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SLIDERS

"El Sid"

Written

by

Jon Povill

REVISED PAGES

Pink rev. Full Script

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#K0802

SLIDERS

"El sid"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILIAN ARTURO
REMBRANDT BROWN

EL SID
MICHELE
L.J.
BIG JAKE
CUSTODIAN
DELORES
LEO MCGILL
BLADE
GAP
PECKS
GLADYS

WALKIE-TALKIE/P.A. VOICE(S)
SHOPKEEPER (SILENT)

EXTRAS:

DEBRIS WORLD ATMOSPHERE
OUTDOOR CAFE - WAITER/CUSTOMERS
2 MEN IN WHITE
BASKETBALL PLAYERS/SPECTATORS
WOMEN IN GYM
VARIOUS CUSTODIANS
ARMS TOUGHS
GUARDS

#K0802

SLIDERS

"El sid"

INTERIORS:

L.J.'S TRAM
GOVT. HOUSING COMPLEX
 MAIN OFFICE (GYM O.S.)
 UNIT 622 (ENTRY & SITTING ROOM)
LIQUOR STORE
B.A.R.T. STATION
 STAIRS
 STATION AREA (W/TRAIN TRACKS)
 BLACK MARKET WAREHOUSE
DETENTION ROOM (W/OUTSIDE CORRIDOR)
LEO'S OFFICE

EXTERIORS:

WAR ZONE STREET(S) & ALLEY
OUTDOOR CAFE (SAME ALLEY)
VARIOUS STREETS
GOVT. HOUSING COMPLEX
 GROUNDS/PARKING LOT
 UNIT 622 (W/FRONT YARD & STREET)
 REC ROOM
PARK
LIQUOR STORE
B.A.R.T. STATION ENTRANCE

STOCK FOOTAGE:

SLIDERS

"El Sid"

TEASER

FADE IN:

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

1

It's littered with bricks, boxes, destroyed cars. Small fires burn, unattended. The PEOPLE, too, look like detritus -- hard bitten and dirty, dressed in ragged, rugged, utilitarian clothes. We might be in Northern Ireland, or Bosnia.

(X)
(X)

THE SLIDERS

come running, full tilt down the sidewalk.

QUINN

Hurry up!

BEHIND THE SLIDERS - A PICKUP TRUCK

cruises the street. In the back of the truck are FOUR MEN with MACHINE GUNS. One of them is a lanky, good-looking, young BLACK MAN (L.J.). He's drunk -- with booze and power -- as he waves his gun and snaps off a few rounds, just to see the people dive for cover.

(X)

QUINN

In here! Come on!

Quinn points into

2 EXT. AN ALLEY

2

piled high with trash, broken furniture, and rusted-out skeletons of abandoned cars. The Sliders take refuge behind a DUMPSTER. As they catch their breath:

WADE

How much time?

QUINN

(checks timer)
Fifty-eight seconds.

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

(CONTINUED)

2 CONTINUED:

2

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. L.J. stops shooting as a vicious giant of a MAN gets out of the cab. He says something to L.J., who slaps the cab roof twice -- a signal. The truck moves on as the man 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!

WADE

(whispers)
What's going on?

QUINN

How should I know?

MAN'S VOICE (EL SID)

(threatening)
Gonna count to three.
(then, slowly)
One...Two...

(X)
(X)

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

MAN'S VOICE (EL SID)

Three!

MICHELE

All right! I'm coming out.

(X)

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.

(CONTINUED)

2 CONTINUED: 2

2

MAN'S VOICE (EL SID)

The hell you think you're doing, (X)
making me scream like that? (X)

She heads reluctantly towards him.

THE SLIDERS

watch her go beyond their view, feeling very uneasy.

MICHELE (O.S.)

(plaintive)
Sid, please...

SID (O.S.)

When I say do something, you do
it, Goddamn it!

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? (X)

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, SCREAMS.

WADE

He's gonna kill her! (X)

Quinn reaches his boiling point as there's another SLAP,
YELP and CRASH. He grabs a length of PIPE, lying nearby,
heads in the direction of the trouble. (X)
(X)

QUINN

Stay there. (X)

ARTURO

Are you crazy,
boy? He'll kill
you!

WADE

(to Arturo) (X)
Do something! (X)

(CONTINUED)

2 CONTINUED: 3

2

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 --

QUINN

(to Michele)

Run! I'll keep him back.

Sid is utterly undaunted by Quinn and his pipe.

SID

(to Michele)

Who's he?

MICHELE

I never saw him before!

SID

You're lying!

MICHELE

No! I couldn't be with a guy like him!

QUINN

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

She doesn't leave. Sid starts to move towards Quinn

QUINN

Stay there!

ARTURO (O.S.)

(calling)

Mr. Mallory! For God's sake!

Sid comes decisively towards Michele. Quinn has no choice, swings the pipe. Sid intercepts it with one hand, wrenches the pipe out of Quinn's hand and tosses it aside.

Quinn takes a swing at the guy, but he blocks it and swings on Quinn, sending him flying. Suddenly a 2X4 comes down on the giant's head. REMBRANDT to the rescue.

(CONTINUED)

2 CONTINUED: 4

2

Sid doesn't go down, but his legs get rubbery. He stumbles, steadies himself against a car frame. Arturo presses the timer, the GATE OPENS. Sid and Michele both gape in wonder as it forms.

(X)

(X)

(CONTINUED)

2 CONTINUED: 5

2

REMBRANDT
Come on, Quinn. Let's go! (X)

Quinn's not ready. (X)

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

QUINN
(to Rembrandt)
Go ahead. I'll be there. (X)
(Rembrandt doesn't like (X)
it; to Michele) (X)
I have to go.

MICHELE
What about me? Thanks to you,
he'll probably kill me.

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 them. Quinn hauls Michele through the gate. Arturo follows. (X)

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:

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

3

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 L.J., the black guy with the machine gun on the previous world. He's at one of the tables engaged in a game of SPEED 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 some money held down by two unopened packs of CIGARETTES.

OPPONENT (BIG JAKE)

Give up L.J., it's checkmate in three more moves.

(X)

L.J.

(bluffing)

Maybe, maybe not. You never know.

L.J. strains, perplexed and troubled. His situation is clearly desperate. Then he gapes in amazement as --

THE VORTEX APPEARS

over Big Jake's shoulder.

(X)

BIG JAKE

(X)

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.

(X)

REMBRANDT

(to Big Jake)
You okay, Buddy?

(X)

(X)

(X)

Big Jake's about to say something when --

(X)

MICHELE

(X)

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.

(X)

(CONTINUED)

3 CONTINUED:

3

L.J. 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.

OTHER WITNESSES

nearby are curious and start to approach, but L.J. casts them a warning glance and they back off.

