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"OH BROTHER, WHERE ART THOU?"

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SLIDERS

"Oh Brother, Where Art Thou?"

TEASER

FADE IN

1 EXT. A FIELD - DAY (D1)

1

The Sliders rumble out of the vortex and into a wide meadow. Rolling hills. Trees. No sign of a city. Quinn, Maggie and Remmy pick themselves up and dust themselves off and start looking around. Quinn checks the timer.

QUINN

We've only got two hours here.

MAGGIE

That'll never be enough time to find your brother.

REMBRANDT

Yeah. Assuming this is the right world, he could be anywhere on it.

Quinn double-checks the timer. Maggie walks toward the top of the hill.

QUINN

No. The coordinates I programmed match the numbers I got in the encoded message I was left by my real parents. The denominator that I thought was so strange must be some kind of focussed coordinate, like a tracking device for a sliding trace signature.

As he has done frequently in the past, Rembrandt just stares at his techno-babbling friend.

REMBRANDT

One of these days, we're gonna slide into a world where all they speak is Greek. You'll fit right in.

QUINN

It took me a while to figure it out, but when we move from from one dimension to another, we leave a trail, like quantum tire tracks. We have to assume that my brother is the only person on this world with such a signature.

(X)

(X)

2 WITH MAGGIE

2

higher up the hill. Shading her eyes with her hand, she's looking up into the sky. Suddenly, what looks like an enormous bird swoops over the crest of the hill behind her.

3 ANGLE ON GLIDER

3

A closer look shows us that this is a man suspended in a harness beneath wide, canvas wings. It's a primitive-looking hang glider. Maggie turns to the others and they look up to see the glider soar over them and circle and then head away.

MAGGIE

Does that look like him?

Quinn just grins at her, and the Sliders take off down the hill, after the flying man.

4 ANGLE ON HILL

4

A gang of angry farmers comes running over the hill, waving hoes, axes, a couple of rifles, yelling up at the flying man.

5 THE GLIDER

5

Something goes wrong, a strut breaks, something, and the glider veers to one side and down, crashing into some thick bushes. Quinn, Maggie and Remmy run up and start to help the flyer out of the wreckage. When the flyer stands up and takes off his makeshift flying cap and muffler and we get a good look at him, he looks a lot like Quinn. He's wearing early 19th Century homespun -- plain, undyed shirt, black pants and heavy shoes. He retrieves a long black coat and wide-brimmed hat from a backpack in the wreckage of the glider. This is COLIN MALLORY, Quinn's brother. Quinn reacts, but before he can say anything:

FARMER ONE (O.S.)

Kill him!

6 ANGLE ON FARMERS

6

who have arrived now and start moving angrily in on Colin, brandishing their hoes, rakes and axes.

All dressed in homespun, wide hats, some straw -- 19th Century farmers. One of them has a musket. The Sliders begin to move between Colin and the farmers to protect Colin and try to prevent an escalation in the conflict.

The farmers' dialogue overlaps, all of them talking at once.

CONTINUED

6 CONTINUED

6

FARMER ONE
We have had enough of this. Our
children are frightened.

FARMER TWO
My cows tore down their fencing...
My sheep are scattered over ten
acres...

FARMER ONE
Let's burn his wings...

The farmers move in. The Sliders try to hold them back.

FARMER TWO
Let's just shoot him and be rid of
him.

He lowers the musket on Colin. Rembrandt is closest to it,
so he shoves the rifle to one side and decks the farmer.
The Sliders wade into the farmers, ducking the hoes and
getting in some punches.

The fight is just under way when it is rudely interrupted by
sudden gunfire.

7 ANGLE ON SHERIFF

7

The town sheriff has ridden up on a horse and he's firing
his pistol in the air. A big, tough-looking guy in homespun
shirt and buckskin pants, high riding boots. His name is
DAWSON.

DAWSON
Break it up!

8 THE FARMERS AND SLIDERS

8

pull apart and stop fighting. Dawson rides between the
contending groups, moving the farmers back. Mounted cop
crowd control.

DAWSON
(to farmers)
Abel...John...William...you all go
back to your farms. I'll take care
of this.

The farmers grumble, but they move away and head back across
the field. The Sheriff turns his horse toward Colin and the
Sliders.

DAWSON
You're lucky I came along.

CONTINUED

8 CONTINUED

8

COLIN

I am much obliged, Sheriff.

The Sheriff rides closer to the Sliders, looking them over carefully.

DAWSON

I have not seen you three in this area before.

REMBRANDT

We're just passing through.

MAGGIE

(re: Colin)
We saw this man crash and just wanted to help him out.

Dawson nods, thinking things over.

DAWSON

What kind of dress is that?

QUINN

We're from Canada.

DAWSON

Oh.

This seems to answer it for the Sheriff. He turns his horse back toward Colin.

DAWSON

One of these days, you will go too far, Colin Mallory.

Quinn, Maggie and Rembrandt all react to the name.

DAWSON

Now, clean up that mess and get back to town. Quietly.

He spurs his horse and moves away.

9 CLOSE ON QUINN

9

as he moves to Colin. Face-to-face.

COLIN

Thank you for your help.

QUINN

No problem. Look...there's no way to say this that won't be a shock, but I don't have much time.

(pause, then)

I'm your brother.

#K2811 - "Oh Brother, Where Art Thou?" - 1st Blue Revs. 10/22/97 5.

10 CLOSE ON COLIN'S STUNNED REACTION
and we...

10

FADE OUT

END OF TEASER

ACT ONE

FADE IN

11 EXT. COUNTRY ROAD - DAY

11

The Sliders are with Colin as he sorts through the wreckage of his glider.

COLIN

I know you must be sincere in your belief that we are brothers, and I can see some resemblance. But I am afraid it is impossible. Surely my mother and father would have told me I had a brother if it were true.

QUINN

They did. You just haven't gotten the message yet.

Colin rises and starts to walk toward the road. The Sliders follow.

COLIN

What you say makes no sense to me. My parents died when I was a child.

QUINN

Did they leave you anything?

COLIN

Yes. But I have moved many times over the years. Some things were lost or left behind.

This bothers Quinn.

QUINN

Oh, brother.

(then)

You've got to have what I'm looking for.

COLIN

You are welcome to come to my house. And to stay there if you have need.

REMBRANDT

Are you just going to leave those wings out there?

COLIN

I'll come back later with a wagon.

MAGGIE

Aren't you afraid someone will steal it?

CONTINUED

11 CONTINUED

11

COLIN
(thought never occurred
to him)

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

No.

A wagon passes. A farmer driving. Colin gives a friendly wave. The farmer spits in disgust. Colin seems not to notice the hostility, but the Sliders do.

(X)
(X)

COLIN
Where do you people come from?

REMBRANDT
That's a little complicated.

COLIN
(to Maggie)
I have never seen anyone dressed like you.

MAGGIE
Likewise.

QUINN
(looking around)
No wires going to the houses. No pavement. No vehicles other than wagons.

REMBRANDT
Maybe it's 'Amish World.'

COLIN
Amish?

QUINN
It's a kind of religious community that lives in isolation. They've turned away from modern science.

COLIN
We're nothing like that. We have all the latest conveniences.

They pass a woman who is throwing a pail of "we don't want to know what" into the road.

COLIN
Well, not all.

MAGGIE
What do you do when you're not trying to break your neck in a hang glider?

CONTINUED

11 CONTINUED 2

11

COLIN

Hang glider? That is an excellent
name for my flying machine.

(proud)

I invented it, you know.

QUINN

You're an 'inventor'?

COLIN

Tinker, Jack of all trades. I
dabble in mechanics and
electricity.

They pass another farm. A woman is hanging out wash. Colin
waves. She shakes her fist at him.

REMBRANDT

You don't seem to be too popular
around here.

