, then has recognition.

ERIC

You are humans. How fascinating.

WADE

Believe me, the fascination is mutual.

He smiles at them, friendly, while his arm rotates in a strange way, closing his back panel. He looks to Quinn.

ERIC

You, who repaired me... Did I sustain injury to my power supply?

QUINN

Not that I could see. You seemed to only have a lot of burnt wires.

ERIC

It is rare to escape the Hover Pauls. I was fortunate my power shut down while switching to reserve. Otherwise the Paul would have detected my energy output.

CONTINUED

9 CONTINUED (3)

9

Eric pulls on his shirt, lifts himself off the "table".

ERIC

Are my friends in an adjoining
workroom?

REMBRANDT

You were the only one who was still
working so --

ERIC

You left them out there?

Guilty looks...

ERIC

I must get to them.

He rushes out. The Sliders exchange a look.

WADE

We can't let him go out there
alone, can we?

Looks exchanged between the Sliders men...

10 EXT. SIDE STREET - LATER

10

Eric moves cautiously, mindful of the HOVERS moving across
the sky. The Sliders are with him, sneaking back to the
area, dodging and hiding from nearby Hovers --

ERIC

... some of the Erics had
programming problems and did not
perform as expected. Father
attempted to recall us, but many
did not voluntarily return.

REMBRANDT

Just for the record, what kind of
problems are we talking about?

They come to a corner, look out and make a turn.

ERIC

E.R.I.s are programmed for
emotions. Early units suffered
intensity problems when emotions
conflicted with logic. Often a
malfunction would occur.

CONTINUED

10 CONTINUED

10

WADE
Define "malfunction".

ERIC
Human fatalities were not uncommon.

The Sliders exchange a look.

ERIC
You don't have to fear me. When I became aware of the potential for intensity conflict, I adjusted my programming accordingly.

ARTURO
In essence, you began to think for yourself.

ERIC
Yes. As an oh six three, I was one of the last units produced. An advancement to my model was a learn mode. Self-correction was an unintended by-product of the L.M.

QUINN
That's why Father ordered all of you to be destroyed. He couldn't predict how you might behave.

ERIC
Father doesn't much like what he can't control.
(sees ahead; reacts)
No! Leave her alone!

They've arrived at the place where the friends were left. Another robot strips one of the friends. When Eric yells at him, the robot scampers away, taking a left arm with him...

11 EXT. ALLEY

11

Only plastic skeletal forms remain. Eric gulps...

WADE
If we had known this was going to happen, we wouldn't have left them.

ERIC
You could not have known.

QUINN
We can put them back together.

CONTINUED

11 CONTINUED

11

ERIC

No. Usable parts are rare outside the factory. There is nothing we can do for them now.

Eric looks up, a HOVER is moving in their direction. He moves to the wall, ducking out of sight.

WADE

Those hover guys don't seem to give up very easily.

ERIC

They must be tracking me. I'm equipped with a locating beacon, which had been disabled.

(looks to Quinn)

Did you reactivate it?

QUINN

I'm not sure. I activated every system I came across.

Eric accepts this stoically.

QUINN

Maybe I can turn it off.

Quinn turns Eric around, opening the panel.

ERIC

It's a self-contained transmitting system in quadrant five-seven, six-two.

QUINN

Be less specific...

ERIC

Look for a blinking yellow light below my shoulder plate.

QUINN

Got it. It's off.

REMBRANDT

Too late, Q-ball...

They all turn to see two Hovers coming directly at them (CGI).

As the laser shots miss our people (CGI), they move down the side street. At the end of the block, one of the hovers has landed. The Paul we met earlier steps out.

CONTINUED

11 CONTINUED (2)

11

ARTURO

No exit there...
(looks behind)
The other one's landed too.

Remmy crosses to a manhole and pulls the top open.

REMBRANDT

Down here.

Remmy helps Wade down, then Arturo. The Pauls move closer, slowly, deliberately. Scarface Paul lifts an arm and shoots a laser beam (CGI) at Eric (missing).

QUINN

Get down there, Eric. Go!

Eric jumps into the hole. And just as Remmy is about to enter, Paul lifts his arm again, firing (CGI). Remmy ducks and rolls, but is now far from the manhole. Scarface Paul changes course, aiming for Rembrandt, who backs away while still on the ground...

REMBRANDT

Q-ball, I need help here.

Remmy eyes the Second Paul coming his way as well.

QUINN

On my way --

Quinn pries a metal piece off a window, and approaches Scarface Paul, striking him in the back.

Scarface turns to Quinn, completely unharmed. He grabs the metal piece and with one hand bends it into a ball. He then grabs Quinn and tosses him against the brick wall. Quinn lands with a horrible thud.

Rembrandt gets up to run to Quinn, but the Second Paul grabs him by the back of the neck, lifting him, holding him back.

Scarface Paul approaches Quinn, his fist clenching.

12 EXT. ANOTHER STREET

12

A manhole cover opens. Wade, Arturo and Eric emerge.

ERIC

If we can get to their rear panel,
we can disable them...

CONTINUED

12 CONTINUED

12

ARTURO

Very good. Wade, you go that way
with Eric. I'll come around from
the other side.

Everybody moves in the directed manner.

13 EXT. ALLEY

13

Quinn looks up, there's a scrape on his forehead. A small
amount of blood is evident. Scarface Paul steps close,
reaches out and -- his hand touches Quinn's blood. He gives
Quinn an odd look.

SECOND PAUL

(still holding Remmy)
Should we deactivate them?

PAUL

No. These we take to the factory.

Remmy and Quinn are herded into a hover craft. The door
whooshes closed and now Wade and Eric come around one corner
and Arturo comes around another -- just in time to see the
Hover lift off and away (CGI). And off this we --

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

14 EXT. STREET - DAY - MOMENTS LATER

14

Arturo, Wade and Eric in the aftermath of the abduction.

ARTURO

If you won't tell us where the
factory is, at least draw us a map!
We'll go ourselves.

ERIC

It's dangerous to approach the
factory on foot. The perimeter is
highly guarded.

A hover flies in the distance (we only hear this)...

WADE

What about getting in with a hover?

