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SLIDERS

"El Sid"

Written

by

Jon Povill

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#K0802

"El Sid"

REVISED PAGES

Pink rev.	Full Script
Blue rev.	Full Script (Re-paginated)
Yellow rev.	Full Script
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Pink (3) rev.	pgs. 7-8, 13-15, sets
Blue (3) rev.	pgs. 28,28A,32,32A
Yell.(3) rev.	pgs. 32/32A

#K0802

SLIDERS

"El sid"

CAST

QUINN MALLORY  
WADE WELLES  
MAXIMILIAN ARTURO  
REMBRANDT BROWN

EL SID  
MICHELE  
L.J.  
BIG JAKE  
(OMITTED)  
DELORES  
LEO MCGILL  
BLADE  
GLADYS  
M.S.W.

(X)

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

EXTRAS:

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

#K0802

**SLIDERS**

**"El Sid"**

**INTERIORS:**

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

**EXTERIORS:**

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

**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

A PICKUP TRUCK

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.

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

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.)

I know you're here!

WADE

(whispers)

What's going on?

SID'S VOICE (O.S.)

(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!

(X)

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 back. (X)

ARTURO (O.S.)  
(calling)  
Mr. Mallory! For God's sake!

Sid steps decisively forward. Quinn has no choice, swings the pipe. Sid intercepts it with one hand and tosses it aside. (X)

Quinn swings at the guy, but he blocks it and punches Quinn, sending him flying. Suddenly a 2X4 comes down on the giant's head. (X)

REMBRANDT

to the rescue. Sid doesn't go down, but his legs wobble. He stumbles, steadies himself against a car frame. (X)

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's that thing?

(X)

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



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!

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, f'God's sake.

(X)

(CONTINUED)

3 CONTINUED: 2

3

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

(CONTINUED)

3 CONTINUED: 3

3

MICHELE

I woulda' told you, 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. We've been to  
dozens of San Franciscos before  
visiting yours, and we'll be going  
to another one tomorrow.

(X)

(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.

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

REMBRANDT

(going along)

When in Rome...

L.J.'s come to Sid --

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. You're gonna need someone to look after you.

(off the Sliders)

I was new here once myself.

(X)

(X)

(CONTINUED)

3 CONTINUED: 6

3

The Sliders exchange uncertain looks, 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 takes a deep, appreciative breath.

WADE

The air's so clean!

ARTURO

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

REMBRANDT

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

(X)

L.J.

(indicating ahead)  
Here we come - Everybody get ready to show your bracelets.

(X)

(X)

(X)

(X)

A CUSTODIAN

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

(X)

(X)

L.J.

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

L.J.

Right here, sir.

(CONTINUED)

4 CONTINUED:

4

The Custodian nods, polite but officious.

(X)

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

You been havin' a lot of  
earthquakes?

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  
Maybe it's L.J., but he sure don't  
sound like L.J.

(X)  
(X)

As --

L.J.  
So you all figure on cuttin' out  
manana... An' you'd be goin' out  
the same way you came in?

(X)  
(X)  
(X)

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 EXT. COMPLEX CHECK-IN STATION

7

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

ARTURO  
(off the architecture)  
It's a clear variation on a pyramid structure, undoubtedly designed to survive the tremors.

L.J.

leads the others up to the desk, speaks to the middle-aged woman behind it, DELORES, simultaneously slipping a carton of cigarettes from under his jacket across the counter to her.

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

She slips the cigarettes into her purse, then pulls out a stack of forms and slides them across the counter to the Sliders. L.J. shoves them right back to her.

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

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

DELORES  
(to L.J., concerned)  
How long?

ARTURO  
(reassuring)  
Just the one night.

Delores reacts -- "overnight?"

(CONTINUED)

7 CONTINUED:

7

DELORES  
What'd he do, steal a penny?

(X)  
(X)

(CONTINUED)

7 CONTINUED: 2

7

L.J.  
(covering, aside to  
Delores)  
Newcomers, Rosey. I'll move 'em  
on tomorrow.

DELORES  
(passing out the form)  
Signature and fingerprints at the  
"X". You're in Annex 622.  
(then)  
Here's the group therapy schedule.  
Ladies at three. Men in the  
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.  
It's taken care of -- on the "G".  
(off Quinn's confusion)  
Government housing.

Off Quinn's confusion --

CUT TO:

8 EXT. COMPLEX - CONTINUOUS - THE SLIDERS

8

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

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 sociopath 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  
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's overheating -- grabs Michele and lifts her off her  
feet.

(X)  
(X)

SID

(nods)  
That's right, baby. 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 want any part of what  
that cab driver's giving out.

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.

