

EXEC. PRODUCER:	Jacob Epstein	PROD. #K0803	
EXEC. PRODUCER:	Tracy Torme'	Prod. draft	11/20/95 (FR)
EXEC. PRODUCER:	Alan Barnette	Pink rev.	11/27/95 (FR)
SUPER. PRODUCER:	Tony Blake	Blue rev.	11/29/95 (FR)
SUPER. PRODUCER:	Paul Jackson	Yellow rev.	11/30/95 (FR)
PRODUCER:	Jon Povill	Green rev.	12/01/95 (FR)
PRODUCER:	Tim Iacofano	White(2) rev.	12/04/95 (FR)

SLIDERS

"Love Gods"

Written

by

Tony Blake

&

Paul Jackson

REVISED PAGES

Pink Rev.	Full Script
Blue Rev.	Full Script
Yellow Rev.	Pgs. 21,27,28,40,45,49,50,51,55
Green Rev.	Pgs. 24,37,38,47,53
White(2) Rev.	Full Script

- NOTICE -

THIS MATERIAL IS THE PROPERTY OF UNIVERSAL CITY STUDIOS, INC. AND IS INTENDED AND RESTRICTED SOLELY FOR STUDIO USE BY STUDIO PERSONNEL. DISTRIBUTION OR DISCLOSURE OF THE MATERIAL TO UNAUTHORIZED PERSONS IS PROHIBITED. THE SALE, COPYING OR REPRODUCTION OF THIS MATERIAL IN ANY FORM IS ALSO PROHIBITED.

#K0803

White(2) Rev. 12/04/95

SLIDERS

"Love Gods"

CAST

QUINN MALLORY
WADE WELLES
MAXIMILIAN ARTURO
REMBRANDT BROWN

DAVID
DEBRA
DIANA
BILLIE JEAN
JANE HILL
DETECTIVE LORRAINE SPECATELI
DOCTOR ELAINE MORRIS
KARA
TREVOR GRANT
O'GRADY
GUARD (OMITTED)
STATIONARY BIKER
CLERK
WOMAN #1
WOMAN #2

#K0803

SLIDERS

"Love Gods"

SETS

INTERIORS

POLICE STATION
BULLPEN
INTERROGATION ROOM
OMITTED
CARS
BILLIE JEAN'S
DIANA'S
AUSTRALIAN'S
AMERICAN'S/SPECATELI'S (X)
VANS
UNMARKED
SLIDERS'
REPOPULATION CENTER
EXAM ROOM
RECREATION ROOM
STEAM BATH
DOMINION HOTEL
ROOM
LOBBY
LAMPLIGHTER
DIANA'S HOUSE
LIVING ROOM
KITCHEN
HALLWAY
OMITTED
BATHROOM
ATTIC
SECOND FLOOR LANDING
JANE'S PENTHOUSE
BEDROOM
N.D. MOTEL ROOM
AUSTRALIAN CONSULATE
SECOND FLOOR ROOM
ARTURO'S ROOM

EXTERIORS

SHOPPING THOROUGHFARE
TOY STORE WINDOW
ALLEYS
STREETS
CORNER
DIANA'S
DESERTED RESIDENTIAL STREET
REPOPULATION CENTER
ROAD
CULVERT
DIANA'S HOUSE
ROOF
STREET
BACKYARD
APARTMENT BUILDING
AUSTRALIAN CONSULATE
COURTYARD
PARK
STATUE OF LINCOLN
VANS
POLICE CARS

LOVE GODS

TEASER

1 EXT. ALLEY - DAY - ARTURO, WADE, QUINN

1

emerging from the wormhole. Arturo lands hard.

ARTURO

Bloody asphalt again!

QUINN

Don't complain. Next world it
could be spikes.

REMBRANDT

hits the street hard, rolls. But unlike his friends, he rises unhurt, thanks to the tube-like day-glo pads that cover each arm from wrist to shoulder. Bicycle helmet, knee guards complete the surprising picture.

REMBRANDT

(exhilarated)

Yeah, baby! Definite E ticket!

ARTURO

So glad you enjoyed yourself,
Mister Brown.

REMBRANDT

Hey, I offered to make you a set of
sliding pads, Professor. You said
they looked ridiculous.

(removing his equipment)

I ought'a get a patent on these.

As Arturo glowers at him...

QUINN

How long are we here for?

WADE

(checks timer)

Three days, sixteen hours.

As they emerge

2 EXT. A SHOPPING THOROUGHFARE - WOMEN

2

come and go carrying shopping bags; teen-age girls laugh as they exit a store.

QUINN

Must be a Saturday. Lot of people out shopping.

REMBRANDT

Looks pretty normal.

ARTURO

It always looks normal.

(then)

That is how these things begin.

Wade takes a second to assess

ANGLE - CLOTHING STORE WINDOW

all the mannequins are females dressed in business suits; some with bow ties. The sign overhead: BROOKS SISTERS.

WADE

(to Quinn)

Maybe on this world women have finally broken through the glass ceiling.

As now --

AN ELEVEN-YEAR-OLD GIRL

exits the TOY STORE next door, carrying a new doll. She stops dead in her tracks. Her eyes go wide

REMBRANDT

Hi, sweetheart.

The child is halfway between terror and awe. Quinn and Rembrandt share a confused look. Arturo meanwhile is studying the toy store's window display.

WADE

(needling him)

I didn't know you were into toys, Professor.

ARTURO

You can tell a lot about a culture by the way it amuses its children.

(CONTINUED)

2 CONTINUED:

2

ANGLE - THE STORE WINDOW

filled with an array of toys either for girls or non-gender specific (e.g. Leggos, erector sets). Lots of dolls -- life-size (in some cases, eerily so). A toy ad in the window. A woman cradles a doll in her arms. The copy reads: "Not Approved? Get the new deluxe 'Baby Patriot of Your Own' -- As seen on TV."

WADE

No guns or war toys. Not one item is a weapon of any kind.

REMBRANDT

They got Johnny Cage from Mortal Kombat. Except he's sittin' at a tea party...

Quinn notices a reflection in the window behind him

A HALF-DOZEN WOMEN

all fixated on the male Sliders. One catches Quinn's eye. Little doubt what she wants.

QUINN

Uh, guys?

The other Sliders turn, discover the burgeoning mob.

ARTURO

What the devil do they want?

REMBRANDT

Must be another world where I'm a superstar.

They hear the word "men" rippling through the crowd.

QUINN

Let's get out of here.

They start walking away. Women flocking to them now, ad lib, "Where?" "I like the one with the mustache." "OhmiGod, it's true!" "Where'd they come from?"

WADE

Why are they following us?

REMBRANDT

Ladies, please. Give a man some room.

(CONTINUED)

2 CONTINUED: 2

2

A woman passionately throws her arms around his neck. As Rembrandt extricates himself...

ARTURO

Run!

But their path is blocked. In b.g., approaching SIRENS.

3 EXT. ALLEY - DAY - THE SLIDERS

3

... find themselves driven back in the alley. The crowd shoves Wade aside as they mob the guys. One woman hugs Quinn, another tears at his shirt.

WADE

Let him go!

As she's pushed aside --

QUINN

(calling to Wade)

Meet back at the Dominion!

