

**SLIDERS**

"El Sid"

Written by

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SLIDERS

"El Sid"

TEASER

FADE IN:

EXT. A STREET THAT LOOKS LIKE A WAR ZONE - DAY

It is littered with rubble -- bricks, bottles, destroyed cars. Small fires burn, unattended. The PEOPLE, too, look like detritus -- hard bitten and dirty, dressed in ragged, rugged, utilitarian clothes.

THE SLIDERS

come running down the sidewalk, weaving through the rubble. Quinn, in the lead, turns back and sees...

BEHIND THE SLIDERS - A PICKUP TRUCK

It cruises slowly down the street, avoiding some obstructions and driving through others. In the back of the truck are SEVERAL MEN with MACHINE GUNS. They're drunk -- with booze and power -- laughing as they fire rounds into the air, then they wave their guns lower, threatening to fire, just to see the people dive for cover.

QUINN

Hurry up!

Quinn points into

EXT. AN ALLEY

which looks even worse than the street. It's piled high with trash, broken furniture, and rusted-out skeletons of abandoned cars.

QUINN

In here! Come on!

The Sliders dash through the trash and hide behind a DUMPSTER. As they catch their breath:

WADE

How much time?

(CONTINUED)

CONTINUED:

QUINN  
 (checks timer)  
 Fifty eight seconds.

There is a SOUND from nearby, something moving. Quinn turns, alerted and tense, only to see:

A BEAUTIFUL GIRL (MICHELE)

hiding behind some other debris nearby. She reacts to Quinn's gaze like a mountain lion frozen in place, waiting to either run or attack.

ANGLE - THE ALLEY - VIEW TOWARDS STREET - THE TRUCK

stops at the head of the alley. The men cease shooting as a vicious giant of a MAN gets out of the cab. He waves the truck on and swaggers into the alley.

THE MAN (EL SID)  
 Michele!

ANGLE - THE GIRL (MICHELE)

She shrinks back, holds her breath.

MAN'S VOICE (EL SID)  
 I know you're here!

She reacts, pissed off and frightened. Still doesn't move.

WADE  
 (whispers)  
 What's going on?

QUINN  
 How should I know?

REMBRANDT  
 SSShhss! He'll hear you!

MAN'S VOICE (EL SID)  
 (very threatening)  
 I'll count to three, then I'm  
 comin' after you!  
 (then, slowly)  
 One...Two...

The girl, MICHELE, grimaces and stands to reveal herself just as he reaches...

(CONTINUED)

CONTINUED:

MAN'S VOICE (EL SID)  
Three!

MICHELE  
Wait! I'm coming out.

We now see that she's tall, with an athlete's build. Scarcely out of her teens, she radiates a kind of raw sexuality that is both irresistible and daunting.

MAN'S VOICE (EL SID)  
Get over here!

She heads reluctantly towards him.

THE SLIDERS

watch her go beyond their view, feeling very uneasy.

MICHELE (O.S.)  
(plaintive)  
Sid, I swear I didn't do nothin'!

SID (O.S.)  
The hell you didn't!

We hear a SLAP; Michele CRIES OUT in pain, followed by a loud crash, presumably as she falls over into something.

The Sliders react to this. It is painful and loathsome to all of them to hear it, knowing what must be happening.

REMBRANDT  
What's he doing to her?

ARTURO  
(disgusted)  
What do you think he's doing?  
I've never seen such vermin as what passes for human on this world.

More CRASHING SOUNDS.

MICHELE (O.S.)  
(begging)  
No, Sid. Please...

QUINN  
He's gonna kill her!

Quinn reaches his boiling point as there's another SLAP, YELP and CRASH.

(CONTINUED)

CONTINUED:

He grabs a length of PIPE, lying nearby, and drops the timer into Arturo's lap as he gets up and heads in the direction of the trouble.

WADE  
What are you doing?

QUINN  
I have to stop this.

REMBRANDT  
Are you crazy,  
man? He'll kill  
you!

WADE  
(to  
Rembrandt)  
Do something!

REMBRANDT  
Like what?

The other Sliders scramble to watch...

QUINN

as he runs towards MICHELE and SID. She's lying on a pile of trash, scrabbling backwards like a crab, trying to keep away from him. Quinn steps between the combatants, brandishing the pipe.

QUINN  
(to Michele)  
Run! I'll keep him here.

Sid is utterly undaunted by Quinn and his pipe.

SID  
(deadly, to Michele)  
Is this the guy?

MICHELE  
No! I never even saw him before!

SID  
Then what's he doing here?

MICHELE  
How the hell would I know?

QUINN  
For God's sake! Quit arguing and  
get out of here!

She doesn't leave. Sid starts to move towards her. Quinn backs up, braces himself to swing.

(CONTINUED)

CONTINUED:

SID  
You better not be lying.

QUINN  
Stay back!

ARTURO (O.S.)  
(calling)  
Mr. Mallory! It's time!

Sid comes decisively towards Michele. Quinn has no choice, swings the pipe. Sid intercepts it with one hand, barely even looking at it, while continuing to move on Michele.

Quinn tries vainly to wrench the pipe out of Sid's hand. Then he takes a swing at the guy, but all he does is hurt his hand. Suddenly a 2X4 comes down on the giant's head. REMBRANDT to the rescue.

Sid doesn't go down, but his get rubbery. As he stumbles towards a car frame o lean against it. Now OPENING GATE. Sid and Michele both gape in wonder as forms.

REMBRANDT  
Come on, man. Let's go!

Quinn resists. He's not ready.

MICHELE  
(re: the wormhole)  
What is that thing?

QUINN  
(to Rembrandt)  
Go on. I'll be there.

Rembrandt shakes his head runs towards the gate. Wade jumps through.

ARTURO  
Mr. Mallory!

QUINN  
(to Michele)  
I have to go!  
(indicates Sid)  
You better get away from him while you have the chance.

MICHELE  
Are you kidding? Thanks to you, now he'll probably kill me.

(CONTINUED)

CONTINUED: 2

Quinn glances to Arturo. Arturo knows what he's thinking.

ARTURO  
No, Mr. Mallory. Absolutely not!

Quinn looks at Sid, who is already letting go of the car and looking extremely pissed.

Quinn makes the decision. He grabs Michele and starts to run towards the gate.

SID  
What the...?  
(then)  
Michele!

ARTURO  
Mr. Mallory, no!

QUINN  
No choice.

Sid lurches towards towards them. Quinn dives through the gate. Arturo follows.

SID  
Michele!!!

He gropes at the vortex, torn between his confusion at its presence and his rage at Quinn and Michele. At the last second, rage wins and he jumps through the gate just before it closes.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. SAME ALLEY - DIFFERENT WORLD - OUTDOOR CAFE - DAY

The alley is spotlessly clean and bright. There are numerous tables under cheery umbrellas. A WAITER passes by with a tray of snacks and drinks. CAMERA FINDS PAVEL, the cab driver, at one of the tables engaged in a game of CHESS.

CLOSE ON THE CHESS BOARD

which has a great many white pieces and very few black ones. Beside the board, we can see all the lost black pieces plus a substantial sum of money held down by two unopened packs of CIGARETTES.

OPPONENT

Give up, Pavel. You're just stalling. It's checkmate in three more moves.

