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**" APPLIED PHYSICS "**

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**REVISED PAGES:**

**1st Pink Revs. 1-56**  
**1st Blue Revs. 1-56**

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SLIDERS

"Applied Physics"

TEASER

FADE IN:

1 EXT. UNIVERSITY CAMPUS - DAY (D1) 1

The Caltech of this world. STUDENTS study and socialize on the grassy quad; some toss Frisbees as others hurry to class. We FIND...

2 REMBRANDT, MAGGIE AND DIANA 2

on the grass taking the air. Remmy and Maggie are both on the grass with their eyes closed, sun on their serene faces. Diana works on her P.D.L. She casts a look at Maggie and Remmy.

DIANA

If I wanted to sit around and get grass stains on my butt I could have done it on my world.

Maggie opens her eyes as Diana shuts down the P.D.L. in frustration.

DIANA

As a matter of fact, this place doesn't seem any different from my Earth. There are some minor fluctuations in the quantum matrix, but... it's like we didn't go anywhere.

Now Remmy opens his eyes and sits up.

REMBRANDT

Q-Ball used to say that with an infinite number of worlds, most of them we wouldn't even be able to tell the difference.

DIANA

That's the theory, but in practice...  
(looks around)  
...it makes the universe seem so boring.

Rembrandt and Maggie exchange a look.

CONTINUED

2 CONTINUED

2

MAGGIE

That's a word we don't use much.

QUINN (O.S.)

Heads up!

A football comes flying into the shot and hits Remmy in the stomach.

REMBRANDT

Hey!

Quinn trots up to the group.

QUINN

(with a grin)

Nice hands, chief.

Remmy tosses Quinn the ball, who turns and throws it out of frame.

QUINN

(calling off)

Good game! See you tomorrow.

MAGGIE

Make some friends?

QUINN

Frat boys. It's good to be up and around. Never thought I'd be running a post pattern.

(X)  
(X)  
(X)

Diana packs up her P.D.L. and rises.

DIANA

I'm glad you're all enjoying our stay here, but your Quinn and mine are still trapped in that body.

(she points to Quinn)

And I can't get them apart with dead lithium cells.

REMBRANDT

Easy, sister. We all know why we're here.

He pulls out the timer and checks it.

CONTINUED

2 CONTINUED (2)

2

REMBRANDT

Fifty-six hours to go. If this world's as close to yours as you say the Chandler Hotel ought to be that way.

MAGGIE

This time we've got a guarantee. Only "minor fluctuations in the quantum matrix," right?

As they all start to walk away they hear...

NADINE (O.S.)

Mommy! Mommy!

3 A SIX-YEAR-OLD GIRL

3

comes running across the quad and flings herself at a startled Diana. The girl grabs Diana around the waist and hugs her tightly.

NADINE

Mommy!

QUINN

I'd call that a "major" fluctuation.

Diana looks down in surprise at the adorable little girl tugging at her waist. Her name is...

NADINE

Mommy, look what I did in school today.

She holds up a colorful drawing for Diana to see. Diana looks to the other Sliders for help, but she's on her own.

DIANA

I, um... It's very nice. Little girl, you've made a mistake.

She takes the girl by the shoulders and gently moves her away from her.

DIANA

I'm not your mother.

Nadine looks up at Diana for a beat in stunned surprise, then starts crying. Diana doesn't know what to do.

CONTINUED

3 CONTINUED

3

DIANA

No, wait. Please. Don't. We'll find your mother.

NADINE

(wailing)

You're my mother! You're my mother!  
You're my mother!

Diana looks frantically to the other Sliders for help.

QUINN

Some mother you are.

Maggie crouches down next to Nadine.

MAGGIE

It's okay, sweetie. Don't cry. Can I see your picture? Oh, that's beautiful.

Over Maggie's soothing ad-libs, Remmy turns to Diana...

REMBRANDT

(low)

I think you should make yourself scarce.

DIANA

What? Why?

DIANA2 (O.S.)

Nadine !

Diana looks up and sees...

4 OMITTED

4

5 AN ALTERNATE DIANA

5

hurrying toward them. We'll call her DIANA2. She is clearly our Diana's double, although her dress, hairstyle and harried demeanor might prevent one from immediately making the connection. Diana2 is carrying a heavy bookbag and a colorful toy bag for Nadine, and she doesn't immediately notice our Diana.

6 RESUME SCENE

6

REMBRANDT

That's why.

Our Diana is frozen in place, as we...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

6A UNIVERSITY CAMPUS - DAY

6A

Diana is still stunned as Diana2 hurries up to the Sliders and Nadine. Remmy smoothly positions himself between our Diana and Diana2.

QUINN

(re: Nadine)

I'm guessing this belongs to you?

DIANA2

Yes, thank you.

(to Nadine)

I told you never to leave playcare until I came for you.

NADINE

But I saw you--

Diana2 turns to the Sliders.

DIANA2

She usually listens so well. Must be her father's side coming through.

MAGGIE

No trouble at all. She's adorable.

DIANA2

Thanks.

Our Diana has finally recovered from her initial surprise and she turns her face away from Diana2. Diana2 catches a glimpse of Diana and hesitates, not sure if she's seen something...

MAGGIE

Don't forget this.

She holds out Nadine's drawing. Diana2 turns to Maggie and takes the drawing.

DIANA2

Oh. Thank you.

(to Nadine)

Did you do this for me? Let's leave these people alone. Come on.

As she leads Nadine off...

CONTINUED

6A CONTINUED

6A

NADINE

But that lady looked just like you.

Hold on the Sliders a beat, and...

QUINN

Trippin'.

DIANA

That was me.

MAGGIE

Your alternate on this world. You'll get used to it after a while.

QUINN

(to Maggie)

That mean there's another one of you on this world?

MAGGIE

You're not her type either, Mallory.

QUINN

What's with the attitude, Beckett? My name's Quinn. Why don't you get used to it?

MAGGIE

Yeah, well. I knew a guy named Quinn once and I don't see the resemblance. You seem more like a Mallory to me.

So be it. From now on we'll refer to new Quinn as Mallory. (X)  
The Sliders move off, but Diana lingers behind for a moment.  
She stares off in the direction Diana2 and her daughter went.

7 DIANA'S POV

7

Across the quad we see Diana2 strapping Nadine in her battered old car. Diana2 turns the key and the car CRANKS but refuses to start. Diana2 bangs on the steering wheel in frustration.

8 RESUME SCENE

8

Diana tears her eyes away and moves off after our Sliders.



9 EXT. CHANDLER HOTEL - DAY 9

To establish.

10 INT. CHANDLER HOTEL - LOBBY - DAY 10

This Chandler is an elegant, decadent resort hotel. Sort of like a mini-Caesar's Palace, with gaming tables set up in the lobby and employees wearing off-beat themed costumes. Our Sliders enter and check it out.

REMBRANDT

More of those pesky quantum fluctuations.

MAGGIE

(excited)

Remmy, this is just like the world we were at with the thing...

REMBRANDT

I know, and there was the guy with that stuff.