SID'S

(X)

all over Quinn, sits straddling him.

(CONTINUED)

3 CONTINUED: 2

3

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.

L.J. (X)
Whoa! Down boy! (X)

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

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

MICHELE (X)
Sid, don't! It was Mike! (X)

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

SID (X)
You bitch! (X)

MICHELE
All we did was talk!
(off Sid)
Ask Lefty, if you don't believe me.

This seems to give Sid pause. Quinn springs to his feet.

MICHELE
I'd've told you last night, but
you're so Goddamn jealous...

The opponent comes to, very groggy.

OPPONENT (BIG JAKE) (X)
What the hell's going on? (X)

L.J.
(hastily)
The game's a draw, bro!

Sid turns to L.J. and looks at him, confused.

SID (X)
I thought I told you to stay in
the truck! (X)

L.J.
Wasn't me, pal.

(CONTINUED)

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7A.

3 CONTINUED: 3

3

SID
(menacing)
Don't mess with me, L.J.!

(CONTINUED)

3 CONTINUED: 4

3

L.J.
(relaxed, cool)
It's not me that's messed up,
friend. You see any trucks here?

For the first time, Sid looks around and reacts to the surroundings. He glances at Michele who is equally confused.

SID
Huh? (X)

L.J. reacts, more certain than ever that something very special has happened -- and increasingly interested in taking control of the situation.

SID
Where the hell are we? (X)

L.J.
Webb Court. And there's a
Custodian around the corner, so if
I was you, I'd stash the piece. (X)

Reacting more to L.J.'s tone than any understanding of the situation, Sid puts away the gun.

SID
I know every inch of San Francisco,
and this...
(indicates the alley)
...ain't Webb Court.

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.

L.J. reacts, controlled excitement as he takes this in.

SID
What? (X)

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

(CONTINUED)

3 CONTINUED: 5

3

ARTURO

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

SID

Tomorrow?

(X)
(X)

(CONTINUED)

3 CONTINUED: 6

3

L.J. reacts, he's heard enough. He moves towards a doorway (or another more private locale).

L.J.
Yo! Gentlemen and Ladies. Over here.
(off their reluctance)
Us 'newbies' got to stick together.

The group has no real option other than to follow him to
THE DOORWAY (OR OTHER PRIVATE SPOT)

L.J.
You got "Buddy Bracelets?"
(off the Sliders' confusion)
Didn't think so.

L.J. opens his jacket.

L.J. (CONT')
Ta da!

Hanging from the liner, along with assorted other merchandise, are numerous metal BRACELETS.

ARTURO
(sour)
Great. A street hustler.

L.J.
No, man! I'm giving these to you! Gratis. No hype.
(off their reluctance)
Look around, John. It's a requirement. I'd hate to see anything bad happen to you.

The Sliders look at the other people in the alley. Everyone has identical bracelets showing.

L.J.
(passing out bracelets)
When in Rome and all that good stuff.
(then)
You'll owe me one.

(CONTINUED)

3 CONTINUED: 7

3

SID

Forget it.

L.J.

(indicates a cop car
across the street)

Your funeral.

Sid, the Sliders obey. L.J. moves out, gesturing them out of the doorway.

L.J. (CONT')

Stay with me. L.J.'s gonna take
real good care of you.

Rembrandt and Quinn exchange a look.

REMBRANDT

You sure this is a good idea?

Neither one trusts this guy.

4 EXT. COMMERCIAL STREET

4

which features electric GOLF CARTS and TRAMS rather than cars and buses. The Sliders barely have time to react to this before

CUSTODIAN (O.S.)

Hey! Bracelets!

The Sliders turn, astonished to see

(CONTINUED)

4 CONTINUED:

4

A UNIFORMED CUSTODIAN

his gun drawn, leveled at the Sliders.

CUSTODIAN

Let's see those bracelets. Now!

L.J. runs up to the Custodian, waving his bracelets.

L.J.

Right here, boss. Right here. My
fault. They're new. I'm just
taking them to check in with
Custodian McGill.

The Custodian puts away his gun.

CUSTODIAN

Get those bracelets on them right
now and get moving.

Now, under the watchful eye of the Custodian, the Sliders are only too happy to take the bracelets and put them on. Sid doesn't seem to like the idea, but Michele takes two bracelets, puts one on, and gives him the other. He puts it on. Suddenly, a RUMBLING as the GROUND SHAKES BENEATH THEM.

WADE

Earthquake!

Everyone stops and holds his or her breath till it stops.
Then L.J. relaxes, smiles at the custodian, relieved.

(X)

L.J.

How 'bout that one, boss? Five
point two?

(X)

(then, to the sliders)
All right. Get in the cab.

(X)

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

5 INT. L.J.'S TRAM

5

as the Sliders, Sid and Michele pile in.

(X)

(CONTINUED)

5 CONTINUED:

5

ARTURO

checks out the view.

ARTURO

At least it's clean here.

REMBRANDT

No mortars going off. That's a plus.

WADE

(to L.J.)

Can you just take us to the Dominion Hotel on Hubbard Street?

L.J.

Hubbard Street's rubble. 'Whole section of the city came down in last month's six point four.

SID AND MICHELE

are behind Quinn. Michele is trying to make sense of the surroundings while Sid broods. Sid slaps Quinn in the back of the head. Quinn turns around, angry.

SID

Just a reminder. It's not over between us.

L.J.

(very interested)

So, tomorrow, you're leaving the same way you came?

ARTURO

Yes, but please keep that under your hat, as it were. We'd just as soon people didn't know about it.

L.J.

Not a problem.

6 EXT. STREET - GOVERNMENT HOUSING COMPLEX - DAY

6

L.J. drives the tram into the parking lot. Everyone gets out. L.J. leads them into

7 INT. GOVERNMENT HOUSING - MAIN OFFICE - DAY

7

It's the commons area for a condominium complex. There's a registration desk to one side, and we can see a recreation room/gym off to the other side. L.J. leads them up to the desk, speaks to the buff-looking woman behind it, DELORES. He pulls a carton of cigarettes from a pocket under his jacket and slides them across the desk to her.

L.J.
Morning, sweetheart. These folks
need a place to stay, minimum
hassle.

Delores takes the cigarettes then pulls out a stack of forms and shoves them across the counter to the Sliders. L.J. shoves them right back to her.

L.J.
I said, minimum hassle.
(off her concerned look)
Don't sweat it, baby. Just do it.

She takes back the forms, replacing them with a single leaflet.

DELORES
Signature and fingerprints at the
'X'.
(then)
Here's the group therapy schedule.
Ladies at three. Men at six.
(points to the rec room)
Right in there. Attendance is
mandatory.