COLIN

They do not understand my work.
Especially my experiments with
electricity. Once, during a
thunder storm, I trapped a
lightning bolt in a stone jug.

REMBRANDT

A regular Ben Franklin.

COLIN

My hair stood on end for a week.

MAGGIE

I can see how your neighbors might
think that was strange.

COLIN

They are hide-bound, and misguided.
I can prove to them that
electricity can provide good power,
and is safe, but they have no
patience.

QUINN

Things go wrong a lot? Like the
glider?

COLIN

(a shrug)

So I fried a few chickens.

They are on the edge of a village now. We can see a few
houses, some wagons, people on the street.

12 A NEW ANGLE

12

as they walk up the main drag of the town. A young woman in a gingham dress comes toward Colin. This is SUSANNAH. And she is very happy to see Colin. They don't embrace -- this is too strait-laced a society -- but it's clear from her body language, and his, that these two are in love.

(X)

SUSANNAH

Oh, Colin, I am so glad to see you well. I was worried.

(sees the glider wreckage)

Oh, my, did you crash?

COLIN

Only a little. I was not hurt.

Susannah is looking at the Sliders curiously.

COLIN

(realizes)

Oh...these are my new friends...

(to them)

Sorry, I do not know your names.

QUINN

(to Susannah)

I'm Quinn, this is Maggie and Rembrandt.

SUSANNAH

I am Susannah Morehouse. Welcome to El Segundo.

Susannah is fascinated by their strange clothing, especially Maggie. She goes to her.

SUSANNAH

I have never seen clothes like this. Did you make them?

MAGGIE

No. They're what you probably call 'store-bought.'

SUSANNAH

Beautiful. But I could never wear anything like this.

MAGGIE

Sure you could.

MOREHOUSE'S VOICE

Susannah!

13 A NEW ANGLE

13

to include a large, mean-looking woman in a dark, floor-length dress, high collar. She comes out of a store front. This is MOTHER MOREHOUSE. We begin to notice that several other townspeople are beginning to gather to gawk at the newcomers.

(X)
(X)

MOREHOUSE
Get back in the house, child. I told you to stay away from this demon and necromancer.

Susannah backs away, embarrassed, head down.

COLIN
I am not a necromancer, Mrs. Morehouse. And you know how I feel about your daughter.

MOREHOUSE
I know and I disapprove. My daughter is promised to another. And there's the end of it.
(turning to the Sliders)
Who on earth are you?

REMBRANDT
We're just passing through.

MOREHOUSE
Where did you get such outrageous attire?

QUINN
We're from Canada.

MOREHOUSE
Oh.

That is apparently good enough for her. She approaches Maggie.

MOREHOUSE
You had best cover yourself, young lady. Women in these parts are more modest. The men in these parts are likely to get the wrong impression.

Mother turns back toward her house, herding Susannah along.

MOREHOUSE
(as she goes)
You strangers would do well to stay away from Colin Mallory. He's doing the devil's work.

Colin shrugs to the Sliders, and we...

CUT TO

14 CLOSE ON SPINNING WHEELS 14

This is Colin's version of a Wimshurst induction machine, two glass wheels with metal contact points and combs. When spinning, as they are now, they produce electrical sparks.

WIDEN to...

15 INT. COLIN'S HOME/WORKSHOP - DAY (BACK LOT) 15

There's a simple cot, a table and chair in one corner. The rest of the space is filled to overflowing with Colin's "laboratory," a kind of machine shop gone nuts. A long work bench covered with dozens of jerry-built, half-finished Rube Goldeberg gizmos. Colin is rotating the disks of the induction machine as Quinn, Remmy and Maggie watch.

QUINN

Amazing. Where we're from this is called a Wimshurst machine. One of the first gizmos to generate electricity by induction, and store it in jars like these.

(to Colin)

And you invented this?

COLIN

Yes. And everything else here.

Pointing a few things out.

COLIN

Several variations on the lightning rod...This is a kind of calculating machine...bicycle generator...I have built a flush commode in the outhouse, but I cannot get anyone to use it.

Quinn looks over a glass cylinder with alternating layers of material.

COLIN

(explains)

I'm experimenting with producing an electric flow with chemicals. Layers of leather, zinc paper. The activator is any kind of acid. Right now I'm using vinegar.

Quinn is knocked out.

QUINN

(to the Sliders)

This is a primitive voltaic pile. In our world, this was the first battery.

(then)

My brother's a genius.

CONTINUED

15 CONTINUED

15

Remmy holds up the timer with the numbers clicking down.

REMBRANDT

I'm happy for you, but we're
running out of time.

Colin takes the timer from Rembrandt, amazed at it.

COLIN

Marley's ghost! How do the numbers
light up like this?

QUINN

I'll explain later.
(then)

I told you I might be able to prove
I'm your brother. Our parents left
a special message for me. They
must have left one for you. You
said your parents left you a few
things.

He crosses to a cabinet, opens it and takes out a big
leather-bound Bible and hands it to Quinn.

COLIN

The family Bible.

Quinn, Maggie and Remmy look it over. Quinn quickly flips
through the pages, holds it by the covers and shakes it.
Nothing. He glances at the ticking timer, then grabs the
top of the binding and rips it down to the cardboard.

COLIN

Hey!

Quinn can't find what he's looking for.

QUINN

Anything else?

Colin takes a gold watch on a chain from the cabinet, but he
holds on to it, reluctant to give it to Quinn after what
happened to the Bible.

QUINN

It's very important.

Colin holds out the watch. Quinn takes it and looks it
over, listens to it, opens the back, then puts it on the
work bench and, before Colin can stop him, grabs a mallet
and smashes the watch. Colin just stares in open-mouthed
amazement as Quinn quickly sorts through the wreckage of the
watch.

MAGGIE

Your Earth Prime mother had the
chip in her arm.

CONTINUED

15 CONTINUED 2

15

QUINN

Right.

Quinn grabs Colin's arms, pushes the sleeves up and looks at the forearms.

QUINN

Do you have a sharp knife?

Colin jerks his arms away.

COLIN

You are quite mad, are you not?

QUINN

(getting desperate)
Anything else? You've got to have
a chip, a micro-dot.

Colin looks in the cabinet and brings up a silver locket on a chain.

COLIN

It belonged to my mother.

He's reluctant to let Quinn have it, but Quinn grabs it anyway. He opens it. Nothing. Turns it over. There is another lid on the back. He opens it. There is the micro-dot. Quinn is relieved. He takes the dot and holds it out toward Colin, who shrinks back.

QUINN

You must put this on your forehead.

Colin doesn't want to.

QUINN

Please...trust me.

Colin looks at the dot, then into his brother's eyes. He sighs and gives in. Quinn puts the dot on Colin's forehead. Quinn helps him back to his cot and Colin lies down. The Sliders gather around to watch him.

(X)
(X)

16 CLOSE ON COLIN'S FACE

16

As the micro-dot on his forehead begins to glow and pulsate in vivid colors, as it reacts with Colin's brain chemistry.

17 COLIN'S VISION

17

A kaleidoscopic experience (not unlike the one Quinn had in "Genesis," Prod. #K2801). Swirling colors and shapes. Mists part to reveal a young couple dressed in white. They are COLIN'S BIRTH PARENTS.

CONTINUED

17 CONTINUED

17

MOTHER

Hello, our precious son. We hope you will understand the difficult decision your father and I had to make concerning you and your brother.

FATHER

A terrible war is raging on our world. If we lose, it will mean the end of life for us as we know it. Our enemies are the Kromagg Dynasty, a separate race of higher primates.

MOTHER

The Kromaggs control more than half our planet and have enslaved millions. Your father and I are working with other government scientists to develop a weapon that could turn the tide and win the war for us.

FATHER

Until we succeed, we have made the painful decision to place you and your brother with foster parents on different worlds to ensure your safety.

