

## Sliders Reborn Notes and Trivia

### Tracy Tormé's "The Long Slide Home"

- In 2009, series co-creator Tracy Tormé contacted Earthprime.com. He wanted to write fanfic!
- He wanted to write a script, "The Long Slide Home," to serve as a PDF document of what he called his "officially unofficial series finale, unapproved by NBCUniversal or FOX (haha). There is no budget and it is final."
- His plot: shortly after the events of "The Guardian," the sliders discover that the timer is breaking down. Slide windows grow shorter and shorter, the vortex is unstable -- if the sliders don't make a last ditch effort to get home, they'll be stranded.
- The sliders rig the timer to send them backwards along their trail through the interdimension, revisiting past worlds, the consequences of their interference (some good, some bad), leading to the return of many old friends and allies.
- Wade, Rembrandt and Arturo make it home. Quinn is trapped in a deadly situation. The other sliders decide to save Quinn, but lose their path home and are condemned to wander the interdimension once again as nomads (with a working timer).
- Quinn is furious that the sliders gave up home for him, but they tell him that they are each other's home now.
- Heartened by the thought that they made it home briefly, the sliders continue their adventures, knowing that so long as they are together, all is well.
- Due to health issues and paid work, Tormé was unable to complete his story.
- My intention with *Sliders Reborn* was to adapt this to a script and set it after "Slide Effects."
- However, I wanted to change the timeframe to 2015, not 1996 -- and in the course of updating all the material, it shifted and changed until it wasn't appropriate to claim any of it came from Tormé or to call it "The Long Slide Home."
- But the basic idea -- to continue *Sliders* as a PDF screenplay series and to do a series finale story -- was inspired by the creator.

**Reprise (1):** <http://freepdfhosting.com/7447153b38.pdf>

*We pick up on the cliffhanger of "The Seer": Rembrandt comes out of the vortex. He is in an empty alley. Reacting to the injection he gave himself, he collapses. And then three figures run into the alley.*

*As Rembrandt briefly regains consciousness, he sees that they are Quinn, Wade and Arturo, miraculously, impossibly alive. They say that they have been searching for him. Rembrandt protests: this can't be happening, Quinn is gone and Wade and the Professor are dead. But the Professor reminds Rembrandt that they are all sliders and that nothing is impossible.*

### Deleted Scenes

- How the hell does a 4 page script have deleted scenes?!?!
- Well, some lines in "The Seer"'s final moments were left off the page because they didn't read well on paper ("We're family, huh?" from Rembrandt to Maggie becomes "We're family.")
- In the first draft, Quinn, Wade and Arturo are described as being in shadow, their faces hidden.

- But, with the cost of de-aging effects going so low that low-budget shows like *Supernatural* can use them briefly, it seemed appropriate to say that Quinn, Wade and Arturo appear in their 1996 - 2000 ages.

### Behind the Scenes

- I always wished that "The Seer" would have ended this way and wrote on the Bboard years previously explaining how this would have been possible.
- The sliders, if kept in shadow, could have been played by James Bamford (Quinn's body double in "The Unstuck Man"), Maria Stanton (Wade's double in "Requiem") and Anthony Genovese (Arturo's double in "The Seer") with Robert Floyd doing Quinn's voice, Sabrina recording her dialogue during the session for "Requiem" and Rhys-Davies impersonator Bob Joles performing the Professor's dialogue.
- There would have been no problem explaining how the lost sliders were alive or working without the actors in the Season 6 premiere because there wasn't going to be one.
- "The Seer" could have ended on this moment of beautiful, impossible, inexplicable hope.
- I felt comfortable doing it with this script because I intended to immediately have a 15 year time gap between "Reprise" and "Reunion."

### Feedback

Response to these 4 pages was universally positive, and reader Chris Deaver (Chaser9) joked that Arturo might as well have said, "We are sliders, Mr. Brown; you should know by now that no explanation is necessary."

### Reunion (2): <http://freepdfhosting.com/7122122521.pdf>

*Twenty years after the first slide, the sliders are home, alive and well and the Kromagg invasion appears to have been erased from reality. Wade is a high school guidance counsellor. Rembrandt is a sound engineer. The Professor is a science fiction author. Quinn Mallory is missing. But when one of Wade's students, a troubled teenager named Laurel Hills, begins to experience shifts in reality that include a nasty scrape with a Season 3 monster, Quinn Mallory reappears and reunites the original sliders to investigate.*

*The sliders determine that a neutrino signal is being transmitted across the multiverse, warping reality and threatening its destruction. Wade, Rembrandt and Arturo grudgingly agree to join Laurel and Quinn in a new journey through the interdimension where they will track the signal back to its source and shut it down. They trigger the vortex and step in, beginning their adventures once again.*

### Deleted Scenes

- There were a lot more detailed references to Seasons 3 - 5 in the original draft: Quinn was to give his mother a detailed account of how the Kromagg-human war ended and describe the adventures between "Reprise" and "Reunion" in which the original sliders spent a year fighting Kromaggs, encountering Kromagg clones of Colin Mallory, running into Logan St. Clair and eventually defeating the Dynasty.
- There was also an explanation from the Professor that the Season 3 monsters had been Kromagg experiments in genetically engineered weapons.
- All this was discarded once the rest of the story took shape and this information no longer fit.

- Also, editor Matt Hutaff advised against referring to the past for its own sake, pointing out that after 14 years, Amanda and Quinn would not still be having this conversation.
- Laurel's drinking problem was not in the original outline and was added to the script only when I realized I needed to explain why Laurel went into Quinn's basement.
- Laurel's classroom scene was not in the original outline, and editor Matt Hutaff advised adding it to sell her reality problems.
- There is a removed scene where Wade and the Professor discuss Rembrandt's descriptions of the Season 3 monsters which they themselves don't remember and wonder if Rembrandt has brain damage. I removed it because it misleadingly suggested the Season 3 monsters were Rembrandt's delusions.
- Laurel Hills was originally Laurel Cross, a teenager who'd lost her sister in a car accident for which Laurel was responsible and hoping sliding might reunite her with a double; this was removed when I received a better idea.

