

EXEC. PRODUCER: Jacob Epstein                    PROD. #K0802  
EXEC. PRODUCER: Tracy Torme'                    Prod.draft        10/30/95 (FR)  
EXEC. PRODUCER: Alan Barnette                    Pink rev.         11/02/95 (FR)  
SUPER. PRODUCER: Tony Blake                     Blue rev.         11/03/95 (FR)  
SUPER. PRODUCER: Paul Jackson                   Yellow rev.        11/06/95 (FR)  
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SLIDERS

"El Sid"

Written

by

Jon Povill

REVISED PAGES

Pink rev.            Full Script  
Blue rev.            Full Script (Re-paginated)  
Yellow 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 (CUSTODIAN)  
BLADE (MAN #1)  
GAP  
PECKS  
GLADYS  
M.S.W.\*

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

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"

SETS

INTERIORS:

TRAM  
GOVT. HOUSING COMPLEX  
    MAIN OFFICE  
    UNIT 622 (ENTRY & SITTING ROOM  
DETENTION ROOM (W/OUTSIDE CORRIDOR)  
LEO MCGILL'S OFFICE  
CONVENIENCE STORE  
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  
GOVT. HOUSING COMPLEX  
    GROUNDS/PARKING LOT  
    UNIT 622 (W/FRONT YARD & STREET)  
    REC ROOM  
    MAIN OFFICE  
CONVENIENCE STORE  
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  
littered with bricks, boxes, destroyed cars. Small fires (X)  
burn, unattended. The PEOPLE, too, look like detritus  
hard bitten, dressed in ragged, rugged, utilitarian (X)  
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 (X)  
MACHINE GUNS. One of them is a 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.

QUINN

In here! Come on!

Quinn points into

2 EXT. AN ALLEY 2  
piled high with trash, broken furniture, and rusted-out (X)  
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. Quinn turns, alerted and (X)  
tense, only to see:

(CONTINUED)

2 CONTINUED:

2

A BEAUTIFUL WOMAN (MICHELE)

(X)

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

(X)

ANGLE - THE ALLEY - VIEW TOWARDS STREET - THE TRUCK

stops at the head of the alley. 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.

(X)

THE MAN (EL SID)

Michele!

ANGLE - MICHELE

(X)

She shrinks back, holds her breath.

MAN'S VOICE (EL SID)

I know you're here!

WADE

(whispers)

What's going on?

(X)

MAN'S VOICE (EL SID)

(threatening)

Gonna count to three.

(then, slowly)

One...Two...

MICHELE, grimaces and stands to reveal herself

(X)

(X)

MICHELE

(more pissed off than cowed)

All right! I'm coming out.

We now see that she's tall, with an athlete's build.

(X)

(CONTINUED)

2 CONTINUED: 2

2

(X)

MICHELE

Sid, please...

THE SLIDERS

watch her go beyond their view, feeling very uneasy.

SID (O.S.)

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

We hear a SLAP; Michele CRIES OUT in pain. The Sliders  
react to this. It is painful and loathsome to all of them  
to hear it.

(X)

ARTURO

I've never seen such vermin as  
what passes for human on this  
world.

(X)

More CRASHING SOUNDS, SCREAMS.

WADE

Quinn. He's gonna kill her!

Quinn's reached his boiling point. He grabs a length of  
PIPE, lying nearby, heads in the direction of the trouble.

(X)

QUINN

Stay down.

(X)

ARTURO

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

WADE

(to  
Rembrandt)  
Do something!

REMBRANDT

Like what?

The other Sliders scramble to watch...

(CONTINUED)

2 CONTINUED: 3

2

QUINN

advances. MICHELE'S lying on a pile of trash, scrabbling backwards like a crab, trying to keep away from SID. (X)  
(X)

QUINN  
(into the breach) (X)  
Run! I'll keep him back. (X)

SID  
(undaunted)  
Who's he?

MICHELE  
I never saw him before! (X)

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

WADE

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

(CONTINUED)

2 CONTINUED: 4

2

REMBRANDT

Let's go, Q-Ball.

