

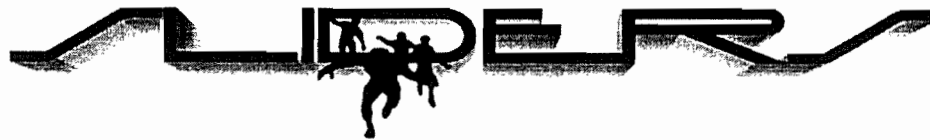
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"THE SEER"

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SLIDERS

"The Seer"

TEASER

FADE IN:

1 TIGHT ON AN MD-TYPE DATA DISK HELD IN DIANA'S HAND (D1) 1
WIDEN to include...

2 EXT. COLONIAL STREET - DAY 2

A nice patch of green surrounded by quaint buildings, mostly small businesses and the like, with a few open air vendors tending shop out front. (NOTE: All extras have bizarre multi-colored hairstyles.) A church stands prominently in the b.g. The heart of a serene community. Our SLIDERS are walking down the street. A very serious, somber moment.

DIANA

This is it, folks. The ticket to our home worlds.

REMBRANDT

I thought this day would never come.

Diana slips the disk into the PDL's drive.

DIANA

I just need a few moments to call up the coordinates and punch them into the timer. If you have any stops to make, last slide is in ten.

REMBRANDT

That should be just enough time.

Rembrandt heads off in one direction. Maggie heads out in another direction.

MAGGIE

Think I'll just take a look around.

Mallory takes note of the overall mood.

MALLORY

Everyone is so serious. I thought those two would be jumping for joy to finally be going home.

CONTINUED

2 CONTINUED

2

DIANA

I think it's a bittersweet homecoming. Rembrandt had hoped to return to Earth Prime with a way to defeat the Kromaggs. Instead he's going home empty handed. That's gotta hurt.

3 INT. A CHURCH SANCTUARY - DAY

3

The place appears to be empty. As we DOLLY toward the front of the sanctuary we see Rembrandt. He is staring up at the stained glass window on the back wall, deep in thought.

4 EXT. COLONIAL STREET - DAY

4

Diana and Mallory are now seated on the green. Diana is working with the PDL and Timer.

MALLORY

So, any plans after our triumphant return? Wait, I know...

(a la an announcer)

And the Nobel Prize goes to... Diana Davis! Come on down!

DIANA

A couple of months ago that's what I would have wanted. But after you've seen what we've seen, done what we've done, getting a 'prize' for it seems inconsequential, almost superficial. What about you?

MALLORY

A hammock and endless margaritas come to mind for me.

Diana suddenly seems skittish, as though afraid to broach...

DIANA

You know, it would be a shame to return to our Earth only to have you fall off the face of it.

MALLORY

Don't worry, I'm not much of a letter writer but I give good phone.

(beat, then)

Are you saying you'll miss me?

CONTINUED

4 CONTINUED

4

DIANA

Let's just say... I'm used to you.

They exchange a warm look. What's happening here? They are interrupted by a BEEP from the PDL. Back to business. Diana punches a numbered sequence into the Timer.

DIANA

Seven, six, four, four, two. That should do it. First we drop the others off on Remmy and Maggie's Earth and then recalibrate for home.

MALLORY

You mean just Remmy's Earth. Maggie has no home world, remember?

DIANA

I forgot. Though I think she's decided to stay with Rembrandt.

MALLORY

Out of the frying pan into a Kromagg fire. I understand Remmy wanting to go home to fight for his world but what's in it for Maggie?

DIANA

For years Rembrandt has been Maggie's only family and the excitement of sliding, her only home.

MALLORY

All the more reason to step off the roller coaster and take a break.

DIANA

Not everyone craves a couch and a remote at the end of the day, Mallory. Some people like riding a roller coaster. And some people need it.

Maggie joins Diana and Mallory. She's carrying some kind of fast food burger and a drink. Mallory eyes it, snidley.

MALLORY

Did you bring enough to share?

MAGGIE

Here, try some. It's a giraffe burger and pork soda.

CONTINUED

4 CONTINUED 2

4

She thrusts the burger in his face. Mallory winces.

MALLORY

The word 'why' comes to mind.

There's the smallest hint of sadness in her voice.

MAGGIE

Last chance to take a bite out of the bizarre and unusual. From now on, the expected is what you get and the unexpected is just a memory.

MALLORY

Nice. Very poetic.

(to Diana)

I'll take that margarita now.

Rembrandt joins the group.

MAGGIE

Thought you stopped attending church years ago.

REMBRANDT

Yeah, well there comes a time in a man's life when he's got to look at where he's been to figure out where he's going.

MALLORY

I figured you were just in there asking for a little back-up.

REMBRANDT

That too. Make no mistake, people, my world's been conquered by Kromaggs. It's not a pretty place these days. I won't blame anyone who wants to bail.

The others just look back at him, saying nothing.

REMBRANDT

All right then.

Diana looks down at the timer.

DIANA

This is it... three, two, one.

She keys the timer. The VORTEX FORMS.

CONTINUED

4 CONTINUED 3

4

One by one our heroes leap into the swirling maw...

5 EXT. COURTHOUSE SQUARE - DAY

5

...and true to form are ejected on the other side - landing solidly on the very hard marble steps of the Town Hall.

MALLORY

Ouch, marble steps. That'll leave a mark.

They stand turn around and take stock only to see...

6 A PATCH OF GREEN

6

similar to the one they were just on. And on it, a CHEERING MOB. They are carrying signs that say "Welcome Sliders." They are wearing concert-style T-shirts with our heroes' pictures on them, as well as buttons, hats and all manner of paraphernalia. Several news crews are in the crowd.

7 THE SLIDERS

7

look at each other, dumbstruck.

MALLORY

(to Rembrandt, dry)
Did you call ahead?

Off their reactions we...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

8 EXT. COURTHOUSE SQUARE - DAY

8

The ROARING ADULATION continues.

DIANA

These people don't exactly look
conquered.

MAGGIE

Is it possible that they found a way
to defeat the 'maggs?

Rembrandt reacts, is it? As he slowly realizes.

REMBRANDT

That could be. I haven't been home
in almost two years. A lot can
happen.

DIANA

It seems we're heroes. How do they
even know us?

MAGGIE

We haven't done anything that would
make us heroes here.

MALLORY

Sometimes that's the best way to do
it.

The Sliders are joined on the dais by a woman, CLAIRE, mid-thirties, sharp, attractive, professional, and WAYNE, their mousey assistant. Next to him is a somewhat frail old man with a cane. We will come to know him as THE SEER.

CLAIRE

Welcome, Mr. Brown, Ms. Beckett, Dr.
Davis and, of course, Mr. Mallory.
I'm Claire LeBeau, our assistant
Wayne, and this is my father Marc
LeBeau, better known as The Seer.
Before we move on would you like to
say a few words to your public?

As if on cue, a podium is rolled out in front of them. They
look at one another, totally puzzled, then...

CONTINUED

8 CONTINUED

8

MALLORY

(into mic)
How's it going?

The Crowd goes nuts. Mallory could let out a juicy belch and these people would adore him. They rush the stage.