### Behind the Scenes

- This was a fun script, written painlessly and joyfully.
- My approach was to treat "Reunion" not as Season 6, but as Season 20 with the idea that the offscreen Seasons 6 - 19 resolved all outstanding plots and ended with the modern situation of all the sliders alive and well and home.
- While writing Laurel Cross, a *Sliderscast* episode suggested something for Quinn Mallory's future and I decided to use their idea (which is revealed in "Revelation"). This is why podcaster Jim Ford received a **Special Thanks** credit.
- Editor Matt Hutaff was horrified by joking, comic, sitcom approach of the pages I sent him and protested that they undermined the danger and threat.
- Matt was particularly appalled by the sequences where Rembrandt gains and loses a new Cadillac, asking why I was writing the story like it was all a big joke.
- Matt also aided me extensively in coming up with explanations for why the sliders need to go sliding again and why their journey will be random; where I was vague and unclear in my original outline, Matt's strong sense of plotting could make the rules clear and specific.
- This push and pull between my comedic sensibilities and Matt's plot-driven mindset made for a very capable collaboration.
- The script also set up an Earthprime.com contest.
- When writing the script, I realized that every bystander and Cop #2 character could be a double of a guest-star from the original series.
- Earthprime.com proceeded to arrange a contest where readers who identified all the doubles would win a *Complete Sliders* DVD box set.
- Nobody won; nobody could identify Rembrandt's accountant. (It's the Seer.)
- On March 20, I had a final draft of the screenplay but desperately needed to copy-edit it.
- A loud party under my apartment made it impossible to concentrate and the police were occupied with solving murders and too busy to come to my aid.
- I proceeded to rent a hotel room and managed to get the script uploaded to Earthprime.com on March 22, 2015 -- twenty years to the day the Pilot aired.
- This zero-dollar project was now \$180 overbudget.

## Feedback

The feedback to "Reunion" was mostly good:

- Slider\_Quinn21 enjoyed Laurel as an entry-level character to the sliders 20 years after the Pilot.
- Matt Hutaff and Informant enjoyed the mystery of how the sliders could be alive and well and home while being happy to have the quartet back together.
- Genevieve Conrads and Soren Berger liked parallel Earths briefly glimpsed, specifically the one where Starbucks is a religion and where peanuts are a biohazard.
- Jeffrey McLaughlin enjoyed the continuity references to the past and was especially amused by the reference to 2D Zercurvians of the *Sliders: Armada* comic book.
- Cyrokin felt that the dialogue was an effective pastiche of the actors while indicating that they were all 20 years older in 2015.
- The scene where Rembrandt loses another Cadillac and the final pages where the sliders snipe at Quinn before leaping into the vortex were the most popular scenes in the script.

In terms of negative feedback:

- Matt (who only read the outline and specific scenes) felt there were too many chase scenes.
- John Fallaci felt that the tech-phobic world was entirely too derivative of "Gillian of the Spirits" and found the lengthy exposition from Coach Almquist about the alternate history to be clumsy.
- Omnimercurial said he didn't feel Quinn would have the long-term planning skills needed to do charity work.
- No\_ootherman said he felt Quinn had not matured and was indistinguishable from his character in the Pilot episode.
- Slider\_Quinn21 expressed confusion as to why Wade didn't remember the rock star vampires. (This will be explained.)
- Matt Hutaff objected strongly to Rembrandt's characterization, remarking that after five years of sliding, Rembrandt should not have been cowering behind a door or upset over a car.
- Matt was appalled by the final page of the sliders sniping at Quinn, finding it extremely silly and completely wrong for what in his view ought to be a serious science fiction drama.
- Matt also felt that the humour-oriented tone made all the characters sound the same.

## Revelation (3): <http://freepdfhosting.com/9eea7081a5.pdf>

*The sliders -- Quinn, Wade, Rembrandt, Arturo and Laurel -- explore three parallel Earths, each of which is facing doomsday scenarios: one Earth's water supply has been contaminated, one Earth's population has become a doomsday cult and one Earth is so badly polluted that sunlight is blocked. And stranger still: each Earth has hundreds of thousands of clocks scattered across the planet, each clock counting down to zero -- to doomsday.*

*The sliders finally confront the creator of the doomsday clocks: it's Smarter Quinn from the Pilot. He reveals that after the human-Kromagg war, reality was damaged: the only branching point in this rebuilt multiverse is March 22, 1995. The 1995 limitation means that all Earths have the same history to that date and no worlds will split from subsequent points -- meaning that every version of humanity*

*is trapped in the choices made up to that date, choices which have seen all variations of the human race either destroy itself now or put itself on that same path.*

*Smarter-Quinn's doomsday clocks will collapse the multiverse and restart it without the 1995 limitation, but doing so will erase everyone currently in existence. Smarter Quinn triggers the process, but Quinn and his friends successfully stall and stop the collapse. However, their efforts have consequences: the city of San Francisco back home has now merged with over 800 parallel versions of itself.*

*Also, Laurel turns out to be Quinn's daughter from "Love Gods."*

### **Deleted Scenes: First Draft**

- The [original plot](#) for "Revelation" has a different set of parallel Earths: one where war is the most popular spectator sport of all time, one where the population has lost the ability to determine what is true or false due to the ability to falsify information and evidence online, and one where America is the sweatshop labour capital of the world.
- The doomsday clocks were not featured; I hadn't thought of them yet.
- The original outline ends with the sliders trapped in Doppler Computers and all the Season 3 monsters outside the building.

### **Deleted Scenes: Second Outline**

- The second draft of the outline for "Revelation" was more like the actual script.
- In the outline, the organ harvesting aspect of the poisoned-water Earth was absent.
- In the scene where Laurel is cornered in the watchmaker's shop, the scavengers were originally to declare they intend to rape her.
- This was altered to the scavengers wanting Laurel's organs. I then added dialogue in other scenes about how on this world, uncontaminated human organs are a commodity.
- Also in this version of this outline: the second Maggie-double that Rembrandt encounters was not a spy or a secret agent, but a civilian woman about to commit suicide due to her fear of the doomsday clocks. This was replaced with the Millennial Tower sequence instead.
- In the second draft outline, Quinn is shocked to learn that Laurel is his daughter. When scripting, I couldn't make Quinn's surprise flow well, so I scripted the scene to say Quinn had known all along, then went back and added the scene where Quinn is stunned by Laurel's eyes being just like his.
- In the outline, the clocks are not scattered across only three Earths; they are scattered across hundreds of thousands of parallel Earths. This was reduced to only three Earths having the clocks.
- Also in the outline, Quinn improvises all the equipment to shut down the doomsday clock process, but when scripting, it was impossible for Quinn to assemble all the equipment, so I rewrote it so that he'd prepared it in advance.

### **Behind The Scenes**

Oh boy.