MAGGIE

And the monkey.

(to Diana and Mallory)

You guys are going to love this place.

Remmy and Maggie move off.

DIANA

As long as they've got 110 volt power.

She follows Remmy and Maggie. We hold on Mallory for a moment as he admires a passing waitress in a skimpy costume.

MAGGIE (O.S.)

Quinn.

Mallory turns and we...

CUT TO:

11 MALLORY'S POV: 11

Suddenly the view is slightly distorted, dream-like. Maggie is standing in front of Mallory (the more observant might notice that Maggie appears to be wearing different clothes than a moment ago, though not so different as to be immediately obvious).

CONTINUED

11 CONTINUED 11

MAGGIE  
Quinn, come on. You're going to miss  
it. Quinn!

12 RESUME SCENE 12

With a jarring cut we are back on Mallory.

MALLORY  
Miss what?

Reveal Maggie looking curiously at Mallory. (X)

MAGGIE  
What?

MALLORY  
What did you call me?

MAGGIE  
I didn't call you anything. Are you  
okay?

MALLORY  
Yeah. Sure.

Maggie's attention is drawn by an excited WHOOP from a craps  
table nearby. (X)

MAGGIE  
Let's play. Quinn used to have a  
pretty hot hand.

Maggie grabs Mallory's arm and leads him to... (X)

12A THE CRAPS TABLE 12A (X)

As he and Maggie belly up to the table, Mallory suddenly  
stiffens. (X)  
(X)

13 OMITTED 13  
THRU THRU  
15 15

16 MALLORY'S POV 16

We're back to the same DISTORTED VIEW he saw a moment before.  
This time he's at the craps table. The crowd presses in

CONTINUED

16 CONTINUED 16

around him, their EXCITED WALLA muted and eerie. We see Maggie and Remmy crowded around the table as well, looking toward us.

MAGGIE

Come on, Quinn!

REMBRANDT

Lucky seven, Q-Ball!

Suddenly, a MAN shoulders his way through the crowd at the craps table. He raises a gun and points it directly at camera. There are frightened SHOUTS as the gun FIRES, and...

17 RESUME SCENE 17

With a jarring cut, we are back on Mallory again. He yells and grabs his arm as if shot, collapsing to his knees.

DIANA

What is it?

The craps players look on nervously as the Sliders move to Mallory's side. He grabs himself tightly, his eyes clamped shut.

(X)

MALLORY

(a painful groan)

No.

Off the Sliders' concerned looks...

18 CHANDLER HOTEL - SUITE - NIGHT (N1) 18

Mallory sits on the sofa. Diana is "scanning" Mallory with a handheld device jacked into the P.D.L. Maggie and Remmy look on.

MAGGIE

What happened to him?

MALLORY

Why don't you ask me?

REMBRANDT

Okay. What happened down there?

CONTINUED

18 CONTINUED

18

MALLORY

Some kind of killer deja vu. One minute I was standing there with you guys, then I was... standing there with you guys.

(off their puzzled looks)

It was the same hotel. I was at the craps table with Remmy and Maggie. But I don't play craps, I can never figure the odds. It was like having this incredibly vivid memory of something that never happened.

Diana readies a handful of EKG-style sensors.

DIANA

Take off your shirt.

Mallory pulls off his shirt, suddenly wincing as he does. The Sliders all react to the sight of a vivid scar across Mallory's bicep, red and fresh.

REMBRANDT

What the devil?

MAGGIE

Could he have gotten that when he fell?

Diana examines the scar.

DIANA

It looks like a burn.

We go tight on Mallory's face and again...

CUT TO:

19 MALLORY'S POV

19

The man he saw at the craps table. He raises the gun and FIRES. We FLARE BACK TO...

20 RESUME SCENE

20

Mallory jerks back to reality.

MALLORY

Someone shot me.

CONTINUED

20 CONTINUED

20

DIANA

What?

MALLORY

I was standing at the craps table,  
and this guy. Big. Ugly. I... He  
thought I cheated him at cards, so he  
pulls a gun and shoots me.

(X)

Remmy and Maggie exchange a look, which Mallory catches.

MALLORY

What is it?

MAGGIE

That happened to Quinn. Our Quinn.

Off their looks...

21 INT. CHANDLER HOTEL - SUITE - (LATER THAT) NIGHT

21

Diana sits at the P.D.L. Maggie and Remmy look over her  
shoulder while Mallory paces nervously in the B.G.

MAGGIE

I understand how Mallory might  
remember something that happened to  
Quinn. But that scar. How is that  
possible?

Diana hits a few more keystrokes.

DIANA

The fluctuations in Mallory's quantum  
matrix are increasing.

REMBRANDT

Again with the fluctuations.

DIANA

(low; a glance to  
Mallory)

After Mallory and your Quinn were  
merged in the Combine there were wild  
spikes in the boson emissions from  
the phased matrices.

(blank looks)

Quinn and Mallory were fighting for  
control of a single dimensional  
reality -- one body.

CONTINUED

21 CONTINUED

21

MAGGIE

And Mallory won.

DIANA

Sort of. His pattern clearly became the dominant one while Quinn's became dormant.

REMBRANDT

But something's waking him up.

MAGGIE

The scar. Quinn's body is remembering who lie is.  
(restrained excitement)  
He's trying to come back.

MALLORY

That's what you want, isn't it?

Maggie and the others turn to Mallory, who has been listening in.

MALLORY

To get your Quinn back. That's the only reason you brought me along, right?

DIANA

If there's a chance to separate you from their Quinn--

MALLORY

And if there's not? What if you only get one Quinn per customer? Which one do you want?

The question hangs in the air for a second too long.

MALLORY

That's what I thought.

He bangs through the door, leaving the others to think about what he's said.

22 EXT. UNIVERSITY CAMPUS - DAY (D2)

22

To establish.

CONTINUED

22 CONTINUED 22

PROFESSOR (PRELAP)  
The Feynman High-Energy Particle  
Reactor, ladies and gentlemen.

23 INT. UNIVERSITY - PHYSICS LAB - DAY 23

A high-tech physics lab. A blue lab-coated PROFESSOR stands in front of an imposing (or as imposing as we can afford) piece of equipment: A gleaming steel containment vessel that takes up the better part of the lab. Impressive blinkies surround it, as do a dozen or so STUDENTS listening to the prof.

PROFESSOR  
(continuing)  
Is the most advanced fusion generator on the planet. We are trying to generate energies equivalent to the Big Bang, people. So, please, please, read the instructions before you use it.

Laughter from the students. A voice from the back...

DIANA  
What's the maximum Planck energy the reactor can sustain?

We now see Diana standing with the students.

PROFESSOR  
Ten to the nineteenth giga electron volts. At that level, however, we can only--

DIANA  
Have you tried modulating the size of the 11th dimension to reduce the Planck length?

PROFESSOR  
Excuse me, Miss. Are you in this class?

The other students are all staring at Diana. Busted. Off her sheepish look...