9 EXT. PARKING LOT BEHIND COURTHOUSE SQUARE - DAY

9

The Sliders, escorted by Guards, make their way to a waiting limousine. Claire and The Seer, in a wheelchair wheeled by Wayne, follow. The Crowd of rabid fans is not far behind.

REMBRANDT

(to Claire)
Look, we appreciate the welcome...

MAGGIE

It's just that we've got a few dozen questions.

CLAIRE

Absolutely, I understand. Let's just get you to someplace quiet and all will be answered.

The limo door flies open, the Sliders file in and the car speeds off.

10 INT. THE SEER'S HOME - STUDY - DAY

10

A large library/study - signs of a very well off lifestyle. Strewn all about are paintings, oils, of the Sliders being depicted in various poses, situations and adventures. The pictures are strikingly lifelike, almost photographic.

Our heroes are examining the artwork. Rembrandt is looking at a painting of the Sliders on the battlefield in "Strangers and Comrades." He looks to another, the Sliders dressed as they were in "The Java Jive."

REMBRANDT

This is freaky. It's like the person who painted these knows all about us, who we are, where we've been.

MAGGIE

How is that possible? Diana and Mallory have never even been to your world.

CONTINUED

10 CONTINUED

10

Diana is off in the corner working with the PDL.

DIANA

I'm afraid that's still true.
The part about never having been to
your world that is.

REMBRANDT

You mean this isn't my Earth?

CLAIRE (O.S.)

Unfortunately, that is correct.

They turn to the door as Claire and The Seer enter.

CLAIRE

Sorry to keep you waiting. Allow us
to welcome you to our Earth.

Now our guys are fit to be tied.

REMBRANDT

You can save your welcome and tell us
why you hijacked our slide.

DIANA

And how?

CLAIRE

First off, understand, we're not
responsible for you being here.

MAGGIE

Sure, you always hold pep rallies for
Sliders and we coincidentally arrived
in the middle of it.

CLAIRE

We didn't bring you here. But we did
know you were coming.

A beat of silence as this sinks in.

THE SEER

Perhaps I should take it from here,
daughter. My friends, I have been
watching your exploits for some time.

MALLORY

(sotto voce, singsong)
Someone forgot to give grandpa his
medicine again.

CONTINUED

10 CONTINUED 2

10

But he heard.

THE SEER

Ironically, there is a modicum of truth to that, Mr. Mallory. Several years ago I fell victim to a devastating illness that nearly took my life. I recovered, but was also left with an ability that to this day I don't fully understand.

DIANA

You're saying it altered you somehow?

THE SEER

That's what I believe. I began seeing visions. Images of all of you and your previous companions. After awhile I came to realize that these were not hallucinations. They were genuine events in space and time.

DIANA

The term is remote viewing. Watching something in your mind from a remote location.

THE SEER

Call it what you will. I eventually learned that I could see out into interdimensional space. Somehow my consciousness zeroed in on your little group.

REMBRANDT

And you painted pictures of what you saw.

THE SEER

Part of the gift.

CLAIRE

We began to share what we knew of you with our world, through the paintings and the writings of my father. It didn't take long for stories of your travels to become popular lore.

Mallory picks up a novel off a large stack of hardback books and looks at it - "VIRTUAL SLIDE, BY THE SEER."

CONTINUED

10 CONTINUED 3

10

THE SEER

Especially after the Kromaggs came.
You inspired many by your deeds and
example to resist their tyranny.

REMBRANDT

Kromaggs were here?

CLAIRE

Until we banished them with a virus
engineered by our science.

The Sliders react. Yippee.

THE SEER

I believe the phrase is, we sent them
packing.

CLAIRE

Your fellowship and philosophy of
life fueled a following that to this
day is tens of thousands strong.

MAGGIE

You see, Rem, you can never give up
hope.

REMBRANDT

(kidding)

Who me? I never gave up hope, I
thought you did.

MALLORY

So this means we can kick the 'maggs
off Remmy's world.

DIANA

Sure looks that way.

The Seer and Claire don't seem to share their enthusiasm.

THE SEER

I wish that were the case.

MALLORY

There's always a 'but' isn't there?

THE SEER

For some reason I have also been
prone to occasional peeks through the
fabric of inter-dimensional time.

(MORE)

CONTINUED

10 CONTINUED 4

10

THE SEER (CONT'D)

I have seen your future and I know
the next slide you take will be your
last. The moment you emerge from the
other side of the wormhole you will
all die.

That puts a damper on things, then...

MAGGIE

How?

THE SEER

That has not been made clear to me.
Know that I felt the death of your
friends, the professor and Ms.
Welles. I have never been wrong.
You must never leave this world.

Off their reactions we...

DISSOLVE TO:

11 EXT. NEW YORK STREET - EXTREME WIDE ANGLE - DAY

11

on Rembrandt, Maggie and Diana. They are armed, running for
their lives from a pack of Kromaggs. They duck behind a
nearby car, pop up and return a hail of AUTO-FIRE.

One of the Kromaggs produces a LAWS rocket. He FIRES.
BLAMMO, the car EXPLODES, barely grazing the Sliders as they
flee.

Our heroes congregate behind the cover of a building. They
join up with Mallory and PROFESSOR ARTURO? Or rather, a heavy-
set man with messy hair and a beard who is supposed to look
like Arturo. As a matter of fact, the only Slider who is, in
fact, a real Slider is Diana! (Actually, her duplicate, DIANA
#2. However, unlike our own mega-talented Tembi, this Diana
could use a Stanislavsky refresher.)

DIANA #2

Professor Arturo, thank God you're
here!

He produces a rather bulky timer knock-off and keys it. A
cheesy, poorly rendered VORTEX with bad matte lines APPEARS.
The Sliders slide O.S. The image FADES OUT.

CONTINUED

11 CONTINUED

11

We see a graphic spiral in -- THE SLIDERS. Then we...

CUT TO:

12 INT. CHANDLER SUITE - BEDROOM - DAY

12

reveal that Mallory and Diana are seated on the bed actually watching a show about themselves on TV. Maggie is on the floor at the foot of the bed.

TV VOICE (V.O.)

What if you found a portal to a
parallel universe? What if you could
slide to a thousand different worlds?

Diana mutes the audio.

DIANA

I can't believe they made a TV show
about us.

MALLORY

I think as a general pan-dimensional
rule all Diana Davises should stick
to science and stay out of showbiz.

MAGGIE

They could have at least tried to be
accurate. There were never five of
us together at one time.

MALLORY

(reading TV Guide)

It says here the episode is called
'Arturo's Return.' 'Tonight, this
beloved character is back by popular
demand.'

(then)

See what a letter writing campaign
can do?

MAGGIE

Some people have way too much time on
their hands.

Rembrandt enters with two evening gowns and two tuxedos under
plastic slung over his shoulder.

CONTINUED

12 CONTINUED

12

REMBRANDT

They just dropped these off. Along with two dozen fruit baskets, eight dozen roses and a marriage proposal for Maggie.

MAGGIE

Did you get a financial statement?

Maggie crosses to Rembrandt to help relieve him of the load.

MALLORY

Black tie reception and royal treatment for just showing up. Doesn't get much better than this.

REMBRANDT

(stern)

This isn't about grabbing the spotlight. This is recon.

MAGGIE

You know the drill. First order of business, we play along with their hospitality...

