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"THE CHASM"

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1st Pink Revs. Full Script

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SLIDERS

"The Chasm"

TEASER

OVER BLACK

We hear the sound of WIND... Haunting. Eerie. Then....

MAGGIE'S VOICE

I've always carried an aching fear
deep inside. A fear that haunts me
to the bone.

FADE IN ON:

1	OMITTED	1
1A	MAGGIE'S FACE - IN TIGHT CLOSEUP	1A

There is no ambient sound and the shot is dreamlike,
distorted. Maggie speaks into camera.

MAGGIE

I often feel completely alone in
the universe. My husband taken
from me. My world, everything I've
known, wiped from existence. It's
like I'm locked in solitary
confinement. Serving a life
sentence behind the walls of my own
skin.

CAMERA MOVES to QUINN'S face. As with Maggie, he speaks
directly to us in a chilling, slowed down distortion.

QUINN

I slide into different worlds, lost
in what seems like a journey
without end. I make no lasting
friendships. I have no favorite
chair. But most of all, I have no
history. I'm in search of a life
that isn't a lie.

We now find REMMY, the image of his face more anguished than
the others.

REMBRANDT

Depression. It can work your soul
like a vise grip. Squeezing away
happiness and replacing it with a
mind-numbing sadness. Until I
landed on this world, I never knew
how lethal it could be.

CAMERA finally settles on COLIN....

CONTINUED

1A CONTINUED

1A

COLIN
The brain plays tricks on us. What we see in our minds might be imagined. What we don't see, should be imagined. There are incredible powers out there which we know little of. But they exist. I know. For I have discovered one such power. The power of Four...

And with Colin's final words, the image snaps jarringly to full speed and visual clarity. The WIND is a SHRIEKING HOWL as Colin cries out....

COLIN
Rembrandt, get back!

We are....

2 OMITTED

2

2A INT. CAVE - EDGE OF THE CHASM - DAY

2A

Where Rembrandt stands at the edge of the dark pit, his face etched in DESPAIR. In the pit, we see a swirl of fog obscuring a deep, seemingly bottomless pit. Maggie runs up to him, frantic.

MAGGIE
Don't do it!

Rembrandt continues to stare into the pit, eyes unblinking, sadness enveloping him.

REMBRANDT
I'm doing it for everyone else.
For their peace of mind.

COLIN
No, think it through!

As Rembrandt spins to see them, PUSH IN TIGHT ON his face, his eyes filling with fear and mistrust. There's a FLASH, then we hear with Rembrandt, Quinn's voice, ALTERED, METALLIC, ECHOING:

QUINN
Maybe it's your time, Rembrandt.
Go ahead, take the plunge. You'll feel better.

REMBRANDT
I'll decide for myself, Mallory.

QUINN
You no longer have the free will.
You're a pawn of the Kromagg Dynasty.

(MORE)

CONTINUED

2A CONTINUED

2A

QUINN (CONT'D)
They're inside your head.
Controlling every move. That's why
you tried to kill me.

REMBRANDT
That wasn't the real me.

QUINN
You're kidding yourself. It's the
only you that exists now. Release
yourself from the torment, Remmy.
Go ahead. Jump.

Another FLASH of LIGHT, then Rembrandt turns back to the
chasm. He toes the edge. The WIND HOWLS.

MAGGIE
You'll die!

COLIN
Don't do it!

A FLASH, then Rembrandt looks at Quinn, hears him ALTERED,
METALLIC:

QUINN
Go ahead. Do the honorable thing.

Rembrandt turns back and faces the chasm, spreading his arms
wide as if in preparation for a swan dive.

REMBRANDT
I am Chosen.

As Rembrandt readies himself to leap into the abyss....

CUT TO BLACK

END OF TEASER

ACT ONE

FADE IN

3 OMITTED

3

3A INT. CAVE - EDGE OF THE CHASM - DAY - CONTINUOUS

3A (X)

Maggie grabs Rembrandt's arm, pulling and spinning him back at the last possible second.

(X)

MAGGIE

No, listen to me! Some poisonous force is driving you.

REMBRANDT

I don't know anymore.

Quinn begins to recede into the b.g. Colin is still there with Maggie.

COLIN

Please, Rembrandt, play it back. It all started with the girl.

(X)

Rembrandt's expression softens. A faint smile appears.

REMBRANDT

Amy.. . .

MAGGIE

Right, Amy. She was consumed by this force just like you are.

Maggie pulls back, lets Rembrandt have some space.

REMBRANDT

I wanted to help her. I couldn't stand seeing her so... blue. So down.

COLIN

Think back to when you first saw Amy.

REMBRANDT

(tries to call it back;
then, heavily)
What's the use?

MAGGIE

Stop it!
(beat, firm)
Start at the beginning, Rembrandt. From when we first slide into this world.

COLIN

There was an old man, remember?

CONTINUED

3A CONTINUED

3A

REMBRANDT
(slowly recalling it)
Yeah it was a little while after
we slid in. We heard these
terrible sobs...followed them here,
to the edge of this chasm.

As Rembrandt brings it into focus....

CUT BACK IN TIME TO

3B EXT. THE CAVE - DAY

3B

The Sliders trek through the brush near the entrance to a cave.

REMBRANDT
I'm all for nature walks, but these
mosquitoes are like stealth
bombers.

QUINN
Hang tough. We've only got three
more hours here.

REMBRANDT
I'll be a few quarts low by then.

Suddenly, the Sliders hear a cry. It sounds like a young girl crying out in fear or pain. The Sliders are instantly on alert .

MAGGIE
This way.

And they head for the cave.

4 OMITTED

4

4A INT. CAVE - EDGE OF THE CHASM - DAY

4A

The WIND from within the chasm SWIRLS and HOWLS frantically. An elderly man, HENRY NICHOLS, stands on the edge of the pit. TEARS stream down his craggy face. AMY NICHOLS, 12 years old, is nearby.

AMY
Grandpa. I'm scared.

Henry looks at the girl and tries to say something, but the words can't cut through his SOBS.

5 ANGLE ON THE SLIDERS

5

as they rush into the cave and slow to observe the eerie tableau.

6 RESUME HENRY AND AMY

6

AS the old man bends down to kiss his granddaughter on the forehead.

Without a word, the desperate old man turns and leaps into the chasm.

(X)

REMBRANDT

(X)

Stop!

(X)

When he jumps, a BOLT OF ELECTRICITY crackles from him into Amy's body, knocking her to the ground. As she struggles to sit up, TEARS OF SADNESS well up in her eyes.

(X)

The Sliders hurry to Amy's side. Rembrandt arrives first, going down on bended knee next to the girl. Colin and Quinn move to the edge of the chasm, looking down, trying to see if there's a way down to help the man who fell.

REMBRANDT

Are you all right?

AMY

I'm okay. Daddy was right. It didn't really hurt.

(rubs elbow)

My elbow stings from falling down, that's all.

COLIN

Who was that man?

AMY

My grandpa. He was Chosen. Just like me.

Amy tries to get up, but Maggie stops her with a gentle but firm hand.

MAGGIE

Stay still. Let me check a few things.

Maggie starts examining Amy for breaks and contusions.

REMBRANDT

What were you chosen for?

AMY

For the good of all the others. Everyone knows that.

Rembrandt smiles at Amy, instantly taken in by the little girl's simple charm.

REMBRANDT

My name's Rembrandt. What's yours?

AMY

(laughs)
Rembrandt? I like that name. I'm Amy.

CONTINUED

6 CONTINUED

6

REMBRANDT
(shakes hands)
Nice to meet you, Amy.
(indicating)
This is Maggie.

7 WITH COLIN AND QUINN

7

as they edge down toward the chasm.

COLIN
What is it?

QUINN
I don't know. Some kind of natural
phenomenon.
(holding out his hand)
Can you feel the static discharge?

COLIN
We have to help him.

8 INSERT - INSIDE THE CHASM

8

The fierce WIND has relented a bit, as if the old man had
somehow sated it.

