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SLIDERS

"El Sid"

Written

by

Jon Povill

REVISED PAGES

Pink rev. Full Script
Blue rev. Full Script (Re-paginated)

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#K0802

11/03/95

SLIDERS

"El Sid"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILIAN ARTURO
REMBRANDT BROWN

EL SID
MICHELE

L.J.

BIG JAKE

CUSTODIAN (LEO) (X)

DELORES

(OMITTED) (X)

BLADE (Man #1)

GAP (Man #2)

(OMITTED) (X)

GLADYS

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

SHOPKEEPER (SILENT)

EXTRAS:

DEBRIS WORLD ATMOSPHERE

OUTDOOR CAFE - WAITER/CUSTOMERS

VARIOUS CUSTODIANS

ARMS TOUGHS

GUARDS

SLIDERS

"El Sid"

INTERIORS:

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

EXTERIORS:

WAR ZONE STREET(S) & ALLEY
OUTDOOR CAFE (SAME ALLEY)
VARIOUS STREETS
GOV'T. HOUSING COMPLEX
 GROUNDS/PARKING LOT
 UNIT 622 (W/FRONT YARD & STREET)
 REC ROOM
 MAIN OFFICE
(OMITTED) (X)
CONVENIENCE STORE (X)
B.A.R.T. STATION ENTRANCE
JET RUNWAY

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.

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, 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...

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

MAN'S VOICE (EL SID)

Three!

MICHELE

(more pissed off than
cowed)
All right! I'm coming out.

(X)

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

(X)

(CONTINUED)

2 CONTINUED: 2

2

MAN'S VOICE (EL SID)
The hell you think you're doing? (X)
Get over here! (X)

She heads reluctantly towards him.

MICHELE (X)
Sid, please... (X)

THE SLIDERS

watch her go beyond their view, feeling very uneasy.

SID (O.S.) (X)
When I say do something, you do
it, damn 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.

(X)

ARTURO
(disgusted)
I've never seen such vermin as (X)
what passes for human on this
world.

More CRASHING SOUNDS, SCREAMS.

WADE
Quinn. 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.

QUINN
Stay there.

ARTURO
Are you crazy, (X)
boy? He'll kill
you!

WADE
(to
Rembrandt)
Do something! (X)

REMBRANDT
Like what?

The other Sliders scramble to watch...

(CONTINUED)

2 CONTINUED: 3

2

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!

(X)

QUINN

Quit arguing and get out of here!

(X)

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 and tosses it aside.

(X)

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

(X)

to the rescue. Sid doesn't go down, but his legs get rubbery. He stumbles, steadies himself against a car frame.

(X)

WADE

(X)

presses the timer, the GATE OPENS. Sid and Michele both gape in wonder as it forms.

(X)

(CONTINUED)

2 CONTINUED: 4

2

REMBRANDT

Let's go, Q-Ball.

(X)

Quinn's not ready.

MICHELE

(re: the wormhole)

What is that thing?

QUINN

(to Rembrandt)

I'm right behind you.

(Rembrandt doesn't like
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 hurls 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. A sign overhead: "Please Be Courteous. Vacate Your Table When People Are Waiting." 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.

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.

BIG JAKE

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.

REMBRANDT

(to Big Jake)

You okay, buddy?

Big Jake's fuzzy --

(X)

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.

(CONTINUED)

3 CONTINUED:

3

L.J.

watches with extreme interest as Arturo checks over the timer to make sure it's okay and then tucks it carefully into his pocket. Everyone is up and dusting himself off when

SID

is spit out -- just before the gate closes -- and slams into Quinn, knocking him down again.

BIG JAKE

is curious and starts to approach; L.J. casts him a warning glance and he lays off.

SID'S

all over Quinn, straddling him. He's whipped out a customized, wicked-looking gun from beneath his bush jacket, trained the barrel hard against Quinn's forehead.

L.J.

Whoa!

SID

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

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

L.J.

Get off him, man!
Are you crazy?

MICHELE

Sid, don't!

SID

Shut up, L.J.

L.J. reacts -- how'd you know my name?

MICHELE

It's not him! It was Mike!

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

MICHELE

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

This seems to give Sid pause. He starts to get up.

(CONTINUED)

3 CONTINUED: 2

3

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

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

QUINN
(to L.J.; he tried to
save Quinn's life)
Thanks, man.

L.J.
No problem.

SID
I told you to stay in the truck...

L.J.
Wasn't me, pal.