18 ANGLE ON COLIN

18

as he takes his mind trip. Quinn, Maggie and Remmy watching.

MAGGIE

Quinn, this thing almost blew your mind and you were already aware of travel between worlds...

REMBRANDT

Yeah. What do you think it will do to a guy who thinks a toilet is a big deal?

COLIN

I'm from another Earth?

REMBRANDT

Now, he's getting to the good part.

QUINN

(looking at the timer)
We have no choice.

CONTINUED

18 CONTINUED

18

COLIN
Coordinates? I do not understand.

Quinn looks around, grabs a pencil and paper.

QUINN
They must be telling him how to get
to their world.

COLIN
Twelve...twelve... cosine nine,
by...I can't make it out...

Quinn writes what he can, then stops, frustrated. Suddenly,
Colin's eyes flash open. He stares wildly at the Sliders.
He's scared out of his wits. He jumps up to run away, but
Rembrandt blocks him and Quinn grabs him. Colin is shaking
with fear.

QUINN
You're not crazy, Colin. I know
that's what it feels like, but I
swear to you, it's all true.

Quinn holds Colin by the shoulders, looking at him
intensely. He carefully removes the micro-dot and replaces
it in the locket. He hands the locket to Maggie.

QUINN
My birth parents came back for me.
My foster mother told me about it.
She hid me because she couldn't
bear to give me back. They may
have come here looking for you. If
your foster parents died when you
were young, that explains why you
weren't found.

COLIN
But what about the people I thought
were my mother and father...all
that time... everything in my life
was a lie?

QUINN
Did you love them? Did they love
you?

COLIN
Yes.

QUINN
Then it wasn't a lie. But there is
a greater truth. And you just
heard it.

CONTINUED

18 CONTINUED 2

18

REMBRANDT
(re: the timer)
Quinn...it's getting close.

QUINN
We want you to come with us.

COLIN
Where?

Quinn takes the timer from Rembrandt and shows Colin the numbers.

QUINN
In less than two minutes, this machine will open a tunnel that leads to another dimension.

COLIN
In here?

QUINN
We have to go through it. All of us. Or we have to stay here for a long time.
(holds up the paper)
These numbers you were given. I didn't get them all down.

Colin is calming down, the implications of all this sinking in. He looks at the paper.

COLIN
No. I could not understand everything they were saying. It was as though they were fading into a fog.

MAGGIE
(re: the locket)
This thing is pretty battered. Might have damaged the micro-dot.

QUINN
I think they were giving Colin the coordinates of their home world.
(looking at the timer)
In a few seconds we have to slide.
(to Colin)
You must come with us. This micro-dot was designed to work only with your brain chemistry. Without you, I can't work out the coordinates and I'll never find our home, our parents.

Colin is undecided. He looks around.

CONTINUED

18 CONTINUED 3

18

COLIN

Could I take some of my work?

Relief among the Sliders. He's caving. They gang up on him.

QUINN

Sorry, but we'll have plenty to work on, I promise. On other worlds, electricity runs everything from lights to refrigeration.

REMBRANDT

Ice cream in July.

MAGGIE

On other worlds, you'll see flying machines that can go a thousand miles an hour.

QUINN

And rockets to the moon and beyond.

REMBRANDT

And satellite TV.

Colin gives a puzzled look.

QUINN

I'll explain later.

COLIN

What about Susannah?

The Sliders react to that. More hard sell is needed. Quinn is blunt.

QUINN

You have to leave her.

REMBRANDT

Her mamma said she's gonna marry another guy.

COLIN

(sad)
Yes.

QUINN

(looking at the timer)
It's time.

COLIN

But...my life here...

CONTINUED

18 CONTINUED 4

18

QUINN
Your life is in the future. With
me. And your real family.

Quinn hits the button and the VORTEX swirls up into the
room.

QUINN
(to Maggie and Remmy)
You two go ahead.

MAGGIE
You sure?

Quinn nods and Maggie and Remmy leap into the vortex. Colin
has backed away from the vortex a little, understandably
frightened by it.

Colin looks at Quinn. Quinn reaches out his hand.

QUINN
Brother?

Colin makes up his mind. He takes Quinn's hand and together
they jump into the vortex.

19
THRU OMITTED
21

19
THRU
21

21A EXT. HIGHWAY - DAY

21A

Maggie and Remmy are standing by the side of the road when
Colin and Quinn arrive -- Colin lands right in the middle of
the road.

QUINN
Where are we?

REMBRANDT
Coast highway?

MAGGIE
I think it's Route One North.

Suddenly, a blast from an air horn.

SHOCK CUT TO

21B ANGLE ON TRUCK

21B(X)

A semi -- bearing down on Colin, who is standing,
bewildered, in the middle of the road. Quinn rushes for
him, grabs him and pulls him to safety just as the truck
blasts by.

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

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

22 EXT. CITY STREET - DAY

22

The Sliders, plus Colin, are walking along a busy street. Everything looks pretty normal to us, but absolutely incredible to Colin. Just about everything he sees is a mind-blower. For Quinn, Maggie and Remmy, this is like herding a three year old through a toy store.

23 COLIN'S POINT OF VIEW - ANGLE ON STREET

23

The cars, the lights, the stores, the people in their strange clothes, some of whom notice Colin in his strange clothes. Rembrandt is constantly getting a kick out of Colin's reaction to things and people's reactions to him.

24 INT. CHANDLER HOTEL - DAY

24

as the Sliders enter and cross the lobby to the front desk. The hotel seems to be quite normal on this world. As they cross, the Sliders explain the situation to Colin.

QUINN

There seems to be a variant of this hotel on just about every world we visit.

MAGGIE

We usually try to get the same room.

REMBRANDT

Unless, of course, the place is headquarters for some doomsday cult, or a military bunker for the Kromagg, or a bombed-out hulk full of hungry rats.

COLIN

That happens?

REMBRANDT

That happens.

Quinn steps up to the desk. The clerk smiles. Her name is BETTY.

BETTY

Good morning.

QUINN

Good morning, we'd like to check in if you've got room for us.

CONTINUED

24 CONTINUED

24

BETTY
Certainly. Will that be bone graft
or DNA debit.

Quinn reacts to the others.

QUINN
Do you take cash?

Only the slightest pause from Betty, and the smile never
goes away.

BETTY
Of course, sir.

And as Quinn starts to fill in the guest card, the camera
PANS TO...

25 A MINI-CAMERA

25(X)

On top of the computer monitor. We ZOOM in on the lens of
this camera and... (X)

CUT TO

26 INT. POLICE STATION - DAY - CLOSE ON A COMPUTER PRINTER

26

It whirs to life and spits out a page.

27 WIDER ANGLE

27

as a plain-clothed police officer rolls his chair over from
his desk to the printer to take the page and look at it. As
he turns back to his desk and to camera, we see that he is
this world's alternate for Sheriff Dawson from Colin's
world.

Here he is SERGEANT LOU DAWSON. He studies the printout.
It's a photo of Quinn, Maggie, Remmy and Colin as they check
in to the hotel. Dawson takes a file folder from a wire
holder on his desk, puts the photo in it, puts it back and
goes back to his paper work.

28 INT. HOTEL ROOM - DAY

28

As Quinn, Maggie, Remmy and Colin enter. Colin sees the
television and crosses to it.

COLIN
Here's one of those cathode image
displaying units we we saw in the
store window. Is it for us?

CONTINUED

28 CONTINUED

28

MAGGIE
Everything in the room is for us.

COLIN
(looking around)
For keeps?

REMBRANDT
We're just renting.

He crosses to the mini-bar, opens it and takes out a soda. Colin follows to the mini-bar and bends down to study it as Rembrandt tosses sodas to Quinn and Maggie. Rembrandt hands Colin a soda and shows him how to pop the top. The soda fizzes up a little out of the can, startling Colin.