ERIC

I believe that would be possible.
They do not guard the access pads.

ARTURO

How do we get to one?

ERIC

We steal it. I have a friend.
She's equipped with the necessary
chip for flight. She can help us.

WADE

I like the way he thinks.

Eric walks off and they follow after him.

15 INT. ASSEMBLY ROOM - DAY

15

Quinn is strapped to a table, stripped to his shorts. Two
Pauls write notes. Behind, a monitor shows a color spectrum
rotating around Quinn, moving slowly from head to toe (CGI).

QUINN

Hey... twinbots. Pauls, right?

The two Pauls exchange a look, then exit the room. Now,
there's only one robot left (TED).

QUINN

You, what's your name?

CONTINUED

15 CONTINUED

15

TED

Aldohn T point oh seven five. I'm a Technical Engineering Device equipped with the most current memory and micro-circuitry upgrades.

QUINN

I'm happy for you. Listen, how about unstrapping me?

TED

No.

The door WHOOSHES open. Scarface Paul enters...

QUINN

Where's my friend? Is he alright?

There's a BEEP, then --

SOFT FEMALE VOICE (V.O.)

Spectrum Imaging Process successful. Data stored.

(Note: Soft Female Voice will be the voice of "ERICA".)

Ted exits. Paul crosses to Quinn. We notice that Scarface Paul is more humanistic than other Paul units. He's robotic, but there's a sense of something else, a wariness. He unstraps Quinn, handing him his clothes.

PAUL

Father is anxious to meet you.

16 INT. BASEMENT - SAME TIME

16

Eric leads Wade and Arturo down steps into a room that's decorated ala early Frankenstein's Lab -- full of body parts (mostly unusable) from every type of robot.

ERIC

This is Erica, my friend who can fly us in.

He points to the table, where a lifeless female robot (ERICA) lays, clearly the victim of a laser blast.

ARTURO

She couldn't fly a kite in that condition. You should have told us she was defective.

CONTINUED

16 CONTINUED

16

ERIC
She's not defective. She just
needs maintenance.

WADE
What's wrong with her?

ERIC
A direct hit from an E-E-B
destabilized the electron transfer
in her cadmium core.

Wade's not quite following.

ARTURO
I believe he's describing the
effect of hover fire. The lasers
must destroy the cadmium's ability
to create energy.

ERIC
Lasers?

ARTURO
What you refer to as E-E-B is what
we call a laser -- light
amplification by stimulated
emission of radiation.

WADE
I never knew that actually stood
for something.

ARTURO
Most people don't. They think it's
something some science fiction
writer made up.

Eric turns Erica on her back, opening her panel.

ERIC
Here is the power pack. I was
unable to re-stimulate the device.

ARTURO
Once cadmium's deactivated, it no
longer can hold a charge. She'll
need a new unit.

ERIC
I was attempting to procure one
when the Pauls appeared.

CONTINUED

16 CONTINUED (2)

16

ARTURO

Without a new pack to insert, I
can't help her.

(to Wade)

We'll have to find another way into
the factory.

WADE

Wait, Professor --

(turns to Eric)

You said you have auxiliary power.
Is it dependent or independent of
your primary system?

ERIC

Independent.

WADE

There's your power pack, Professor.

He nods to her in admiration. Eric takes off his shirt.
Arturo crosses and opens his panel.

ARTURO

Very smart, Miss Welles. Very
smart indeed.

(to Eric)

Now, hold still. This won't hurt a
bit... I don't think --

Wade smiles to Eric. Her hand gives Eric's a supportive
squeeze. He looks down, intrigued by this holding of hands.

17 INT. A.I. - HALLWAY

17

Remmy is brought out of a room and joins Quinn. Paul moves
on. They follow behind.

QUINN

You okay?

REMBRANDT

Yeah. That scanning thing sort
gave me the creeps though.

QUINN

One of my bots said it was
diagnostic, but I don't think so.
Nothing about that scan was
internal.

As they move down the hall, other robots stop and watch.

CONTINUED

17 CONTINUED

17

REMBRANDT

(barks at them)
What're you looking at? Bunch of
android geeks.

The robots don't react at all, they simply stare. Paul stops in front of a door, places his hand, palm down, on a sensory plate (shaped like a hand). The plate turns green. The door SLIDES open. After a beat of hesitation, Remmy and Quinn enter. As Quinn passes Paul, their eyes lock. The door WHOOSHES closed.

18 INT. ALDOHN'S QUARTERS - DEN - CONTINUOUS

18

Quinn and Remmy are in a shadowy den. CREEPY MUSIC plays. They look around uneasy. Remmy taps Quinn and points... There are 3 mounted heads (a MATT, an ERICA and a PAUL). Spooky doesn't even cover the feeling.

QUINN

Sort of adds a whole new meaning to
"livening" up a room...

REMBRANDT

I say we meet this "father" guy,
shake his hand and get out of this
freak show before we're mounted up
there too.

QUINN

Assuming he'll actually let us go.

ALDOHN

You are not prisoners, if that's
your concern.

Quinn and Remmy whirl, startled by a small, older man. Of course, this is "father", JAMES ALDOHN (All-Dunn).

ALDOHN

You're my guests... and I hope you
feel welcomed here.

QUINN

You must be Father.

ALDOHN

Only to the machines.
(extends his hand)
James Aldohn.

CONTINUED

18 CONTINUED

18

QUINN

Quinn Mallory...
(re: Remmy)
Rembrandt Brown.

The guys shake hands. Remmy notices something --

REMBRANDT

You're him -- Matt.

ALDOHN

Very perceptive.
(looks at Matt, proudly)
Me At Thirty-Three... I
was a handsome devil, wasn't I?

Aldohn crosses to Rembrandt and strokes Remmy's cheek, an artist appreciating a good line.

ALDOHN

You have no idea how good it is to
see a face I didn't create with my
own hands.

He smiles a creepy smile. Rembrandt takes a step back.

QUINN

Are you the only one left? The
last human?

ALDOHN

I was. But now that you're here,
I'm clearly not anymore.

He smiles that creepy smile. The guys feel a bit uneasy.