9 RESUME ANGLE

9

as Quinn peers into the blackness.

QUINN
(grimly)
How?

COLIN
Hello...?
(beat, nothing)
Hello...?!

Colin, edging further down, trying to get a better look,
loses his balance and almost falls. Quinn grabs him by the
arm and pulls him out.

QUINN
It's too dangerous.

They return to the others.

QUINN
(to Amy)
What's in that pit?

AMY
It's not a pit. It's the chasm.

The Sliders try to assess that info as Quinn looks around, a
smile of contentment coming to his face.

CONTINUED

9 CONTINUED

9

QUINN
I feel very...strange. I know I
should be upset...concerned...but I
don't feel that at all.

COLIN
There's a kind of peace here -- in
spite of the way it looks.

The other Sliders exchange looks, nod, seem to agree. Amy
breaks into TEARS.

REMBRANDT
You sad about your grandpa,
darlin'?

AMY
It's not that.

Amy starts SOBBING, wedging her face against Rembrandt's
chest.

REMBRANDT
It's okay. We'll take care of you.

QUINN
Don't worry about her, Rembrandt.
She'll be fine.

MAGGIE
(beat, surprised)
What makes you say that?

A quizzical look from Quinn, then:

QUINN
I don't know, Maggie. I just have
a feeling everything's going to be
all right.

Amy chokes back a sob. As Quinn shrugs easily....

CUT TO

10 EXT. MIDDLETOWN - TOWN SQUARE - DAY

10

Straight out of the 50's. White picket fences and kids
jumping rope are the norm. A COTTON CANDY STAND is set up
in the b.g., a line of PARENTS and KIDS waiting patiently
for a treat. The Sliders and Amy walk into FRAME, eye the
surroundings. A few LOCALS pass by, tip their hats, smile
and nod hello.

QUINN
It's nice, isn't it?

REMBRANDT
I don't know, Q-Ball, I keep
expectin' to see Donna Reed or the
Beaver.

CONTINUED

10 CONTINUED

10

A perplexed look from Colin.

MAGGIE

(explains)
The Beaver was some kind of
cultural icon in their world.

REMBRANDT

Well, he had his own show.

MAGGIE

The mean things look a little too
perfect.

A cheerful, gray-haired woman in her early 60's walks up to them. She could pass for Aunt Bea's double. She's dressed in the colorful clothes of an ice cream vendor. Her name is Mrs. Meadows.

MRS. MEADOWS

Hello, Amy. Nice to see you.

A SAD, HEAVY look is Amy's only response. Her lower lip trembles as she fights the urge to cry. Mrs. Meadows takes a breath, smiles.

MRS. MEADOWS

Lovely day, isn't it, dear? Who
are these attractive people?

The Sliders exchange looks. Amy takes Rembrandt's hand in hers.

AMY

This is Rembrandt.

MRS. MEADOWS

It's very nice to meet you,
Rembrandt. I haven't seen you
folks around town before.

REMBRANDT

We're just passing through.

MRS. MEADOWS

I hope you'll stay a while. We
don't get as many visitors as we
used to.

MAGGIE

Why?

MRS. MEADOWS

Gosh, I don't really know.
Middletown used to be a real
'vacation destination.' Now it's
mostly just us locals.

Before the Sliders can pursue this, she goes on....

CONTINUED

10 CONTINUED (2)

10

MRS. MEADOWS

Anyway, my name's Mrs. Meadows. I (X)
run a malt shop 'round the corner
called the Sweet Shack, because (X)
'All We Speak Is Sweet, Sweet,
Sweet.' If you need anything --
anything at all -- drop in and see
me.

QUINN

Thanks a lot. We'll do that. It
was very nice meeting you.

Amy SNIFFLES, fights back the tears. Mrs. Meadows smiles.

REMBRANDT

You know where we can find Amy's
parents?

MRS. MEADOWS

Her dad's more'n likely where he
always is. Over at the Temple,
tending to his flock.

A TEAR spills from Amy's eye. She chokes back a sob.
Mrs. Meadows smiles and pats the little girl on the head.

MRS. MEADOWS

Stop in and see me, Amy. I'll fix
you up with a nice chocolate malt.
(breathes in air)
Such a lovely day. Bye, now.

Mrs. Meadows gives a pleasant wave to one and all and
strolls away. Off the Sliders' puzzled looks....

CUT TO

11 EXT. TEMPLE OF THE CHASM - DAY - ESTABLISHING

11

A well-tended, friendly looking house of worship.

12 INT. TEMPLE OF THE CHASM - DAY

12 (X)

A large painting of the chasm hangs on the wall at the head
of the temple. The sound of SWIRLING, HOWLING WIND is heard
drifting softly out of speakers.

DEREK NICHOLS, 42, darkly handsome, dressed in a
conservative suit, sits in the front pew, head bowed (X)
reverentially. Amy runs IN.

DEREK

Hello, sweetie, how'd it go?

AMY

Okay, I guess.

CONTINUED

12 CONTINUED

12

DEREK

(smiles)
There is no power greater than
sacrifice, dear heart. The
offering fuels the calm. You know
that, don't you?

AMY

...Yes.

The Sliders walk in, hang back in the b.g. Derek looks at
Amy closely.

DEREK

Did the transference take place?

Amy bobs her head up and down "yes," then breaks into TEARS
as she dives into her father's arms.

DEREK

(happily)
Ah, yes, to be among the Chosen is
to answer the highest calling there
is.

The Sliders come closer. Derek looks up at them.

DEREK

Hello. I haven't seen you before.
Who might you be?

REMBRANDT

I'd be one of the people that found
your daughter at the edge of a
ravine, crying her eyes out.

MAGGIE

She was hit by what looked to be an
electrical force of some kind.

COLIN

She seems oka physically. But it
left her pretty upset.

DEREK

Usually the Chosen experiences the
transference alone. Why did you
break the tradition?

QUINN

We didn't know there was a
tradition. We were out hiking in
the woods, didn't mean any harm.

DEREK

It's unusual, but I suppose if
everything went all right, there's
no need to worry.

Amy SNIFFLES, fights back tears.

CONTINUED

12 CONTINUED (2)

12

MAGGIE

I'm sorry to have to tell you this,
but Amy's grandpa fell into that
chasm thing.

DEREK

(easily, smiling)
Dad was a good man. Fortunate to
be called.

Amy CRIES. The Sliders share looks, then:

COLIN

Shouldn't we organize a search
party and look for him?

DEREK

The chasm requires souls. This is
how it's been and always will be.

REMBRANDT

Your dad might be dead down there,
or terribly hurt. You don't care
about that?

DEREK

He was called. He was Chosen. As
was my wife. Don't you know of the
power of sacrifice and redemption?

REMBRANDT

Not into a pit, I don't.

Derek smiles, then:

DEREK

I'm afraid I'll have to ask you to
leave.

Amy pulls away from her father, FEAR in her eyes.

AMY

No...!

DEREK

You've upset my daughter. Please
go.
(beat, firm)
Now.

Rembrandt levels a hard look at Derek. As the Sliders start
toward the door....

CUT TO

13 CLOSE ON TOWN MAP

13

A colorful, cartoon-like rendering of Middletown, the kind
you'd find at a 1920's amusement ark. The map's old,
frayed. "You Are Here" is noted by a gloved finger.

14 WIDER ANGLE

14

To show that the Sliders are studying the map. As they look around the street, every person they see smiles at them, tipping hats in greeting, etc.

COLIN

Folks here sure are nice.

REMBRANDT

Yeah. Why?

QUINN

What are you so suspicious of? We found a pleasant, peaceful world for once. Can't that be enough?

MAGGIE

It doesn't look like Amy's feeling that way.

REMBRANDT

I don't get you, Q-Ball. We just saw an old man kill himself. His son thinks that's just great. And you seem to be okay with that.

QUINN

I just have a feeling that Amy's gonna be fine. That everything'll work out for her.

