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SLIDERS

"El Sid"

Written

by

Jon Povill

REVISED PAGES

Pink rev.	Full Script
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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"

INTERIORS:

TRAM
GOVT. HOUSING COMPLEX
CHECK-IN STATION *

UNIT 622 (ENTRY & SITTING ROOM)
REC ROOM *

DETENTION ROOM
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)
CHECK-IN STATION *

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 burn, unattended. The PEOPLE, too, look like detritus -- hard bitten, 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

(X)

A PICKUP TRUCK

(X)

In the back, MEN with 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.

(X)

QUINN

In here! Come on!

Quinn points into

2 EXT. AN ALLEY

2

piled high with trash, broken furniture, and rusted-out 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 tense, only to see:

(CONTINUED)

2 CONTINUED:

2

A BEAUTIFUL WOMAN (MICHELE)

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

ANGLE - THE STREET - THE TRUCK

(X)

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.

THE MAN (EL SID)

Michele!

ANGLE - MICHELE

She shrinks back, holds her breath.

SID'S VOICE (O.S.)

(X)

I know you're here!

WADE

(whispers)

What's going on?

SID'S VOICE (O.S.)

(X)

(threatening)

Gonna count to three.

(then, slowly)

One...Two...

MICHELE, grimaces and stands to reveal herself

MICHELE

(more pissed off than
cowed)

All right! I'm coming out.

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

(CONTINUED)

2 CONTINUED: 2

2

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.

ARTURO

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

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.

QUINN

Stay down.

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.

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

SID
(undaunted)
Who's he?

MICHELE
I never saw him before!

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.

SID

What the...?

(then)

Michele!

ARTURO

Mr. Mallory, no!

QUINN

No choice!

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.

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 it up L.J., it's checkmate in three.

(X)
(X)

L.J.

(bluffing)

Maybe, maybe not. You never know.

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

THE VORTEX APPEARS

over Big Jake's shoulder, and as the big fellow turns around to see what's going on --

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 --

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.

(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.

SID
(savoring it)
Get ready...

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

L.J.
Get off him, man!
You wanna get us
all in trouble?

MICHELE
Sid, don't!

(X)
(X)

SID
Shut up, L.J.!

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

MICHELE
It's not him! It was Ray!

Sid reacts. Apparently he can almost believe this.

SID
You filthy bitch!

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

(CONTINUED)

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 always so damn jealous...

(X)

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?

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.

SID
(what!?)
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: 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've
been to dozens before visiting
yours, and we'll be going to
another one tomorrow.

(X)

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

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, along with assorted other merchandise, several metal BRACELETS.

ARTURO

(sour)

Wonderful. A street hustler.

L.J.

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

(off their skepticism)

Gratis. No hype.

(X)

(X)

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

REMBRANDT

(going along)

When in Rome...

(X)

(X)

(X)

L.J.'s come to Sid --

(X)

SID

I ain't wearing that.

L.J.

Your funeral.

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.

(off the Sliders)

I was new here once myself.

(CONTINUED)

3 CONTINUED: 6

3

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

WADE

(X)

The air's so clean.

(X)

ARTURO

(X)

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

(X)

(X)

(X)

REMBRANDT

(re: many street signs)

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 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?

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

REMBRANDT

People certainly are polite here.

L.J.

You don't know the half of it.

(then)

C'mon, get in the cab.

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.

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 --

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.

The group disembarks.

7 INT. COMPLEX CHECK-IN STATION

7

It's the registry for what seems to be a very high-tech university dorm or condominium complex.

(X)
(X)

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

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?"

DELORES
What'd he do, steal a penny?

(X)
(X)

(CONTINUED)

7 CONTINUED:

7

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

(X)

DELORES
(understands this brand
of bullshit)
I heard that.
(passing out forms)
Signature and fingerprints at the
"X". You're in Annex 622.
(then)
Here's the group therapy schedule.
Ladies at three. Gentlemen
tomorrow morning

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 --

CUT TO:

8 EXT. COMPLEX - CONTINUOUS - THE SLIDERS 8 (X)

on the move. L.J. points to a group of townhouses. (X)

L.J.
622's just across the quad.
(then)
Be there in a few.