REMBRANDT

...while learning what we can about this world. Second order, get our hands on that virus.

MALLORY

Then we're still planning on sliding to your home world?

DIANA

I don't know what brought us here but I can't find anything wrong with the timer. We should try again.

REMBRANDT

I've been thinking about that. There's no doubt that this Seer has the inside scoop on all of us. I'm not ready to rule out that he's right about us dying.

MALLORY

Sorry, I don't buy his mumbo jumbo.

CONTINUED

12 CONTINUED 2

12

REMBRANDT

But there's no way to be sure. So
when it comes time to make the slide,
I'll be the only one going.

MAGGIE

I don't think so.

DIANA

That's not a decision you can make on
your own.

REMBRANDT

It is. It's my world we're talking
about here. I'm the only one who
needs to take the risk. I figure if
I survive, I'll come back for you.

MAGGIE

And if you don't?

REMBRANDT

I guess The Seer will know my fate.
I'm sure he'll tell you. At least
you'll be alive.

MALLORY

What happened to all that talk about
teamwork? About how you can't slide
and be a loner. Were you just
wasting our time with all that?

Rembrandt softens.

REMBRANDT

You mean you were actually listening?

DIANA

As was I. We all watch each others
backs. That's what keeps us alive.

Rembrandt looks to Maggie who fires back a knowing glance.

MAGGIE

Don't look at me, pops. You raised
them.

Remmy breaks into a very fake humorous cry.

REMBRANDT

And I'm so proud, too.

CONTINUED

12 CONTINUED 3

12

The tension is officially broken. On to the matter at hand. Mallory picks up his tux and yanks off the plastic.

MALLORY

So, end of discussion. Let's go find out what this world is all about.

13 EXT. THE CENTER - NIGHT (N1)

13

A towering structure located on Hollywood Blvd. Searchlights in front of the building inform the uninitiated that something important is scheduled here tonight. A red carpet and runway await the arrival of some very special guests.

Kind of a cross between a gala premiere and a sci-fi convention. The people who line the runway run the gambit from the formally attired to those in street clothes and Sliders memorabilia. They are all straining to get a look at...

...the limousine as it pulls up. An attendant trots up, opens the door and the Sliders one by one step out - black tie and evening gowns. Once again they are inundated by adulation.

REMBRANDT

Lotta love in the air tonight.

MAGGIE

This kind of thing is probably old hat to you.

Claire meets them from the other end.

CLAIRE

Welcome to the Center.

MALLORY

The center of what?

CLAIRE

(a rehearsed sincerity)
For our followers, the center of everything. Of all that is good.

They react. Say what?

MALLORY

(aside to Diana)
See, I told you it was the center of everything. Of all that is good.

CONTINUED

13 CONTINUED

13

As they follow Claire down the carpet...

14 INT. THE CENTER - LOBBY - NIGHT

14

More of the same kind of people mulling around in here. The Seer's paintings line the walls - a Sliders gallery. Off in a corner are a dozen tables where merchants are dealing in Sliders' merchandise - t-shirts, posters, ashtrays and action figures. A larger table features a complete collection of all the Seer's books. A strange kind of frenetic commerce is going on here, with a great deal of money changing hands.

As Claire leads our heroes through, crowds part in reverence. Mallory grabs an overly-endowed Diana action figure as he passes a merchant table and holds it up to her in comparison. She looks at it and cringes.

DIANA

Is that supposed to be me?

MALLORY

Feeling inadequate?

She slaps the figure out of his hand, scowls at him and they continue on.

Claire leads the Sliders to a mural depicting their conflicts with the Kromaggs. In the foreground of the painting, a sleeping child dreams of our heroes and their great deeds.

REMBRANDT

This is an impressive place. What's your connection to it?

CLAIRE

My father and I run it.

Rembrandt reacts, suspiciously.

CLAIRE

As you can see, your adventures were a great inspiration to us all. Especially in our darkest of hours.

MAGGIE

That's very nice but don't you think it's time to move on with your lives?

CONTINUED

14 CONTINUED

14

CLAIRE

Not everyone possesses the fierce dedication that our people do. They are a select few who consider it their duty to keep you in the forefront of our world consciousness.

DIANA

(whisper to Remmy)

I think they call it a cult.

Suddenly some things are falling into place.

Claire herds the group up to three Men -- an older bearded paternal figure, mid-fifties, bookended by two handsome strapping men, early thirties, one in glasses.

CLAIRE

Much of that duty lies in the capable hands of our TV show writers. May I introduce...

Rembrandt pulls Claire away and to the side, much to the disappointment of the writing team.

REMBRANDT

Listen, we need to talk...

Not looking where he is going he nearly bowls over...

REMBRANDT BROWN #2 and MAGGIE BECKETT #2, their duplicates. They are giddy, giggly, thrilled to be meeting the real deal.

CLAIRE

Oh, and here are your duplicates from our world.

The duplicates in turn grab Rembrandt's hand and give it a good hearty shake. Then the others.

REMBRANDT #2

A thrill, a real thrill.

MAGGIE #2

Absolutely, absolutely.

CLAIRE

(to Diana)

You may have already seen your duplicate. She stars in the TV show.

CONTINUED

14 CONTINUED 2

14

DIANA
(to duplicates)
You two don't act?

MAGGIE #2
(with a wink)
More money in public appearances.

MALLORY
What about my duplicate?

CLAIRE
Sadly, Quinn Mallory never existed on
our world.

He's not quite sure how he feels about that.

MALLORY
Guess I'm one of a kind.

Rembrandt leads Claire off again, trying very desperately to
corner and talk to her. Diana and Mallory follow.

MAGGIE
(aside to duplicates)
You know, if we stay on this world,
you guys are out of a job.

Suddenly those giddy gee whiz smiles completely dissipate as
the idea connects.

Maggie follows the others, sporting a look of satisfaction.

MAGGIE
(sotto voce)
My work here is finished.

A young man, early twenties, geeky, horn rims, in a dated tux
appears from the crowd. His name is VERNON.

CLAIRE
Oh, and this is Vernon. He's the
West Coast Chapter president of the
Four S Club.

VERNON
The Seer's Students for Sliders
Society.

This is getting too nutty. Rembrandt pulls Claire away again,
finally getting her cornered.

CONTINUED

14 CONTINUED 3

14

REMBRANDT

Look, we appreciate the hospitality
but we have to leave. We're sliding
out tomorrow.

CLAIRE

You can't. You'll be killed.

REMBRANDT

Maybe so, but we have to try. Now if
you can just help us get our hands on
that anti-Kromagg virus...

A HUSH befalls the room. Now what? The Sliders look up to
see the crowd part. A Woman, fifties, a blank almost lost
look on her face. She locks her gaze on Mallory and starts to
move toward him. The woman walks straight up to him. She
cups his face in her hands and looks deeply into his eyes.

Rembrandt and Maggie react -- shock of recognition.

MALLORY

Excuse me... who are you?

Maggie crosses to Mallory's side.

MAGGIE

(carefully)
She's your mother.

Off his reaction we...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

15 INT. THE CENTER - LOBBY - NIGHT

15

The scene is as we left it.

Mallory, as gently as he can, pries her hands from his face.