ARTURO

Madam! Conduct yourself in a manner...

He's interrupted by a woman planting a kiss on his mouth. Suddenly, four POLICE WOMEN break through the crowd. One grabs her radio. The others pull women off the Sliders.

O'GRADY

(into 2-way)

Unit ten requesting back-up!
Corner of Market and Fourth. We've
got escaped breeders! Repeat,
escaped breeders!

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

4 INT. POLICE STATION BULLPEN - DAY - OFFICERS

4

do paperwork, book an agitated suspect. Your usual precinct house. Except everyone is female.

QUINN, REMBRANDT, ARTURO

sit on a hard wooden bench, flanked by two police officers. Throughout the scene, passing officers eye them with expressions ranging from curiosity to outright desire.

REMBRANDT

(sotto)

Not a single man in this whole place.

ARTURO

(sotto)

Considering our reception, is it conceivable we've landed in a world without men?

For a moment they each consider the possibilities.

REMBRANDT

(excitement)

Wouldn't that be a kick? The only guys in a world full of love starved women?

ARTURO

Mister Brown, if this is indeed the case, we have found Nirvana.

QUINN

I don't think so, guys. They arrested us, remember?

REMBRANDT

Maybe for our own protection.

(then)

You saw how they came at us out there.

A nearby office door opens revealing DETECTIVE LORRAINE SPECATELI, late 30's. A tough pro, she curtly motions for them to follow.

(CONTINUED)

4 CONTINUED:

4

QUINN
All I'm saying is, watch what you
say until we figure out what's
going on.

As they go --

CUT TO:

5 INT. INTERROGATION ROOM - DAY - REMBRANDT

5

at a table. An exasperated Detective Specateli looms over
him --

DET. SPECATELI
... Damn it! I want answers!

REMBRANDT
I am trying to be helpful!

QUINN AND ARTURO

sweating it out. Behind them, a one-way glass mirror.

ARTURO
(going for charm)
Look -- What's it matter where
we've been? Or where we came from?
We're here now.
(cheerful)
Ready, willing and able.

It's lost on Specateli; she regards him sourly. Under
which --

O'GRADY

the cop we recall from the teaser enters...

O'GRADY
(sotto)
We got a lead on the woman who was
seen with them. Miller's on it.

DET. SPECATELI
(sotto)
Good work.

Specateli turns back to the business at hand.

(CONTINUED)

5 CONTINUED:

5

QUINN

Detective Specateli -- are we being charged with a crime?

(then)

Maybe we ought'a talk to a lawyer or something.

DET. SPECATELI

(hard)

Did I say you could talk? Did the words, "Hey kid, want to say something?" leave my lips?! Sit down!

(hard)

How did you survive the virus?

REMBRANDT

(shot in the dark)

We took a lot of vitamins?

Specateli slams her hand down on the desk.

DET. SPECATELI

This is a not a game!

Suddenly a VOICE (O.S.) filters into the room.

DOCTOR MORRIS (O.S.)

That's enough, detective. You're upsetting them.

DET. SPECATELI

Dr. Morris, let me to do my job.

The door to the interrogation room opens and DOCTOR ELAINE MORRIS enters. A black woman in her late 30's with an air of authority she has a visitor's tag clipped to her waistband.

DOCTOR MORRIS

I said: enough.

(calmly)

The bureau has final jurisdiction here.

Morris and Specateli square off a beat, then...

DOCTOR MORRIS

Arrange for transportation to the Center.

Off the Sliders --

CUT TO:

6 INT. UNMARKED VAN - DAY - QUINN, REMBRANDT, ARTURO

6

in the back seat. An armed guard sits behind them. Doctor Morris is up next to the driver. The windows of the van are blackened.

REMBRANDT

Blacked-out windows. Extra security -- Like being on tour. At any moment you could be overrun by groupies.

ARTURO

Not a totally unpleasant thought, time permitting.

QUINN

Guys, eyes on the ball.
(then; to Morris)
Excuse me. You said something about the bureau. Are you from the F.B.I.?

DOCTOR MORRIS

B.R.P. --
(off Quinn: huh?)
Bureau of Re-population.

As the van pulls in --

7 EXT. RE-POPULATION CENTER - AN IMPOSING COMPLEX

7

protected by armed guards. News crews come to life as security forces open the side door.

THE SLIDERS

exit --

DOCTOR MORRIS

(to the news guys)
People, please.
(then)
Where's security?

The crowd is frenzied, almost frightening in its intensity.

REMBRANDT

(off this)
Damn!

As we reverse

POV - THROUGH CAR WINDSHIELD - THE FOREGOING

Someone watches from a parked car across the way.

8 INT. CAR - A WOMAN - BILLIE JEAN

8

grimly surveilling the scene. She's attractive, late 20's. Whatever the significance of what she's seen, it's not good news.

BILLIE JEAN

(into car phone)

Your information is correct. They have three more.

KARA (O.S.)

(on phone; Australian accent)

We've traced their handler to the Dominion Hotel. I'll keep you posted.

CUT TO:

9 INT. DOMINION HOTEL LOBBY - DAY - WADE

9

stands near the end of a line of youthful, attractive women waiting to check in.

WADE

(to desk clerk)

What's going on? Is there a convention or something?

CLERK

They're taking summer applications at the Re-Population Center. Every hotel in town is jammed.

VOICE (O.S.)

There they are!!

Commotion from the direction of the Lamplighter. Wade turns, enters --

10 INT. LAMPLIGHTER - A CROWD OF WOMEN

10

watching TV with rapt attention, reminiscent of the moment before the O.J. verdict.

11 ANGLE - TV

11

Over photos of the Sliders being marched into the Re-Population Center...

(CONTINUED)

11 CONTINUED:

11

NEWSCASTER (V.O.)
...Unconfirmed reports suggest that the Patriots escaped from an enemy breeding camp in Canada. Here, in footage shot moments ago, the men arrive at the Oakland Breeding facility where it's expected they will be pressed into service as quickly as possible.

THE WOMEN

as a CHEER goes up. Off Wade --

CUT TO:

12 INT. EXAM ROOM - QUINN

12

slips his shirt back on as Morris confers with her nurse.

DOCTOR MORRIS
EKG normal. Overall physical condition: prime.
(the result)
Grade A status. Immediate assignment.

As the nurse makes the notation in a chart...

DOCTOR MORRIS
(to Quinn)
There... that wasn't so bad, was it?

QUINN
Not if you don't mind being graded like a piece of meat.

DOCTOR MORRIS
(to nurse)
Let's give him the evening to get acclimated. I want to get off to a good start tomorrow.
(then)
Five times a day for the first week and see how he does.

Quinn tries to process this... five a day?

(CONTINUED)

12 CONTINUED:

12

QUINN

You said something about a "first week"?

DOCTOR MORRIS

That's right.

QUINN

See, that's kind of a problem, because we're only in town until Wednesday.

Doctor Morris is nonplused. Into the breach --

QUINN

We're really just sort of passing through.

DOCTOR MORRIS

I'm afraid you're going to have to change your plans.

QUINN

What're you saying? We're prisoners here?

DOCTOR MORRIS

Not at all, Mr. Mallory. You're Patriots.