MAGGIE

Quinn Mallory, scientist, objective realist, turns mindless optimist? That's a picture I never thought I'd see.

REMBRANDT

Yeah, let me know when You're gonna break into a chorus of 'Let It Be.'

Quinn slows to a stop, a confused look on his face.

QUINN

You're right. I should be totally on edge right now, wondering how this is all going to blow up in our faces.

MAGGIE

(feeling it too)
But you're not.

QUINN

We did see a man die, but I don't feel any danger here. Why?

REMBRANDT

I don't know, but to be honest, I'm beginning to feel it myself.

CONTINUED

14 CONTINUED

14

COLIN

Me, too.

MAGGIE

Yeah, not happy exactly, just....

(X)

QUINN

Content. At peace. I can't
remember the last time I felt like
this. Maybe back when I was a kid
in San Francisco.

REMBRANDT

I'm happy to see everybody so
mellow. But if you don't mind,
I'm gonna nose around and see if I
can't find out what's up with this
chasm thing.

(X)
(X)

QUINN

I think that's a good idea.

(X)

(then)

(X)

But frankly, everything seems like
a good idea right now.

(X)
(X)

(X)

REMBRANDT

You and Colin hang here. Maggie
and I'll go on a little
reconnaissance mission.

CUT TO

15 INT. SWEET SHACK MALT SHOP - DAY

15 (X)

A sign on the wall announces: "All We Speak Is Sweet,
Sweet, Sweet. A few smiling PATRONS in the b.g. spoon up
gooey sundaes. Mrs. Meadows is behind the counter, dragging
a rag across it as she hums a tune. Rembrandt and Maggie
come IN.

MRS. MEADOWS

I knew you wouldn't be able to
resist. Two chocolate malts?
House speciality.

MAGGIE

Sounds great.

(then, to Remmy)

We can always diet in the next
world.

Remmy and Maggie take their laces on stools. Mrs. Meadows
glops scoops of ice cream into tall malt glasses, over:

MRS. MEADOWS

You folks enjoying Middletown?

CONTINUED

15 CONTINUED

15

REMBRANDT

Yes, we're just a little thrown by something.

MRS. MEADOWS

What's that?

MAGGIE

Everyone seems so...content.

MRS. MEADOWS

And that 'throws' you?

REMBRANDT

I guess it does seem a strange thing to complain about. But it's kind of new to us.

MRS. MEADOWS

'Praise be unto the chasm. It fills our hearts with peace and contentment.'

MAGGIE

The chasm is responsible for making people feel good about themselves?

MRS. MEADOWS

Yes, dear, as long as we do the right thing for the chasm, it does right by us. We give a soul, it gives us back contentment.

REMBRANDT

You give a soul when someone jumps into the chasm?

MRS. MEADOWS

That's correct. When one goes, another who is standing by receives the force as a transference.

REMBRANDT

The electrical zap?

MRS. MEADOWS

The force. After a while, the melancholy becomes too overwhelming and they make their own sacrifice.

REMBRANDT

So that sweet little girl is next?

MRS. MEADOWS

We can't just take, take, take. In order to have peace, we must pay for it. I know, I gave my son, Adam, unto the chasm.

Mrs. Meadows tilts her head, indicating

16 INSERT - A FRAMED PHOTOGRAPH ON THE WALL 16
of a smiling, 17-year-old, all-American kid, the words
"LOVINGLY SACRIFICED" under the photo.

17 RESUME ANGLE 17

 MRS. MEADOWS
It's for the common good.

 REMBRANDT
You think Amy sees it that way?

Off Rembrandt's look....

CUT TO

18 EXT. TOWN SQUARE - DAY 18

Quinn sits on the bench contentedly, eyes closed, the sun's
rays splashing off his face. Colin is next to him.

 COLIN
It seems like we oughta try and get
inside this chasm. See if we can't
find the grandfather.

 QUINN
If you want.

 COLIN
You have a better idea?

 QUINN
To be honest, Colin, I don't really
have that many ideas right now.
All I know is I like it here.

 COLIN
So do I. But we have to think (X)
about what's next.

 QUINN (X)
I'm tired of thinking about what's (X)
next. Always on the move, always (X)
trying to acclimate myself to some (X)
strange, new world. No friends. (X)
No home. A different bed every few (X)
days, if there even is a bed. (X)

 COLIN (X)
We have to slide. And soon.
Before we do, we should try and
help that little girl.

 QUINN
I don't even know if I want to
slide again.

 COLIN
What?

CONTINUED

18 CONTINUED

18

QUINN
I'm burned out. I found a world I like. Why leave it? (X)

COLIN
You don't mean that, Quinn.

QUINN
Maybe I do. I'm content. (X)
Finally. (X)

COLIN (X)
What about finding our parents? (X)

QUINN (X)
We don't even know if they're (X)
still alive. Do you want to waste (X)
your life chasing a dream? (X)
(hands over timer)
Here, take the timer. I'm going to
head over to that patch of grass
and catch a nap. When the time
comes, if you want to go, go. As
for me...
(beat, certain)
I think I've found a home. (X)

Off Quinn's perfectly satisfied look....

19 OMITTED

19 (X)

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

20 EXT. TOWN SQUARE - DAY - MOMENTS LATER

20

Colin eyes the timer as Rembrandt and Maggie walk up.

COLIN
You find out anything?

REMBRANDT
Just that everyone's happy as a clam, and the chasm seems to have everything to do with it.

MAGGIE
How much time till we slide, Colin?

COLIN
Two hours and seventeen minutes.

REMBRANDT
Where's Q-Ball?

COLIN
(indicates)
Over there taking a nap.

MAGGIE
A nap?

COLIN
He says he's home now. That he's through with sliding.

MAGGIE
What?

REMBRANDT
There's something cool about this world, there's no doubt about that. I feel the peace myself, but something's wrong with it. It's like a drug or something. It isn't real.

COLIN
Whatever it is, Quinn's more affected by this than we are. Maybe the people who experience greater stress are more prone to the calming affects of this place.

REMBRANDT
And it's getting stronger. By the time the timer gets to zero, none of us might want to leave.

CONTINUED

20 CONTINUED

20

From O.C., we HEAR the distant, but persistent, wail of
a....

CHILD'S VOICE

Nooooo....!

REMBRANDT

Somebody's not content here.

As Remmy takes off running toward the temple, Maggie and
Colin are undecided as to what to do, finally stay with
Quinn.

CUT TO

21 INT. TEMPLE OF THE CHASM - DAY

21

Amy looks up, TEARS streaming down her face, TERROR written
into her eyes.

AMY

Nooooo....!

There is a telltale FLASH OF LIGHT and she sees....

21A HER FATHER

21A

moving toward her, stalking her, an evil leer twisting his
features.

DEREK

What are you doing here? You
defile this holy place.

Derek draws his hand from behind his back, revealing a
BUTCHER KNIFE. Amy SCREAMS....

DEREK

You think a child can accept the
burden of the chasm? Your mother
knew what it meant to give herself.

AMY

DADDY....

DEREK

You'll never be like her.

AMY

No...! Daddy, please.

DEREK

You'll never be the Chosen one.

As Derek sweeps the knife at her, missing by an inch. Amy
lets go of another BLOOD CURDLING SCREAM.

22
THRU 23 OMITTED 22
23 23

24 EXT. TEMPLE OF THE CHASM - CONTINUOUS 24

as the SCREAM overlaps. Rembrandt hammers up the steps toward the front door of the temple.

25
THRU 26 OMITTED 25
26 26

26A INT. TEMPLE OF THE CHASM - DAY 26A

Amy backpedals down the aisle, SCREAMING at what appears to be thin air.

AMY

Stop! No! No!

Remmy rushes in as Amy continues to SCREAM. He runs to Amy.

REMBRANDT

It's okay! Calm down!

Another FLASH OF LIGHT, and Derek Nichols charges through the door. It's apparent Amy was witnessing some kind of hallucination earlier when she saw her dad attacking her.

DEREK

Amy, I'm here.