MALLORY

Sorry, lady, you have the wrong guy.

MRS. MALLORY

Quinn...

MAGGIE

No, I don't think she does.

REMBRANDT

Is she a duplicate?

CLAIRE

Sadly, no. The Kromaggs built several work camps on our world. There are refugees here from a dozen Earths. This is who you think it is.

Vernon steps in and gently escorts Mrs. Mallory away.

MAGGIE

And how long were you going to wait before you told us?

CLAIRE

I was going to reunite them tonight, as part of our ceremony.

MALLORY

That's not my mother. Will someone please tell me what's going on?

MAGGIE

That was Quinn's mother. Our Quinn.

MALLORY

I'm your Quinn!

Maggie realizes what she said was a major insensitive faux pas.

CONTINUED

15 CONTINUED

15

REMBRANDT

Where is he taking her?

CLAIRE

Mrs. Mallory is subject to post traumatic spells. The work camp coupled with the knowledge of what happened to her son has taken its toll. Don't worry, we look after her.

MALLORY

What does she want from me?

MAGGIE

She probably wants her son back.

MALLORY

Well he's not here anymore! I thought we covered that long ago!

CLAIRE

Look, why don't we all take our seats, relax, have a glass of wine...

REMBRANDT

No, we are fast running out of patience here...

CLAIRE

I promise, we will discuss your situation. But let's let cooler heads prevail, shall we?

A beat. Rembrandt silently nods. The others agree.

DISSOLVE TO:

16 INT. THE CENTER - BALLROOM - LATER

16

It seems only the elite are allowed in the Ballroom. This part is black tie only. Our heroes are seated at a round table. A lavish multi-course meal is spread out before them. Things are calmer, though still tense.

REMBRANDT

Pretty fancy spread.

DIANA

(aside to Rembrandt)
I overheard someone say it's a thousand dollars a plate.

CONTINUED

16 CONTINUED

16

CLAIRE

How is the filet?

MAGGIE

Considering the last dinner we had
was a giraffe burger...

MALLORY

We haven't had a decent meal in three
slides.

CLAIRE

I think you'll find the food on our
world is more to your tastes. That
should be of some comfort to you.

REMBRANDT

It's not. We were serious when we
told you we were leaving.

MALLORY

The sooner the better.

Maggie takes note of Mallory's sour attitude.

MAGGIE

Now about that virus.

CLAIRE

There's none available.

DIANA

You don't keep any extra on hand?
What if the Kromaggs return?

CLAIRE

The virus has a very short shelf
life. The key components are stored
at military bases around the world
but it has to be freshly synthesized
in order for it to be effective.

DIANA

How long does that take?

CLAIRE

From what I understand, two days.

The Sliders look at each other. Another major disappointment.

MALLORY

We slide early tomorrow morning.

CONTINUED

16 CONTINUED 2

16

CLAIRE

Please, reconsider. It's your lives
that are at stake. I can guarantee
you a very comfortable life here.

MAGGIE

So we've seen.

CLAIRE

Look, I have to introduce my father.
But afterwards we can talk business.
Just think about it.

She stands and crosses away.

REMBRANDT

(to others)
We already have.

17 ANGLE ON PODIUM

17

As Claire takes the stage.

CLAIRE

Now it gives me great pleasure to
introduce, our leader and purveyor of
the word, The Seer.

The Seer takes the stage to a round of enthusiastic APPLAUSE.

THE SEER

This is indeed a joyous occasion.
Those who have been an inspiration to
so many of us have chosen to finally
grace our world with their presence.
Please welcome Rembrandt Brown,
Maggie Beckett, Quinn Mallory and
Diana Davis.

18 ANGLE ON BALLROOM

18

The room goes nuts.

A spotlight swings over, bathing our reluctant heroes in a
wash of unflattering light. The Sliders politely wave and nod.

19 BACK TO PODIUM - INTERCUTTING

19

THE SEER

As most of you know, I have seen a future for our friends that is bleak. Certain death lies beyond the next slide. It is for that reason that our friends have decided to remain with us to help lay the foundation for our new order, Slidology, the ideological discipline for tomorrow.

The Sliders react.

MAGGIE

What does that guy think he's doing?

DIANA

That would be the business part his daughter spoke of.

REMBRANDT

Suddenly this thousand dollar meal doesn't seem so tasty.

Rembrandt stands and the others follow suit. The Sliders file out, past two hulking ATTENDANTS in black who guard the door.

MAGGIE

(aside to Attendants)
You really need to get a life.

THE SEER

Before we proceed further we'll ask our honored guests to say a few words.

REMBRANDT

(turns to audience)
Thank you and good night.

And they are gone, leaving The Seer and followers in the lurch.

20 EXT. THE CENTER - LOBBY - NIGHT

20

Waiting out here are the people who don't have a thousand dollars. The Sliders are instantly mobbed when they enter. Some wanting just to touch them. Others shouting out to them.

FAN VOICE #1

Rembrandt, what were you feeling when you were strangling that Kromagg Officer on that interdimensional battlefield?

CONTINUED

20 CONTINUED

20

FAN VOICE #2

Maggie, did you have intimate
relations with President Williams?

REMBRANDT

Yo, taxi!

A taxi pulls up. Our guys jump in and it speeds off.

Just as Claire and the Attendants come dashing out the door,
just missing them. Claire turns to the two men apparently to
give them their marching orders.

21 INT. CHANDLER SUITE - LATER

21

The door opens and the exhausted Sliders enter. Maggie seems
distant, pensive.

MALLORY

Never thought I'd come to a world
where the 'natives' would be killing
us with kindness.

DIANA

Or making a buck off our popularity.
It's pretty obvious now that the Seer
has created some kind of crazy cult
based on us.

REMBRANDT

Well I've had my fill of warm fuzzy
feelings. Let's get out of these
monkey suits and get ready to slide.

Rembrandt opens the door to stow his coat. Hiding inside is
Vernon.

VERNON

Hi, I'm Vernon...

Remmy fires off a bullet-like admonishing glare.

REMBRANDT

(deep booming voice)

Out.

He grabs the kid by the scruff of the neck and leads him
toward the door. Vernon's feet barely touch the floor. He
pulls out a crumpled flyer and tries to hand it to Remmy.

CONTINUED

21 CONTINUED

21

VERNON

Our Four S meeting is tomorrow and
we'd be honored if you could attend.

REMBRANDT

Some other century.

Remmy opens the door, tosses Vernon out and slams it shut.
The crumpled paper he carries falls to the floor. Remmy picks
it up and looks at it.

22 A FLYER

22

announcing the date, time and location of the meeting.

23 RESUME

23

MAGGIE

These people are nuts.

Diana opens the door to the bedroom and...

DIANA

There's another one in here!

24 ANGLE IN BEDROOM - DARK

24

The form of someone curled up on the bed, asleep. Diana hits
the LIGHTS. The person stirs and turns. It's Mrs. Mallory.

MRS. MALLORY

I'm... I'm sorry to intrude.

Maggie enters and sits on the bedside. The others follow.

MALLORY

What's she doing here?

MAGGIE

(comforting her)
It's all right.

Mrs. Mallory looks up at Mallory. Their eyes meet. Suddenly
Mallory is very uncomfortable.