Off which --

CUT TO:

13 INT. RECREATION AREA - CORRIDOR - ARTURO

13

It's like a health spa. It's humid, there's the implication of a steam room somewhere. A couple of men pedal stationary bikes.

ANGLE - A PLAQUE

on the wall, the kind you see in car dealerships, honoring the facility's Breeder of the Month. Most every month of the year is capped with the photo of a blonde Adonis, TREVOR GRANT. The SOUND OF A TOWEL SNAPPING (O.S.). Arturo turns --

(CONTINUED)

13 CONTINUED:

13

TREVOR GRANT

in the flesh, all 6'2", 195 pounds, engaged in a towel duel with a similarly studly counterpart. A guy on an exercise bike is struck by mistake --

STATIONARY BIKER

Knock it off, Trev.

TREVOR

(thick Australian accent)

Knock it off y'self, bloody wimp.

Once the duelists are gone

STATIONARY BIKER

Cock-of-the walk Australians.

ARTURO

(of the stationary biker)

Excuse me. This plaque -- What did Mr. Grant do to win such a... coveted title?

STATIONARY BIKER

Two hundred and fifteen confirmed pregnancies for the month of February alone.

ARTURO

Extraordinary --

STATIONARY BIKER

Arrogant bastard, but the Alpha-males do the work of ten.

(then)

We're just lucky he defected.

QUINN (O.S.)

Professor!

QUINN AND REMBRANDT

summoning him from up ahead

ARTURO

Thank God!

As he approaches --

REMBRANDT

Can you believe this place, man?
It's like a buffet of love.

(CONTINUED)

13 CONTINUED: 2

13

QUINN

'You all right, Professor? You
look a little green.

ARTURO

Some Amazon forced a chalky protein
drink down my throat. I tell you
this -- whatever fantasies I had
involving nurses are gone forever.

A towering nurse seated by the weigh-station eyes them --

QUINN

I know what you mean.

(then)

C'mon -- we can talk in here.

He leads Arturo and Rembrandt into --

14 INT. STEAM BATH - UNOCCUPIED

14

A man (owlish, almost intellectual) is sitting there,
obscured by steam.

QUINN

(sotto)

Apparently there was a conflict in
the Middle East here years ago.
The Iraqis released some kind of
viral agent that attacked the
Y-chromosome.

ARTURO

(sotto)

How is it, then, that any men
survived at all?

REMBRANDT

A handful had immunities and
survived until the toxins burned
off --

(then)

Now most of the industrialized
countries are in a race to
re-populate.

ARTURO

What?

QUINN

These men are all captives,
Professor.

(MORE)

(CONTINUED)

14 CONTINUED:

14

QUINN (cont'd)

They're just cogs in some bizarre
baby-making facility.

(off Arturo)

The point is, we've got fifty-nine
hours left 'til the slide.

(then)

We've got to get a message to Wade.

ARTURO

Never mind that. We have to find a
way out of here.

As now, through the steam

VOICE

Hey

Sliders turn

DAVID

is the one speaking to them

DAVID

You guys are new, huh?

REMBRANDT

We just got here today.

DAVID

(a whisper)

You really looking for a way over
the wall?

ARTURO

It's a matter of life and death.

DAVID

(sotto)

Careful. The camera over the door
can spot you.

Rembrandt reacts: "Camera?" Sure enough --

A SECURITY CAMERA

pivots on a wall mount. Once it's out of range --

ARTURO

What in the world is the point of
all this security?

(CONTINUED)

14 CONTINUED: 2

14

DAVID

You kidding? You know how many countries would kill to get their hands on us?

(then)

Failing that, to prevent us from breeding?

REMBRANDT

One of the guys in the gym said something about Iraq.

(then)

Is that who we're at war with?

DAVID

Iraq's a wasteland. Nothing but ladies. Australia, man.

ARTURO

Australia a superpower? That barren continent was barely suitable for an English prison!

DAVID

Yeah, well that "barren continent" was far enough away from the poison cloud to suffer the fewest casualties. They started this thing with over eleven hundred men!

QUINN

Not to shirk our patriotic duty, David, but we have to get out of here.

DAVID

(conspiratorial)

My wife and sister are planning to bust me out. All they're waiting for's the signal.

(then)

I can't promise you success -- some of us may not make it -- but I could sure use the extra manpower.

(then)

You in?

Off the Sliders --

CUT TO:

15 OMITTED

15

15A EXT. RE-POPULATION CENTER - NIGHT - GUARD GATE

15A

GUARDS are out in full force, including O'Grady, on special assignment. O'Grady steps out, blows her whistle as

A CAR

bears down on her -- O'Grady barely leaps out of the way as the car barrels through, SPLINTERS the crossing gate arm. The car SCREECHES into a wall. As O'Grady and other guards rush toward the car, a young woman, DEBRA, bails out

O'GRADY
On the ground! Now!

DEBRA
Please. I have to get inside!

O'GRADY
You and a hundred million others.

DEBRA
You don't understand! I want a baby!!

Debra breaks away and heads for the front door. O'Grady grabs her 2-way.

O'GRADY
(into handi-talkie)
Code four! We've got a situation --

15B EXT. CULVERT - NIGHT - CONTINUOUS

15B

As two more guards rush past the opening of the culvert --

O'GRADY'S VOICE
(over handi-talkie;
overlapped)
Requesting back-up. Repeat --
code four.

As they disappear

DAVID

peers out from the culvert, checks to make sure it's all clear.

(CONTINUED)

15B CONTINUED:

15B

DAVID

Now!

Quinn, Arturo, Rembrandt and David emerge from the culvert and break for the wall -- as far as possible from the guard gate.

(CONTINUED)

15B CONTINUED: 2

15B

A SEARCHLIGHT

rakes the facility grounds after them.

QUINN AND ARTURO

clamber to the top of the wall. Rembrandt boosts David up. As Quinn and Arturo grab David's hands and help pull him up, a SIREN SHATTERS the night. We hear VOICES of approaching guards.

THE SEARCHLIGHT

illuminates David going over the top. The beacon stops, freezing Rembrandt in its beam.

QUINN

Let's go!

Rembrandt jumps. He grabs Quinn's hand but misses Arturo's. Dangling from Quinn's hand, he swings against the wall. Quinn can't pull him up alone. As he struggles to grab Arturo's hand...

REMBRANDT

I can't reach!

ARTURO

You can, man! Try harder!

With one last lunge, Rembrandt and Arturo's hands connect. As he's pulled up the wall...

CUT TO:

16 EXT. ROAD OUTSIDE RE-POPULATION CENTER - NIGHT - QUINN, ARTURO, REMBRANDT

16

race towards David, who's standing at the edge of a road.

DAVID

Let's go!

A CAR'S

roared up, SKIDS to a halt in front of them.

AN ATTRACTIVE WOMAN - DIANA'S

at the wheel

DIANA

Quick! Get in!

17 INT. CAR - NIGHT - CONTINUOUS

17

The men scramble in and David and Diana engage in a fierce embrace, two lovers together at last.

REMBRANDT

No time for this, people!

Diana jams the car into gear. As it PATCHES away --

18 EXT. RE-POPULATION CENTER - A GUARD

18

pulls her gun and takes aim. O'Grady grabs her arm.