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

L.J.
It's not me that's messed up.
You see any trucks here?

SID
Where the hell are we?

L.J.
Webb Court. And there's a
custodian around the corner, so if
I were you, I'd stash the gat.

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

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

ARTURO
(hushed, to Sid)
If I may -- We are not in your
San Francisco. When we came
through the...

(MORE)

(CONTINUED)

3 CONTINUED: 3

3

ARTURO (cont'd)
(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?

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

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's dumbfounded by all this --

L.J.

seizes the opportunity

L.J.
C'mere, c'mere.

waving Quinn into a doorway where they won't be observed.
(A sign overhead: "No Loitering, Please. By Order of
S.F.N.P.)

L.J.
(to the others)
You, too.

Quinn's okay with it -- the guy seems okay. The others
linger --

L.J.
Hurry up.

The others converge. L.J. raises Quinn's shirtsleeve.

QUINN
What're you doing?

L.J.
Buddy bracelets.

(CONTINUED)

3 CONTINUED: 4

3

QUINN
What're you talking about?

L.J. opens his jacket.

L.J.
Quickly. We don't have a lot of
time.

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

ARTURO
(sour)
Wonderful. A street hustler.

QUINN
What are we supposed to do with
them?

L.J.
Wear 'em, man. It's required.

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)
Gratis. No hype.

He's come to Sid

SID
I ain't wearing that.

L.J.
Your funeral, friend.

L.J. moves out, gesturing them out of the doorway. Sid
holds back, reluctantly putting on the buddy bracelet.

L.J. (Cont'd)
Stay with me. L.J.'s gonna take
real good care of you.

Rembrandt and Quinn exchange a look.

REMBRANDT
Why are you doing this for us,
man?

(CONTINUED)

3 CONTINUED: 5

3

L.J.

Hey. I was new here once myself.

Off which --

CUT TO:

4 EXT. COMMERCIAL STREET

4

which features electric GOLF CARTS and TRAMS rather than cars and buses.

THE SLIDERS ET AL

taking all this in

ARTURO

These people seem to have done away with the internal combustion engine.

WADE

Maybe that's why the air's so clean.

REMBRANDT

(there's a proliferation of street signs on this street)

Sure got a lot of rules and regulations, though.

Suddenly --

CUSTODIAN (O.S.)

Bracelets, please!

The Sliders turn, astonished to see --

A CUSTODIAN

He wears an orange jumpsuit or some such -- looks more like a janitor than anything else.

L.J.

raises his right arm, lowers his shirtsleeve to reveal his bracelet.

L.J.

Right here, sir.

(CONTINUED)

4 CONTINUED:

4

CUSTODIAN

Thank you.

The Sliders are about to replicate this ritual. Suddenly --

A TREMOR

rumbles beneath them, sending street signs swaying

WADE

Earthquake!

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

L.J.

How about that one, sir? An
aftershock?

CUSTODIAN (LEO)

(formal)

Kindly move along.

L.J.

Certainly, sir.

(to Sliders)

Get in the cab, please.

REMBRANDT

People certainly are polite here.

L.J.

You don't know the half of it.

L.J. points the group toward --

A TRAM

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

WADE

You're a cab driver?

L.J.

Kind'a like that.

The Sliders, Sid and Michele pile in.

WADE

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

(CONTINUED)

4 CONTINUED: 2

4

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

SID AND MICHELE

are behind Quinn.

MICHELE
He's sure different than our
L.J.

As --

L.J.
I couldn't help overhearing
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.
I couldn't agree more.

Sid slaps Quinn in the back of the head. Quinn turns
around angry --

SID
Just a reminder -- it's not over
between us.

CUT TO:

5 OMITTED

5

6 EXT. STREET - GOVERNMENT HOUSING COMPLEX - L.J.

6

drives the tram into the parking lot.

ARTURO
It certainly is clean here.

L.J.
Oh yeah -- the campus is great. I
stayed here myself the first couple
of months.

(CONTINUED)

6 CONTINUED:

6

REMBRANDT
No mortars going off. That's a
plus.

L.J.
(cheerful)
All out.

The group disembarks.

CUT TO:

7 INT. COMPLEX - MAIN OFFICE

7

It's the commons area for what seems to be a very high-tech
university dorm or condominium complex. There's a
registration desk to one side.

L.J.

leads the others up to the desk, speaks to the middle-aged
woman behind it, DELORES.

L.J.
'Morning, Miss Rose -- You look
very pretty today.