PAVEL

(bluffing)  
Maybe, maybe not. You never know.

OPPONENT

I told you I read a book. You shouldn't have bet so much.

Pavel rubs his chin, perplexed and troubled. His situation is clearly desperate. Then he gapes in wonder as

THE VORTEX APPEARS

just behind his opponent. The opponent turns around to see what's going on just as Wade tumbles out -- right into him. She knocks him from his chair onto the ground. Then Rembrandt lands on both of them. Michele hits the table, scattering the board and all the pieces. Quinn follows, finishing the job as he knocks the table onto its side, clearing the way for a relatively soft landing for Arturo.

Pavel watches with extreme interest as Arturo quickly checks over the timer to make sure it's okay and then tucks it carefully into his duffel bag. Everyone is already getting up and dusting themselves off when Sid is spit out -- just before the gate closes -- and slams into Quinn, knocking him down again.

(CONTINUED)

CONTINUED:

Immediately, Sid rolls onto Quinn, sits straddling him. He whips out a customized, wicked-looking gun from beneath his bush jacket and pushes the barrel hard against Quinn's forehead, pinning him down.

SID  
(to Quinn, savoring it)  
Get ready...

Quinn's eyes are wide with fear. The other Sliders are frozen lest Sid pull the trigger.

MICHELE  
Sid, no! It was Mike!

Sid reacts. Apparently he can almost believe this. He turns, looks at her.

SID  
Mike? You slept with Mike?

MICHELE  
I didn't sleep with him. All we  
did was talk, damn it!  
(off Sid)  
Ask Lefty, if you don't believe me.  
(then)  
I'd a told you where I was going,  
but you're always so Goddamn  
jealous, I don't even wanna talk to  
you.

This seems to give Sid pause. Quinn seizes the moment.

QUINN  
(very cautiously)  
Excuse me? Could I get up now?

Sid looks at Quinn blankly. The opponent comes to, very groggy.

OPPONENT  
Pavel? What happened?

PAVEL  
(hastily)  
Sorry my friend. Game is a draw!

Sid turns to the opponent and looks at him, confused. Then, for the first time, he looks around and reacts to the surroundings.

SID  
Where the hell are we?

(CONTINUED)

CONTINUED: 2

Pavel reacts, growing more and more certain something very special has happened -- and increasingly anxious for a way to take control of the situation.

PAVEL

(urgent)

Is San Francisco, my friend. And  
is custodian around corner. You  
must hide gun!

Reacting more to Pavel's tone than any understanding of the situation, Sid hides the gun and gets off Quinn.

SID

I know every inch of San Francisco,  
pal, and this...  
(indicates the alley)  
...ain't San Francisco!

ARTURO

(hushed, to Sid)

It's not your San Francisco.  
When we came through the...  
(thinks of a word Sid can  
understand)  
...tunnel, it took us to a  
different San Francisco.

Pavel reacts, extremely interested.

SID

What the hell are you talking  
about? There's only one San  
Francisco!

Arturo comes closer to Sid, trying to be as secretive as possible, but Pavel is determined to eavesdrop.

ARTURO

I promise you, sir. There are a  
great many. We'd been to dozens  
before visiting yours, and we'll be  
going to another one tomorrow.

Pavel reacts, what he has heard is immensely significant to him.

PAVEL

Please! No more talk. You come  
with me. I help you.

Pavel starts moving towards the street. The Sliders look at each other, uncertainly.

(CONTINUED)

CONTINUED: 3

REMBRANDT  
Can we trust this guy?

Pavel waves his arms at them, urging them.

ARTURO  
I doubt it.

PAVEL  
(even more insistent)  
Hurry! You cannot be here!

QUINN  
(deciding)  
Anyone got a better idea?

No one does, so Quinn follows Pavel. Wade and Rembrandt follow Quinn. Arturo hangs back a moment, then follows.

PAVEL  
Yes! Hurry! Please!

The Sliders, now committed to action, quicken their pace.

MICHELE  
(to Sid)  
What do we do?

Sid takes another quick look around, then:

SID  
I don't know yet.

He takes off after the Sliders and Pavel. She follows.

AT THE STREET

(which features electric GOLF CARTS and TRAMS rather than cars and buses) Pavel stops short and holds his arm out to stop the others. He looks and sees

A CUSTODIAN

who looks to be a policeman, with a billy club which he flips back and forth in the air as he calmly struts along. He has a walkie-talkie and a gun hanging from his belt.

THE SLIDERS

react, impressed at the respect Pavel has for the lawman as

(CONTINUED)

CONTINUED:

PAVEL  
Custodian is still there. Act normal.

REMBRANDT  
What's "normal" for this place?

Sid slips his hand under his jacket. He's ready to plug the custodian at the first sign of trouble.

PAVEL  
Good morning, custodian. How are you today?

The custodian smiles and nods at him even as he gives them all a good once over. Meanwhile, Pavel keeps up a running patter.

PAVEL  
Taxi right over here. Is big cab. Everyone fit. I give good deal, wherever you want to go.

Pavel takes the group to a TRAM parked at the curb. It has a jaunty red-and-white striped canvas top and easily seats eight to ten people.

INT. PAVEL'S TRAM

as the Sliders pile in. He immediately drives off.

PAVEL  
You have no place to stay, is correct?

The Sliders exchange a look, not particularly enthusiastic.

WADE  
The Motel 12?

PAVEL  
You have tourist pass?

QUINN  
(tourist pass?)  
No.

PAVEL  
Is bad...Pavel fix.  
(very interested)  
Tomorrow, you will leave as you came?

(CONTINUED)

CONTINUED:

ARTURO

Yes, but we would ask you to keep that under your hat, as it were. We'd just as soon people didn't know about it.

PAVEL

I understand. I tell no one.

Arturo pats him on the back.

ARTURO

Stout fellow. Thank you.  
(then, looking around)  
You have a lovely city here. Very clean.

WADE

Reminds me of Disneyland.

ARTURO

Yes, without all the slavish commercialism.

SID AND MICHELE

are in the back of the tram. Michele is pointedly looking at the surroundings rather than paying attention to Sid, who is doing his best to apologize.

SID

Come on, baby. You know I care about you.

MICHELE

Ain't that too damn bad!

SID

I got a reputation to keep up. I can't look like a fool.

MICHELE

(too loud)  
Yeah, well you and your reputation got us on a different friggin' world. So what're you gonna do about it?

SID

They got us here, they'll get us back!

REMBRANDT AND WADE

seated just behind Quinn, Arturo and Pavel, react to Sid.

REMBRANDT  
Q-ball's really done it this time.  
We got two lunatics with us! How  
the hell do we get rid of them?

WADE  
(very worried)  
I don't know.

CUT TO:

EXT. RESIDENTIAL STREET - CHARMING HOUSE - DAY

Pavel drives the tram up the quiet, tree-lined street and into the driveway. He stops and points to the house.

PAVEL  
Is beautiful, no?

WADE  
(impressed)  
It is beautiful.

QUINN  
(to Pavel)  
Look...I'm not sure we can afford  
this.

PAVEL  
No, no. Landlord owe Pavel favor.  
Now you owe Pavel favor. Is no  
problem.

Pavel removes a CAMERA from his glove compartment and takes it with him as he starts up the walk to the front door.

