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PRODUCER: Jon Povill
PRODUCER: Mychelle Deschamps

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SLIDERS

"Post-Traumatic Slide Syndrome"

Written

by

Nan Hagan

TEASER

FADE IN:

1 INT. DR. WHELAN'S OFFICE - DAY - FRAMED MEDICAL DEGREES 1

Noteworthy credentials detailing the impressive career of
DR. EDWARD WHELAN, M.D., PH.D., a clinical psychiatrist...

REMBRANDT (O.S.)
I'm saying I've seen things you
wouldn't believe --

(X)

REMBRANDT

lies supine on a couch...

REMBRANDT
... We hit this one world, for
example, full of snakes and bats,
where this crazy shaman was after
Q-ball's brain.

DR. WHELAN
And when he said he wanted to take
"Q-ball's brain", how did that make
you feel?

ANGLE - DR. EDWARD WHELAN

He listens intently, fingers steepled.

(X)

REMBRANDT
How did I feel...? Guess I was glad
it wasn't my brain they were after.
How would you feel?

DR. WHELAN
My feelings are not at issue, Mr.
Brown. We're here to talk about you.
(off his notepad)
You say you're, quote, "At the end of
your rope," unquote?

REMBRANDT
No kidding, doc... My boat's been
rocked one too many times.

(then)
I'm hoping you can help me sort
through this...

(X)

(X)

(X)

(CONTINUED)

1 CONTINUED:

1

DR. WHELAN
(neutrally)
I can see why. The strain of
adjusting to all these different
planets.

REMBRANDT
Yeah...
(correcting)
But it's the same planet every time.
Just a different dimension.

DR. WHELAN
I see...

(X)

ANGLE - NOTEPAD

Whelan writes: Paranoiac, Delusional, Schizo-affective
disorder. He underlines Schizo twice.

DR. WHELAN
Why don't you start at the beginning?
What precipitated this crisis?

Rembrandt SIGHS... and remembers...

DISSOLVE TO:

2 EXT. STREET - DAY - REMBRANDT'S FLASHBACK - QUINN, WADE,
ARTURO 2

fall out of the void.

REMBRANDT

flies out onto Arturo, knocking him into a mud puddle.

ARTURO
That does it. From now on, I insist
you leap through the vortex before
me...

REMBRANDT
And have you fall and crush me?
Forget that.

QUINN
(helps Wade up)
You okay?

WADE
I think so.

They appear to have landed in a quiet neighborhood.

(CONTINUED)

2 CONTINUED:

2

ARTURO

(re: the timer)

At least it looks nice and peaceful -
we'll be here for two weeks, four
days, and change.

(X)

QUINN

(growing realization)

Wait a minute... Bernie Massey's red
Fiat, the one with the dent in the
passenger door!

(then)

And that's Mrs. Randall's house!

REMBRANDT

What are you saying?

Quinn is too excited to answer. As he starts towards the
house on the corner across from them --

3 EXT. ACROSS THE STREET - DAY - QUINN'S HOUSE

3

Exactly as it should be..

QUINN

approaches the by-now familiar front gate. The others
follow --

ARTURO

Your house, yes?

(heavy pause)

I needn't remind everyone -- we've
been fooled before.

WADE

Why are you always so negative?

ARTURO

I remind you of the Judaic principle
of Kineahora, Miss Welles. Expect the
worst and hope for the best.

WADE

Everything looks just the way we left
it.

(X)

(X)

(X)

REMBRANDT

What do you think, Q-Ball?

QUINN

I think... we're about to find out.

As the others look on anxiously, Quinn finds the courage to
do the acid test. He crosses to the gate... reaches for
it... slowly pulls it back:

(CONTINUED)

3 CONTINUED:

3

QUINN
Cross your fingers --

THE GATE

squeaks loud and clear.

WADE
It squeaked!

REMBRANDT
Thank you, God!

The Sliders are exhilarated as --

ANGLE - FRONT DOOR - MRS. MALLORY

appears. She almost keels over at the sight of Quinn -
tears immediately spring from her eyes.

QUINN
(whisper)
Mom.

He crosses to her - she races down the steps...

MRS. MALLORY
Quinn! Oh my God!
(embraces him)
Oh, my darling!

They hug as if they will never let go again, and the other
Sliders join them. It's a moment of unbridled ecstasy --

REMBRANDT (V.O.)
And that was it. After eighteen
months of wandering... we were
finally home!

(X)

Off their joy --

FADE TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

4 INT. QUINN'S HOUSE - KITCHEN - A BOTTLE OF CHAMPAGNE 4
as Arturo uncorks it.

REMBRANDT

All right!

ARTURO

(to Mrs. Mallory)
To you, Madame.

As he pours...

WADE

is on the kitchen phone --

WADE

(into phone)
I know. Isn't it unbelievable?
(then)
-- I'm gonna tell you the whole story
when I get home.
(then)
I know. I love you, too.
(then)
Give me back to Mom and Dad, okay?

Under which --

QUINN

(of Arturo)
You should have seen this guy, Mom.
(of Arturo)
On one world, he introduced a strain
of antibiotics. He single-handedly
stopped a plague.

REMBRANDT

Don't forget that world where he
brought down an asteroid with an
A-bomb.

MRS. MALLORY

An atom bomb?

ARTURO

(modestly)
I, uh, jerry-rigged the detonator.
The fashionable material was already
there.

(CONTINUED)

4 CONTINUED:

4

MRS. MALLORY
(to Arturo)
Oh my, that's wonderful.

Mrs. Mallory doesn't know what to make of this --

(CONTINUED)

4 CONTINUED: 2

4

ARTURO
(mock false modesty)
No big deal. Just one of many worlds
that needed saving.

As now, Wade's completed her phone call, moves to them.

QUINN
How'd they take it?

WADE
Everybody was basically in a state of
shock. (X)

(then)
My sister just screamed "Oh, my God",
for ten minutes.

REMBRANDT
How 'bout a toast?

QUINN
Go ahead, Professor.

ARTURO
No, my boy. The honor should be
yours.

QUINN
Seems to me there's only one thing to
say --
(then)
To friendship.

Clink! "Here, here!", etc.

REMBRANDT
To home!

More clinking. Off their revelry --

CUT TO:

5 INT. QUINN'S BASEMENT - LATER - ARTURO

stands by the blackboard, studying the elaborate formula we recall from the pilot.

QUINN (O.S.)
Professor?

Arturo turns as --

WADE, REMBRANDT, QUINN

descend the steps. The mood is still light --

WADE
What are you doing down here?

ARTURO
Thinking, Miss Welles.

REMBRANDT
(impressed)
So this is where it all started, huh?
The real basement...
(then)
I always imagined it was a lot bigger.
(then)
You called it the bat cave.

QUINN
More like my fortress of solitude --
(to Arturo)
What are you thinking, Professor?

ARTURO
We are sitting on 95% of one of the greatest scientific discoveries the world has ever known.
(then)
Nevertheless, we are still lacking that last 5%, the ability to harness this beast, and make it safe.

WADE
What are you saying?

ARTURO
I'm suggesting we keep our experiences a secret for now.

(CONTINUED)

5 CONTINUED:

5

REMBRANDT

Is he kidding?

(then)

You got any idea the boost a thing
like this could give to the Crying
Man's career?