## Exit: Matt Hutaff

- The writing of this script was a troubled and difficult enterprise during which I fired Matt Hutaff off *Sliders Reborn* shortly after he quit.
- Not being the greatest at world-building, the first draft of the plot consisted largely of action sequences -- fighting soldiers in battle armour, infiltrating a manufacturing plant.
- It would end with a cliffhanger in which Smarter-Quinn unleashed the Season 3 monsters on the sliders.
- I told Matt that I was terrible at building parallel Earths and needed his help; Matt told me my material was beyond his ability to fix. He wrote:

*Here's where I'm confused, and I need you to answer me honestly. You say you want to write just the four sliders sitting around and bullshitting, but you've done absolutely none of that. You've just stitched together a bunch of set pieces that do not make sense and rely on the flimsiest of machinations to move things along.*

*What is it you're trying to accomplish?*

*If it's a classic Sliders adventure, do you define "classic" as capture/escape set pieces? If you define it as character work, where's the character work? If it's a mystery, why are the mysteries not central to the story? If it's a return to form, a back to basics approach, why does it rely on so much of what came before?*

*So you ask how I would try and integrate your beats for alt-worlds? I wouldn't. There's just nothing there beyond the set-pieces, it's just window dressing.*

- He quit.
- He was still willing to let me post *Sliders Reborn* on his website.
- I was crushed -- I knew my material was awful, but I had thought Matt could help me out.
- It's very kind of people to treat me like some sort of *Sliders* deity, but the truth is that I am bad at world-building and creating stories to explore worlds.
- I'm not an alt-history guy. I'm a sitcom guy. Sitcom Tom has nothing on me.
- As for why the outline had no characterization -- that's not something in outlines. Outlines, to me, are creating a dilemma, then a solution.
- When scripting, I like to let the characters do whatever feels natural, almost as though I'm letting the actors improvise.
- This understandably made my outline seem even more unworkable to Matt.

## Enter: Nigel Mitchell

- At this point, I contacted Nigel Mitchell, author of numerous excellent *Sliders* fanfics and self-published novels and pleaded for him to take over from Matt as editor.
- Nigel agreed -- but the first thing I did was rewrite the "Revelation" plot in response to Matt's exasperated dismissal.
- Matt was relieved and expressed strong approval for Nigel Mitchell taking over.
- I was relieved to discover that in all of Matt's reasons for declaring the story unworkable, there was a clear path to making it good.

- *Reborn* needed to be written as a series finale for *Sliders*. Therefore, all the worlds needed to reflect a sense of finality -- doomsday.
- I devised new alt-Earths with doomsday scenarios.
- The action sequences were replaced largely with scenes of characters chatting and interacting -- the sort of stuff I tend to be better at anyway!
- As a mystery to connect all three worlds, I drew inspiration from the *Doctor Who* episode "The Power of Three" and came up with the doomsday clocks counting down to the end.
- Their countdown in seven segment numerals is reminiscent of the timer counting down, reflecting how the sliders always lived with a ticking clock during the original series.
- As PO3 inspired the doomsday clocks, I included a special thanks to PO3 writer Chris Chibnall.
- Nigel provided numerous suggestions for fleshing out each of the three alt-history concepts of the three worlds I proposed -- all the little details and small background elements that make it feel real as well as the method by which the water could have been poisoned and the specific symptoms it would create and how the Teslanium works.
- Any of the details of the alt-Earths that make it come alive should be attributed to Nigel and it really shows his inventive brilliance and limitless imagination.
- Rembrandt's plot in "Revelation" was a direct reaction to Matt protesting Rembrandt's characterization in "Reunion," attempting to give Rembrandt an experience that would put him back to Season 5 competence.
- I began scripting.

### **The Second Maggie, Diggs and Conrad Bennish Jr.**

- The second Maggie with whom Rembrandt breaks into the Millennial Tower was originally a suicidal civilian terrified by the doomsday clock countdown whom Rembrandt talks out of killing herself.
- I found that a bit dull when scripting and went in a completely improvised direction, deciding the second Maggie would be a spy instead -- and then decided that Rembrandt would return from his side-mission with some plot device (the universal key).
- I was writing these script pages without a plot in place and with no idea where I would end up.
- Around this point, *Rewatch Podcast* coined the term "going Full Diggs" and I decided to bring in Diggs as a character for this sequence.
- When Conrad Bennish Jr. showed up in the penthouse, I was as surprised as Rembrandt.

### **The Return of Matt Hutaff**

- After scripting the Maggie segment, I hit a brick wall when I came up against a major plot hole.
- The original plot had the clocks scattered across hundreds of thousands of Earths, and the doomsday clock process would be stopped by having the sliders short-circuit the clocks of the three Earths they'd visited.
- I couldn't come up with a clear, effective explanation as to why stopping the clocks of three Earths would stop all the other clocks.
- When I asked Nigel, he didn't know what to do.
- I approached Matt and begged for help.
- Matt graciously agreed to review the problem. He advised reducing the number of Earths with doomsday clocks to just the three, and to find some explanation as to why three Earths with doomsday clocks would destroy the multiverse.

## Laurel Hills-Mallory

- The character of Laurel: the original idea for her was set aside while plotting "Reunion" because of a *Sliders* podcast episode where podcaster Jim Ford pondered the future of Quinn's offspring from "Love Gods" and said the kid should show up again as a teenager and be a genius.
- I decided it would be worthwhile to age Quinn by making him a father and to explore what he'd be like as a dad.
- Laurel is based on a friend of mine -- Laurie -- whom I met when I was in my late twenties and she was a teenager -- but her mom was okay with us hanging out as Laurie is extremely gay -- as is Laurel. Laurie lost her father at a young age and I'm an older brother figure to her. Quinn's feelings towards Laurel are my feelings for Laurie.
- The alcoholism and drug use is a metaphor for Laurie's addiction to the TV show *Supernatural*, which Laurie didn't mind.
- This is why Jim Ford receives a "Special Thanks."
- Laurie strongly objected a scene where Laurel is cornered by the scavengers in the watchmaker's shop. They originally threatened to rape her.
- Laurie informed me that rape was not a threat to dole out lightly in fiction unless it could be examined fully and that my sitcom style writing was not sufficient to do so.
- I amended the script to the scavengers wanting to harvest Laurel's organs, which I ultimately found more disturbing and effective.

## Stumbling Into Real Science

- I made up the idea that light can demagnetize a magnet, but then it turned out that [circularly polarized light having a demagnetizing effect](#) was a real concept.
- I was also astonished to find that "spatial contextual awareness" is a [real concept](#) -- although the original draft called it "spatial awareness." To say that all the sliders have it to some degree and that Quinn has it more than most is something of a retcon, although it explains a lot about why Rembrandt survived Seasons 3 - 5.
- The global dimming scenario, however, I did research carefully, although the idea that Quinn can piece it all together from peering around a coffee shop is dramatic license.
- Much of Quinn's technobabble was written by looking at Wikipedia pages on quantum mechanics and choosing random terms and phrases.