Sid and Michele follow. The Sliders linger behind for a moment.

REMBRANDT  
I don't like owing this guy a  
favor. He wants something.

QUINN  
We have no choice. Not if we need  
some kind of permit to check into a  
motel.

PAVEL (O.S.)  
(calling)  
Come on!

AT THE DOOR

as the Sliders arrive, Pavel turns the knob and starts to enter. Sid notices:

SID  
No lock?

ANGLE INCLUDES ARTURO AND SID

PAVEL  
(laughs)  
Lock? What for?  
(then)  
San Francisco is safe city. No one  
steals here.

Sid is most intrigued by this. Arturo notes Sid's interest with great concern.

CUT TO:

INT. CHARMING HOUSE - ENTRY AND SITTING ROOM

It's comfortably furnished and features a big bay or picture window that offers ventilation and a view out to the street.

PAVEL  
You have no tourist pass, you have  
I.D. cards?  
(off their reactions)  
Is okay. I take picture, get for  
you.  
(Quinn starts to protest)  
No charge. Is favor.

ARTURO  
Is it really necessary? As I said,  
we'll be leaving tomorrow.

PAVEL  
Yes, yes. Custodians ask to see  
card any time. You must have.

Pavel quickly snaps pictures.

Michele goes through the sitting room, wide-eyed, touching things - like a child. She pulls Sid aside.

MICHELE  
Can you believe someone has a place  
like this and doesn't even live  
in it?

(CONTINUED)

CONTINUED:

SID  
(has already figured)  
Everyone's stinkin' rich here.

MICHELE  
(urgent whisper)  
Nobody has locks here, Sid. We  
could be rich in no time.

SID  
(way ahead of her)  
You better believe it.

AT THE FRONT DOOR - THE SLIDERS AND PAVEL

Pavel opens the door, turns back to admonish them.

PAVEL  
You must stay until I come back  
with ID cards. Do not go out.  
Is very dangerous if you go out.

He leaves. The Sliders look at one another.

WADE  
(off Pavel)  
Dangerous for us? Or dangerous for  
him?

QUINN  
Who knows? This could be some kind  
of police state.

ARTURO  
Just because it appears people have  
due respect for the law does not  
mean one has landed in a police  
state.

Conversation halts as Sid comes towards them and starts to  
shoulder his way through them to the door. The Sliders  
exchange a quick look -- who's going to stop him? Arturo  
holds his ground -- albeit somewhat nervously.

ARTURO  
A moment, sir. We've been advised  
it's dangerous to leave the house  
without an ID card.

SID  
Get lost.

(CONTINUED)

CONTINUED:

ARTURO

With all due respect, we have traveled to a great many worlds and I assure you appearances can be deceiving. It could be dangerous -- even for you.

He pins Arturo to the door by grabbing him around the throat with one huge hand, then squeezes his windpipe. Arturo gasps for air.

SID

I'm goin' out to have some fun. When I come back, you and your friends are gonna take me and my girlfriend back home, savvy?

REMBRANDT

But we can't take you home...

QUINN

(cuts him off)  
...Until tomorrow morning. Our machine's batteries need to recharge.

He looks at Quinn, challenging him. Quinn shrugs apologetically.

QUINN

Nothing we can do.

Sid tosses Arturo aside like a toothpick and leaves. Arturo looks at Quinn, really angry, as he rubs his neck and catches his breath.

ARTURO

This is your doing. You and your ill-considered act of bravado.

QUINN

I was trying to help someone! If you had your way, we'd spend all our time in basements, hiding out till the next slide.

WADE

Stop it! Both of you. This isn't helping anything.

Wade glances into the living room, where Michele has turned on the television. Then

(CONTINUED)

CONTINUED: 2

WADE  
 (urgent whisper)  
 What the hell were you thinking of?  
 Why'd you tell Sid we could take  
 him back home?

QUINN  
 Because he could kill us the  
 minute he thinks he doesn't need us  
 anymore.

Wade reacts, she hadn't thought of that.

REMBRANDT  
 We need to figure a way to ditch  
 them before we slide.

ARTURO  
 And unleash these monsters into an  
 unsuspecting world?

REMBRANDT  
 Well then, what do you want to  
 do?

ARTURO  
 Mr. Mallory? You brought the  
 monsters, how would you rid us of  
 them?

QUINN  
 (defensive)  
 I don't know, okay? I'm doing the  
 best I can.

Off the Sliders:

CUT TO:

INT. THE KITCHEN - LATER

Quinn at the sink, getting a drink of water.

Michele enters the room unseen by Quinn. She comes to him  
 and gently touches his back as she speaks:

MICHELE  
 Hey...

Quinn jumps, electrified by her touch and the sound of her  
 voice.

(CONTINUED)

CONTINUED:

MICHELE

Sorry.

(then)

I just wanted to thank you for tryin' to help me. I know it made a lot of problems and everyone's pissed off at you an' everything... But it was nice. I appreciate it.

She gives him a kiss that has just the slightest hint of being more than a thank you.

MICHELE

Thank you.

Quinn is embarrassed. She turned him on.

QUINN

It's okay.

Suddenly, the SOUND of someone entering the house.

QUINN (O.S.)

Hello!

INT. FOYER - FRONT DOOR - PAVEL

has entered along with a tall, gaunt man of about forty. His name is LEO, and he's in a custodian's uniform.

PAVEL

I return ID cards. Everyone is here, yes?

ARTURO

Yes. Of course.

Quinn and Michele enter from the direction of the kitchen. Pavel relaxes a bit.

PAVEL

And Mr. Sid?

ARTURO

(thinks fast)

Napping. He was very tired.

PAVEL

(relieved)

Good, good.

(then indicates Leo)

This is custodian McGill. This his house. He has things to tell you.

(CONTINUED)

CONTINUED:

Leo looks them all over very carefully.

LEO  
 Welcome to San Francisco.  
 (brandishing a manila  
 envelope)  
 These are some forms you'll need to  
 fill out so we can register you  
 with the Board of Records.

He drops the envelope on the coffee table, then:

LEO  
 You should know that we have a  
 little custom here called "the  
 Buddy System." What it means is,  
 because you arrived as a group of  
 six, you're responsible for each  
 other...  
 (he reacts to something  
 outside the window)  
 Excuse me a moment...  
 (into walkie-talkie)  
 I have Sara Hobbs in sight.

VOICE FROM WALKIE-TALKIE  
 Curfew violation confirmed. Action  
 approved.

Leo hurries to one of the vent windows and opens it, then  
 draws his huge gun with a silencer.

He aims and fires, dropping a WOMAN on the sidewalk dead in  
 her tracks.

The Sliders react with slack-jawed astonishment, but Leo  
 simply returns the gun to his holster and turns back to them  
 with an air of utter nonchalance.

LEO  
 Now, where were we?

Off the Sliders...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. CHARMING HOUSE - SITTING ROOM - DAY - THE SLIDERS

are gathered at the front window with PAVEL, looking out.

Through the window we can see LEO overseeing TWO MEN IN WHITE UNIFORMS pick up the dead woman and strap her to the back of a special GOLF CART.

REMBRANDT

I don't understand this.

PAVEL

But, is very simple. She broke law. Custodian shot her. Next, custodian shoots her buddy.