ARTURO

This is not the time to be thinking
about free publicity, Mr. Brown.

(CONTINUED)

5 CONTINUED: 2

5

REMBRANDT

It's always time to think about free
publicity -- don't you know anything?

WADE

What are we supposed to tell people?
Nobody's seen me for eighteen months!

CUT TO:

6 EXT. QUINN'S HOUSE - THE SLIDERS

6

making their good-byes.

A CAB

is waiting --

QUINN

-- We'll just swear our families to
secrecy, that's all.

(to Wade)

We'll tell people we were backpacking
through Europe.

(X)

REMBRANDT

Look -- the Professor can say he was
on sabbatical, and you two got your
bases covered, but who's gonna believe
I've been touring in obscurity for
the last year-and-a-half?

(X)

ARTURO

I doubt you'll have much trouble
there.

(dry pause)

Given the state of his career the day
we first slid.

Rembrandt reacts -- the truth hurts.

QUINN

Just stick to our stories and we'll be
fine.

(then)

As long as the people close to us know
the truth, and know how important it
is to keep this whole thing secret.

REMBRANDT

Just for a month or so, right?

(CONTINUED)

6 CONTINUED:

6

ARTURO

When the time is right, we'll have the biggest press conference the world's ever seen.

REMBRANDT

Now you're talking my language!

He takes Quinn's hand, pulls him into a bear hug.

REMBRANDT

I'm sure gonna miss you, man. All you guys.

Back slaps, etc. Then --

ARTURO

(to Quinn)

Get some rest. We'll start work on the equation first thing Monday morning.

Arturo and Rembrandt enter the cab.

WADE

is last to say good-bye.

WADE

When I think of all the things we've done... The things we've seen... it's all because of you.

(then)

Thank you.

She leans forward, gently kisses his lips. So much to say... so much left unsaid. She gets in the cab. Quinn watches as the cab drives away, filled with mixed emotions.

MRS. MALLORY

moves to him, puts an arm around him --

MRS. MALLORY

I prayed everyday, Quinn.

(then)

I never gave up hope.

And as they turn to walk away...

REMBRANDT (V.O.)

I guess randomly traveling through an inter-dimensional vortex has a way of making you appreciate what's important in life...

DISSOLVE TO:

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7 EXT. COLLEGE CAMPUS - IVY-COVERED BUILDING, ETC.

7

As --

(CONTINUED)

7 CONTINUED:

ARTURO

moves down the walkway toward the Physics Building.

REMBRANDT (V.O.)

For the Professor, it was getting back
to academia --

Arturo takes a deep satisfying breath. Home.

VONBAECK (O.S.)

Professor Arturo?

He turns to find an attractive, if restrained, young woman,
LEILA VONBAECK. A teaching assistant in the Physics
Department. Mid-20's.

ARTURO

Miss VonBaeck?

(off her)

What a pleasure it is to see you
again.

VONBAECK

(surprise)

You too, Professor.

ARTURO

(off her)

Are you all right, Miss VonBaeck?

VONBAECK

I'm just surprised to see you here
that's all.

ARTURO

Yes, well, life is full of surprises.
I'm back and eager to resume my course
load, providing the Dean hasn't
already replaced me.

VONBAECK

Why would he have done that?

(CONTINUED)

7 CONTINUED: 2

7

ARTURO

Excellent.

(off VonBaeck; she
appears a tad confused)

I know I've been away a long time.
Bear with me dear Miss VonBaeck, all
will be revealed in due course.

(then)

Excuse me, will you.

Goes. VonBaeck looks after him, confused --

REMBRANDT (V.O.)

For me, it was getting my career back
together --

CUT TO:

8 OMITTED

8

9 INT. RECORDING STUDIO - REMBRANDT'S FLASHBACK - ARTIE

9

Rembrandt's agent, who we remember from the pilot,
supervising some reject from Ed McMahon's Star Search at
the electric organ.

REMBRANDT

moves in...

REMBRANDT

Artie?

Artie turns --

REMBRANDT (Cont'd)

Don't you recognize me? It's me...
Rembrandt.

ARTIE

I used to know a Rembrandt -- but he
died.

(CONTINUED)

9 CONTINUED:

9

REMBRANDT

C'mon, Artie -- don't be like that.
(then)

I know you're angry. I know I missed
some dates, but I got a good
explanation for that.

ARTIE

Oh yeah?
(then)
Like what?

REMBRANDT

I was touring Asia.

ARTIE

What're we talking here, Outer
Mongolia? Lot of good R&B clubs
there.

(gruffly)

Besides, if you've been touring,
where's my ten percent?

REMBRANDT

Eight percent.

ARTIE

(nearly choking)

Keep it down, will ya? My other
clients hear about that missing two
percent, they're all gonna want it.

Rembrandt scans the room. Empty.

REMBRANDT

Who's gonna hear?

ARTIE

You never know.

REMBRANDT

(hushed; important)

I'm gonna tell you a secret, Artie --
(then)

I'm sitting on something. And when it
goes public, it's gonna be the biggest
thing to happen to popular music in
this century.

(then)

Hell, maybe since the dawn of time.

Artie studies his client: "Oy. "

(CONTINUED)

9 CONTINUED: 2

ARTIE
You got new songs?

REMBRANDT
Sure, I've got new songs. But that's
not the half of it.
(it's too momentous)
How's your pacemaker?

ARTIE
Ticking away. Why?

Rembrandt's about to burst -- he's got to tell someone --

CUT TO:

10 INT. QUINN'S HOUSE - A PHONE
ringing.

10

QUINN
picks up --

QUINN
Hello?

CUT TO:

11 INT. WADE'S APARTMENT - WADE
on the phone --

11

WADE
Quick. Turn on C.N.N.
Under which --

(CONTINUED)

11 CONTINUED:

11

LARRY KING (ON TV) (O.S.)
-- which took the scientific community
by storm this morning when he
addressed an impromptu press
conference on the steps of California
University...

(CONTINUED)

11 CONTINUED: 2

11

WADE
(into phone)
Channel Twenty-two -- He's on Larry
King!

INTERCUT TO:

12 INT. QUINN'S HOUSE - KITCHEN - QUINN

12

punches in --

QUINN
(into phone)
Hold on.

And now he finds --

ANGLE ON TV - LARRY KING

shirtsleeves, suspenders and all, hunkered over his desk,
mid-interview. And now we reveal his guest --

ARTURO --

dressed impeccably, looking positively elegant --

ARTURO (ON TV)
(has the timer)
-- based on calculations using my
theory of the Einstein-Rosen-Podalski
Bridge, I was able to journey -- I
referred to it as "sliding" -- to
different Earths in parallel
universes.

Quinn can't believe his ears --

INTERCUT WITH:

13 INT. WADE'S APARTMENT - WADE

13

can't believe what she's hearing --

WADE
His theory?
(then)
He's taking credit for everything you
did!

As --

ANGLE TV - LARRY KING

hunkering down for some in-depth scrutiny --

(CONTINUED)

13 CONTINUED:

13

LARRY KING (ON TV)

Helluva story.
(then)

Of course you've got to realize there are already people -- some pretty high-caliber scientists out there -- calling you a crackpot.

ARTURO (ON TV)

Skepticism is to be expected when it comes to an achievement on this scale, Larry.