REMBRANDT
Taste it.

Colin does. Then...

COLIN
Odd. What is it?

REMBRANDT
Cola.

COLIN
What is that?

REMBRANDT
No one knows.

Colin bends down to pull the mini-bar away from the wall and starts examining the condenser coils.

MAGGIE
You know, if we've got three days here, I could stand to do some shopping. What do you say, Remmy, why don't we let the brothers do a little bonding?

Remmy takes a wad of cash from his pocket.

REMBRANDT
Aren't you sorry you made fun of me for trying those ATM machines along the way? I knew I'd hit one sometime.

Quinn has a thought. He crosses to the door with them as Colin continues to bury his nose in the mini-bar innards.

CONTINUED

28 CONTINUED 2

28

QUINN

Be careful with that cash. You saw how the woman acted when we checked in. If anybody asks about that bone graft thing, I think we should say we've got them, but we just like to do business with cash.

Rembrandt and Maggie shrug "Okay." Maggie opens the door and exits. Rembrandt turns back to Colin.

REMBRANDT

Don't do anything I wouldn't do.

And they're gone. Colin rises from the mini-bar and crosses to the clock radio on the bedside table. He picks it up, shakes it, looks at the LED numbers.

COLIN

I do not think I know him well enough to know what he would or would not do under certain circumstances.

Quinn crosses to Colin.

QUINN

It's just an expression.
(takes radio from Colin,
puts it back on the
table)
Here, let me show you around.

CUT TO

29 A SILENT SEQUENCE

29

as Quinn shows his brother some of the wonders of the modern age without even leaving the hotel room.

THE CLOCK RADIO. Quinn shows Colin how it works, setting the alarm, then hitting the "on" button. An up-tempo song is playing on the radio. Colin is at first startled by it, then begins to dig it. This song now becomes the source for score for the rest of the sequence.

30 IN THE BATHROOM

30

Quinn shows Colin the SHOWER. Colin holds his hand under the stream of water, pulling it back when the water is too hot.

Quinn flushes the TOILET. Colin is fascinated, putting his head right down in the bowl to observe the water. A HAND-HELD HAIR DRYER. Quinn flips the switch and Colin is literally "blown away."

31 BACK IN THE BEDROOM

31

as Colin sits on the bed, still sipping his soda, opening drawers in the bedside table. He finds a GIDEON BIBLE, opens it, seems pleased to discover what it is. He lies down on the bed as Quinn crosses to the television and comes back with the REMOTE CONTROL.

(X)

The music starts to fade away as Quinn hits the remote and the TV comes to life.

32 ANGLE ON TELEVISION

32

as it tunes in a vintage episode of "Simon and Simon." Rick and A.J. chasing a bad guy.

33 ANGLE ON COLIN AND QUINN ON THE BED

33

as Quinn hands him the remote and shows him how to work it. The camera stays on Colin as he clicks around, channel surfing, vibrating on the bed, sipping his soda. The effect is carried by sound only.

TELEVISION

(montage of different voices)

I know it's only a dog, but I think he's trying to tell us something...
Bacon, ninety-nine cents a pound!
...No, Kalkie, the hat goes on your head... These sharks swim in shallow water quite close to the shore...
Anxious about your future? Call a registered psychic at... Tell me, you're a scientist, what could cause tomatoes to grow to this size?

(X)

Colin clicks the television off.

COLIN

(puzzled)
You like this?

QUINN

(shrugs)
Sometimes there's a good show on.

Colin rises and crosses to the TV, starts to pull it forward out of the cabinet.

COLIN

I think it would be more interesting to take it apart.

QUINN

We can't do that. It's not ours.

CONTINUED

33 CONTINUED

33

The telephone on the bedside rings. Colin drops his soda can. Quinn crosses and answers the phone.

QUINN
(into phone)
Yes? Yes, we have plenty of towels. Thank you.

He hangs up. Colin crosses to the table and leans down to observe the phone closely.

QUINN
It's called a telephone. A communication device.

(X)

COLIN
(picks up phone)
Can I take this apart?

QUINN
No. It's not ours either.

Colin is punching the buttons on the phone.

QUINN
(demonstrating)
You have to pick up the receiver.

Colin listens.

QUINN
Hear the tone? Means it works.
(doing it as he talks)
Then you just punch in the number you want.

COLIN
What number do I want?

Quinn goes to the bedside table, opens a drawer, finds a phone book, shows it to Colin.

QUINN
Every person and business who has a telephone has a number, and most of them are in this book.

COLIN
(looking at the book)
This is a wonder. I must read it.

QUINN
(takes book)
Later, why don't we go out for a while. Let me show you more the way this world works.

CONTINUED

33 CONTINUED 2

33

COLIN

(excited)

Yes. If it is all as fantastic as
that great book of numbers, I
cannot wait.

Quinn takes Colin by the arm and they head for the door.

CUT TO

34 INT. CHANDLER BAR/CLUB PAIN

34

On this world, the bar is a "techno-punk rave bar." Pulsing
European computer driven music, wandering spotlights and
lasers, a dance floor crowded with radically dressed
dancers. Colin and Quinn enter and look around.

COLIN

Is this some kind of harvest
festival?

QUINN

Could be. Must be some kind of
holiday for the club to be this
busy this early.

They cross to the bar and find a couple of slots to
belly-up. A bartender crosses down.

QUINN

(to bartender)
Draft beer.
(to Colin)
Want anything?

He sees a nearby customer with a tall drink with an umbrella
in it.

COLIN

I'll have one of those.

Bartender nods and goes away.

COLIN

(to Quinn)
Why does the drink have an umbrella
in it?

QUINN

I've never really thought about it.
Decoration, I suppose.

COLIN

Maybe this is a world where it's
important to protect your beverage
from the elements.

CONTINUED

34 CONTINUED

34

QUINN

(a chuckle)
You might be right.

The drinks come. Colin tries to take a sip around the umbrella, fails, finally has to take it out. He savors his drink.

QUINN

Well, you be careful with that.
It's loaded.

(sees buffet)
I'm gonna grab some food. You want anything?

COLIN

No thanks.

QUINN

Don't wander off.

Quinn leaves to cross to the buffet table, dodging through the dancers. Colin sips his drink and looks around, noticing for the first time that the leather and nose stud people around him are staring at his long coat and wide brimmed hat, smiling and nodding their approval of his look.

34A EXT. STREET CAFE - DAY

34A

Maggie and Rembrandt are taking a break in their shopping, sitting at a table in a sidewalk cafe, surrounded by bags full of their purchases. There are a number of other folks at other tables. Remmy is checking out some of her purchases in one of his bags. He takes out a T-shirt with a wild design on it, holds it up for Maggie to admire.

REMBRANDT

What do you think?

MAGGIE

It's not for you.

REMBRANDT

Exactly. It's for Colin. We've got to get that boy out of those funeral clothes.

MAGGIE

I think you should go slow with that one. He's got a whole new world to get used to.

REMBRANDT

I don't know. He seems pretty eager to jump into this time zone.
(MORE)

CONTINUED

34A CONTINUED

34A

REMBRANDT (CONT'D)

Now me, if I was flashed into a world this different from my own, I'd be scared to death. But this guy? He's ready to be a player. And I'm just the guy to make that happen.

Maggie smiles at Remmy as he puts the shirt back in the bag.

MAGGIE

Looks like you've got a brand new playmate.

REMBRANDT

And Quinn's got a brand new brother. Kind of nice to see that happen.

MAGGIE

(wistful)

I'm really happy for him.

Remmy looks at her, realizes the mixed feelings they both have -- genuinely happy for their friend, and still wondering if they'll ever find something, or someone, like this for themselves.