DELORES
Thank you, Lawrence.

L.J.
These nice people are gonna need a
place to stay for a short while.

The Sliders react to the peculiar codes of address and
transaction -- an almost stilted formality (in contrast to
L.J.'s manner the rest of the time).

DELORES
(to Arturo)
How nice. How long will you be
staying with us?

ARTURO
Just the one night.

Delores reacts "overnight?"

(CONTINUED)

7 CONTINUED:

7

L.J.
Major transition period, Miss Rose.
(then)
Newcomers gird themselves
psychologically one night at a
time.

DELORES
(understands this brand
of bullshit)
I heard that.

She passes out some forms --

DELORES
Signature and fingerprints at the
"X".
(then)
Here's the group therapy schedule.
Ladies at three. Gentlemen at
six.
(points out the window)
In the West Section, the Dunbar
Building.

The Sliders react, bewildered.

REMBRANDT
(sotto voice)
Group therapy? What's this place,
a loony bin?

Delores checks her computer during:

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

L.J.
I said I'd take care of you, didn't
I?
(then)
Besides, it's on the "G".
(off Quinn's confusion)
Government housing.

DELORES
How fortunate. I have an opening
in Annex 622.

(CONTINUED)

7 CONTINUED: 2

7

L.J.
You're an angel, Miss Rose.
(then)
'Be seeing you.

They go --

CUT TO:

8 EXT. COMPLEX - MAIN OFFICE - CONTINUOUS

8

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

L.J.
The annex is just across the quad.

QUINN
Where are you going?

L.J.
Gotta make things right with the supervisor -- nothing major.

Rembrandt's put off --

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 people don't belong here. Everything's gonna be fine so long as you don't go anywhere, or trust anyone -- except me.

He goes --

REMBRANDT
Damn. I don't trust this guy.

(CONTINUED)

8 CONTINUED:

8

ARTURO

On the contrary
(of Sid)
Considering the trouble we've
brought to this society, we're
awfully lucky to have met him.

WADE

(to Quinn)
What do we do now?

Sid is hovering in b.g. --

QUINN

I'm not sure.

ARTURO

(sotto; to Quinn of Sid)
Long as our new friends thinks
there's people around, maybe
they'll think twice before shooting
you.

Off Quinn --

CUT TO:

9 OMITTED

9

10 INT. COMPLEX UNIT 622 - ENTRY - MICHELE AND SID

10

enter first --

MICHELE

Wow!

SITTING ROOM - SID

moves in -- scopes out the street through the windows.
Michele's wide-eyed, touching things - like a child.

MICHELE

(urgent whisper)
No locks, Sid. We could be rich
in no time.

SID

(nods)
Damn right. And we will be.

Sid heads off, back the way he came --

(CONTINUED)

10 CONTINUED:

10

THE FOYER

where the Sliders have been conversing in whispers.

WADE

I really don't think we should stay here.

REMBRANDT

(off Sid's approach)

Uh oh --

ARTURO

(sotto)

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

Sid is heading for the door

ARTURO

(then, to Sid)

We were advised to stay put.

SID

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:

SID

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

Arturo and Rembrandt stop in their tracks.

SID

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

Quinn can barely breathe, but he's defiant.

(CONTINUED)

10 CONTINUED: 2

10

QUINN

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

Sid cuts him off --

MICHELE

Sid, don't.

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.

Michele looks on as --

QUINN

I was trying to help, okay?
If we did it 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 and Arturo face each other a beat. Each man is
furious with the other --

WADE

Let it go, you guys.

QUINN

I need some air.

He turns, heads back outside.

MICHELE

watches him go, feels bad.

CUT TO:

11 EXT. COMPLEX - THE FRONT YARD - QUINN

11

comes down the front steps, stops and takes a deep breath.

(CONTINUED)

11 CONTINUED:

11

POV - THE QUAD - A COUPLE GUYS

in jumpsuits, picking up trash. Otherwise mostly deserted.

QUINN

stands there a beat, the full weight of all that's happened -- not just on this slide, but on all of them bears down on him. Suddenly --

A HAND

touches his back. He jumps, turns to find --

MICHELE

she's followed him outside.

MICHELE

Sorry.

(then)

I just wanted to thank you for tryin' to help me. I know it made a lot of problems for you and your father's pissed off at you an' everything...

QUINN

Father?

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

MICHELE

Anyway. Thank you.

Quinn is embarrassed.