He extracts a small arrowhead --

ARTURO (ON TV)

-- This extraordinary arrowhead comes from a world where Europeans never colonized the Americas. It is one of several items that are currently being examined and carbon-dated. They will conclusively prove that they were in fact retrieved from parallel Earths with a history entirely different from our own.

QUINN

He's blowing our entire cover.

WADE

You've got to call in, Quinn. You can't let him get away with this.

As --

LARRY KING (ON TV)

We'll be taking your calls in a minute: Our guest is Professor Maximilian Arturo, who a lot of people today are calling The Father of Inter-dimensional Travel.

Click. Quinn, disgusted, hits the off button, and we --

CUT TO:

14 INT. LAMPLIGHTER BAR - DAY - QUINN, REMBRANDT, WADE

14

QUINN

What am I supposed to do, call him a liar in front of the entire world?

(CONTINUED)

14 CONTINUED:

14

WADE

Why not? You deserve the credit for what you did.

REMBRANDT

She's right, Q-ball.

QUINN

I don't care about the credit. It's the way he broke his word.

REMBRANDT

I don't agree with the way he did it, but I'll tell you one thing -- sure put the jolt back in the Crying Man's career.

(then)

My agent's fielding offers from three major recording labels.

QUINN

(et tu Brute)

Your agent?

REMBRANDT

Hey, once a secret's out it's out.

(then; a look)

It's not like I'm the only one.

A beat. Quinn looks to Wade.

WADE

(sheepish)

Newsweek Magazine's sort of serializing my diary.

(off Quinn)

What was I supposed to do? It's over a million dollars, Quinn --

(then)

I even get to retain the ancillary rights.

Quinn can't believe his ears.

REMBRANDT

Where are you going, man?

QUINN

I'm calling the Professor.

(CONTINUED)

(X)

14 CONTINUED: 2 14

He gets up, heads for the pay phone...

CUT TO:

15 INT. LAMPLIGHTER - NEAR THE RESTROOMS 15

Framed photos, sports memorabilia, etc., line the walls.

QUINN'S

at the pay phone, dialing --

QUINN

(into phone)

It's Quinn Mallory. I need to talk to
Professor Arturo.

As he waits --

ANGLE - WALL

Framed photos and posters of various San Francisco
notables: Von Karayan at the San Francisco symphony, Jimi
Hendrix at the Fillmore --

A SUPERBOWL POSTER

(if we can get permission) featuring a 49'ers helmet
jousting with the Miami Dolphins. The caption, in Roman
numerals: SUPERBOWL XXIII.

VONBAECK (V.O.)

(over phone; filtered)

-- I'm sorry, Mr. Mallory, Professor
Arturo is not in the office --

But Quinn doesn't hear this. As it dawns on him --

QUINN

(dazed)

Thanks...

CUT TO:

16 INT. LAMPLIGHTER - WADE AND REMBRANDT 16

WADE

--If we go to the press on Quinn's
behalf, Arturo's bound to back down.

REMBRANDT

You'd think the Professor'd have
thought that through.

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WADE

We probably ought'a be grateful he
mentioned the rest of us at all.

(CONTINUED)

16 CONTINUED: 2

16

QUINN (O.S.)
Guys!

QUINN
shaken --

QUINN
We're not home.

REMBRANDT
What?

QUINN
Look at the poster, Rembrandt.

Neither Rembrandt or Wade sees anything out of the ordinary.

WADE
A Super Bowl poster. So what?

QUINN
Niners versus the Dolphins.
(then)
Don't you get it? On our world, the
Niners played the Bengals in Super
Bowl 23.

Rembrandt and Wade exchange a look.

WADE
I don't really follow football.

Off which --

END FLASHBACK:

17 INT. DR. WHELAN'S OFFICE - REMBRANDT

17

somewhat upset at the memory --

REMBRANDT
What were we supposed to say?
(then)
Bengals, Dolphins -- it was ten years
ago.

(CONTINUED)

17 CONTINUED:

17

DR. WHELAN

Did you voice your suspicion?

REMBRANDT

Damn right, we did.

(then)

Spent a half hour trying to talk him down...

(then)

He kept going on and on, -- "It's not our world, not our world," -- just because of that one little thing.

CUT TO:

18 EXT. QUINN'S HOUSE - REMBRANDT'S FLASHBACK - NIGHT - QUINN 18

drives up, exits his car. Reacts at the sight of --

A DARK VAN

parked nearby. Strange --

CUT TO:

19 INT. QUINN'S HOUSE - KITCHEN - QUINN 19

enters. The house is dark.

QUINN

Mom --?

No answer. A sound, someone knocking something over (O.S.)

20 INT. KITCHEN - QUINN 20

enters --

QUINN

Are you in the basement?

The door to the basement's ajar. Suddenly --

A MYSTERY FIGURE

rushes past --

(X)

QUINN

Hey!

Quinn takes off after him/her --

(X)

21 INT. QUINN'S HOUSE - FOYER - THE FRONT DOOR 21
is open.

22 EXT. QUINN'S HOUSE - NIGHT - QUINN 22
rushes out in time to see the BLACK VAN speeding down the
street, out of sight.

QUINN

stands there, out of breath. Who the hell was that?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

23 INT. RECORDING STUDIO - REMBRANDT'S FLASHBACK - DAY -
REMBRANDT

in a booth with Artie, listening to playback of "Cry Like a Man." Rembrandt likes what he hears --

REMBRANDT

Maybe we can pop the lead track up --
I need to hear the vibrato in that
section where I'm trying to hold back
my tears.

A p.a.-type kid enters, whispers something in Artie's ear.

ARTIE

Remmy, a woman's here to see you.

Rembrandt's got no time for distractions.

REMBRANDT

No groupies, Artie. Time to
concentrate.

But now he sees --

ANGLE - THROUGH GLASS WINDOW - WADE

REMBRANDT

Take five, fellas.
(to p.a.)
It's okay.

Wade enters --

WADE

I hope I'm not disturbing you.

REMBRANDT

Not at all.
(then)
Actually, this room's costing us a
grand-and-a-half an hour.
(then)
What's up?

WADE

Have you talked to Quinn?

REMBRANDT

Not since last night. Something about
the timer being stolen...

(CONTINUED)

ACT TWO

FADE IN:

23 INT. RECORDING STUDIO - REMBRANDT'S FLASHBACK - DAY - 23
REMBRANDT

in a booth with Artie, listening to playback of "Cry Like a Man." Rembrandt likes what he hears --

REMBRANDT

Maybe we can pop the lead track up --
I need to hear the vibrato in that
section where I'm trying to hold back
my tears.

A p.a.-type kid enters, whispers something in Artie's ear.

ARTIE

Remmy, a woman's here to see you.

Rembrandt's got no time for distractions.

REMBRANDT

No groupies, Artie. Time to
concentrate.

But now he sees --

ANGLE - THROUGH GLASS WINDOW - WADE

REMBRANDT

Take five, fellas.
(to p.a.)
It's okay.

Wade enters --

WADE

I hope I'm not disturbing you.

REMBRANDT

Not at all.
(then)
Actually, this room's costing us a
grand-and-a-half an hour.
(then)
What's up?

WADE

Have you talked to Quinn?

REMBRANDT

Not since last night. Something about
the timer being stolen...

(CONTINUED)

23 CONTINUED:

23

WADE

I'm really starting to get worried.

(then)

He said the whole basement was ransacked.