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)

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 coming to, and looking extremely  
pissed. Quinn makes the decision. He grabs Michele and  
starts to run towards the gate.

(X)

SID

What the...?

(then)

Michele!

ARTURO

Mr. Mallory, no!

QUINN

No choice!

(X)

Sid lurches towards them. Quinn hurls Michele through the  
gate. Arturo follows.

SID

Michele!!

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

(X)

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, and as the big fellow turns around to see what's going on

(X)

(X)

WADE

(X)

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?

Big Jake's fuzzy --

MICHELE

hits the table, scattering the chess pieces. Quinn follows, finishing the job as he knocks the table onto its side, clearing the way for Arturo.

(X)

(X)

(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.

(X)

SID  
(savoring it)  
Get ready...

(X)

(X)

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.!

(X)

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

MICHELE  
It's not him! It was Ray!

(X)

Sid reacts. Apparently he can almost believe this.

(X)

SID  
You filthy bitch!

(X)

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

(X)

(CONTINUED)

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7A.

3 CONTINUED: 2

3

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

(CONTINUED)

3 CONTINUED: 3

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.  
(then)  
You see any trucks here?

(X)  
(X)

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.

(X)

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

(X)

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

(MORE)

(CONTINUED)

3 CONTINUED: 4

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 others linger

(X)

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: 5

3

QUINN

What're you talking about?

L.J. opens his jacket, indicates, hanging from the liner, (X)  
along with assorted other merchandise, several metal (X)  
BRACELETS. (X)

ARTURO

(sour)

Wonderful. A street hustler.

(X)

L.J.

Put 'em on, man. It's required.

(X)

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.

(off Rembrandt,  
skeptical)

(X)

(X)

Gratis. No hype.

He's come to Sid

SID

I ain't wearing that.

L.J.

Your funeral.

(X)

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  
care of you.

(X)

(off the Sliders)

I was new here once myself.

(X)

(CONTINUED)

3 CONTINUED: 6

3

Off which --

(X)

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

The air's so clean.

(X)

REMBRANDT

(re: many street signs)  
Sure got a lot of rules and regulations, though.

(X)

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 replicate this ritual. Suddenly

(X)

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?

(X)

The custodian shrugs -- "could be", waves them through

(X)

REMBRANDT

People certainly are polite here.

L.J.

You don't know the half of it.

(then)

C'mon, get in the cab.

(X)

(X)

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 understand entirely.

(X)

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. The buildings are  
ultra-modern steel and glass --

(X)  
(X)

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.

(X)

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. As they enter

(X)

ARTURO  
(of the architecture)  
Apparently, it's some sort of  
variation on a pyramid structure.

(X)

(X)

(X)

(X)

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.  
 (passing out forms) (X)  
 Signature and fingerprints at the  
 "X". You're in Annex 622. (X)  
 (then)  
 Here's the group therapy schedule.  
 Ladies at three. Gentlemen  
 tomorrow morning (X)

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.

Off Quinn's confusion --

(X)

CUT TO:

8 EXT. 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.  
(then)  
Be there in a few.

(X)  
(X)  
(X)

REMBRANDT  
Where are you going?

(X)

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  
Something awfully oily about that guy.

(X)  
(X)

(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?

(X)

Off Quinn --

CUT TO:

9 OMITTED

9

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

10

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. We're gonna take home  
a bundle.

(X)

(X)

Sid heads off, back the way he came --

(CONTINUED)

10 CONTINUED:

10

THE FOYER

where the Sliders have been conversing in whispers.

REMBRANDT (X)  
I just don't think we should be (X)  
here.

WADE (X)  
(off Sid's approach)  
Uh oh -- (X)

Sid is heading for the door

ARTURO (X)  
Excuse me. 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  
solving anything.

(X)

Quinn and Arturo face each other a beat.