MALLORY

No, it isn't all right. This is a
private suite.

CONTINUED

24 CONTINUED

24

MAGGIE

Mallory, sometimes you can be a real jerk.

Probably the wrong thing to say but it shuts him up. He storms out of the room.

Mrs. Mallory seems more lucid than before.

MRS. MALLORY

I talked Vernon into breaking into your room. I just had to get in. I have to know.

MAGGIE

It's okay. What do want to know?

MRS. MALLORY

Is he still alive? Is any piece of my son still there?

Rembrandt and Maggie exchange looks and sigh. Rembrandt senses that Maggie wants to handle this on her own. He knows the situation. He and Diana exit.

MAGGIE

Well, mom... um... Mrs. Mallory.
(where to begin)

I once had this uncle who was more like a father than, well, my father. He was killed in a car accident. He was a strong man and he was a young man. So my aunt decided to donate his organs to other needy patients. I had lost my uncle but through other people he was able to live.

(beat)

Does any of this make sense?

MRS. MALLORY

Ever since I last saw him almost two years ago I longed for the day when we'd be together again. More than anything I wanted him to have a normal life. I wanted to know the girl he would someday marry...

Maggie chokes up. Hold it back, girl.

CONTINUED

24 CONTINUED 2

24

MRS. MALLORY
... see grandchildren. Now I would
settle for holding him in my arms one
last time. That's never going to
happen, is it?

MAGGIE
(this is tough)
No, it's not.

25 INT. CHANDLER SUITE - NIGHT

25

Our heroes are back in their street clothes. Mallory is
seated on the couch, still fuming. Diana is looking out the
window. Remmy joins her and looks out.

26 ANGLE ON THE STREET BELOW

26

A group of followers is holding a candlelight vigil, singing
a lilting rendition of "Tears In My Fro," celebrating the joy
of the Sliders' arrival.

A dark sedan is parked across the street. Inside, the
Attendants maintain a silent watch.

27 BACK TO SCENE

27

DIANA
Going to be tough slipping by that
crowd.

REMBRANDT
Haven't seen this kind of devotion
since Star Trek got cancelled. Might
be tougher getting by those goons in
the suits though.

DIANA
You think they're supposed to keep us
from leaving?

REMBRANDT
They sure aren't trekkies and I made
it pretty clear to Claire that one
way or another we're history. Not a
problem. We'll just slide from here.

DIANA
Unless they come in after us.

CONTINUED

27 CONTINUED

27

Rembrandt considers this. She may have a point.

MALLORY

(sarcasm)

Will Mrs. Mallory be coming along as well?

REMBRANDT

As a matter of fact, if it weren't for the unknown danger I would say yes. She's family.

MALLORY

You too?

REMBRANDT

I'm not just talking about your family. For what it's worth Mrs. Mallory is actually Quinn's stepmom. She was the one who raised him. But Mrs. Mallory is also Maggie's mother-in-law.

Diana and Mallory look at Remmy. This keeps getting stranger.

MALLORY

And the hits just keep on coming.

REMBRANDT

Remember when we told you about Maggie and Quinn being trapped in that weird time bubble?

DIANA

What you described sounded like a temporal globule. Quinn and Maggie lived a whole lifetime in a matter of hours.

REMBRANDT

They had kids, a house, the whole nine yards. Well, I'm sure there must have been a Mrs. Mallory who existed in that bubble universe as well.

MALLORY

And because Maggie lived a whole life in another universe she thinks this woman is her mother-in-law?

CONTINUED

27 CONTINUED 2

27

REMBRANDT

No, but I'm sure Maggie feels a connection to her. In her mind and heart what happened was real. Mrs. Mallory is the only family she has left.

DIANA

It's sad.

REMBRANDT

(to Mallory)

Sad when you consider that you're trying to run away from a woman who you actually do have a connection to. Maggie is looking for a bond where it never existed.

As Mallory considers...

Maggie quietly enters the room. She has changed into her street clothes by now.

MAGGIE

She's asleep. How much time?

DIANA

(checks timer)

About thirty minutes.

REMBRANDT

(to Maggie)

You all right?

MAGGIE

Yeah, just ready to move on. If things work out with the next slide we can come back for her.

REMBRANDT

Sounds like a plan.

Diana looks out the window.

DIANA

Remmy, those 'goons in the suits' as you call them aren't in their car anymore.

MALLORY

They could be on their way up.

CONTINUED

27 CONTINUED 3

27

REMBRANDT

Okay, check out time, people. Let's
try to slip out the back.

Maggie crosses to the bedroom door and looks in. She takes
one long, possibly last look at Mrs. Mallory then moves on.

Mallory waits a beat longer for one last look.

Rembrandt and Diana are first out the door. The others follow.

28 EXT. AN ALLEY - NIGHT

28

As the Sliders skulk about through the night.

MALLORY

So far so good.

DIANA

That was too easy. Maybe we were
wrong about these people.

MAGGIE

Or someone was asleep on their watch.

REMBRANDT

Up ahead. That should be good.

And they move out of frame. In the b.g. two heads pop out
from the darkness. It's the two Attendants that were watching
them earlier.

29 ANOTHER PART OF THE ALLEY

29

As they prepare to slide.

REMBRANDT

Last chance to get off.

The others just look back at Rembrandt and shake their heads.
They're determined to do this.

DIANA

Once again into the breach.

REMBRANDT

All right then... three, two, one.

He keys the timer. The VORTEX FORMS. Rembrandt takes
Maggie's hand. The two of them take a running leap toward the

CONTINUED

29 CONTINUED

29

Vortex, jump and... BOUNCE OFF IT, crashing back down onto the alley floor. Mallory sees this. He decides to try. He breaks into a faster more determined run. He jumps and bounces off as well.

They watch the VORTEX CLOSE, totally stunned.

DIANA

Looks like we don't have any choice
in the matter. We're stuck here.

Off their reactions we...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

30 EXT. AN ALLEY - NIGHT

30

As our heroes are recovering from their aborted slide.

Diana pulls out the PDL and runs some numbers.

MAGGIE

What was that all about?

DIANA

I'm not sure yet. I usually record the magnetic waveflux pattern of every slide. I'm checking the playback now.

MALLORY

Please don't tell me we're stranded here for twenty-nine years.

REMBRANDT

You were wondering why they didn't come after us. Maybe they didn't need to.

MALLORY

You're saying someone purposely stopped us from leaving.

REMBRANDT

Think about it. Thousand dollar a plate meals, personal appearances. A lot of cash stands to be made if we stick around.

MAGGIE

Assuming they can stop the slide, do you think someone would actually stoop that low just to make money off us?

REMBRANDT

You've obviously never had an agent.

DIANA

(still reading PDL)

It seems that there was some kind of force field blocking the wormhole entrance.

CONTINUED

30 CONTINUED

30

MALLORY

Somebody capped it.

DIANA

Basically, yes. But what makes this really strange is that the timer is ticking down again, from three days. Whatever blocked us may have reset the temporal vectoring cycle.

MAGGIE

Meaning we may have another shot.

DIANA

Maybe, unless we run into that force field again.

REMBRANDT

I think I know who's responsible. Come on, we're going to have a talk with Mr. Seer.

As they move off we...