MICHELE (Cont'd)

He's not?

QUINN

It's a long story.

Suddenly --

L.J. (O.S.)

Morning

L.J.

heading up the walk. A tall, gaunt man of about forty dressed in a custodian's uniform is with him.

(CONTINUED)

11 CONTINUED: 2

11

QUINN

(sotto)
Now what?

CUT TO:

12 INT. COMPLEX FOYER - QUINN, MICHELE

12

L.J. and the custodian enter and join the other Sliders in the sitting room.

L.J.

I have the honor to introduce you to your supervisor, Custodian McGill. He has some things he'd like to share with you.

CUSTODIAN (LEO)

I only count five.

ARTURO

Our colleague is napping. He was very tired.

L.J.

(supports the lie)
That shouldn't be a problem, should it, sir? Just make sure he signs the paperwork.

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

CUSTODIAN (LEO)

I want to officially welcome you to San Francisco.

(waves the manila envelope)

These are some forms you'll need to fill out for the Board of Registry. Your basic last Wills and Testaments, Donor Cards, and etc.

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

CUSTODIAN (LEO)

I'll need to register your bracelets for the computer log.

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

(CONTINUED)

12 CONTINUED:

12

CUSTODIAN (LEO)
(indicates Arturo and
Rembrandt)
You and this gentleman 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.

CUSTODIAN (LEO) (Cont'd)
The two ladies. Obviously.

He repeats the procedure on Quinn's bracelet.

CUSTODIAN (LEO) (Cont'd)
That puts you with the other
fellow.
(a rote spiel)
Now, the way the buddy system works
is each of you...
(he reacts to something
outside the window)
Hold on...
(into walkie-talkie)
I have a red glow in sight.

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

CUSTODIAN (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.

(CONTINUED)

12 CONTINUED: 2

12

LEO

(X)

Now, where were we?

(X)

Off the Sliders' horror...

(X)

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. SITTING ROOM - POV THROUGH THE FRONT WINDOW - LEO 13

overseeing TWO MEN IN ORANGE JUMPSUITS as they pick up the 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? His "buddy" committed a crime, and he didn't even do anything?

L.J.
That's the law.

WADE
(as it dawns)
Ohmigod. Quinn.

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 would be time to ... uh...

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

QUINN
Neighborhood watch?

(CONTINUED)

13 CONTINUED:

13

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

Quinn, anxiously --

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? (X)

ARTURO
Think, woman. (X)
(X)

MICHELE
I don't know. Where the money (X)
is. (X)
(X)

Quinn starts towards the door.

QUINN
(grim)
Great. (X)

L.J.
Wait up. I'll give you a lift. (X)

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

L.J.
No. You and her have group (X)
therapy at three. (X)

(CONTINUED)

13 CONTINUED: 2

13

WADE

So what?

L.J.

They'll shoot you if you don't go.

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 - COMPLEX UNIT 622 - L.J. AND QUINN

14

clamber onto the tram --

L.J.

(to Quinn)

Get in.

QUINN

(indicates)

We'll try up there.

L.J.

'Be back here by six for group therapy, whether we find him or not.

L.J. starts up -- the tram rumbles away

CUT TO:

15 INT. TRAM - L.J. AND QUINN

15

QUINN

This "buddy system" is insane!

L.J.

Yeah, well -- better to light one candle than to curse the darkness.

QUINN

What's that s'posed to mean?

L.J.

Gotta have a positive attitude.

(then)

Place'll crush you if you don't.

(off Quinn)

I guess you're right.

(CONTINUED)

15 CONTINUED:

15

L.J.
I stayed positive, look what
happened.
(off Quinn)
I met you.

Quinn doesn't know how to take this.

L.J.
Friendship counts for plenty when
every day could be your last.

QUINN
What do you mean?

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

Off Quinn --

QUINN
If the earthquake's coming, what's
everybody doing here?

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

Quinn gapes at him in disbelief as we --

CUT TO:

16 OMITTED

16

16A EXT. CAMPUS GROUNDS - ARTURO AND REMBRANDT

16A

on the lookout, headed for the commercial district.

ARTURO
In many ways -- with notable
exception -- it reminds me of
Switzerland or Singapore. Clean
streets, a well-regulated
citizenry, stiff penalties in
support of quality-of-life.

(CONTINUED)

16A CONTINUED:

16A

ANGLE - MORE STREET SIGNS

"Kindly Do Not Tread Upon The Grass, Section 419-7, By Order of the S.F.N.P."