REMBRANDT

You think Arturo had something to do with this?

(X)
(X)

WADE

I've got to admit, it crossed my mind.

(X)
(X)

(then)

You know what Quinn thinks? It's the F.B.I.

(X)

(off Rembrandt)

F.B.I., foreign governments -- He even said it might be the Kromaggs.

(off Rembrandt: absurd)

I think he's in denial, Rembrandt.

He's insisting we're not home.

(X)

REMBRANDT

Damn. This is bad.

(then)

I love the guy, Wade. You know that. Everything good -- all this success... I owe to him.

(then)

Where's he now?

WADE

That's just it. He's gone to see Arturo.

Off Rembrandt --

CUT TO:

24 EXT. UNIVERSITY GROUNDS - NIGHT - ARTURO

24

stands at a podium with a dozen microphones from a variety of global networks. The BBC is there, taping a documentary.

Miss VonBaeck is nearby, operating a dazzling 3-D display of the vortex. We see it from the side and next to it can be seen a plastic disk (about 18" in diameter) -- a hologram of the Earth.

(CONTINUED)

24 CONTINUED:

24

ARTURO

(off the 3-D display)

... When looked at from our normal perspective, the universe appears to be singular. But looked at from the perspective of the Einstein-Podolski-Rosen bridge...

Miss VonBaeck turns the display so that the audience is looking through the vortex, and we now see the hologram edgewise -- revealing that it is not a single hologram, but a whole stack of them.

ARTURO

(continuing)

... then it is suddenly possible to see that universes can be layered, one on top of another...

Under which --

QUINN

has entered the quad.

ARTURO

... My invention enables travelers to pass through the layers which are, in reality, the boundaries separating one set of dimensions from another. The tricky part is to control where you slide and when you return...

His voice trails off. He sees Quinn moving inexorably down the aisle towards the podium -- and quickly becomes uncomfortable.

ARTURO

On that note, let's take a brief intermission.

Arturo steps away from the podium, takes Quinn by the arm and leads him away and off to the side --

QUINN

We need to talk.

ARTURO

(harsh whisper)

How did you get in without press credentials?

(CONTINUED)

24 CONTINUED: 2

24

QUINN

You're not that important yet,
Professor. I told them I was on the
school paper.

ARTURO

What are your intentions, boy? To
discredit me and steal the spotlight
for yourself?

QUINN

Take all the credit you want. It
doesn't change the fact that we're not
home.

ARTURO

What?

QUINN

You heard me. It's close -- almost a
carbon copy. But it's not our Earth.
(off Arturo)

Look.

(then)

I dug out my old baseball card
collection. There's no asterisk by
Roger Maris' home run record.

ARTURO

So?

QUINN

The Niners beat the Dolphins in Super
Bowl 23.

ARTURO

Mr. Mallory, I am no particular adept
of American football, but one thing I
am sure of; the Niners defeated the
team from Miami in a rout.

(then)

Everyone remembers that.

Quinn reacts -- this is so obviously a lie --

QUINN

How can you lie like that?

ARTURO

This is home, Mr. Mallory. If you're
having trouble accepting that, I
suggest you seek professional
counseling.

(then)

Excuse me, won't you?

As he goes. Off Quinn, thunderstruck --

CUT TO:

25 INT. WADE'S APARTMENT - LIVING ROOM - A YOUNG WOMAN - .25
TANIKA

is there, looks up from busywork as --

QUINN

enters. He's got a book under his arm.

TANIKA

(of packages)

These have to be on a plane by three
or we'll miss the weekend read.

(off Quinn's look)

Aren't you the messenger?

QUINN

Sorry.

TANIKA

No. I'm sorry. I just assumed --

QUINN

Is Wade around?

TANIKA

Miss Welles is on a conference call. (X)

QUINN

Tell her Quinn Mallory's here. It's
important.

Tanika nods, though the name means nothing to her, as (X)
now -- (X)

WADE (X)

enters from the direction of the kitchen. (X)

(CONTINUED)

25 CONTINUED:

25

WADE

(into cell phone)

I don't care what Winona's people want, they're not the ones driving this deal David, and that's something that should be made clear to everybody. We could close with Sandra Bullock in a whipstitch.

(to Quinn)

'Be with you in a minute, Quinn.

(listens)

David -- make the call.

(he's about to press the point some more)

Just do it.

(then)

And don't forget, we have the conference call with Random House at three.

Hangs up --

WADE

(a tad sheepish)

All these negotiations and everything -- it's a madhouse. Any luck?

QUINN

The police came over this morning, dusting for fingerprints.

(then)

I got a thousand reporters camped out in front of the house.

WADE

I know. Isn't this incredible?

QUINN

I want you to see something.

He opens the book. It's his high school yearbook -- a photo of a ninth grade class --

QUINN

My ninth grade homeroom.

(CONTINUED)

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25 CONTINUED: 2

25

ANGLE - THE YEARBOOK

dorkey-looking high school kids. Quinn's in the back row --

(CONTINUED)

25 CONTINUED: 3

25

WADE

Really? Which one's you?

QUINN

(indicates)

Forget that. This kid... Chipper Fisher.

(off her)

He wore braces on our world, Wade.

(then)

We used to call him Railroad Tracks.

(off Wade)

Don't you see? The Niners and Dolphins, Maris' record, and now this?

WADE

Maybe you're just remembering it wrong.

(off Quinn's exasperation)

It doesn't make sense, Quinn. My family, my friends -- everything's in place here. This can't be anywhere else but our Earth.

QUINN

It can be if our doubles slid from here.

WADE

Okay. So wait --

(then)

It's a virtual double of our world. Our doubles slid -- and now we've slid and everything's the same, except for a kid you think you remember wearing braces? Do you hear yourself?

(off Quinn)

What's with you? Why can't you just accept that we're home?

QUINN

Because we're not.

(then)

We've got thirty-six hours, Wade. If I can't convince you and find the timer, we're gonna spend the rest of our lives here.

(CONTINUED)

25 CONTINUED: 4

25

WADE

Maybe that wouldn't be so bad.

A look between them --

WADE

I'm sorry. I know you're having a hard time with all this.

(changing the subject)

Are you going to the opening of the Sliders' exhibit?

(off Quinn)

You've got to go, Quinn. If you don't, the Professor's gonna hog all the credit.

QUINN

You don't hear a word I'm saying.

WADE

(a little defensive)

I hear every word; I don't think you hear me.

(pointed)

I'm home, Quinn. I'm not going anywhere

CUT TO:

26 INT. DR. WHELAN'S OFFICE - REMBRANDT

26

continues --

REMBRANDT

--- So our best friend was going over the edge while the rest of the world was opening up to us, giving up all her treasures.

DR. WHELAN

It made you feel guilty?

REMBRANDT

Damn right, man. Why couldn't he have just let us enjoy our success?

CUT TO:

27 EXT. MUSEUM - COURTYARD - REMBRANDT'S FLASHBACK - AFTERNOON
- A CROWDED BLACK-TIE AFFAIR

27

Lots of media.

(CONTINUED)

27 CONTINUED:

27

WADE AND REMBRANDT

dressed to the nines, pose for photographers, maybe even
sign a few autographs --

(CONTINUED)

27 CONTINUED: 2

.27

REMBRANDT
(through grinning teeth)
Can you believe this?