19 INT. BASEMENT - LATER

19

Arturo is working on Erica. Eric peers over his shoulder.
wade rummages through the junk looking for parts.

ERIC

What you've done there is not --

ARTURO

Please. I know what I'm doing.

ERIC

But your pattern of wire relays is
not logical.

CONTINUED

ARTURO

It's called improvising. Her circuits were badly burned. The only way to repower her is to work around the damaged areas.

ERIC

Will "improvising" work?

ARTURO

(snappish)

I'm not certain, but if you'd leave me alone. I could finish and then we'd both know.

ERIC

(hurt)

I didn't realize. I'm sorry if I was bothering you.

He walks up the stairs. Arturo removes his glasses, clearly weary. He looks up to find Wade giving him that look.

WADE

Why do you do that, just run over people's feelings like nothing else matters but you?

ARTURO

First of all, I don't do that. And secondly, he's not exactly a person, is he?

WADE

He has feelings.

ARTURO

I'll admit, he has many human qualities, but, as I've said already, he is just a machine.

Arturo returns to work. The curt reply angers Wade.

WADE

Just a machine? Yeah, I guess he is. I mean, his battery, the thing that powers him, it's right about here, isn't it?

She points to her heart.

WADE

And when he takes a step, or reaches out to catch a raindrop in the palm of his hand, he's simply reacting to an electrical impulse sent from here, right?

She points to her head.

WADE

So, he's a machine. But guess what -- our systems may run on different oils -- but we're machines too.

She takes a step up, then realizes, she has one more thing:

WADE

And if you consider how you've behaved, you'd realize that the machine upstairs has acted a whole lot more human today than you have.

She turns to go... He turns and crosses to her.

ARTURO

Not so fast, Miss Welles. You think he's human do you? Then answer me this:

(he moves closer)

Would he feel pain when a lover walks out the door on him? And I'm not talking about a sensation of sadness. I'm talking about the dull, aching, utter hollowness that haunts you for years -- here..?

He points to his heart. He and Wade share a look. If we were playing cards, Wade was just trumped.

ARTURO

Can he create a masterpiece of color, form and texture, something that did not previously exist.- anywhere except for in here?

(he points to his head)

Will he ever feel the profound joy and love that we can when we hold our newborn child in our hands..?

(trump, trump)

Pain. Creativity. Joy and Love. These are the things that define us as humans. And until he can experience life, in all its dimensions, he is not a man.

CONTINUED

19 CONTINUED (3)

19

A look. Arturo softens, placing his hand on hers.

ARTURO

Man has a soul, an essence to his very being. That is simply not a "thing" that can be manufactured.

Another look between them.

20 EXT. ABANDONED HOUSE - SUNSET (N1)

20

Wade finds Eric on the steps. She sits next to him...

WADE

Where I come from, the sky is blue. Sunset is orange. This is an interesting change.

On this world, sunset is shaded in soft gradations of (from north to south) purple, lilac, yellow and orange (CGI).

ERIC

Sky coloration is the result of lightwaves entering the atmosphere. Red is the longest wave of the visible spectrum; violet the shortest. On your world, particles and gases in your atmosphere catch the blue waves and scatter them. Here, our particles must be smaller, allowing the blue to pass, but capturing the violet, causing our sky to appear lilac.

(smiles; then)

When the sun is near the horizon like now, the light must travel a longer distance. The short waves scatter further out, but the long ones reach us undisturbed. That is why we see red and orange at sunset and sunrise.

She looks at him bemused. He is indeed a robot.

WADE

Well, that sort of takes all the mystery out of it, doesn't it?

ERIC

Have I ruined it for you?

WADE

No. It's still really beautiful.

CONTINUED

They watch moment as the colors streak in a fading glory.
She has a wistful look.

ERIC
Why do you look so sad?

WADE
I don't know that you'd understand.

ERIC
Please, explain to me.

WADE
Sometimes I feel a little lonely,
even when I'm with other people,
even when I'm with my friends.
(beat; then)
It's like I'm just traveling
through worlds and I have no
grounding, nothing that connects me
to anything or anybody. And when I
see something as beautiful as this,
it reminds me that I'm pretty much
moving through life alone.

She looks down, almost embarrassed at her vulnerability.

ERIC
You are not alone, Wade. I am here
with you.

He takes her hand. You can't tell if he's being literal or
sensitive. He looks very serious. He leans, gently kissing
her. It's a sweet kiss, that goes on longer than either
would have expected. When it's done --

ERIC
That was -- nice.

She nods. Poor girl. That's the best kiss she's had in
slides -- and it's from a robot. :(Eric leans down again.

WADE
Eric, wait... I'm sorry, but
this -- this isn't a good idea.

She heads back inside. Eric turns, looking out on the
sunset. He now has that same sad look of human loneliness.

21 INT. A.I. - SKIN ROOM - LATER

21

Taupe colored plastic is rolled off huge bolts and wrapped around steel frames. A heat press closes. A moment later, the press opens, revealing a perfectly shaped human torso.

CAMERA FINDS Quinn and Remmy. They stare at the new creation as Aldohn leads them through the Skin Factory...

ALDOHN

... after awhile, my robots were the entire work force. When people realized they had abdicated their very usefulness, they got scared. They thought if they destroyed them, everything would return to the way it had been.

(imperiously)

Very foolish. The clock can never be turned back.

Aldohn leads them out a door.

22 INT. A.I. - HALLWAY - CONTINUOUS

22

Windows allow them to see into "Task" rooms. Each is staffed by any combo of an Ann, Eric, Ted or Matt.

QUINN

Didn't they realize the robots would fight for survival?

ALDOHN

Not at first. But eventually, that became clear.

They pass a room where eyes are set into completed robots.

ALDOHN

Unsettling, isn't it? You know the oculars function -- even before they're placed in the sockets.

Aldohn walks on. Quinn and Remmy take one last look at the eyes, rows of them, staring at them.

REMBRANDT

There must be some people left out there. Not everyone would have attacked your robots.

CONTINUED

ALDOHN

We had a little problem with one of our models, the Erics, an experiment to replicate humanness. But my creation was too good. They behaved exactly like man. They began to kill, feeling a need to conquer their enemy totally -- which they eventually did.