O'GRADY

Are you insane? You'll kill a breeder!

(into handi-talkie)

Put out an A.P.B.

(then)

Dammit!

Off the sedan taillights, as they disappear into the darkness.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

19 INT. DIANA'S HOUSE - LIVING ROOM - MORNING - QUINN, ARTURO, REMBRANDT 19

and Diana and David. The place is modest, two-story. The blinds are drawn -- everybody's on edge, like bank robbers holing up until the heat dies down.

DIANA
My friends think it's immoral to want a monogamous relationship.

DAVID
(scorn)
Friends? That's a joke.

DIANA
People are gonna judge us, David -- They don't understand the idea of you with thousands of beautiful young women is painful to me...

DAVID
(to Sliders)
The love that dare not speak its name.

Quinn, Rembrandt, Arturo are trying to process this.

QUINN
How long've you two been planning this escape?

DAVID
Ever since Diana's application was first rejected at the B.R.P.

ARTURO
Rejected? On what grounds?

DIANA
I'm not blonde enough -- or young enough. They want perfect women to perfect the species.

DAVID
They don't need grounds, Professor. Offend the wrong petty bureaucrat and you're history.

(X)
(X)

(CONTINUED)

19 CONTINUED:

19

REMBRANDT

What'll you do now?

DAVID

We have food and supplies for the next few days -- When things die down, we'll make a run for Mexico, where there's no forced breeding.

(then)

You're welcome to make the run with us.

QUINN

Thanks. I think our plans call for more drastic action.

REMBRANDT

What time is it?

ARTURO

After eight.

(to Diana)

Perhaps we should try the hotel again.

CUT TO:

20 INT. DOMINION HOTEL - LOBBY - DAY - SPECATELI

20

sits in a chair, reading a newspaper (Headline: "Four Breeders Escape from Center"), one eye on --

WADE

who's just emerged from the direction of the coffee shop, stops now at a vending machine to get a newspaper of her own. As she reads --

VOICE

It's just awful, isn't it?

(CONTINUED)

20 CONTINUED:

20

Wade turns

BILLIE JEAN

who we remember from the earlier stakeout --

BILLIE JEAN

The way this government overtaxes
its breeders, I don't blame them
for escaping.

WADE

Why? What do they do to them?

BILLIE JEAN

Six, sometimes seven women a day
all those hormones they're forced
to take.

WADE

Really?

BILLIE JEAN

So tragic there are so many
good people who sympathize with
them and want to help --
(then)

(X)

If only we could get a message to
them.

Before Wade can press this further --

CLERK

Wade Welles -- ?
(off Wade)
Call for you.

WADE

(to Billie Jean)
Excuse me.

CLERK

You can take it on the house phone.

Wade moves to the phone, picks up.

WADE

Hello --
(the news she wanted)
Yes. Yes, it's me.

(CONTINUED)

20 CONTINUED: 2

20

ANGLE - DETECTIVE SPECATELI

watching this. Wade turns her back for privacy, starts to write down an address. Off Billie Jean -- she's witnessed this also.

CUT TO:

21 OMITTED 21

22 INT. DIANA'S HOUSE - LIVING ROOM - ON TV - TWO WOMEN 22

mid infomercial. They stand near a toddler-sized MALE CERAMIC FIGURE that holds a flower pot in one hand. A SCRAWL runs across the bottom of the screen reading "As Seen in TV Lists Magazine."

WOMAN #1

Dijon, this is the most amazing product I've ever seen. And all I do is spread the seeds, keep him watered and he'll actually grow?

WOMAN #2

That's right. And the beauty of the "Grow Your Own Chia Man" is you control how fast or slow you want him to mature.

WOMAN #1

That is so amazing. Dijon, like many women, I'm concerned about size. How do I control that?

WOMAN #2

Simple. If you like a tall man, water him regularly. For those gals who prefer a more compact fella, once a week is all you need.

WOMAN #1

Isn't that fabulous?

(CONTINUED)

22 CONTINUED:

22

The studio audience APPLAUDS wildly, somewhere under which we've widened to find --

REMBRANDT

on the sofa, scanning the TV Guide which features a sorrowful-looking, middle-aged TV actress who's starring in a TV movie called, "I Remember Papa."

(X)
(X)
(X)

REMBRANDT

Damn. I thought TV was bad on our world. Listen to this junk.

(picks up TV guide)

"Sisters." "Sisters - The Outlaw Years." "Hanging With Mrs. Cooper." Oh, and my favorite... "The Fresh Princess of Bel Air."

Arturo's at the window, impatient.

ARTURO

Where the hell is she? It's been hours since we called.

Off which --

CUT TO:

23 INT. DIANA'S KITCHEN - QUINN

23

at the refrigerator, getting something to drink.

DIANA

Find what you're looking for?

QUINN

(he's got some orange juice)

'Thanks.

DIANA

I didn't completely understand from David -- why you decided to escape.

QUINN

It's kind of hard to explain.

DIANA

You can trust me, you know. I'm in no position to judge you.

(MORE)

(CONTINUED)

23 CONTINUED:

23

DIANA (cont'd)

(off Quinn: where to
begin)

Your friend, Wade, must be an
incredible woman for the three of
you to take this kind of risk.

(then)

If the B.R.P. thinks you're a
defector, they'll shoot to kill.

DAVID

enters. He's been working on the computer

DAVID

I just got off the internet with
our friends to the South.

(then)

There's a way station in San Luis
Obispo. They'll be waiting for us
at daybreak.

(then)

We can travel the rest of the way
by boat.

DIANA

(to Quinn)

You sure you won't come with us?

(then)

It could be your only chance.

Off Quinn --

CUT TO:

24 INT. LIVING ROOM - ARTURO AND REMBRANDT

24

Arturo's still peering out the window. The TV news drones on in b.g.

ARTURO

Paradise found, paradise lost, Mr. Brown.

REMBRANDT

Funny how reality has a way of screwing up fantasy, that's for sure.

ARTURO

If only these people were more interested in a man's brain than his sperm count -- in vitro fertilization, the advances our world has seen with artificial insemination -- I could restore the global population in a generation and a half.

REMBRANDT

Like they say, a prophet's not without honor, except in his own country.

ARTURO

Sad, but true --

Quinn enters, under, headed for the door

(CONTINUED)

24 CONTINUED:

24

REMBRANDT

(off this)
Where are you going?

QUINN

To look for Wade.

ARTURO

Are you crazy, boy? You'd be like
a red cape in a bull ring.

QUINN

We can't just sit here!

ARTURO

We have no choice!

REMBRANDT

He's right.

QUINN

What if they've got her?

ARTURO

She has the timer, Mister Mallory.
Draw your own conclusions.

The tension hangs in the air as Arturo returns to the window.

CUT TO:

25 EXT. DIANA'S STREET - NIGHT - CONTINUOUS - WADE

25

warily approaches Diana's house. She double checks the address, then moves to the door and raps three short and two long knocks. A beat... the door opens a crack... then is thrown open --

26 INT. DIANA'S HOUSE - NIGHT - ARTURO

26

as he pulls her in

ARTURO

Where in God's name have you been!?
Do you know what you've put us
through?