REMBRANDT
(of pedestrians)
Everyone's so damn mannerly.

They have moved up on an open-air basketball game. Several spectators looking on. Arturo and Rembrandt stop for a moment to scan the crowd for Sid when suddenly --

WHOOSH!

A knife comes flying through the air, hits, WHACK! into the base of a tree not six inches from Arturo's nose --

REMBRANDT
Damn! You okay?

Arturo's turned, sees

TWO MEN

advancing on them. We recognize them from before -- two of the men from the back of Sid's truck on the prior world.

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

ARTURO
My name is not "Fish", sir. And I resent 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.

REMBRANDT
(sotto)
Shut up, man, before this gets ugly.

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

REMBRANDT
Have a great day, fellas.

He starts to leave, but the men block his path.

(CONTINUED)

16A CONTINUED: 2

16A

BLADE (MAN #1) (X)
Got any smokes?
(then)
Cigarettes?

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

BLADE
What else you got?

GAP (MAN #2) (X)
(threatening)
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)
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.

No response Arturo can't understand why no one is (X)
helping.

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

BLADE (X)
Shut up!

Suddenly, from another part of the park, we hear someone (X)
WHISTLE (O.S.) Arturo turns, sees (X)

THE WHISTLER - A LOOKOUT

He points to the street where a CUSTODIAN is approaching.

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

Off Rembrandt and Arturo -- (X)

CUT TO:

17 EXT. GOVERNMENT HOUSING - REC ROOM - DAY

17

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

WADE AND MICHELE

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

MICHELE

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

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.

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.

MICHELE

I guess it could be worse. Maybe it's just what Sid and I need.

WADE

Look, Michele -- maybe this is none of my business. But how come you hang out with him?

MICHELE

What do you mean?

(CONTINUED)

17 CONTINUED:

17

WADE

I mean -- he's so abusive to you.
(then)
Back there, in that alley, it
looked like he was gonna kill you
or something.

MICHELE

Oh, come on. -- Whose old man
doesn't knock her around once in
awhile?

WADE

I couldn't be with a guy like that.

MICHELE

(flares)
What do you know about it? Okay?
(then)
Sid came into my life when I was
nothing. I was fifteen, my whole
family was wiped out in the war --
Sid loved me and kept me from
starving and he kept those soldiers
off me -- so don't rag on me about
Sid, all right?

WADE

All right.
(then)
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

That's the point... You're not
on your world anymore.

Michele reacts to this as they take their seats. Wade
takes a chair next to Gladys.

(CONTINUED)

17 CONTINUED: 2

17

A PLEASANT APPLE-CHEEKED WOMAN

presides over this gathering.

WOMAN

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

(off Wade and Michele)

Before we begin, why don't we go around the room and introduce ourselves.

Gladys stands up and addresses the audience.

GLADYS

My name is Gladys and I'm a convicted felon.

THE WOMEN

Hi, Gladys.

GLADYS

I got thirty-five to life because I poisoned my late husband when I caught him with another woman.

WOMAN SHRINK

(tsk, tsk)

Gladys dear, we're going to have to stop you. "Step One" is: We mustn't blame the victim.

(Gladys sits, to Wade)

Now how about you, there, next to Gladys? What were you convicted of?

Wade 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 think I can get this -- I studied the physical sciences before I was wrongfully incarcerated --

(then)

So lemme understand -- you never know what the next world's gonna be like until you get there?

(CONTINUED)

18 CONTINUED: 18

Exactly. QUINN (X)

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

Not many. QUINN

L.J.'s digesting this when suddenly -- (X)

(pointing) QUINN
L.J.! Over there! (X)

19 OMITTED 19

20 EXT. CONVENIENCE STORE - DAY 20(X)

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.

(calling) QUINN
Sid!

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

CUT TO:

21 INT. CONVENIENCE STORE - DAY - A SHOPKEEPER 21(X)

is busy restocking shelves. (X)

SID (X)

has moved to an ATM machine, his hand under his jacket, ready to pull his gun, as Quinn and L.J. run in and get in his face. (X)

(urgent) QUINN
Sid, no! Put that away.

SID
Outta my face.

L.J.
Seriously, man, they'll kill you!

(CONTINUED)

21 CONTINUED:

21

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 ATM, shattering the top.

(X)

L.J.
Big mistake.

QUINN
(to Sid)
You're crazy man! You know that?

The Shopkeeper comes running to see what the trouble is. Sid turns his gun on him.