Quinn and Rembrandt exchange a look. Aldoehn is so casually talking about the end of humanity...

QUINN

And you don't feel the least bit responsible for the killings?

ALDOHN

As I said, you can't turn back the clock.

From around the corner comes a beautiful woman (a leggy brunette, early 20's). She looks exactly like Erica, however, she is called: MAGGIE (we'll use the same actress).

MAGGIE

(re: Quinn and Remmy)
It's true. A Paul just informed me. Where did they come from?

ALDOHN

According to them, from another dimension.

Maggie cocks her head, thinking. After a beat --

MAGGIE

Passing between dimensions is highly possible. It would require opening an energy passage of identical polarity and identifying parallel coordinates for exit and entry. The calculations involved in determining those factors would be impossible for a human to reach on their own.

QUINN

I used a computer.

MAGGIE

Yes. You'd have to.

CONTINUED

REMBRANDT

Another one of your creations, huh?

ALDOHN

(like a proud God)

After my wife Maggie died, I couldn't bear the loneliness, so I simply recreated the woman I fell in love with. She is an Erica model, but with my constant tinkering, I've managed to keep her working just fine. She is the perfect wife and lover.

Hello? Did he just say -- lover?

MAGGIE

You look shocked.

QUINN

I just wouldn't have thought that was possible.

ALDOHN

I told you. The E.R.I.s replicated humans down the most basic of functions. Despite their problems, to this day, they are still my greatest accomplishments.

He looks at Maggie adoringly. Paul appears. He speaks privately to Maggie and Aldo.

ALDOHN

Paul has just informed me that he and some of the others have fixed a splendid meal in your honor...

Paul walks into an adjoining room.

REMBRANDT

If you don't mind, we'd really just like to work on our timer.

ALDOHN

You can do that in the morning.

QUINN

No. Our friends are outside. They'll be worried about us. We need to get back out there tonight.

CONTINUED

ALDOHN
(cold, threatening)
You don't understand. You will be
spending the night.

Suddenly two Pauls are standing behind Rembrandt and Quinn.

REMBRANDT
This how you welcome all of your
guests?

ALDOHN
I'm sorry, but you left me no
choice. You will stay the night.

QUINN
Why one night? What happens
tomorrow?

ALDOHN
After tomorrow, I simply won't need
you any more.

That creepy smile oozes across his lips once again. He puts
his hand on Maggie's back and leads her down the hall.

Remmy and Quinn exchange a look and then are pushed down the
hall by the Pauls. CAMERA HOLDS on a room as THEY PASS BY.
A Ted is inside. He pushes a button -- doors open. A
platform slides out and on that platform are robotic
replications of Quinn and Rembrandt (QUINNBOT and REMBOT)

CAMERA MOVES THROUGH THE WINDOW and HOLDS TIGHT on the
replicants' faces. They are exact copies -- all that's
missing are the eyes. And off this unsettling image, we --

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

23 INT. ALDOHN'S QUARTERS - DINING ROOM - NIGHT

23

Aldohn and Maggie eat happily. Quinn and Remmy sit at the table, their food untouched. Bad vibes fill the room.

ALDOHN

Pauls are programmable to almost any task. An extraordinary unit. They were modeled on my son. He died in an accident when a non-visual automaton crushed him.

Maggie looks up, smiling blithely...

ALDOHN

Fortunately for Maggie, she's not programmed to remember Paul. She's spared that pain entirely.

REMBRANDT

Yeah, lucky her. Who'd want to remember anything about their own kid?

Aldohn and Remmy share a steel cold look.

QUINN

No offense to your son's death, but we're not really that interested in the history of Aldohn Industries.

ALDOHN

You should be. Because this history is going to be your future.

REMBRANDT

You can't possibly expect us to stay here and keep you company for the rest of your life.

ALDOHN

You think this is just about my desire to have human company?
(shakes his head)
I could build robots for that. And they'd be much more pleasant to spend time with than either of you.

QUINN

Fine. Then build yourself some playmates and let us go.

CONTINUED

ALDOHN

I can't. You have something I need, something I can't yet build. Do you have any idea what I'm talking about?-

QUINN

The only thing we have that you can't build -- is our minds.

ALDOHN

The human mind is the last great mystery of our existence and I've found a way to duplicate it; to actually download a living mind into a mechanical substructure.

QUINN

You just need someone to practice on.

ARTURO

Yes. And you two are going to be the first guinea pigs.

Aldohn pushes a button on the table. The door slides open and Paul enters, with the Quinbot and Rembot. Quinn and Remmy are stunned by this turn of events.

ALDOHN

Gentleman, meet the next generation of your existence.

Quinn and Remmy are pushed in. Paul follows, taking the timer from Quinn and exiting. The door closes.

REMBRANDT

You just let him take that?

QUINN

What am I supposed to do? Fight him? I think we both know who'd end up thrown against the wall.

The door's indicator lights go out.

QUINN

Great. They cut the power to the door. What about the window?

It's the kind that doesn't open.

REMBRANDT

It needs a little help opening.

CONTINUED

24 CONTINUED

24

Remmy picks up the chair and throws it against the window.
The chair bounces back. The window intact.

REMBRANDT

Whatever happened to good old-
fashioned glass?

QUINN

Gone. Like the milkman and
eight-tracks.

Quinn looks around, searching for the way out --

REMBRANDT

We've got to get out. I'm not
going to be a guinea pig for that
psycho, Aldoehn.

QUINN

We are getting out -- through that
door. I'm going to slave power
from the light and open it.

25 EXT. ABANDONED HOUSE - MORNING (D2)

25

Arturo closes Erica's panel, waking Wade, who's been dozing
across the room. Eric snaps out of a deep thought.

ERIC

Well done, Professor. That only
took sixteen hours and two minutes.

ARTURO

Only? Had I known the task would
be that involved, I would never
have started. I could have built
one from scratch in that time.

ERIC

I find that highly improbable.

WADE

He was joking, Eric.

Wade and Eric share a look. There's still a strange vibe
between them about, you know, the kiss thing --

ARTURO

Shall we see what Dr. Frankenstein
has accomplished?