WADE
All these flashbulbs are giving me a
headache.
(then)
That's enough, fellas. Okay?

REMBRANDT
That's okay. You want some shots of
me --

The paparazzi keep flashing --

ARTURO

moves through the crowd.

ARTURO
Ah. Splendid. There you are.
(then)
No more photographs, gentlemen,
please.

Security has stepped in to back the shutterbugs away --

ARTURO
Some gala, eh?
(off Wade and Rembrandt)
Anyone heard from Mr. Mallory?

REMBRANDT
I don't think he's gonna make it,
Professor.

ARTURO
Pity.
(then)
Life offers so few occasions like this
-- Plenty of glory to go around.

WADE
(ticked)
What did you expect him to do,
Professor?
(then)
You appropriated his entire life's
work.

(CONTINUED)

27 CONTINUED: 3

ARTURO
Is that what he told you?
(off them)
Miss Welles -- understand. I laid the
essential groundwork of sliding. Mr.
Mallory was my research assistant. No
more, no less.

(CONTINUED)

27 CONTINUED: 4

27

Wade and Rembrandt can't believe their ears. As now --
VONBAECK

VONBAECK
Maximilian? They're about to start
the unveiling.

ARTURO
Very good.
(to Wade and Rembrandt)
To be continued --

And he's gone, headed through the door into --

28 INT. MUSEUM - EXHIBIT ROOM - A CROWD

28

around an enormous diorama (if we can afford it), the size
and scale of the Elephant Exhibit at the Museum of Natural
History. Flashbulbs pop, camera/auto-rewinds whirr.

WADE AND REMBRANDT

enter the exhibit hall, astonished to see --

THE SLIDERS DIORAMA

It features a bronze statue of Arturo, finger pointing
towards the horizon. He is massive, imposing -- like a
statue of Lenin before Communism collapsed. Trailing him,
like pack-bearers on Safari (reduced in scale to make them
even more insignificant), the three other Sliders.

WADE
I don't believe this!

REMBRANDT
Who does that egomaniac think he's
fooling?

(panicked)
We've gotta stop this. I got people
from Rolling Stone here for God's
sake.

WADE
Rembrandt! Look --

Rembrandt turns, sees what she sees --

A LUCITE MUSEUM DISPLAY CASE

such as you'd find housing the Hope Diamond. Inside it --

(CONTINUED)

28 CONTINUED:

28

THE TIMER

L.E.D. display ticking down from eleven hours and change --

REMBRANDT
Arturo must have stolen it.

WADE
I'm gonna call Quinn.

And she goes --

CUT TO:

29 EXT. MUSEUM - DAY - PUBLIC PHONEBOOTH - WADE

29 (X)

her back to us as she speaks to Quinn --

WADE
-- I wanted to kill him. It's
inconceivable he'd do that.

(X)

(then)
Quinn -- listen to me. You can't just
break in and steal a museum exhibit.
There's security all over the place.

(then)
Don't you have a lawyer?

(then)
No time?

(then)
Quinn -- I don't want to go through
this again. We're home.

(then)
I'm just telling you where the timer
is, okay? Do what you want.

(X)

Hangs up. The guy's impossible. She starts to move off,
towards a taxi stand. Stops. Can't believe her eyes.

WADE
Oh, my God --

ANGLE - THE GOLDEN GATE BRIDGE

Only on this world --

WADE
It's blue.

Off Wade -- Quinn's been right all along.

FADE OUT.

END OF ACT TWO

ACT THREE

30 EXT. GOLDEN GATE PARK - TWILIGHT - POV - THE AZURE GATE BRIDGE 30

glittering --

WADE AND QUINN

She's devastated.

WADE

I must've heard them say Azure Gate Bridge on the radio a dozen times. It never registered.

QUINN

Sometimes you don't see what's right in front of you.

Wade's eyes glisten with tears. It's a bitter disappointment --

QUINN

It's gonna be okay.

WADE

How?

QUINN

We'll get the timer back. We'll slide out of here and get home -- I promise.

WADE

My mother on this world -- my family...

(then)

It's so hard, Quinn. They think their daughter's home safe.

QUINN

As hard as it is, just remember our real families are still out there.

(then)

We've got to be strong, Wade. For their sake as well as our own.

A beat. Wade wipes a final tear. She feels stronger now --

WADE

I'm sorry I didn't believe you, Quinn.

(MORE)

(CONTINUED)

30 CONTINUED:

30

WADE (cont'd)

(then)

We thought you were coming unglued

--

QUINN

Don't worry about it.

(then)

C'mon -- we've got work to do.

As they go --

CUT TO:

31 INT. ARTURO'S CLASSROOM - NEW DAY - VONBAECK

31

moves to impede

QUINN AND WADE

from entering --

WADE

We're here to see the Professor!

Quinn pushes past. Wade follows --

VONBAECK

You can't go in there!

QUINN

Professor --!

ARTURO

turns -- he's been contemplating an equation on the
blackboard --

(CONTINUED)

31 CONTINUED:

.31

VONBAECK

I'm sorry, Professor. I tried to stop them.

ARTURO

Quite all right.

(to her)

Why don't you attend to the matter we spoke about earlier?

VonBaeck gets this obscure message, retreats --

QUINN

(to Wade)

Show him.

Wade hands him a picture postcard --

INSERT - POSTCARD

The Azure Gate.

ARTURO

(so?)

A postcard of the Azure Gate Bridge.

(then)

Available at any Seven Eleven in the city...

He hands back the postcard. Quinn gets it--

QUINN

He's known all along.

WADE

What?

QUINN

(to Arturo)

You have, haven't you?

ARTURO

Almost from the moment of our return.

WADE

I don't believe you.

(then)

How could you put us through all that?

QUINN

Because he was gonna be famous, that's why.

(CONTINUED)

31 CONTINUED: 2

31

ARTURO

On the contrary. Fame was simply a by-product.

(to Wade)

Be honest -- were you not overjoyed to be reunited with your families?

(then)

Isn't that what we all said we wanted?

(then)

You wrote as much in your diary, Miss Welles. Are you really so eager to leave it behind for God knows what?

Wade reacts -- what he's saying makes a certain (if cynical) sense.

ARTURO

And you, Mr. Mallory, are you prepared to break your mother's heart again?

QUINN

We've been through a lot, Professor, and we've always stuck together.

(then)

You took my timer. I want it back.

ARTURO

I can't do that.

(then)

It's on loan to the Museum of Science and Industry.

WADE

On loan because you stole it.

Arturo says nothing -- makes no attempt to defend himself -- or change his position.

QUINN

Look -- Whether you slide with us or not, I'm getting the timer and we're getting out of here tomorrow.

ARTURO

You will do what you must.

(then)

But so must I.

(CONTINUED)

31 CONTINUED: 3

31

Off which impasse --

CUT TO:

OMIT (32)

33 EXT. ARTURO'S HOUSE - QUINN AND WADE

33

move to Quinn's car --

WADE

It's like I don't even know him anymore. Were we crazy, Quinn? How could we spend so much time with somebody and not realize what a creep he is.

QUINN

He's scared, Wade.
(then)

He's accepted that we'll never get home, so why not settle for an approximation of his old reality?

WADE

What if he's right?
(then)

What if we never do get home?

QUINN

We can't think like that.
(then)

Your parents, your friends on this world -- it's all a mirage. Our real families are still out there, Wade, we can't give up hope.