(CONTINUED)

26 CONTINUED:

26

WADE
Nice to see you too, Professor.

A beat then Arturo melts and paternally hugs her.

(CONTINUED)

26 CONTINUED: 2

26

REMBRANDT

What took you so long?

WADE

Back streets. Maybe I'm paranoid,
but I got the feeling someone was
following me.

QUINN

Where's the timer?

Her face clouds.

WADE

What're you talking about? I
thought you had it.

Quinn, Arturo, Rembrandt look devastated.

ARTURO

You had it when we landed and you
had it when we got separated!

Wade pulls the timer out of a jacket pocket, cutting him
off--

WADE

(the magician)
Ta-da!

ARTURO

Miss Welles, you'll be the death of
me... if sliding doesn't kill me
first.

Suddenly, a BLINDING LIGHT from outside pierces the window.
Detective Specateli's VOICE BOOMS...

DET. SPECATELI (O.S.)

San Francisco Police! Open the
door!

The front door shudders with the impact of a BATTERING
RAM

DAVID

Upstairs!

David takes the lead as the Sliders bolt up the stairs
More POUNDING.

CUT TO:

27 INT. HALLWAY - NIGHT - DAVID

27

He stops in front of a wall panel with a hat rack on it; he pulls a tine of the rack and the wall panel opens.

Quickly. DAVID

The attic? REMBRANDT

As they enter

28 INT. ATTIC - BOXES OF PROVISIONS

28

line the wall.

Unbelievable. QUINN

Quiet! DAVID

CUT TO:

29 INT. DIANA'S HOUSE - NIGHT - LIVING ROOM - DIANA

29

screams as the door flies off its hinges. We see the colored lights of the squad cars as Specateli barges in, followed by four uniformed female officers.

DET. SPECATELI
Hands above your head!

Diana complies, raises her hands high. As an officer pats her down, Specateli barks orders.

DET. SPECATELI
Turn the place upside down if you have to!

DIANA
You have no right to do this!!

DET. SPECATELI
(shoving a warrant at her)
Search warrant. Read all about it.

CUT TO:

30 INT. ATTIC - NIGHT - THE MALE SLIDERS'

30

faces lit by moonlight coming through a ceiling vent. David crouches silently in the shadows as they listen to the COMMOTION of the Police Officers.

REMBRANDT

They're coming up the stairs.

QUINN

Shh --

CUT TO:

31 INT. DIANA'S HOUSE - NIGHT - CONTINUOUS - SPECATELI

31

confronts Diana.

DET. SPECATELI

(to Diana)

Where's the handler?

DIANA

What handler?

DET. SPECATELI

The woman I followed here! The woman who's hooked up with the escaped breeders!

(X)

DIANA

Did it ever occur to you before you trampled my civil rights, that you might have the wrong house?

Specateli stares at her a beat, then turns to O'Grady.

O'GRADY

(squirming)

It's kind of a dark street...

She trails off under Specateli's glare.

DIANA

(moves to phone)

That's it. I'm calling my lawyer. I'll sue the B.R.P., the S.F.P.D. -- I'll have your badges!

OFFICER #2 (O.S.)

Detective! You'll want to see this!

Specateli hurries to over to the nearby bathroom. Diana follows.

32 INT. BATHROOM - CONTINUOUS

32

The officer points to a commode showing the tell-tale sign of a male. THE SEAT IS UP!

DET. SPECATELI

(to Diana)
Wrong house, huh?

CUT TO:

33 INT. DIANA'S HOUSE - ATTIC - NIGHT - THE SLIDERS

33

and David react to...

DET. SPECATELI (O.S.)

They're here somewhere! Look for a
crawl space, trap door... anything!

DAVID

I've got to go back for her.

ARTURO

What good will that do? They'll
put you both in jail... separately.

Quinn meanwhile has moved deeper into the attic.

ANGLE - A DROP LADDER

QUINN

Guys. The roof.

Off which --

CUT TO:

34
THRU OMITTED
35

34
THRU
35

36
THRU OMITTED
37

36
THRU
37

38 EXT. DIANA'S HOUSE - NIGHT - SPECATELI

38

against the backdrop of flashing cruiser lights. Diana is led out in handcuffs as a car pulls up and a tense Doctor Morris gets out.

(CONTINUED)

38 CONTINUED:

38

DOCTOR MORRIS

Where are they?

O'GRADY

They must've got out through the attic.

DET. SPECATELI

We're starting a house-to-house.

DOCTOR MORRIS

(biting)

You let them get away?

DET. SPECATELI

(patronizing)

No Doctor, the B.R.P. let them get away. I'm trying to get them back.

DOCTOR MORRIS

Those men could account for five thousand births a year.

(then)

I'm holding you responsible.

CUT TO:

39 EXT. BACKYARD - NIGHT - THE SLIDERS

39

and David make their way through a break of shrubs and find themselves on...

40 EXT. DESERTED RESIDENTIAL STREET - A POLICE CAR

40

rolling past, its searchlight probing the periphery. The Sliders pull back into the shadows 'til it passes.

REMBRANDT

Which way?

DAVID

(indicating)

Less traffic. C'mon.

They emerge from the bushes and start down the sidewalk.

WADE

In case we get separated, meet in the park behind the statue tomorrow at...

(MORE)

(CONTINUED)

40 CONTINUED:

40

WADE (cont'd)
(checks timer)
... three o'clock.

REMBRANDT
(reacts)
Q-Ball!

Suddenly

A VAN

its lights off, skids to a stop as if out of nowhere --

FOUR FEMALE COMMANDOS

in camouflaged uniforms we can't see their faces.

QUINN
Go!

The Sliders take off

THE COMMANDOS

One drops to a knee and fires a HIGH-TECH RIFLE.

QUINN

last in the group. The projectile hits him in the shoulder.
He flinches, pulls it out. It's a TRANQUILIZER DART.

REMBRANDT
Quinn --?

(X)

QUINN
I'm all right.

Quinn's slow, he's wobbly as the tranquilizer takes effect.

ARTURO
C'mon, man! Run!

QUINN
(drowsy)
No strength.

The others look back, see Arturo struggling with Quinn, the
commandos spilling into the alley behind them.

AUSTRALIAN COMMANDO VOICE
(strong accent)
Split up! Don't lose them.

(CONTINUED)

40 CONTINUED: 2

40

ARTURO
(to others)
Go on!

Rembrandt and Wade hesitate.

ARTURO
Go!!

David, Wade, Rembrandt scatter --

QUINN'S

staggering. He can't go much further.

THE COMMANDOS

rush for the two men. Arturo grabs a fallen tree limb and faces his attackers. As they slow and cautiously approach him...

ARTURO
I urge you, ladies. Stay back!

QUINN

lurches into THE STREET. A SCREECH of brakes, blinding HEADLIGHTS. The driver of the car, JANE, a beautiful 35-year-old woman, throws the passenger door open.

JANE
Get in!

Quinn staggers to the Mercedes and falls inside. The car roars off.

ARTURO, THE COMMANDOS

can only watch him go.

ARTURO
(sees Quinn leaving)
Mr. Mallory! No!

(CONTINUED)

40 CONTINUED: 3

40

One of the commandos pulls a tranquilizer pistol and quickly fires at Arturo. The dart embeds itself in his arm.