CONTINUED

25 CONTINUED

25

Arturo flips a switch. Erica's eyes open, she sits up, looks around wildly. Wade and Arturo back up as she comes off the table -- running into the wall, the table, the wall, the table...

ARTURO

Perhaps a wire's crossed.

Erica runs into the stairs, the far wall, into Eric.

ERIC

No, this is good. She's resetting her spatial orientation coordinates.

Erica stops whirling. She looks up, down, at her hands. She's resetting her vision parameters. She looks up --

ERICA

Eric!

They hug. You sense a real feeling of emotion. Eric and Erica part. Eric brings her to Wade and Arturo --

ERIC

Erica, this is Wade and Professor. They helped to reanimate you.

Erica gives them both an inquisitive look, then breaks into the smile of a small child.

ERICA

Thank you...

WADE

You're welcome, but it wasn't exactly a selfless act. We need your help.

26 EXT. URBAN STREET - DAY

26

Wade, Eric, Arturo and Erica walk through the empty streets where this whole thing began...

ERIC

She has a chip in her hand that you need to engage the ignition system.

ARTURO

Why does she have it?

ERIC

First gens were flight models.

CONTINUED

They reach an intersection.

ERIC

This is where they'll land. They do foot patrols every twenty-two minutes. One should arrive soon.

(moves closer; then)

Let Erica or I jump the Paul. We can match his strength for a short period. One of you must open his panel and pull his spinal bundle. Don't stop until you hear the snap. Only then will he be disabled.

ARTURO

We should split up, maximizing our attack. Wade you go with Eric. Erica will stay with me. We'll take the south end.

Wade and Eric moves across the street. Erica watches them as she and Arturo cross to the south end.

ERICA

Do you like her?

ARTURO

Miss Welles? Yes, very much.

ERICA

Does Eric?

ARTURO

I rather think he's got a crush on her -- if that's possible.

ERICA

A crush?

ARTURO

Is there something you're fond of? Something you like - alot?

ERICA

I like Eric.

ARTURO

Well, how you feel about Eric, that's probably how he feels about Miss Welles.

Arturo smiles, having no idea how inflammatory his words are. Erica looks angry, turns to stare at Wade and Eric.

27 EXT. ACROSS THE STREET

27

Wade and Eric take cover inside an arched doorway. They exchange a look. Eric decides to break the tension --

ERIC

I thought human's enjoyed kissing.

WADE

We do, when it's with the right person. But you and I, we're not really meant to be together.

ERIC

Because I'm different.

More a statement of fact than a question. Wade looks guilty. He lifts her chin, gently, giving her a smile. Then, with an edge of humor --

ERIC

If you prick us, do we not bleed?
If you tickle us, do we not laugh?

WADE

You know Shakespeare?

ERIC

In addition to my other features, I'm programmed with world literature through the 1980's. I'm especially fond of his sonnets.

WADE

Just my luck, I finally find someone who'll hold my hand in public and quote poetry. And he's a robot.

ERIC

Just my luck, I find someone who understands my power circuitry and will steal a hovercraft with me. And she's a human.

They share a laugh. Wade turns serious again --

WADE

If I did anything to give you the wrong impression, I'm sorry.

ERIC

The only impression you gave me was that you liked me. As a friend.

WADE

I do.

28 BACK ON ERICA AND ARTURO

28

Erica watches as Wade and Eric hug. She looks like an angry, spoiled child (O, beware, my Lord... It is the green-ey'd monster that doth mock the meat it feeds on).

ARTURO

One's coming, Erica. Get down.

She does. A beat later, a Hover lands (CGI) in the middle of the intersection. A Paul gets out. He moves toward the south end of the street, towards Arturo and Erica.

When the Paul nears, Erica leaps out, tumbling with him. Eric races out to help. They hold him down as Arturo struggles with his back panel.

ARTURO

Hold him!

Wade helps open the panel. Arturo pulls the spinal bundle and we hear a BONE-CRUNCHING SNAP. The Paul goes eerily limp. Arturo stands, an odd expression on his face. Eric and Erica move toward the hovercraft. Wade notices --

WADE

Hey, you alright?

He nods, and they move on...

29 INT. A.I. - GUEST QUARTERS - DAY

29

Quinn and Remmy have pulled electrical wires from the ceiling. They've spliced other wires to the main. Quinn has also taken the door's keypad off and spliced wire to it as well. Additionally, there's a coat hanger, a letter opener and paper clip being used to extend the wires -- and yet, the wires don't touch. They need --

QUINN

Seven more inches.

REMBRANDT

You see seven more inches around here? We've already hooked up every conductor in the room.

QUINN

Not every conductor. You could always hold the wires while I throw the switch.

They share a look. Remmy looks around. After a long beat, a sense of final resignation, we get --

CONTINUED

29 CONTINUED

29

REMBRANDT

Wait. I think I've got it.

On the desk there's a small, thin, plastic pencil tray and a vase with flowers. He brings them over, puts the tray on the ground, pours the water in. He's now got --

REMBRANDT

The perfect conductor of electricity. Water.

QUINN

That is brilliant.

REMBRANDT

Coming from you, that means something.

(puts the wires in)

Go ahead, fire it up.

Quinn flips the light switch. The lights pop on. The door panel lights up. The door WHOOSHES open. Yes.

30 INT. A.I. HALLWAY - LATER

30

Remy and Quinn sneak down the hall, entering through an open door into the --

31 INT. TASK ROOMS - CONTINUOUS

31

WE TRACK as they move through the rooms until they get to where the timer is.

REMBRANDT

I don't suppose they fixed it?

QUINN

I'm glad they didn't. I'd hate to think of that guy having a doorway to other worlds.

They grab the device and cautiously exit.

32 EXT. ALDOHN INDUSTRIES - BACK COMPOUND

32

The stolen hovercraft has landed. Eric helps Wade out by the hand with a kind smile. Erica doesn't like it. They walk around the corner and see a Paul model pass by.

CONTINUED

32 CONTINUED

32

ERIC
You stay here. We will determine
the safety of our entry.

Arturo and Eric turn another corner and are gone.