(X)
(X)
(X)

The Sliders react, bewildered.

REMBRANDT
(sotto voice)
Group therapy? What the hell is
this place, a loony bin?

(X)

Delores checks her computer during:

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

L.J.
Hey, I'm connected. My man, Leo,
runs this place. Government
housing. No charge.

(CONTINUED)

7 CONTINUED:

7

DELORES
I have an opening in 622.

(X)

L.J.
That's my girl.
(then)
Let's go.

(X)

(X)

(X)

(X)

(CONTINUED)

7 CONTINUED: 2

7

As L.J. hustles them away:

CUT TO:

8 EXT. GOVERNMENT HOUSING COMPLEX - MAIN OFFICE - CONTINUOUS

8

as the Sliders come out. L.J. points to a group of townhouses.

L.J.

622's just across the quad. I'll be there in a few minutes.

REMBRANDT

Why're you doing all this for us, man?

L.J.

I like you, man. I'm a friendly guy.

Rembrandt's put off by this guy.

ARTURO

Won't we need a key?

L.J.

Key? There's no lock.
(then)

No one steals in San Francisco.

The Sliders are surprised, but Sid is aroused by this. Arturo notes Sid's reaction with great concern.

L.J.

Look, I understand you don't belong here, but everything's gonna be fine. Just don't go anywhere, or trust anyone.

Off the Sliders discomfort:

CUT TO:

9 EXT. HOUSING UNIT 622 - DAY - THE SLIDERS

9

approach the perfectly normal townhouse. Rembrandt walks with Quinn and confides his concern.

REMBRANDT

I don't like owing all these favors.

(CONTINUED)

9 CONTINUED:

9

ARTURO

Damn straight.

WADE

Maybe we should just turn around
and get out of here.

SID

is right behind them

REMBRANDT

'Long as our friend thinks there's
people watching, maybe he'll leave
you alone!

10 INT. HOUSING UNIT 622 - ENTRY AND SITTING ROOM - MICHELE
AND SID

10

go straight for the comfortably furnished sitting room. It features a big window that offers ventilation and a view out to the street. The Sliders hang back as Sid and Michele move into the:

SITTING ROOM

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

MICHELE

(urgent whisper)

No locks, Sid. We could be rich
in no time.

SID

(nods)

Damn right. We're gonna rip off
everything that isn't nailed down.

Michele watches as Sid moves decisively towards:

THE FRONT DOOR

where the Sliders have been conversing in whispers.

REMBRANDT

Uh oh --

ARTURO

(sotto)

He's like an attack dog. Don't
show him any fear.

(then)

Where are you going?

SID

(to Arturo)

Out. When I come back you're
gonna get me 'n' her back home.

ARTURO

I'm afraid that's not possible.
Our device can't be activated again
till tomorrow.

Sid grabs Quinn by the collar, jerks him away from the group and pins him -- by the throat -- to the wall. Rembrandt and Arturo make a move to help but:

(CONTINUED)

10 CONTINUED:

10

SID
All I have to do is lean on him
and his windpipe is gone.

(CONTINUED)

10 CONTINUED: 2

10

Arturo and Rembrandt stop in their tracks. Sid turns to Quinn -- practically nose to nose.

SID

Listen to me. I don't like it here. And I wouldn't be here if you hadn't stuck your nose in my business. So, you're gonna see to it I get home when I want to. Got it?

(X)

(X)

Quinn can barely breathe, but he's defiant.

QUINN

Get this! Piss me off and you're here forever.

MICHELE

Sid, don't.

(X)

For one tense moment it looks as though Sid will kill Quinn. Then, he releases him and storms out the door. Before Quinn can even catch his breath, Arturo is on his case.

ARTURO

Expect no sympathy. If you'd used your brain, we wouldn't be in this mess. You and your ill-considered act of bravado.

(X)

Michele looks on as --

(X)

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.

QUINN

(defensive, to Arturo)
Don't worry, okay? I don't know how, but I'll get us out of this.

(X)

He goes out the front door.

MICHELE

watches him go -- feels bad.

CUT TO:

11 EXT. THE FRONT YARD

11

Quinn comes down the front steps, stops and takes a deep
breath, trying to calm down.

(CONTINUED)

11 CONTINUED:

11

POV - THE QUAD

a couple guys in jumpsuits, picking up trash. Otherwise mostly deserted.

MICHELE

quietly comes out the door, unseen by Quinn. She comes to him and gently touches his back. Quinn jumps.

MICHELE

Sorry.

(then)

I want 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...

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

MICHELE

Thank you.

Quinn is embarrassed.

QUINN

No problem.

Suddenly --

L.J.'S TRAM

pulls in up to the curb. A tall, gaunt man of about forty dressed in a Custodian's uniform gets out with L.J..

QUINN

(weary)

Now what?

CUT TO:

12 INT. FOYER - FRONT DOOR

12

as Quinn, Michele, L.J. and Leo enter and join the other Sliders in the sitting room.

L.J.

Listen up. This is Custodian McGill. He's the supervisor and he has some things he needs to tell you.

(CONTINUED)

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16A.

12 CONTINUED:

12

(X)

I only count five. LEO

(X)

(CONTINUED)

12 CONTINUED: 2

12

ARTURO
(thinks fast)
Our colleague is napping. He was
very tired.

L.J.
(supports the lie)
No problem. Right boss? Just make
sure he signs the paperwork. (X)

Leo looks them over very carefully. He holds a manila
envelope.

LEO
'Kay, people I want to welcome you
to San Francisco. (X)
(waves the manila (X)
envelope)
These are some forms you'll need to
fill out for the Board of Registry.
Your basic last Wills and (X)
Testaments, Donor Cards, and etc. (X)

He drops the envelope on the coffee table, then takes a
small device from his pocket:

LEO
Now, hold out your bracelets.

The Sliders exchange quizzical glances as he points the
device at Rembrandt's bracelet and pushes a button.
Rembrandt's bracelet begins to glow red, as does Arturo's.

LEO
(indicates Arturo and
Rembrandt)
You and him are buddies.

Leo releases the button and the bracelets return to normal.
Now he points the device at Wade's bracelet. It glows red,
along with Michele's. He indicates them.

LEO
The two ladies. Obviously. (X)

He repeats the procedure on Quinn's bracelet. (X)

(CONTINUED)

12 CONTINUED: 3

12

LEO
And you're with the other guy.
(then, a rote spiel)
Now, the way the buddy system
works is that each of you...
(he reacts to something
outside the window)
Hold on...
(into walkie-talkie)
I have a red glow in sight.

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

(CONTINUED)

12 CONTINUED: 4

12

VOICE FROM WALKIE-TALKIE
Violation 674-C. Category G.

LEO
(perfunctorily)
Safety check.