## Feedback

The feedback was generally positive but with more critical notes than "Reunion." The positives:

- Nigel Mitchell felt that the doomsday clock plot and the three Earths were really clever, and he enjoyed "Revelation" as a mini-season of *Sliders* inside a movie.
- Corrine Abbott found the revelation of the antagonist being Smarter-Quinn from the Pilot to be striking and appropriate and found dialogue an effective dark mirror to my usual Jerry O'Connell pastiche for Quinn.
- Slider\_Quinn21 described the revelation of Laurel Hills' identity as a development that showed great love and appreciation for the classic series.
- Martin Markov spoke well of Quinn's characterization throughout, enjoying how Quinn solved his problems with cleverness rather than violence.



- Roy Simonson enjoyed the return of Maggie despite expressing their distaste for Kari Wuhrer and the character, remarking that her militaristic edge was a nice contrast to the sliders.
- Veronika Jakab and Slider\_Quinn21 felt the dialogue continued to sound just like the actors and that the banter and jokes were extremely amusing.
- Thomas Walmer and John Fallaci liked the moment where Laurel encounters a corpse that's revealed to be a robot, as well as the room of artifacts.
- Multiple readers expressed tremendous fondness for the moment where Smarter-Quinn describes Wade, Rembrandt and Arturo as "the world's oldest high school student, this glorified busker and the most mediocre science fiction writer of all time" and also the moment where Rembrandt refers to Smarter-Quinn's appearance in "The Other Slide of Darkness."
- Despite being 151-pages long, the script was lauded for being tightly paced and intensely gripping.

And in terms of negative feedback:

- Nigel Mitchell felt that the story very abruptly switched from investigating Laurel in "Reunion" to investigating the clocks in "Revelation" and that none of the three worlds were explored as well as he'd have liked.
- Slider\_Quinn21 felt that Rembrandt encountering the second Maggie and running off with her felt random and that the sliders were entirely too willing to let him leave. He also felt that Wade's dialogue about the inner workings of clocks was overly technical for the character. (This prompted an addition where Wade reminds us she used to be a hacker and teaches high school computer science.)
- Cyrokin felt it was obvious that the mysterious "Jameson Hall" was clearly Smarter-Quinn as "Jim Hall" was an alias Quinn used in "The Guardian," the mysterious Snowden-like figure of "Reunion" leaking info was named "Q" and as the antagonist was clearly a Quinn-double, the only real suspects would be the Sorcerer Quinn or Smarter-Quinn, and given Reborn's nods to the Pilot, it probably wasn't going to be Sorcerer Quinn.
- Matt Hutaff (based on the outline) felt that the Quinn double should have been Sorcerer Quinn as Sorcerer Quinn, when we'd seen him, had done far more with sliding than Smarter-Quinn and would have had more to be angry about losing in the multiversal reset that our Quinn instigated.
- Veronika and Slider\_Quinn21 found Smarter-Quinn's explanation of the 1995 limitation confusing, leaving them unsure if the multiverse only had 24 parallel Earths left or if only 24 Earths could support human life or if there were only 24 major historical variations on March 22, 1995 containing multiple Earths that could still sustain humanity. (The explanation was rewritten in response to their complaints.)
- Smarter-Quinn's scene, being about 20 pages long, was derided by some as absurd in its length and exposition, although it paradoxically contained many favoured moments.
- Slider\_Quinn21 said that Quinn's solution to stall the doomsday clock process simply went over his head although he said it did sound good.
- Numerous readers were also confused by the new information given regarding events between "The Seer" and "Reunion," as Wade referred to the timeline being reset to before the "Geiger" experiment, which would have only rolled time back to before "The Unstuck Man" and could not have resurrected Wade or restored the sliders' home Earth.

- The similarities to "The Power of Three" were considered a mark against "Revelation," although it was conceded that turning the cubes into countdown clocks did make the idea and its execution more original.
- Historical inaccuracies were for dramatic license were noted: the disasters cited on the doomsday-cult Earth did not happen in the order the script presents them in, nor did they take place in rapid succession as suggested by the script.
- One continuity error: Rembrandt refers to Smarter-Quinn's appearance in "The Other Side of Darkness," but Rembrandt never saw Smarter-Quinn in that episode. (Maybe Quinn told him about it afterwards?)

**Reminiscence (4):** <http://freepdfhosting.com/fa31a0ce7d.pdf>

*We rewind the clock to 2002, just after the human-Kromagg war wrapped up offscreen. Quinn is in a mental asylum being questioned by a psychiatrist and Quinn tells his story: how he got himself and his friends lost in the multiverse. How Quinn, Wade, Rembrandt and Arturo had four years of amazing adventures until the events of "The Unstuck Man" ripped Quinn and all his doubles out of reality.*

*This multiversal shockwave warped reality, creating an alternate timeline where Quinn's adventures were corrupted with insanity, resulting in the disordered adventures of Seasons 1 - 2, the monsters of Season 3, the home invasion of Season 4, the deaths of Wade and the Professor, the isolation to the Chandler in Season 5 -- all of these were symptoms of reality breaking down. Even worse, the Kromaggs built a reality warping weapon to speed up the process, seeking to replace the multiverse with one of their own making.*

*Quinn explains that the Professor, left behind on the Azure Gate Bridge world, was able to retrieve the original timeline versions of Wade and Quinn. They found Rembrandt and began to shut down the Kromagg machine. But after the cataclysmic final confrontation, the end result was a damaged multiverse with no Kromaggs, no Quinn Mallorys, no sliding and identical histories up to March 22, 1995.*

*Quinn explains his current existence as "a secondary revision of reality" that has restored memories of sliding for Wade, Rembrandt, the Professor and his mother. He asks the psychiatrist for help -- but the psychiatrist reveals that this mental patient isn't Quinn at all. The patient is Oberon Geiger gone mad from absorbing the real Quinn's memories. The psychiatrist is really Smarter-Quinn who was between dimensions during the erasures and survived only to find his homeworld gone and sliding a broken concept as every world is now identical.*

*Smarter-Quinn condemns Geiger to the asylum and sets off, vowing to make Quinn Mallory pay for what he has done.*

**Deleted Scenes**

Originally, "Reminiscence" was to be the second installment, coming immediately after "Reprise." It was written after "Reprise" and before all the other scripts.

- The [original version](#) of "Reminiscence" that I sent Matt Hutaff: it opens with Amanda Mallory in a coffee shop. Quinn approaches her. She doesn't know him. Quinn tells her his story --

essentially the same story told in the final version. By the end of the story, Amanda remembers her son and Quinn is 'anchored' to reality.

- The novella was written in second person voice ("You tell your mother who you are") and the narrator was at the end revealed to be Smarter-Quinn theorizing on our Quinn's thoughts, although he doesn't explain how he can exist after the reset multiverse.
- Due to extremely helpful and constructive criticisms from Matt Hutaff, this draft was discarded.