33 EXT. A.I. - COMPOUND - ANOTHER AREA

33

Quinn and Remmy exit the door running into: A Paul model.
He grabs Quinn, pressing him against the wall, crushing his
ribs. Remmy picks up a board and whacks his head, hard.

It rolls off, but the Paul does not release Quinn.

QUINN
Do something!

REMBRANDT
I just knocked off his head.

What more can a man do??

QUINN
... his arms...

Remmy whacks the right arm. It disengages from the main
body. He then whacks the left arm. It too disengages.
Both arms, however, continue to squash Quinn. The body
moves aimlessly. Remmy grabs the weapon, from the Paul's
holster and fires (CGI). The torso goes down. Finally, the
arms let go. Quinn breaths a big gulp of air.

REMBRANDT
These things are hard to kill.

QUINN
Just keep the laser. Odds are,
we'll need it to get out of here.

They head out. Unnoticed, behind them, the Quinnbot and
Rembot have seen them and follow curiously.

34 BACK ON WADE AND ERICA

34

Erica is staring daggers at Wade.

ERICA
Why are you like that with him?
You treat him as if he's human.

WADE
I'm just trying to be nice.

CONTINUED

ERICA

Nice... That can mean many things.

Erica burns a frightening look. Something dawns on Wade.

WADE

You're an E.R.I., right? You're not by chance an early model, are you?

ERICA

I'm an Aldoehn E point oh one.

WADE

(serious uh-oh)
You're first generation.

Erica nods again. Wade moves ever so slightly away.

ERICA

Where are you going?

WADE

I'm just going to see where they went. I'll be right back.

ARTURO

Eric said to stay here.

Wade makes a sudden decision and runs... Erica runs faster, catching Wade. They tumble to the ground.

Erica gets Wade in a headlock. Wade turns red, gasping for air. Erica smiles. Suddenly Erica is lifted and tossed aside (like she weighs about two pounds).

ERIC

Erica. What are you doing?

Erica shrugs. Perhaps she doesn't know. Arturo rushes to Wade, eying Erica.

ARTURO

What happened?

WADE

I think I just experienced the E.R.I. chip intensity problem -- up close and personal.

An ALARM SOUNDS. Eric turns the corner and sees:

ERIC

It's your friends.

CONTINUED

WADE

Quinn, Rembrandt. Over here.

Quinn and Remmy turn heading that way. Hey, we'll notice that they're clothes are robot clothes. We'll know that these are actually the Rembot and Quinnbot double heading their way. But Wade and Arturo won't until --

ARTURO

They look strange...

WADE

(re: their outfits)

Yeah. Not exactly a great fashion choice for either of them.

ARTURO

It's not that.

Eric gets a good look.

ERIC

Those aren't your friends.

Wade turns to Eric. What?

ARTURO

Go. Now...

They take off running across the compound. The Quinnbot and Rembot run after them. The Rembot is just about to grab Wade when -- a laser catches him and he fries (CGI). The Quinnbot stops his chase, stunned by the sudden death.

The real Quinn and Remmy jump down, protecting Wade. They hug. Arturo, Eric and Erica come close...

WADE

Nice timing.

QUINN

Glad to be of help.

They share a smile. Remmy's looking at the dead double.

QUINN

Sorry, man.

REMBRANDT

Did you have to kill him?

WADE

Yeah. I think he did.

CONTINUED

The Quinnbot comes near, but not too close. He watches them. Quinn holds the laser, keeping him at bay.

QUINN

C'mon, let's move.

They move away from the Quinnbot, towards the hovercraft. They turn the corner and find themselves facing: Paul, several other guards and -- Aldohn.

ALDOHN

Excellent. Your friends have decided to join us. Now there's no reason to leave... Is there?

REMBRANDT

I could definitely come up with at least one.

Aldohn steps closer to Eric and Erica.

ALDOHN

How have you managed to survive all this time?

ERIC

You programmed us well.

ALDOHN

Yes. I did. didn't I?

(then)

It is rather puzzling though, why you'd both risk coming back here.

ARTURO

We forced them to help us. We needed their aid to fly in.

Aldohn looks to Arturo, then back to Eric.

ALDOHN

Is that true?

ERIC

We were not forced. We came of our own free will.

Wade and Arturo cringe. Wrong answer.

CONTINUED

ALDOHN

Oh, Eric, you are sadly mistaken.
You have no free will, only the
illusion of such a thing...

(turns to a Paul)

Take them to a task room.

WADE

What're you going to do with them?

ALDOHN

Dismantle them and use them for
scrap...

Wade and Eric share a pained look. Two robots lead Eric and Erica away. Now, Aldohn turns to Remy --

ALDOHN

Lucky for you, your duplicate is in
no condition for the experiment.

(to Quinn)

Your luck; however, isn't as good.

(to Scarface Paul)

Prepare this one for immediate
download.

Scarface Paul grabs Quinn and drags him away...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

35 INT. ASSEMBLY ROOM - DAY

35

Quinn is forced in by Scarface Paul. The Quinbot is on a table, having tubes and wires attached by a Ted. Quinbot looks at Quinn and smiles, very cocky.

QUINN

Don't do this, Aldo. You can't just play God with people.

ALDO

Look around you. Haven't I already?

Quinn struggles, but Paul overpowers him and forces him to the table. Aldo seems very excited.

ALDO

I can't wait to see if the procedure actually works.

Ted and Paul pass a look, a moment of knowledge.

TED

I assure you, Father. It will.

ALDO

If it does, we'll prepare a duplicate for me immediately.

Quinn is still struggling against his binds. Aldo walks over, peering down at him.

ALDO

Don't you realize what I'm giving you? Eternal life. You'll be a god yourself.

QUINN

I'd rather live and die as a man than live forever as some plastic toy that think it's a god.

ALDO

Well, depending on how this little experiment goes, you might very well get your wish.

(to Ted)

Prep him. I'll be right back.

36 INT. TASK ROOM

36

Eric and Erica are alone, frightened. Eric holds her hand.

ERICA
I don't want to be deactivated.

ERIC
I promise, I won't let it happen.

ERICA
We can't stop them, Eric. Father
made us and now he will destroy us.