It's a moment covered simply as Remmy puts his hand on her arm and smiles at her. And the moment is broken, as all such moments are, by a waiter. He serves each of them cups of coffee and plates of biscotti. Remmy takes some cash from his pocket and pays the waiter. The waiter reacts to the cash for a moment, looking from Remmy to Maggie. Finally, he smiles and moves away.

REMBRANDT

These people have got a real problem with real money.

MAGGIE

I guess the dream of a 'cashless society' finally came true on this world.

REMBRANDT

Yeah, well even though they do take the money, I get the feeling they're watching us.

Maggie picks up one of the bags and starts going through some clothing purchases she's made.

MAGGIE

I think you're just being paranoid.

CONTINUED

34A CONTINUED 2

34A

REMBRANDT

I've had a lot of training in that area.

Remmy takes a sip of coffee, savors it, then leans back in his chair and closes his eyes, enjoying the sun on his face.

REMBRANDT

You know, sometimes I think a person who hasn't been almost incinerated by a religious cult, or captured and tortured for months by Kromaggs, or chased down by deranged psycho cops just doesn't know how to enjoy the sun and a good cappuccino.

MAGGIE

I had a flight trainer once who said that life is never so sweet as when you almost lose it, and then get it back.

REMBRANDT

A wise man. Or a fool. Sometimes it's hard to tell the difference.

Remmy looks up and down the street.

REMBRANDT

So where do we spend money next?

MAGGIE

I saw a store in the next street called 'Shoe World.'

REMBRANDT

I was hoping you didn't see that.

MAGGIE

(innocently)
Oh, did women on your world like to shop for shoes?

Remmy just puts his head in his hands, knowing where the next half day of his life will take place.

CUT TO

34B INT. HOTEL BAR - CLUB PAIN

34B

Colin is still at the bar, sipping his "umbrella drink."
Quinn is across the room, still at the buffet table, maybe checking out the female contingent on the dance floor.

35 COLIN'S POINT OF VIEW - ANGLE ACROSS BAR

35

A woman is leaning against the bar. She's dressed provocatively in a very short skirt and revealing top. She is back-lit so we can't see her face clearly, but she looks to be a knockout. Colin reacts to her. Then, looking more closely, begins to think she might look familiar.

He starts to cross toward her, dodging dancers as he goes. As he gets closer, she turns her head toward the light and Colin and we get our first good look at her.

COLIN

Susannah!

She looks at him, wondering who this geek is. She's the alternate for the Susannah from Colin's world.

COLIN

What are you doing here?! And dressed like that?! If your mother could see you... well... I do not know what she would do.

SUSANNAH

Do I know you?

COLIN

Don't you remember? Colin Mallory. I asked you to marry me?

SUSANNAH

Are you some kind of lab experiment that blew up?

COLIN

People are always asking me that.

She turns away from him. Colin shakes his head, realizing that he's on another world. This can't be his Susannah.

COLIN

Ah...Susannah...I thought you were someone else.

SUSANNAH

No big deal.
(then)
Nice outfit.

COLIN

Thanks.

SUSANNAH

How come you know my name?

COLIN

(almost to himself)
I know everything about you.

CONTINUED

35 CONTINUED

35

SUSANNAH

What?

COLIN

Nothing. I am not myself. Maybe
it is the drink.

Susannah nods, looks him over a moment.

SUSANNAH

You're kinda cute, in a weird way.

Colin looks at her. She looks exactly like the girl he
loves. Gets up his courage.

COLIN

Can I buy you something with an
umbrella in it?

SUSANNAH

Sure.

He waves to the bartender, who crosses down.

COLIN

One of these for the lady.

The bartender nods and goes away.

SUSANNAH

You're not from around here.

COLIN

Well, actually...
(catches himself)
How can you tell?

SUSANNAH

You don't look, dress or sound like
anyone around here.

COLIN

You noticed.

The bartender brings Susannah's drink. Colin fumbles in his
pocket for some money and puts it on the bar. Susannah
takes serious note of the cash.

SUSANNAH

You're a cashier?

COLIN

Sorry...

SUSANNAH

Don't you have a bone graft?

CONTINUED

35 CONTINUED 2

35

Colin wasn't listening earlier when Quinn warned Remmy and Maggie about this.

COLIN

You know the lady at the desk asked about that when we checked in. No, I do not have a bone graft, whatever that is. And I do not have anything else she talked about. What was it? DNA.

Susannah looks at him a moment, then.

SUSANNAH

I have some place very important to go. But I'm afraid to go by myself. Will you come with me?

Colin looks at her, torn. He looks around the bar, sees Quinn at the buffet table, loading up on finger food. Susannah steps closer to Colin and opens her eyes wide.

SUSANNAH

Please.

Colin looks at her. What the hell. He's a guy.

COLIN

Well, maybe for a little while.

She takes his hand and leads him away from the bar.

36 WITH QUINN

36

as he starts back toward the bar. He sees Colin, his big hat really, moving toward the door, with a girl. He tries to hurry toward his brother, shoving his way through the dancers.

QUINN

Colin...wait!

37 EXT. HOTEL - DAY

37

Susannah hops into the driver's seat of a van. Colin gets in the passenger side and the van pulls away. After a moment, Quinn comes out the door and looks up and down the street at the traffic. He can't tell which car, if any, Colin has been taken in. He reacts with frustration, and we...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

38 EXT. CITY STREET - DAY 38

A plain van is moving along in the traffic.

39 INT. VAN - DAY 39

Susannah driving, Colin taking in every feature of this strange chariot, opening the glove box, flipping down the visors, rolling the electric windows up and down. Susannah takes a cell phone from her purse and punches in a number.

COLIN

Is that a telephone?

SUSANNAH

Yes.

COLIN

No wires?

She looks at him oddly, then talks into the phone.

SUSANNAH

(into phone)

Mother, guess what, I found the perfect person to help us with our problem. We're going right over to the home.

She ends the call, puts the phone back in her purse. Smiles at Colin and explains:

SUSANNAH

I know I really shouldn't burden you with this since we've just met, but you seem like such a kind person. My dear Uncle Ray is being kept in an old folks' home. My awful relatives have put him there against his will.

COLIN

That is terrible.

SUSANNAH

Mother and I have been heart broken about it. We want to get him out and bring him home where we can care for him.

COLIN

That would be a very decent thing to do.

CONTINUED

39 CONTINUED

39

SUSANNAH

But we can't get to him. The security system at the home is set to pick up bone grafts. Any unauthorized person sets off the alarm. Since you don't have a graft, you could go in and get him.

COLIN

You want me to steal your uncle?

SUSANNAH

Rescue.

Colin gulps, but he'll do pretty much anything for Susannah.

CUT TO

40 EXT. OLD FOLKS' HOME - DAY

40

A sign says: CLARENCE BIRDSEYE INSTITUTE. Susannah's van drives around to the back of the building and parks near a loading dock.

41 INT. THE VAN

41

Colin turns to Susannah.

COLIN

Susannah, I am not sure this is right.

SUSANNAH

Is it right that a helpless, elderly person be kept in a heartless institution when a loving family is ready to care for his every need?

Colin looks at her, falling more in love with her, like a sap. He gulps again, but he's going.

SUSANNAH

He's in Suite 433.

Colin opens the door and gets out. He looks nervously back at Susannah, who smiles.

42 INT. CLARENCE BIRDSEYE INSTITUTE - HALLWAY - DAY

42

Colin is making his way down a long hallway. He turns a corner and sees a wall full of large drawers, like a storage area in a morgue. There are numbers on the drawers. He walks along, looking for 433. We TILT up to see, in a corner, another one of those pesky computer-driven surveillance cameras following Colin as he walks.

43 COLIN

43

finds "Suite" 433.

COLIN

(to himself)

Mighty small suite.

He presses the handle and opens the drawer. The thing slides out on bearings and Colin raises the lid, and a lot of frozen nitrogen steam rises up in a fog. When the fog clears, Colin looks inside and there is Uncle Ray. Frozen stiff. Colin's mouth drops open, it's safe to say.