### **The Rejected Draft**

Matt Hutaff found the original draft to be ludicrous and unacceptable. His complaints:

- He thought it absurd that Amanda would listen to a stranger telling an insane (and lengthy) tale.
- He found the explanation for the sliders' restoration and the dual timelines and the Combine experiment and the scene in 'the void' at the end to be borderline incomprehensible and riddled with logical errors (such as why the sliders remember sliding if Quinn reset reality).
- When reading the "Revelation" plot, Matt remarked that there was no revelation because the reveal had been given in "Reminiscence."
- He didn't was unconvinced by the idea that Smarter-Quinn could infer what Quinn was thinking.
- He disliked how the story started out laying everything out in terms of introducing sliding but by the end was referring to Kromaggs by name, names Matt couldn't remember despite having rewatched the series far more than is medically safe.
- He thought it bizarre that there was no explanation for how Smarter-Quinn could be present.

I agreed with Matt's concerns.

### **Redrafting Reminiscence**

- As Matt said that nobody would listen to an insane stranger telling a crazy story, I rewrote "Reminiscence" to have Quinn in a mental asylum telling his story to a psychiatrist who would raise all the plot holes Matt did so that Quinn could address them.
- I developed the term "secondary revision of reality" to explain why the sliders and Amanda Mallory can, in a multiverse without sliding or Quinn, remember the TV show's events.
- Halfway through this second draft, I realized that Quinn was really Dr. Geiger and that the psychiatrist was really Smarter Quinn.
- Realizing that the events in this story are quite absurd, I moved this installment to after "Revelation" -- thinking that by the end of "Revelation," the reader would hopefully be so onboard with the sliders reborn that any explanation would be accepted.
- Originally, I had no explanation for how Smarter-Quinn survived the reset until Matt highlighted it as a flaw, so I added in the remark that he'd been in the vortex when the Combine experiment hit, then in the multiversal void shown in "Eye of the Storm."

### **The Two Timelines**

- The purpose of explaining that the Combine experiment created a corrupted timeline distinct from the original: it was a way to embrace both the ideal version of *Sliders* that Tracy Tormé would have done if he'd stayed with the show and the actual *Sliders* that aired on television.
- With this story, both versions are true.

- Matt found this convoluted, complicated, designed only to insert metatextual commentary on the viewing experience of *Sliders*, and he strongly advised that I find an alternate method or even go the route of not providing any explanation whatsoever for the sliders' return and the restoration of their home Earth.
- My disagreement with him on this point would eventually lead to his departure over "Revelation."
- However, as will become clear later, Matt's own vision for what *Sliders Reborn* should have been was a vision that most *Sliders* fans would have enjoyed -- in fact, it is arguable that Matt's vision would have been appreciated not only by fans but by a *new* audience as well.
- But we'll get to that in a bit.

### Fixing an Error

- "Revelation" indicates that the date of the first slide was March 22, 1995 (the airdate of the Pilot) and the entire revelation is fixated on that specific date.
- The Pilot actually uses the date of September 27, 1994. Whoops. I forgot. By the time I noticed it, "Revelation" had been plotted around 1995.
- Matt advised using the corrupted timeline plot of "Reminiscence" to explain it while noting, "Who fucking cares?!!"
- "Reminiscence" says that March 22 is the original timeline date and September 27 is from the corrupted version.
- Also, the idea that the Combine experiment caused temporal corruption as early as the Pilot feels like a way to show how insidious and far reaching Dr. Geiger/FOX's interference had been.
- But, as Cory would observe, that's a retroactive rationalization.

### Matt Hutaff's *Sliders Redux*

Matt, before he quit/was fired (and before he came back to help with "Revelation"), was dismayed by "Reminiscence" and offered a much cleaner, tidier, entry-level approach to *Sliders Reborn*. His concept:

- It's 2015: Quinn is a tax accountant, Wade is a tech journalist, Rembrandt runs a coffee bar and the Professor writes high school science study guides. These are older versions of the original sliders who never went sliding.
- Quinn and his friends discover sliding at this later stage, but on their first adventure, they lose their way back home.
- As a concession to continuity: it's revealed later that in 2001, Quinn (having somehow been freed from Mallory) ended the Kromagg war by retroactively erasing sliding from all realities.
- He did this by commandeering a Kromagg reality-warping weapon that alters certain universal constants so that sliding cannot be created by attempting anti-gravity. Instead, sliding would be created by altering the spherical harmonics of the Earth's electromagnetic field.
- This resets the multiverse so that everyone lives as they would had sliding never been created.
- Quinn's first discovery of sliding is now delayed by 20 years.
- So, these older versions going on their first slide are the original sliders -- they just don't know it.

I loved it. But *Reborn* isn't trying to restart the series; it's a finale story and a product akin to a superhero comic for diehard fans. Matt's direction is the TV and film approach while my direction is the comic book approach.

## Feedback

Feedback on this novella was largely positive:

- The general consensus was that the story was both humourous and truthful.
- Genevieve Conrads felt that Quinn describing the altered timeline being a nightmare version of his life reflected what she herself felt when watching *Sliders* in its decline.
- Rob Adams approved of how the story contextualized the creative breakdown of the series as a breakdown in the multiverse and found it extremely convincing despite the absurdities inherent in the concept.
- Soren Berger thought it was hilarious that watching "Requiem" causes Quinn to lose the will to live.
- The reveal that Quinn is actually Dr. Geiger and the doctor is actually Smarter-Quinn was very well-received by all.

The criticisms were towards certain vagaries and details:

- It was unclear to readers if the sliders and Amanda Mallory appearing in the space between dimensions at the end was a hallucination or reality or a metaphorical representation of reality in an indeterminate state (the authorial intent is that it's the last one).
- Certain liberties with continuity were noted, such as Geiger's death in "Eye of the Storm" being at odds with Smarter-Quinn claiming Geiger was still alive in the multiversal void. (Maybe Geiger was dying but not dead?)
- Smarter-Quinn saying that he was the only other Quinn to survive the multiversal cataclysm because he was in the vortex presents an extremely unlikely scenario.
- It suggests that in an infinite multiverse, Smarter-Quinn was the only other Quinn to be between dimensions at the time of the Combine experiment. (Maybe he wasn't the only Quinn in the vortex, but he was the only one to survive as part of the multiversal scar tissue because his timeline was intricately connected to Quinn's via the events of the Pilot?)
- The metatextual humour also creates continuity errors in that "Reminiscence" states that the reused hotel and backlot/shrinking multiverse only began with Season 5 when constantly reused sets were present in Season 4 and even to a degree in Season 3.
- Slider\_Quinn21 was disappointed at how there was no mention of how the show moved from San Francisco/Vancouver to Los Angeles.