(X)
(X)

SID
(to shopkeeper)
Sit down!

The Shopkeeper instantly obeys as L.J. grabs Quinn and pulls him towards the door.

(X)

L.J.
Come on, man! Now!
(off Quinn)
Ship is sailed.

He YANKS Quinn out the door.

22 EXT. CONVENIENCE STORE - CONTINUOUS

22(X)

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...

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

QUINN
It's okay.

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. CONVENIENCE STORE - THE SHOPKEEPER

24

still sits exactly where he was, an obedient puppy dog.

SID

is still pounding on the ATM, now breaks through, reaches in and pulls out cash. He looks at the money, confused, and turns to the shopkeeper, waves the money.

SID

What the hell's this? It's the
wrong color!

The shopkeeper doesn't know what Sid's talking about, shrinks back as Sid realizes.

SID

Different world -- different
money --
(then)
Damn it!

He loses it. Starts knocking things off shelves in blind rage, then 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 - CONVENIENCE STORE - TWO POLICE CARS

25

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

26 INT. CONVENIENCE STORE - CANS AND BOXES

26

on the floor. Sid is nowhere to be seen. The shopkeeper crawls out as --

CUSTODIANS

swarm in and fan out, searching for Sid. Suddenly, Sid 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. CONVENIENCE STORE - ADDITIONAL CUSTODIANS

27

arrive. LEO radios his superiors.

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.

He removes a toothbrush from his pocket, gives his teeth a once-over as we:

(X)

CUT TO:

28 INT. L.J.'S TRAM - QUINN'S

28

bracelet starts to FLASH RED.

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.

Quinn looks up to see a CUSTODIAN has spotted him, and is pointing in his direction. Quinn quickly realizes he may have been seen and hides the bracelet again, but too late.

The CUSTODIANS speak nonchalantly on their headsets as they approach Quinn. Quinn turns and runs in the opposite direction, as the RUMBLE becomes more pronounced.

More CUSTODIANS approach in front of Quinn, and so he turns and scurries into a passageway between two buildings.

On a patio of one of the buildings, a SHARPSHOOTER tracks Quinn as he runs.

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

He's dead meat the minute this guy pulls the trigger. But now there's a BIG RUMBLING SOUND and harder SHAKING. The scope loses Quinn.

29A EXT. STREET - QUINN

29A

rounds a corner, oblivious to the shaking. People are pouring from the buildings to escape the quake. Quinn pulls up his collar and mixes in, running with the crowd.

The CUSTODIANS are suddenly swamped with calming the people, and lose sight of Quinn. Quinn disappears into the crowd.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

30 INT. COMPLEX 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.

REMBRANDT

(listening)
Helicopters?

(X)
(X)

ARTURO

I don't hear anything.

REMBRANDT

The Crying Man has perfect pitch. I hear everything.

(listens)
There's five of them, and they're circling.

31 EXT. COMPLEX UNIT 622 - QUINN - DUSK 31

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

32 INT. COMPLEX UNIT 622 - QUINN 32

blows in.

QUINN

Big trouble. Sid hit an ATM.

(X)

WADE

What?

(X)

(CONTINUED)

32 CONTINUED:

32

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

Sid told me to stay here.

(X)

QUINN

(no time to mince words)
I don't think Sid's coming back.

(X)

MICHELE

I can't leave without him.

(X)

QUINN

The lunatic stuck up a
Seven-Eleven. Every cop within a
hundred miles is coming down on
him.

(X)

MICHELE

You don't know him like I do.

(X)

(then)

He'll make it.

(X)

(X)

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 -- follow.

(X)

AT THE DOOR - WADE

turns back to Michele.

WADE

You're sure?

(X)

MICHELE

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

(CONTINUED)

32 CONTINUED: 2

32

MICHELE

Hold on!

(X)

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

MICHELE

I'm coming with you.

As the Sliders re-evaluate their opinion of her:

CUT TO:

33 EXT. STREET - NIGHT - THE SLIDERS

33(X)

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

(X)

(X)

WADE

What do you mean the entire city's a prison?

(X)

(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.

ARTURO

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

(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:

QUINN

(over the row)

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)

33 CONTINUED:

33

ARTURO

(caustic)

Yet another strategic gem.

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.

is there.

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, disgusted.

(X)

REMBRANDT

Great!

(X)

ARTURO

Keep moving!