ARTURO

Damn!

He grabs for it, then slumps to one knee. As the commandos surround him...

41 (OMITTED)

41

FADE OUT:

END OF ACT TWO

ACT THREE

42 EXT. APARTMENT BUILDING - MORNING 42

In the best part of San Francisco. A DOORWOMAN keeps watch. A resident takes her dog out for its morning business.

43 INT. JANE'S BEDROOM - MORNING 43

Large, sumptuous, reflecting wealth and taste. Quinn lies in a large bed, shirtless under the covers, sleeping. The door opens and Jane enters, carrying a silver tray of coffee and muffins.

She sets the tray on a bedside table, then gently sits on the edge of the bed next to Quinn. Her movement causes him to stir. As his eyes open...

JANE

Morning.

Quinn's still woozy, tries to clear his head --

QUINN

Where --?

He rubs his eyes. She's coming into focus. He tries to piece together what happened.

QUINN

How long have I been out?

JANE

About ten hours.

He tries to rise, GROANS. Too weak--

JANE

Lie back. Whatever they shot you with is still in your system.

(then)

You need rest -- get your strength back.

She turns to the tray.

JANE

I brought you something to eat.

She takes a muffin and breaks it up into small pieces...

QUINN

The last thing I remember... you driving up...

(CONTINUED)

43 CONTINUED:

43

JANE

Be grateful I did -- I could get
twenty-five to life for hoarding a
breeder.

(X)
(X)
(X)

Quinn slips a bite-sized piece of muffin into his mouth. He reacts to the taste -- surprised and pleased.

JANE

Honey pecan crumble
(off Quinn)
You don't recognize me, do you?
(off Quinn)
Jane Hills. I own Mrs. Hills
Bakery.

QUINN

You're kidding. My mom used to buy
your coffee cake all the time.

JANE

My husband and I started with one
little store. Now we... I, have
over a hundred and fifty outlets --

QUINN

The virus?

JANE

(nods)
We hoped to build the business
while we were young, have a family
later on.

(and then)
The virus had other ideas --
(off Quinn; he's trying
to get up)
What's wrong?

QUINN

My friends are in trouble
(then)
I've got to go

JANE

Even if you were physically up to
it -- not a good idea.

She lifts a wanted poster off the tray and hands it to him.

(CONTINUED)

43 CONTINUED: 2

43

INSERT - WANTED POSTER

mug shot composite of the escaped Sliders (and David),
captioned: "\$100,000 Reward for Information Leading to the
Recapture of Escaped Breeders."

RESUME SCENE

JANE

It was posted in the lobby this
morning.

(then)

The good news is, your friends
haven't been re-captured.

(then)

Listen to me: I have connections
in the B.R.P. -- I can help you.

QUINN

I can't ask you to do that.

(then)

You don't know what you're getting
into.

JANE

Try me.

Her double entendre is not missed by Quinn.

QUINN

But... I can't pay you back.

She looks into his eyes.

JANE

Actually, you can.

Off Quinn --

CUT TO:

44 INT. N.D. MOTEL ROOM - DAY - TV NEWS

44

droning --

NEWSCASTER (O.S.)

" at this hour, police say the
four missing breeders and their
female accomplice are still at
large.

(MORE)

(CONTINUED)

44 CONTINUED:

44

NEWSCASTER (O.S.) (cont'd)

(then)

The B.R.P. and the S.F.P.D. urge anyone with information to call this number as it appears on your screen --

Under which --

REMBRANDT

I don't get it. If it wasn't the cops who got Quinn and Arturo last night, who were they?

DAVID

My guess? Australian M-7.

REMBRANDT

Who?

DAVID

Aussie operatives. They're so bold, they even broke into the Re-Population Center. They were caught with two hundred fifty pounds of salt peter.

(X)

Wade ponders. It seems plausible.

WADE

David, if the Australians captured the others, where would they take them?

DAVID

I don't know.

Wade moves to the bedside table, starts looking through the yellow pages.

REMBRANDT

What're you looking for?

(CONTINUED)

44 CONTINUED: 2

44

WADE
The address of the Australian
Consulate.

DAVID
What?

WADE
(off the address)
How far is Brush Street?

(X)

DAVID
Couple blocks, just off Market.

(CONTINUED)

44 CONTINUED: 3

44

WADE
(mindful of David)
If we can get inside the Consulate
we can slide out of there.

(X)
(X)

REMBRANDT
(sarcastic)
No problem, girl. We'll just walk
up to the enemy and ask for a
guided tour.

WADE
Not quite --
(then)
We're gonna defect.

Off Rembrandt: huh?

CUT TO:

45 EXT. AUSTRALIAN CONSULATE - DAY - ESTABLISHING

45

A stylish older estate surrounded by a wrought iron fence.

46 INT. SECOND FLOOR ROOM - DAY - A BEDROOM

46

One window barred. One door, a cot -- Arturo's perched at
the window, straining for a view --

ANGLE - THROUGH BARS

The courtyard below. Comings and goings of Consular
personnel. Suddenly CLICK! Someone's unlocking the
door. Arturo tenses.

A WOMAN

enters. This is KARA, mid 30's, a tough, outback type. She
speaks with an Australian accent. A leathery-faced, burly
female GUARD follows her in, carrying breakfast on a plastic
tray --

Good morning, Mr. Arturo. Sleep
well?

(CONTINUED)

46 CONTINUED:

46

ARTURO

(indignant)
It's Professor Arturo, and I didn't
sleep at all.

(rises)
Perhaps you're too dense to realize
this, but you can't just kidnap an
American citizen off the street!

KARA

Quit your bitchin', mate, and save
your strength. We got a lot of
lassies waitin' to meet you.

(X)

ARTURO

What?

KARA

You're no Trevor Grant but you'll
do. The baby gap, y'know.

She turns to leave.

KARA

Eat your vegemite.
(then)
You're gonna need to maximize your
sperm count where you're going.

ARTURO

(suspicious)
And where would that be?

KARA

Canberra. We got a right nice
breeding facility there.
G'day... Professor.

She exits. The burly guard watches after her a beat, then
locks the door... from the inside! With fire in her eyes,
starts undoing the buttons of her uniform.

(X)

ARTURO

Good God...

Off Arturo's dread...

CUT TO:

47 INT. N.D MOTEL - ROOM - NIGHT - BATHROOM DOOR

47

opens and Rembrandt exits wearing a long, casual print dress.

REMBRANDT

Man, this is absolutely rock bottom.

WADE

You'll be fine... once you get rid of the mustache.

REMBRANDT

Not a chance. I've had the 'stache since high school and I'm not shaving it for the world!

WADE

Are you crazy?
(then)

Rembrandt -- you have to!

REMBRANDT

Uh uh. The dress is enough of an indignity.

WADE

(an idea)
Wait a minute.

She opens her bag, rummages around, pulls out a SCARF.

WADE

Try this.

Rembrandt takes the scarf, moves to a nearby mirror and winds it over the bottom half of his face.

WADE

(skeptical)
Not bad, if you're looking to rob a train.

(and then)
Let's hope there's no moon.

Rembrandt moves away from the mirror...