24 CHANDLER HOTEL - BAR - DAY

24

It's early still and the bar is empty, except for Mallory who sits alone at a table. After a beat, Maggie steps up.

MAGGIE

Hey.

(no response)

Mind if I?

She sits.

MAGGIE

How do you feel?

MALLORY

Tired. Hard to sleep when I can't tell which dreams are mine and which are his.

MAGGIE

It's this place. Quinn remembers it. Or some place like it.

MALLORY

That your theory or Diana's?

MAGGIE

Just seems to make sense.

MALLORY

So where is the good doctor?

MAGGIE

She went to the university to see if she could use their equipment to, um, restabilize you.

MALLORY

Do you want me "restabilized," Maggie?

MAGGIE

I... I don't know. I miss Quinn.

Mallory nods. She's being honest. She stands.

MAGGIE

Come on. I want: to show you something.

Mallory reluctantly stands and follows her.



25 INT. CHANDLER HOTEL - LOBBY - DAY 25

Maggie leads Mallory across the lobby toward a set of doors opposite the bar.

MALLORY

I don't like surprises.

MAGGIE

I know that's not Quinn talking. He lived for them.

They arrive at a set of closed double doors. A discreet sign reads: CHANDLER TRAVEL AGENCY --- JUST *IMAGINE* IT!

Maggie opens the door and gestures for Mallory to enter.

26 OMITTED 26  
AND AND  
27 27

28 INT. TRAVEL AGENCY - DAY 28

It looks like a waiting room with some colorful travel posters for exotic locales on the walls. In the middle of the room is a burnished aluminum pedestal with a glowing glass globe perched on top of it. Remmy stands near the globe as Maggie and Mallory enter. (X)

MAGGIE

One of the "quantum fluctuations" Diana discovered about this world is that its technology is a bit more advanced than yours.

MALLORY

So?

REMBRANDT

So. Let's take a trip. Put your hand on this gizmo. (X)  
(X)

MALLORY

Why? (X)  
(X)

MAGGIE

It's a surprise. (X)  
(X)

Mallory tentatively places his hand over the globe, and... (X)

28A EXT. SUBURBAN STREET - DAY

28A

Mallory, Remmy and Maggie are suddenly on the front lawn of a house on a perfect middle American street -- white picket fence, birds chirp from the shade trees. He spins around, disoriented.

MAGGIE

Nice place.

REMBRANDT

A little Wonder bread for my tastes.

MALLORY

No. This isn't real.

(grabbing his head)

I'm at the hotel. I'm at the hotel.

Remmy grabs Mallory's arms, steadying him.

REMBRANDT

Easy, kid. That's right. You are at the hotel. This is a hologram.

(X)

(X)

MAGGIE

It scans your thoughts and shows you where you want to go.

MALLORY

This is my street. That's our house. I lived here.

The front door of the house opens and a youngish couple step out onto the porch. They carry drinks and they don't take note of our people as they sit on a porch glider together.

MALLORY

(amazed)

Those are my parents, before they...

(he trails off)

They look so young.

(then)

Why are we here?

REMBRANDT

You seemed to be having a little trouble adjusting to sliding.

MAGGIE

We thought maybe some familiar surroundings might help.

Mallory looks around, feeling a bit awkward about what his new friends have done for him.

CONTINUED

28A CONTINUED

28A

MALLORY

I'm not sure what, to say. Thanks, I guess.

MAGGIE

We're going to fix this problem, Mallory. Okay?

He nods, maybe not quite convinced.

28B EXT. UNIVERSITY CAMPUS - DAY

28B

Diana hurries along leafing through a packet of registration materials. She comes around the corner of a building and pulls up short at the sound of a familiar voice:

DIANA2 (O.S.)

Doug, we've been over this.

29 OMITTED  
THRU  
31

29  
THRU  
31

32 DIANA'S POV

32

Diana2 is standing at a pay phone. A student waits impatiently for her to finish her call.

DIANA2

(into phone)

No, you cannot have Nadine this weekend. Because the judge said so. Don't threaten me, you can't make my life any worse than you already have.

32A RESUME SCENE

32A

Diana steps back to avoid being spotted by her alternate, but she hesitates. A quick decision, and she inches closer to eavesdrop...

32B ON DIANA2

32B

DIANA2

(into phone)  
You cannot hold up that check, Doug.  
That's blackmail. Doug? Doug?  
(to herself)  
Congratulations, you just made it  
worse.

She slams down the phone in frustration and quickly moves off. Our Diana has to duck back to avoid being seen as Diana2 hurries past. Hold on Diana's thoughtful expression as she watches her double walk away.

33 OMITTED

33

34 CHANDLER HOTEL - LOBBY - DAY

34

Diana walks across the lobby with Maggie and Remmy.

REMBRANDT

We were thinking without the hotel to jog his memory Mallory might stop having the visions.

Diana doesn't respond.

MAGGIE

Hello?

DIANA

Sorry. That's a good idea. The stimulus is probably exacerbating the fragmentation effect.

REMBRANDT

Any luck at the university?

DIANA

Maybe. They have a fusion reaction chamber that's beyond state-of-the-art. But I had to audit the class to use it.

MAGGIE

Back to school, huh?

They reach the doors to the Travel Agency.

REMBRANDT

Let's see how the kid's doing.

CONTINUED

34 CONTINUED 34

He opens the door and they step into...

35 INT. TRAVEL AGENCY - DAY 35

Rembrandt, Maggie and Diana stop cold at what they see. The suburban street is gone, replaced by the plain decor of the Travel Agency waiting room. What chills the Sliders, however, is who's in the room: Mallory is on his knees in the center of the room, disheveled and terrified. A KROMAGG OFFICER stands over him, a sidearm pointed at him.

DIANA

Oh my God.

Off their stunned looks, we...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

36 INT. TRAVEL AGENCY - DAY

36

For a split second the Sliders stare at the menacing figure of the Kromagg, then they quickly leap into action.

MAGGIE

Mallory!

She moves toward Mallory, grabbing him by the arm and pulling him clear as Remmy snatches up a floor lamp near the door.

REMBRANDT

Out of the way!

Rembrandt swings the lamp at the 'Magg, but...

37 THE LAMP PASSES RIGHT THROUGH HIM

37

The Kromagg is a holographic image. He FLICKERS briefly, but doesn't move. He continues to glare menacingly at Mallory.

38 RESUME SCENE

38

MAGGIE

Its a hologram.

DIANA

What is it?

REMBRANDT

Kromagg.

He turns to Mallory and grabs him by the arm, anger suddenly bubbling to the surface.

REMBRANDT

Why the hell would you conjure up a Kromagg?

Flaring, Mallory jerks free.

MALLORY

You think I did this? I've never even seen one of those things before.

CONTINUED

38 CONTINUED

38

MAGGIE

Then how?

MALLORY

How do you think? I was using the Travel Agency and the visions started again. Nightmares. I saw some place... my home overrun by these things. My mother taken away.

(to Maggie)

They were torturing you.

(re: holo-generator)

And this thing made it real.

He sags, his anger suddenly spent.