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

MICHELE

Quinn --

(off him)

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

Off Quinn --

CUT TO:

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

35

scurry ahead of a flashlight beam as

(CONTINUED)

35 CONTINUED:

35

L.J.

leads the Sliders down the rubble-strewn stairs.

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.

The entrance is boarded up at the bottom of the stairs.
L.J. reaches into some hidden recesses and we hear CLICKS as
catches come undone. Then he pushes and a PANEL swings
open. L.J. leads the Slidiers 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. L.J. replaces the panel.

L.J.

This way.

L.J. indicates

THE TRACKS

The Sliders follow L.J. along the platform.

WADE

glances at Michele, concerned.

WADE

You okay?

MICHELE

Fine.

She doesn't sound fine.

MICHELE

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

WADE

You're worried about Sid.

MICHELE

(admits)
What if he made it? What if he
came back for me?

(CONTINUED)

36 CONTINUED:

36

WADE

What if he did? I can't believe you'd ever be happy with him.

MICHELE

What's happiness got to do with it?

(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

You're dreaming. No one sticks their neck out for anyone.

WADE

Oh, yeah? Quinn stuck his neck out for you, without even knowing you.

Michele isn't ready to concede that.

REMBRANDT

points up ahead.

REMBRANDT

Attention K-Mart shoppers...

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!

Big Jake, Blade Gap step out from behind some shelves, Rembrandt and Arturo react uneasily. Blade leers at them malevolently.

(CONTINUED)

36 CONTINUED: 2

36

L.J.
Late baby. Time's of the essence,
here.

BLADE
Look at the fish the cat dragged
in.

BIG JAKE
You got the goods?

L.J.
(indicates the Sliders)
Signed and sealed.

QUINN
Wait a minute. What's going on?

L.J.
What do you think is going on,
man?

(then)
'Smarter you play this, the longer
you're gonna stay alive.

The Sliders react, realizing they've been had. Rembrandt
whirls around as if to run, but Gap has moved behind them -
gun drawn.

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.

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

(CONTINUED)

36 CONTINUED: 3

36

L.J.
That's it. Our ticket out of
here.

(X)

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

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

(X)

L.J.
Try again.

(X)

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

(X)

QUINN
Let her go. I'll do it.

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.

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

L.J. shields his eyes, trying to see into the lights.

(X)

WADE
Where's Arturo?

QUINN
Stay down!

He starts to creep away.

REMBRANDT
(pointing)
Quinn! The timer!

(CONTINUED)

36 CONTINUED: 4

36

Quinn looks where Rembrandt is pointing and sees:

BIG JAKE

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

L.J.

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

MICHELE

fires her gun and

L.J.

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

QUINN

Let's go!

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!

(X)

LEO

(X)

speaks clamly into his walkie-talkie.

(X)

CUSTODIAN (LEO)

Unit 2, they're coming your way.

(X)

(X)

AT THE BARRICADED ENTRANCE

(X)

The shooting is still going on at the other end of the station, as The Sliders struggle to unlatch the secret panel.

(X)

QUINN

(working it)
Get the bottom one!

(X)

ARTURO

(looking)
I can't find the latch.

(X)

(X)

(CONTINUED)

36 CONTINUED: 5

36

MICHELE
(moving in) (X)
Over here! (X)

She releases the catch and the panel comes away. They rush out and (X)

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.

SID
Well, look who's here.

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.

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.

ARTURO

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

MICHELE

Probably not.

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?

ARTURO

Dammit boy! It is not your place to tell this woman how to live! We are on a scientific journey.

(MORE)

(CONTINUED)

38 CONTINUED:

38

ARTURO (cont'd)

Our job is to observe, not to enforce our values on other worlds. How many times do I have to say this?

REMBRANDT

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

WADE

(to Rembrandt)
Thank you.

THE DOOR OPENS - CUSTODIAN LEO

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

CUSTODIAN (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.

CUSTODIAN (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.

(MORE)

(CONTINUED)

38 CONTINUED: 2

38

MICHELE (cont'd)
(then, to Quinn,
indicating Arturo)
He's right. You should've just let
him beat on me.

(X)

QUINN
Look...don't blame yourself.

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

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

As now a small tremor slams into the building --

CUT TO:

39 INT. CUSTODIAN'S (LEO) OFFICE - MORNING - CUSTODIAN (LEO)
sits behind his desk.

39

In a bookcase behind the desk are stacks of survival
provisions, books on seismology.

(X)
(X)

SID

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

CUSTODIAN (LEO)
Damned earthquakes.