CUT TO:

31 INT. THE SEER'S HOME - DAY (D2)

31

The Seer is standing before his easel. In sort of a trancelike daze, he's putting the finishing touches on his latest painting. It is, of course, of the Sliders.

A COMMOTION is heard from the hall. Our heroes charge in followed by Wayne. He's quite frazzled.

WAYNE

I don't care who you are, The Seer is not to be disturbed while he is painting.

The Seer seems to ease out of the trance.

THE SEER

It's all right, Wayne, I'm finished.
(to Sliders)
Good morning, friends. Do you like it? It's the vision I had of your arrival here.

CONTINUED

31 CONTINUED

31

REMBRANDT

Yeah, lovely. Now conjure up a vision of us leaving.

THE SEER

Excuse me?

MALLORY

Turn off your force field so we can slide out of here.

THE SEER

You want to leave? But Claire assured me you were going to stay.

MAGGIE

We never told her that.

DIANA

The only thing keeping us here is that force field you put over the wormhole.

THE SEER

I assure you, I possess no such capability.

MAGGIE

You're not going to deny that you benefit by us staying here? That your crazy cult fizzles if we die.

THE SEER

Of course I'm not going to deny it. I freely admit it. Your adventures and my gift have provided for what may have otherwise been an impoverished retirement. But I have accumulated enough wealth. At least more than I need for what little time I have left.

DIANA

You're dying?

THE SEER

I have a few good years left. Unfortunately, the movement may not outlive me. It is deeply in debt. I had hoped, with your help, to revitalize it by creating phase two, Slidology.

CONTINUED

31 CONTINUED 2

31

REMBRANDT

We're not convinced that we're stuck here. If anything we've just had a three-day setback.

MALLORY

And we want your word that you won't interfere.

THE SEER

What can I do? I'm an old man with a bad heart. But you, you'll die. Please reconsider.

As they file out.

REMBRANDT

We've already made our choice. And if you know us as well as you say, you know there's no changing it.

32 ANGLE IN B.G. - THE DOORWAY

32

Wayne peers around the doorway. He has been listening in.

33 EXT. A STREET - DAY

33

The Sliders are making their way down the street.

MALLORY

So Claire lied to the Seer about us. That makes her our prime suspect if you ask me.

Maggie's patience is thinning. She's ready to kick some butt.

MAGGIE

That would also make her our next stop.

Diana is still puzzling over the timer.

DIANA

A little over three days. Enough time to concoct that virus. This whole force field fiasco may have been a blessing in disguise.

CONTINUED

33 CONTINUED

33

REMBRANDT

If we can get our hands on the ingredients.

They pass a telephone pole with a number of handbills and flyers stapled to it. Rembrandt notices a copy of the Sliders Four S Meeting announcement seen earlier. He tears it off the pole, looks at it and stuffs it in his pocket.

REMBRANDT

I know just the person who can help.
(to Diana and Mallory)
You two find Claire. If she's behind this maybe you can talk some sense into her. We'll catch up with you in a couple of hours.

Rembrandt and Maggie split off from the group and are gone.

MALLORY

Where are you going?

REMBRANDT

Back to school.

34 INT. A COLLEGE DORM - LOUNGE - DAY

34

Vernon and three more geeky looking College Students, LISA, SHMO and NUBSY are seated around a table playing a board game. From the top of the box on a nearby chair we can see it is THE SLIDERS GAME. Vernon is mercilessly pounding his game piece into the board as it makes the rounds.

VERNON

Four, five, six.

LISA

(picks up card and reads it)

What was the name of Rembrandt's best friend and former member of the Spinning Tops?

Vernon is clearly stumped.

REMBRANDT (O.S.)

I think I know the answer to that.

The Students turn and all jaws drop when they see...

Rembrandt and Maggie standing in the doorway.

CONTINUED

34 CONTINUED

34

VERNON

Wow, you really did come!

MAGGIE

Of course we came. We wouldn't want to let down our fans.

REMBRANDT

No hard feelings about that, well, that little fiasco, earlier eh?

VERNON

Are you kidding? Welcome to the club! This is Lisa, Shmo and Nubsy. We were just playing the Sliders Trivia Game.

SHMO

So what is the answer? Only the real Rembrandt Brown would know for sure.

REMBRANDT

In good time. In good time.

MAGGIE

(seductively)

Yeah, let's get to know each other first. Make it worth the wait.

These sex starved male students suddenly seem a bit squirmy, as if... well... just use your imagination. Maggie has them in the palm of her hand. Lisa has no choice but to go along.

35 INT. THE SEER'S HOME - HALLWAY - DAY

35

Wayne is talking on the phone. His back to us. We can't hear what he is saying but it is obvious he is trying to keep his conversation a secret.

THE SEER (O.S.)

(suspiciously)

Wayne, who are you talking to?

Startled, he spins around and slams the phone down.

WAYNE

Uh, no one.

But it is too late. His cover is blown. The Seer eyes him accusingly.

36 INT. A COLLEGE DORM - LOUNGE - LATER

36

By now everyone is chummy. Remmy and Maggie have joined the Students around the table and are sharing in their college junk food repast.

VERNON

Sure it's possible to create the virus. But the hard part is getting the ingredients. Its basic components can only be found in the African rain forest.

LISA

Or stolen from the military.

REMBRANDT

There's got to be a way. Don't you guys always have some kind of Internet contacts or something?

SHMO

No, that only works when you're building an atomic bomb.

VERNON

Why do you want the virus? You're not going to try to leave are you?

A beat. Should they tell the truth? Then..

REMBRANDT

Yes. We have to, Vernon.

VERNON

(to Shmo, gleefully)
Ah ha, pay up! I told you they'd try. The Sliders never give up.

SHMO

Lucky guess. But what good is getting away if they don't have the virus?

VERNON

Are you high, Shmo? Think, Space Journey...

(to Remmy and Maggie)
That's my second favorite show...
(back to Shmo)
Episode twelve, The White Menace.

Suddenly all four Students make the connection, AD LIBBING a few AH HA's, I GET ITs and so forth. Shmo rushes out of the

CONTINUED

36 CONTINUED

36

room while Vernon starts to roll up his sleeve.

VERNON

In 'The White Menace' the killer
plague was put down by a counter
alien plague extracted from the blood
of a race known as The Zangs.

Shmo returns to the room with a wood box. He places it on the
table and opens it. It's full of syringes and needles.

VERNON

Lucky thing for us Shmo here is a
diabetic.

Rembrandt and Maggie don't quite know what to make of this.

MAGGIE

Lucky thing.

Vernon preps the needle, plunges it into his arm and extracts
a vial of blood.

REMBRANDT

Whoa, whoa, what are you doing?

VERNON

It's okay, I give Myron his shots all
the time. I practice on myself.

REMBRANDT

Lucky thing.

He completes the procedure and hands the vial to Rembrandt who
is still quite stupefied.

VERNON

You don't need the ingredients for
the virus. We all carry it in our
bloodstream.

Rembrandt begins to make the connection.

REMBRANDT

You mean someone can make the virus
from this?

VERNON

Absotively. Providing you get it to
a lab in three days.

CONTINUED

36 CONTINUED 2

36

REMBRANDT

Thanks, man.

Maggie plants a kiss on Vernon's cheek. He blushes.