VOICE FROM WALKIE-TALKIE
No malfunctions reported. Action
approved.

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

WADE
(to L.J.)
What's he doing?

L.J.
Policy.

LEO

aims and fires, dropping a MAN on the sidewalk dead in his
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:

13 INT. SITTING ROOM - POV THROUGH THE FRONT WINDOW - LEO 13 (X)
overseeing TWO MEN IN WHITE UNIFORMS as they pick up the (X)
dead man and strap him to the back of a special GOLF CART.

REMBRANDT (O.S.)
They're just carting him off like
garbage.

PULL BACK TO REVEAL THE SLIDERS with L.J., watching the
scene through the window.

L.J.
(resigned)
The buddy system, man.
(then)
"Friends don't let friends break
the law in San Francisco."

WADE
What're you saying? You mean that (X)
guy didn't even commit a crime? (X)

L.J.
That's the law. (X)

WADE (X)
(as it dawns) (X)
Ohmigod. Quinn. (X)

Meaning there's a grave concern -- Sid's on the loose.

ARTURO
(wording carefully)
Inasmuch as we're leaving so soon,
hypothetically -- if one of us were
to... slip... Presumably there
wouldn't be time to ... uh...

L.J.
Wrong. Between the bracelets and
the neighborhood watch, the
custodians'd be on you in no time.

QUINN
Neighborhood watch?

L.J.
Oh, yeah. Major perks for
reporting a crime.

(CONTINUED)

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19A.

13 CONTINUED:

13

Quinn, anxiously

(X)

(CONTINUED)

13 CONTINUED: 2

13

QUINN
My buddy's out there.

L.J.
So? What's he gonna do, knock off
a bank?

ARTURO
I suspect that will be his first
impulse.

L.J.
For real?

REMBRANDT
He's got a gun.

WADE
(to Michele)
Where would he go?

MICHELE
How should I know? Sid never
trusts me with business.

Quinn starts towards the door.

QUINN
(grim)
Great. That helps a lot.

L.J.
Wait up, Jim. I'll give you a
lift.

Michele watches, surprised, as all the Sliders follow
automatically volunteering to help. L.J. stops Wade.

L.J.
No. You and her have to go to
group therapy. They'll shoot you
if you don't.

Wade reacts, frustrated, as the others leave. Then she
turns and looks at Michele -- neither of them is thrilled
about being left alone with the other.

CUT TO:

14 EXT. THE STREET - HOUSING UNIT 622 - DAY

14

L.J. urgently points out directions as he gets in his tram.

(CONTINUED)

14 CONTINUED:

14

L.J.
(to Quinn)
Get in.

ARTURO
We'll try up there.

L.J.
You be back here by six for group
therapy, whether we find him or
not.

Arturo and Rembrandt hurry off as the tram pulls away.

15 INT. THE TRAM - L.J. AND QUINN

15

ride along, scouring the streets for Sid.

L.J.
He's got to be somewhere within a
ten block area.

QUINN
How do you know?

L.J.
Partition man. They block off all
the homicidal maniacs.

QUINN
Huh?

L.J.
Where do you think he'd go?

QUINN
How should I know? I just met the
guy.

L.J.
Bad news. The whole idea is to
keep tabs on each other.

QUINN
This "buddy system" is insane!

L.J.
The city'd self destruct without
it. Everyone knows they're gonna
die pretty soon, so how else you
gonna keep 'em in line?

(CONTINUED)

15 CONTINUED:

15

QUINN
What're you talking about,
everybody's gonna die? (X)
(X)

L.J.
Big earthquake's coming any time
now. Seismologists say the whole
damn peninsula's gonna drop into
the ocean. (X)
(X)

QUINN
What are you doing here then? (X)

(CONTINUED)

15 CONTINUED: 2

15

L.J.
Like I got a choice. (X)
(off Quinn's confusion)
This is prison, man! San (X)
Francisco National Penitentiary.

Quinn gapes at him in disbelief as we

CUT TO:

16 EXT. A PARK - DAY - TWO OTHER MEN

16(X)

from the back of the pickup truck of the previous world are hanging out. "GAP" is playing a harmonica. "BLADE" is whittling a stick to a point and "PECKS" has a pair of bar bells, doing nonstop curls. In b.g., a very physical basketball game. (X)
(X)

BLADE (X)

notices something in the street and calls Gap's attention to it. The two men exchange a conspiratorial smile that lets us see how Gap got his nickname -- a missing front tooth. (X)
(X)

BLADE

Fish...

Blade throws his knife towards...

THE SIDEWALK - ARTURO AND REMBRANDT

are scanning the basketball game SPECTATORS, looking for Sid. Blade's knife flies right by Arturo's face and sticks into a tree. Arturo reacts, alarmed, and looks around as: (X)

BLADE (O.S.)

(calling)
Hey, Fish! My knife slipped.
Bring it back here for me.

Rembrandt turns to see what's going on.

ARTURO

My name is not "Fish", sir, and I don't much care for your tone, or for your carelessness with a dangerous implement.

Rembrandt reacts, "Oh, shit!" as he realizes what Arturo is dealing with. He hurries past Arturo and gets the knife.

(CONTINUED)

16 CONTINUED:

16

REMBRANDT

(sotto voice, to Arturo)
Shut up, man, before this gets
ugly.

He wipes the blade clean as he hurries it back to its owner.

REMBRANDT

Here you are, sir. Nice and clean.
(then, ingratiating, to
Gap)
Hey! "Ol' Rockpile Blues." Great
rendition.
(then, hastily)
Much obliged, man. Have a great
day. (X)

He starts to leave, but the other two men quickly move into
position to block his path.

BLADE

Got any smokes? (X)
(then) (X)
Cigarettes? (X)

REMBRANDT

I'm a singer, man. Smoking's bad
for the pipes. (X)

Rembrandt now tries to dodge his way out of the small
circle. One of the men catches him, holds him.

BLADE

What else you got? (X)

GAP

(threatening) (X)
You don't give us something we're
gonna turn you upside down an' see
what shakes out.

Arturo doesn't understand why this is happening, but the
threat is apparent enough. He calls out to the men on the
basketball court.

ARTURO

(clutching at straws) (X)
Are any of you "buddies" to those
men? I'm with the neighborhood
watch, and it looks to me they may
be contemplating a crime.

(CONTINUED)

16 CONTINUED: 2

16

The basketball players stop in their tracks to look over at the scene with Rembrandt. No one moves a muscle. Blade turns his attention to Arturo.

(CONTINUED)

16 CONTINUED: 3

16

BLADE
You want some of this?
(then, to Gap)
Bring him over here.

Arturo won't leave Rembrandt, but he's desperate to keep Gap at bay and can't understand why no one is helping.