WADE

Rembrandt

REMBRANDT

What --?

(CONTINUED)

47 CONTINUED:

47

WADE
You're walking like a guy. Try
taking shorter steps. And don't
swing your arms so much.

A frustrated Rembrandt tries to adjust his walk.

(X)
(X)

REMBRANDT
How's that?

WADE
(shrugs)
Well... don't be surprised if no
one asks you to the prom.

He turns back to the mirror and eyes his reflection.

(CONTINUED)

47 CONTINUED: 2

47

REMBRANDT
(turns and studies his
body profile)
How come I suddenly feel ten pounds
overweight?

Wade turns to David, who's also dressed in women's
clothes --

WADE
There's still time to reconsider.

DAVID
My lawyer ought to call back any
minute.
(then)
I can't leave without Diana.

WADE
You're sure?

David nods tersely -- he'll brave it out.

REMBRANDT
Look out for yourself, man.

DAVID
You, too.

An embrace. Then --

WADE
Let's do it --

CUT TO:

48 EXT. CITY STREET - NIGHT - PEDESTRIANS

48

are out, bundled up against the night cold. The CAMERA
picks up Rembrandt and Wade as they pass by. Rembrandt, the
lower half of his face covered by the scarf, could fool all
but the most observant.

REMBRANDT
You better never tell anybody the
Cryin' Man did this.

WADE
Your secret's safe.
(then)
Unless of course, we get out of
this mess.

(CONTINUED)

48 CONTINUED:

48

REMBRANDT

Damn! My legs are freezing.

WADE

I told you to wear the pantyhose.

(CONTINUED)

48 CONTINUED: 2

48

REMBRANDT

(rueful)
I can honestly say I never thought
anyone would say those words to
me.

CUT TO:

49 INT. ARTURO'S ROOM - NIGHT - ARTURO'S POV - THROUGH THE BARS
OF THE WINDOW - THE COURTYARD

49

The gates are closed. A couple Aussies on security detail
stand sentry. Someone's approaching

ARTURO

reacts. It can't be.

CUT TO:

50 EXT. AUSTRALIAN CONSULATE - NIGHT - THE IMPOSING GATES

50

as --

WADE AND REMBRANDT

approach

REMBRANDT

(sotto)
What if they're not here?

WADE

No time to be negative, Rembrandt.
We can't afford it.

(CONTINUED)

50 CONTINUED: 50

A GUARD

moves to the front gate --

WADE

I need to speak with the Consul
General.

(then)

I have a defector from an American
breeding center who wants sanctuary
in Australia.

This gets the guard's attention. As the gates open

CUT TO:

51 INT. ARTURO'S ROOM - NIGHT - POV THROUGH WINDOW - WADE AND REMBRANDT 51

below.

ARTURO

recognizes Wade, but who's the large woman in the dress?
Arturo bangs on the bars.

(X)

52 EXT. AUSTRALIAN CONSULATE - NIGHT - COURTYARD - WADE 52

hears Arturo's muffled cries, looks up.

WADE

Rembrandt! Look!

Rembrandt looks up --

CUT TO:

53 INT. ARTURO'S ROOM - ARTURO 53

desperate as --

(CONTINUED)

53 CONTINUED:

53

GUARDS rush in, to subdue him --

CUT TO:

54 EXT. AUSTRALIAN CONSULATE - COURTYARD - WADE, REMBRANDT

54

react, stricken. The guards are on full alert --

WADE

(to guard)
That man is an American citizen!
He's being held against his will!

BILLIE JEAN'S VOICE

(Australian accent)
What's going on out here?

BILLIE JEAN'S

emerged from the Consulate building --

WADE

You?!

GUARD

They say he wants to defect.
(off Rembrandt's costume)
I know we need men, but I'm not
sure Canberra wants this kind.

WADE

(a desperate bluff)
I demand to see Maximilian Arturo
and Quinn Mallory, or there's no
deal.

BILLIE JEAN

What's a Quinn Mallory?

(X)

Wade and Rembrandt react -- The guards are crowding them --

WADE

Let me go!

(CONTINUED)

54 CONTINUED:

54

BILLIE JEAN
Listen, you little twit -- You're
not gonna ignite an international
incident --

Before Wade and Rembrandt can make a move to escape. CLICK!
SEVERAL AUSSIE GUARDS, armed with uzis --

BILLIE JEAN
We can do this nice or do this
nasty.
(then)
Do as you're told!

Off Wade and Rembrandt --

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

55 EXT. AUSTRALIAN CONSULATE - EARLY DAWN - A VAN
engine running as --

55

REMBRANDT, WADE AND ARTURO

hands shackled, are led out of the building.

REMBRANDT

(sotto)
This is bad, man. We can't slide
without Q-Ball.

WADE

(sotto)
That's if we slide at all. Where
the hell are they taking us?

ARTURO

(sotto)
They said something about a cargo
transport --

ANGLE - BILLIE JEAN AND KARA

looking on --

WADE

Where are we going?

BILLIE JEAN

What do you think -- we're gonna
let you out so you can go screaming
to the United Nations?

(then)
Our mates across the Pacific will
figure out what to do with you.

WADE

You're making a mistake.

(then)
What if I can get you Trevor Grant?

KARA

In the van!

(CONTINUED)

55 CONTINUED:

55

WADE
Listen to me Who's going to mean
more to your handlers back in
Canberra?
(then)
A national treasure or an American
transvestite and an overweight
Englishman?

(CONTINUED)

55 CONTINUED: 2

55

REMBRANDT

(to himself)
Man -- that's cold.

KARA

(to Billie Jean)
It's a stall. It's desperation
talking.

BILLIE JEAN

Wait.
(to Wade)
Start talking.

CUT TO:

56 INT. JANE'S BEDROOM - NIGHT - QUINN

56

at the window, lost in thought. The bedroom door opens and
Jane enters.

JANE

I checked the Dominion Hotel.
Nobody at the B.R.P. knows
anything.
(then)
I'm sorry.

Quinn takes this in --

JANE

We could stay here, you know.
(then)
We could get to Mexico.

(X)

(X)

QUINN

I don't think so.

(X)

A beat --

JANE

You're upset with me, aren't you?
(then)
Is what I'm asking for so
outrageous?

(X)

QUINN

If I say "no", it sounds like I'm
rejecting you. If I say "yes..."

(X)

He trails off.

(X)

(CONTINUED)

56 CONTINUED:

56

JANE
What would be so awful about
fathering my child?
(off Quinn)
Do you feel I'm pressuring you for
a greater commitment?

QUINN
That's not it.
(then)
Even if it was something we both
wanted --
(then)
I don't want to have a kid I'll
never see.

JANE
(a beat; then)
Quinn. I'm not an approved
recipient --
(then)
I've come to terms with not having
another man in my life -- but to
face life without a child -- to
have no one to love, or to love
me...

He studies her a beat, then...

JANE
Fathers are in short supply these
days.
(and then)
What a child needs is love, Quinn.
A mother who loves him -- who'll
sacrifice anything.
(then)
When I saw you in my headlights, it
was as if God had answered my
prayers.

Her words are powerful and as we hold on Quinn...