AMY

Nooooo...!

Derek's expression darkens when he sees Rembrandt.

DEREK

What are you doing here?

REMBRANDT

I'm trying to help your daughter.
Something's scaring her to death.

DEREK

Her life is in the hands of
something much more powerful than
you.

(turning to Amy)
Come here, sweetie.

Amy recoils in HORROR. She blinks, the LIGHT FLASHES and we see her P.O.V. of....

27 DEREK NICHOLS 27

stalking Amy with a BUTCHER KNIFE. His voice sounds SLOW, SCARY, ELECTRONICALLY ALTERED.

CONTINUED

27 CONTINUED

27

DEREK
Amy, come to Daddy.

28 LIGHT FLASH - RESUME REALITY

28

as Derek approaches Amy, his voice normal.

DEREK
Come to Daddy, Amy.

Amy SCREAMS, turns and runs out through the temple's double doors.

DEREK
Amy, no...!

REMBRANDT
Amy !

Rembrandt follows her, leaving Derek behind.

29 OMITTED

29

29A TEMPLE OF THE CHASM - DAY

29A

Amy runs down the steps of the church and around the corner. The doors bang open and Remmy follows. He sees Amy disappearing into the trees.

REMBRANDT
Amy !

He runs after her. A beat later, Derek emerges from the church. He catches sight of Remmy and goes after him.

30 EXT. FIELDS - DAY

30

Amy runs like the wind, TERROR defining her face. WHIP PAN BACK to....

31 REMBRANDT

31

who's giving chase.

REMBRANDT
Wait, Amy!

32 AMY

32

takes a turn, going down an incline to....

33 EXT. PATHWAY

33

as Amy looks over her shoulder, seeing

34 REMBRANDT 34
who calls out to her as he gains on her.

REMBRANDT
It's Rembrandt! Your friend!

From nearby, the HOWLING of the WINDS from the chasm is heard growing louder, closer.

35 AMY 35
turns and runs forward, TEARS OF TERROR streaming down her cheeks.

36 REMBRANDT 36
cranks it up, his legs pumping like mad. He takes the turn down the incline.

37 AMY 37
runs around a bush, comes to....

38 OMITTED 38 (X)

38A INT. CAVE - EDGE OF THE CHASM - DAY 38A (X)

where the WIND SWIRLS like mad. An eerie, ECHOING GROAN BELLOWS from deep inside the chasm. Rembrandt runs up to her.

REMBRANDT
Amy, get back!

There's a FLASH OF LIGHT. Amy blinks, looks at Remmy, sees.. . .

39 HER POINT OF VIEW OF REMBRANDT 39
approaching, ELECTRONICALLY ENHANCED, ECHOING....

REMBRANDT
Go ahead, jump. You'll always
be a disappointment to your
father. (X)
(X)
(X)

40 A FLASH - RESUME REALITY 40
as Rembrandt reaches a hand out to Amy.

REMBRANDT
Amy, step back.

There's a GROAN OF AGONY from inside the chasm.

CONTINUED

40 CONTINUED

40

AMY

I am Chosen.

Rembrandt grabs frantically for Amy, but she dodges him and LEAPS into the chasm. Rembrandt SCREAMS....

REMBRANDT

No...!

Just as a CRACKLE OF ELECTRICITY springs from Amy's body into Rembrandt, knocking him to the ground. The HOWLING WINDS begin to subside as Remmy struggles to get up, TEARS forming in his eyes. Derek appears and runs up to Remmy.

DEREK

Where is she?

Rembrandt shakes his head sadly, points to the chasm.

REMBRANDT

I tried to stop her, but...
(hand to forehead)
Oh, man, my head.

Remmy hangs his head in despair.

DEREK

(stunned)
She can't have gone. It's too soon.

REMBRANDT

I tried to save her.

DEREK

The Chosen must serve for years before the are taken.
(dark)
You did this. You and your friends. You don't know the serenity of our people. Your pain has driven her to this.

REMBRANDT

I told you, I tried to stop her. But this bolt of lightning hit me. I couldn't move.

DEREK

You've taken the transference?
(livid)
You're Chosen?

REMBRANDT

I don't want anything to do with this weird cult of death you people have here.

Remmy paces, his head hung in agony.

CONTINUED

40 CONTINUED (2)

40

DEREK

It's too late. You have the
sadness, now. It will only deepen,
getting darker and darker.

REMBRANDT

So reverse it.

DEREK

You don't understand. You are the
Chosen now. You are to give
yourself unto the chasm. That
others shall know peace.

REMBRANDT

Forget it. I'm not part of this.
I'm not jumping into that black
pit.

DEREK

No one can withstand the enveloping
sorrow. It is too debilitating.
You will welcome your sacrifice
when the time comes.

Off Remmy's look....

CUT TO

41 EXT. TOWN SQUARE - DAY

41

Colin and Maggie sit with Quinn, who is awake now, happily
basking in the sun once more.

QUINN

Admit it, you like it here.

COLIN

We've come through hell, high water
and Kromaggs looking for our home
world. We can't stop now.

(X)

(X)

(X)

(X)

QUINN

Hell, high water, plagues,
monsters, evil doubles. Thanks,
but I'll take all the cotton candy
and corn dogs you can eat. And the
best sleep I've had in ears. Why
did we ever want more than that?
It's so peaceful.

(X)

(X)

(X)

MAGGIE

Except someone has to suffer and
die so you can get this peaceful
feeling, Quinn.

QUINN

That is the way of this world.

CONTINUED

41 CONTINUED

41

Rembrandt trudges up to them, a look of MISERY on his face. Maggie picks up on it.

MAGGIE

Rembrandt, are you okay?

Rembrandt shakes his head in despair. Quinn looks concerned.

QUINN

What happened to you?

Rembrandt just sits, chokes back a SOB, then the TEARS start to flow. As that happens, Quinn seems to catch a wave of calm.

MAGGIE

Amy? It's Amy, isn't it? Did she...?

Rembrandt nods, buries his head in his hands. Maggie and Colin comfort him.

QUINN

This, too, will pass.

Rembrandt looks at Quinn. There's a FLASH OF LIGHT, and he sees.. . .

42 QUINN

42

smiling shrewdly, eyes narrowing, his VOICE ECHOING MECHANICALLY.

QUINN

You can't fool me, Rembrandt. I know what's going on. You're still under the mind control of the Kromagg Dynasty.

Rembrandt reacts.

QUINN

You spent three long months in a Magg prison. No one could possibly resist that much mind manipulation.

Another FLASH! and we're back in REALITY. Rembrandt recoils, HORROR in his eyes.

MAGGIE

Remmy... what is it?

Rembrandt looks at her closely. Shaken.

QUINN

He's just feeling a little stress. I told you. It'll pass.

Remmy backs up, blinks. There's a FLASH as he sees....

43 QUINN

43

grinning archly.

QUINN
(overlapping above)
...Stress like that is too much for
any human. It's why you abandoned
Wade. You were working with the
Maggs.

REMBRANDT
(terrified)
It wasn't my fault! I didn't
abandon Wade. They took her!

44 FLASH! - BACK TO REALITY

44

AS Rembrandt shakes his head in defiance, SWEAT BEADING on
his forehead.

MAGGIE
Wade...?

COLIN
What are you talking about?

REMBRANDT
What happened to her. I live with
that everyday.

Quinn, Maggie and Colin exchange looks.

QUINN
Remmy, talk to me.

Rembrandt rises and backs away from them. He looks
terrified. He blinks. FLASH! He sees....

45 QUINN

45

rushing him, grabbing him by the shirt, shaking him angrily.

QUINN
Stop trying to kill me! You tried
to stab me once, and you'll do it
again.

REMBRANDT
It wasn't me! It was hypnotic
suggestion!

QUINN
You're controlled by the Kromagg
Dynasty. Admit it!

REMBRANDT
No...!

QUINN
Admit it! You're one of them.

CONTINUED

45 CONTINUED

45

Rembrandt shakes his head in fear, looks at Quinn.