SID
Relax. Just play the waiting
game.

(X)

CUSTODIAN (LEO)
You're a cocky S.O.B., aren't you?

(X)

SID
Damn right. If I wasn't, L.J.'d
be getting out of here instead of
you and me.

(X)
(X)

Leo regards Sid, bland and enigmatic, but cold -- like a
shark. Sid is unruffled. There's a KNOCK at the door.

(X)
(X)

CUSTODIAN (LEO)
Come.

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

(CONTINUED)

39 CONTINUED:

39

GUARD

I found this outside their door.

Leo takes the note and reads it, smiles.

(X)

CUSTODIAN (LEO)

We got one.

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.

CUSTODIAN (LEO)

Let's go, professor. Get your things.

(then, to Michele)
You, too.

Quinn and the others look at Arturo, uncomprehending.

QUINN

What's going on?

Arturo is unapologetic as he collects his bag.

QUINN

You sold us out? You bastard!

(X)

WADE

Professor, please!

ARTURO

Don't waste your breath my dear.

(then; at Quinn)

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?

(CONTINUED)

40 CONTINUED:

40

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.

WADE
You're a pig!

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? It's not over!

(X)

As Quinn's words echo --

CUT TO:

41 INT. CORRIDOR - WITH ARTURO, CUSTODIAN (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.

CUSTODIAN (LEO)
Your friends are pretty pissed off.

ARTURO
That's their problem.

(X)

As they all hurry down the corridor

CUT TO:

42 INT. CUSTODIAN'S (LEO) OFFICE - DAY

42

Arturo and Leo burst in.

(CONTINUED)

42 CONTINUED:

42

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?

CUSTODIAN (LEO)

(concerned)
What do you mean?

ARTURO

It's been thoroughly reconfigured.
We'll have to bring it to my
companion.

(X)

SID

(to Leo)
He's lying.

ARTURO

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

(X)

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

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)
I knew it was a long shot. (X)

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. CUSTODIAN'S (LEO) 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.

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

Sid runs out the door. Leo works one hand free as we: (X)

CUT TO:

45 INT. DETENTION ROOM - ARTURO 45

has the timer (X)

REMBRANDT (X)
Hurry up. (X)

(CONTINUED)

45 CONTINUED:

45

ARTURO
Patience, Mr. Brown.

As now --

THE VORTEX

forms. Suddenly

SID

bursts into the room.

QUINN
Go!

QUINN

braces himself, like a goal-line defender. The bigger man is enraged.

ARTURO, WADE, MICHELE

frozen at the wormhole mouth

REMBRANDT
(to the aid of Quinn; to
the others
Slide, man! While there's time.

QUINN'S

on the floor, Sid's hand around his throat. Rembrandt moves to club Sid with a chair leg, but with one swipe of his arm, Sid throws off the lighter man, slams him into the wall.

SID

unencumbered now, reaches into his pants leg, and from an ankle holster, extracts a hunting knife. Just then --

BANG!

Gunshot.

SID

turns, disbelieving.

MICHELE

hands trembling. She had no choice.

(CONTINUED)

45 CONTINUED: 2

45

SID

(dying)
Why?

MICHELE

stricken, aghast.

ARTURO

(to Quinn)
Let's go, boy.

Rembrandt's jumped. And Wade. Someone's hammering on the door outside (O.S.)

QUINN

something in Michele's eye -- a light's gone out.

QUINN

Come on!

Michele turns, torn. She starts to move toward the wormhole. But now

PFFT! SID'S KNIFE

in her back.

SID has killed her with his last ounce of strength --

QUINN

No!

Quinn rushes to the fallen maiden.

MICHELE

(her dying breath)
Leave me --

ARTURO

glances back at the flickering wormhole. Now at Quinn. Hard choices.

He grabs Quinn in a bear hug

ARTURO

Leave her!

QUINN

She's dying!

(CONTINUED)

45 CONTINUED: 3

45

ARTURO

It's too late!

And basically hurls himself and the younger man through the vortex just as it closes.

ANGLE - THE DOOR - LEO

and backup custodians burst through --

THE STAR-CROSSED LOVERS

sprawled, lifeless on the cold jailroom floor. Off this pitiful tableau --

CUT TO:

46 EXT. CONCRETE EXPANSE - NEW WORLD - THE SLIDERS

46

fall out of the wormhole and onto the hard concrete.

REMBRANDT

Everybody okay?

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