MALLORY

I saw a man. A friend. Shot dead in front of me.

REMBRANDT

The professor.

MALLORY

I don't know who he was. But he meant so much to me I can't stop hurting.

Mallory laughs bitterly, a bit manic.

MALLORY

I feel like I'm losing my mind. Both of them.

The other Sliders exchange a concerned look.

DIANA

Don't worry. I'll head back to the university right away.

Rembrandt shakes his head. He suddenly notices the holographic Kromagg is still standing in the room, still glaring but not making a peep.

REMBRANDT

What are you looking at?

He bangs the holographic generator and the Kromagg DISAPPEARS.

39 OMITTED

39

39A OMITTED 39A (X)

39B EXT. UNIVERSITY CAMPUS - ADMINISTRATION BUILDING - DAY 39B (X)

Diana comes down the steps of the building, her nose buried in a thick technical manual. The cover reads: FEYNMAN HIGH-ENERGY PARTICLE REACTOR - USER'S MANUAL. She walks smack into someone. (X)

DIANA

Excuse me--

She looks up to see Diana2 standing before her, carrying her takeout lunch and a bottle of water. There is a beat as the two women stare at each other. Diana2 drops her water bottle, slackjawed in shock.

DIANA2

Oh my lord.

Our Diana is frozen, a deer in the headlights.

DIANA2

Oh my... Who are you?

A tense beat, and then Diana2 breaks into a broad grin and laughs out loud. Diana isn't sure what to make of this.

DIANA2

Can you believe this? I've never... We could be sisters. What's your name? Are you a student here? Sorry. (sticking out her hand) I'm Diana Davis. My friends call me Didi.

Off our Diana's numb look...

40 INT. TRAVEL AGENCY - DAY 40

ANGLE ON Mallory sitting in a chair. He looks weary, defeated.

MALLORY

How do you do it ?

REVEAL Maggie sitting across from him. Remmy isn't here.

MAGGIE

What do you mean?

CONTINUED



40 CONTINUED

40

MALLORY

The things I've seen. I mean the things Quinn's seen. These Kromaggs invading worlds. People you care about dying. Not having a home to go to. How do you do it?

MAGGIE

(flip)

It's not just a job, it's an adventure.

Mallory just stares at her, not cracking a smile. Maggie sighs.

MAGGIE

Before I started sliding I thought I knew what was important in life. My father taught me that making political contacts was more important than making friends. Rembrandt, Colin...

(a thoughtful beat)

...Quinn. They're the friends I never knew I could have. I'm not sure I'd change things even if I could.

She stands up and reaches out to Mallory.

MAGGIE

Come here.

He stands and she takes his hands in hers.

MAGGIE

Close your eyes.

He hesitates.

MAGGIE

Trust me.

41 TIGHT ON MALLORY

41

as he closes his eyes.

MAGGIE

Don't be afraid. Open your eyes.

Mallory opens his eyes and we are...

42 OMITTED 42 (X)

42A EXT. CONVERTIBLE - ROADSIDE - DAY 42A (X)

Maggie and Mallory now sit in a convertible parked in a secluded wooded spot. (X)  
(X)

(X)

Maggie is now wearing a satin prom dress with a corsage. She looks a bit silly, but beautiful. Surprised, Mallory looks down to see he's wearing a pastel tuxedo.

MALLORY

What's this?

MAGGIE

You said all you saw through Quinn's eyes was bad news. I wanted you to see something good.

MALLORY

A ruffled pink shirt is supposed to make me feel better?

She turns on the radio. Soft music plays. (X)

MAGGIE

Quinn and I stopped here on the way to our prom. (X)  
(X)

MALLORY

Your prom? (X)  
(X)

MAGGIE

It's hard to explain. We were trapped in some kind of bubble universe. We lived a whole lifetime there. (X)  
(X)  
(X)  
(X)

MALLORY

You don't look that old. (X)  
(X)

MAGGIE

Thanks. (X)  
(then) (X)  
I lost my real home. This was slide where I got a home again... for a while. (X)  
(X)  
(X)

Mallory nods as they listen to the music. (X)

- 43 OMITTED 43
- 43A OMITTED 43A (X)
- 43B EXT. SIDEWALK CAFE - DAY 43B (X)
- Diana and Diana2 sit at a table on the sidewalk. Our Diana (X)  
looks awkward as Diana2 eats her lunch and chats.

DIANA2

Well, I know I'm not adopted. My mother never stopped whining about how much pain I caused her coming out. Big head.

DIANA

Uh... I should get to the lab.

DIANA2

They say everyone in the world has a double out there, but the odds against ever meeting them are astronomical. I guess we just got lucky.

DIANA

I suppose so.  
(a beat, then her  
curiosity getting the  
better of her)  
So, are you a student here?

DIANA2

I wish. I had to drop out when Nadine was born. I work in the Student Activities office.

(X)

DIANA

Doesn't your husband...

DIANA2

I don't have a husband. Just bad taste in men. Doug loves everything about being a father except paying for it.

DIANA

What about your parents?

CONTINUED

43B CONTINUED

43B

DIANA2

Rich. But I won't take their money.  
They didn't want me to keep Nadine, so  
we don't speak.

She notices the reactor manual Diana is carrying.

DIANA2

Hey, I was a physics major, too.  
Before I dropped out. It got pretty  
intense. Professor Dillon's class  
nearly killed me.

DIANA

(a connection)  
Me, too.  
(mimicking a deep voice)  
"You people are trying to grasp  
infinite concepts..."

DIANA2

(overlapping)  
"...with finite minds."

Diana and Diana2 laugh. A connection has been made.

DIANA2

So I switched to American Literature.  
That's where I met Doug -- the poet.  
But you toughed out Dillon.

DIANA

Barely. I was ready to switch  
majors, too. Then I met someone who  
changed my mind.

DIANA2

A man?

DIANA

A mentor I guess you could say. Dr.  
Geiger. He sort of took me under his  
wing. Inspired me.

DIANA2

I wish I'd met someone like that.

Diana reacts to this.

CONTINUED

43B CONTINUED (2)

43B

DIANA

I should go.  
(standing)  
See you around.

As she moves off.

DIANA2

Hey! What's your name?

DIANA

Uh, I... Maggie.

And she hurries off.

44 OMITTED

44 (X)

44A EXT. CONVERTIBLE - ROADSIDE - DAY

44A (X)

Back in the car with Mallory and Maggie. They seem relaxed,  
content. Maggie passes Mallory a small flask.

(X)  
(X)

MALLORY

You know I lost my virginity the night  
of my prom.

(X)  
(X)

MAGGIE

Sorry, stud. Holographic hooch won't  
get you drunk.

(X)  
(X)

MALLORY

Damn. And I got holographic condoms.

(X)

Maggie laughs, then...

(X)

MAGGIE

Quinn?

(X)  
(X)

MALLORY

Hm?

(X)  
(X)

MAGGIE

Do you remember?

LLORY

What?

MAGGIE

Do you remember being here? Think.  
Remember what the next song is?