ARTURO

I'm afraid that's impossible. Our  
device can't be activated again  
until 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. Arturo steps  
up --

(X)  
(X)

(CONTINUED)

10 CONTINUED: 2

10

ARTURO  
Think what you're doing.  
(then)  
He's the one person who can get us  
out of here.

Sid's processing this.

QUINN  
Piss me off and you're here  
forever.

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. Michele looks on as --

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.

WADE  
Stop it! 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, again --

(X)

L.J.

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

(X)

(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.

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

Curfew Violation, 674-C.

(X)

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 (O.S.) (X)  
What're you saying? His "buddy"  
committed a crime, that man didn't  
even do anything?

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.

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. The ladies have group therapy  
at three. No exceptions.

(X)

(CONTINUED)

13 CONTINUED: 2

13

WADE  
Forget it.

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 dark, whether we  
find him or not.

(X)

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

L.J.  
What's your buddy's M.O.?

(X)

(X)

QUINN  
Don't ask me. I just met the guy.

(X)

(X)

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?

(CONTINUED)

14 CONTINUED:

14

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

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

(X)

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!

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.

REMBRANDT

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

He retrieves the knife, sizing up the situation as he slowly walks it back to its owner.

(X)  
(X)

REMBRANDT

You need to be more careful with this.

(X)

BLADE

Give it.

(X)  
(X)

The second man moves behind Rembrandt -- ready to rumble.

(X)

(CONTINUED)

16A CONTINUED: 2

16A

REMBRANDT  
(gives it)  
We don't want any trouble.

(X)  
(X)  
(X)

(CONTINUED)

16A CONTINUED: 2

16A

BLADE

Got any smokes?

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.

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

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 can't we get home?

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.

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.

WADE

One good thing; if you can't go home, you don't have to stay with Sid.

MICHELE

(offended)  
No one's making me stay with Sid!

WADE

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

(CONTINUED)

17 CONTINUED:

17

MICHELE

Sid's okay. Everyone respects him,  
and no one would dare lay a finger  
on me so long as I'm with him.

WADE

But he beats you.

(CONTINUED)

17 CONTINUED: 2

17

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

WADE  
Not on my world. (X)

MICHELE  
(flares)  
Yeah, well goody for you. (X)  
(then)  
Sid came into my life when I was  
nothing. I was fifteen, my whole  
family wiped out in the war -- 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: 3

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.

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:

(X)

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 - ATM GAZEBO - SID

(X)

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 gazebo.

(X)

CUT TO:

19 OMITTED

19

20 OMITTED

20

21 INT. ATM GAZEBO - DAY - A PATRON

21(X)

is readying his deposit envelope.

(X)

SID

waits near the entrance, watching his potential victim with his hand under his jacket, ready to pull his gun.

(X)

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. The patron turns,  
frightened but Sid blocks his only path of escape.

(X)  
(X)

L.J.  
Big mistake.

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

(X)

SID  
(to patron)  
On the floor!

(X)

The patron instantly obeys as L.J. grabs Quinn and pulls  
him back towards the entrance.

(X)  
(X)

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

He YANKS Quinn out the door.

22 EXT. ATM GAZEBO - CONTINUOUS

22(X)

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

23 INT. TRAM - DRIVING HARD

23

L.J.  
Gimme your wrist...

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

QUINN  
It's okay.

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

Already we can hear SIRENS in the distance.

CUT TO:

24 INT. ATM GAZEBO - THE PATRON 24 (X)

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

SID

is pounding on the ATM with his gun butt, now breaks (X)  
through, reaches in and pulls out cash. He looks at the (X)  
money, confused, and turns to the patron, waves the money.

SID

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

The patron doesn't know what Sid's talking about, shrinks (X)  
back as Sid starts ripping apart the ATM in blind rage, (X)  
then notices that the bracelet around his wrist is starting  
to GLOW RED. SIRENS are getting closer fast.

CUT TO:

25 EXT. STREET - ATM GAZEBO - TWO POLICE TRAMS 25 (X)

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

26 INT. ATM GAZEBO 26 (X)

CUSTODIANS

swarm in, stop short.

SID

has the patron in front of him, gun at the patron's head. (X)

SID

Get back or I'll blast him.

TIME CUT TO:

27 EXT. ATM GAZEBO - LATER - CRIME SCENE

27 (X)

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.

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 to be showing.  
QUINN

(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

ACT THREE

FADE IN:

30  
THRU OMITTED  
31

30  
THRU  
31

32 INT. COMPLEX UNIT 622 - FOYER - NIGHT - QUINN  
blows in.

32

QUINN  
Big trouble. Sid hit an ATM.

WADE AND MICHELLE

(X)

react --

What?