ARTURO
What's the matter with all of you?
Are you just going to let these men rob us?

Gap grabs Arturo and begins dragging him back towards the others.

GAP
They know who we are, an' you can bet they ain't gonna do a damn thing to help you.

But then, from another part of the park, we hear someone WHISTLE. Everyone turns to

THE WHISTLER - A LOOKOUT

He points to the street where a CUSTODIAN is approaching.

Blade and Gap exchange an annoyed look and begin ceremoniously "dusting off" Arturo and Rembrandt so as to hold them a bit longer during:

BLADE
Next time, Fish. We'll be looking (X)
for you.

They release their grip and the Sliders hurry away. As they go:

CUT TO:

17 EXT. GOVERNMENT HOUSING - REC ROOM - DAY

17

Folding chairs in a circle. Women of all shapes and sizes (X)
moving in, taking their places. (X)

WADE AND MICHELE (X)

wait in line at a buffet table featuring coffee and (X)
pastry (we might be at an EST seminar for all we know). (X)

(CONTINUED)

17 CONTINUED:

17

MICHELE

Explain it one more time. Why
we're stuck here.

(X)
(X)

WADE

(sorry she said so)
Look, maybe it's not impossible.
All I'm saying is we've been trying
to get back home for a long time
and haven't been able to.

(X)

The sweet old biddy in line next to them can't help
overhearing. Call her GLADYS.

GLADYS

If I was you, I'd try not to have
any illusions about going home.
These re-hab sessions are a sham.

WADE

Then why have them?

GLADYS

(getting her coffee)
Just to keep us busy, dear. That's
all it is.

She goes off to take her seat. Wade reacts, curious, then
turns back to Michele as they fix their coffee.

WADE

Look on the bright side; if you
don't go home, you don't have to
stay with Sid.

(X)

MICHELE

(bemused)
No one's making me stay with Sid.

WADE

(defensive)
I didn't mean it like that... It's
just that...
(gropes for words)
He doesn't treat you very well...

MICHELE

Sid's not so bad. People respect
him, and no one messes with me so
long as I'm with him.

(X)
(X)

WADE

Probably because he's too busy
beating on you himself.

(X)
(X)

(CONTINUED)

17 CONTINUED: 2

17

MICHELE

What's the difference? Once you're with 'em, they all do it.

WADE

Not on my world.

MICHELE

(contemptuous)
Yeah? Well, goody for you.

WADE

Just forget it, okay? Forget I said anything.

WOMAN'S VOICE

(over P.A.)
Ladies, take your seats please.
Let's get started.

Wade turns and heads towards the chairs. Michele reacts, softening. She hurries after her, touches Wade's arm...

MICHELE

Look... Maybe it's different where you come from -- with guys like Quinn -- but on my world, there's no choice, so I do what I gotta do.

WADE

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

Michele reacts to this as they take their seats. Wade sits next to Gladys.

WOMAN

Ladies. Thank you for being so prompt. I see a few new faces in our group today.

(off Wade and Michele)
Who wants to lead off?

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

Gladys stands up and addresses the audience.

GLADYS

My name is Gladys, and I'm a murderer.

(X)

THE WOMEN

Hi, Gladys.

(X)
(X)

(CONTINUED)

17 CONTINUED: 3

17

GLADYS
I poisoned my last husband because
he was so tight with the purse
strings --

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

WOMAN SHRINK
Gladys dear, we're going to have
to stop you. "Step One" is: Stop
blaming your victim.

(X)
(X)
(X)

(MORE)

(CONTINUED)

17 CONTINUED: 4

17

WOMAN SHRINK (cont'd)
(as Gladys sits, to
Wade)
Now how about you, there, next to
Gladys? What were you convicted
of?

Michele is amused at Wade, who is at an utter loss for words
as we:

CUT TO:

18 EXT. COMMERCIAL STREET - TRAM - QUINN AND L.J. - DAY 18
scouring the streets for any sign of Sid.

L.J.
I studied the physical sciences
before I was wrongfully charged
and incarcerated --
(then)
So lemme understand here -- you
never know what the next world's
gonna be like until you get there?

QUINN
That's right.

L.J.
Ever hit a world worse than this?

QUINN
Not many.

L.J. digests this:

QUINN
(pointing)
Over there!

19 OMIT (19)

19

20 EXT. LIQUOR STORE - DAY

20

Sid is loitering outside, looking in. TWO PEOPLE come out
and Sid goes in just as L.J.'s TRAM pulls up to the curb.

QUINN
(calling)
Sid!

He and L.J. jump out of the tram and run into the store.

21 INT. LIQUOR STORE - DAY - A SHOPKEEPER 21

is busy putting display cards back in the case.

Sid has his hand under his jacket, ready to pull his gun, as Quinn and L.J. run in and get in his face.

QUINN

(urgent)

Sid, no! Put that away.

SID

Outta my face.

L.J.

Seriously, man, they'll kill you!

SID

Get off my back L.J!

He pushes Quinn out of the way, draws his gun and SHOOTS THE LENS OF A SURVEILLANCE CAMERA, then slams the gun butt down into the display case, shattering the top.

L.J.

Big mistake.

QUINN

(to Sid)

You're crazy man! You know that?

SID

(to shopkeeper)

Sit down!

L.J. grabs Quinn and pulls him towards the door.

L.J.

Come on, man! Now!

(off Quinn)

Ship is sailed.

He YANKS Quinn out the door.

22 EXT. LIQUOR STORE - CONTINUOUS 22

As L.J. literally throws Quinn into the TRAM, jumps in himself and drives off.

23 INT. TRAM - DRIVING HARD 23

L.J.

Gimme your wrist...

(CONTINUED)

23 CONTINUED:

23

Quinn looks at it. The bracelet's still normal metallic.

It's okay. QUINN

(X)

(CONTINUED)

23 CONTINUED: 2

23

L.J.
Not for long. Got to get you as
far from here as possible.

Already we can hear SIRENS in the distance.

CUT TO:

24 INT. LIQUOR STORE - THE SHOPKEEPER

24

lies in a heap on the floor, either dead or unconscious.

SID

reaches into one of the registers, he notices that the
bracelet around his wrist is starting to GLOW RED. He looks
at it, trying to understand. Then he tries to get the
bracelet off, but it won't budge.

SIRENS are getting closer fast.

25 EXT. STREET - LIQUOR STORE - TWO POLICE CARS

25

pull up, loaded with machine-gun-toting CUSTODIANS. They
take positions, prepare to move in

26 INT. LIQUOR STORE - BROKEN GLASS

26

on the floor. Sid is nowhere to be seen.