(X)

(X)

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.  
The full weight of all that's happened -- not just on this  
slide, but on all of them -- bears down on him. Suddenly--

(X)

(X)

(CONTINUED)

11 CONTINUED:

11

MICHELE

touches his back. He jumps, turns to her

(X)

(X)

(X)

MICHELE

Sorry.

(then)

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

(X)

(X)

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. Suddenly

(X)

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 (Leo McGill) enter and join the other Sliders in the sitting room.

L.J.

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.

CUSTODIAN (LEO)

I only count five.

ARTURO

Our colleague is napping. He was exhausted.

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.

LEO

I want to officially welcome you to San Francisco.

He takes a small device from his pocket:

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

LEO

You and this good gentleman are buddies.

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

LEO (Cont'd)

The two ladies...

He repeats the procedure on Quinn's bracelet.

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'm looking at a red blinker.

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. Leo returns the gun to his holster and turns back to the astonished Sliders with an air of utter nonchalance.

(CONTINUED)

12 CONTINUED: 2

12

LEO  
Now, where were we?

Off which...

(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.

WADE (X)  
What're you saying? His "buddy" (X)  
committed a crime, and he didn't (X)  
even do anything? (X)

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."

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

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 --

WADE  
(to Michele)  
Where would he go?

MICHELE  
How should I know?

ARTURO  
Think, woman.

MICHELE  
I don't know. Where the money  
is.

QUINN  
(to L.J.)  
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.

Quinn starts towards the door.

QUINN  
(grim)  
Unbelievable.

L.J.  
Wait up. 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 she have group  
therapy at three.

(CONTINUED)

13 CONTINUED: 2

13

WADE

So what?

L.J.

You wanna end up like the guy in  
the street?

Wade reacts, frustrated. Neither she nor Michele is  
thrilled about being left alone with the other.

CUT TO:

14 EXT. TRAM - L.J. AND QUINN

14

clamber aboard.

L.J.

(to Quinn)  
Get in.

ARTURO

(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

L.J.

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

QUINN

This "buddy system" is insane.

L.J.

Hey, it sucks. But the city'd  
self-destruct without it. Everyone  
knows they're gonna die pretty  
soon, so how else you gonna keep  
'em in line.

QUINN

What do you mean?

L.J.

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

(CONTINUED)

14 CONTINUED:

14

QUINN

You know it's coming, what are you  
doing here?

L.J.

Like I 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:

15 OMITTED

15

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  
Paradise, if you like getting  
caned for littering. (X)  
(X)

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 post not six inches from Arturo's nose -- (X)

REMBRANDT  
Whoa! You okay? (X)

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 (MAN #1)  
(calling)  
Hey, Fish! My knife slipped.  
Bring it back here for me.

ARTURO  
My name is not "Fish", sir. (X)  
(X)

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

He retrieves the knife, wipes the blade clean as he hurries it back to its owner. (X)  
(X)

REMBRANDT  
Have a great day, fellas.

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

(CONTINUED)

16A CONTINUED: 2

16A

BLADE

Got any smokes?  
(then)  
Cigarettes?

REMBRANDT

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

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

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

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.

(X)

ARTURO

What's the matter with all of  
you?

(X)  
(X)

Suddenly, from another part of the park, a 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 --

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 home for a long time and haven't been able to.

(X)

The pleasant, 40'ish woman in line next to them can't help overhearing. Call her GLADYS.

(X)

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?

17 CONTINUED:

17

WADE

I mean -- he's so abusive.

(X)

MICHELE

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

(X)

(X)

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 M.S.W.

(X)

presides over this gathering.

M.S.W.

(X)

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

(off Wade and Michele)

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

(X)

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 husband because he cheated on me with the babysitter.

(X)

(X)

M.S.W.

(X)

(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 - NIGHT - QUINN AND L.J.

18(X)

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

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

Not many. QUINN

L.J.'s digesting this when suddenly --

(pointing)  
L.J.! Over there!