(Wade's silent; he's right)

Come on. We're gonna have our hands full with Rembrandt, too.

As they go --

END FLASHBACK:

34 INT. DR. WHELAN'S OFFICE - REMBRANDT

34

telling his story --

(CONTINUED)

31 CONTINUED: 3

31

Off which impasse --

CUT TO:

OMIT (32)

33 EXT. ARTURO'S HOUSE - QUINN AND WADE

33

move to Quinn's car --

WADE

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(then)

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(Wade's silent; he's right)

Come on. We're gonna have our hands full with Rembrandt, too.

As they go --

END FLASHBACK:

34 INT. DR. WHELAN'S OFFICE - REMBRANDT

34.

telling his story --

(CONTINUED)

34 CONTINUED:

34

REMBRANDT

Meanwhile, with all this going on,
I had a tiger by the tail --

(then)

The reissue of "Cry Like A Man" was
the fastest selling single in
history, man.

(then)

You try to keep perspective on a
thing like that...

(off Whelan's silence)

My agent booked me on MTV
Unplugged.

DR. WHELAN

(impressed)

MTV Unplugged. Quite an honor.

(X)
(X)

REMBRANDT

You'd think so, right?

(then)

Only some scheduling genius had the
notion of reuniting me with my old
back-up singers.

CUT TO:

35 INT. DRESSING ROOM - REMBRANDT'S FLASHBACK - REMBRANDT

35

is having make-up applied by a make-up artist. The p.a.
from rehearsal is there --

REMBRANDT

(to make-up girl)

Make sure that's a waterproof
base --

As now --

ARTIE FELD

sticks his nose in the door --

ARTIE

Remmy, The Topps wanna have a word
with you.

REMBRANDT

(put off)

What, all two of 'em?

(CONTINUED)

35 CONTINUED:

35

ARTIE

(entering)
We've been through all this.
Maurice Fish says he won't appear
on stage with you until you
apologize.

REMBRANDT

(to make-up lady; biting)
I'd call him a has-been, but he's
more like a never was.

ARTIE

Forget Maurice. Two Topps are
better than no Topps at all.

REMBRANDT

And no Topps are better than two
Topps.

(resigned)

How'd I let you talk me into this?

Artie knows this could get ugly --

SEBASTIAN SMITH

a small Topp with a huge stomach and deep voice, and LEE ROY
HOPKINS, a tall, skinny Topp with a high voice, enter --

REMBRANDT

Fellas --

SEBASTIAN

Rembrandt, we've been thinking --

REMBRANDT

-- That's your first mistake.
What's there to think about? Just
stay in the background and
everything'll be fine.

The Topps exchange looks; here we go again.

SEBASTIAN

If we're gonna kick off this gig
with "Cry Like A Man", some changes
gotta take place.

LEE ROY

Yeah. Changes.

Rembrandt has stopped the make-up lady. He is looking at
them tight-lipped, tension rising...

(CONTINUED)

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35 CONTINUED: 2

35

SEBASTIAN
You plan on crying, like always?

(CONTINUED)

35 CONTINUED: 3

35

REMBRANDT

Of course -- The fans would riot
if I skimped on the tears.

SEBASTIAN

Well, if you're gonna cry, we're
gonna cry, too.

LEE ROY

That's right!

(then)

Why should you be the only guy
weeping? We get just as sad as
you!

Under which, the p.a.'s moved to Artie, whispering something
in his ear --

ARTIE

Uh, Rembrandt? Somebody named
Quinn Mallory's on the phone.

(then)

He says it's important.

REMBRANDT

Take a message.

(then)

Listen to me: I'm the Crying
Man. You're the Second Bananas.
That's the natural order of things.
If you all start crying, it'll
confuse the audience!

SEBASTIAN

We cry or we walk.

(then)

Simple as that.

Off which impasse.

CUT TO:

36 INT. QUINN'S BASEMENT - QUINN

36

tears through the contents a steamer trunk --

WADE

looks on as --

WADE

-- I don't understand. Why
wouldn't he take your call?

(CONTINUED)

36 CONTINUED:

36

QUINN
We'll worry about Rembrandt once we
get the timer --
(reacts)
There it is.

He pulls out a small fishing rod, the cheeseball kind they
advertise on late night T.V. --

WADE
What's that thing?

QUINN
It's called a pocket fisherman.
(then)
My Dad gave it to me when I was a
kid.
(then)
My double's Dad, in this case.

WADE
What good's it gonna do?

QUINN
It's gonna get us home.

CUT TO:

37 EXT. MUSEUM - NIGHT - ESTABLISHING

37

illuminated by lights. The lights blink off: The building
is closing for the night.

38 INT. MUSEUM - A GUARD

38

moves along the empty corridor.

GUARD
First floor clear. Alarms set.

ANGLE - THE TIMER DISPLAY CASE

Laser beams emanate from the ceiling, a light sensor alarm
system.

ANGLE - MUSEUM ALCOVE - QUINN AND WADE

hunkered down. Quinn's got the fishing rod at the ready.

QUINN
It needs more weight.

(CONTINUED)

38 CONTINUED:

38

Wade searches, not much. However, she's got a necklace on. It's a film camera pendant. Quinn seizes on it.

QUINN

Your necklace. Let me have it.

WADE

Penny Marshall gave me that when we closed her directing deal.

She takes it off, sad to see it go. Quinn weights the line and then steps out into the open --

39 INT. MUSEUM - EXHIBIT ROOM - QUINN

39

casts the line toward the display case.

THE FISHING LINE

ribbons through the air. As it reaches its furthest point -- THE ALARMS ARE SET OFF. RING. RING. RING.

Quinn reels the line back in, ducks for cover as --

ALARMS BLARE from the outside --

QUINN

Three more false alarms, they'll be ripping the system out of the walls...

VOICES. Then the alarm turns off --

DISSOLVE TO:

40 INT. MUSEUM - CORRIDOR - GUARD

40

GUARD

(into his radio)

I don't know what the problem is, Ted. It's three times now. Shut the damn thing down and call the alarm company.

41 INT. EXHIBIT HALL - QUINN AND WADE

41

as the Guard's crackling radio moves out of earshot --

QUINN

Come on --

(CONTINUED)

41 CONTINUED:

41

They move to --

THE PLEXIGLASS DISPLAY CASE - THE TIMER

waiting to be snatched.

QUINN

It's at thirty seconds!

(then)

I must've timed the countdown
wrong.

WADE

What?

Quinn's wrestling off the plexiglass cover. Suddenly --

AN ALARM BLASTS --

WADE

We tripped another alarm!

Quinn grabs the timer and they run.

CUT TO:

42 INT. MUSEUM STAIRWAY - QUINN AND WADE

42

Guards close behind.

QUINN

We can't slide without the others!

WADE

What are we gonna do?

(then)

Quinn, we're gonna be stuck here.

(X)
(X)
(X)

Guards barrel down on them. Wade grabs the timer, which has
ticked down to zero.

WADE AND QUINN

They hesitate. Uncertain. And then -- the timer resets to
24:00:00.

WADE

It reset?? How can that happen?

QUINN

It's a facsimile.

(X)

(CONTINUED)

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42 CONTINUED:

42

And now, the guards are on them: Off Quinn and Wade --

FADE OUT.