CUT TO:

57 INT. N.D. MOTEL - ROOM - NIGHT - WADE
pleads her case to a disconsolate David.

57

DAVID
Are you crazy?

(CONTINUED)

57 CONTINUED:

57

WADE
David, we can play both sides
against the middle. If I can pull
this off, we all get what we want.

DAVID
I want Diana and I want my freedom.
(challenging)
You gonna be able to arrange that?

Wade takes a beat. This is the tricky part.

WADE
I think so.

DAVID
(disbelieving)
How?

WADE
Okay... look.. This is going to
require a leap of faith...

As she starts to explain --

DISSOLVE TO:

58 EXT. STREET CORNER - MORNING - WADE

58

waits on a corner. An unmarked sedan flashes its lights and
pulls to the curb. Wade opens the back door, slides inside.

59 INT. UNMARKED SEDAN - DAY - SPECATELI'S

59

behind the wheel, Doctor Morris in the passenger seat.

DET. SPECATELI
You've got thirty seconds.

WADE
You want the Patriots back?
(they do)
Change the attitude.

A tense moment as they stare at each other, then...

DOCTOR MORRIS
You said something on the phone
about the Australians.

(CONTINUED)

59 CONTINUED:

59

WADE

The Australians are prepared to broker a deal. Three of the missing Patriots for Trevor Grant.

(then)

In addition to the release of Diana Isley.

DOCTOR MORRIS

Out of the question.

WADE

What if I told you Trevor Grant was about to go on the disabled list.

DET. SPECATELI

What are you talking about?

WADE

The security of the B.R.P.'s been breached -- An Australian double agent's on the list of approved recipients, and she's going to inject your superman with a mumps virus.

(then)

He'll be sterile.

DET. SPECATELI

Even if that were true, we can stop them.

WADE

How? The only sure way is to stop all women from seeing him, and that sort of defeats the purpose, doesn't it?

(then)

Trevor Grant's worth twelve hundred pregnancies, tops.

(then)

The escapees are worth at least that much, plus which, you'll be varying your gene pool.

As the implications sink in for Specateli and Morris...

CUT TO:

60 EXT. ALLEY - DAY - LATER

60

The same alley we landed in. There's an opening at either end. At each end is an unmarked car. One Australian, one American.

61 INT. AUSTRALIAN'S CAR - DAY - REMBRANDT 61

(now in men's clothes) and Arturo sit in the back seat.
Billie Jean and Kara are in the front.

Why are we doing this under this (X)
bridge? (X)

BILLIE JEAN
Welles said the Americans insisted
on it.

62 INT. AMERICAN'S CAR - DAY - SPECATELI 62

and Morris sit in the front. Trevor Grant and Diana are in
back.

DOCTOR MORRIS
Why is this exchange taking place (X)
under a bridge? (X)

DET. SPECATELI
Welles said the Australians
insisted on it.

CUT TO:

63 EXT. ALLEY - DAY 63

From a roof-top angle (reminiscent of "Clear and Present
Danger"), we find an Australian contingent with several
GUARDS at one end and an American contingent with several
POLICE OFFICERS at the other as they get out of their cars.
An UNMARKED VAN backs into position. It is similar to the
one that transported the Sliders to the Re-Population Center
earlier.

REMBRANDT AND ARTURO

walking ahead of Specateli, Morris, Diana and several police
officers. The worried men scan the alley as they talk sotto
voce.

REMBRANDT
Where is Wade? (X)

ARTURO
How should I know?
(checking his watch)
We've got six minutes to the Slide.

ANOTHER ANGLE

The two contingents meet mid-alley.

(CONTINUED)

63 CONTINUED:

63

DET. SPECATELI

(to Kara)

The deal was three breeders for Mr. Grant.

A tense moment. David steps out of a doorway in the alley.

DAVID

Right here.

DIANA

David!

Arturo and Rembrandt react as David moves to Diana and embraces her. Specateli releases a somber Trevor to Billie Jean as the Australians release Arturo and Rembrandt, back into the arms of the B.R.P.

REMBRANDT

(freaking; to Arturo)

What are we gonna do, man?

ARTURO

What would you suggest?

As now --

THE UNMARKED VAN

as the officers open the rear doors and help the men inside.

DAVID

(in Diana's ear)

At the signal...

VOICE ON SPECATELI 2-WAY

(crackles)

Unit Five, we've got a situation on the van --

DET. SPECATELI

(to officer, re: 2-way)

What?

DAVID

Now!

David throws Diana into the back of the van, clambers in after her

THE VAN

ROARS off.

(CONTINUED)

63 CONTINUED: 2

63

DET. SPECATELI
(into 2-way)
Who's driving that van...?

VOICE ON SPECATELI 2-WAY
Sorry, detective, it doesn't want
to start. We'll be there as soon
as we can!

Off Specateli

CUT TO:

64 INT. VAN - MOVING - DAY - ARTURO AND REMBRANDT

64

as the van careens down the street.

DIANA
Where are we going?

DAVID
Just hang on?

(X)

ARTURO
What's going on here?

WADE

at the wheel. She's in police uniform.

ARTURO
How on earth --?

Wade waves a piece of wire.

WADE
Distributor wire.
(then)
This baby's a rental.

REMBRANDT
You're unbelievable, girl.

WADE
Tell that to the rent-a-car place.
They're gonna slam my credit when
it doesn't come back.

REMBRANDT
What about Quinn?

(CONTINUED)

64 CONTINUED:

64

WADE
You believe in miracles, Rembrandt?
(then)
Start praying!

CUT TO:

- 65 EXT. PARK - DAY - LATER 65
Against the backdrop of pursuing cop cars, the unmarked van
ROARS into the park, goes up on the grass --
- 66 INT. VAN - POV THROUGH WINDSHIELD - THE STATUE OF LINCOLN 66
and now --
QUINN AND JANE
emerge from behind it.
- 67 INT. VAN - WADE, REMBRANDT 67
react.

REMBRANDT
All right!
Behind them --
POV - WADE'S REAR VIEW - THE COP CARS
in pursuit.

WADE
Hang on, guys!
As Wade sticks the timer out the window
THE VORTEX
roars to life
- 68 EXT. STATUE OF LINCOLN - QUINN'S POV - THE VAN 68
The cop cars. The vortex.
JANE
looking on. She blows Quinn a kiss --

JANE
Thank you.
- 69 INT. VAN - POV THROUGH WINDSHIELD - THE WORMHOLE 69
ahead --

70 INT. VAN - WADE

70

The cop cars are gaining

Here we go!

WADE

She turns to Diana and David.

Like I said... a leap of faith!

WADE

She floors the van...

71 (OMITTED)

71

71A EXT. PARK - DAY - THE VAN

71A

ROARS into the vortex and disappears. Quinn takes one last look at Jane, shoots her a grin, follows the van through the wormhole.

THE COP CARS

skid to a stop. Specateli exits, awestruck.

JANE

looks on as the vortex sputters and is gone. Everything he told her was true. Off her amazement --

72 INT. JANE'S PENTHOUSE - DAY

72

On her bedroom dresser, Jane, a wistful look on her face, sets a small framed photo of Quinn. Did he grant her wish? We are left to draw our own conclusions as we linger on Jane's Mona Lisa expression and...

FADE OUT.

THE END