REMBRANDT

They're going to shoot her buddy, too?

PAVEL

Yes. Is buddy system. Buddy makes crime, shoot all buddies.

(then)

Is expression: "Friends don't let friends break law in San Francisco."

QUINN

So, if one of us did something wrong, we'd all be shot because we're that person's buddy?

PAVEL

Yes. Is the law.

The Sliders react, appalled, knowing Sid is on the loose.

ARTURO

I'm curious, sir. How do they know this woman violated curfew?

PAVEL

Neighborhood watch. Big reward for report crime. But is no worry for you. Tomorrow you go.

(CONTINUED)

CONTINUED:

The Sliders react, very uncomfortable. Pavel glances outside. Leo waves at him to come.

PAVEL  
Custodian wants me. I must go.

Quinn ushers Pavel to the door and out, then turns to the others, feeling desperate.

QUINN  
We have to find Sid before he gets us all killed!

WADE  
(to Michele)  
Did he tell you where he was going?

MICHELE  
Are you kiddin' me? I gotta tell him every move I make, but he never gives me a clue.

ARTURO  
He said he was going to have some fun. What might that mean?

MICHELE  
Anything. Burgers and beer. Rousting bums. Pullin' jobs. You name it.

ARTURO  
(troubled)  
All this with no money and a gun.

Quinn watches out the window as Pavel and Leo drive off.

QUINN  
They're gone. Let's go!

They hurry towards the door.

EXT. THE STREET - CHARMING HOUSE - DAY

As the Sliders emerge in a rush, Quinn urgently points out directions.

(CONTINUED)

CONTINUED:

QUINN  
 (indicating Rembrandt and  
 Arturo)  
 You guys go that way.  
 (indicates Wade and  
 Michele)  
 And you two try up there. We'll  
 meet back here in two hours.

The group splits up, hurrying off as we

CUT TO:

EXT. ANOTHER RESIDENTIAL STREET - DAY - REMBRANDT AND ARTURO

pass a house with THREE MEN (two black, one white -- all  
 extremely well muscled) on the porch. ONE whittles a piece  
 of wood, the SECOND works out with free weights, while the  
 THIRD plays a HARMONICA.

ARTURO  
 (indicates the men)  
 They might have seen him.

REMBRANDT  
 (to the men)  
 Hey, excuse me...

The men look up, give Rembrandt and Arturo the once over.

REMBRANDT  
 Is that "Ol' Rockpile Blues" you're  
 playin'?

HARMONICA MAN  
 The man knows his music.  
 (then)  
 You new in town? Don't recall  
 seeing you before.

ARTURO  
 Actually, sir, we're just visiting  
 for a few days.

HARMONICA MAN  
 Visitors, eh?  
 (then, beckoning)  
 Come here a second.

Rembrandt and Arturo approach the porch. Harmonica Man goes  
 on in a low, conspiratorial tone.

(CONTINUED)

CONTINUED:

HARMONICA MAN

Tell you what. For two packs of smokes, I'll tell you the hottest places in town.

ARTURO

I'm sorry sir, but I'm afraid we don't smoke.

Harmonica Man regards Arturo as though this was a peculiar thing to say.

REMBRANDT

Say, you didn't happen to see a great big dude in a sleeveless jacket pass by here, did you?

HARMONICA MAN

That who you're visitin'?

REMBRANDT

No, man. I'm his "buddy" and I'm afraid he's gonna do something bad.

All three men on the porch react as though Rembrandt has said something very wrong.

HARMONICA MAN

(confused)  
Your buddy?  
(then, almost menacing)  
What're you tryin' to pull?

REMBRANDT

(defensive)  
Nothing, man.

HARMONICA MAN

You said you were visiting.  
Visitors don't have buddies.

ARTURO

(hastily)  
I'm visiting. He's new here.

From harmonica man's expression, this explanation is wholly unsatisfactory.

HARMONICA MAN

You better get out of here. We don't want no trouble.

Rembrandt and Arturo nod "thanks" and hurry away. As they go:

(CONTINUED)

CONTINUED: 2

ARTURO  
What do you suppose that was  
about?

REMBRANDT  
(intimidated)  
I don't care what it was about.  
Did you see the arms on those  
guys?

ARTURO  
One could scarcely not see them.  
I've often wondered why anyone  
would expend good time and effort  
in order to achieve such dubious  
rewards.

CUT TO:

EXT. COMMERCIAL STREET - DAY - WADE AND MICHELE  
peer through the doors and windows of a store during:

WADE  
Any sign of him?

MICHELE  
Nah. I don't think he came this  
way.

WADE  
Why not?

Michele indicates down the block.

MICHELE  
He'd a hit the pool hall, or the  
pizza joint, or he'd a stuck up one  
a these place. He wouldn't a just  
passed all this by.

Wade reacts, curious.

WADE  
(tentative)  
I know I have no right to ask this,  
but why do you stay with him?

Michele looks at her blankly, as though she doesn't  
understand why Wade wouldn't know.

(CONTINUED)

CONTINUED:

WADE

(explaining)  
He's so brutal. I don't understand why anyone would stay with a man like that.

MICHELE

Are you kiddin'? Sid's great. Everyone respects him, and no one would dare lay a finger on me so long as I'm his girl.

WADE

But he does. He beats you.

MICHELE

(cynical)  
And Quinn never hits you?

WADE

What? No. Never.  
(then, to be honest)  
Not that we actually...  
(gropes then admits)  
We're not lovers.

MICHELE

(disgusted)  
Oh, for God's sake. We're not even talking the same thing here.

WADE

(defensive)  
That's not the point. I'd never stay with a man who hit me.

MICHELE

You're living in some kind of fantasy world, lady. Once you're with 'em, they all do it.

WADE

Not on my world.

MICHELE

(contemptuous)  
Yeah? Well, goody for you.  
(then)  
You don't know a damn thing about my life and what I have to do to survive, so where the hell do you get off to judge me?

(CONTINUED)

CONTINUED: 2

WADE  
 (standing up for herself)  
 What's your problem? I wasn't  
 judging you, I was trying to  
 understand, and maybe help.

MICHELE  
 What do you care? I'm nothing to  
 you.

WADE  
 Just forget it, okay? Forget I  
 said anything.

Wade turns and continues walking. Michele reacts, softening  
 as she realizes Wade's intent for the first time. She  
 hurries after her.

MICHELE  
 Look... Maybe it's different where  
 you come from -- with guys like  
 Quinn -- an' a woman would have to  
 be pretty stupid to get knocked  
 around when she didn't have to.  
 But on my world, there's no choice.

WADE  
 But that's just it... You're not  
on your world anymore.

Michele reacts to this as we...

CUT TO:

EXT. CHARMING HOUSE - DAY

Pavel drives his tram up to the curb. He gets out and  
 hurries up the walk and into the house.

INT. CHARMING HOUSE - SITTING ROOM AND ENTRY - DAY

as Pavel lets himself in. He looks around to confirm that  
 no one is there.

PAVEL  
 (calling out)  
 Hello. Is Pavel.  
 (no answer, then)  
 Is lucky day.

Pavel hurries to Arturo's duffel bag, opens it and rummages  
 through its contents.

(CONTINUED)

CONTINUED:

He soon discovers Arturo's currency collection and looks through the various bills with great wonder.