CUSTODIANS

fan out, searching for Sid. Suddenly, Sid including Leo
McGill springs from underneath a display case and grabs one
of the custodians. Sid takes the custodian's gun and points
it at the man's head, using him for a shield.

SID
One more and I'll blast him.

CUT TO:

27 EXT. LIQUOR STORE - ADDITIONAL CUSTODIANS

27

arrive. LEO radios his superiors.

(CONTINUED)

27 CONTINUED:

27

LEO
(into walkie-talkie)
He has a hostage and wants to
negotiate.

VOICE FROM WALKIE-TALKIE
Roger, copy that. Over.

LEO
(into walkie-talkie)
Gonna see what he wants.
(hangs up)
Pain in the ass.

CUT TO:

28 INT. L.J.'S TRAM - QUINN'S
bracelet starts to FLASH RED.

28

QUINN
Uh, oh.

L.J. look over, spots the bracelet and slams on the brakes.

L.J.
Get out, man.

QUINN
Get out??

L.J.
If I'm seen driving with you, my
bracelet's gonna light up.

29 EXT. STREET - CONTINUOUS

29

As Quinn reluctantly gets out of the tram:

L.J.
Hole up till after dark. Then
wrap the bracelet in something.

QUINN
I thought it had to be showing.

(CONTINUED)

29 CONTINUED:

29

L.J.

People don't notice it as much at night -- unless they see it glowing.

QUINN

I need to get back to the others.

L.J.

Forget it. You'll never make it. Try to get to the B.A.R.T. station at Market and Van Ness. Sneak through the fence.

He pulls away. Quinn pulls his jacket sleeve down as far as he can, sticks his hand in his pocket and starts walking -- trying to look as nonchalant as possible. There's a LOW RUMBLE and the ground begins to SHAKE. Quinn instinctively reaches out to hold onto a lamp post for support. Wrong move. The GLOWING RED BRACELET is totally exposed. Quinn quickly realizes and hides it again, but too late, as now SHOTS RING OUT and bullets begin to ricochet all around him. Quinn starts running, in a desperate zig-zagging course, trying to avoid the gunfire, but he's hemmed in between buildings, with more and more shooters in the windows above and the bracelet in plain sight as he runs.

POV - THROUGH THE SCOPE SIGHT - QUINN IN THE CROSS HAIRS

(X)

He's dead meat the minute this guy pulls the trigger. But now there's a BIGGER RUMBLING SOUND and harder SHAKING just as the shot is squeezed off.

29A EXT. STREET - QUINN

29A

rounds a corner, oblivious to the shaking. People are pouring from the buildings to escape the quake. Quinn shoves his hand back in his pocket and tries to blend in with the crowd as we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 INT. HOUSING UNIT 622 - SITTING ROOM AND ENTRY - DUSK 30

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

REMBRANDT
It's almost six o'clock.

WADE
I think some of us should go out and look for him.

ARTURO
Then, if he returns and others are missing, he goes out again to look for us. We become like a dog, chasing its tail. (X)

REMBRANDT
(looking for hope)
If there's any way to make it back here, Q-ball'll find it.
(then, listening)
Uh, oh. Helicopters.

ARTURO
I don't hear anything. (X)

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

31 EXT. HOUSING UNIT 622 - QUINN - DUSK 31

runs from the shadows to the front door and slips inside.

32 INT. HOUSING UNIT 622 - QUINN - DUSK 32

blows in.

QUINN
Big trouble. Sid robbed a liquor store. (X)

(CONTINUED)

32 CONTINUED:

32

WADE

What happened?

QUINN

(grim)

No time to explain. We have to leave. Now.

The Sliders hurry to collect their belongings. Michele looks on, feeling like the fifth wheel.

WADE

You better come with us.

MICHELE

What about Sid?

QUINN

(no time to mince words)

I don't think he's coming back.

MICHELE

I can't just leave without him.

QUINN

Don't you hear me? The lunatic stuck up a liquor store. Every cop within a hundred miles is coming down on him.

MICHELE

You don't know Sid. I've seen him get out of a lot of jams.

Quinn finds a small towel in his backpack, takes it out.

QUINN

(indicates bracelet)

Not with one of these.

(off Michele)

Look, it's your choice.

Quinn wraps the towel around his bracelet, puts on his backpack and heads for the door. The others -- except for Michele -- soon follow.

AT THE DOOR - WADE

turns back to Michele.

WADE

You're sure about this?

(CONTINUED)

32 CONTINUED: 2

32

MICHELE

(X)

Considers. She doesn't want to be left behind.

(X)

MICHELE

Wait!

She reaches into the pocket of her leather jacket, pulls
out an automatic pistol, pumps it once (expertly) to check
the clip.

(X)

(X)

(X)

(CONTINUED)

32 CONTINUED: 3

32

MICHELE

I'm coming with you.

As the Sliders re-evaluate their opinion of her:

CUT TO:

33 EXT. STREET - NIGHT

33

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

THE SLIDERS

(X)

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

(X)

WADE

How do you turn an entire city into a prison?

REMBRANDT

You never saw "Escape From New York?"

(X)

QUINN

Earthquakes. The government helped evacuate the local population, then turned this place into a penal colony for every madman and murderer in the country.

(X)

(X)

A HELICOPTER swoops low, too close for comfort. The SOUND of its ROTORS drowning out any answer as its searchlight barely misses the Sliders. Then:

ARTURO

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

QUINN

We have to get to Market and Van Ness -- there's a B.A.R.T. station there.

(X)

REMBRANDT

(dreading the thought)
A B.A.R.T. station? With all these earthquakes?

(CONTINUED)

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34A.

33 CONTINUED:

33

ARTURO
(caustic)
Yet another strategic gem.

(CONTINUED)

33 CONTINUED: 2

33

QUINN

(testy)
If you have a better idea,
professor, lead on.

CUT TO:

34 EXT. B.A.R.T. STATION ENTRANCE - NIGHT - A CHAINLINK FENCE

34

with a "Condemned - Do Not Enter" sign on it.

L.J.

(X)

is there.

(X)

L.J.

Come on! Move it!

The Sliders hurry to the fence. L.J. holds back a corner of
it that has been strategically cut, allowing the Sliders to
nervously slip through.

Rembrandt catches his jacket on a stray link and rips it.
He stops to examine the damage.

REMBRANDT

Damn!

ARTURO

Keep moving!

Rembrandt gets out of his way as Michele takes Quinn aside.

MICHELE

Quinn --

(X)

(off him)

(X)

On my world, L.J. was a lying,
double-crossing son of a bitch.

Off Quinn --

(X)

CUT TO:

35 INT. B.A.R.T. STATION - NIGHT - RATS

35(X)

scurry ahead of a flashlight beam as

(X)

L.J.

(X)

leads the Sliders down the rubble-strewn stairs.