REMBRANDT

Noooo....!

Snapping us back to:

46 FLASH! - REALITY

46

as Rembrandt's SCREAM overlaps. He bolts, sprinting through the square.

MAGGIE

Remmy, wait!

COLIN

Rembrandt!

From off in the distance, the SWIRLING, ACHING SOUND of the chasm cries out. As Quinn, Maggie and Colin give chase....

(X)

47
THRU OMITTED
48

47 (X)
THRU (X)
48 (X)

48A INT. CAVE - EDGE OF THE CHASM - DAY

48A (X)

Rembrandt stands at the edge of the chasm, staring down into the swirling mist. He wipes away a tear. Quinn, Maggie and Colin surround him. As the scene plays out we come to realize we are back in real time at the time and place of Act One, Scene 3A (Note: the blocking should be reflective of Act One, Scene 3A).

(X)

(X)

(X)

(X)

COLIN

Then we followed you here.

MAGGIE

Where you got infected by this black force.

COLIN

Don't you see, your head's spinning with hallucinations.

Rembrandt eyes them, struggling to make sense of it all.

REMBRANDT

You don't know, it's like I can't take another breath.

COLIN

Rembrandt, we slide in less than an hour. You have to get over this before then, or you could carry it with you forever.

CONTINUED

48A CONTINUED

48A

The WIND HOWLS, seems to beckon him.

REMBRANDT
Slide....? That's over now.

MAGGIE
It is not!

Maggie takes a step closer to Rembrandt, her hand grasping for Remmy.

REMBRANDT
No, don't!

Maggie draws back.

REMBRANDT
It won't work.

COLIN
We are on your side.

REMBRANDT
Then let me do what I must do.

MAGGIE
Remmy, come back....

REMBRANDT
I must give myself unto the chasm.
That you shall know peace.

Rembrandt turns back to the chasm to jump. Colin yells

COLIN
No....!

And he dives for Rembrandt, Remmy sidestepping him, Colin landing on the ground. Rembrandt spreads his arms wide as if ready to take a swan dive, lust as he did in the Teaser. He repeats the words from the Teaser....

REMBRANDT
I am Chosen.

Only this time, Rembrandt LEAPS, diving head-first into the chasm. As he does so, a BOLT OF ELECTRICITY flashes out of him, crackling into Maggie, knocking her off her feet.

Colin pulls himself up, the energy bolt having missed him. But from the DARK EXPRESSIONS forming on Maggie's face, there's no doubting whether or not she was hit. As TEARS OF SADNESS well up in her eyes....

CUT TO BLACK

END OF ACT TWO

ACT THREE

FADE IN

49 OMITTED 49 (X)

49A INT. CAVE - EDGE OF THE CHASM - MOMENTS LATER 49A (X)

As Maggie rises to her feet. She wipes away a TEAR, tries to gather herself against a gathering storm of depression. Colin's peering into the chasm. Quinn approaches from the b.g., a curious look on his face.

QUINN
Is Rembrandt gone?

COLIN
He's in the pit.

MAGGIE
He's dead, Colin.

COLIN
There's no evidence of that. I don't see a body.

MAGGIE
Face it, there are only three of us now. And who knows how long that'll last.

Colin grabs Maggie by the shoulders, looks at her intensely.

COLIN
You have to use all your resources against this thing, Maggie. Every last ounce of your will!

MAGGIE
(beat, heavily)
Oh, Colin, you don't know...you can't feel it.

COLIN
I do know! That's why you have to stay focused.

MAGGIE
(hand to forehead)
I feel ... dizzy.

COLIN
Sit down. Try and gather your strength.

Maggie sits on a rock. Quinn eyes the chasm.

QUINN
Rembrandt was a good friend. I'll miss him.

CONTINUED

49A CONTINUED

49A

COLIN
Is that all you can say?

QUINN
I have to be honest. I don't feel
that bad, Colin. I mean, it's not
like I'm happy about it, but it
doesn't bother me that much,
either. It's something that...
happened.

COLIN
Rembrandt is the best friend you
ever had.

There's a beat as Quinn works to sort it out, a perplexed
look forming on his face.

COLIN
And you still want to stay here?

Quinn looks at Colin, the truth about this place sinking in.

COLIN
Don't you get it? The reason
you're so calm is because someone's
suffering. First Amy, then
Rembrandt and now Maggie.

Colin turns to look in Maggie's direction....

50 INSERT - HIS POINT OF VIEW - ON THE ROCK 50
where Maggie sat down, only she's not there.

51 RESUME ANGLE 51

COLIN
Where'd she go?

Off their reactions....

CUT TO

52 EXT. TOWN SQUARE - DAY 52

SHERIFF HARDY, uniformed, late 50'S, all good-natured
calm, leans against a 50's black and white police car,
hands resting on his expansive belly. Derek hurries up to
him. (X)
(X)

DEREK
Sheriff, we have to talk about
something. It's important. (X)

CONTINUED

52 CONTINUED

52

SHERIFF HARDY
What could possibly be important?
Life's simple. Life's relaxed.
Life is good, Reverend, and you
help to make it that way.

DEREK
Strangers have been Chosen.

The Sheriff mulls that one over, then:

SHERIFF HARDY
That's kinda interestin', isn't it?

DEREK
No one knows where they came from.
When Amy was taken, the force went
into one of them. And then
another.

SHERIFF HARDY
I've been sheriff for twenty-three
years. I never once heard anything
like this.

DEREK
You have to do something.

SHERIFF HARDY
They doin' anything unusual? (X)

DEREK
They've been Chosen! Isn't that
unusual enough? They're resistant (X)
to the ways of the chasm.

SHERIFF HARDY
No sense in that. No one can go (X)
against that.

DEREK
What do you plan to do? (X)

The Sheriff now hauls his bulk up off the police car. (X)

SHERIFF HARDY
We watch them. Close. If they (X)
have been Chosen, like you say, (X)
the chasm will deal with them. (X)
(then) (X)
If not, I will. (X)

CUT TO

53 EXT. THE FIELDS - PATHWAY - DAY

53

as Maggie plods slowly up the incline. She looks pained,
SORROW etched deeply into her face. PUSH IN ON MAGGIE'S
FACE and HOLD as we get inside her head....

CONTINUED

53 CONTINUED

53

MAGGIE'S VOICE
Quinn doesn't care about me. I'm (X)
not from his Earth. I'm not Wade. (X)
I'm just excess baggage he has to (X)
dray through the vortex. And (X)
Colin's so bus trying to figure
out his new life, he barely even
notices me.
(beat, then)
I'm all alone.

Quinn appears at the base of the incline.

QUINN
Maggie, wait!

She slows, looks at Quinn closely, a suspicious look on her face.

MAGGIE
Where's Colin?

QUINN
He went back to town.

Maggie begins to TEAR UP and a SMILE expands across Quinn's face. He backs up, his face registering an inner struggle.

MAGGIE
Why are you looking at me like
that?

QUINN
Colin was right. You're acting (X)
like a magnet for any pain and
fears I feel.

MAGGIE
What do you mean?

QUINN
As you take on my sorrow, I start
feeling more content, happier.

Quinn then backs away from her. Maggie's TEARS DRY UP.

QUINN
See, when I move back, your tears
stop.

MAGGIE
And you're not smiling.

They stop moving, the realization of what's happened sinking in.

MAGGIE
(overwrought)
Oh, Quinn, I can't handle this
alone. Do something. Please.

CONTINUED

53 CONTINUED (2)

53

QUINN
There's a way, Maggie. We'll get
this force out of you.

MAGGIE
How?

There's a beat as Quinn searches for the answer he doesn't
have.

(X)

CUT TO

54 EXT. HARDWARE STORE - DAY

54

A sign announces: "Middletown Hardware." Colin hurries up
to the back door, reaches for a doorknob, twists it. It's
open -- no reason to lock the door in this peaceful burgh.