PAVEL  
 (reading bill)  
 "The Soviet States of America?"  
 (reacts to another)  
 Abraham Lincoln?  
 (then, excited, realizes)  
 Is money from other end of tunnel!

Pavel returns the bills where he found them and rummages further until he finds the timer. He reacts, in awe of it, removes it from the bag with utmost care, trying to comprehend its great mysteries.

PAVEL  
 Yes! Yes!

He very tentatively pushes a button -- with great expectation, but nothing happens.

PAVEL  
 (to timer)  
 Is okay. You make tunnel for Pavel soon.

He puts it in his pocket, then carefully begins to exactly restore the appearance of the duffel as we

CUT TO:

INT. CONVENIENCE STORE - DAY - QUINN

rushes in, checks the front counter where TWO CUSTOMERS are paying the SHOPKEEPER. Quinn checks the aisles and reacts, incredibly relieved, as he sees

SID

quietly filling a hand basket with some snack foods while keeping his eyes on

A SECURITY MIRROR

holding the image of the shopkeeper and customers at the front counter.

QUINN

rushes up to Sid.

QUINN  
(urgent whisper)  
Sid! No, Put it back!

SID  
(intrigued)  
Why?

QUINN  
(urgent whisper)  
Because you can't pay for it!

SID  
Sure I can.

Off Quinn's puzzled reaction, Sid smiles and reaches into his jacket pocket to reveal a stack of bills.

SID  
(conspiratorial)  
I just knocked off a bank.

Quinn pales.

QUINN  
(panicked, to himself)  
Oh, no!

SID  
(pleased)  
Got a jewelry store, too. Easy pickings. I'm goin' home a rich man.

Sid continues to watch the mirror. The customers are leaving. He starts to move, brushing Quinn aside. Then he pulls out his gun.

Quinn follows, but he doesn't see the gun.

We hear SIRENS in the distance. They keep getting closer as Sid moves quickly behind the counter and levels his gun at the shopkeeper's head.

SID  
All your cash. Now.

Quinn now sees what's happening, is desperate to stop it.

QUINN  
For God's sake, no! We're in enough trouble!

(CONTINUED)

CONTINUED:

SID  
The money, man! I'm not playin'  
with you!

The storekeeper is frozen in fear. Quinn jumps the counter and opens the register, pulls out a bill and waves it in front of Sid.

QUINN  
Look at this! Does it look  
anything like your money? You're  
going home tomorrow! It's  
worthless there! Leave him  
alone!

Sid looks at the money, realizes it's true. It pisses him off. He's about to pull the trigger. Quinn grabs his hand, pulls it away. The SIRENS are very close now.

Sid looks at Quinn, considering whether to shoot him.

QUINN  
You hear those sirens? They're  
coming for you -- for us! Now  
leave him alone and let's get out  
of here.

The SOUND of VEHICLES pulling up outside makes the decision for Sid. Quinn points to a back door.

QUINN  
There!

Sid and Quinn run to the back door and out. The SIRENS hang in the air as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. CHARMING HOUSE - SITTING ROOM AND ENTRY - DUSK

Wade, Arturo and Rembrandt are all pacing in front of the window, alternately looking out and fretting. Even Michele looks on with the others. She's worried, too.

WADE

Quinn said two hours and it's been nearly four. I think some of us should go out and look for him.

ARTURO

And then, if he returns and others are missing, he goes out again to look for us. We become like a dog, chasing its tail.

REMBRANDT

(looking for hope)  
If there's any way to make it back here, Quinn will find it.  
(then, listening)  
Uh, oh. I hear something...  
(then)  
Oh, no! Helicopters.

ARTURO

I don't hear them.

REMBRANDT

The Crying Man has perfect pitch. I hear everything.  
(listens)  
There are five of them, and they're circling.

QUINN AND SID

quietly slip in the front door and come into the sitting area.

Everyone's too busy watching for them in the street to notice they've arrived.

QUINN

We've got big trouble.

(CONTINUED)

CONTINUED:

Everyone jumps at the sound of his voice and whirls around to see them. Deeply relieved, the group hurries towards Quinn and Sid.

WADE

What happened? Where were you?

QUINN

(grim)

Pack up. We have to get out of here.

(then, explaining)

Our "buddy," Sid, knocked off a bank, a jeweler and a convenience store.

Quinn gets his backpack. As he does, he accidentally knocks over Michele's purse spilling its contents -- including a pistol. Quinn reacts, beleaguered, then stuffs the items back in.

Sid pulls out his gun and fires a warning shot across the equivalent of Quinn's bow.

SID

Get something straight, kid. No one leaves unless I say so!

REMBRANDT

(noticing)

The helicopters are getting closer.

Quinn slowly picks up his backpack, facing Sid down.

QUINN

Shoot me and you never get home. I say we leave. Now.

(to the others)

Let's go.

Sid is caught off balance, uncertain what to do. The other Sliders can see this, and very carefully begin to collect their belongings. Michele hangs back with Sid. It's a tense moment.

Then Sid breaks into a big grin and puts his gun away.

SID

You're all right, kid. You got stones.

(then)

You want to go? All right, we go.

CUT TO:

EXT. STREET - NIGHT

We can HEAR the HELICOPTERS now as well as some SIRENS in the distance.

The Sliders walk carefully down the street, fighting the urge to break into a run as the sirens and helicopters get steadily closer and louder.

ARTURO  
Is there a plan, Mr. Mallory? Or  
are we simply to wander the streets  
until we're discovered?

QUINN  
We're gonna find a nice dark  
freeway underpass to spend the  
night.

REMBRANDT  
Q-ball, they don't have cars. What  
if they don't have freeways?

QUINN  
We'll burn that bridge when we get  
to it.

ARTURO  
(caustic)  
Yet another strategic gem.

QUINN  
If you have a better idea,  
professor, lead on.

They get to a corner and Sid starts to cross the street against the light.

QUINN  
Wait for the light!

The light is taking forever. A helicopter is almost overhead. The Sliders wait, feeling cornered. Suddenly:

PAVEL'S VOICE  
(calling)  
Get in!

PAVEL - IN HIS TRAM

pulls up to the curb beside them.

PAVEL  
Hurry. Is almost curfew.

(CONTINUED)

CONTINUED:

The Sliders (and Sid and Michele) don't have to be told twice. They pile into the tram and Pavel pulls away.

QUINN  
Get us out of the city.

PAVEL  
No. Pavel has better plan.

The Sliders exchange a troubled look.

PAVEL  
I hide you in my house.

QUINN  
Couldn't they shoot you for that?

PAVEL  
Absolutely. So I go in tunnel with you.

THE SLIDERS  
(almost in unison)  
Go with us?

PAVEL  
Yes. You came through tunnel in air. You leave same way. I go through tunnel, too!

REMBRANDT  
(whispers)  
We can't take him, too! We already have too many people!

ARTURO  
(softly)  
Now is not the time to tell him that.

CUT TO:

EXT. RAMSHACKLE HOUSE - NIGHT

Pavel pulls the tram up to the curb. The Sliders get out. Pavel runs up to the door, urges them on.

PAVEL  
Hurry. No one must see you.