## Revolution (5): <http://freepdfhosting.com/66eb3b994f.pdf>

*Quinn is trapped in a burning mansion in a room filling with poisoned gas and proceeds to hallucinate Mallory. Mallory urges Quinn to find a way to escape, but Quinn can see no way out and is also experiencing a deep depression. They revisit flashbacks of the day leading up to this situation: a woman in the merged San Francisco is buying technology from alternate reality.*

*Quinn discovers that the woman, Melanie Wallace, has built a virtual reality machine that will use a hallucinogen to put her in a permanent state of dreaming. For reasons Quinn refuses to divulge, he*

*becomes emotionally invested and goes to her estate to sabotage the machine, only to clumsily spark the hallucinogen which, in its gaseous and undiluted form, is poisonous and explosive. Now the house is burning down and Quinn is suffocating.*

*Mallory questions why Quinn engaged in this investigation alone and Quinn finally admits: Melanie Wallace is one of the psychics from Season 2's "Obsession." Quinn wanted her power to guide him through the multiversal crisis. But Melanie shared with Quinn a vision of the future where all reality is destroyed. This has left Quinn despondent.*

*Mallory reminds Quinn of the villains from Seasons 1 - 5 who told him that there was no fighting them and how he proved always them wrong, but Quinn thinks of the people he saved on his adventures -- all of whom were killed in the end of the Kromagg war. However, Mallory reminds Quinn that he's not a god; he gave people a fighting chance and left them with a road to revolution.*

*Heartened, Quinn re-attempts to find a way out of this burning building filled with toxic fumes, eventually realizing that he can set off a second explosion that could blow out the walls and vent the gas, albeit with the risk of incinerating him. With Mallory's encouragement, Quinn triggers the blast.*

*Fade to later: Quinn is wheeled out of the collapsed house in a stretcher. He's alive. The other sliders are there. Arturo asks Quinn what made him think he'd survive the explosion; Quinn sees a final vision of Mallory and declares that they are sliders and there's always a chance, except for shorter plot summaries. (Why are these getting so long?!)*

### **Deleted Scenes**

- In trying to find a way to include Mallory in *Sliders Reborn*, I pondered a story where Quinn experiences a telepathic attack and his mind is shut down but it turns out Quinn has a secondary-consciousness in his mind, like startup repair for his brain -- and that's the Mallory personality.
- MATT: "A crazed telepath attacking Quinn -- only for him to learn Quinn anticipated this and built a back up partition-friendly alter ego into his own brain?! That is ludicrous. Go back and read what you just wrote."
- One version of Quinn and Mallory's last conversation had Quinn asking Mallory if he was just a hallucination or if he were really there with Mallory replying, "The 1995 limitation. You're trying to fix it. You'd say you're at war with a broken reality and the warped rules of thermodynamics and quantum mechanics. But I'd tell you -- you're in a war of indifference versus compassion. Apathy versus hope. Determinism versus potential. I see no difference. Do you?"
- Matt advised amending Mallory's answer to an ambiguous "Yes."

### **Behind the Scenes**

- "Revolution" was written entirely to give actor Robert Floyd a role in *Sliders Reborn*.
- Which is ridiculous. What the hell is the point of giving an actor a role in a project that exists purely in screenplay format?
- I dunno, but when I found roles for Maggie in "Revelation" and later Diana in "Regenesis," omitting Rob Floyd from *Sliders Reborn* was seeming uncomfortably insulting towards the

actor, whom I'd interviewed in 2015 and who was generous, kind and thoughtful and who put a tremendous level of commitment and skill into the role in Season 5.

- But "Reunion" establishes that Quinn's doubles were erased from reality, which was used in "Reminiscence" to explain away Seasons 3 - 5. The story requires that Mallory was erased in the reset detailed in "Reminiscence."
- And also -- who is Mallory, really, aside from being an excellent performance from a brilliant actor? And if we have Jerry O'Connell's Quinn in the story, doesn't that make Mallory second-rate and useless? That's only true for Mallory, not Rob Floyd.
- Eventually, after rewatching the finale episode of *House* where Dr. House is trapped in a burning building and hallucinating conversations with old friends, it occurred to me that Quinn could be trapped in a deadly situation and hallucinate Mallory.

### **Robert Floyd**

- Part of Mallory's backstory in the script was based on Rob's life: Rob went to study in England at the Royal Academy of Dramatic Art. Halfway into his studies, his father died; Rob flew back to the States for the funeral -- and then British immigration refused to let him back into the UK, declaring he'd invalidated his student visa by going home.
- As a result, he wasn't able to complete his training in London. But he found other teachers and other schools in America. I decided that the same thing happened to Mallory except Mallory, that silver-tongued devil, probably studied law. Unlike Rob, Mallory became bitter and gave up on his talent.
- Is it sensible for an American to study English law? I dunno. Um. It was in a parallel universe?
- I sent this script to Rob Floyd who was thrilled to have his photograph (a screencap from a commercial for his cocktail business) on the *Sliders Reborn* page of Earth Prime.
- He said he'd read it and let me know what he thought.
- He didn't, probably because he didn't want to tell me he couldn't understand what the hell was going on -- his familiarity with *Sliders* extends to Season 5 and a handful of episodes he studied to imitate Jerry O'Connell.
- Reading it now, the script is clearly bending over backwards to include Mallory and give him something to do, and all its flaws result from that nightmare brief.
- But I had to do it. For him. Every slider should be welcome in *Sliders Reborn*.

### **Feedback**

The feedback on this script was amusingly positive and negative on many of the same elements.

- Mallory's presence was described as respectful and captivating by some readers, presenting the character as an interesting counterpoint to Quinn's personality simply by emphasizing Mallory's people skills and turning Mallory into a distinct and meaningful character.
- Other readers found Mallory's presence forced and contrived in that he was there for no reason but the writer's affection for the actor and came off as though *Sliders Reborn* were for some reason contractually obligated to give Robert Floyd screentime.
- The character of Melanie Wallace was applauded as finding an obscure, one-scene character from Season 2 and giving her depth, pain, tragedy, grief and loss.
- Other readers criticized Melanie Wallace as a clumsy plot device by using her psychic powers to justify the ridiculous convolutions needed to get the two Quinns in the same scene.

- The plot point of Melanie being singled out by Rembrandt as significant for buying alternate universe technology stood out strangely as surely every tech firm in this merged San Francisco would be doing the same thing unknowingly. It's another contrivance to facilitate the two Quinns meeting.
- Quinn's despair and Mallory showing him past villains and guest-stars was found by some to be a loving tribute to the show's history and a strong exploration of Quinn's psyche.
- These same elements were found, by others, to be awkward and poorly justified with some readers struggling to remember the guest characters of these previous episodes.
- And in terms of uniformly negative feedback, "Revolution" was found to be an inadequate follow-up to the cliffhanger of "Revelation" as the vague references to Sliders Incorporated were not sufficient to lay out what the current situation is in the merged San Francisco and how life, businesses, video game companies and satellite installs can apparently continue in what should be a chaotic situation. (Sorry about that.)