(X)

CONTINUED

44A CONTINUED

44A

MALLORY

That's what this is about. You take me on a romantic little stroll down memory lane and your Quinn wakes up.

He opens the car door and steps out.

MAGGIE

No, I...

MALLORY

You get your Quinn back and I just go away. Like I never existed, right?

MAGGIE

That's not it. I just need to know if he's there.

Maggie scrambles out of the car and faces him.

MALLORY

What if I don't want him to be there? I can't live like this. I can't be two people.

Suddenly, the scene around them begins to GLITCH, as if the holographic image generator is shorting out. Mallory staggers and grabs his head in pain.

MALLORY

Maggie.

The scene around them becomes a blizzard of HIGH SPEED IMAGES as the holo-generator tries to process the images in Mallory's mind. The scenery around them changes with frightening, almost stroboscopic speed, but we recognize some worlds from previous slides (STOCK FOOTAGE): urban post-apocalypse, jungle, the Slidecage prison, flashes of the vortex, dinosaurs (or whatever we can get).

MALLORY

No !

Maggie grabs Mallory.

MAGGIE

Quinn.

MALLORY

I'm not Quinn!

As she hangs onto the tormented Mallory, we go to...

45 INT. CHANDLER HOTEL - SUITE - NIGHT (N2)

45

Mallory is stretched out on the sofa. He's semi-conscious and delirious, tossing and turning fitfully. Diana scans him with her portable equipment while Maggie and Remmy hover.

DIANA

The fragmentation effect is getting worse. Something's causing the two of them to move even further out of phase.

Diana nods.

MAGGIE

It's my fault. I thought I had a chance to get my Quinn back. I pushed him.

REMBRANDT

It's okay.

(to Diana)

What about it? Any chance you can get our boys apart?

DIANA

I got into the physics lab today. I may be able to use their fusion reactor to generate a stable dimensional bubble.

MAGGIE

Like what Geiger lived in?

REMBRANDT

If you can't?

DIANA

Eventually the phase differential will grow so large that he won't be able to exist as either Quinn or Mallory. He, or actually they, could become "unstuck" like Geiger.

(a beat)

In any case, he can't live as two people.

MAGGIE

(sober)

That's what he told me.

DIANA

We may have to choose which one to save.

CONTINUED

45 CONTINUED

45

REMBRANDT

(to Diana)  
Okay, get on it.  
(checks timer)  
We've got twenty-one hours.

Diana hesitates for an instant before nodding and breaking down her gear. Remmy notices, although Maggie has already turned her attention back to Mallory.

46 INT. CHANDLER HOTEL - LOBBY - NIGHT

46

Diana moves toward the front door with her equipment under her arm.

REMBRANDT (O.S.)

Diana.

She turns to see Remmy striding after her.

REMBRANDT

Is there something else?

DIANA

Gosh, I don't know. Isn't keeping Mallory from ripping himself apart on a subatomic level enough?

REMBRANDT

You know what I mean. Did something happen today?

She hesitates.

REMBRANDT

Does this have anything to do with you seeing your alternate?

DIANA

I ran into her again at campus.

(X)

REMBRANDT

What happened?

DIANA

She thinks I'm "groovy." She figures it's some kind of cool cosmic coincidence that she met someone who looks just like her. She says we're destined to be friends.

CONTINUED



46 CONTINUED

46

REMBRANDT

That's a relief.  
(off her look)  
Isn't it?

DIANA

She's not me.

REMBRANDT

She's not supposed to be.

DIANA

She dropped out of school because some deadbeat poetry major knocked her up. She's got a minimum wage job and a car that runs about thirty percent of the time.

REMBRANDT

I've been to a lot of different worlds since I started this game. I've seen a few different versions of myself, too. And it's freaky, seeing how your life could have gone. But you can't judge this other Diana by the standards you set for yourself. Why do you assume that she'd want your life any more than you'd want hers?

DIANA

I just... Her life seems so hard.  
(then)  
What if Dr. Geiger was right? What if I had a chance to make the universe a better place and I passed it up?

Diana moves off. Rembrandt stands for a moment watching her go.

(X)

47 INT. UNIVERSITY - PHYSICS LAB - EARLY MORNING (D3)

47 (X)

It's late and the lab is empty except for Diana. She wears a blue lab coat and double checks figures on her P.D.L. as she powers up the fusion reactor. Various control panels and computer monitors light up as a LOW THROBBING SOUND builds in the background. Diana adjusts power settings.

CONTINUED

47 CONTINUED 47

DIANA

C'mon. 125 percent. That's not too much to ask.

As the THROB builds into a frightening WHINE, Diana dashes around the lab adjusting controls and checking readouts. We see she is really in her element here. She puts on a pair of protective goggles and moves to the reactor chamber.

48 DIANA'S POV 48

Behind a protective FORCE FIELD BARRIER we see the forces of the reactor building to critical levels. A WHIRLPOOL OF BLUE PLASMA begins to coalesce inside the reaction chamber.

49 RESUME SCENE 49

The wild blue light reflects off Diana's dark goggles.

DIANA

Stay stable. Stay stable.

ALARMS SOUND and Diana rushes to a control station to adjust some controls.

DIANA

C'mon, stabilize, dammit.

GEIGER (O.S.)

(distorted, distant)

Diana...

Diana freezes at the sound of the voice.

GEIGER (O.S.)

Diana...

She turns slowly back toward the reactor.

DIANA

Oh my God.

50 DIANA'S POV 50

Inside the BLUE TORNADO of the reactor's plasma core something begins to take shape... a HUMAN FORM coalesces out of the pure energy inside the reactor. The form become gradually clearer, more recognizable...

51 ON DIANA

51

gaping in shock at the reactor.

DIANA

Dr. Geiger.

Off the image of an ethereal Dr. Geiger floating in a cloud of energy, we...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

52 INT. UNIVERSITY - PHYSICS LAB - EARLY MORNING

52 (X)

Diana stands frozen in place, staring in shock at Dr. Geiger's form inside the fusion reactor

DIANA

Dr. Geiger, can you hear me?

GEIGER

No need to shout. I'm right here. Could you try reducing the electromagnetic confinement of the particle stream?

Diana makes a quick adjustment. Geiger becomes more solid.

GEIGER

Ah... Ooh, yes. Much better. It's good to see you again, Diana.

Diana steps closer to the reactor, getting almost "face to face" with Geiger across the FORCE BARRIER protecting the reactor core.

GEIGER

I've had quite an adventure since we saw each other last.

(a beat)

Since you betrayed my trust.

DIANA

Doctor.

GEIGER

But never mind that. All is forgiven.

Geiger reaches out toward the force barrier. As his hand crosses the barrier it DISSOLVES. He quickly pulls it back and his fingers REMATERIALIZE. He flexes them carefully.

(X)

(X)

(X)

GEIGER

Very clever, creating this dimensional bubble. You must have realized I would be naturally drawn to the most stable region of the multiverse.