ANGLE - CONVENIENCE STORE - 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)  
Sid! Stop. QUINN

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

CUT TO:

19 OMITTED

19

20 OMITTED

20

21 INT. CONVENIENCE STORE - DAY - A SHOPKEEPER

21

busy restocking shelves, looks up, alerted to Quinn and  
L.J.

SID

has moved to an ATM machine, his hand under his jacket,  
ready to pull his gun.

(urgent)  
Put that away. QUINN

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 SHOTS THE LENS OF A SURVEILLANCE CAMERA, then slams the gun butt down into the ATM, shattering the top.

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.

SID  
(to shopkeeper)  
On the floor!

(X)

The Shopkeeper instantly obeys as 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. CONVENIENCE 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...

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 starts knocking things off shelves in blind rage, then notices that the bracelet around his wrist is starting to GLOW RED. SIRENS are getting closer fast.

CUT TO:

25 EXT. STREET - CONVENIENCE STORE - TWO POLICE TRAMS 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.

CUSTODIANS

swarm in and fan out, searching for Sid. Suddenly --

SID

pops up from behind the counter, gun at the shopkeeper's head.

SID

Get back or I'll blast him.

TIME CUT TO:

27 EXT. CONVENIENCE STORE - LATER - CRIME SCENE 27(X)

police cordon; heavy police presence, including LEO on the handi talkie, radioing his superiors. (X)  
(X)

LEO (X)  
He has a hostage and wants to negotiate. (X)

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

LEO  
(into walkie-talkie)  
I'll be in contact (X)  
(hangs up)  
Pain in the ass.

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

CUT TO:

28 EXT. STREET - L.J.'S TRAM - QUINN'S 28(X)

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.

(CONTINUED)

29 CONTINUED:

29

QUINN  
I thought it had to be showing.

(CONTINUED)

29 CONTINUED: 2

29

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

QUINN  
I have to get back to the others.

(X)

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

L.J. pulls away. Quinn pulls his jacket sleeve down.  
Sticks his hand in his pocket. We can still see the red  
flash -- Low rumble from an aftershock. Quinn looks up to  
see a CUSTODIAN has spotted him, and is pointing in his  
direction.

(X)

(X)

(X)

(X)

(X)

The CUSTODIANS speak nonchalantly on their headsets as they  
approach Quinn. Quinn turns and runs in the opposite  
direction.

(X)

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 - NIGHT - WADE, ARTURO & REMBRANDT 30(X)

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?

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 OMITTED (31) 31(X)

32 INT. COMPLEX UNIT 622 - FOYER - QUINN 32(X)

blows in.

QUINN  
Big trouble. Sid hit an ATM.

WADE  
What?

(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.

QUINN

(no time to mince words)  
Sid's not coming back. Every cop  
within a hundred miles is coming  
down on him.

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

MICHELE

You don't know him like I do.  
(then)  
He'll make it.

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.

AT THE DOOR - WADE

turns back to Michele.

WADE

You're sure?

MICHELE

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

(CONTINUED)

32 CONTINUED: 2

32

MICHELE

Hold on!

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

(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.

WADE

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

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?

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.

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)  
Hey. Anytime ya want to take  
over, Professor.

(X)

(X)

These guys are pissed.

(X)

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.

REMBRANDT

Great!

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: 2

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 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. 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.

(CONTINUED)

36 CONTINUED:

36

MICHELE

(admits)

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

(CONTINUED)

36 CONTINUED: 2

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  
his neck out for anyone.

(X)

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, just for the fun of it.

(X)

(CONTINUED)

36 CONTINUED: 3

36

BLADE

Look at the fish the cat dragged  
in.

Rembrandt knew it -- he distrusted L.J. from the start.

L.J.

(to Blade)

Later, baby. Time's of the essence  
here.

ARTURO

Wait a minute. What is going on  
here?

L.J.

What do you think is going on?

(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 Blade 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 a tunnel?

(CONTINUED)

36 CONTINUED: 4

36

QUINN

No one's making any tunnels, Jakie.  
You can't make it work without us.

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

L.J.

I said "be smart," didn't I?  
(then)  
I'm trying to take care of you  
people --

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.