44 EXT. STREET - DAY

44

Susannah waiting in the van. After a moment, here comes Colin. By himself. No Uncle Ray. Colin seems upset.

COLIN

There's a problem.

SUSANNAH

What?

COLIN

Something you did not tell me.

SUSANNAH

Yes?

COLIN

Uncle Ray is frozen.

SUSANNAH

So?

COLIN

He is dead as a mackerel.

SUSANNAH

No, he's not. Oh, I'm sorry, you're a Canadian. I don't think they have this technology up there. Uncle Ray is in a state of suspended animation. His body functions have been lowered, but he's alive. It's the way old people are handled here when they become too much trouble.

Colin looks at her a long moment, not sure whether to believe her.

COLIN

It is true I do not know much about your science, but I know that frozen flesh cannot be reanimated.

CONTINUED

44 CONTINUED

44

SUSANNAH

(a tad desperate)
They inject a special serum before
freezing. Now please hurry. I
didn't tell you before because I
thought you would know. Just slip
Uncle Ray into one of those
shipping containers on the dock and
bring him out. I promise you he'll
be so much happier with us.

She puts her hand on his arm and looks pleadingly at him.

COLIN

Well...he sure does not look very
happy now.

Colin turns and heads back to the building.

45 INT. CLARENCE BIRDSEYE INSTITUTE - HALLWAY

45

Colin coming down the hallway with a container on a gurney.
He pauses a moment, looks at the drawers. Then he turns and
looks in the opposite direction, thinking things over.
Suddenly, he hears footsteps approaching. He looks around
frantically for an escape.

45A ANGLE ON HALLWAY

45A

Two white-coated morgue attendants are walking along. We
follow along as they turn a corner and come down the hallway
with the body drawers.

45B NEW ANGLE ON HALLWAY

45B

as the attendants walk by. No Colin. The attendants walk
away and we hold on this shot. After a moment, one of the
drawers opens and Colin climbs out, shivering from the cold
of the drawer.

CUT TO

46 INT. HOTEL LOBBY - DAY

46

Remmy and Maggie are returning from their spree with
packages. Quinn crosses quickly to them.

QUINN

Colin's gone off somewhere.

REMBRANDT

What?

CONTINUED

46 CONTINUED

46

QUINN

He left the bar with a woman.

MAGGIE

Well, it didn't take him long to learn how to do that.

QUINN

She must have had a car. By the time I got out to the street, they were gone.

REMBRANDT

Have you been up to the room?

QUINN

No. I've been looking for him on the street.

They head for the elevators.

47 INT. HOTEL ROOM - DAY

47

A discreet knock, then Quinn keys the lock, opens the door and the three of them come in.

QUINN

Colin?

A quick look around. No one.

REMBRANDT

What do we do now?

QUINN

We stay calm. We've got three days to find him, or for him to find us. He's not dumb, you know.

MAGGIE

How can you tell?

CUT TO

48 INT. VAN - DAY

48

Susannah driving. Colin riding. He's a lot quieter now, watching the road, trying to remember which route they're taking.

SUSANNAH

You don't know how much this will mean to Mother. Ray is her favorite uncle.

CONTINUED

48 CONTINUED

48

Colin looks at her a lot differently now. The puppy love look is gone. He's studying this young woman carefully.

CUT TO

49 INT. HOTEL ROOM - LATER

49

Rembrandt on the sofa. Maggie in a chair. Quinn pacing.

QUINN

I can't believe it. First thing I do after I find the guy is lose him.

REMBRANDT

I think you're right about waiting here. He knows where we are.

QUINN

I don't think he would purposely wander off like that. But someone could take advantage of his innocence.

REMBRANDT

Maybe he's just shackled up somewhere with this woman.

QUINN

I haven't known him long, but I got the idea that Colin is not a 'shackin' up kind of guy.

MAGGIE

He's a guy, isn't he?

Quinn stops his pacing.

QUINN

We could go to the police.

MAGGIE

What?

REMBRANDT

Not good.

MAGGIE

We haven't had a lot of luck in that area.

QUINN

This seems to be a pretty normal world. The cops I've seen don't look like storm troopers. We haven't seen any abuse.

(MORE)

CONTINUED

49 CONTINUED

49

QUINN (CONT'D)
(picks up phone, dials
zero)
Operator, how do I reach the
police?

A knock at the door.

QUINN
That could be him.

Rembrandt crosses and opens the door. It's Sergeant Dawson.
He's holding up his I.D. badge.

DAWSON
Sergeant Lou Dawson, L.A.P.D.

Quinn hangs up the phone and looks at Maggie.

QUINN
That was quick.

Rembrandt shows Dawson into the room. The cop is carrying a
file folder under one arm and is checking notes in a little
notebook.

DAWSON
(to Quinn)
You Quinn Mallory?

QUINN
Yes.

DAWSON
(to the others)
You're Brown, and you're Beckett?

QUINN
Is there anything wrong, Sergeant?
Have we done something?

DAWSON
Oh, you haven't done anything, but
there's definitely something wrong.
Mind if I sit?

QUINN
Go ahead.

Dawson sits in an easy chair, puts the file folder on the
coffee table in front of him. The Sliders gather around.
Dawson opens his file and shows them a picture. It's of the
four of them checking into the hotel. Then a picture of
Maggie and Rembrandt giving cash in a shop and at the
sidewalk cafe.

(X)
(X)
(X)

CONTINUED

49 CONTINUED 2

49

DAWSON

Every transaction made with cash is
photographed for the police.

REMBRANDT

Something wrong with cash?

DAWSON

No. Just unusual. We take the
pictures because we want to make
sure you didn't get the cash
illegally. Why didn't you use your
bone graft or make a DNA debit
transaction?

Quick glances among the Sliders.

MAGGIE

We just prefer to use cash.

QUINN

We're from Canada.

DAWSON

(good enough for him)
Oh.

REMBRANDT

My mother always told me not to
spend money I couldn't see.

DAWSON

Good advice.
(then)
You do have bone grafts, don't
you?

ALL OF THEM

Oh, yeah...of course...certainly.

Dawson nods, leans forward and points out Colin in the
picture.

DAWSON

This guy. In the big hat.

QUINN

That's my brother, Colin.

DAWSON

Where is he?

QUINN

I'm not sure. We haven't seen him
for a couple of hours.

DAWSON

Well, I've seen him.

CONTINUED

49 CONTINUED 3

49

The Sliders don't know if this is good or bad.

QUINN

Really? Where?

Dawson takes another photo from his file and hands it to Quinn. It's a high angle shot down the hallway in the cryomorgue. Colin is pushing a covered gurney down the hallway.

QUINN

It's Colin, all right. What's he doing?

DAWSON

He's stealing a corpse from a cryomorgue.

On the Sliders' looks of astonishment...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

50 INT. HOTEL ROOM - DAY - CONTINUOUS

50

We rejoin the Sliders, who are stunned at the idea that Quinn's brother might be a body snatcher. Sergeant Dawson is holding the photo from the morgue.

DAWSON

This was taken at three-forty this afternoon at the Clarence Birdseye Cryogenic Storage Facility on Alvarado.

QUINN

Cryogenic? That's a frozen body?

DAWSON

I don't know what it's like in Canada, but down here this sort of thing is getting popular, if you can afford it. And there's a new wrinkle. Not only can you have your body frozen, hoping that somewhere down the road we can cure what killed you, you can freeze your assets too.

REMBRANDT

I'm not following that.

DAWSON

Your money. Fat cats have finally found a way to 'take it with them.' They've got special DNA entry accounts. Your stash just sits there piling up interest until you're thawed out. Only way into the account is with a DNA match.

(X)

QUINN

I don't understand what this has to do with my brother.