(X)

CONTINUED

52 CONTINUED

52

He pauses for a beat, peering out of the reactor at the lab.  
He suddenly realizes...

GEIGER

This isn't my lab.  
(understanding)  
You brought me here by accident.

(X)

DIANA

After your containment field broke  
down--

GEIGER

After you destroyed it.

DIANA

I went through the dimensional  
wormhole with Mallory and the others.  
I "slid" with them.

GEIGER

Why?

DIANA

I... I don't know. Time was running  
out. I hadn't been able to decompile  
the two Quinns we combined. I  
couldn't let him go like that. I  
promised--

Suddenly, Geiger explodes with anger. He almost seems to glow  
hotter in his rage. His image floats closer to the force  
barrier, causing Diana to flinch.

GEIGER

You promised? What about the promise  
you made to me? I offered you the  
mysteries of creation...

(anger waning; now  
hurt)

But you obviously weren't feeling any  
loyalty to me when you decided to  
unanchor me. My years of work  
ruined. My quantum essence sent  
spinning off like a leaf caught in  
the wind.

Diana, look what you've done to me.

(X)

DIANA

What about the lies you told me? That  
we were using the Combine to composite  
a better world.

CONTINUED

52 CONTINUED (2)

52

GEIGER

We were.

DIANA

A better world for you, and to hell with everyone else.

(X)

GEIGER

There would have been a place for you there.

(X)

DIANA

What makes you think I would have wanted a place in your world?

GEIGER

And why not? What would you have been leaving behind, hm? Estranged from your family. No relationship. All you had was your work. All you had was me.

(X)

Diana is speechless.

DIANA2 (O.S.)

Good morning.

Diana spins to see Diana2 standing at the open door to the lab. She holds a styrofoam cup of coffee and a paper bag.

DIANA2

Stan at the security desk told me you'd been in here all night.

(giggling)

He thought I was you. We could pull some serious mischief with this.

Here I brought you some coffee.

(looking around)

Were you talking to someone?

Diana turns quickly and looks at the reactor. Geiger is gone.

DIANA

No. I, uh... Just getting a little punchy I guess.

(taking the coffee)

Thanks.

(X)

CONTINUED

52 CONTINUED (3)

52

DIANA2

No problem. Don't work too hard.

(X)

And she exits.

GEIGER (O.S.)

Fascinating.

Diana turns and Dr. Geiger is back in the reactor, smiling knowingly at her from behind the FORCE BARRIER.

GEIGER

An alternate version of yourself. And you're getting quite chummy, too.

DIANA

She's, uh, nice,

GEIGER

Oh, I'm sure she is. Hardworking. A good mother. A real trouper.

DIANA

What are you talking about?

GEIGER

I do a lot of traveling, Diana. Remember? I've seen other versions of you. Many, many.

DIANA

What?

GEIGER

Let me guess what this Diana Davis is like. Dropped out of school because she couldn't handle the pressure. Menial low-paying job. Oh, and does this one have twins or just the one?

(X)

DIANA

(stunned)

How?

GEIGER

Wow did I know? Because she's you, Diana. They're all you. The person you would have become if you hadn't met me.

(MORE)

CONTINUED

52 CONTINUED (4) 52

GEIGER (CONT'D)

If I hadn't given you a reason to exist you'd be living the same meaningless life as a billion other Dianas.

(then)

Now don't you feel special?

Off Diana" shellshocked look...

53 OMITTED 53  
AND AND  
54 54

55 EXT. UNIVERSITY CAMPUS - DAY 55

Diana hurries blindly across the campus, her lab coat flapping behind her as she rubs tears from her eyes. She bumps into a few students (eliciting some O.C. "Hey!"'s and "Watch it!"'s) before she runs out of steam. Drained, she sits down hard in the middle of the quad. Gulping air and groping for some explanation, she just looks lost. After a beat she hears some RAISED ANGRY VOICES. She looks up to see...

56 DIANA2 ARGUING WITH A MAN 56

near a parked car. The man is strapping Nadine into a nice late model car while Diana2 angrily tries to reason with him.

DIANA2

You can't do this, Doug.

DOUG

So talk to your lawyer.

He slams the car door and moves to climb into the driver's seat.

DOUG

I'll drop her off Monday.

DIANA2

Damn you.

DOUG

Not in front of the kid.

As he tries to get behind the wheel, Diana2 grabs him by the arm. He jerks loose, causing Diana2 to lose her balance. She

CONTINUED



56 CONTINUED 56

sits down hard on the curb as the car peels away. She breaks down, crying quietly as students bustle around her.

57 ANGLE ON OUR DIANA 57

watching this. The irony of both women, mirror images of one another, sitting and crying on the quad, is not lost on her.

58 INT, UNIVERSITY - PHYSICS LAB - DAY 58

Diana charges into the lab where a couple of other STUDENTS are working. Her face is set with determination.

DIANA

Out. Get out.

They try to protest, but Diana physically shoves them from the room, using an electronic keypad to lock the door behind them. (X)  
She charges around the room like Dr. Frankenstein, madly throwing switches. The reactor begins to POWER UP with a telltale WHINE. Inside the reactor, the BLUE WHIRLPOOL OF PLASMA begins to form again.

DIANA

Come on. Come on.

She delicately adjusts the power settings, and GEIGER'S AMORPHOUS FORM rematerializes in the reactor.

GEIGER

That was unpleasant.

Diana steps boldly up to the reactor.

DIANA

I downloaded nearly all of your data before I slid off our world. With the facilities in this lab, we can pick up our research right where we left off.

GEIGER

But?

DIANA

But this time we stick with the original experiment. The experiment you told me was to create a better world, so people like Mallory could walk again.

CONTINUED

58 CONTINUED

58

GEIGER

And so this world's Diana Davis has the advantages you had?

DIANA

That" the deal. Plus you have to help me undo what we did to Mallory -- to Quinn. To put them back the way we found them.

(X)

GEIGER

And if I refuse?

Diana twists a dial on the control panel. For an instant, Geiger FLUCTUATES AND FLICKERS, then quickly snaps back to focus.

GEIGER

Ow.

(then)

When do we get started?

59 INT. CHANDLER HOTEL - BAR - DAY

59

Maggie and Remmy sit in the bar sipping coffee.

REMBRANDT

I miss them too, you know.

Maggie nods.

REMBRANDT

I never really thought about how much responsibility Q-Ball took. Us always looking to him for answers. Just assuming he'd figure something out.

MAGGIE

He usually did.

REMBRANDT

Yeah. A lot for a young guy to deal with. Looking after us, and his brother.

(shaking his head)

Colin. Crazy farm boy.

CONTINUED

59 CONTINUED

59

MAGGIE

I keep expecting to just look over at the bar and see them both there.

Instinctively, they turn and look...

60 MALLORY

60

is standing near the end of the bar. He looks a bit wobbly, but okay. He smiles weakly at the Sliders.

MAGGIE

Mallory !

They jump up and help Mallory to a seat.

REMBRANDT

You feeling okay?

MALLORY

Better. The hallucinations are gone, for the moment anyway.