WADE

(CONTINUED)

32 CONTINUED:

32

QUINN

(grim)  
No time to explain. We have to  
find Arturo and Rembrandt and  
leave now.

(X)  
(X)

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.

As the Sliders re-evaluate their opinion of her:

CUT TO:

33 EXT. STREET - NIGHT - THE SLIDERS

33

(reunited with Arturo and Rembrandt) 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.

REMBRANDT

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

(X)

QUINN

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

ARTURO

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

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

34

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  
scurry ahead of a flashlight beam as

35

(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.

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 with you? Who the hell gets  
to be happy?

(then)

Look around for God's sake. You  
see any reason to be happy?

WADE

Yeah. I do.

(then)

I see friends I care about, who  
care about me. People I can count  
on. I think I'm pretty lucky.

MICHELE

Yeah? Well you're luckier than  
me, that's for sure.

(X)

(X)

WADE

Anyone's luck can change.

(then)

For what it's worth, I think you  
made the right choice.

(X)

(X)

(X)

(X)

Michele thinks about it, but isn't ready to concede it yet.

(X)

REMBRANDT

points up ahead.

REMBRANDT

Attention K-Mart shoppers...

ANGLE - BLACK MARKET WAREHOUSE AREA

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!

(CONTINUED)

36 CONTINUED: 3

36

Big Jake, Blade and Man #1 (from the basketball court) step out from behind some shelves, Rembrandt and Arturo react uneasily. Blade leers at them malevolently, just for the fun of it.

(X)  
(X)

(CONTINUED)

36 CONTINUED: 4

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.

ARTURO  
Wait a minute. What is going on  
here?

(X)

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: 5

36

QUINN

There won't be any tunnels, Jake.  
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."  
(then)

(X)

My buddy and I're trying to protect  
you people.

(X)

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

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.

Man #2 fires into the lights, shooting one out. Fire is returned as everyone dives for cover.

(CONTINUED)

36 CONTINUED: 6

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! I'll find him.

(X)

He starts to creep away.

REMBRANDT

(pointing)  
Quinn! The timer!

(CONTINUED)

36 CONTINUED: 7

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.!

(X)

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: 8

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: 9

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

We're stuck here -- all thanks to  
your meddling in a lover's  
squabble.

Quinn is pissed off, but barely looks at Arturo. Michele looks on, feeling guilty.

REMBRANDT

Let it alone, Professor. We'll  
get out of this somehow.

(X)

ARTURO

Really? And how are we going to do  
that?

No one seems to know. Then, another EARTHQUAKE rumbles through, just to remind them of their dreadful prospects.

(CONTINUED)

38 CONTINUED:

38

THE DOOR OPENS - LEO

(X)

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 jumps up, blocks the view inside as he cracks open  
the door.

(X)

(X)

(CONTINUED)

39 CONTINUED:

39

LEO

(to Sid)

Stay there.

(then, to whoever's  
outside)

What's that?

Leo closes the door, comes back to his desk unfolding a  
piece of paper.

(CONTINUED)

39 CONTINUED: 2

39

LEO  
A guard found this outside their door.

(X)  
(X)

Leo reads the note, smiles.

(X)

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?

WADE  
Professor, please!

ARTURO  
Don't waste your breath my dear. I'm doing the only thing that makes sense. Otherwise, they will kill us all.

(X)  
(X)  
(X)

REMBRANDT  
Arturo. You can't mean this.

Arturo's at the door --

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!

ARTURO

(to Wade and Rembrandt)  
I am truly sorry.

Arturo and Michele exit.

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

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

42

LEO

Your friends are pretty pissed off.

ARTURO

That's their problem.

(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)  
It's a trick. He's lying.

(X)

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  
No more, Sid --  
(off him)  
I'll kill you.

(X)

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 checks his (X)  
watch. (X)  
REMBRANDT  
We're gonna miss the slide. I (X)  
know it. (X)  
(X)

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

goes to him, holds him, weeping. Sid dies.

(X)

MICHELE  
(crosses herself)  
God forgive me...

Wade goes to Michele, consoling.

(X)

WADE  
It's gonna be okay. I promise  
you.

(X)

(X)

ARTURO  
(to Quinn)  
Let's go.

(X)

Rembrandt's jumped. Now Arturo.

(X)

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

QUINN  
(to Michele and Wade)  
Come on!

(X)

(CONTINUED)

45 CONTINUED: 3

45

The plaster falls and the wormhole weakens. Quinn starts (X)  
toward them to pull them along, but Wade gestures him away (X)  
then gently pulls Michele from Sid and leads her into the (X)  
wormhole. (X)

Quinn surveys the sorry scene a moment, then dives into the (X)  
vortex. (X)

46  
THRU OMITTED

46  
THRU  
(X)

FADE OUT:

THE END