CUT TO:

INT. RAMSHACKLE HOUSE - BASEMENT - NIGHT

Pavel leads them down the stairs to the "rec room," a couple of shabby couches, a bridge table (with a chess set on it) a locked cabinet and some chairs.

PAVEL

You be safe here.

Beyond this small area, the rest of the basement looks like a well stocked warehouse. The Sliders react to several rows of shelves filled with cartons of cigarettes, televisions, small appliances, sporting goods and a variety of other merchandise.

SID

(impressed)

Nice. Very nice. You're in business.

PAVEL

(modest)

In small way, yes.

(then, proud)

But here is something special.

Pavel goes to the locked cabinet, unlocks it, and reveals a vast array of LIQUOR.

PAVEL

Is all contraband. But this is last night here. We celebrate, yes?

Sid comes to the cabinet, looks over the selection and grabs a bottle.

SID

Damn right.

Pavel hands out plastic cups while Sid opens the bottle. Arturo recognizes the label and reaches a bit eagerly for a cup.

ARTURO

My God, Glen Coveny!

(then, explaining)

It's a truly excellent 18 year old, single malt scotch!

PAVEL

Yes. Thank you.

Quinn and Wade decline, but Rembrandt, Michele and Arturo each take a glass. Sid pours his glass full. Pavel pours vodka for himself and raises his glass in a toast.

(CONTINUED)

CONTINUED:

PAVEL

To tunnel!

Everyone drinks. Sid downs his scotch like lemonade. Pavel puts a friendly arm around Arturo's shoulder and leads him towards the couch.

PAVEL

Please, you tell me more about tunnel. Pavel most curious how you do this.

ARTURO

Unless you're familiar with the Einstein-Rosen-Podalsky bridge, my friend, I fear it may be too complex for you.

PAVEL

I do not care about bridges. Tell me about tunnel. Machine makes, yes? You push buttons?

Quinn watches as Sid pours himself another full glass. It gives him an idea. He takes Wade's arm.

QUINN

(sotto voce)  
Over here.

He leads her into

INT. THE WAREHOUSE AREA - AMID THE SHELVES

Quinn seems to be looking for something as they wend their way deeper and deeper into the shelves.

WADE

(sotto voce)  
Where are we going?

QUINN

(pointing)  
There!

He's found stacks of old boxes filled with assorted paraphernalia. He starts rummaging through them.

QUINN

Help me find some rope, electrical cord...anything like that.

(CONTINUED)

CONTINUED:

WADE  
What for?

QUINN  
If Sid gets drunk enough, we may be able to tie him up and keep him from sliding with us.

Wade starts rummaging as well, then pauses.

WADE  
What about Michele? She won't just let us tie up her boyfriend and leave him behind.

QUINN  
Why not? He beats her!

WADE  
He's all she's got from her home world.  
(then)  
I know how that feels.

QUINN  
Then, talk to her. Convince her it's for her own good.

WADE  
(teasing)  
I'm not her knight in shining armor, "Q-ball."  
(then, more serious)  
She might do it for you, though, if she thought you were interested.  
(then, almost a challenge)  
Are you?

QUINN  
Don't be stupid!

Wade reacts, is he protesting too much?

ON THE COUCH - SID, ARTURO, REMBRANDT AND PAVEL

are doing a drunken male bonding ritual. Michele looks on with forced patience. Sid tries to pour more booze, but the bottle's empty during:

(CONTINUED)

CONTINUED:

SID  
 Wormhole? WORM HOLE?  
 (big laugh)  
 That makes you guys worms,  
 doesn't it! Back home, I'd step on  
 you till your guts squished out.

He laughs another big drunken laugh and slaps Rembrandt on the back as he rises to get another bottle.

SID  
 But here, we're buddies!  
 (to Michele)  
 Hey, baby, can you believe I'm  
 sittin' around drinkin' with a  
 couple a worms?

MICHELE  
 (annoyed)  
 Yeah. It happens all the time.

SID  
 Don't get smart with me!

He bolts towards her, menacing, as though to smack her with the back of his hand. She shrinks back, desperately submissive.

MICHELE  
 (plaintive)  
 No!

Sid laughs the big laugh again. Content with the reaction to his feint, he continues on his bottle mission and confides to the other men.

SID  
 They're like dogs, y'know?  
 Sometimes you gotta smack 'em  
 around so's they know who's boss.

Michele reacts, humiliated and resentful, but too cowed to say a word. Nor are Arturo or Rembrandt about to argue with him over the principle -- though both would like to.

Pavel takes advantage of the uncomfortable silence to continue to pursue his agenda.

PAVEL  
 So, you make wormhole, then you  
 crawl through it?

(CONTINUED)

CONTINUED: 2

REMBRANDT

No, man. After you're inside, it's like you're going down a big slide, and it just spits you out.

Arturo sees a chance to break the news.

ARTURO

Sir, you have been very kind to help us, but I feel I must tell you it may be very dangerous for you to come with us.

PAVEL

Pavel is not afraid.

ARTURO

Six people is the most that have ever gone through the wormhole. We're not certain, but I'm afraid more than six might cause it to collapse, which would kill us all.

Pavel keeps his poker face.

PAVEL

Interesting... Interesting.  
(then getting up)  
Excuse, please. Pavel have much to do.

He hurries up the stairs. The others watch him go.

ARTURO

(concerned)  
He didn't take it very well.

Sid pours another round.

SID

It's okay -- he left the booze.

INT. THE WAREHOUSE AREA - AMID THE SHELVES

Wade and Quinn are still going through boxes. Wade is digging deep, fishing around in the bottom of one.

WADE

I think I have something.

She extracts a coil of rope and holds it out to him.

(CONTINUED)

CONTINUED:

WADE

Here we are. Enough rope to hang ourselves...

He takes the rope and stuffs it into his backpack.

WADE

I still think you better talk to Michele before we try this.

QUINN

(annoyed)

How do you want me to do that, Wade? Right in front of him? Or do I pull her back here and have Sid go into a jealous fit.

WADE

I don't know, but God help us if we tie him up and she sets him free again.

QUINN

Well, if anyone's gonna talk to her, it's gotta be you.

Wade reacts, realizing he's right.

INT. REC ROOM AREA

Sid is astride the coffee table like a horse, acting out a scene. Rembrandt and Arturo are quite captivated. Michele looks as though she's heard this a million times.

SID

So there he was...El Cid rode out at the front of his army... Only a few guys knew he was dead, see? And the enemy shoots him full of arrows!... But he keeps riding, see, 'cause he's already dead...

Quinn and Wade emerge from the warehouse area and observe the spectacle of Sid's story. Wade goes over to Michele and whispers something in her ear. Michele gets up and starts to follow Wade towards the shelves during:

SID

Everyone knew how tough he was, so they figured he was still fighting, even with all the arrows in him.

(MORE)

(CONTINUED)

CONTINUED:

SID (cont'd)  
 Yeah, his reputation won the  
 battle!  
 (then)  
 An' that's my edge. Everyone  
 knows. Anyone crosses me, they  
 die.

Just as Wade and Michele head into the warehouse area:

THE DOOR AT THE TOP OF THE STAIRS

opens, and PAVEL comes running down.

PAVEL  
 Hurry. Hurry! Is bad news!

QUINN  
 What's wrong?

PAVEL  
 Had call from Leo. Custodians know  
 you are here. They come! We must  
 go! Hurry!