MAGGIE

Mallory, I'm sorry. I was being selfish.

(X)

MALLORY

Forget it.

(X)

(X)

MAGGIE

No. The time Quinn and I spent in that universe together, the life we lived there, it gave me a feeling of having a home again. I can't give up on getting Quinn back. If I do it means I'll never have a chance at that life.

(X)

(X)

(then)

I'll never go home.

Remmy places his hand on her shoulder. Mallory gives her a reassuring smile.

MALLORY

It's cool. I never used to go in for that school dance crap. But if I'd gone to the prom with you I think I could have gotten, oh, all the way to second base with you.

(X)

CONTINUED

60 CONTINUED 60

Maggie laughs and takes his hand.

61 INT. UNIVERSITY - PHYSICS LAB - DAY 61

Diana is hard at work inputting data into the lab's computer. Geiger watches from the reactor bubble.

GEIGER

Increase the boson emissions by point oh-oh-six-one percent.

DIANA

Are you sure? I double-checked--

GEIGER

Stop trusting the data! I am in the eye of the storm. I can feel the particle stream. You don't have enough power to extend the bubble beyond five dimensions.

Diana adjusts a control. The REACTOR NOISE reaches a crescendo. As the energy in the reactor builds we see the FORCE BARRIER CRACKLING, barely able to contain the forces within it. In the center of the reactor Geiger looks ecstatic.

GEIGER

Now!

Diana hits a button on the control panel marked "ENABLE." A BLUE FLASH engulfs the lab, wiping out the image...

62 INT. CAR - MOVING - DAY 62

ANGLE ON the back seat of a car. Nadine sits in the back of her father's car, strapped into her seat looking out the window.

63 THE BLUE FLASH 63

suddenly flares across the scene and Nadine is gone, wiped completely from existence.

63A OMITTED 63A

63A1 INT. STUDENT ACTIVITIES OFFICE - DAY 63A1 (X)

Diana2 stands at the counter helping a student with some paperwork.

63B THE BLUE FLASH 63B

hits the scene and Diana2 is gone, replaced by another employee.

64 INT. CHANDLER HOTEL - BAR - DAY 64

Rembrandt, Maggie and Mallory sit at a table. A waiter refills Remmy's cup with coffee.

65 THE BLUE FLASH 65

wipes the screen and there is a bizarre, disorienting shift in the scene: Like a weird jump cut, the B.G. characters all shift spatially, moving a few inches from where they initially stood. Some actually disappear completely, while others appear out of thin air. The waiter topping off Remmy's cuppa joe suddenly changes to a waitress.

No one in the scene even seems to notice the change except for Mallory, who is gripped by a seizure. He collapses to the floor, pulling over the table with a crash.

MAGGIE

Mallory!

As she and Remmy try to help him, we go to...

66 INT. UNIVERSITY - PHYSICS LAB - DAY 66

Diana is still at the computer, intently checking her data.

DIANA

Something's wrong. The field strength is off the scale.

GEIGER

The field strength was just right, Diana.

Geiger reaches forward and his hand passes THROUGH THE FORCE FIELD. He smiles and steps forward, moving THROUGH THE ENERGY BARRIER and stepping out into the lab.

CONTINUED

DIANA

How did you--

GEIGER

The increase in the boson emissions was just what the doctor ordered. It expanded the stable dimensional bubble beyond the reaction chamber.

(a sly grin)

I'm now free to move about the cabin. At least for a while.

DIANA

You tricked me.

Liberated, Geiger slowly circles the lab checking out the equipment.

GEIGER

Thank you for your help, Diana. But I can take it from here.

He moves toward a door across the room.

DIANA

What did we do to this world?

GEIGER

What did you want to do?

At that moment, the main door to the lab bursts open and two SECURITY GUARDS rush in followed by Diana2. This Diana2 is different from the one we first met: Her hair is perfectly done and she wears a stern, well-tailored business suit. Some sort of high-security pass is clipped to her jacket. Just to confuse matters further, we'll call her DIANA3. She stares at our Diana in shack.

DIANA3

My God.

DIANA

Didi.

DIANA3

Who the hell are you?

Diana spins around looking for Geiger, but he's gone. She just catches a glimpse of the door opposite clicking shut.

DIANA3

Arrest her.

CONTINUED

66 CONTINUED (2)

66

As the security guards move in on Diana, we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

67 INT. UNIVERSITY - PHYSICS LAB - DAY

67

As the guards move in on Diana she backs away.

DIANA

Wait, Didi. It's me.

DIANA3

That's not my name. Mow did you get in here?

DIANA

It's okay, I'm a student here. Don't you remember me?

DIANA3

Students aren't allowed in here. This is a high-security area contracted for military use. I'll ask you again, who are you?

DIANA

I'm Di-- Maggie. It's me Maggie. Remember?

DIANA3

(pressing)  
Why are you impersonating me? Who are you working for?

DIANA

I don't work for anybody. Think. You know me. I know your daughter, Nadine.

DIANA3

I don't have a daughter.

DIANA

(stunned)  
What?

DIANA3

(to guards)  
Take her.

As the guards move in, Diana jumps for the door.

CONTINUED



67 CONTINUED

67

She jams her elbow into the electronic lock, shattering the keypad. The lock shorts out with a spark and the door begins to close. The guards draw their guns, but... (X)  
(X)  
(X)

DIANA3

No shooting in here! (X)

Diana leaps through the doorway just as the doors slam shut. (X)

DIANA3

Go get her! (X)  
(X)

The guards exit the opposite door. We hold for a beat on Diana3, her expression hard. (X)

68 OMITTED

68

69 INT. CHANDLER HOTEL - SUITE - DAY

69

Maggie sits near Mallory, who is sprawled on the sofa. Remmy reads Diana the riot act.

REMBRANDT

What were you thinking?

DIANA

I had him contained in the reaction chamber. I thought I could control him.

REMBRANDT

Well, you thought wrong.

DIANA

He changed my equations! He expanded the bubble.

Maggie stands up.

MAGGIE

(gentle, but firm)  
You're new at this. You're gonna make mistakes. But the most important thing to remember is we're a team. Why didn't you come to us?

DIANA

I just... I saw the way my double was living. I couldn't take it.

(MORE)

CONTINUED

69 CONTINUED

69

DIANA (CONT'D)

This man ruined her academic career.  
He made her life miserable.

REMBRANDT

And you thought you could fix it.

DIANA

On our world, Geiger and I made  
Mallory walk again by grafting  
healthy genetic fragments from  
alternate dimensions into his quantum  
matrix. I thought I could do the same  
with Nadine's father.

MAGGIE

Gene-splicing Mr. Right.

REMBRANDT

But it didn't work out that way.

DIANA

I should have run a probability  
profile on all the possible outcomes.  
By making him more responsible maybe  
he never got her pregnant in the  
first place.

REMBRANDT

Without her daughter in her life I  
guess she had nothing distracting her  
from her career.

DIANA

It's more than that. She's  
different. Hard. Suspicious. She's  
not the woman I met.