**Regenesis (6):** <http://freepdfhosting.com/779708715d.pdf>

*Eighteen months after the events of "Revelation," the sliders have set up shop in the merged San Francisco, now a melting pot of parallel cultures from over 800 alternate versions of the city existing in the same reality.*

*As the sliders secretly keep the peace, they also work on finding some way to fix this damaged multiverse in which timelines no longer split and 1995 is the only point of historical divergence. Later on, they are called in by the local police to investigate a series of bizarre suicides where the body is missing from the death scenes and no one remembers the victim.*

*The suicides are revealed to be Smarter Quinn's plot to convince Quinn that everyone in the multiverse would happily kill themselves if they could have a do-over in their lives and that Smarter Quinn's murderous desire to use Quinn's pocket dimension network to destroy the multiverse and replace it is morally acceptable. The conflict builds and builds until Smarter Quinn summons the monsters of Season 3 to attack the city, believing that the sliders will be helpless to fight these inhuman abominations of corrupted realities.*

*But the sliders discover that a combination of sliding technology and various items from the Doppler Superstore are sufficient to defeat vampires, giant slugs, dinosaurs, zombies, killer robots and carnivorous scarabs. The final confrontation between Quinn and Smarter Quinn rips the two Quinns out reality. Trapped between dimensions, they must set aside their differences when an unstoppable vortex threatens to consume our Earth and then the entire multiverse.*

*Working together, the Quinns relocate the reality warping weapon that preserved the multiverse in its damaged state after the human-Kromagg war. The Quinns once again choose a core branching point for all reality from which all parallel universes will originate and this time, they choose the specific moment in which they must make a choice. As a result, the core moment is a moment of limitless possibilities, restoring a full and undamaged multiverse while preserving the realities that currently exist.*



*In the final scenes, the sliders gather and each one chooses a parallel Earth they'd like to visit and program the coordinates into the timer. They trigger a vortex, eager to explore the multiverse once again, united and together and about to start a limitless adventure that could go on forever.*

### **First Draft Outline**

- The original outline was very different: it was titled "Reborn"; the entire Earth is merged with others, not just San Francisco; the monster fight scenes are at the beginning of the script; the big finale involves the sliders fighting Smarter Quinn's henchmen over a crashed Kromagg manta ship.
- It was incoherent and written before I realized that the story needed to be a series finale and I threw it out and wrote this new version as a follow-up to "Revelation" being a story about death and doom.
- The new outline, called "Regenesis," would focus on the theme of rebirth, although it still differs significantly from the final script.

### **Extended Teaser and Violence**

- The paper mill fight scenes were conceived to be much more violent with Quinn punching people in the face, using nerve strikes to knock them unconscious, breaking arms and legs and throwing people down stairs.
- But when scripting, it seemed that sliding ought to move physical combat to a more artful, indirect and non-violent level.
- Originally, Dennis was to flee the paper mill in his stolen police car and the gunrunners would pursue him with Quinn sliding after them in a lengthy car chase where Quinn would stop three humvees using vortex technology and chocolate brownie mix.
- This proved to be too long for an opening teaser and Dennis was rewritten to be talked down in Gerald Thomas' office.

### **Adding Colin Mallory**

- Originally, Colin had no role in the story outside of Quinn declining to put up his photograph.
- However, this felt so mean-spirited towards Charlie O'Connell (which was not the intention; I just wanted to validate the original Season 4 plot meant to reveal that Colin was a clone of Quinn planted by the Kromaggs).
- I decided to name the city sliding system "Colin" in order to be more respectful towards Charlie.
- Later, desperately needing some means of streamlining exposition, I decided that the slide system would talk and gave the Siri-esque Colin artificial intelligence dialogue, so Charlie O'Connell ends up having a role in *Sliders Reborn* after all.
- I came to appreciate how Charlie's monotone voice was perfect for an artificial intelligence and I came to love and adore this version of Colin.

### **B, C and D Plots Reduced**

- The second outline had extended sequences where Wade and Rembrandt run a support group, Maggie meets the Secretary of Defense to talk him out of sending the military into San Francisco, and Wade and Rembrandt investigate a screenwriter whose romcom scripts keep getting rewritten without her knowledge into horror movies.

- When scripting, the need to focus more on Smarter Quinn's plot reduced these B, C and D plots to conversations during the dinner scene.

### **Adding Diana's Girlfriend**

- Diana's homosexuality was a late stage addition after rewatching "To Catch a Slider" in which 29-year-old Diana, an accomplished scientist who looks like Tembi Locke, says she's never been on a date with a man.
- Her offscreen girlfriend, Jill, is intended to be the Angela Bettis character we met in "New Gods for Old."

### **Season 3 Monsters: Alternate Defeats**

- The rock star vampires were originally meant to be defeated using high intensity soundwaves designed to target their sensitive, bat-like hearing, but when mentioning this in passing to Matt Hutaff, he pointed out this made no sense as the vampires were rock stars, so I went with garlic-spiked blood instead.
- The second outline originally had the fat craving zombies drenched in melted butter and then they would eat each other, but as part of my desire to put the sliders above such violence, the butter was revised to being infused with marijuana as a sedative.
- The second outline originally included the intelligent living flame of "The Fire Within" with Quinn quietly conversing with the flame at times and later summoning it to incinerate the breeder parasites and the super-intelligent snakes.
- This is why "Revelation" had Quinn finding the flame in the Millennial Tower.
- But my later distaste for violence made me decide to rewrite the story so the parasites and snakes never gain entry to Earth, and the earlier sequences with the intelligent flame were removed from "Regenesis" as well.

### **Behind the Scenes**

Hunnh.

### **Exit Nigel Mitchell**

- Matt Hutaff hated the original outline for "Revelation" so much that he never even bothered to read the original outline for "Regenesis" or the rewritten one.
- At this point, Nigel Mitchell took over. The bulk of Nigel's editorial stewardship was on "Revelation" and "Reminscence."
- I spent a year plotting and replotting "Regenesis," working out how the merged San Francisco would be depicted and how the Season 3 monsters would be presented, expanding a short outline into a more detailed document.
- Nigel read the detailed document and could not make head or tails of it, declaring that all the plots and subplots and plots B to D would lead to a 900 page script of unfathomable incomprehensibility and, like Matt Hutaff before him, declined to be further involved, saying he couldn't wrap his head around the merged San Francisco concept or my attitude to its implausibilities by joking that San Francisco has always been weird.
- I think my absurdist-comedic tone didn't come through properly in the outlines, which is why sequences that readers seemed to enjoy (like Rembrandt losing his new Cadillac without hours of receiving it) were received so poorly in summary form.
- Anyway. I had to go it alone this time in world-building and I hope I did okay.