55 INT. HARDWARE STORE - DAY

55 (X)

Colin grabs a SPOOL OF ROPE, stuffs TWO PICK AXES into a
bag. He dumps a handful of METAL SPIKES into the bag, turns
and heads for the door.

56 A BURLY CLERK

56

who's waiting by the doorway. He looks confused, like he
can't believe his eyes.

COLIN
Sorry. I need to borrow a few
things.

Colin starts out. The clerk grabs at him. Colin dodges and
shoves the man aside.

(X)

COLIN
Sorry.. . .

He leaves.

CUT TO

57 OMITTED

57 (X)

57A INT. CAVE - EDGE OF THE CHASM - DAY

57A (X)

Quinn's standing on the edge, peering down into the endless
pit. He cups his hands, yells:

QUINN
Rembrandt?!

Nothing from inside the chasm.

(X)

57B EXT. CAVE - DAY

57B (X)

Maggie sits on a log, waiting outside the cave. WIND HOWLS (X)
from the cave mouth. PUSH IN on her eyes. She blinks,
there's a FLASH, and we....

SMASH CUT TO

58 INT. WHITE CORRIDOR - DAY

58 (X)

Surreal, hazy, indistinct. A row of doors is visible along
one wall. Maggie walks through the room, trying to get her
bearings, She looks lost, FRIGHTENED. We hear her THOUGHTS
overlapping

MAGGIE (V.O.)
I can't handle it. Let me go. Let
me go!

Maggie runs to a doorway, turns the handle. It's locked.
She twists and turns on the doorknob with increasing
intensity, then she knocks on the door. Nothing. She yanks
on the doorknob, stands back, works to control herself.

MAGGIE (V.O.)
Okay, okay, relax. Breathe.
(breathes deeply)
One, two... One, two...
(gains confidence)
You're not really alone. You have
your thoughts. Memories. Remember
what Dad used to say; 'Courage is
fifty percent of a fighter pilot's
arsenal.'

Maggie steels herself, walks past a few closed doors.

MAGGIE (V.O.)
Not alone, not alone. It's worse
since Stephen was killed. Knowing
him was the best thing in my life.
Now that he's gone... and I'm so
alone...

A door BURSTS open, startling Maggie. Quinn steps out.

QUINN
You're not alone Maggie.

MAGGIE
You scared me.

QUINN
I'm here for you, Maggie. Always
have been.

Quinn smiles, Maggie eyes him, then:

MAGGIE
Where are we?

CONTINUED

58 CONTINUED

58

QUINN
Who cares? We're here, and then
we're not.

Quinn darts behind a door, vanishing. There's a beat, then
the door opens and he reappears, a sly smile on his face.

MAGGIE
Quinn, don't, you're scaring me.

QUINN
Come on, where's the fun-loving,
wise-cracking girl I used to know?

She looks at him closely.

QUINN
Where's the girl I could have
loved?...almost did...almost made
her mine.

Maggie sobs and moves toward him:

QUINN
Too late.

He snaps his fingers and he DISAPPEARS into thin air.
Maggie looks crestfallen, then Quinn reappears.

QUINN
Okay, maybe that wasn't what you
wanted to hear.

MAGGIE
No, Quinn.
(pained)
...Please.

QUINN
Wow, you are really looking down,
Maggie. But I can help. Listen
closely. You don't have to feel so
lonely. There's a way out.

MAGGIE
There is? How?

QUINN
Go back to the chasm. Don't be
afraid. When the wind kicks up,
just spread your arms and dive
right in. It'll take away the
loneliness. It'll take away
everything.

MAGGIE
(shaking head)
No! Quinn! Stop!

A LIGHT FLASHES, and we....

CUT BACK TO

59 OMITTED 59 (X)

59A EXT CAVE - DAY 59A (X)

as Maggie's shaking her head.

MAGGIE
Stop, Quinn! No!

ANGLE WIDENS TO INCLUDE Quinn, who's shaking Maggie, trying to snap her out of it.

QUINN
Maggie! You're hallucinating!
This is not real!

Maggie blinks, tries to clear her head.

MAGGIE
Quinn...?

Off her puzzled look....

CUT AWAY TO

60 INT. HARDWARE STORE - DAY 60

Derek stands across the counter from the clerk, who holds an ice bag to his head. Sheriff Hardy has been talking to the clerk, now crosses to Derek.

SHERIFF HARDY
He sounds like one of the strangers
You were talking about. Took a
bunch of rope, spikes and such.
Like he was goin' mountain
climbing.

DEREK
There are no mountains around here.

SHERIFF HARDY
But there's a chasm.

DEREK
They can't do that. It's against
the natural order. There will be
terrible consequences.

The Sheriff thinks for a beat, then turns to the clerk.

SHERIFF HARDY
Open up that gun case, Andy. I'm
gonna deputize some of the boys.

The clerk pulls out a RIFLE, hands it to the Sheriff.

SHERIFF HARDY
Here ya go, Reverend. We must
maintain the peaceful calm. At all
costs.

CONTINUED

60 CONTINUED

60

He tosses the gun to Derek. As the barrel of the gun slaps into his hand....

CUT BACK TO

61 OMITTED

61 (X)

61A EXT. CAVE - DAY

61A (X)

as Quinn comes closer to Maggie.

MAGGIE
You wanted me to jump into the
chasm. You said it would take away
the loneliness.

Quinn takes her in his arms.

QUINN
That wasn't me.

MAGGIE
How do I know this is you?

QUINN
Oh, Maggie, how do I convince you?

MAGGIE
It was awful, you kept leaving me.

QUINN
I won't leave you. I promise.

Maggie starts to TEAR UP and we PAN around her to Quinn's face where a SMILE begins to form. He breaks the hug, almost violently.

QUINN
I can't get close to you.
(backing up)
We have to stay focused.

Maggie looks crestfallen.

MAGGIE
You don't care about me.

QUINN
You know that's not true. I can't
get close because it gives you my
depression.

Maggie eyes Quinn, FEAR and CONFUSION in her eyes. She wanders away from him, toward the entrance to the cave. The WIND kicks up, HOWLING eerily, as if it were beseeching her.

(X)

MAGGIE
I can't stand this anymore.

CONTINUED

61A CONTINUED

61A

QUINN
Get back from there. Please,
Maggie.

MAGGIE
First Rembrandt left. And then
Colin.

QUINN
Rembrandt's inside that pit. And
Colin hasn't left you.

MAGGIE
He's not here.

QUINN
He'll be back.

MAGGIE
There's only one way to end the
loneliness.

She turns toward the cave just as Colin rushes up, ropes
hanging off his shoulder. (X)

COLIN
Maggie! (X)

MAGGIE
(distantly) (X)
You came back. Why did you come (X)
back?

COLIN
So we can all go inside the chasm (X)
and find Rembrandt.

MAGGIE
Oh.... (X)

Colin understands Maggie's in torment from the force. He
approaches her cautiously.

COLIN
I need your help to do that,
Maggie. Will you help me?

MAGGIE
Why...?

COLIN
Because we are all a part of each
other. Where you go, I go. I
wouldn't abandon you. You wouldn't
abandon Remmy. Search your heart,
Maggie. You know that's the way it
is with us.

Maggie reacts, taking in his words. They seem to calm her.
At least for the moment. She steps back from the cave (X)
entrance. Colin smiles. (X)

CONTINUED

61A CONTINUED (2)

61A

COLIN

Thank you.
(indicates rope)
Now let's see what's down there.

CUT AWAY TO

62 EXT. THE FIELDS - DAY

62

Where Sheriff Hardy leads Derek and Andy through the brush.
They all carry RIFLES.

SHERIFF HARDY

Remember, we ain't lookin' to make
friends or take us any prisoners.

CUT BACK TO

63 OMITTED

63

63A CAVE - EDGE OF THE CHASM - DAY

63A

Maggie's off to the side, testing the strength of the knot
she's tied. Colin works an intricate knot out of a rope.
Quinn finishes tying another rope to a spike pounded into
the rock face. Then he crosses to Colin with the end of
the rope in hand.