END OF ACT THREE

ACT FOUR

43 INT. DR. WHELAN'S OFFICE - EVENING - REMBRANDT

43

continuing. Outside the window, night is falling. He's been in here all day.

REMBRANDT

-- They were willing to miss the slide for me and the Professor.

DR. WHELAN

How did that make you feel?

(then)

That expression of loyalty.

REMBRANDT

It made me take stock of things, that's for sure.

(then)

They're my real friends --

(then)

Not like certain Topps I could name

--

As now - the intercom buzzes --

(X)

MISS JENNINGS (O.S.)

(X)

Sorry to interrupt your session, doctor -- I'm wondering if you need anything before I go.

REMBRANDT

(off his watch)

Look at the time.

(then)

I'm supposed to meet my friends at six-thirty in the lobby so we can slide out of here.

DR. WHELAN

But we're not finished.

(then)

I would hate to stop our work mid-narrative, just when we're making so much progress.

REMBRANDT

True. I do feel a little better.

.(CONTINUED)

43 CONTINUED:

43

DR. WHELAN

Of course, you do.
(then)
Excuse me a minute.

Whelan exits.

44 INT. DR. WHELAN'S OUTER OFFICE - MISS JENNINGS

44

looks up from her formica desk. Dr. Whelan pulls the door shut so that Rembrandt's out of earshot --

(X)

DR. WHELAN

Call Gatehaven Hospital. Have them send a team.

(off her)

This is the most extraordinary case of florid, off-the-wall dementia I've ever experienced.

(then)

The details of his fantasy life make Freud's Wolfman look like a high-functioning neurotic.

(then)

Hurry! I don't know how long I can hold him!

She starts to call.

45 INT. DR. WHELAN'S OFFICE - DR. WHELAN

45

enters --

DR. WHELAN

Sorry -- Minor housekeeping.

(then)

Where were we?

Off Rembrandt --

DISSOLVE TO:

46 INT. JAIL CELL - QUINN - REMBRANDT'S FLASHBACK

46

slumped on a cot; head in hands.

A JAILER

moves down the corridor, stops. Quinn looks up --

CUT TO:

47 INT. POLICE PRECINCT - QUINN

47

Quinn at the booking desk, being processed. Wade emerges now from lock-up.

WADE
Quinn --!

QUINN
Are you okay?

WADE
I guess so.
(then)
Who bailed us out?

Quinn turns, Wade sees what he sees --

REMBRANDT

standing there behind plexiglass.

CUT TO:

48 EXT. POLICE PRECINCT - QUINN, WADE, REMBRANDT

48

exiting --

REMBRANDT
-- So after the Topps pulled out
and hit me with the injunction, I
got hold of some of the sheet
music.

(then)
On this world, those leeches
actually shared credit on some of
my songs.

WADE
On this world?

REMBRANDT
Damn Skippy. That's when I
realized Q-Ball was right the whole
time. Those losers couldn't write
for Barney!

QUINN
Taxi!

WADE
Where are we headed?

A taxi pulls to a stop --

QUINN
We're getting the timer back.

(CONTINUED)

48 CONTINUED:

48

As they clamber in --

CUT TO:

49 INT. ARTURO'S HOUSE - A WINDOW

49

shatters --

QUINN

snakes a hand inside and opens the door --

QUINN, WADE, REMBRANDT

enter --

WADE

Are you sure this is a good idea?

(then)

We're breaking into the Professor's house.

QUINN

Yeah, well he broke into mine first.

50 INT. ARTURO'S STUDY - CUT TO QUINN

50

tearing through the Professor's desk drawers.

REMBRANDT

Nothing but science journals and research books --

WADE

(holds up a pair of glasses)

Hey, I didn't know the Professor wore bi-focals.

QUINN

Guys, c'mon. We're not taking inventory here.

We've heard a strange noise throughout - a distant TAP-TAP-TAP, metal on metal --

REMBRANDT

You hear something?

(CONTINUED)

50 CONTINUED:

50

WADE

Sounds like it's coming from the
basement.

ANGLE - A HEATING GRATE

The tapping seems to be coming from inside --

WADE

Mice?

QUINN

Pretty big mice.

Suddenly --

ARTURO'S VOICE (O.S.)

Mr. Mallory? Is that you?

QUINN

Professor?

ARTURO'S VOICE (O.S.)

Thank God in heaven.

Off which --

CUT TO:

51 INT. ARTURO'S BASEMENT - THE SLIDERS

51

climb down the steps to find --

ARTURO

chained to a water pipe. He's disheveled. He's been
pounding on leg shackles with a rock, hence the sound --

REMBRANDT

Professor? What are you doing down
here?

ARTURO

Having a tea party.

(then)

What does it look like I'm doing?
My insane double and his devious
assistant have had me chained down
here since Monday week!

QUINN

I knew it.

(X
(X

50 CONTINUED:

50

WADE
Sounds like it's coming from the
basement.

ANGLE - A HEATING GRATE

The tapping seems to be coming from inside --

WADE
Mice?

QUINN
Pretty big mice.

Suddenly --

ARTURO'S VOICE (O.S.)
Mr. Mallory? Is that you?

QUINN
Professor?

ARTURO'S VOICE (O.S.)
Thank God, in heaven.

Off which --

CUT TO:

51 INT. ARTURO'S BASEMENT - THE SLIDERS

51

climb down the steps to find --

ARTURO

chained to a water pipe. He's disheveled. He's been
pounding on leg shackles with a rock, hence the sound --

REMBRANDT
Professor? What are you doing down
here?

ARTURO
Having a tea party..
(then)
What does it look like I'm doing?
My insane double and his devious
assistant have had me chained down
here since Monday week!

QUINN
I knew it.

(X)
(X)

ARTURO
There's a hammer on the workbench.
Hurry!

(X)
(X)
(X)

Quinn gets the hammer, sets in to work, under --

(CONTINUED)

REMBRANDT

His double? I thought the doubles
were off sliding.

ARTURO

Apparently not.

(then)

On this world, my counterpart
chickened out at the last minute
and missed the slide.

(then)

He'd been off on Sabbatical in
Grass Valley, trying to crack the
equation so as to take credit for
it.

REMBRANDT

So when you stepped into his
life --

ARTURO

Exactly.

(then)

His research assistant telephoned
him.

(then)

I was drugged, placed inside a
black van, and the next thing I
knew I woke up here.

QUINN

The black van outside my house
when the timer was stolen.

WADE

How're we coming with that chain?

QUINN

Hang on.

He slams the hammer down hard... Arturo grimaces.

QUINN

Sorry, Professor.

As Arturo begins to remove the shackle --

ARTURO

Though the fellow is my counterpart
in many ways, intellectually he is
nowhere near my level.

(then)

His goal was to force me to work
out the equation so that he could
present it to the Nobel committee.

(CONTINUED)

51 CONTINUED: 3

51

He indicates -- A BLACKBOARD

on which is rendered a (frowning) Smiley face in blue chalk.

ARTURO

As you can see, I volunteered nothing.

REMBRANDT

You wouldn't believe what that guy's been up to.

(then)

He even made the cover of Time magazine.

(X)

ARTURO

Really? How was the likeness?

WADE

Very professorial.

(Arturo's free)

Come on. Let's get out of here.

ARTURO

(liberty)

My God -- now I know how the Israelites felt when Moses freed them from the Pharaoh.