MAGGIE

Her child is gone.

DIANA

(miserable)

I had no right. I can't control my  
own life, what makes me think I can  
control anyone else's.

Maggie looks at Mallory.

MAGGIE

You can't try to make someone into  
something they're not.

CONTINUED

69 CONTINUED (2)

69

REMBRANDT

What about Mallory?

DIANA

I'm not sure. When Geiger increased the field strength it sent quantum ripples through this entire universe. It may have upset the phase balance within his recombinant matrix.

(then, to Maggie)

It messed him up.

Remmy pulls out the timer.

REMBRANDT

We've got thirty-two minutes to undo this mess.

DIANA

Geiger expanded the bubble to include a big chunk of the physics lab. If we can get Mallory over there it may restabilize him.

REMBRANDT

How are we supposed to get in? Thanks to you that lab is now a high-security military research center.

DIANA

I should have the same fingerprints and retina scan as my double, right?

Maggie and Remmy trade a look.

MAGGIE

Let's go...

70 OMITTED

70

71 INT. UNIVERSITY - PHYSICS LAB - DAY

71

The Sliders enter the lab, Remmy and Maggie supporting a still groggy Mallory.

REMBRANDT

(off timer)

Three minutes, Di. Do your stuff.

CONTINUED

71 CONTINUED

71

Diana moves quickly to the control panel and checks her P.D.L. which is still hooked up to the main computer.

DIANA

The bubble's still stable.

She moves to Mallory and takes some readings with the P.D.L.

DIANA

So is he. How do you feel?

MALLORY

Okay. A little nausea, but that's probably the Monte Cristo I had for lunch.

MAGGIE

He's fine.

REMBRANDT

For how long?

DIANA

The quantum ripples that destabilized him were limited to this dimension. Once we slide he should be -- well, no worse than he was before.

MALLORY

Good enough for me. Let's roll.

Diana sits at the computer console and begins entering data.

DIANA

I've got a few things to straighten out here first. I can realign the quantum matrix to the initial settings and we're out of here.

DIANA3 (O.S.)

Get away from that console.

The Sliders turn to see Diana3 standing by the door.

DIANA3

What are you doing?

DIANA

Please, in a few minutes you won't remember any of this happened.

She hits a few more keys.

CONTINUED

DIANA3

I'm calling Security.

Remmy catches her by the arm.

REMBRANDT

Sorry. Just give us two minutes and we'll be out of your hair.

DIANA

Oh no.

MALLORY

"Oh no" what?

DIANA

I'm locked out. I can't change the settings.

Dr. Geiger steps into view from behind some equipment.

GEIGER

And why would you want to change the settings?

(X)

DIANA3

We expecting anybody else?

(X)

(X)

GEIGER

(ignoring Diana3)

This is the world you created, Diana. Isn't this what you wanted?

(X)

(X)

DIANA

I was wrong. You're wrong. We have to put this place back the way it was.

GEIGER

I've rather grown to like it here. It seems like a suitable place to continue my work.

REMBRANDT

Unlock that computer.

GEIGER

Or what?

Geiger touches a control panel and the BLUE GLOW coming from the reactor fluctuates wildly. Mallory reacts, cringing in pain.

CONTINUED

71 CONTINUED (3)

71

GEIGER

I could make this place very unpleasant for Mr. Mallory.

MALLORY

Likewise.

Fighting the pain, Mallory lunges for Geiger. Startled, Geiger leaps back. While the Sliders are distracted, Diana3

moves to a control panel. She keys in a quick series of numbers. The STEADY HUM of the reactor begins to die out, the energy field shield above the reactor FLARES then begins to fade out.

(X)  
(X)

DIANA

The stable field's collapsing.

GEIGER

No.

MAGGIE

(to Diana3)

What did you do?

DIANA3

I have the security codes. I overrode the lockout.

DIANA

The reactor's shutting down.

As the reactor POWERS DOWN, Geiger begins to FLICKER IN AND OUT of the scene... he's becoming unstuck again.

GEIGER

No... Diana... Let me stay here...

And he's gone. Diana quickly turns to Diana3.

DIANA

Let me back into the system.

DIANA3

What happened to him?

(X)  
(X)

Diana3 heads for an ALARM button on the wall.

DIANA3

I'm calling security.

CONTINUED

DIANA

Don't!

(appealing)

I know this is crazy, but you have to trust me. The work I've been doing, this equipment, it can alter your reality. I tried to use it to make your world a better place. But I screwed up. I changed who you are.

DIANA3

What?

DIANA

Listen. You have a daughter. Her name is Nadine. She's beautiful. You pick her up from playcare everyday at two. She calls the dean of the humanities department "Dr. Booger." I've taken a piece of your life away and I want to give it back.

DIANA3

You're insane.

DIANA

What do you think happened to Geiger? Look at me. I'm not some spy in a Diana Davis disguise. I'm you.

REMBRANDT

Ten seconds.

Diana3 stares long and hard at Diana. Does she believe her? Then she hits the alarm button. A SECURITY KLAXON wails.

DIANA

No.

REMBRANDT

It's time.

He hits the timer and the VORTEX OPENS. Diana3 stares in amazement. As the swirl of light and wind fills the lab Remmy turns to Maggie and Mallory.

REMBRANDT

Go !

Maggie grabs Diana's P.D.L. off the console and she and Mallory head for the O.S. vortex. Diana hasn't budged. She stares sadly at her alternate.

CONTINUED

71 CONTINUED (5)

71

DIANA

(to Diana3)  
You don't know what you've done.

REMBRANDT

Diana, we have to go now.

DIANA

I can't leave this world like this.

REMBRANDT

You don't have any choice.

Remmy grabs her and shoves her toward the vortex. She fights him, but he pins her arms.

DIANA

No!

Remmy jumps and the vortex swallows them just before it SNAPS SHUT. In the silence, we hold on Diana3's stunned expression for a moment, then...

72 INT. CHANDLER HOTEL - BAR - DAY (D4)

72

It's very dark. Light comes from candles and we can't see much of the bar. Our bartender dressed in a medieval peasant tunic drops a huge pewter flagon in front of Diana. Must be the next world. The other Sliders enter and sit around Diana. They sit in silence for a moment while Diana takes a healthy slug of her drink.

REMBRANDT

You must think you screwed up pretty big.

She keeps looking straight ahead.

REMBRANDT

Maybe you did. You're human. It happens.

DIANA

When you make a mistake in the lab people don't vanish from the face of the earth.

MALLORY

This isn't a lab.

CONTINUED



72 CONTINUED

72

DIANA

Nope. I don't know if I can go on.

MAGGIE

You can. You still have a job to do.  
We need you.

MALLORY

I need you.

(X)

REMBRANDT

Don't forget, we're a team.

She finally turns and looks at the Sliders.

DIANA

I won't forget.

Remmy nods.

REMBRANDT

Drink up. We slide in an hour.

She nods. The other Sliders exit. We hold on Diana for a  
beat, and then, ever so slowly...

FADE OUT:

END OF SHOW