QUINN

Done. You ready?

COLIN

One more half turn, a loop, then
under and I should have it. There.

Colin holds up his creation. He's fashioned an elaborate
hoist which would make the most seasoned of sailors proud.

QUINN

You just made that?

COLIN

Necessity is the mother of fancy
knots and harnesses.

CRACK! A GUNSHOT RINGS OUT. Then another SHOT EXPLODES, a
bullet slamming into the rock. Quinn, Colin and Maggie
scamper for cover. Reveal....

64
THRU
65

OMITTED

64
THRU
65

66 SHERIFF HARDY AND DEREK 66 (X)
at the entrance to the cave. They line up their rifles, (X)
squeeze off SHOTS.

SHERIFF HARDY
You get one?

DEREK
Not yet.

SHERIFF HARDY
It's only a matter of time. Keep
shootin', Reverend.

67 WITH QUINN, COLIN AND MAGGIE 67
as BULLETS RIP into rock. They scurry near the edge of the (X)
chasm. The HOWLING WINDS kick up, SWIRL like mad. BULLETS
WHIZZ by.

68 ON DEREK, THE SHERIFF AND ANDY 68
as they march forward, guns BLAZING.

SHERIFF HARDY
Shoot to kill, boys.

69 BACK ON QUINN, COLIN AND MAGGIE 69
as BULLETS EXPLODE nearby. They look into the chasm,
see.....

70 THE ENDLESS BLACK VOID 70
stretching out forever.

71 QUINN, COLIN AND MAGGIE 71
look the other way, see....

72 THE SHERIFF AND COMPANY 72
advancing. Rifles SPITTING BULLETS. (X)

73 WITH THE SLIDERS 73

QUINN
Only one way to go. (X)

COLIN
We go together. (X)
(X)

They get up, toe the edge of the chasm, exchange quick looks
to steel their courage. Quinn eyes Maggie. (X)

CONTINUED

73 CONTINUED

73

QUINN (X)
Take my hand.

Maggie places her hand in Quinn's. Colin takes Quinn's (X)
other hand. Quinn screams....

QUINN
Remmy, we're comin' for you!

And they PLUNGE into the chasm. As they disappear into the (X)
UNENDING BLACKNESS of the chasm....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

74 INT. THE CHASM - DECOMPRESSION TUBE (SFX) - CONTINUOUS 74

The BLACK walls of the chasm turn a COOL BLUISH GREEN as Colin, Maggie and Quinn hurtle downward, STAR BURSTS sparkling off them as they tumble and twirl, slowing through an ENERGY FIELD....

75 INT. THE CHASM - HOLDING ROOM - DAY 75

Their fall slowed by a force field, the Sliders gently drop the last few feet to the floor. They're in the belly of an UNDERGROUND MACHINE. Huge pipes run everywhere and unseen machinery throbs and hums.

COLIN
That was almost better than
sliding.

QUINN
Yeah, once you get past the
take-off. When do we slide?

COLIN
So, you're ready to leave now?

QUINN
Yeah, this place is wearing a
little thin.

Colin pulls out the timer, eyes it.

COLIN
Twelve minutes.
(then, extending timer)
Why don't you take it?

Quinn nods, takes the timer. Colin faces Maggie.

COLIN
Are you okay?

A heavy look from Maggie. She shakes her head sadly.

MAGGIE
Where are we?

They look around.

QUINN
Looks a little industrial for holy
ground.

Maggie shivers.

MAGGIE
It's freezing. You could hang meat
in here.

CONTINUED

75 CONTINUED

75

COLIN
Come on, we have to find
Rembrandt.

Their attention is drawn to a high-pitched whine rising in
the distance. They look down a long corridor to see....

76 OMITTED

76

76A AN ELECTRICAL GOLF CART

76A

humming along toward them. A figure wearing a heavy,
fur-trimmed parka is driving. The golf cart rolls to a stop
near the Sliders and the driver tosses back her hood. It's
Mrs. Meadows.

MRS. MEADOWS
(cheery)
Hello.

The Sliders are a bit thrown.

COLIN
Uh, hello. We're looking for our
friend, Rembrandt.

MRS. MEADOWS
Don't worry about him.

QUINN
What are you doing down here?

MRS. MEADOWS
I was about to ask you the same
thing. You might say I'm the
keeper of the flame.

COLIN
You jumped into this thing?

MRS. MEADOWS
Oh my no, dear. I use the service
entrance.

QUINN
Is our friend down here?

MRS. MEADOWS
In a manner of speaking. He's
crossed over.

COLIN
To what?

MRS. MEADOWS
To suspended animation.
(points O.C.)
It's in the brochure.

CONTINUED

76A CONTINUED

76A

We get a look at A BROCHURE STAND. Emblazoned across the top, in old-fashioned lettering: "MIDDLETOWN AMUSEMENT PARK, Home of the World's Happiest Ride."

COLIN

Middletown's an amusement park?

MRS. MEADOWS

One of the happiest places ever.

QUINN

That's why there's cotton candy and corn dogs everywhere.

MRS. MEADOWS

Exactly. Middletown's the 'Home of the World's Happiest Ride.' And you're near the end of it.

MAGGIE

'World's Happiest Ride'? Why does it look like a bottomless pit?

MRS. MEADOWS

All meat leaps of faith look forbidding at-first. The faint of heart are discouraged. But the Chosen One presses ahead.

MAGGIE

The Chosen seems to take on the weight of the world.

MRS. MEADOWS

Not the world. Just those who live here and benefit from the transmigration of bio-energy.

QUINN

So this is real? There is some transference of emotion?

(X)

MRS. MEADOWS

Oh yes.

(X)
(X)

COLIN

All the pain literally goes to the Chosen One? How?

MRS. MEADOWS

It's all very scientific. Invented by my great, great, grandfather. There is a real transfer through some kind of parallel energy field.

QUINN

We know something about parallel fields of energy. But how is it a ride?

CONTINUED

76A CONTINUED (2)

76A

MRS. MEADOWS

That's how it started. A long time ago. You see, wealthy people used to come to Middletown and pay dearly to channel their problems into a trained facilitator. He was then placed into suspended animation, along with the woes and worries of the visitor. When the visitor left, his cares were returned to him.
(then, sadly)
But no one leaves anymore.

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

QUINN

So this person, this Chosen One, takes on more and more until no more can be taken.

(X)

MRS. MEADOWS

That's when they leap into the chasm. And then they're placed into suspended animation so the troubles can never come back. And another must be Chosen.

(X)
(X)

COLIN

No one ever resists?

MRS. MEADOWS

They welcome it.
(fronts Maggie)
It is now your time, dear.

(X)

Colin steps between Maggie and Mrs. Meadows.

(X)

COLIN

She's not going.

MRS. MEADOWS

I'm afraid it's our way.

(X)

Mrs. Meadows pulls out a nickel-plated revolver.

(X)

(X)

MRS. MEADOWS

You folks have pushed things too far. You and your friend should not have been Chosen. But since you were....

She steps toward Maggie. Quinn cuts her off.

QUINN

Why don't you take me instead?

MRS. MEADOWS

I'm not at liberty

Colin walks toward her.

CONTINUED

76A CONTINUED (3)

76A

COLIN

Or me. I'm ready to go.

Mrs. Meadows sweeps the gun across them, undecided which one to shoot. Colin senses an opening. He rolls on the floor, Quinn ducks, the old lady FIRES into the air, Colin coming up behind her, grabbing her arms. He doesn't have to be too rough with her.

COLIN

Take us to our friend.

Mrs. Meadows hesitates. Colin twists her arm back, causing her to drop the gun. Quinn grabs it, puts it on her.

QUINN

I'm sorry, but we don't have much time to talk about this.

77 INT. THE CHASM - HALLWAY - DAY

77

as they hurry down a hallway. Quinn checks the timer.

QUINN

Five minutes, Colin.

They round a corner, come to a set of double doors labeled: "SUSPENDED ANIMATION."