(X)

(CONTINUED)

35 CONTINUED:

35

WADE

Don't worry, professor. We're due
for a nice luxury hotel any slide
now.

REMBRANDT

I'll believe that when I see it.

(CONTINUED)

35 CONTINUED: 2

35

The entrance is boarded up at the bottom of the stairs.
L.J. KNOCKS once... then three times... then once again.
There's a return ~~KNOCK~~ KNOCK from the other side -- two times.

L.J.

It's me, L.J..

A PANEL of three or four boards is pulled back from the
inside of the station and L.J. leads the Sliders through.

36 INT. THE B.A.R.T. STATION - THE SLIDERS

36

come through the barricade into the dimly lit station. It
looks like a bomb hit it.

Rembrandt and Arturo react to see who is holding the "door"
for them. It's BLADE, with GAP and PECKS close by.

REMBRANDT

Oh, no.

BLADE

(deliciously)

Well, look at the fish the cat
dragged in.

L.J.

Chill, brother.

When everyone is through the portal, Blade replaces the
"door." Gap makes slacking, kissing noises to unsettle
Arturo.

L.J.

This way.

L.J. indicates

THE TRACKS

end, Rembrandt and Arturo exchange long glances. Just
then --

ANOTHER EARTHQUAKE

rumbles through. A scary moment as debris falls from
above -- threatening a cave-in.

REMBRANDT

Oh, man! This is not how I want
to die!

Wade glances at Michele, concerned.

(CONTINUED)

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36A.

36 CONTINUED:

36

You okay?

WADE

(CONTINUED)

36 CONTINUED: 2

36

MICHELE
No problem. (X)

She doesn't sound okay.

MICHELE
Can't do anything about it, so
what's the point of talking.

WADE
Are you worried about Sid? (X)

MICHELE
What if he made it? What if he
came back for me?

WADE
What if he did? Were you really so
happy with him?

MICHELE
What's with you? Who the hell gets
to be happy?
(then)
Look around for God's sake. You
see any reason to be happy?

WADE
Yeah. I do.
(then)
I see friends I care about, who
care about me. People I can count
on. I think I'm pretty lucky.

MICHELE
Yeah? Well, I'm not. (X)

WADE
Anyone's luck can change.
(then)
For what it's worth, I think you
made the right choice.

Michele isn't ready to concede that.

REMBRANDT (X)
points up ahead.

REMBRANDT
Attention K-Mart shoppers...

(CONTINUED)

36 CONTINUED: 3

36

ANGLE - BLACK MARKET WAREHOUSE AREA

as our group arrives. A large area of the platform and tracks has been given over to rows of well-stocked shelves filled with cartons of cigarettes, televisions, small appliances, sporting goods and a variety of other merchandise.

There's no shortage of well-armed TOUGHS to guard the region.

L.J.

(calling)
Yo! Jakie!

(X)

Big Jake steps out from behind some shelves. He is the chess OPPONENT L.J. was playing when the Sliders arrived.

L.J.

Time's of the essence, baby.

(X)
(X)

WADE

Quinn! It's a trap!

(X)
(X)

BIG JAKE

You got the goods?

L.J.

(indicates the Sliders)
You're lookin' at 'em.

The Sliders react, realizing they've been had. Quinn whirls around as if to run, but Blade, Gap and Pecks are right behind them - armed.

L.J.

(to Big Jake)
You got the cash?

BIG JAKE

(not so fast)
I want to see it first.

L.J.

Give him the gizmo!
(off Arturo's reluctance)
The thing that makes the tunnel in the air! Give it to him!

QUINN

Better do it, professor.

Arturo reluctantly removes the timer from his bag, hands it to Big Jake who looks it over. It's meaningless to him.

(CONTINUED)

36 CONTINUED: 4

36

BIG JAKE
(to L.J.)
This makes the tunnel?

(X)

(CONTINUED)

36 CONTINUED: 5

36

L.J.
That's it. Our window to the stars. (X)
(X)

QUINN
No one's going anywhere, Jakie. (X)
You can't make it work without us.

Without skipping a beat, L.J. grabs Wade and puts his gun to her head.

L.J.
You're so sure of that? (X)

The Sliders react, there's no alternative. Michele reaches her hand into her purse, but thinks better of it too many guns against her. Quinn reaches for the timer.

QUINN
Let her go. I'll do it. (X)

WADE
Quinn, no.

L.J.
(hard)
Shut up!

Big Jake comes to Quinn, doesn't relinquish the timer.

BIG JAKE
I'll hold it. You just tell me what to push.

Suddenly, FLOODLIGHTS come on from the darkness of the tunnel just beyond the station.

LEO (O.S.)
(through bullhorn)
Nobody move!

Blade pushes over one of the shelf units to create a diversion. It hits into others, like falling dominoes. Everyone dives for cover and the shooting starts -- with bullets ricocheting all over the place in the confined space.

The Sliders are separated. Quinn slithers from cover to cover looking for the others. He finds Wade and Rembrandt first.

WADE
Where's Arturo?

(CONTINUED)

36 CONTINUED: 6

36

QUINN

Stay down!

He starts to creep away.

REMBRANDT

(pointing)
Quinn! The timer!

Quinn looks where Rembrandt is pointing and sees:

BIG JAKE

lying on the ground, shot -- the timer still in his hand.

L.J.

(X)

sees the prize. Also ignoring the danger, he races to Big
Jake. Quinn gets there first, but L.J. has the gun. Quinn
is dead meat as L.J. takes aim, but

(X)

MICHELE

fires her gun and

L.J.

gets hit as he pulls the trigger. His shot misses. Quinn
grabs the timer and scrambles away.

(X)

(CONTINUED)

36 CONTINUED: 7

36

QUINN

Let's go!

(X)

Using whatever is available for cover, the Sliders scurry back up the tracks.

REMBRANDT

Where're we going?

QUINN

The street! Out the way we came!

As they near the entrance, they scramble onto the platform and rush to:

THE BARRICADED ENTRANCE

The shooting is still going on at the other end of the station, and ricocheting bullets are still whizzing by as they struggle to unlatch the secret panel.

QUINN

(working it)

Get the other side!

ARTURO

(trying to force it)

It's not moving!

MICHELE

It's caught!

She releases the snag and the panel comes away. They rush out and

UP THE STAIRS

REMBRANDT (O.S.)

(at the top)

Oh, no!

37 EXT. STATION ENTRANCE - BEYOND THE FENCE - CUSTODIANS

37

A slew of them, with guns drawn, pointed at the Sliders. Then, SID steps out from behind them.

(CONTINUED)

37 CONTINUED:

37

SID
Well, look who's here.