MAGGIE

You guys are okay.

Rembrandt and Maggie head for the door. Then Rembrandt turns.

REMBRANDT

And by the way, his name was Maurice Fish.

And our heroes are gone.

VERNON

(slaps his head)
And I knew that, too!

37 INT. CHANDLER SUITE - LIVING ROOM - DAY

37

Mallory and Diana enter, looking frazzled. Mallory's sleeve has been torn off his jacket and Diana's hair is completely disheveled. She sets the timer and PDL on a table.

MALLORY

Well, that was a waste of time.

DIANA

I'm going to check on Mrs. Mallory.
Maybe she's still here.

MALLORY

Uh... I'll do it.
(fumbling for an
excuse)
Shouldn't you be doing something with
the timer?

Diana can see right through him. He's taken on a new attitude toward Mrs. Mallory. For the better.

DIANA

You're right. I'll get to it.

Mallory crosses to the bedroom.

38 INT. CHANDLER BEDROOM - CONTINUOUS

38

Mallory enters and sees...

The two Attendants, dressed in Sliders T-shirts. Attendant #1 is holding Mrs. Mallory, his hand cupped over her mouth. Attendant #2 is charging straight at Mallory. He tackles him, sending the two flying into the...

39 LIVING ROOM

39

Diana looks up, surprised to see the two duking it out. They struggle to their feet. Then Mallory lays him out with a haymaker.

Attendant #2 comes bolting into the room. He grabs the timer and makes for the door. Diana intercepts him and tries to grab for the timer. But he's bigger and stronger and he easily swats her aside.

Mallory tackles him from behind. The timer goes flying. It hits the floor. Attendant #2 struggles to get away. He kicks Mallory in the face, stunning him long enough to make his exit.

Mallory staggers to his feet. Attendant #1 is standing a few feet behind them. The timer is between them. It's a standoff. Attendant #1 picks up a large marble bookend from a nearby table and drops it on the timer.

Mallory and Diana are so stunned by this that Attendant #1 sprints right past them and out the door.

Mallory picks up the bookend while Diana reaches for the Timer. She holds up a handful of broken plastic, smashed LED's and twisted wires.

The Timer has been completely pulverized.

Off their horrified reactions we...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

40 INT. CHANDLER SUITE - DAY

40

Rembrandt and Maggie enter. They see the smashed timer on the floor.

MAGGIE

Who were those guys?

REMBRANDT

More important, is that what I think it is?

DIANA

I'm afraid so.

Mallory struggles to his feet and staggers into the...

41 BEDROOM

41

Where Mrs. Mallory is laid out on the bed, her head injured. Mallory runs to her side.

MALLORY

Are you all right?

The others join him.

MRS. MALLORY

This is my fault isn't it?

DIANA

Of course it's not. It's those crazy fans.

MAGGIE

Why would the fans do this?

REMBRANDT

Jealousy, insanity. I've seen it all before. Remind me to tell you about John Lennon some time.

Mallory has taken charge of Mrs. Mallory seeing to her needs and comfort. Maggie looks on as though she's been left out in the cold, replaced.

CONTINUED

41 CONTINUED

41

MRS. MALLORY

I overheard them talking. They didn't know I was in the bedroom.

MALLORY

Wait a minute, those goons weren't fans. I remember them from the ball. They work for Claire.

REMBRANDT

She paid them to trash the timer?

MAGGIE

Trash it or steal it. The results are the same. It's pretty obvious she wants us stranded here.

REMBRANDT

Did you talk to her?

MALLORY

No one has seen her. At least that's what we were told.

DIANA

All of a sudden people have become very tight-lipped toward us.

MALLORY

We seem to be getting the runaround.

MRS. MALLORY

When she's not at The Center she spends a lot of her time working on the Valley Memorial Project.

DIANA

What's that?

MRS. MALLORY

They're turning the old Kromagg gulag into a museum. In memory of all who suffered and died there.

Maggie - something clicks, then...

MAGGIE

Mom... Mrs. Mallory, when the Kromaggs left was it a gradual pullout?

CONTINUED

41 CONTINUED 2

41

MRS. MALLORY

Oh no, they couldn't get off this world fast enough. They packed up what they could and left the rest.

MAGGIE

Then it's possible they left some of their technology behind.

DIANA

You mean transdimensional technology that could prevent us from leaving?

MALLORY

We should check it out. Where is this prison?

MRS. MALLORY

In Reseda.

REMBRANDT

Something tells me we'll find all our answers there.

MRS. MALLORY

I want to help.

The Sliders look at each other. Should we take her?

MRS. MALLORY

I know the place well. I should, I was in it for over a year.

The group is in silent agreement.

Mallory grabs her coat, throws it around her shoulders and they are off.

DISSOLVE TO:

42 EXT. VALLEY MEMORIAL PROJECT BUILDING ENTRANCE - DAY

42

The Sliders and Mrs. Mallory are standing in the entryway to the facility. What was once an air tight security entrance is now an unlocked door.

MAGGIE

Well, the 'maggs are gone. Supposedly we are loved by all. How about we go in the front door for a change?

CONTINUED

42 CONTINUED

42

DIANA
There's a novel idea.

43 INT. VALLEY MEMORIAL PROJECT - CORRIDOR - DAY

43

The hallways are in the middle of a renovation. All around we see signs of Kromagg inflicted damage and the current efforts to repair it.

MRS. MALLORY
When the Kromaggs left, they
destroyed everything they could.

MAGGIE
Scorched Earth policy. But not the
most thorough job in the world.

MRS. MALLORY
Like I said, they left in a hurry.
Renovations began about two weeks
ago. Claire's office is around that
corner.

Mallory stops to look at a door labeled, RESTRICTED,
AUTHORIZED PERSONNEL ONLY. He fires off an impish grin.

MALLORY
I like this door better.

MRS. MALLORY
That used to be the prison mess hall.

He pulls out his pocket knife and goes to work on the lock.

MAGGIE
And now it's restricted? That's odd.

REMBRANDT
Must be something more important in
there than powdered meat.

Like a pro, Mallory jimmies the lock and opens the door.

DIANA
This stuff comes way too easy for you.

As they file in...

44 INT. VALLEY MEMORIAL PROJECT - MESS HALL - DAY

44

A clearing house for Kromagg technology. Strewn all about the room are various pieces of equipment, small handheld devices, larger pieces, medical equipment and computers. Featured prominently in the room are two photocopy machine-sized devices... and they seem to be operational.

DIANA

Claire didn't do too bad for herself when the 'Maggs pulled out.

REMBRANDT

Looks like the Kromagg showroom at Best Buy.

Diana checks out one of the devices.

Maggie crosses to the other. A couple of lights are blinking on the control console but it's practically in pieces.

MAGGIE

We'll pack up the floor model and charge it. This is a Kromagg transdimensional device. Though I've seen them in better shape.

REMBRANDT

Who cares about the paint job. Does it work?

MAGGIE

I don't know. Diana?

She is involved with the other device. It's in better shape.

DIANA

Hang on a minute.
(completes her
examination, then)
I think I know what blocked our slide. This device sets up a hyperspatial force field barrier.

MAGGIE

You mean it's a defensive system, designed to keep invaders out.