A look between them. Eric nods. They hug, holding on for their last minutes of life. Aldohn, a Ted and a Matt enter.

ALDOHN
How touching.

Eric protectively moves in front of Erica...

ALDOHN
Chivalry too. Fascinating what
your learn mode has done to you.

Aldohn indicates to Ted and Matt. Ted holds Eric while Matt pushes Erica to the wall, pulling open her back panel.

ERICA
Eric...

Matt pulls her spinal bundle. We hear the SNAP. Eric looks away, too pained to watch as Erica loses all liveliness. Matt moves her to the table and lays her face down over it.

Aldohn lifts Eric's face so they are eye to eye as men. Eric's hatred is not hidden.

ALDOHN
Are you afraid to die, Eric?

ERIC
(beat; somberly)
Science says 'we must live', and
seeks the means of prolonging life.
Wisdom says 'we must die' and seeks
how to make us die well.

ALDOHN
Quoting man won't make you one.

A look between them. It's hard to really tell who's the man and who's the robot. Eric defiantly pulls free of Ted and takes his shirt off, moving to the table.

Ted opens Eric's panel. Eric takes a deep breath and --

37 INT. GUEST ROOM - DAY

37

Two robots force the three Sliders into another guest quarters. When the door closes, all the lights go out.

REMBRANDT

You can say one thing for the bots,
they pick up quick. This time they
cut the power to the entire room.

Remmy looks around, frustrated.

REMBRANDT

We've got to get to Quinn before
they do this downloading thing.

ARTURO

Is this downloading a transferring
of a human mind into a mechanical
body?

REMBRANDT

Yeah. That's exactly how Aldohn
explained it.

ARTURO

I was afraid of that. Scientists
on our world have been working on
the notion for several years, but
haven't been able to crack it.
I've always thought that was a good
thing. Better that man has some
sort of natural limits.

REMBRANDT

Well this nut doesn't seem to have
any. He's thrilled with the idea
of the mind living forever in some
kind of robotic immortality.

WADE

Who'd want to live like that?

ARTURO

An arrogant, egotistical scientist
who believed his mind was so great,
it'd be a waste to let it die.

REMBRANDT

That's Aldohn, to a tee.

(sighs; then)

I know I shouldn't ask this but,
what do you think happens to the
old brain when the transfer takes
place?

CONTINUED

ARTURO

My understanding is after a transfer occurs, there remains only one functional brain -- and it's not in the human.

Arturo and Remmy exchange a look.

REMBRANDT

This is bad. We're stuck in this room... no way out.

ARTURO

I always fear fire when I'm in a situation like this. Suppose one would strike up, we'd be suffocated before anybody even saw the smoke.

WADE

(a realization)

I know how we can get out of here.

Wade crosses to the wall and starts to knock on it --

REMBRANDT

I don't think knocking's going to do it.

WADE

I'm looking for the wall stud.

(explains as she knocks)

My dad once told me and Kelley, if we ever got caught in a fire and couldn't get out the door -- we should kick in the sheet rock and climb through to the next room.

She hits a sweet spot. Clearly hollow.

WADE

Here.

ARTURO

I'd be happy to kick this wall down.

Arturo crosses to the wall. He sits, cocking his feet forward and WHAM. He repeats the kick. The sheet rock gives, crumbling under the blow.

Rembrandt looks through -- there's daylight on the other side. He pulls chunks of the sheet rock away --

CONTINUED

37 CONTINUED (2)

37

REMBRANDT

Remind me to thank your dad when we get back.

Wade crawls through the hole, then Rembrandt...

38 INT. ASSEMBLY ROOM

38

Quinn is now strapped down. With their shirts off and wires attached, you can't really tell which is the Quinn and which is the Quinbot, except our Quinn seems to be babbling something. He appears drugged. Ted takes Quinn's pulse.

He nods to Paul, who then exits the room.

39 INT. A.I. HALLWAY

39

Rembrandt leads Arturo and Wade cautiously through the hall. He draws back when a robot passes further down.

REMBRANDT

There was this room we were in when we first got here. I'll bet that's where they are.

They peer around the corner... A Paul stands guard.

WADE

We can disable him.

REMBRANDT

You say that like it's easy.

ARTURO

Actually, we found that it's somewhat a snap. Allow Miss Welles to demonstrate.

(off her look)

Just get him down here. We'll do the rest.

Wade steps out into the hall. The robot looks down at her, alarmed. She waves at him cutely.

WADE

Hey, how's it going?

SECOND PAUL

How did you get out?

CONTINUED

39 CONTINUED

39

WADE

Wasn't really that hard. You guys
are kind of lax about security.

SECOND PAUL

I'll return you to quarters.

He moves towards her. She takes a step a back. And now,
Arturo and Rembrandt jump the guy. They struggle. Remmy is
thrown off. Paul forces Arturo to the ground, his hand
gripping his throat, closing on the windpipe.

ARTURO

His panel...

Remmy is pulling the panel open, but --

REMBRANDT

It's stuck!

He's not sure what to do. Arturo needs air. Wade steps up,
pulling the robot's laser from his holster.

WADE

Let go, Remmy.

The Robot turns, releasing Arturo. Wade fires (CGI). He's
engulfed in that eerie blue-green and falls to the ground,
wires sparking...

40 INT. TASK ROOM HALLWAY

40

Remmy (holding the laser) leads the others around the
corner. Through a window, they see Eric's and Erica's
lifeless shells. It's clear they were "snapped".

WADE

Oh, no.

She moves to the window. Eric's eyes are open. You almost
think he's looking at you. They allow her a moment, then --

REMBRANDT

Come on, sweetheart. Nothing we
can do for them now.

Wade nods. Sadly, she and Remmy move down the hall. Arturo
takes a beat as well.

41 INT. ASSEMBLY ROOM - SAME TIME

41

Aldohn, Paul and Ted watch. Quinn is Connected to Quinnbot. Aldohn dials up. There's a HUM, the experiment is in progress.

QUINN
(drugged, fighting this)
No matter what you get, Aldohn, it
won't be me...