- I found a third editor, Slider\_Quinn21, and I sent him 5 - 10 script pages a day as I wrote them instead of giving him the outline. He and I were more on the same page with this approach.
- Rob's feedback was more in noting where jokes didn't seem to land, identifying areas of confusion that needed clarification and noting areas where I'd used Canadian phrases and spelling to be replaced with American English instead. He did a very nice job.

### **Dedicated to David Peckinpah**

- This script is dedicated to David Peckinpah whom most fans hate for ruining the show.
- He was perceived as a cackling supervillain of a TV producer and it was only well after his death in 2006 that personal details of his life were revealed.
- Specifically, that he'd been a very experienced, capable TV writer, producer and director before *Sliders* as well as a recovered drug addict with 20 years of sobriety until his 16-year-old son died suddenly from meningitis.
- The grief caused Peckinpah to relapse into drug addiction. A year later, Peckinpah was assigned to run *Sliders* in Season 3.
- Peckinpah was reported as indifferent to *Sliders*, not bothering to edit or rewrite scripts from his writing team, not overseeing filming, not being engaged in the editing process and generally not caring. He was also hostile to the cast, driving John and Sabrina off the show and releasing them from their contracts.
- His grief and addiction explain his behaviour.
- Peckinpah would, after *Sliders*, move away from his family in Los Angeles and relocate to Vancouver where, without any family or friends to watch him, he overdosed fatally at 55.
- He died where *Sliders* was born.
- Originally, I intended for the Season 3 monsters and Quinn-2 to represent David Peckinpah and wrote an outline in which the sliders brutally defeat them.
- But, in the course of writing a script about redemption and rebirth, I found myself taking a very forgiving tone.
- This and my desire to pay tribute to every aspect of *Sliders* caused the story to change from condemning Peckinpah to celebrating his ideas and the Season 3 monsters.
- As a result, the dedication to Peckinpah's memory was added and the story, originally called "Reborn" (*Sliders Reborn*: "Reborn"? Probably would have had to change it anyway.) became "Regenesis" as a tribute to Peckinpah's "Genesis."
- In writing the script, I discovered to my astonishment that Peckinpah's view of *Sliders* as a multi-genre show was actually brilliant.
- *Sliders* can tap into familiar formats easily: crime procedurals, romcom, father-daughter dramedy, espionage intrigue, action, horror, superheroes -- and then give all of it an eccentric twist due to the sliders visiting the genre rather than belonging within it.
- Peckinpah fell into doing horror instead of regularly finding new genres to take on and he was too depressed to make the other writers' scripts as good as the ones he would write himself.
- With my newly redemptive take, I felt that the Season 3 monsters could be repurposed into enemies in a superhero movie and that this would be a more *Sliders*-esque approach.
- My desire to include them was because I felt the monsters were excellent metaphors for mental illness and inner demons.
- They demonstrate how any story is conceivably a *Sliders* story. I think David Peckinpah understood this but could not put it into practice at the time.

## Feedback

Feedback on "Regenesis" was incredibly similar to "Revolution" in that the same story elements received both praise and criticism.

- Nigel Mitchell found the first two pages of the script with Brady and Rod Oaks and the two cops to be a total waste of time, irrelevant to the plot and completely unnecessary.
- Soren Berger appreciated the way the first two pages showed how the merged San Francisco has people living their lives within it and established that it's been 18 months since "Revelation."
- The merged San Francisco was felt to be a delightful concept for the series by some: Richard Chiang felt that it solving the problem of how to let the sliders have a happy ending (by getting home) while still letting them be sliders (the city contains alternate realities within itself) and he enjoyed the joke about how San Francisco has always been strange and this is just business as usual.
- The merged San Francisco was also regarded as a creative failure by others: Nigel Mitchell didn't think the concept was sufficiently explored, that the logistics of how the city could function were brushed off with jokes and the idea that the populace of San Francisco would accept this state of affairs was simply absurd.
- Genevieve Conrads enjoyed the investigation into the suicides and exploring how sliding is both a passion and a profession for Quinn, Wade, Rembrandt and Arturo and found the mystery of death scenes without bodies fascinating.
- John Fallaci felt that the investigation of the suicides was not clearly connected to Smarter Quinn's endgame until far too late in the story, that the hints were not sufficient, that Smarter Quinn should have appeared onscreen sooner and that the suicide investigations came at the expense of better exploring how the merged San Francisco works.
- Vicky Gordon found Laurel Hills-Mallory and her relationship with Quinn a delight, particularly when Laurel punches Quinn out and that it was humiliating for Quinn to be taken down by his teenaged daughter.
- Jennifer Sykes could not stand Laurel and felt that Laurel read like she was some avatar for someone in the author's own life.
- Grant DeWitt appreciated the presence of all the gay characters and the one transgendered individual and remarked that for a show set in San Francisco, this series had always been oddly short of gay people.
- Joy Farragher appreciated the effort at inclusivity but wondered why the script had no gay men and wondered if the author was inserting his lesbian friends into the story but didn't have any gay male friends to include (I am so sorry. Must try harder).
- Lyle Lawrence protested Diana Davis being gay, saying there was no evidence for this whatsoever in the series.
- Tembi Locke on Twitter liked my tweet pondering if Diana -- who described herself in "To Catch a Slider" as a 29-year-old who's never had a date with a man -- was a closeted woman. But Ms. Locke but did not comment further.
- Jennifer Sykes liked the suicide prevention scenes aside from Madelyn's sequence, which she found to be very weak (nobody seemed to like the Madelyn sequence. I'm sorry).
- Wallace Herricks felt that the sliders easily averting suicides trivialized the problems of depression, especially with Quinn only failing because he shared a face with the instigator of the suicides.

- Tom Hardwick enjoyed the way the Season 3 monsters and their takedowns were played completely for laughs and thought the animal human hybrids and robots being defeated with peanuts and golf balls was hilarious.
- Nigel Mitchell was appalled by the Season 3 monster defeats, finding them extremely silly and ridiculous, feeling that these moments had no sense of threat or danger and that the sliders should have been coming up with viruses and sophisticated technology to stop the monsters.
- Thomas Walmer liked the solution for restoring the multiverse and thought it was brilliant.
- Matt Hutaff thought the solution was nonsensical and that the entire multiverse should have been destroyed and replaced by what Quinn and Smarter Quinn do.
- Matt Hutaff read the final pages in the Sliders Inc. office. He remarked that it was a very good ending and expressed great relief that *Sliders Reborn* was finally over and he wouldn't have to hear me talk about it anymore.