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.

LEO (O.S.)

(through bullhorn)  
Nobody move!

L.J. shields his eyes, trying to see into the lights. Leo is hidden behind them.

L.J.

Leo? That you, man?

LEO

(through bullhorn)  
You should've told me about this --  
if you wanted to stay alive.

Gap fires into the lights, shooting one out. Fire is returned as everyone dives for cover.

(CONTINUED)

36 CONTINUED: 5

36

The searchlights now sweep the area as shots are fired by both factions.

QUINN

crawls to a relatively sheltered spot -- finds Wade and Rembrandt.

WADE  
Where's Arturo?

QUINN  
Stay down!

He starts to creep away.

REMBRANDT  
(pointing)  
Quinn! The timer!

(CONTINUED)

36 CONTINUED: 6

36

Quinn looks where Rembrandt is pointing and sees:

BIG JAKE

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

QUINN

scrambles to Big Jake, passing Arturo on the way, who tries to get Quinn's attention.

ARTURO

Quinn, no! L.J.

QUINN

turns to see

L.J.

guarding the prize. 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 (and Michele) scurry back up the tracks.

REMBRANDT

Where're we going?

QUINN

The street! Out the way we came!

LEO

speaks calmly into his walkie-talkie.

LEO

Unit 2, you're in play.

(CONTINUED)

36 CONTINUED: 7

36

AT THE BARRICADED ENTRANCE

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

QUINN

(working it)  
Get the bottom one!

ARTURO

(looking)  
I can't find the latch.

(CONTINUED)

36 CONTINUED: 8

36

MICHELE

(moving in)  
Over here!

She releases the catch 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.

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 - 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.

(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.

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. LEO'S OFFICE - MORNING - LEO

39

sits behind his desk.

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

SID

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

LEO  
Damned earthquakes.

SID  
Relax. Just play the waiting game.

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

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

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

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.

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.

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!

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 am truly sorry.

(X)

The guards escort Arturo and Michele out the door.

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

As Quinn's words echo --

CUT TO:

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

41(X)

As the guards lock the detention room door

(X)

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

LEO  
Your friends are pretty pissed off.

ARTURO  
That's their problem.

As they all hurry down the corridor, burst in

(X)

CUT TO:

42 INT. LEO'S OFFICE - ARTURO'S

42(X)

all business.

(X)

(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?

LEO

(concerned)

What do you mean?

ARTURO

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

SID

(to Leo)

He's lying.

ARTURO

I'm not! It's his 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

MICHELE

Drop it.

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

MICHELE

For all those other times, Sid --  
(off him)  
I'll kill you.

(X)  
(X)  
(X)

Sid knows she means it, drops his gun.

(X)

CUT TO:

43 INT. DETENTION ROOM - QUINN AND REMBRANDT 43  
nervous. Wade is at the table. (X)

REMBRANDT  
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. 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's gone. Leo works one hand free as we: (X)

CUT TO:

45 INT. DETENTION ROOM - ARTURO 45  
has the timer

REMBRANDT  
Hurry up.

(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 fires a warning shot.

(X)

(CONTINUED)

45 CONTINUED: 2

45

MICHELE  
Get off him, Sid.

SID  
Put the gun down, bitch.

He rises, moves towards her --

SID  
Give me the gun.  
(then)  
Now!

BANG!

This time she fires and doesn't miss.

SID  
falls

SID  
Why?

MICHELE  
stands there

MICHELE  
Goodbye, Sid.

ARTURO  
(to Quinn)  
Let's go, boy.

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

MICHELE

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

Another EARTHQUAKE starts to RUMBLE through. This could well be the big one.

QUINN

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

CUT TO:

46 EXT. CONCRETE EXPANSE - NEW WORLD - THE SLIDERS

46

fall out of the wormhole and onto the hard concrete.

REMBRANDT

Everybody okay?

They watch the vortex intently to make sure that Sid doesn't emerge. To their relief --

THE VORTEX

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

FADE OUT:

THE END