Quinn and Wade exchange a look. There goes the plan. No  
 time. The Sliders hurriedly gather their things as we

CUT TO:

EXT. RAMSHACKLE HOUSE - NIGHT

As Pavel leads them out to the tram.

Seated in the tram are a frumpy middle-aged WOMAN and a  
 TEEN-AGED BOY, each with suitcases.

Rembrandt is first to see them.

REMBRANDT  
 Who are you?

PAVEL  
 Is wife, Raisa, and boy, Ivan.

Quinn immediately realizes what's happening.

QUINN  
 Pavel, no! They can't come!

PAVEL  
 You wish I leave family behind?

(CONTINUED)

CONTINUED:

QUINN  
Of course not, but...

Arturo gives Quinn a high sign, "It's okay."

PAVEL  
Then get in!

Quinn boards the tram and Pavel pulls away from the curb.

ARTURO  
(confidential, to Quinn)  
He knows he can't slide with us.  
Undoubtedly, they'd all be blamed  
for helping us.

WADE  
Where are are you taking us?

PAVEL  
(determined)  
To freedom.

CUT TO:

EXT. DESERTED TWO LANE ROAD - NIGHT

The tram, running without headlights, moves down the road at a relatively leisurely pace. Wade takes a deep breath of the fresh night air and visibly relaxes.

WADE  
God, I feel like a hunted animal.

REMBRANDT  
Uh-oh. Maybe the hunt's not over.

ANGLE - UP THE ROAD IN THE DISTANCE - FLASHING RED LIGHTS

PAVEL  
Is roadblock.

ARTURO  
They'll see us! Get off the road.

PAVEL  
Is back road. A little further.

Pavel drives on. Then, as they pass an obscured ROAD SIGN, he abruptly turns onto

EXT. A DIRT ROAD - THROUGH A FOREST - NIGHT

The tram bounces along.

ARTURO  
Where does this go?

PAVEL  
(lies)  
I don't know.

ARTURO  
Then how did you know it was here?

WADE  
There was some kind of sign at the  
turn-off, but it was covered up.

SID  
Something stinks...

Suddenly, a DOZEN GIANT FLOODLIGHTS kick on, bathing the entire area in light and revealing a wicked-looking RAZOR WIRE FENCE and a STONE BUILDING that looks suspiciously like a guard tower.

REMBRANDT  
Razor wire?

ARTURO  
That looks like a guard tower.

QUINN  
(realizing)  
Oh, no. It's a prison. This San  
Francisco is a prison!

Suddenly we HEAR dozens of RIFLES being cocked as GUARDS appear on the tower and out of the forest all around us. LEO steps into the light.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. DETENTION ROOM - EARLY MORNING

It's drab gray, featureless except for a couple of small windows high up on the wall and a long table with a half dozen chairs around it.

All the Sliders, plus Sid and Michele, are seated around the table except for Quinn, who is pacing in agitation.

ARTURO

Please sit down and relax, Mr. Mallory. The fact is, we're all together, we have all our things, and we'll soon slide out of here.

QUINN

Something wrong. The way they do things here, we should have been shot on sight.

REMBRANDT

Are you complaining?

QUINN

(thinking out loud)  
Pavel knows we're gonna slide...  
He made some kind of deal with that cop.

(apprehensive)

Professor! Where's the timer?

ARTURO

(alarmed)  
It's in my bag -- I hope.

He goes to the bag and starts rummaging through it.

ARTURO

(more agitated)  
It should be here...  
(utterly deflated)  
But it's not.

REMBRANDT

(panicked)  
No!

Arturo tosses him the bag.

(CONTINUED)

CONTINUED:

ARTURO

Look for yourself.

Rembrandt does, while:

SID

Are you tellin' me they have the thing that makes the wormhole?

ARTURO

They have the thing that controls it, though I doubt they know how to use it.

QUINN

That's why they didn't shoot us. If they can't make it work, they'll try to make us do it. But by then it'll be too late!

Sid immediately gets to his feet, runs to the door and calls out the little window.

SID

Hey, guard! Tell McGill he better talk to me, now, if he wants to use the thing he got from us.

Quinn rushes to the door, tries to pull Sid away.

QUINN

No! We can't let them use it!

Sid tosses him aside.

SID

I don't give a damn who uses it, so long as I get home!

ARTURO

You're not getting home in any case, sir. We cannot retrace our steps. We've been trying to reach our home again -- to no avail -- ever since we left.

Sid reacts, genuinely daunted by this news. Then he looks to Quinn, enraged.

SID

This is your fault, you son of a bitch.

(CONTINUED)

CONTINUED: 2

He starts to move towards Quinn, murder in his eyes. Quinn backs away warily. Sid lunges, Quinn dodges. He's faster, but obviously, he won't be able to avoid Sid forever. The deadly dance continues until suddenly the door opens.

LEO

is there, with several GUARDS. One of the guards indicates Sid.

LEO

(to Sid)

You have something to tell me?

Sid casts a quick look at Quinn, deciding whether he'd rather stay and kill him or go -- possibly to a new world.

SID

(to Leo)

Not here.

LEO

(to the guards)

Bring him.

Leo exits. Sid and the guards follow. The door is relocked.

WADE

Now what?

MICHELE

Sid'll do whatever it takes to get out of here.

REMBRANDT

Yeah, but that won't include us.

MICHELE

(agreeing)

Only if he needs you.

(then, to Quinn)

I'm sorry. You should've just let him beat me up.

QUINN

(shrugs)

It's not your fault.

She regards him appreciatively, but Quinn's mind is racing elsewhere.

(CONTINUED)

CONTINUED:

WADE  
 (desperate)  
 There's gotta be something else  
 we can do!

Off Quinn, thinking:

CUT TO:

INT. LEO'S OFFICE - DAY

Through the office window we can see the razor wire fence.  
 Leo sits behind his desk.

In a bookcase behind the desk are stacks of cigarette  
 cartons, tins of candies and cookies, and other assorted  
 prison treasures.

Raisa and Ivan sit on the couch. Pavel paces nervously,

Sid sits opposite Leo, his feet up on the desk, total balls,  
 as he looks over the timer, then hands it back to Pavel.

SID  
 (indicating timer)  
 It's a timer. The numbers are  
 counting down to zero. Sixteen  
 minutes. That's when we gotta make  
 it work.

PAVEL  
 (desperate)  
 But how? How to make it work?

SID  
 The tunnel'll hold six people. You  
 and your family, me and Michele.  
 That leaves room for one more.  
 We'll let one of them come with us  
 in exchange for making it work.

PAVEL  
 (surprised)  
 Is one who would leave others?

SID  
 Yeah, I think so.

There's a KNOCK at the door.

LEO  
 Come.

(CONTINUED)

CONTINUED:

A GUARD enters. He holds a piece of paper out for Leo.

THE SLIDERS  
I found this outside their door.

Leo takes the note and reads it, smiles at Sid.

LEO  
You're right. Mr. Arturo wants to meet with us -- alone -- to discuss exchanging knowledge for freedom.

SID  
(savoring it)  
Told you.

CUT TO:

INT. DETENTION ROOM - DAY

As the door flies open, two guards with machine guns at the ready, step in. Leo stands in the doorway.