COLIN

This it?

As Mrs. Meadows nods, they charge through the door to....

78 INT. THE CHASM - SUSPENDED ANIMATION ROOM - DAY

78

as they come in, react to seeing a HI-TECH MACHINE, lights BLINKING, GAUGES in evidence. It is a long horizontal tube passing through a glass wall. A gurney is set on tracks to run through the tube, much like how patients are rolled into an M.R.I. scanner.

The Sliders step up to the glass window to one side of the tube.

78A SLIDER'S POINT OF VIEW - THROUGH THE GLASS

78A

They see a seemingly endless corridor lined with rows of people. They stand on low pedestals, frozen like statues... Rembrandt, Amy, her grandfather... dozens of people from the town.

78B RESUME SCENE

78B

MRS. MEADOWS

The Chosen ones.

CONTINUED

78B CONTINUED

78B

COLIN
How do we get in there?

MRS. MEADOWS
Only the Chosen may enter.

COLIN
Can you shut down the machine?
Release them?

MRS. MEADOWS
(horrified)
Of course not. How would we exist
without the Chosen ones to cleanse
our souls? Besides, the machinery
is completely automated. The
controls are inside....

She indicates a control panel on the other side of the
glass.

COLIN
(off timer)
Four minutes.

QUINN
I'll go.

Quinn puts his hands against the glass, but he is ZAPPED by
a force field. He recoils.

MRS. MEADOWS
Only the Chosen.

MAGGIE
I have to go in.

Maggie lies down on the gurney. Quinn steps up to her.

QUINN
You don't have to do this.

Maggie takes his hand.

MAGGIE
I do. I have to get these feelings
out of me.

Quinn turns to Mrs. Meadows.

QUINN
Will this freeze her right away?

MRS. MEADOWS
The process takes a few moments.

MAGGIE
I'll try to shut off the machine
from the other side.

CONTINUED

78B CONTINUED (2)

78B

Quinn gives her a long look, then nods. He hands her the gun.

QUINN

Use this.

Maggie takes it. Quinn finally breaks her gaze and turns back to Mrs. Meadows.

QUINN

Turn this thing on.

She hits a few buttons and the machine WHIRS to life. METAL straps automatically cover Maggie. A PURPLISH LIGHT glows from inside the belly of the machine. Colin eyes Maggie.

COLIN

Good luck.

The gurney begins to slide into the machine, the doors parting to accept Maggie. STAY with Maggie as she slips

79 INSIDE THE SUSPENDED ANIMATION MACHINE

79

a tunnel of sorts, as if Maggie were gliding through a large M.R.I. machine. Lights SHIMMER PURPLISH GREEN. From an unseen speaker, a soothing, computerized....

FEMALE VOICE

Your suspension is about to begin.
You will see nothing, feel nothing,
know nothing. Remember, your
sacrifice brings peace and
contentment. Middletown Park
wishes to say, 'Thank you.'

Maggie is swallowed up up by the machine. Quinn and Colin follow along the tube, watching Maggie slide past like they're watching their car being washed.

80 OMITTED

80

81 THE MACHINE - A CHAMBER - WITH MAGGIE

81

Maggie's face is frozen, her eyes open but unblinking. The light grows cooler, giving her face a ghastly pallor as the suspension process takes hold.

MAGGIE

Quinn ... so cold.

Quinn bangs on the tube.

QUINN

Hang on, Maggie.

82 OMITTED 82
83 INT. SUSPENDED ANIMATION ROOM - DAY 83

An alarm goes off.

MRS. MEADOWS
The transfer is completed.

QUINN
Now, Maggie!

Inside the tube, we see Maggie's hand tighten around the gun. Nearly frozen, she manages to raise the pistol and FIRES. The bullet hits the machine's control, which EXPLODES in a spray of sparks. The force field shorts out and the explosion SHATTERS the glass window next to the tube.

MRS. MEADOWS
No !

Colin and Quinn rush through the shattered glass and help Maggie up from the gurney.

QUINN
How do you feel?

MAGGIE
Okay. How about you?

QUINN
Nervous, afraid we're going to miss the slide, wondering if we did the right thing. The usual.

MAGGIE
Then I guess it worked.

All around them, people are coming alive. They step down from their pedestals and look around in confusion. Colin helps Remmy down from his pedestal.

REMBRANDT
Where are we?

COLIN
On our way out of here. How do you feel?

REMBRANDT
Confused.

Remmy turns to see Amy wandering nearby. She looks at him in confusion.

AMY
Is this the chasm?

REMBRANDT
I guess so. Pretty weird, huh?

CONTINUED

83 CONTINUED

83

AMY

Yeah.

At that moment, an attractive, late 30's woman, ANN NICHOLS, walks out in front of Amy.

AMY

Mother !

She gathers the little girl up in her arms. Mrs. Meadows turns to the Sliders.

MRS. MEADOWS

What did you do? People won't be able to control themselves.

Amy and Ann laugh and cry at the same time, overcome by the emotion of their reunion.

QUINN

I know. You'll find that's not so bad.

MRS. MEADOWS

But it's no way to live. All excited and overwhelmed with highs and lows, the pain, the sorrow.

Henry wanders out and joins Amy and Ann in their hug.

COLIN

You'll learn to live with it. Like everybody else.

MRS. MEADOWS

But we have no sense of this. No history of it.

(then, downbeat)
It's depressing just thinking about it.

ADAM MEADOWS, an all-American, 17-year-old boy, walks out next. He's the kid in the picture from Mrs. Meadows' malt shop.

ADAM

Mom...?

MRS. MEADOWS

Adam?

ADAM

(confused)
I did what you told me. I leapt into the chasm. I didn't know you'd be here. Were you Chosen, too?

Mrs. Meadows throws her arms around the son she hasn't seen in many years, tears of joy streaming down her face.

CONTINUED

83 CONTINUED (2)

83

MRS. MEADOWS
No, son. I wasn't Chosen. I... I
just came here to be with you.

QUINN
That's one of those 'highs' you
were so worried about.

Quinn checks the timer.

QUINN
Fifty-three seconds.

As several other formerly "frozen" people come out, the
Sliders start away, leaving Mrs. Meadows in the embrace of
her son.

CUT TO

84 OMITTED

84

85 INT. THE CHASM - HALLWAY - DAY

85

The Sliders walk down a long corridor as more of "The
Chosen" step from the shadows around them.

COLIN
Think what some of the worlds we've
been to would be like if they had a
machine like this. Take away your
anger, jealousy, pain.

REMBRANDT
You saying you should have left me
in there.

MAGGIE
And I don't need your emotional
baggage, thanks very much.

COLIN
It's just that these folks had a
system that worked for them. Who
are we to destroy it?

QUINN
I like to think of us as trans-
dimensional therapists. We can't
tell people what's right or wrong.
We just get them to look at things
from a slightly different
perspective.

The Sliders all stare at him.

QUINN
Okay, whatever.

CONTINUED

85 CONTINUED

85

At the end of the corridor, a door rolls open and the
Sliders exit to....

(X)
(X)

86 EXT. THE CHASM - DAY

86 (X)

Quinn, Rembrandt, Maggie and Colin come out into a grassy
area. The howling winds from inside the chasm are long
gone.

(X)
(X)

Quinn checks the timer; it counts down to zero. He aims it
and OPENS THE VORTEX. Maggie faces Remmy.

MAGGIE

Wanna go together?

REMBRANDT

Yeah, why fly solo?

Rembrandt takes Maggie's hand and they LEAP INTO THE GATEWAY.
Colin turns to Quinn.

COLIN

What will they do now?

QUINN

They'll have to live with
everything now. Good and bad.
Like we all do. Come on.

Quinn DIVES INTO THE VORTEX, trailed by Colin. The PORTAL
CLOSES with a crackle of ELECTRICITY. HOLD on the quiet,
peaceful chasm for a beat, a BIRD TWEETING softly, then....

FADE OUT

THE END