QUINN

Where'd he hide the timer, Professor?

Off which --

CUT TO:

52 INT. ARTURO'S HOUSE - STUDY - ARTURO

52

leads the Sliders in. Stops when he sees the ransacked mess...

ARTURO

I see you've done a rather thorough job. I might add, I'm certainly glad this is not my home.

He crosses to the desk, opening the bottom drawer. Rummaging --

ARTURO

It's not here.

(CONTINUED)

52 CONTINUED:

52

He rummages deeper in the drawer.

ARTURO
I could have sworn this was where
he hid it.

A VOICE (O.S.)
Looking for something?

All turn, astonished to see --

ARTURO #2

entering the room. He's got the timer --

ARTURO #2
Did you really think you could pull
off this counterfeit?

ARTURO
All right, look -- this man is an
impostor. You mustn't believe a
word he says.

WADE
Uh oh.

REMBRANDT
Who's who, Q-ball?

ARTURO #2
Can't you see, aside from outward
appearances, this charlatan is
nothing like me? He is a
self-aggrandizing, malcontented
egomaniac!

Wade and Rembrandt exchange a look.

REMBRANDT
Sure sounds like Arturo.
(then)
Man, if you're Arturo how come he
was the one chained up?

ARTURO #2
Listen to me. This is crucial. I
managed to escape earlier today and
in the process, incarcerate the
Arturo of this world, whom you've
unfortunately mistaken for me...

The Sliders look amongst themselves - uncertain.

(CONTINUED)

52 CONTINUED: 2

52

ARTURO #2

(re: the timer)

Think -- Don't you find it odd, he
knew exactly where to look for the
timer?

Quinn looks at the timer. His mind's reeling --

ARTURO

Because I watched you hide it
earlier!

ARTURO #2

The Kromaggs. The world where
Bennish and I detonated the atom
bomb --

(then)

Who else would know that but me?

ARTURO

Obviously he read about that in
Miss Welles' serialized diary!

ARTURO #2

It's a disgrace to think we share a
common genetic structure, Sir!

Arturo, by way of answering, cold cock's Arturo #2 and decks
him. Arturo #2 goes down, hard.

ARTURO

That's for shackling me in that
hellhole these last two weeks!

QUINN

(grabs the timer)

The timer! Less than seventeen
minutes!

REMBRANDT

You better be the right one, man.

Quinn leads the Sliders out the door. Off Arturo #2, out
cold --

CUT TO:

53 EXT. QUINN'S HOUSE - REMBRANDT

53

in on a cell phone. We can't hear what he's saying, but
it's clear that he's upset --

(CONTINUED)

53 CONTINUED:

53

MRS. MALLORY

and Quinn. It's a tragic leave-taking for both --

MRS. MALLORY

-- I don't understand. You're my
son, but not my son?

QUINN

Your Quinn is still out there.

(then)

My Mom is still back on my Earth --

(CONTINUED)

53 CONTINUED: 2

53

MRS. MALLORY

But -- why do you have to leave
now? Can't you wait until my Quinn
comes home?

QUINN

I have no choice. I'm sorry.
(then)
He loves you. He's never gonna
give up trying to get back here.

ARTURO (O.S.)

Mr. Mallory --

Quinn turns --

ARTURO'S

activated the timer and the vortex roars to life.

WADE

emerges now from a parked car. Her eyes are tear-streaked.

WADE

(over the roar)
I love you, Daddy!

She blows her double's father a last kiss, moves to join the
others. Suddenly --

A CAR

screeches to a stop.

ARTURO #2

jumps out --

ARTURO #2

Stop! You're making a fatal
mistake!

REMBRANDT

Oh no. Not
again!

ARTURO

Quickly -- before
he slides!

WADE

If one's the impostor, why do they
both want to slide with us?

ARTURO

Because he's lost all hope for the
Nobel Prize.

(MORE)

(CONTINUED)

53 CONTINUED: 3

53

ARTURO (cont'd)

(then)
He'll try to claim credit for it on
our world!

REMBRANDT

What do we do, Q-ball?

QUINN

Take them both!
(then)
We'll sort it out after the slide.

(CONTINUED)

53 CONTINUED: 4

.53

Rembrandt's stunned -- two Arturos?

ARTURO

Not a chance.

(then)

Go! I'll catch up!

(to Rembrandt)

Go!

Rembrandt slides - the two Arturos start to struggle in the shadows. We swiftly lose track of who's who. Wade's got no choice. Slides as --

QUINN

He's gonna miss the window!

ONE OF THE ARTUROS

lands a haymaker. The other one goes down in a heap --

ARTURO (?)

Hurry, my boy!

Quinn's at a loss. The vortex is fading fast. At the last possible moment, the two men slide together. Off Mrs. Mallory, awe struck --

END FLASHBACK.

54 INT. DR. WHELAN'S OFFICE - DUSK - REMBRANDT

54

concluding --

REMBRANDT

-- And that's the whole story, soup to nuts.

(then)

Fame, fortune. Snatched from our clutches.

(then)

Condemned to wander the inter dimensional vortex like lost nomads. Not to mention more ugly memories of mutinous Topps.

(then)

On top of which, we got an Arturo and we don't even know which one he is...

An intercom buzzes under -- the sound of voices as --

CUT TO:

#K0812-"Post-Traumatic Slide Syndrome" - 2/15/96 1st Blue 53A.

55 INT. WHELAN'S OUTER OFFICE - MISS JENNINGS

55

trying to hold off Quinn, Wade, Arturo --

(CONTINUED)

55 CONTINUED:

55

WADE

-- We don't have time to argue with
you. You've got to let us inside!

MISS JENNINGS

You can't go back there!

Quinn's already pushed through --

56 INT. DR. WHELAN'S OFFICE - REMBRANDT, DR. WHELAN

56

react --

QUINN

Sorry to burst in on you like
this, Doctor.

(Arturo's closed the
door)

We're gonna miss the slide.

(X)
(X)

REMBRANDT

Apologies, guys -- I lost track of
time.

ARTURO

... three, two, one --

Arturo activates the wormhole --

DR. WHELAN

looks on, amazed --

REMBRANDT

Sorry about all this, Doc.
(then)

You take a check?

Dr. Whelan just stands there, agape --

REMBRANDT

Doc --?

QUINN

Rembrandt! Come on!

Rembrandt gives the doctor a handful of bills, follows Quinn
and the others through the wormhole. Off Dr. Whelan --
profoundly shaken, we --

TIME CUT TO:

57 INT. DR. WHELAN'S OUTER OFFICE - DR. WHELAN

57

his face rapturous as he describes what he's seen.

DR. WHELAN

-- It was the most beautiful
blue -- like a robin's egg -- the
sky on a crystalline summer's
morning -- a pathway, to other
worlds, don't you see?

(X)
(X)

And now --

WIDEN - THE OFFICE

Dr. Whelan is strapped down on a gurney. Miss Jennings, a couple of paramedics wearing "Gatehaven"-logoed uniforms go about filling out the paperwork as --

DR. WHELAN

He called it sliding -- a name so
charming in its simplicity, but so
inadequate to describe the wonder
of it all.

(then)

You believe me, Miss Jennings
don't you?

(X)
(X)

(then)

You all believe me, right?

(X)

And off his babbling incoherence --

FADE OUT.

THE END