LEO  
All right, professor. Get your things.  
(then, to Michele)  
You, too.

Quinn and the others look at Arturo, uncomprehending.

QUINN  
What's going on here?  
(then, realizing)  
You're selling us out? Professor, no!

ARTURO  
(defensive)  
Had you heeded my advice, there'd have been no need for this. I refuse to spend the rest of my days in prison as a consequence of your rash behavior.

REMBRANDT  
(indicating himself and Wade)  
What about us? It's not our fault!

Arturo looks to Leo, questioningly. Leo points to Michele.

(CONTINUED)

CONTINUED:

LEO

Just her.

ARTURO

(to Wade and Rembrandt)  
I'm sorry. I truly am.

WADE

I wouldn't go with you if I could.  
You disgust me..

ARTURO

(at the door, sincere)  
This brings me no joy. I shall  
miss you all.

The guards escort Arturo and Michele out the door.

QUINN

Go to hell, professor!

CUT TO:

INT. CORRIDOR - WITH ARTURO, LEO AND GUARDS - DAY

As the guards lock the detention room door, Arturo becomes  
all business.

ARTURO

Which way?  
(Leo points, Arturo jogs)  
Quickly. I'll have to check the  
settings in case you inadvertently  
changed anything.

As they all hurry down the corridor

CUT TO:

INT. LEO'S OFFICE - DAY

Arturo and Leo burst in.

ARTURO

(to Pavel)  
Give me the timer.  
(Pavel is confused)  
Hurry, man!

Sid pulls out his gun, levels it at Arturo.

(CONTINUED)

CONTINUED:

SID  
 No tricks, fat man!  
 (to Pavel)  
 Give it to him.

Pavel throws the timer to Arturo, hot potato style.

Leo seems stunned that Sid has a gun.

LEO  
 Where'd that come from?

SID  
My world.

Arturo has been pressing buttons feverishly, now he reacts:

ARTURO  
 Oh, God! What the hell did you do here?

PAVEL  
 (panicked)  
 Nothing! I never touched it!

Arturo continues to work, feverishly, then abruptly stops.

ARTURO  
 (to Leo)  
 It's no good. I don't know what he did, but I can't get it to activate.

LEO  
 What do you mean? There are five minutes left. There must be something you can do!

ARTURO  
 Not me. Quinn's the genius behind this thing. There's no choice. You'll have to give it to him.

As Leo considers this:

SID  
 Don't do it. It's a trick.

LEO  
 Professor, do you understand how much a tunnel is worth in a prison? Especially one that can appear out of thin air and then go away again?  
 (MORE)

(CONTINUED)

CONTINUED: 2

LEO (cont'd)  
Your timer is mine now. And one of you must stay here to maintain it. This is your last chance to leave.

ARTURO  
You have been sold a bill of goods, sir. Unless the timer comes with us to the next world, it will be useless here for the next 29.6 years.

Leo reacts, angry, and uncertain what to believe. Sid puts the gun to Arturo's temple.

SID  
You got one chance to stay alive. If that thing reaches zero and there's no tunnel in here, I'll blow your head off.

ARTURO  
Sir, I would not have deserted my companions if I was not interested in saving my life. You must believe me, there's nothing more I can do.

Sid cocks the hammer. Arturo sweats.

SID  
You better start pushing those buttons.

LEO  
What if he's telling the truth?  
(then)  
I've taken a considerable risk.

SID  
I don't give a damn about your risk.  
(indicates Arturo)  
He's gonna get me out of here.

Leo makes his decision. He carefully starts to move his hand towards an

ALARM BUTTON

SID  
Forget it, pal. I can drop you  
before your guards take two steps.

Leo hastily pulls his hand away.

MICHELE  
(to Sid)  
You'll turn on anyone, won't you?

SID  
There's only one thing that counts  
baby, survival.

MICHELE  
Yeah, I guess I've always believed  
that, too.

She comes to him, affectionately, strokes his cheek as she  
pulls out her gun and sticks it at the base of his skull.

MICHELE  
I'm sorry, honey. Drop it.

He hesitates, she cocks her hammer.

MICHELE  
Don't try me, Sid. You know I'll  
shoot.

He drops his gun. Arturo quickly scoops it up and pulls out  
the coil of rope that Wade and Quinn found.

INT. DETENTION ROOM - DAY

Quinn and Rembrandt are pacing nervously, their backpacks  
on. Wade is at the table.

REMBRANDT  
(despairing)  
They didn't buy it, man. I knew it  
was a long shot.

QUINN  
It was the only shot we had.

WADE  
(looks around, grim)  
Thirty years, on this world...

(CONTINUED)

CONTINUED:

REMBRANDT  
 If they don't kill us...  
 (then, excited)  
 Keys!

The door opens. Arturo and Michele rush in.

ARTURO  
 It didn't exactly go according to  
 plan, but let's not quibble...  
 (checks timer)  
 ...thirty seconds to spare.

CUT TO:

INT. LEO'S OFFICE - AS BEFORE

Sid is already nearly free, ripping the final piece of rope from his ankles.

SID  
 (to Leo)  
 If I had time, I'd kill you.

LEO  
 When I get free, you'll wish you  
 had!

Sid ignores him, runs out the door.

PAVEL  
 (bitter)  
 Let him live. Pavel cash some  
 favors, make his life hell.

CUT TO:

INT. DETENTION ROOM

as Arturo pushes the button and the vortex begins to form.

Just as it completes, Sid bursts into the room and starts to dive for it.

Quinn launches himself like a goal line defender and tackles Sid in mid-air. Sid and Quinn scuffle on the floor, with Quinn basically hanging on for dear life while Sid tries to shake him off.

QUINN  
 Hit him with something!

(CONTINUED)

CONTINUED:

Rembrandt looks around the room, grabs the only available object -- one of the plastic chairs -- and tries to deck Sid with it. Might as well try and stop a charging rhino with a piece of Saran wrap. Michele goes running from the room.

ARTURO

(to Wade)

We're running out of time! You go, now!

But she won't go.

Sid kicks free of Quinn. Rembrandt dives back onto him, trying to keep him down but Sid is like a man possessed. He tosses Rembrandt aside and scrambles back to his feet.

Arturo hands the timer to Wade and grabs Sid in a bear hug from behind. Arturo holds on for all he's worth as Sid whips him around. Quinn and Rembrandt try to grab on as well, but it's like trying to grab a locomotive.

Sid breaks free just as Michele runs back into the room -- behind Sid -- with a police billy club. She hauls off with all her might and pops him with it. He goes down like overcooked spaghetti.

MICHELE

I ain't no dog, Sid.

The Sliders quickly jump through the fast fading gate. Michele hesitates just a moment, looking at Sid one last time before jumping into the void. Quinn waits until last, to make sure Sid doesn't wake up.

CUT TO:

EXT. CONCRETE EXPANSE - DAY

The Sliders fall out of the wormhole and onto the hard concrete. They watch the vortex intently to make sure that Sid doesn't emerge. Finally, to their great relief, the vortex closes.

Their relief doesn't last long. The ROAR of the vortex is replaced by the ROAR of JET ENGINES. They have landed on a runway, and when the vortex disappears it reveals a huge jet liner coming right at them.

As the Sliders scramble madly out of its path:

FADE OUT.

THE END