(X)

Off the Sliders reaction...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

38 INT. DETENTION ROOM - MORNING

38

Mesh gratings on the windows, and a long table with a half dozen chairs around it.

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

ARTURO

Sit down, Mr. Mallory. You're making me crazy.

QUINN

There's got to be a way out of this.

(X)
(X)

ARTURO

It's hopeless all thanks to your meddling in a lover's squabble.

Another EARTHQUAKE rumbles through, just to remind them of their dreadful prospects.

WADE

What did you want him to do?
(off Michele)
He was gonna kill her.

(X)
(X)
(X)

ARTURO

Nonsense.
(to Michele)
Would he have killed you?

(X)

MICHELE

Probably not.

(X)

ARTURO

And where would you rather be?
Back on your home world, as you had been, or trapped here with us?

QUINN

(to Michele)
You don't have to take this, okay?

(X)

(CONTINUED)

38 CONTINUED:

38

ARTURO

Dammit boy! It is not your place
to tell this woman how to live!
We are on a scientific journey.
Our job is to observe, not to
enforce our values on other worlds.
How many times do I have to say
this?

(X)

(X)

(X)

(X)

(CONTINUED)

38 CONTINUED: 2

38

REMBRANDT

Guys, can we concentrate on getting off this world? Then, you can kill each other.

WADE

(to Rembrandt)

Thank you.

THE DOOR OPENS - LEO

enters, along with two GUARDS. He holds up the timer.

LEO

Here's how it works. Survival of the fittest.

(then)

Whoever comes forward, volunteers to pilot this thing -- gets to come with us. If not, we're gonna start executing you one by one. Either I get what I want, or you're all dead.

QUINN

Great incentive.

WADE

You kill us. You'll never get it to work.

LEO

We all gotta go sometime.

He leaves.

MICHELE

That's got Sid's paw prints all over it. I saw him use it a couple of times.

ARTURO

Did it work?

MICHELE

Always -- as soon as he killed someone to show he was serious.

(then, to Quinn)

He's right. You should've just let him beat on me.

QUINN

Look...don't blame yourself.

(CONTINUED)

38 CONTINUED: 3

38

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

(X)

WADE
(looks to Quinn)
What are we gonna do?

As now a small tremor slams into the building --

(X)

CUT TO:

39 INT. LEO'S OFFICE - MORNING - LEO 39(X)

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.

SID (X)

sits opposite Leo, his feet up on the desk, total balls, as he looks over the timer. (X)
(X)

LEO (X)
Damned earthquakes. (X)

SID
Don't sweat it. One of 'em'll
cave.

LEO (X)
I hope you're right. (X)

SID
I called it on L.J., didn't I? He
crossed you faster than a cockroach
when the light comes on.

There's a KNOCK at the door. (X)

LEO
Come.

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

GUARD
I found this outside their door.

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

LEO (X)
We got one. (X)

CUT TO:

40 INT. DETENTION ROOM - DAY 40

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

(CONTINUED)

40 CONTINUED:

40

LEO
Let's go, professor. Get your things. (X)
(then, to Michele)
You, too.

Quinn and the others look at Arturo, uncomprehending.

QUINN
What's going on? (X)

Arturo is unapologetic as he collects his bag.

QUINN
You sold us out? You son of a bitch! (X)
(X)

WADE
Professor, please! (X)
(X)

ARTURO
Don't waste your breath my dear. (X)
(then; at Quinn) (X)
To think that I should be led by an arrogant, undisciplined child into one misadventure after another when I should be engaged in the greatest breakthrough in the history of science! What a galling, appalling fiasco you've made of sliding.

QUINN
What are you gonna do, professor? Steal the idea? Call it your own once I'm out of the way?

ARTURO
I'm going to get home and perfect it -- something you should have done before endangering the rest of us. And once I've done that, I'll have every right to claim sliding as mine.

(CONTINUED)

40 CONTINUED: 2

40

WADE
You're a pig!

(X)
(X)

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

The guards escort Arturo and Michele out the door.

QUINN
I'll get you for this. You hear
me? You bastard! It's not over!

(X)
(X)

As Quinn's words echo --

CUT TO:

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

41

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

ARTURO
Which way?
(Leo points, Arturo jogs)
Quickly. I'll need to check the
settings.

(X)

LEO
Your friends are pretty pissed
off.

(X)
(X)
(X)

ARTURO
That is their problem.

(X)
(X)

As they all hurry down the corridor

CUT TO:

42 INT. LEO'S OFFICE - DAY

42

Arturo and Leo burst in.

ARTURO

(to Sid)

Hand me the timer.

(Sid takes his time)

Hurry, man!

Sid then hands him the timer. Arturo begins feverishly pressing buttons.

ARTURO

What have you done?

LEO

(concerned)

What do you mean?

ARTURO

It's been thoroughly reconfigured.

SID

(to Leo)

He's lying.

ARTURO

I'm not! It's my companion's invention. He knows it better than I do.

As Leo considers this Sid puts his gun to Arturo's temple.

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. Suddenly

(CONTINUED)

42 CONTINUED:

42

MICHELE

Drop it.

Michele's got her gun in Sid's ribs. Sid hesitates, she cocks her hammer.

MICHELE

Don't play me, Sid. I don't want to shoot you.

Sid drops his gun.

CUT TO:

43 INT. DETENTION ROOM - QUINN AND REMBRANDT

43

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

REMBRANDT

(despairing)

Forty-five seconds. -- I knew it was a long shot.

QUINN

It was the only shot we had.

EARTHQUAKE

A big one, though not very long. Plaster falls. The Sliders barely have time to dive for cover before it's over. Then:

REMBRANDT

Keys!

The door opens. Arturo and Michele rush in.

ARTURO

It didn't exactly go according to Hoyle, but let's not quibble...

(checks timer)

...thirty seconds.

CUT TO:

44 INT. LEO'S OFFICE - AS BEFORE

44

Leo and Sid are tied up, but 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 runs out the door.

CUT TO:

45 INT. DETENTION ROOM - ARTURO

45

pushes the button and

THE VORTEX FORMS. Suddenly

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.

ARTURO

Hit him with something!

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 Rembrandt)
We're running out of time! Go!
Now!

REMBRANDT

No way!

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.

(CONTINUED)

45 CONTINUED:

45

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

(X)

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.

(X)

(CONTINUED)

45 CONTINUED: 2

45

MICHELE

Goodbye, Sid.

(X)

She tosses the club aside as the Sliders quickly jump through the fast fading gate.

MICHELE

(X)

hesitates just a moment, looking at Sid one last time before jumping into the void.

(X)

QUINN

(X)

waits until last, to make sure Sid doesn't wake up.

(X)

QUINN

Go!

(X)

(X)

FADE OUT:

(X)

46 OMIT (46)

46

THE END