REMBRANDT
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
Something awfully oily about that
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?

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. We're gonna take home
a bundle.

Sid heads off, back the way he came --

(CONTINUED)

10 CONTINUED:

10

THE FOYER

where the Sliders have been conversing in whispers.

REMBRANDT

I just don't think we should be here.

WADE

(off Sid's approach)
Uh oh --

Sid is heading for the door

ARTURO

Excuse me. We were advised to stay put.

SID

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

(X)

ARTURO

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

(X)

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.

(X)

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

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

Michele looks on as --

(X)

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

Quinn and Arturo face each other a beat.

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--

(CONTINUED)

11 CONTINUED:

11

MICHELE

touches his back. He jumps, turns to her

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...

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

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 need to fill out for the Board of Registry. Last Wills and Testaments, Donor Cards, and etc.

(X)

(X)

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...

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

What're you saying? His "buddy" committed a crime, that man didn't 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.)

They're carting him off like garbage.

WADE

(as it dawns)
Ohmigod. Sid.

(X)

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

ARTURO

(wording carefully)
Inasmuch as we're leaving so soon, hypothetically -- if one of us were to... slip... Presumably there 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. No exceptions.

(X)

(CONTINUED)

13 CONTINUED: 2

13

WADE
Forget it.

(X)

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.

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 --

REMBRANDT
Whoa!

(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
I am not a fish, Sir. In name, or
species.

(X)
(X)

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

He retrieves the knife, 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
Got any smokes?

(X)

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

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

(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.

ARTURO
What's the matter with all of you?

Suddenly, from another part of the park, a WHISTLE (O.S.)
Arturo turns, sees --

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 INT. GOVERNMENT HOUSING - REC ROOM - DAY

17 (X)

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)
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.

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.

MICHELE

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

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 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?

(X)

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.

presides over this gathering.

M.S.W.

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.

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 for poisoning my husband because he cheated on me with the babysitter.

(X)

M.S.W.

(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

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

QUINN

Exactly.

L.J.

Ever hit a world worse than this?

QUINN

Not many.

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

QUINN

(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.

QUINN

(calling)

Sid! Stop.

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.

QUINN

(urgent)

Put that away.

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!

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

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

LEO
He has a hostage and wants to negotiate.

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

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

(X)

CUT TO:

28 EXT. STREET - 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.

(CONTINUED)

29 CONTINUED:

29

I thought it had ^{QUINN} 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.

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.

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

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

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.

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.

These guys are pissed.

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:

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.

ARTURO

I'll believe that when I see it.

(X)

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.

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.

(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.

(X)

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, Jake.
You can't make it work without us.

(X)

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: 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.

(X)

ARTURO

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

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

WADE

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

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.

(CONTINUED)

38 CONTINUED:

38

REMBRANDT

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

(X)

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?

(X)

WADE

Professor, please!

ARTURO

Don't waste your breath my dear.

(then; at Quinn)

It's every man for himself.

(X)

REMBRANDT

Arturo. You can't mean this.

(X)

(X)

Arturo's at the door --

(X)

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 monster!

(X)

ARTURO

(to Wade and Rembrandt)
I am truly sorry.

Arturo and Michele exit.

(X)

QUINN

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

As Quinn's words echo --

CUT TO:

41 OMIT(41)

41(X)

42 INT. LEO'S OFFICE - ARTURO'S
all business.

42(X)

(X)

LEO

Your friends are pretty pissed off.

(X)

ARTURO

That's their problem.

(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.

Sid knows she means it, drops his gun.

CUT TO:

43 INT. DETENTION ROOM - QUINN AND REMBRANDT

43

nervous. Wade is at the table.

REMBRANDT
I knew it was a long shot.

QUINN
It was the only shot we had.

EARTHQUAKE

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

REMBRANDT
Keys!

The door opens. Arturo and Michele rush in.

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

CUT TO:

44 INT. LEO'S OFFICE - AS BEFORE

44

Leo and Sid are tied up, but Sid is already nearly free, ripping the final piece of rope from his ankles.

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

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

Sid's gone. Leo works one hand free as we:

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.

(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