DAWSON

New wrinkles usually lead to new crimes. The bad guys are starting to hijack rich corpses. They defrost them, take some tissue to get the DNA, then they clean out the accounts.

QUINN

First of all, I don't believe my brother would even think of stealing a body.

(MORE)

CONTINUED

50 CONTINUED

50

QUINN (CONT'D)

Second, that scheme is so complicated, he would have no way of knowing about it. None of us would.

DAWSON

Yes, I've heard Canada is a simpler place.

MAGGIE

Colin is certainly simpler.

QUINN

What she means is that my brother is a bit naive. But he's absolutely not a criminal.

DAWSON

Maybe someone is taking advantage of him. Using him to do something they couldn't do for some reason.

(X)

QUINN

If this picture is for real, that's the only possible explanation.

DAWSON

For example, this cryomorgue, like a lot of businesses, uses a bone graft security system. Only way somebody like your brother could get in and out without tripping the alarm would be if he doesn't have a bone graft.

Some uncomfortable looks exchanged among the Sliders.

REMBRANDT

Is not having a bone graft against the law?

Dawson rises and starts for the door.

DAWSON

Not if you find such a person and get him back to Canada before it's found out.

(takes card from pocket)

We're rounding up the usual suspects and I've got my top team on this case. If you should happen to run into your brother, be a good idea to give me a call.

He gives Quinn his card and exits. The Sliders look at one another for a moment.

CONTINUED

50 CONTINUED 2

50

REMBRANDT

Now what?

QUINN

We have to find him.

MAGGIE

It's a big city. Besides, what if your brother really is a body snatcher. You don't know what kind of stuff he was into.

QUINN

You saw the world he lived in. I think the Sergeant got it right. Somebody is taking advantage of his simple nature.

(X)

MAGGIE

Short skirts make new fools every day.

REMBRANDT

Well, we can't let the cops find him. Even if we prove his innocence, we'll be all tied up in an investigation, they'll get into that bone graft stuff. They'll take our timer like they always do and we'll end up here for twenty-nine years.

MAGGIE

(sarcastic)
Don't sugar coat it, Remmy. Tell it like it is.

CUT TO

50A INT. HOTEL LOBBY - DAY

50A

Sergeant Dawson is crossing the lobby toward the front desk.

50B AT THE FRONT DESK

50B

Betty comes forward and smiles at Dawson.

BETTY

Hello, Sergeant, how are you today?

DAWSON

Feet are killing me, Betty.

BETTY

(shakes her head)
The 'cop disease.'

CONTINUED

50B CONTINUED

50B

Dawson looks around the lobby to be sure no one is overhearing this conversation.

DAWSON
Listen, I need a favor.

BETTY
Sure.

DAWSON
Those folks in Suite 1215.

BETTY
Yes?

DAWSON
How long they staying?

BETTY
(checks a box of file
cards
Three nights.

DAWSON
Keep an eye on their phone calls for me. Make a note of the numbers they call. If they ask you anything unusual or need anything out of the ordinary, let me know about it.

BETTY
Of course. What did they do?

DAWSON
Oh, nothing. They're helping me with a matter. They just don't know it yet.
(starts away)
Give my best to your mamma.

He exits and the Clerk goes back to work.

51 EXT. MANSION - DAY

51

Long driveway. The van pulls in and goes to the open garage. Three people are waiting there, a woman and two men.

(X)

As we get closer, we may recognize the woman as this world's alternate for MOTHER MOREHOUSE from Colin's world.

52 INT. THE VAN

52

As Susannah jumps out and goes to talk to her mother, leaving Colin, for the moment, alone in the van. Colin looks down at Susannah's purse. He quickly reaches in and takes her cell phone and puts it in his pocket.

53 EXT. DRIVEWAY

53

Susannah and her mother cross to the van. Susannah opens the door and Colin climbs out.

SUSANNAH
Mother, this is Colin Mallory, the
kind young man who helped me get
Uncle Ray.

Mother gives Colin a big smile.

MOREHOUSE
You'll never know how grateful we
are for this. Come on in the
house. You must be starved.

Colin and Susannah start into the garage, heading for the back door into the house. Mother is right behind them, turning to the two men as she goes.

MOREHOUSE
(sotto)
Get that stiff down to the sauna.

54 INT. DEN - DAY

54

A nicely furnished, bookshelf-lined room. Leather sofa, easy chairs, big desk. The door opens and Colin is escorted in by Susannah. She crosses to the sofa with him. Mother comes with them.

MOREHOUSE
You know, when my Susannah told me
she'd met a nice, young man who
could help us with our problem, I
just knew my prayers had been
answered.

COLIN
I was glad to be of help.

MOREHOUSE
You must not be from around here.

COLIN
I'm from Canada.

MOREHOUSE
Ah...that explains everything.
(then)
Well, then, we've got a little
business to take care of, then
we'll tie on the feedbag. Don't
tell me you don't like pizza.

CONTINUED

54 CONTINUED

54

COLIN
(has no idea what pizza
is)
Very well. I will not tell you
that.

Mother crosses to the desk while Susannah moves in closer to
Colin.

SUSANNAH
We're going to get Uncle Ray into
the reanimating facility, and then
we'll have a nice quiet dinner
and...
(seductive)
...get to know one another better.

COLIN
That would be nice.

55 WITH MOTHER MOREHOUSE

55

as she takes the phone from the desk, unplugs it, puts it in
a desk drawer and locks it. Colin may or may not see this,
but it is Susannah's intention to distract him from it.

56 WITH COLIN AND SUSANNAH

56

She gives him a light kiss on the cheek.

SUSANNAH
You just sit down, relax, read
something if you like. I'll be
right back.

She turns and heads for the door. Mother and Susannah give
Colin a big smile and leave. We and Colin clearly hear the
key in the door locking him in. Colin goes to the desk,
tries the drawers. All locked. He checks the door.
Locked. Goes to the windows. All locked. He thinks a
moment, then crosses back to the desk, sees a phone book and
pulls it toward him as he takes Susannah's cell phone from
his pocket, opens it and starts to try to figure out how to
work it.

57 INT. HOTEL ROOM - DAY

57

The Sliders are on their way out.

QUINN
We get a Thomas Guide and do a
quadrant search...

The phone rings. Maggie is closest, so she answers it.

CONTINUED

57 CONTINUED

57

MAGGIE
(into phone)
Hello...

58 INTERCUT

58

between Colin in the den on the cell phone, and Maggie, then Quinn, in the hotel. We see Colin has looked up the hotel number in the phone book.

COLIN
Maggie? Thank heavens. I found
the hotel in the great book of
numbers Quinn told me of.

MAGGIE
You know the police think you're
some kind of sicko grave robber.

COLIN
Can I speak to my brother?

Maggie holds out the phone to Quinn, who takes it.

QUINN
(into phone)
Colin? Where are you?

COLIN
I'm not sure. I tried to remember
street names, but there were a lot
of turns, and what's a Sepulveda?

QUINN
Never mind that, we've got to find
you.

COLIN
Well, I'm in a big house. Room
with a desk and a lot of books.

QUINN
A study. That's no help.
(gets the idea)
Wait a minute. Look at the desk.

Colin crosses to the desk.

QUINN
There's got to be something there
with an address on it. Stationery,
mail...

Colin rummages, finds an envelope.

CONTINUED

58 CONTINUED

58

COLIN
Here's something.
(reads)
One-six-five-oh-nine Glenellen
Drive...

QUINN
Got it. We'll be right there.
Quinn hangs up. The Sliders exit in a hurry.
END INTERCUT.

59 ON COLIN

59

who folds up the phone, puts it in his pocket and crosses to
the window to wait.

CUT TO

60 INT. SAUNA ROOM - DAY

60

The two men are struggling to open the body container.
Mother and Susannah enter.