DIANA

Sliding invaders, yes, and it just as easily kept us in.
(hits a few switches)
But not anymore. Power off.

CONTINUED

44 CONTINUED

44

MALLORY

I don't get it. Why trash the timer
if this thing can keep us here?

CLAIRE (O.S.)

I knew as long as you had your timer
you would continue to try to escape.
You might even defeat the force
field. That I couldn't allow.

The Sliders turn to see Claire, standing at the open door. A
number of armed Security Guards file in behind her.

MAGGIE

Quite a find you've made here. I'd
have thought the government would
have snatched this stuff up long ago.

CLAIRE

There was no human government when
the 'maggs left. All this was just
lying around for the taking.

(then)

I really don't understand you people.
You're constantly on the move, never
knowing who your friends are. Here
everyone loves you. We can even
protect you from the Kromaggs.

MALLORY

You're not concerned about us. You
just want to create some crazy
religion based on sliding.

CLAIRE

People create religions all the time.
It's no sin. You can set your own
hours and the pay is terrific.

REMBRANDT

Count us out. We won't cooperate.

CLAIRE

We can all benefit. My father wasn't
lying about his vision. If you slide
out you die.

MAGGIE

And that puts an end to your cash cow.

Claire nods to the Guards. They draw their weapons.

CONTINUED

44 CONTINUED 2

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CLAIRE

Unlikely. I was hoping it wouldn't come to this but your public arrival merely served as a catalyst for the movement. I'm sure I can persuade your duplicates to take your places.

MALLORY

What about me? I don't have a duplicate.

CLAIRE

We'll concoct some cover story. I'll talk to the writers. They're hacks and, like my security staff, they'll do anything for a buck.

One of the Guards walks up to Mallory, pulls his pistol and points it in Mallory's face.

Mrs. Mallory reacts.

The Seer enters.

THE SEER

Daughter, what is the meaning of this?

But he already knows.

CLAIRE

Father, you shouldn't be here. You're not well.

THE SEER

And what I see here sickens me to the core. What have you done to my work?

CLAIRE

I've followed your example, of course.

THE SEER

No, I never deceived our followers. And I certainly never turned to murder.

CLAIRE

But you introduced me to a lifestyle that I've grown used to. I'm not about to give that up.

(to Guard)

Take him home.

CONTINUED

44 CONTINUED 3

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While all attention has been on this interaction, no one has seen Mrs. Mallory pick up a metal first aid kit off one of the many piles of supplies. She sneaks up behind Guard #1 and wails him across the head with the kit. He staggers forward. His GUN GOES OFF.

The stray bullet strikes The Seer.

Our heroes spring into action.

Mallory dives for the gun, slides across the floor, retrieves it and takes out Guard #2.

Remmy heaves a wrench at Guard #3, then tackles him to the floor. He cold cocks him and another bad guy is down for the count.

Maggie has her way with the final Guard, kicking him squarely in the jaw, which we quickly learn is made of glass. He goes down.

Diana finally takes out Claire with a well-placed right.

The Sliders move to The Seer's side. The bullet wound is in his arm.

THE SEER

It appears to be a minor flesh wound, my friends. No need for concern. Unfortunately, there is a mob of well wishers about five minutes behind me. News travels fast, you see. I don't think they're ready to let you leave just yet.

REMBRANDT

Whole lotta love going on here today.

THE SEER

I'm afraid so.

MAGGIE

(to Diana)
Can you get that thing running?

Diana turns back to the sliding device.

DIANA

I don't think I have a choice.

Mallory turns to Mrs. Mallory.

CONTINUED

44 CONTINUED 4

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MALLORY

Thank you.

MRS. MALLORY

(forces a smile)

I learned a thing or two from
watching all of you.

MALLORY

I think we can get you home now, to
your Earth. If we're successful I'll
come back for you.

Mallory turns away. At first that seems like sufficient
consolation for the pain she has endured but his conscience
kicks in. He turns back to her.

MALLORY

There's something else I have to tell
you. I had a mother of my own but I
do feel connected somehow to you. At
first I denied the feeling because I
was afraid that if I didn't I would
lose myself - my identity.

(takes a breath, then)

There is still a small part of your
Quinn inside me. And I think he
wants you to know that, to him, you
aren't just a stepmother. You raised
him, loved him. For that reason you
are more his mother than any blood
relative. He loves you very much.

Mallory takes Mrs. Mallory in his arms, embracing her deeply.

This act means more to her than anything in the world.

Maggie sheds a tear as she looks on in the distance.

DIANA

I've got it. The device is damaged
but operational.

(pulls out the PDL)

The main problem is that the data
bank has been wiped.

Maggie wipes away her tear. Back to the business at hand.

MAGGIE

Meaning?

CONTINUED

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DIANA

Meaning all I need to do is punch in
some new destination information and
we should be in business.

REMBRANDT

(to Maggie)
Sure you don't want to stay behind?
Mrs. Mallory may need a family member
to watch over her.

Maggie looks Remmy in the eyes. She realizes that he knows
what she has been going through.

MAGGIE

God, you know me so well it's
frightening.
(then)
You're my family, Rem. We go
together.

Mallory joins them.

MALLORY

And as a team. Isn't that what you
always preach?

Rembrandt just nods.

DIANA

Then let's hope three is the charmer.

She triggers the device.

But instead of our normal vortex a SMALL, SICKLY LOOKING
VORTEX FORMS. It's about the size of a manhole.

MAGGIE

What's wrong?

DIANA

This thing is too badly damaged.
(checks the readout)
Containment is deteriorating rapidly.
There's only enough power to get one
of us through.

Rembrandt suddenly knows what he must do. He looks on the
floor and sees the scattered medical supplies. He reaches
down for a syringe.

CONTINUED

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MALLORY

Are you sure?

DIANA

Definitely. We'd better decide who's going, fast.

MALLORY

Rembrandt, give me the virus.

MAGGIE

No, I'll go.

Rembrandt has his back to the others. Mallory turns him around and they see...

that Rembrandt is injecting himself with the blood sample. He takes the vial with the remaining contents and smashes it on the floor.

MAGGIE

What are you doing?

REMBRANDT

Just call me typhoid Remmy.

The others look on, aghast, then...

REMBRANDT

If I'm successful and this works, The Seer will know that the coast is clear. Fix this thing and follow me through. If not...

(beat, firmly)
have a good life.

He embraces all three at once. The hug to end all hugs. Then, without looking back, he leaps into the vortex.

Not a moment too soon. The VORTEX SPUTTERS AND CLOSES.

A long silence.

MALLORY

The Seer said death would be immediate.

As Diana slowly realizes.

CONTINUED

44 CONTINUED 7

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DIANA

For the four of us. But it seems to me that by sending only one of us through we may have just altered that time line. The future may have been changed. Remmy could be alive.

A glimmer of hope. Is it possible?

Maggie crosses to The Seer.

MAGGIE

Mr. LeBeau, can you see our friend?
Can you see Rembrandt?

She shakes him. He slumps forward. Diana immediately checks his pulse.

DIANA

He's dead.

A long beat.

MAGGIE

Rembrandt...

MALLORY

Now what do we do?

The Sliders look at one another, in shock themselves.

And we...

FADE OUT:

THE END?