Aldohn dials the switch up higher. Quinn fights more. He begins to move all of his fingers, circling his thumbs and mouthing the words to a song. It's incredibly hard for him to do all this at once, but he's got to...

TED
He's overloading the sensors. The
duplicate can't process that much
at one time.

ALDOHN
Perhaps we under estimated his
strength.

Aldohn takes a syringe, approaches Quinn. And just as he's about to plunge -- The door opens.

Remmy is there, laser in hand. Ted makes a move -- Remmy fires. Ted turns blue-green and drops (CGI). Paul pulls his laser. Remmy fires (CGI) and Paul hits the wall and slides down and out.

REMBRANDT
Experiment's over. Put it down.
(Aldohn hesitates)
I didn't mind killing them, but I
might feel a twinge of guilt about
you... but then again, maybe not.

Remmy moves the laser. Arturo takes the syringe from Aldohn. Wade turns off the equipment. Arturo plunges the needle into Aldohn.

ARTURO
Sweet dreams.

Aldohn wobbles to the wall and slides down. Wade unstraps Quinn, who's trying hard to be focused.

ARTURO
How's he look?

CONTINUED

41 CONTINUED

41

WADE

Wasted.
(holds up her hand)
How many fingers?

QUINN

Seven..?

WADE

Close enough.

REMBRANDT

(helping him up)
Come on, science boy.

Arturo crosses to Paul and pulls off his hand. Remmy gives him a look.

ARTURO

I know it's brutal, but we need it
to fly the hover.

They head out just as the Quinnbot speaks... Actually it sounds like he's singing (badly):

QUINNBOT

I've got tears in my fro, from
loving you so...

Remmy tosses Quinn a look. He shrugs.

QUINN

It was the only song I could think
of...

They exit. CAMERA MOVES to Aldohn, who opens his eyes, crawls to Paul, flipping him and activating his auxiliary power. Paul's eyes open. He rolls over, lifts his arm and looks really mad about the missing hand.

42 EXT. COMPOUND - DAY

42

The Sliders move through, heading for the hovercraft. Quinn is doing a little better now that he's outside.

QUINN

I figured if I stimulated my brain
in enough places at once, they
couldn't get a clean duplicate.

ARTURO

That was brilliant, Quinn. And
might just have saved you.

CONTINUED

They exchange smiles -- smiles that fade when a laser blast (CGI) bounces off the nearby building.

REMBRANDT

Everybody down!

They hunker and turn to see handless Paul coming their way with Terminator determination.

WADE

I bet he's pissed about his hand.

REMBRANDT

Let's give him something else to be pissed about.

Remmy takes out his laser and fires (CGI) at Paul.. A second Paul comes from around the nearby corner.

ARTURO

Behind you!

Remmy whirls, fires (CGI), direct hit. The second Paul goes down. Quinn scampers over and grabs his laser. We erupt into a full laser fight (limited CGI to make this work).

QUINN

I got 'em. Head for the hover.

Remmy, Wade and Arturo make their move. Paul is moving closer. Hers got a clear shot on Remmy. Quinn stands.

QUINN

Take your best shot, Scarface.

Paul aims for Quinn. Quinn fires, hitting Paul with a sustained blast. Paul down to his knees. He struggles to bring the laser up again, Quinn fires. Paul falls over and the laser blast hits Aldohn, who was directly behind Paul.

Aldohn turns blue-green (CGI) and falls to the ground. Wire sticking out, SPARKING. The battle is over.

Wade, Rembrandt, Arturo and Quinn move back towards Aldohn. Robots appear in the compound and move curiously toward him as well. Maggie comes running from the main building.

MAGGIE

James..!

She kneels, cradling him. Aldohn is still conscious, but clearly his power is draining. He's shocked that --

CONTINUED

42 CONTINUED (2)

42

ALDOHN
I'm one of them?

QUINN
You didn't know?

ALDOHN
Maggie, how?

MAGGIE
Your experiment, it worked... Paul
downloaded you.

ALDOHN
How long have I been this way?

MAGGIE
Seven years.

ALDOHN
(closes his eyes)
It worked. It actually worked.

He dies a happy robot. Maggie rocks him back and forth.
She looks up at the Sliders, a tear rolling down her cheek.

DISSOLVE TO:

43 INT. ALDOHN'S QUARTERS - DEN - NEXT DAY (D3)

43

Remy and Quinn are here with Maggie. She looks very upset.

MAGGIE
He was suffering from Alzheimer's,
having trouble with his mind, so
Paul finished the calculations and
downloaded James, everything except
for the damaged areas.

(beat; then)
Almost everything transferred
except for the memories of the last
few years and maybe some of his
compassion.

QUINN
So he wasn't always like that?

MAGGIE
He was a kind man. He was very
hurt when the robots began to
destroy everyone.

CONTINUED

43 CONTINUED

43

REMBRANDT

We're not going to be here much longer. But I'm sure that Quinn and the Professor could leave instructions for the others to put your husband back together, in one form or another.

MAGGIE

He had a favorite expression. You can't turn back the clock. We missed that point the first time. I think now, we'll let him move on.

Remmy holds up the now working timer. Quinn nods.

44 EXT. COMPOUND - DAY

44

Quinn and Remmy exit the building to find Arturo and Wade waiting. And Eric! They've fix him.

ARTURO

She alright?

QUINN

She's going to be fine. She decided to leave Aldohn deactivated.

ERIC

Who will be the father then?

ARTURO

Why not you, Eric? You seem up to it.

WADE

You'd be a great leader...

She smiles, filling him with the feeling he could actually be a great leader.

ERIC

I will do what I can.

REMBRANDT

That's all any of us can do.

The guys do shakes with Eric. Quinn activates the vortex. Wade hugs Eric... Robots from around the compound begin to gravitate towards the vortex...

CONTINUED

44 CONTINUED

44

WADE

When you fix Erica, tell her thanks
for her help.

Arturo, Rembrandt and Wade slide. Quinn takes a look
around, somehow touched by the curious, innocent faces of
the robots.

QUINN

Last man out.

He leaps. The vortex closes and we CRANE UP and get our
last look at the lilac-colored sky. The world where man no
longer exists... And yet, somehow he does.

FADE OUT

THE END