MOREHOUSE
Don't bother with that now. Put
the whole thing in the sauna.
We've got to get it thawed, chopped
up and out of here as quick as
possible.

They shove the container into the sauna and close the door.

SUSANNAH
What do we do with the hayseed
upstairs?

MOREHOUSE
We keep him around. A casher with
no graft could come in pretty
handy. Think of all the other
Uncle Rays out there who'd like to
warm up and give us their dough.

SUSANNAH
What if Colin wants to go back to
Canada?

MOREHOUSE
If you don't know how to keep a man
on a string, then you haven't
learned anything I taught you.

The men have muscled Uncle Ray's container into the sauna.

CONTINUED

60 CONTINUED

60

Mother crosses over and peeks through the glass, then checks the temperature gauge. She turns to Susannah.

MOREHOUSE

This time tomorrow, it's front row seven forty-seven to Bora Bora for you and me. You know my idea of a perfect breakfast? A Ramos Fizz and fresh lifeguard.

Susannah smiles, and we...

TIME CUT TO

61 EXT. FRONT OF MANSION - DAY

61

A cab pulls up to the front. The Sliders climb out.

62 WITH THE SLIDERS

62

as they case the joint. They move cautiously down the driveway.

(X)

63 AT THE GARAGE

63

The van is there, the doors are still open. The Sliders go in and Quinn tries the back door. It's open. If this seems too easy, remember Mother and Susannah are certain no one even knows Uncle Ray is out of the freezer.

64 INT. MANSION HALLWAY

64

The Sliders moving along, looking for Colin. Quinn knocks on a door.

QUINN

(sotto)
Colin?

No answer. On to the next door.

QUINN

(again)
Colin?

COLIN (O.S.)

(other side of door)
Quinn?

Quinn tries the knob. Locked.

QUINN

We'll get you out in just a second.

CONTINUED

64 CONTINUED

64

Quinn takes his micro-tool kit out of his pocket, checks the door lock, selects a pair of picks and goes to work. The lock pops, the door opens. Colin comes out.

COLIN

I want to get out of here.

QUINN

What about the old man you stole?

COLIN

I didn't...

MOREHOUSE'S VOICE

More company I see.

65 NEW ANGLE PAST SLIDERS

65

Mother and Susannah are there. Mother is holding a very nice gun on the Sliders.

(X)
(X)

MOREHOUSE

Friends of yours, Mr. Mallory?

(X)

COLIN

(to Susannah)

How could you get involved up with people who would do such a hideous thing?

SUSANNAH

It was my idea.

MOREHOUSE

Are you guys from Canada too?

REMBRANDT

Something like that.

MOREHOUSE

No bone grafts?

MAGGIE

Not that we know of.

MOREHOUSE

What a break! We can set up a whole syndicate. Highjack freezaballs from all over the country. Let's take these people to more secure quarters while we filet Uncle Ray.

(X)
(X)
(X)

Mother nudges the Sliders down the hall.

(X)

66 INT. FOYER

66

As our people are moving through it, suddenly the door crashes open, and a couple of cops rush into the foyer, followed by Dawson.

(X)
(X)

DAWSON

(X)
(X)

Hold it right there.

Dawson is followed by two more uniformed cops. Dawson takes the gun from Mother.

(X)
(X)

DAWSON

(X)

(re: the gun)

(X)

Lot of gun for a nice lady like you.

(X)
(X)

(to Quinn)

Had you tailed ever since I saw you in the hotel.

(then)

Rebecca Morehouse, Susannah Morehouse. You're under arrest for attempted post-mortem homicide.

(to his men)

Take them away.

The officers cuff them and hustle them off.

(X)

67 COLIN

67

sad to see this version of Susannah hauled away in cuffs.

68 WITH DAWSON

68

as he crosses to the Sliders.

DAWSON

I hope it's 'attempted' homicide. Where's the old man?

COLIN

They took the crate to a sauna room in the basement, but you see...

DAWSON

(cuts him off)

Sauna? Holy cow.

And he and a couple of cops rush off for the basement.

(X)

69 WITH THE SLIDERS AND COLIN

69

following.

COLIN

(as they go, to Quinn)

I tried to tell you, it will be all right, but no one listens.

70 INT. SAUNA

70

Two uniformed cops corral the goons and cuff them. Dawson moves to the crate. There is water on the floor. The Sliders and Colin enter.

(X)
(X)

DAWSON
(working on the crate)
If he's thawed out, he's dead for good. Can't refreeze him.

(X)

The crate opens and out tumbles maybe a dozen partially thawed frozen turkeys.

71 ANGLE ON COLIN

71

who explains.

COLIN
When I saw Uncle Ray was frozen, I suspected something was wrong about this whole thing. The staff kitchen was right next door. So...

Everyone reacts to this, and we...

CUT TO

72 OMITTED

72 (X)

72A EXT. FRONT OF MANSION

72A (X)

where a police car is taking Mother and Susannah away. Dawson, the Sliders and Colin come out of the back door into the garage and walk out onto the driveway as they talk.

DAWSON
Commendable work, Mallory.

QUINN
He won't be charged with anything?

DAWSON
No. He stopped a crime from being committed.

REMBRANDT
(re: the police car with Mom and Susannah)
Then what can you charge them with?

DAWSON
Conspiracy. Both murder and DNA grand larceny. They'll do some serious time.

(MORE)

CONTINUED

72A CONTINUED

72A

DAWSON (CONT'D)

(to Colin)
Of course, we'll need your
testimony.

Our folks look a little worried. How long will that take?

DAWSON

Of course, if you're planning to go
back to Canada, as I recommended, a
deposition will do just fine.

The Sliders are relieved, and we...

CUT TO

73 INT. HOTEL ROOM - LATER

73

Quinn, Maggie and Remmy lounging around. Colin is not
there.

QUINN

Don't you think you might be
rushing my brother a little,
fashion-wise?

REMBRANDT

Are you kidding? He wanted to try
on everything in the store.

MAGGIE

He thinks the zipper will change
the world as we know it.

QUINN

(thinks about it)
Well, it did.

MAGGIE

Quinn, I owe you an apology. Colin
is a lot smarter than I thought he
was.

Quinn just nods his acceptance. Maggie turns to Remmy.

MAGGIE

We've still got a couple of days to
kill and the natives seem very
friendly.

REMBRANDT

Even the cops are nice.

MAGGIE

Why don't we take in a movie? Let
these brothers do a little more
bonding.

CONTINUED

73 CONTINUED

73

REMBRANDT

I don't know. Look what happened last time.

QUINN

This time he doesn't get out of my sight.

REMBRANDT

(to Maggie)
What do you want to see?

MAGGIE

There's a theatre just up the block showing something called 'Gone with the Future,' starring Michael J. Fox as Rhett Butler.

REMBRANDT

That I've got to see.

The bathroom door opens and Colin enters. Utterly transformed. Gone is the black coat, pants and big hat. Replaced by a slim-fit T-shirt with a wild design (maybe the one we saw Remmy with earlier), baggy shorts, and hip high-top basketball shoes. On his head, a baseball cap, bill forward. The Sliders react.

(X)
(X)

MAGGIE

Wow.

REMBRANDT

The man is stylin'.

QUINN

Absolutely amazing.

COLIN

Is it me?

REMBRANDT

It's whoever you are now.
(crosses)
One little thing.

He turns the baseball cap around so the bill points backward.

COLIN

I do not understand.
(turns bill back to front)
It seems to me the function of this extension is to shade the eyes.

CONTINUED

73 CONTINUED 2

73

REMBRANDT
(turns bill to back
again)
For shortstops, yes. Not for you,
cutting edge dude.

Rembrandt and Maggie head for the door and exit. Colin
turns to Quinn, who just grins and shakes his head. Having
a new brother looks like a lot of fun.

FADE OUT

THE END